

A PERFORMANCE GUIDE TO THREE OF TELEMANN'S *12 FANTASIAS FOR FLUTE  
WITHOUT BASS*, BASED ON THE STUDY OF THE COMPOUND MELODIES

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Submitted in partial fulfillment of the requirements  
for the degree of Doctor of Musical Arts  
in the School of Music  
in the Graduate School of  
The University of Alabama

TUSCALOOSA, ALABAMA

2012



## ABSTRACT

This document presents a study of the contrapuntal lines in the compound melodies of the first three of Telemann's *12 Fantasias for Solo Flute*. Each one of Telemann's *Fantasias* has its own character and form, and each is a complete work in itself. The analysis of its implicit harmonies and compound lines, extrapolating them into independent voices, provides a greater comprehension of its counterpoint, leading to a more consistent and clear performance of this repertoire. The style of each *Fantasia* and its movements is also examined to facilitate understanding of how to perform these pieces in a historically accurate manner. The performance and ornamentation suggestions given here follow Telemann's own ideas and format presented in his *Methodical Sonatas*. Telemann's *12 Fantasias* are some of the most representative works from the repertoire for solo flute music of the 18<sup>th</sup> century. Telemann, a flutist himself, is one of the few composers of his time to write fugues, a passacaglia, and a French overture for solo flute. Indeed, this cycle of pieces was written specifically for the flute, and its importance in the repertoire can be likened to Bach's "Well Tempered Clavier" for keyboard instruments. There is no question about the pedagogical importance of this set of pieces, suitable for beginners to professional flutists.

## DEDICATION

This document is dedicated to all the teachers who taught me how to love music through its understanding, and to all the students who inspired me to write this work through their doubts and questions.

## ACKNOWLEDGMENTS

I am pleased to have this opportunity to thank the many colleagues, friends, and faculty members who have helped me throughout my years as a graduate student at the University of Alabama. I would also like to thank all of my committee members for their support of both the document and my academic progress.

Gratitude is also extended to Dr. Sheryl Cohen for helping me to discover the flautist within myself, Dr. Linda Cummins for all her advice, academic expertise and patience, Dr. Don Fader for keep pushing me forward into the world of Baroque music with passion, to Dr. Johnson for his kindness, trust and forgiveness in dealing with all my theory mistakes, and Dr. Diane Boyd-Schultz for her wisdom, and friendship dealing with my for 5 years, trusting that I could accomplish it.

This work would not have been possible without the support of my friends and fellow students at The University of Alabama and my fellow colleagues from the Symphonic Orchestras of the Federal University of Bahia and of the State of Bahia in Brazil, who made it possible for me to come to this country to pursue this degree.

I would like to thank everyone who helped me and guided me through the trials and tribulations of creating this manuscript. In particular, my wife, Maria Thereza Gondim, who stood by me throughout the time taken to complete this work. Without her I would never been able to finish this journey, and it would have no meaning at all.

## CONTENTS

ABSTRACT.....	ii
DEDICATION.....	iii
ACKNOWLEDGMENTS .....	iv
LIST OF FIGURES.....	vii
LIST OF EDITED FANTASIAS.....	x
LIST OF FACSIMILES .....	xi
1. INTRODUCTION.....	1
1.1 My own experience .....	1
1.2 Why Telemann Fantasias? .....	3
1.3 A brief history of the Fantasias .....	4
1.4 Methodology .....	8
2. FANTASIA 1 IN A MAJOR.....	12
2.1 Prelude .....	13
2.2 Fugue .....	16
2.3 Performance practice suggestions .....	19
2.4 Adagio .....	22
2.5 Performance practice suggestions .....	29
2.6 Allegro (dance passepied) .....	31
2.7 Performance practice suggestions .....	33
3. FANTASIA 2.....	37
3.1 First movement – Prelude .....	38
3.2 Performance practice suggestions .....	42
3.3 Second movement – Fugue .....	43

3.4 Performance practice suggestions .....	49
3.5 Third movement – Adagio .....	51
3.6 Fourth movement – Allegro .....	60
3.7 Performance practice suggestions .....	63
4. FANTASIA 3 .....	67
4.1 Performance practice suggestions.....	72
4.2 Second movement – gigue .....	78
4.3 Performance practice suggestions .....	80
5. CONCLUSION.....	85
6. BIBLIOGRAPHY .....	87
APPENDIX	
i) Facsimiles of Telemann <i>Fantasias</i> 1, 2 and 3.....	89
ii) Revised edition of Telemann <i>Fantasias</i> 1, 2 and 3.....	93

## LIST OF FIGURES

1. Violin <i>Fantasias</i> .....	6
2. Fantasia 5 in C major, 1 <sup>st</sup> movement.....	7
3. Violin Fantasia 2.....	8
4. Moyse's <i>Tone Development through Interpretation</i> , page 68.....	9
5. Parenthesis to non-chord tones .....	9
6. Parenthesis to absent voices .....	10
7. Suggestion of tonguing .....	10
8. Prelude, m.1–10.....	13
9. Lombardic rhythm.....	14
10. Florid Counterpoint (m. 7-8) .....	15
11. Fantasia 1 – Fugue .....	16
12. Fantasia 1.....	20
13. Adagio .....	22
14. The alternating adagio allegro section.....	23
15. Adagio Allegro in the original print.....	25
16. Adagio Allegro rests.....	27
17. Lombardic rhythm – m. 29.....	27
18. Bass motion in measures 33-34.....	28
19. Adagio Allegro.....	30
20. 3/8 divided as a 6/8 measure.....	32

21. Harmonic rhythm.....	32
22. Cadence points .....	33
23. Allegro .....	35
24. Reductive analysis of the Grave .....	38
25. Suspensions.....	39
26. Chords in measures 6 and 7 .....	40
27. Ascending motion with the bass (D – E – F) .....	41
28. Articulation .....	42
29. Second movement – Fugue .....	43
30. Double fugue .....	48
31. Sequences .....	48
32. Facsimile of the Vivace .....	49
33. Tonguing and Articulation .....	50
34. Third Movement – Adagio .....	52
35. First two measures of the Adagio .....	54
36. Measures 3 – 7 .....	55
37. Adagio m. 3 – 4 .....	56
38. Over-dotted notes in measures 3 – 6 .....	57
39. Surprising resolution in m. 7 .....	58
40. Ornamentation in m. 7 – 8 .....	58
41. Performance suggestion for the Adagio .....	59
42. Forth movement – Allegro.....	60
43. Dactylic figuration and the three beat phrases .....	63
44. Allegro with suggested articulations .....	64

45. Largo .....	68
46. Largo – Vivace .....	69
47. E# leading tone to F# .....	73
48. Articulation .....	75
49. Allegro .....	79
50. Methodical Sonata in A major TWV 41: A 3 .....	81
51. Methodical Sonata in D major TWV 41: D 3 .....	82
52. Articulation and ornamentation .....	83

LIST OF FACSIMILES OF *FANTASIAS* 1, 2 AND 3

1. Fantasia No. 1 .....	90
2. Fantasia No. 2 .....	91
3. Fantasia No. 3 .....	92

LIST OF THE EDITED *FANTASIAS*

1. Fantasia No. 1 in A major .....	93
2. Fantasia No. 2 in A minor .....	97
3. Fantasia No. 3 in B minor .....	104

## 1. INTRODUCTION

### 1.1 My own experience

As a flautist, I was introduced to Telemann's "12 Fantasias" very late in my flute education. I remember I had a photocopy copy of an old Barenreiter edition, so old that I had to reinforce the notes with a pencil. At a first sight, I was puzzled by all those leaps and large intervals that never made any sense for a basically self taught guy, who had considerable experience in pop music but was just discovering the world of classical music. I could never find any clear connection in between those large intervals in there. For me, it was a bunch of notes spread on the paper in a fashion I did not understand at all. I confess I felt myself frustrated after trying to play the *Fantasia 1* for the first time. I could only grasp the last movement, and liked it!

Then I decided to try the *Fantasia 2*. The opening of its first movement was easier, but all those arpeggios still did not make much sense to me. The second movement (the fugue) threw me completely on the floor. There we go with all those leaps and large intervals again! I was not able to find a melodic path to follow, so it did not make the same sense as the Handel and Loeillet sonatas I played, or even Mozart. I could clearly see a line in their compositions that I could never find in Telemann (and also in some Bach).

Later, after having read some books, such as Harnoncourt's *Music as a Speech*,<sup>1</sup> and having been exposed to a larger amount of the flute repertoire, I found a recording of these

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<sup>1</sup> Nikolaus Harnoncourt, *O Discurso dos Sons*, Translated by Marcelo Fagerlande. (Rio de Janeiro: Jorge Zahar Editor Ltda., 1990).

Fantasies by Barthold Kuijken. It opened my eyes and ears, and brought me back to these pieces again. I decided to revisit the *Fantasias*, and I started to grasp some of them. However, it was still not “so melodic” as Mozart, and its contrapuntal lines not so clear as in the repertoire of Brazilian music I used to play.

In the year 2000, when I came to The University of Alabama at Tuscaloosa to study flute with Dr. Sheryl Cohen, she assigned me the *Fantasia 2* for my practice of “hus and kus”.<sup>2</sup> Practicing it slowly, and struggling to get a full sound on each note, made me see for the first time more than one line together flowing in parallel or contrary motion. Sometimes it would become only one line, and other times even three lines. That was, for sure, a musical epiphany for a guy with poor classical training. After this I was able to go through all the other *Fantasias*, understanding what was going on in there.

Once I was back home in Brazil, I had the opportunity to teach many students, and I assigned them these pieces. Their reaction was exactly the same I had years before, not understanding what was in all those notes jumping up and down. However, as I played along with them reinforcing one of the lines, they begun to understand what was going on. The experience with teaching helped me to teach myself and many students how to approach these great pieces, with a good understanding and consequently achieving much better results. As a bonus, the understanding of these pieces leads to the comprehension of many other similar pieces of the repertoire.

Today, being a Master of Music, and pursuing my DMA at the same institution, I had the opportunity to polish my knowledge on style, counterpoint, and flute technique. I feel much more confident to undertake a deeper study of these pieces, analyzing their lines, identifying contrapuntal techniques like fugues, passacaglias, understanding their forms and structures. I

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<sup>2</sup> These are exercises for tone placement adopted by Dr. Cohen, and they are the basis of Rampal’s flute school.

hope this work will help the understanding of these great pieces, as well as many others from this period or others, which uses the same kind of compositional approach.

## 1.2 Why Telemann's *Fantasias*?

This set of 12 *Fantasias* for solo flute (*12 Fantaisies à Travers, sans Basse*) is one of the few remaining works for solo flute from this period, and it is one of the most representative works in the repertoire for solo flute from the 18<sup>th</sup> century. Perhaps other such works are lost, or perhaps 18<sup>th</sup> century composers believed the flute should not perform alone due to its inability to create and sustain harmony,<sup>3</sup> but the fact is only a few other composers wrote solo pieces for flute.<sup>4</sup> Georg Philipp Telemann (a flautist himself and one of the most important composers for this instrument) was the only composer of his time to write fugues and a French overture for solo flute, and his set of *Fantasias* was written specifically for the flute.<sup>5</sup> Its importance in the repertoire is like that of Bach's "Well Tempered Clavier" for keyboard instruments.

There is no question about the pedagogical importance of this set of pieces, suitable to beginners as well as professional flutists. Each one of these *Fantasias* has its own character and form, and is a complete work on itself. This document will present an analysis of the implicit harmonies and the voices embedded in the compound lines, in order to provide a greater comprehension of this repertoire's melodies, leading to a more consistent and clear performance.

The style of each *Fantasia* will also be discussed to help the understanding of the pieces and

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<sup>3</sup> Rachel Brown, "Telemann *Fantasias*: a feat of ingenuity and inspiration"

"<http://www.rachelbrownflute.com/Telemann%20Fantasias.pdf>, n.d." 1, accessed January 13, 2010), 1.

<sup>4</sup> J. S. Bach *Partita*, C. P. E. Bach *Sonata in A minor*, 2 small pieces by M. Blavet, Hotteterre *Echo*, arrangements of *Airs de Cour* and *L'Art de Preluder sur la Flûte Traversiere*, Michel de la Barre and Jean Baptiste Boismortier *Suites for solo flute* (which can be played without continuo), Robert Carr's *Delightful Companion*, Schihrdt's *L'Alphabet de La Musique* and Quantz's *Caprices*.

<sup>5</sup> There is a controversy about it, however easily refutable.

their performance. This document will also suggest ornamentation and other performance issues following Telemann's own ideas and in the same fashion presented in his "Methodical Sonatas."<sup>6</sup> In this document I will discuss the first three *Fantasias*.

### 1.3 A brief history of the *Fantasias* and other sets composed by Telemann

The "12 *Fantaisies à Travers, sans Basse*" are a set of 12 pieces, each one in a different key, and a complete work in itself. Following the popular idea of a cyclic set of compositions (like Bach's "Well Tempered Clavier" and "Inventions") these kinds of sets enjoyed considerable popularity during their time. Each one of the *fantasias* is comprised of movements, each contrasting the one preceding or following. A fast movement will be followed by a slower one, and vice-versa. However, the *fantasias* are different from each other, in style, keys, form, number of movements, and compositional techniques.

Telemann presents pieces written in the following keys: A major, A minor, B minor, B-flat major, C major, D minor, D major, E minor, E major, F# minor, G major and G minor. The reason behind this variety of keys was pedagogical, but also (during this time) each key was considered to inspire different moods.<sup>7</sup> Certain keys could inspire, joy, sadness, rage, and euphoric feelings, and in addition to the keys, these affects were also induced by the rhythmical figures<sup>8</sup> and the tempo marks at the beginning of the movements, which in the baroque period would "indicate a mood or spirit of expression that suits the music".<sup>9</sup>

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<sup>6</sup> This is a set of *sonatas da chiesa* in 2 volumes written by Telemann, where the flute parts for the slow movements are shown in two versions: one is the plain melodic line, and the other is the same melodic line ornamented. Telemann himself called these pieces "methodical", because they demonstrate how to ornament in different styles.

<sup>7</sup> Mary Cyr, *Performing Baroque Music*, (Portland: Amadeus Press, 1998), 31-4.

<sup>8</sup> This could suggest movements of dance, or it is supposed to be played *inégaie*.

<sup>9</sup> Mary Cyr, *Performing Baroque Music*, (Portland: Amadeus Press, 1998), 31.

Telemann wrote this set of “12 *Fantaisias* between the years 1732 and 1733<sup>10</sup> in Hamburg. According to Rachel Brown<sup>11</sup> and Barthold Kuijken,<sup>12</sup> Telemann would have published it around 1727 or 1728. Kuijken supports this theory based on the poor technical quality used by Telemann to engraver this set of pieces, much worse than the technique used for the *Methodical Sonatas*.

Telemann wrote sets of *Fantaisias* for other instruments. There is a set for viola da gamba (1728), violin (1735) and harpsichord (1737).<sup>13</sup> The set for flute was probably engraved by Telemann himself, or under his supervision, and if we consider it printed around 1727 or 1728, this would place the work “among Telemann’s first attempts at engraving.”<sup>14</sup> Only one copy of this original edition survived, and is preserved at the Library of the Conservatoire Royal in Brussels.<sup>15</sup> However, there is no way to prove the authorship of this work is Telemann’s, but there are two reasons in favor of this theory: 1) The style of the engraving, and 2) the presence of the name Telemann written in pencil at the title page.

In her article, Rachel Brown says:

Undoubtedly these are the flute fantasias mentioned in his autobiography, yet strangely the only surviving copy of the first edition is mistakenly entitled *Fantasia per il Violino*,

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<sup>10</sup>Georg Philipp Telemann, *12 Fantaisias for Flute*, Edition with Facsimile, ed. by Barthold Kuyjken, (Wiesbaden: Breitkopf & Härtel, 1987), and - Steven Zohn, *Music for a Mixed Taste: Style, Genre and Meaning in Telemann’s Instrumental Works*, (New York, Oxford University Press, 2008), 337.

<sup>11</sup> Rachel Brown, “Telemann *Fantaisias*: a feat of ingenuity and inspiration”

(<http://www.rachelbrownflute.com/Telemann%20Fantaisias.pdf>, accessed January 13, 2010), 1.

<sup>12</sup> Georg Philipp Telemann, *12 Fantaisias for Flute*, Edition with Facsimile, ed. by Barthold Kuyjken, (Wiesbaden: Breitkopf & Härtel, 1987).

<sup>13</sup> The accuracy of these dates is questionable as well as for the *Fantaisias for Flute*, since I found conflicting information in, Zohn, Brown, Kuijken, KyoungJoo Min and other authors. However, I will focus my object of interest in the musical text itself.

<sup>14</sup> Georg Philipp Telemann, *12 Fantaisias for Flute*, Edition with Facsimile, ed. by Barthold Kuyjken, (Wiesbaden: Breitkopf & Härtel, 1987).

<sup>15</sup> The facsimile I added here comes from this original, and was taken from the Amadeus edition, one of the three different editions I used on this work.

*senza Basso*, with Telemann's name added in pencil. Telemann in fact published a genuine set for violin in 1735.<sup>16</sup>

The reason why Brown affirms that these are the flute fantasias comes from the simple analysis of both, the flute and violin fantasias, which are idiomatically written for each instrument. The range of the pieces at the violin fantasias (Fig. 1) is not suitable for a flute, which cannot play notes under the D1.

Fig. 1 *Violin Fantasia I*



In the same way, the flute *Fantasia 5* in C major presents idiomatic problems for the violin. While the spread chords (Fig. 2) seems to be comfortably performed on the instrument, Brown says:

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<sup>16</sup> Rachel Brown, "Telemann Fantasias: a feat of ingenuity and inspiration" (<http://www.rachelbrownflute.com/Telemann%20Fantasias.pdf>, accessed January 13, 2010), 1.

Surprisingly, whilst nothing is unplayable on the violin, some of the apparently stringlike figures such as certain spread chords are somewhat unidiomatic. With multiple stopping each note would normally lie on a different string; where the notes have to be played on the same string they cannot be played together.<sup>17</sup>

On the violin, it is possible to play chords using multiple stops. However, it is impossible to play all the presented notes at once, since some of the notes in the chord will lie on the same string (as the C and E in the first arpeggio, which have to be played on the A string). Even the voicing in the *Presto* that follows does not match an idiomatic style of composition for the violin.

Fig. 2 Fantasia 5 in C major, 1<sup>st</sup> movement



On the other hand, observing the violin fantasias (Fig. 3) we will easily recognize a style of writing for an instrument which can make effective use of double stops, which are never found in the flute *fantasias*.

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<sup>17</sup> Rachel Brown, “Telemann Fantasias: a feat of ingenuity and inspiration” (<http://www.rachelbrownflute.com/Telemann%20Fantasias.pdf>, accessed January 13, 2010), 1.

Fig.3 Violin Fantasia 2



In this way, it is exciting to conclude that, as a flutist, I have this specific collection of musical jewels for my instrument at the reach of my hands. What is more, I have a wide range of possibilities to explore in this great world of the Baroque music for flute.

#### 1.4 Methodology

I will identify the implicit harmonies and compound lines from each of three specific *Fantasias*, and I will arrange them in two or more independent voices in order to make their melodic lines clear. I will also give performance practice suggestions for each of the movements, taking to consideration their harmonic and melodic environment. I will suggest ornamentation and articulations based on the melodic and harmonic analysis of these pieces. I will also present an edition of each movement with my suggestions on articulation, dynamics, and reinforcing

important structural notes. I decided to reinforce these notes using note heads larger than the others in the score. I adopted this idea from Marcel Moyse's book *Tone Development Through Interpretation*,<sup>18</sup> the last exercises (Fig. 4).

Fig. 4 Moyse's *Tone Development Through Interpretation*, page 68.



I will apply parenthesis to non-chord tones, such as passing tones, lower and upper neighbors, suspensions and appoggiaturas (Fig. 5).

Fig. 5 Parenthesis to non-chord tones



<sup>18</sup> Marcel Moyse, *Tone Development Through Interpretation for the Flute (and other wind instruments)*, (McGinnis & Marx Music Publishers), 67-74.

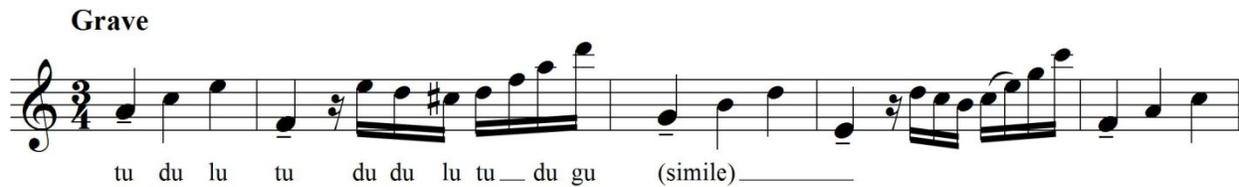
I will also use smaller note heads in parenthesis as a suggestion for an absent voice in some passage where one of the voices is suppressed (Fig. 6).

Fig. 6 Parenthesis to absent voices



I will write my suggestion of tonguing under the melodic line. I like to use different syllables like “tu”, “ku”, “du”, gu, “ru”, and” lu” to bring variety to my articulation. However, I know that there is no consensus in the flute world regarding the use of syllables in articulation. I assume whomever would like to experiment my suggestions, would use the articulations he or she would feel more comfortable with to achieve the effect (Fig. 7).

Fig. 7 Suggestion of tonguing



For the ornamentation, I will use the same method Telemann used for his *Methodical Sonatas*, using an extra staff for the ornamented version. Some movements will not be heavily ornamented since they are fast,<sup>19</sup> or present a more complex contrapuntal texture.<sup>20</sup> In these cases, I will only present my version in only one staff, with my suggestions of articulation and embellishment.

<sup>19</sup> Telemann himself did not ornament the fast movements of his *Methodical Sonatas*, and Quantz also suggests in chapter XII, paragraph 27, caution in ornamenting and making variations in Allegros.

<sup>20</sup> Like fugues, or florid counterpoint.

## 2. FANTASIA 1 – A MAJOR

This *Fantasia* 1 is a free work, in the same style as Buxtehude's *praeludia*. These compositions are composed of improvisatory and fugal sections. Later, these pieces were often broken into lengthy individual movements, called "prelude" and "fugue." However, in this *Fantasia*, the prelude and fugue parts are one movement. In this specific *Fantasia* there is a final Adagio section after the Fugue, in free style, with alternating indications of tempo (adagio allegro) as well as dynamics. In Buxtehude's *praeludia*, the closing section after the fugue is a return to the *praeludium* free style. In this *Fantasia* this closing section is in Adagio tempo, as a parenthesis after the Fugue (in Vivace), going back to the free style idea from the beginning, but finishing on a dominant pedal that connects to the second movement.

This *Fantasia* has a very simple 2 movement structure:

- 1<sup>st</sup> movement
  - Prelude (Fantasia)
  - Fugue
  - Adagio
- 2<sup>nd</sup> movement
  - Allegro (Dance-Passepied)
    - Binary form (AA BB)

## 2.1 Prelude

The opening (Prelude), is a free style section, which is in *stylus fantasticus* character. This is a “fantasy style” from North German Organ School, present in Buxtehude music, which influenced many composers including Telemann and J. S. Bach.<sup>21</sup> In this passage, Telemann used arpeggios, scales, and movements in thirds to affirm the key of A major (Fig. 8). In the first 4 measures Telemann uses variations and arpeggiations on the tonic chord only. Measure 5 to 10 establish a simple harmonic progression in A major (IV – I<sup>6</sup> – IV<sup>7</sup> – vii<sup>o7</sup>/V – V), leading to the dominant (E major, in m. 10) resolving in I (A major) at the beginning of the fugue (m. 11).

Fig. 8 Prelude, m.1–10

The image shows a musical score for the first 10 measures of a Prelude in A major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The harmonic progression is indicated by figured bass notation below the staff. The figures are: I (measures 1-4), IV (measure 5), I6 (measure 6), IV7 (measure 7), viio7/V (measure 8), V (measure 9), V 6/4 (measure 10), and V 5/3 (measure 10).

It is important to pay attention to the Lombardic rhythm in measures 5 and 6, a typical characteristic of the *style galant* (Fig 9).

<sup>21</sup> David Schulenberg, *Music of the Baroque*, second edition, (New York: Oxford University Press, 2008), 248-9.

Fig. 9 Lombardic rhythm<sup>22</sup>

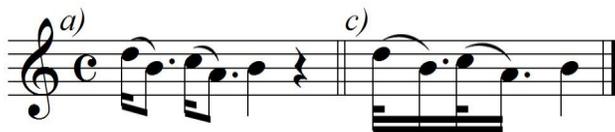


As a suggestion for performance practice, the short notes should be played very short, yet they should be strongly attacked, leaving the longer dotted note to sound. We find in Quantz a good suggestion to perform this passage.

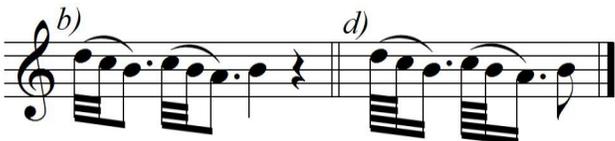
... If the second note is dotted, the first, whether a semiquaver or demisemiquaver, must be played very short in the Allegro and with a forceful bowstroke; the dotted note, however, must be played more moderately, and must be sustained up to the following note. ...<sup>23</sup>

Quantz also says:

... The notes D and C in (a) must be just as short as those in (c), whether the tempo is slow or quick.



The two quick notes in (b) and (d) are treated in the same manner, two quick notes here receiving no more time than one in the examples above.



<sup>22</sup> This rhythmic detail will be used later as one of the devices to give unity to this movement.

<sup>23</sup> This passage was extracted from the chapter XVII Johan Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (Boston, Northwestern University Press, 2001), paragraph 13, 224 (“Of The Duties of Those Who Accompany a Concertante Part”, section II, “Of the Ripieno Violinists in Particular”). The way to articulate in the Baroque flute was much in the similar fashion to the bow instruments. Quantz describes carefully and in detail these articulations, making reference to the violin and how to bow and articulate these rhythms. In chapter XVIII, paragraph 58, Quantz also explains in detail the *Lombardic style*, making reference to famous violinists of his time (Vivaldi, Torelli, Corelli and Albinoni).

... The shorter you make the first notes in (a), (b), (c), and (d), the livelier and bolder is the expression.”<sup>24</sup>

It is important to notice that in using the *galant* style, Telemann is mixing styles in this composition. In the opening section it is considerably *galant*, with Lombardic rhythms, a slow harmonic rhythm, and a not so complex contrapuntal texture. However, later in the piece Telemann will use more complex contrapuntal techniques and textures, chromaticism, and strict counterpoint. He uses different ideas, confronting the new and old styles. This is one of the characteristics of his music: the mixed taste (*Les Goûts réunis*)

Another characteristic of the *galant* style we have is the slow harmonic rhythm, and simple harmonic texture of this whole prelude.

A very interesting compositional device used by Telemann in this passage is the unfolding of a florid counterpoint in a virtuosic 16<sup>th</sup> notes passage (m. 7-8), expanding the predominant harmonies of “IV<sup>7</sup>” and “vii<sup>0</sup>/V”<sup>25</sup> (Fig. 10).

Fig. 10 Florid Counterpoint (m. 7-8)

IV7 \_\_\_\_\_ viio7/V \_\_\_\_\_ V \_\_\_\_\_ I \_\_\_\_\_ V \_\_\_\_\_

However, we still can think of the D# (leading tone to V in A major) as a chromatic passing tone

<sup>24</sup> Ibid, paragraph 22, 69.

<sup>25</sup> As Carl Philip Emanuel Bach would say, the middle voices in this passage can be considered fillers of the harmony implicit in the passage. As performance practice reference, for figured bass realization, the harpsichordist can add or suppress some voices for the sake of clarity, style and texture of the passage. However, in this passage each voice plays its own role. But one will be suppressed again for the fugue, reappearing later in a similar passage.

## 2.2 Fugue

Although KyoungJoo Min's dissertation<sup>26</sup> refers to this as a "one-voice fugue," I strongly disagree. Despite being written for flute alone, there are clearly 2 independent voices in its compound melody and even a 2<sup>nd</sup> episode in 3 voice florid counterpoint, as I demonstrate in the following analysis (Fig. 11).

Fig. 11 Fantasia 1 - Fugue

The image displays two systems of musical notation for a fugue in G major. The first system (measures 11-13) shows the initial entry of the subject and its answer. The second system (measures 14-16) shows the first episode, characterized by florid counterpoint. Annotations include '1st entry', 'link', 'answer', 'countersubject', and '1st episode'. Roman numerals and figured bass notation are provided below the notes to indicate harmonic structure.

System 1 (Measures 11-13):

Chords: I IV iii6 vi6 ii V I I viio#6 i IV  
 Figured Bass: E:IV A:I

System 2 (Measures 14-16):

Chords: iv ii6 V iii viio7/ii ii V6 I  
 Figured Bass: 5 D:V7

<sup>26</sup> KyoungJoo Min, *Analyses of the Twelve Fantasies for Solo Flute (1732-33) and the Twelve Fantasies for Solo Violin (1735) of G.Ph.Telemann (with Suggestions for Performances)* (University of Washington, 1998.)

17

2nd entry

countersubject

2nd episode

I6 — viio#6 — I — IV — ii — V — I — V

20

countersubject (modified)

3rd entry

A:V7 — V7 — I — viio6<sub>4</sub> — I6 — vi — ii — V — 7

23

link

link

4th entry

I 4-3 — vi — ii6 — V — V7/IV — IV — I6 — vi — ii — V — I — vi — ii6 — V — I

The first entry of the subject is in the key of A major (m. 11). Immediately after (m. 12), comes the answer, with the subject in V (E major), clearly stated by the higher notes in this passage. The low notes of this same passage present the countersubject.

The first episode appears (m. 16-17), leading to  $V^7$  in D major, the key of the second entry of the subject, or counterexposition (m. 17). There follows another episode (m. 18<sub>1/2</sub>-21<sub>1/2</sub>) which leads to the return to the original key of A major, but in a completely different fashion from the first entry. However, this episode is three times longer than the first episode, and brings back the same virtuosic 16<sup>th</sup> note passage of florid counterpoint from the *preludio*. In this episode Telemann uses this contrapuntal device to slow down the harmonic rhythm in D major, and to prepare for the modulation back to the original key of A major, establishing a structural connection to the *preludio*, even if the melodic contour is not exactly the same.

After this episode, comes the third entry (2<sup>nd</sup> half of 21 to 22), with the subject in the original key, but rhythmically displaced to the second half of the measure. The subject is almost hidden, stated in the lower notes of this passage, and having a modified countersubject in the higher notes. It is an interesting use of invertible counterpoint, bringing a refreshing view of the same subject. The next measure (m. 23) uses material from the subject as a bridge leading to the last and 4<sup>th</sup> entry.

This last entry (m. 24), also in invertible counterpoint, brings the subject in its original key, but with the introduction of chromaticism and dissonance (G natural, in the downbeat of measure 24), and a small variation in the harmony. The last measure of the Fugue (m. 26), is just a closing cadence in A major ( $ii^6 - V - I$ ), confirming this key area before going to the next section.

### 2.3 Performance practice suggestions for the Prelude and the Fugue

My analysis of this movement leads me to several suggestions on how to perform it. In Fig. 12, I use the large note heads to show what notes should be emphasized to keep the integrity of the movement's structure, and to display the important lines. I only ornamented the Prelude wherever there was some repetition of patterns, to give a new and fresh view of the same passage (measure 4, 2<sup>nd</sup> beat).

As Carl Phillip Emanuel Bach<sup>27</sup> and Quantz suggest,<sup>28</sup> I filled in the spaces in between the consonances with passing tones. Quantz and Telemann himself, in his *Methodical Sonatas*, suggest filling the space of intervals of thirds with a passing tone in triplet rhythm. Although such ornamentation is not so common for the Italian composers, it is very characteristic of Telemann, and associated to the *galant* style.<sup>29</sup> I took the care not to over-ornament the Prelude, because Telemann and others rarely ornamented fast movements.<sup>30</sup>

I did not ornament the fugue at all in order to preserve the integrity of the voices, keeping each entry of the subject clear, as well as the episodes, especially the one in florid counterpoint. I used some slurs on lower neighbors and in fast stepwise passages. I also suggested tonguing, using different consonants to make the attacks stronger and incisive, or softer according to their position in the hierarchy of strong and weak beats (Fig.12).

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<sup>27</sup> Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York, W. W. Norton & Company, Inc. 1949). paragraph 20, 84.

<sup>28</sup> J. J. Quantz, *On Playing the Flute-The Classic of Baroque Music Instruction*, trans. Edward R. Reilly (Boston, Northwestern University Press, 2001), 136-161.

<sup>29</sup> Mary Cyr, *Performing Baroque Music*, (Portland: Amadeus Press, 1998), 128-30.

<sup>30</sup> Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York, W. W. Norton & Company, Inc. 1949). paragraph 21, 84

Fig. 12 Fantasia I

# Fantasia 1

A major

Georg Phillip Telemann

*Vivace*

tu \_\_\_ tu du gu tu gu du gu tu gu du gu (simile)

3  
tu gu du gu tu<sup>3</sup> tu<sup>3</sup> tu gu du gu du gu du gu tu du du gu tu \_\_\_ tu du  
*p*

5  
tu \_\_\_ tu du tu du tu \_\_\_ tu du tu du tu du \_\_\_ tu du \_\_\_ tu du \_\_\_ (simile)

8  
tu gu du gu tu gu tu gu tu gu du gu tu gu tu gu

10

10

tu du du gu tu gu tu gu tu du tu tu tu tu tu du tu du tu du du du tu du tu du tu du tu du

14

14

tu du tu du tu tu du du tu du — du lu du tu du du tu du — du lu du tu — tu du

17

17

tu du — tu du — tu du — tu — l du — tu du —

20

20

(simile)

tu du tu du

23

23

tu du — tu tu du tu du tu du tu du tu du — tu du — tu du tu du tu du du tu tu du tu du tu

## 2.4 Adagio

As in the prelude, this section (m. 27-35) has a regular and slow harmonic rhythm. Through reductive analysis, we can understand this passage and its chordal 4-voice homophonic structure (Fig. 13).

Fig. 13 Adagio

The figure displays a musical score for the Adagio section, measures 27-35. It consists of three systems, each with a melodic line (top staff) and a harmonic line (bottom staff). The key signature is three sharps (F#, C#, G#). The tempo markings are *adagio* and *allegro*. The melodic line features eighth-note patterns with triplets and dynamic markings of *p* (piano) and *f* (forte). The harmonic line shows chordal structures with dynamic markings of *p* and *f*. Below the harmonic line, chordal analysis is provided for each measure: I, V7/IV, IV, V/V, V7/V, and V.

27 *adagio* *allegro* *p* *f* *p* *f* *p*

I V7/IV

29 *adagio* *allegro* *f* *f* *p*

IV V/V

31 *adagio* *allegro* *f* *f* *f* *f*

V7/V V

33 *adagio*

33

IV6 viio7 I (1 7 6 5)

35

35

viio7/V V I V6 vi7 V (1 7 6 5)

The melodic movement consisting basically of arpeggios, its rhythmic flexibility, slow harmonic rhythm, and homophonic texture establish a contrast with the previous polyphonic section. The alternating tempo indication (*adagio allegro*), with the rest at the end of the measure, suggests rhythmic flexibility (Fig 14).

Fig. 14 The alternating *adagio allegro* section.

27 *adagio* *allegro*

27

I V7/IV V7/IV

*p* *f*

3 3 *p* 3 3 3 3

Quantz differentiates the allegro from the adagio thus:

“The principal character of the Allegro is one of gaiety and liveliness, just as that of the Adagio, on the contrary, is one of tenderness and melancholy.”<sup>31</sup>

It is important to think of the *adagio allegro* as an indication of affect, rather than of tempo.

Nikolaus Harnoncourt has something very interesting to add about these tempo indications and its relationship to the note values:

After 1600, differences in tempo were primarily expressed by various note values – even the individual notes values were designated as ‘extremely slow..., natural,... neither fast nor slow..., moderately fast..., very fast.’ Because everything was expressed in the note values, the beat and tempo became a unity as tempo was determined by the note values. The earliest designation still confirmed the configuration of the notes: *tardo*, *lento*, *presto*, *allegro*, etc. were placed above those passages where long and short notes already indicated a slow or fast tempo. From old parts, manuscript and prints we can see that such designations are frequently provided for only a single voice, and always in passages where there is a change of note value, though the absolute tempo remains the same. For example, *lento-presto* can alternate in one piece (these were the earliest designations for slow and fast), yet in those passages marked *lento*, there are long note values and in those passages marked *presto*, short ones. Moreover, these indications are often found only in the continuo part, which usually has long note values only, probably to advise the instrumentalist that the soloist in this passage plays fast notes, for example. In former times musicians did not play from scores, so the solo voice was only seldom written in the *continuo* part. Therefore *allegro* was written above the long notes of a continuo part, which meant only that the soloist had fast notes. But sometimes such a designation appears in the solo part too, where it can be seen quite clearly that an additional modification of the tempo in such a passage would be impossible, because the slow note values – when one plays the fast notes so fast that they are just barely performable – are already so slow that further retarding them would be meaningless. The tempo designation therefore only confirmed an already existing notational picture, without changing the absolute tempo. (This form of writing

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<sup>31</sup> Johan Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (Boston, Northwestern University Press, 2001), paragraph 3, 130.

can still be found in some 18<sup>th</sup>-Century notation, for example in several of Bach's cantatas).<sup>32</sup>

Based on what Harnoncourt says, the *adagio allegro* is not supposed to be taken literally as a tempo indication. As explained in the fragment above, the *adagio* is placed on the longer note of the section (♩), while the *allegro* on the shorter notes (♩). My understanding of this indication in such a short section is to bring out some flexibility, especially after a strict contrapuntal passage (the fugue). I do not see it as indicating a drastic change of tempo, but to let those fast notes where the *allegro* indication is placed, run with freedom to bring out the effect of the harmony.<sup>33</sup> Besides, if we observe the manuscript, these indications are compressed under the staff, giving us the idea of an alternating character for this passage. (Fig. 15)

Fig. 15 *Adagio Allegro* in the original print



It is also interesting to notice that in the ten measures of this last section, there are six rests: five crotchet rests, and one semiquaver rest. Four out of five of the crotched rests are strategically placed after the *allegro* passage. In the 26 previous measures from the same movement there were only three rests, placed only after cadence resolutions.

About playing such passages, Quantz says:

You must also be careful to sustain the melody constantly, and to take breath at the proper time. Especially when you encounter rests you must not leave the note

<sup>32</sup> Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech* (Portland, Oregon, Amadeus Press), 52-3.

<sup>33</sup> If we imagine playing this piece in one 18<sup>th</sup> century *camera* with its not so dry acoustic, or even in a church, the effect of this arpeggios played a little faster will make the chord sound very clear in the room. However, these pieces were not conceived originally for being played in churches.

immediately; it is better to hold the last note a little longer than its value requires, unless the bass meanwhile has several cantabile notes that compensate the ear for what it loses through the silence of the upper part. The effect produced is good, however, if the upper part draws out and concludes the last note with a diminuendo, and then begins the following notes with renewed force, continuing in the manner described above until another caesura or conclusion of an idea occurs.<sup>34</sup>

These specific rests in the Adagio should help to reset the tempo and *affect* after the allegro, to get back the concept of the adagio, and keep going with the contrasting part. Since this section presents a degree of freedom, I assume these rests can also be enjoyed a little bit more. Quantz reinforce the importance of keeping the tempo on playing the rests:

Rests require an exactness of observation with respect to tempo equal to that given to the notes themselves. Since no sound is heard, and the time must therefore be gauged only in thought, they cause a great deal of trouble, particularly short ones such as those with the value of a quaver, semiquaver, or demisemiquaver. This difficulty can be very easily overcome, however, if you secretly mark the principal notes in a piece with your foot, if you observe whether the notes that follow rests in the motion of the other parts fall on the rise or the fall of the foot, and if you guard against rushing.<sup>35</sup>

However, the rests in this specific passage play a different role. As fig. 16 demonstrates, they can be very expressive if we use the silence they induce appropriately.<sup>36</sup> I would take a little more time in the rest before starting the following adagio, to give psychological space between two different affects. In a very live space,<sup>37</sup> I would recommend to hold them even longer if necessary.

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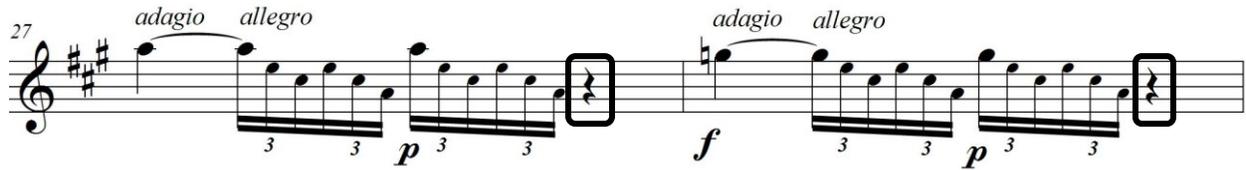
<sup>34</sup> Johan Joachim Quantz, *On Playing the Flute*, paragraph 12, 166.

<sup>35</sup> Ibid, paragraph 14, 279

<sup>36</sup> Like Handel's Hallelujah, two measures before the end. This is, maybe, the most expressive silence in the history of music.

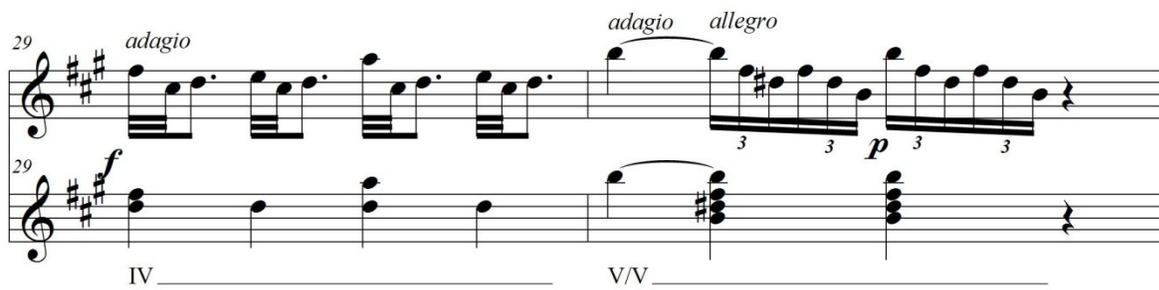
<sup>37</sup> If the acoustic of the room has too much reverberation.

Fig. 16 Adagio Allegro rests



The following measure (m. 29) is an elaboration of the same Lombardic rhythm idea used previously in the *prelude* (m. 5-6): a pedal tone ornamented by neighbors and chord tones (Fig 17).

Fig. 17 Lombardic rhythm – m. 29



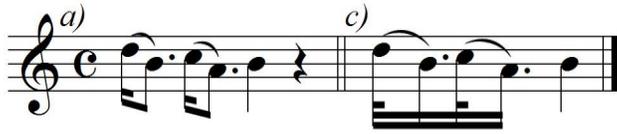
They must be performed in the same manner as the similar passage in measures 5 and 6, as Quantz describes:

... you must employ a quiet and short bow-stroke, rather than a long, intense, and dragging one. Otherwise the expression will sound too bold and offensive.<sup>38</sup>

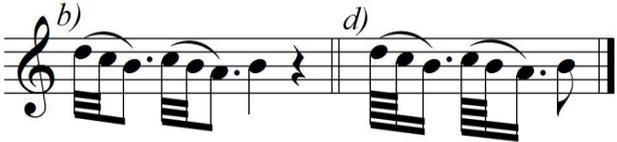


<sup>38</sup> Quantz, paragraph 13, 224. See also pages 14, 30 and 31 for further explanation.

... The notes D and C in (a) must be just as short as those in (c), whether the tempo is slow or quick.



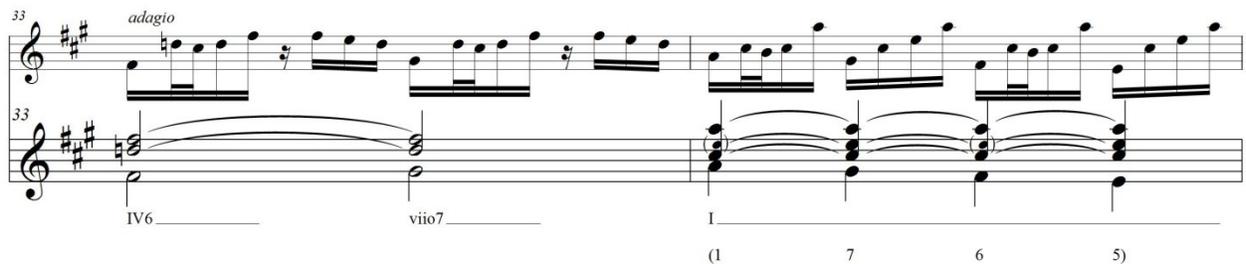
The two quick notes in (b) and (d) are treated in the same manner, two quick notes here receiving no more time than one in the examples above.



The shorter you make the first notes in (a), (b), (c), and (d), the livelier and bolder is the expression.<sup>39</sup>

In the next two measures (m. 31-32) this same pattern is repeated, but now leading to V (E major). Then, in measures 33-36, a series of short sequences takes place affirming the V and closing this movement unresolved. The resolution will come only in the downbeat of the second movement. What is important about this passage is the bass motion in measures 33-34. Telemann builds up an ascending motion from F# to A, and then climbs down the scale until the D# in m.35 (Fig. 18).

Fig. 18 Bass motion in measures 33-34



<sup>39</sup> Ibid, paragraph 22, 69.

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins at measure 35 with a melodic line featuring triplets and a high E pedal tone. The bottom staff is in bass clef, also in the same key signature, and features a bass line with chords and a high E pedal tone. Below the bass line, chord symbols and fingerings are indicated: viio7/V, V, I (with fingering 1), V6 (with fingering 7), vi7 (with fingering 6), and V (with fingering 5).

From there, he will climb up again (m. 35) to A, and back to E, resolving in V (m. 37).

For the sequences in measures 34, Telemann keeps the upper notes as a pedal chord, moving only the bass line. Then, in measures 35 and 36 he keeps the high E as a pedal tone, and combines it with descending stepwise in thirds.

## 2.5 Performance practice suggestions for the Adagio Allegro section

Taking in consideration its tempo flexibility indicated by “allegro adagio,” I would suggest a much more flexible approach in interpreting this section. For the measures with the indication “adagio allegro,” I would hold the first note a little longer than it is written, using a discrete vibrato or a *flattement*,<sup>40</sup> and make a discrete crescendo towards the triplets. I understand the indication *adagio allegro* as gradual accelerando, starting on the second group of triplets. However, I do not think these notes should be played strictly fast as we understand an *allegro* indication nowadays. I indicate it in fig. 19 and in the score in Appendix I using arrows pointing forward to the last triplet group, which is the supposed to be the fastest. I also slurred the triplet groups in this passage, to make the effect of the harmonies sounding clear and effective in the room. I would stress the echo effect of playing piano the second two group of triplets in these

<sup>40</sup> Finger vibrato commonly used as an ornament during the 18<sup>th</sup> century.

passages. The rests after the triplets will work to create suspense between the passages, and reestablish the Adagio tempo again. I would take a little longer there (not playing it strictly in time), taking a good breath before going to the next *adagio allegro*. For the lombardic rhythm I would suggest to play the short notes shorter, as described above, but I still suggest to stress the first note of the grouping as most important indicated in fig. 19 by using larger note heads. For the last measures, I would reinforce the bass line by playing it louder and more articulated, with its step motion, and E – A leap of perfect 4<sup>th</sup> (m. 35), to finally resolve in descendent step motion in V (E major).

I preferred to not add ornaments to this section, since it is a preparation for the last movement. I decided to keep this part of the movement less busy so we can enjoy the contrast of the Allegro that comes later, and keep the integrity of the chords and their harmonic effect. However, I added some slurs in the fast passages, and for the lombardic rhythms. I also indicate some articulations (tonguing) to make the polyphony clear (Fig. 19).

Fig. 19 Adagio Allegro

The image displays a musical score for a section titled 'Fig. 19 Adagio Allegro'. It consists of four staves of music, each starting with a treble clef and a key signature of two sharps (F# and C#). The first two staves begin at measure 27. The first staff has tempo markings 'adagio' and 'allegro' with arrows indicating the transition. It features dynamics *p* and *f*, and includes triplets of eighth notes. The second staff has lyrics 'tu tu du du' under the first four measures, followed by '(simile)' and then triplets. The third and fourth staves begin at measure 29. The third staff has dynamics *f* and *p*, and includes triplets. The fourth staff has lyrics 'tu tu (simile)' under the first four measures, followed by triplets and dynamics *p*. The score uses various musical notations including slurs, accents, and dynamic markings to guide performance.

31 *adagio* *allegro* *adagio*  
*f* 3 3 3 3 *f*

31 *adagio* *allegro* *adagio*  
*f* 3 3 3 3 *f*

33 *adagio*

33 *adagio*  
 tu du lu du tu du lu du tu du lu tu du du lu tu du du lu

35

35  
 tu du du du tu du tu du tu du tu du tu

Telemann gives unity to the whole first movement by bringing back ideas from the prelude, like the lombardic rhythm. It is interesting to notice that both the prelude and the Adagio have ten measures.

## 2.6 Allegro (Dance-Passepied)

This last movement is a simple dance in ternary rhythm, which establishes a good contrast to the contrapuntally elaborate previous movement. The marking Allegro, more than the

tempo, suggests the spirit<sup>41</sup> of gaiety and liveliness for this movement.<sup>42</sup> As demonstrated in Fig. 20, the off-beat accents are characteristic of the *passepied*, suggesting different divisions of the 6/8 bar into two or three (hemiola).<sup>43</sup>

Fig: 20 3/8 divided as a 6/8 measure



The harmonic rhythm of this movement is rather slow, basically one per measure. Although there appear to be two chords in measures 1 and 12 (on the 1<sup>st</sup> and the 3<sup>rd</sup> beat of these measures), I hear these notes just as passing tones (Fig. 21).

Fig. 21 Harmonic Rhythm



<sup>41</sup> Affect.

<sup>42</sup> J. J. Quantz, *On Playing the Flute-The Classic of Baroque Music Instruction*, trans. Edward R. Reilly (Boston, Northwestern University Press, 2001), paragraph 3, 129.

<sup>43</sup> Meredith Little & Natalie Jenne, *Dance and the Music of J. S. Bach* (Bloomington, Indiana University Press, 2001), 83-91.

Later, there are two strong cadence points (m. 7 and 11) where there are three chords in a measure to drive to the cadence (Fig. 22).

Fig. 22 Cadence Points

These specific events make clear the subdivision in 3/8 (ternary), rather than in 6/8 (binary) in these measures. As a performance issue, I would suggest to articulate this passage very strongly, to make clear the change to ternary subdivision.

## 2.7 Performance Practice Suggestions for the Allegro

As a simple binary form, this movement is composed of two parts with repetition, in a basic harmonic plan I – V – I, returning to I at the beginning of the second part. The repetition makes us expect some ornamentation or variety. Telemann himself suggested this in his *12*

*Methodic Sonatas*, where he ornaments slow movements in Italian style, but he never ornaments fast movements at all.<sup>44</sup> However, Quantz opens a possibility for that when he writes:

Few extempore variations are allowed in the Allegro, since it is usually composed with melodies and passages of a kind that leave little room for improvement. But if you still want to make some variations, you must not do so before the repetition; this is most conveniently practicable in a solo where the Allegro consist of two reprises. Beautiful singing ideas, however, which are not likely to become tiresome, and brilliant passages which contain sufficient agreeable melodies must not be varied; only ideas of the kind that leave but a slight impression require variations. For the listener is moved not so much by the skill of the performer as by the beauty which he knows how to express with his skill. If, however, through the oversight of the composer, too-frequent repetitions do occur, which could easily arouse displeasure, the performer is in this case justified in improving them through his skill. I say improve, not disfigure. Many believe that to remedy something they need to do more than vary it, although by doing this they often spoil more than they improve.<sup>45</sup>

In Fig. 23 I suggest some ornamentation for the repetitions, in the same fashion Telemann used in his *Methodic Sonatas*. This is such a simple dance, we need to add ornaments on the repeats. Not that I think that the melodies in this movement “arouse displeasure,” or leave “slight impression,” but maybe the contemporary flautist in me speaks a little bit louder here, as I feel it can be acceptable to add some variations in the repetition, creating a stimulating performance. However, I tried these variations on a baroque traverso, to avoid “spoil more than improve” (Fig. 23).

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<sup>44</sup> Mary Cyr, *Performing Baroque Music*, (Portland: Amadeus Press, 1998), 128-30.

<sup>45</sup> Quantz, paragraph 27, 134-5.

Fig. 23 Allegro

**Allegro**

Original voice

Ornamented version

tu gu du gu du gu tu gu du gu du tu gu du gu du tu du gu du tu gu du tu du gu

6 tu gu du tu du gu tu gu du du tu gu du tu du gu tu gu du tu du gu tu gu du tu du gu

11 tu gu du tu tu du tu gu du gu du gu tu du du tu gu du gu du gu tu du du

17 tu gu du tu du gu tu gu du tu du gu tu tu tu tu gu du tu du gu tu gu du tu du gu

22 tu gu du tu du tu tu gu du tu du gu tu gu du tu du gu tu tu tu tu tu du gu tu

1. 2.

1. 2.

I took the care not to over ornament this movement, since it is fast. I used slurs connecting stepwise motion, lower neighbors, and trill-like passages. I also used some passing tones in triplets connecting intervals of thirds. I did not ornament the cadences, to keep clear the idea of the ternary rhythm. I also took the care to articulate the notes on the downbeats of each measure to keep the integrity of the structure of the piece. I articulated “tu” on every downbeat, but I used “du” and “gu” (instead of “ku”) to keep it light with fluency. I used “tu” in the middle of the measure to reinforce the change from ternary to binary, and the return to binary at cadences. However, in my ornamented version, I articulated in a different fashion to reinforce the hemiola passages in measures 7, 8, 9, 17, 20, 21 and 23. I decided to ornament with a full descending scale at measures 6, 18 and 24, and articulate it in a different way, playing a little bit with the rhythmic ambiguity of the passage.

### 3. FANTASIA 2 – A MINOR

This *Fantasia* is a four movement piece, where the first movement plays the role of a prelude to the fugue that follows. Different from the previous *Fantasia*, the Prelude is a separate movement, following Bach's later style of Preludes and Fugues, a more modern fashion than Buxtehude's *praeludia*. As in *Fantasia 1*, the variety in *tempi*, alternating fast, slow, fast and slow, brings a new energy to the piece, stimulating performer and audience. Besides the variety of tempo and texture, each movement gives us a variety of styles.

The structure of this Fantasy consists of 4 movements:

- 1<sup>st</sup> movement – Prelude
- 2<sup>nd</sup> movement – Fugue
- 3<sup>rd</sup> movement – Adagio (fully ornamented)
- 4<sup>th</sup> movement – Allegro (Dance - bourée)

As Amy Porter suggests in her study guide,<sup>46</sup> this *Fantasia* has the form of a *Sonata da Chiesa*, with the movements alternating in slow, fast, slow, fast; and the second movement as a fugue. In her article Rachel Brown suggests its Adagio is in German style fully ornamented,<sup>47</sup> and the last movement is French bourée. Also, all the movements have tempo/affect indications.

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<sup>46</sup> Porter, Amy, Catherine Bull and Daniel Pyle, *Telemann: 12 Fantasias for Flute without bass, A Study Guide With Amy Porter*. DVD produced by Mike Wilkinson, (Michigan: Duderstadt Media Center, 2008).

<sup>47</sup> Rachel Brown, *Telemann Fantasias: a feat of ingenuity and inspiration* (<http://www.rachelbrownflute.com/Telemann%20Fantasias.pdf>, n accessed January 13, 2010), 4.

### 3.1 First Movement – Prelude

Cast in 3/4 meter, this slow movement works as a prelude in a serious and majestic character. Its harmonic rhythm is also slow, with basically one chord per measure.

Like the previous *Fantasia*, Telemann also used the same contrapuntal technique of compound lines to write counterpoint, as shown in the reductive analysis that follows (Fig 24).

Fig 24 Reductive analysis of the Grave

**Grave**

The reductive analysis shows the following chord progressions:

- Measures 1-5:  $i$ ,  $iv9$  — 8,  $VII$ ,  $III9$  — 8,  $VI$
- Measures 6-8:  $iv7$  (4),  $i6_4$  (5),  $iv6$  (6)
- Measures 9-11:  $iv6$ ,  $(iv)$ ,  $(iv)$ ,  $(V6)$ ,  $V$

Telemann plays with suspensions and sequence (i – iv<sup>9-8</sup> in A minor, and I – IV<sup>9-8</sup> in G major) in the first two measures. Different from Rachel Brown in her article,<sup>48</sup> I do not see the second chord of the sequence as a four note VI<sup>7+</sup> chord (F<sup>7+</sup>) in A minor, as she suggests. I prefer to understand the note “E that appears at the second part of the first beat in measure 2 as a suspension from the previous chord that resolves down to the note “D”, while the other notes of the chord jump down a third (Fig. 25).

Fig. 25 Suspensions

The image shows a musical score for two staves. The top staff is a treble clef with a 3/4 time signature, marked 'Grave'. It contains a melodic line with two measures. The bottom staff is a bass clef with a 3/4 time signature, showing the harmonic accompaniment. Dashed lines labeled 'suspension' connect the E note in the first measure to the D note in the second measure. Below the bass staff, chord symbols are provided: 'i', 'iv9', '8', 'VII (G:I)', 'III9', 'IV9', '8'.

In my opinion, this would avoid parallel fifths in the resolution to the second chord, which would otherwise be unacceptable. However, I agree with Brown about the “serious and plaintive tone” the dissonance brings to the opening of this piece, in contrast to the *Passepied* from the previous *Fantasia 1* in A major.<sup>49</sup> Another important harmonic aspect to talk about is related to the next sequence in measures 6 and 7 (Fig. 26):

Fig. 26 Chords in measures 6 and 7

<sup>48</sup> Rachel Brown, *Telemann Fantasias: a feat of ingenuity and inspiration* (<http://www.rachelbrownflute.com/Telemann%20Fantasias.pdf>, accessed January 13, 2010), 2.

<sup>49</sup> Rachel Brown, *Telemann Fantasias: a feat of ingenuity and inspiration* (<http://www.rachelbrownflute.com/Telemann%20Fantasias.pdf>, accessed January 13, 2010), 2.

Following the sequence Telemann established, we would expect now another I - IV<sup>6</sup> (this time in F major) with the same pattern of voice leading. He does not disappoint the listener, providing a similar voice leading to an unstable seventh chord on the downbeat of measure 6. It makes us expect the 7<sup>th</sup> (C) to resolve down to another 6<sup>th</sup> (B) on the third beat of measure 7. However, Telemann prolongs this dissonance throughout measures 6 and 7 without resolving it. Instead, he establishes an ascending motion with the bass (D – E – F), while keeping the other voices (A and C) sounding like a pedal through these two measures (Fig. 27). In measure 8 the bass will resolve up to F, while the A will remain for the next chord. However, the “suspension” will resolve up to D, instead down. In the first four measures Telemann shows that he knows how to do a proper voice leading. Then, instead of doing it for the third time (what would be obvious and ordinary), he just changes, not only the rhythmical figuration and texture, but also subverting the rules of counterpoint. This is part of the *stylus fantasticus*, “characterized by harmonic surprises and dramatic changes of texture”.<sup>50</sup>

<sup>50</sup> David Schulenberg, *Music of the Baroque*, (New York, Oxford University Press, 2008), 249.

Fig. 27 Ascending motion with the bass (D – E – F)

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of eighth notes, with some notes beamed together. A dashed line indicates an ascending bass line starting on D in the first measure, moving to E in the second measure, and F in the third measure. Below the staff, three chords are labeled: iv7 (under the first measure), i6\_4 (under the second measure), and iv6\_3 (under the third measure). The numbers 4 and 3 are placed below the i6\_4 and iv6\_3 labels respectively, indicating the bass note's position in the chord.

Actually, the only difference from the  $iv^7$  chord from the previous measure to the  $i^6_4$  is the note E in the bass, resolving later to F in measure 8. As a performer, I would call attention to this ascending bass line, strategically placed by Telemann in the downbeat of these measures. The basic chord progression ( $i - iv^{7-6} - V/III - III^{7-6} - VI - iv - i^6_4 - iv - V$ ) leads from  $i$  in A minor, to  $V$ . This chord will only resolve to  $i$  at the second movement. The function of this movement, like a prelude, is to prepare the second movement and the fugue.

### 3.2 Performance practice suggestions for the Grave

As a performance practice suggestion, I would strongly recommend to focus on the bass line, which generally lies on the downbeats. I would emphasize the movement of these notes, and play the other voices as lightly as possible. However, I would hold the last notes from measures 1, 3 and 5 a little longer, in order to bring up the idea of these prolonged notes more evident, since they will form the “suspensions”. The idea of changing colors for the bass and the treble line would be even better and welcome. I could suggest different tonguing for each voice. For the downbeats, to make this line very clear, I would use the syllable “tu,” and for the other notes, “du,” “lu,” or any other the performer would feel produces the effect. I do not see the need for

ornamenting this movement, because I think the voice leading must be preserved. However, I would use some slurs to connect some neighbor notes and appoggiaturas<sup>51</sup> (Fig. 28).

Fig. 28 Articulation

**Grave**

The musical score is in 3/4 time and consists of three staves. The first staff contains the first five measures of music with lyrics: "tu du lu tu du du lu tu gu du lu (simile)\_\_\_\_\_". The second staff starts at measure 6 and contains measures 6 through 8 with lyrics: "tu du \_\_\_ tu du \_\_\_ du \_\_\_ du \_\_\_ tu du \_\_\_ tu du \_\_\_ du \_\_\_ du \_\_\_ tu gu du tu tu gu du tu (simile)\_\_\_". The third staff starts at measure 9 and contains measures 9 through 11 with lyrics: "\_\_\_\_\_ tu gu tu gu tu du tu du \_\_\_ tu du \_\_\_ tu tu du \_\_\_ tu tu". The score includes various articulation marks such as slurs, parentheses, and accents.

### 3.3 Second movement – *Fugue*

As in the previous *Fantasia*, this second movement is a fugue. Despite KyuonJoo Min’s labeling of this movement as “quasi-fugue,” I consider it a double fugue, as shown in the analysis that follows<sup>52</sup> (Fig. 29).

<sup>51</sup> All the slurs I added I put in parenthesis. There are no articulation signs in the original text. All articulation signs here are my suggestions.

<sup>52</sup> KyuonJoo Min, *Analyses of the Twelve Fantasies for Solo Flute (1732-33) and the Twelve Fantasies for Solo Violin (1735) of G.Ph.Telemann (with Suggestions for Performances)* (University of Washington, 1998.) 25.

Fig. 29 Second movement – Fugue

**Vivace**

The musical score is presented in three systems, each with a treble and bass staff. The first system (measures 1-4) shows the initial entries. The second system (measures 5-8) shows a link and the first answer. The third system (measures 9-12) shows the continuation of the fugue and the beginning of an episode.

**System 1 (Measures 1-4):**  
 Treble staff: a.i. V6 IV6 V 7 V 6-5 4-3  
 Bass staff: a.i. V6 IV6 V 7 V 6-5 4-3

**System 2 (Measures 5-8):**  
 Treble staff: link answer  
 Bass staff: i e:iv V i V6 answer

**System 3 (Measures 9-12):**  
 Treble staff: episode 1  
 Bass staff: episode 1  
 Harmonic analysis: IV6 V 7 V 6-5 4-3 i IV C:V/ii

13

episode 1

episode 1

i V/VII. I I I  
C:V

18

link

link

ii V 7 iii IV V I

22

2nd entry

link

2nd entry

link

IV i V6 IV6 V 7 V 6-5 4-3 i i

13

episode 1

episode 1

ii V I I I

18

episode 1

episode 1 link

link

ii V 7 I6 ii6 V I

22

2nd entry

2nd entry link

link

IV d:III V6 i (V6 IV6) V 7 V 6-5 i i  
4-3

28

episode 2

episode 2

vii<sup>o</sup>6 .....4/IV \_\_\_\_\_ IV \_\_\_\_\_ vii<sup>o</sup>6/ #4/V \_\_\_\_\_ i \_\_\_\_\_  
 a:vii<sup>o</sup>6 #4 \_\_\_\_\_

32

bII "N" \_\_\_\_\_ V \_\_\_\_\_ VI \_\_\_\_\_ V 6/4 \_\_\_\_\_

34

*p* *f*

"N" \_\_\_\_\_ V \_\_\_\_\_ VI \_\_\_\_\_ V 6/4 iv \_\_\_\_\_ V7 \_\_\_\_\_

38

3rd entry

3rd entry

a:i (V IV6 ) V 7 V 6 5  
4 3

42

*p* *f*

coda

coda

i i i ii

46

*p* *f*

coda

ii V 5 - 6 - 5 i  
3 - 4 - 3

Telemann uses it stated in A minor, E minor, D minor, and returns to A minor. However, Telemann uses more modulations during the episodes and links. In the end, he uses the keys A minor, E minor, C major, c minor, d minor, G major, A minor.

Besides the revolutionary idea of composing a double fugue for a solo melodic instrument, Telemann uses the material in a very ingenious way. The upper voice has its melody in syncopations, which creates suspensions that will only be resolved in the middle of the next measure. At the same time, the lower voice moves by chromatic passing tones ornamented with lower neighbors (Fig. 30).

Fig. 30 Double fugue

**Vivace**

The musical score consists of two staves in 3/4 time. The upper staff features a melodic line with syncopated rhythms and suspensions. The lower staff features a chromatic bass line with lower neighbors and suspensions. The harmonic analysis below the staff is as follows:

a:i \_\_\_\_\_ V6 \_\_\_\_\_ IV6 \_\_\_\_\_ V 7 \_\_\_\_\_ V 6 5 \_\_\_\_\_  
 4 3 \_\_\_\_\_

Telemann also uses harmonic sequences which will lead to tonicizations, using melodies in contrary motion (Fig. 31).







### 3.5 Third Movement – Adagio

In general, slow movements in baroque pieces are a fertile ground for improvisation. However, this charming slow movement comes already fully ornamented. This is not something unusual, especially for Telemann. However, this Adagio is the only example of an ornamented movement we find in this set of *Fantasias*. This is a clear example of ornamentation in German style, with rhythmical variety, use of triplet figures and unprepared dissonances.<sup>54</sup> (Fig. 34)

Fig. 34 Third Movement – Adagio

The musical score for the Third Movement – Adagio is presented in two systems. The first system consists of a treble staff and a bass staff. The treble staff features a melodic line with several sixteenth-note runs, some marked with a '6' (triplets) and others with a '6' (sextuplets). A 'suspens.' (suspension) is indicated above a note in the final measure of the first system. The bass staff provides harmonic support with chords and a steady eighth-note accompaniment. Below the first system, the chord progression is listed as: C:I, V, I, V, viio/IV.

The second system also consists of a treble and bass staff. The treble staff continues the melodic line with triplet figures (marked '3') and suspensions (marked 'sus.'). The bass staff continues the harmonic accompaniment. Below the second system, the chord progression is listed as: IV, V7, I4 - 3, viio/V, V, V7/ii, ii4 - 3, V. A secondary line of chords below this system reads: (d:viio/IV, IV, V7, i4 - 3), (5).

<sup>54</sup> Rachel Brown, *Telemann Fantasias: a feat of ingenuity and inspiration* . 4.

5

IV I6 viio6 I viio6 I6 IV

4 3 2 1 2 3 4

7

V7 - 7 - I6 - b6(?) viio6/V V I V I

4 - 5 - 4 - 4 5)

For this analysis, I used the initial basic melody suggestion by KyoungJoo Min.<sup>55</sup> In the first two measures of Fig. 35 Telemann fits groups of sextuplets in a duple meter measure. What would seem strange is actually very characteristic of Telemann and common elements of the *style galant* (as I explained previously for the performance practice suggestions I gave for the first movement).<sup>56</sup> Telemann filled out the space between the notes of the chord with passing tones and created these descending sextuplets. He also used escape tones to ornament the lower voice line with leading tones for the chords that follow (Fig.35).

<sup>55</sup> KyoungJoo Min, *Analyses of the Twelve Fantasies for Solo Flute (1732-33) and the Twelve Fantasies for Solo Violin (1735) of G.Ph.Telemann (with Suggestions for Performances)*, University of Washington, 1998. 27.

<sup>56</sup> Page 16.

Fig. 35 First two measures of the Adagio

Adagio

6

6

suspens.

C:I V I V viio/IV

One can observe these ornaments as unprepared dissonances, one more of “Telemann’s hallmarks”, as defined by Rachel Brown.<sup>57</sup>

For the next two measures (3 and 4) Telemann establishes a harmonic sequence in the keys of C major ( $vii^{\circ}/IV - IV - V^7 - I^{4-3}$ ) and d minor ( $vii^{\circ}/IV - IV - V^7 - i^{4-3}$ ), which leads to another sequence in the following measures (5 and 6). This sequence establishes a downward bass line (G – F – E – D – C) until the second half of measures 6, where this line goes up again (C – D – E – F – G) in a quarter of the time for the descendent motion, to finally arrive in  $V^7$  (Fig. 36).

<sup>57</sup> Rachel Brown, *Telemann Fantasias: a feat of ingenuity and inspiration* (<http://www.rachelbrownflute.com/Telemann%20Fantasias.pdf>, accessed January 13, 2010), 4.

Fig. 36 Measures 3 – 7

2

sus. sus. sus. sus.

C:vii0/IV IV V7 I4 - 3 vii0/V V V7/ii ii4 - 3 V  
(d:vii0/IV IV V7 i4 - 3) (5)

5

IV I6 vii06 I vii06 I6 IV

4 3 2 1 2 3 4

7

V7 - 7 - I6 - b6(?) viiob7/V V I V I

5) 4 - 5 - .4 - 4

For the last three measures, Telemann expands the harmony of the  $V^7$  until its resolution in I (C major) in the last measure. Using passing tones in the same fashion he used before in measures 3 and 4, Telemann expands this harmony, and also uses the  $vii^0/V$  as an ornament to prolong it.

As a suggestion for performance practice in this movement, I would avoid over ornamenting it. I would use *flattements*<sup>58</sup> on the long notes in the first 2 measures,<sup>59</sup> and trills on the dotted 16<sup>th</sup> notes as pick ups to measures 3 and 4 (Fig. 37).

Fig. 37 Adagio m. 3 – 4

I would also “over-dot” the dotted figures and play the other 32<sup>nd</sup> faster, towards its resolution. Of such figures Quantz says:

In (e) and (f) the notes after the dots are played just as quickly and precipitately as those before the dotted notes in (b) and (d).

<sup>58</sup> Finger vibrato.

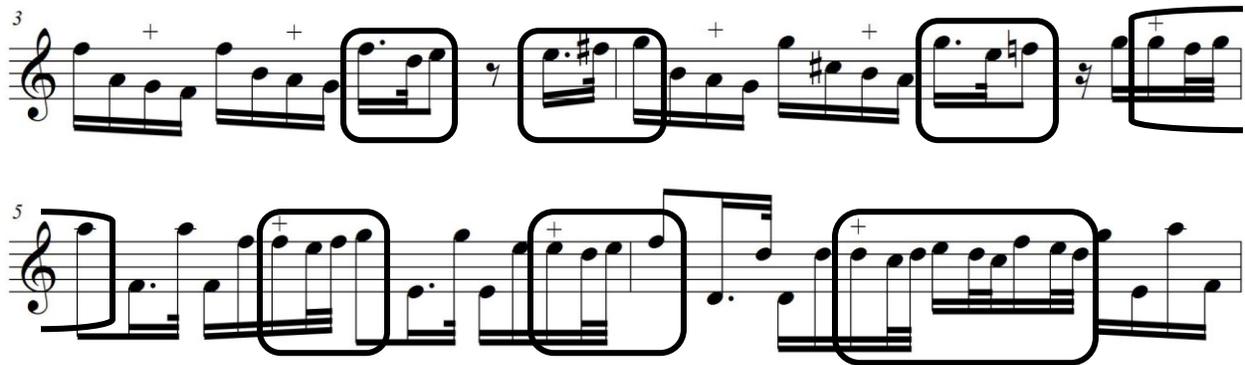
<sup>59</sup> I just pointed out the notes where I would play the *flattement*. I am not suggesting playing all of these effects. The idea is to choose one or two of these notes to play it, otherwise it would be too much.

The shorter you make the first notes in (a), (b), (c) and (d), the livelier and bolder is the expression. The longer the dots in (e) and (f) are held. On the other hand, the more flattering and pleasing notes of this kind sound.<sup>60</sup>

I would do the same in the pick up to measure 5 through measure 6, as if the previous

16<sup>th</sup> notes were dotted and the 32<sup>nd</sup> the resolution for the trill. (Fig. 38)

Fig. 38 Over-dotted notes in measures 3 – 6



In measure 7 we expect the resolution for the chord  $V_5^7$  to go to a C major chord, and it actually goes there although there is no third (E). However, because of the conventional trill, we feel it as a C major. Therefore, the E natural remains in our ears until we reach the second half of measure 7. There Telemann surprises us by introducing an E-flat instead (Fig. 39).

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<sup>60</sup> Quantz, paragraph 23, 69.

Fig. 39 Surprising resolution in m. 7

viio6 I viio6 I6 IV V7 7 I6 - b6(?) viio6/V  
 2 1 2 3 4 5  
 4 - 5 - .4 - 4

As a characteristic of the *stylus fantasticus*, we find this harmonic surprise of the fully diminished chord at the second half of the third beat. For this part, I would suggest playing the whole passage from measure 6 to 7 without taking a breath, and directing its conclusion towards the deceptive E-flat. For that, I would not slow it down at the cadential point at all. In Fig. 40 I suggest adding some ornaments. Since Telemann repeats the same rhythmical pattern twice on a fully diminished chord, I would take some freedom in ornamentation (Fig. 40).

Fig. 40 Ornamentation in m. 7 – 8

*f* *mp* *mf* *f*

Telemann also builds up tension using the repetition, going higher in the melody.

I suggested some dynamics for the whole movement. However, instead of changing the intensity, I would rather think about changing the tone colors, and playing the *p* with a darker sound, and the *f* brighter. I would also exaggerate the Lombardic rhythm at the end (Fig. 41).

Fig. 41 Performance suggestion for the Adagio

The image shows a musical score for an Adagio movement, consisting of eight staves of music. The score includes various performance suggestions such as dynamics and articulation. The first staff is marked 'Adagio' and features a sixteenth-note pattern with a '6' (sixteenth notes) marking. The second staff includes 'Flattement' markings (wavy lines) and dynamic markings: *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, and *p*. The third and fourth staves are marked with '3' and '3' respectively, indicating triplet rhythms, with dynamic markings *mp* and *mf*. The fifth and sixth staves are marked with '5' and '5' respectively, indicating quintuplet rhythms, with a dynamic marking *f*. The seventh and eighth staves are marked with '7' and '7' respectively, indicating septuplet rhythms, with dynamic markings *f*, *mp*, *mf*, and *f*. The score also includes various articulation marks such as slurs, accents, and fermatas.



4

i V i viio6 i V i viio6

8

i V i3 - #4 - iv6 - #6 - i e:V i3 - #4 - IV6 - #6 - ..2 - ...3 - ..3

12

#V i6 viio#6 i

16

V i6 viio#6 i V

20

i IV d:V - 7 i i viio/VII

24

24

VII  
G:IV      viio      I \_\_\_\_\_      V  
a:IV      viio      i \_\_\_\_\_

28

28

iv \_\_\_\_\_      V \_\_\_\_\_      i \_\_\_\_\_

32

32

i \_\_\_\_\_      bII6      #  
V      i6      V7/iv      iv6      V

36

36

i      (V)      i \_\_\_\_\_      V      vi

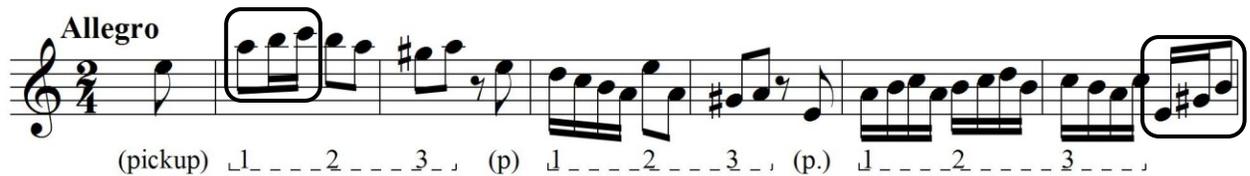
39

39

V \_\_\_\_\_      i      V      i

In general for the *Fantasias*, and also for other works by Telemann, the last movements are not as contrapuntally elaborate as the previous movements, with some exceptions.<sup>62</sup> This is one of these examples. Even rhythmically it is not as bold as the *Allegro* from the *Fantasia 1*. Besides, it is a bourée, a popular dance, characterized by its rhythmical organization. Fig. 43 demonstrates the typical features of a bourée: the pickup note, dactylic rhythmic cell,<sup>63</sup> and three beat phrases. Telemann plays with its dactylic rhythm expanding it in 16<sup>th</sup> note groups and using it backwards (Fig. 43).

Fig. 43 Dactylic figuration and the three beat phrases



### 3.7 Performance Practice suggestions:

Since this is a fast movement, there is little need for ornamentation. However, as in the *Allegro* in *Fantasia 1*, the two parts repeat, what give us space for some variety in dynamics, articulation, and ornamentation. I added my suggestions in the same fashion Telemann used for his *Methodic Sonatas* (in two staves), and as I did for the previous *Fantasia* (Fig. 44).

<sup>62</sup> The *Spirituoso* of the *Fantasia 6* is one of these exceptions, to speak only of pieces from this set.

<sup>63</sup> Long – short – short.

Fig. 44 Allegro with suggested articulations

Allegro

(*f*) (*mp*) (*mf*)

(*mp*) (*pp*) (*p*) etc.

7 (*p*) (*mf*) (*f*)

7 (*mf*) (*mp*) (*mf*)

13 (*p*)

21 (*p*)

The dance character of a bourée requires a brisk<sup>64</sup> and lively movement, similar to a rigaudon, or even at the same tempo as a gigue.<sup>65</sup> A bourée is a peasant dance, so the character of the dance should be respected. The playing style of a bourée is simple and light. As Quantz suggests:

A *bourée* and a *rigaudon* are executed gaily, and with a short and light bow-stroke. A pulse beat falls on each bar.<sup>66</sup>

However, it is an unusual, complex bourée, since it is in minor and has lots of chromatic passages. Such a mixture of characters is part of Telemann's mixed style, found in other fantasies as well. However, I would keep the character of the dance, with its speed and pulse on the downbeat.

<sup>64</sup> Jean-Claude Veilhan, *The Rules of Musical Interpretation in the Baroque Era* (Paris: Alphonse Leduc, 1979), 72.

<sup>65</sup> Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach* (Bloomington, Indiana University Press, 1991), 35, and Mary Cyr, *Performing Baroque Music* (Portland: Amadeus Press, 1998): 42.

<sup>66</sup> Quantz, paragraph 57, 291.

I suggest playing the eighth notes a little bit *inégale*, as according to the bow stroke suggested by Muffat for orchestral playing in French style.<sup>67</sup> However, rather than over-dotting the first eighth note, I would stress the first or each pair, to play them longer than the consequent ones, which I would play shorter. I would pay special attention to the chromatic passages, moving them forward. It is also a good idea to make a *crescendo* for the upward motion, and a *decrescendo* for the downward motion.

For the dynamics, since each part repeats, it is also interesting to play softer for the second time, even if ornamenting. It is also possible not to ornament it at all and only play it softer the second time. As Quantz says:

If in an Allegro the principal subject (*thema*) frequently recurs it must always be clearly differentiated in its execution from the auxiliary ideas. Whether majestic or flattering, gay or bold, the subject can always be made sensible to the ear in a different manner by the liveliness or moderation of the movements of the tongue, chest, and lips, and also by the Piano and Forte. In repetitions generally, the alternation of Piano and Forte does good service.

Then, the dynamics chosen for the repetition will go down a step. I suggest *mp*, since it will already make us use *pp* and *ppp* on the course of the music.

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<sup>67</sup> Mary Cyr, *Performing Baroque Music*, (Portland: Amadeus Press, 1998), 91 - 93.

#### 4. FANTASIA 3 – B MINOR

An important feature of this movement is the fact that it has only two movements:

- 1<sup>st</sup> – Italian Toccata
- 2<sup>nd</sup> – Italian Gigue

Different authors call the first movement toccata-like,<sup>68</sup> or an Italian Toccata.<sup>69</sup> It is divided in four different sections: Largo – Vivace – Largo – Vivace. It gives us the idea of a toccata, preparing the listener for the key to be established for the other movements to come. As in Bach's organ music, the toccatas serve as an introductory piece for what comes next.

As Fig. 45 shows, the Largo works as a melancholic introduction, with its arpeggios based on a B minor tetrachord going to V at the end of measure 2. This is the “Emblem of the Lament”, a descending tetrachord used by many baroque composers.<sup>70</sup> The harmonic rhythm is slow, with one chord for each two beats, revealing a homophonic texture.

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<sup>68</sup> KyoungJoo Min, *Analyses of the Twelve Fantasies for Solo Flute (1732-33) and the Twelve Fantasies for Solo Violin (1735) of G.Ph.Teleman (with Suggestions for Performances)*, University of Washington, 1998. 15.

<sup>69</sup> Porter, Amy, Catherine Bull and Daniel Pyle, *Telemann: 12 Fantasias for Flute without bass, A Study Guide With Amy Porter*. DVD produced by Mike Wilkinson, (Michigan: Duderstadt Media Center, 2008).

<sup>70</sup> Ellen Rosand, “The Descending Tetrachord: An Emblem of the Lament”, *Music Quarterly*, 65, no. 3 (1979): 346

Fig. 45 Largo

The musical score consists of two staves. The top staff is the melody, and the bottom staff is the bass line. The key signature is one sharp (F#) and the time signature is 4/4. The first section is marked 'Largo' and the second 'Vivace'. The '1st entry' bracket covers the Vivace section. Chord symbols are written below the bass line.

Chord symbols: b:i, (v6, iv6 - #6, v, i, viio/III, III, viio/iv

It is also interesting the chromaticism Telemann uses at the two Largo sections. The chromatic move E – E# – F# would suggest the use of a glissando, sliding the right hand middle finger over the hole, a technique that was described by Tromlitz in 1791.<sup>71</sup> The V at the end of the second measure will resolve on I in the next measure, already the Vivace. The harmonic rhythm becomes faster, with basically one chord for each beat in the measure, and the style is contrasting with its fugal structure (Fig. 46).

<sup>71</sup> Rachel Brown, “Telemann Fantasias: a feat of ingenuity and inspiration” (<http://www.rachelbrownflute.com/Telemann%20Fantasias.pdf>, accessed January 13, 2010), 2.

Fig. 46 Largo – Vivace

The musical score is divided into two sections: **Largo** and **Vivace**. The tempo change occurs at the beginning of the second system.

**System 1 (Measures 1-3):** **Largo**. The bass staff contains the following Roman numeral chords:  $b:i$ ,  $(v6)$ ,  $iv6 - \#6$ , and  $v$ .

**System 2 (Measures 4-7):** **Vivace**. The bass staff contains the following Roman numeral chords:  $i$ ,  $vii\flat/III$ ,  $III$ , and  $vii\flat/iv$ . The first measure of this system is marked "1st entry".

**System 3 (Measures 8-11):** **Vivace**. The bass staff contains the following Roman numeral chords:  $iv$ ,  $V$ ,  $7$ ,  $i6$ ,  $ii6$ ,  $V$ ,  $i$ ,  $\sharp:iv$ ,  $vii\flat/iii$ ,  $V6$ , and  $7$ .

**System 4 (Measures 12-15):** **Vivace**. The bass staff contains the following Roman numeral chords:  $i$ ,  $vii\flat/III$ ,  $III$ ,  $vii\flat/iv$ ,  $iv$ ,  $V$ ,  $7$ ,  $i6$ , and  $ii6$ . The first measure of this system is marked "2nd entry".

**System 5 (Measures 16-19):** **Vivace**. The bass staff contains the following Roman numeral chords:  $i$ ,  $III6$ ,  $V6$ ,  $IV6$ ,  $i$ ,  $III6$ ,  $V6$ , and  $IV6$ . The  $V6$  and  $IV6$  chords in the first and last measures are marked with "5/3" and "3" respectively, indicating triads. The  $V6$  chords in the second and seventh measures are marked with "5/3", indicating dyads.

10

I IV (ii) I6 3 IV (ii)

12

I6 3 IV (ii) V 7 iii vi ii6 V

14

I6 vi ii6 V I viio6 I6 IV V I6 ii6 V I

16

viio6 (vi) I6 viio6 V5 - 6 - 5  
e:ii6 3 - 4 - 3

**Largo**

18

D:I (V6 - IV6 - 7) V e:i (v6 iv6 - 7) V

**Vivace**

22

3rd entry

i vii/III III viio/iv iv V 7 i6 ii6 V7

24

i viio V I vi iv7 #5

D:ii

26

4th entry

ii b:iv (iio viio V7 ) i vii/III III viio/iv

V7

28

28

iv V I6 ii6 V i ii6 V i6 ii6 V

30

30

i6 - 5 (ii6 - 5 iii6 - 5) iv6 V i6 iv V6 - 5 i  
4 - 3

This movement is all based on arpeggios, and in many measures there is not one note foreign to the chords. This is easy to observe, but I still marked all passing tones, lower neighbors and anticipations in parenthesis, even in the reduction underneath Telemann's original melody.

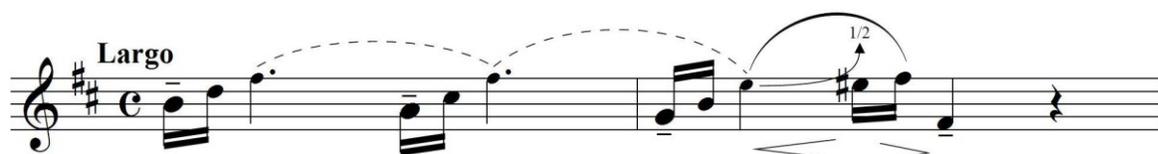
#### 4.1 Performance practice suggestions

In my opinion the most important aspect in performing this movement is to establish a contrast in between the Largo and the Vivace that follows. The Largo sounds serious and heavier<sup>72</sup> with its slow harmonic movement. I suggest lengthening the lower notes of these arpeggios in order to make clear the downward movement from B towards F# (V in B minor).

<sup>72</sup> Most of this *affect* conferred by the lament descending tetrachord.

The middle voice accompanies this movement of the bass in a second progression (D – C – B, going to an implicit A#). I would play this line softer than the previous lower notes. Finally, I would play the higher notes softer than all the other notes. Since the F# is too short for a pedal tone, and is longer in length than the others, it is more easily heard.<sup>73</sup> However, I would stress its arrival to the E in the second measure, increasing even more tension for the E#, leading tone to F#. As Rachel Brown suggests,<sup>74</sup> since not everyone will play this piece on a baroque traverso, whose open holes allow the glissando in this chromatic passage,<sup>75</sup> I would recommend for those who will play this *Fantasia* on the modern flute to bend the pitch towards the E#.<sup>76</sup> Only then would I finger this note for its correct pitch, passing by E#, and resolve in F#. (Fig. 47)

Fig. 47 E# leading tone to F#



For the fugue that follows, I would think of it as a big contrast not only to the previous tempo, but in the character of the *Vivace*. I would play it lighter than the previous *Largo*, reinforcing the faster harmonic rhythm.

<sup>73</sup> I used the slashed ties to make clear this note status as a pedal tone, going to E as a lower neighbor.

<sup>74</sup> Rachel Brown, “Telemann Fantasias: a feat of ingenuity and inspiration” (<http://www.rachelbrownflute.com/Telemann%20Fantasias.pdf>, accessed January 13, 2010), 2.

<sup>75</sup> Since this flute has only one key for the lower D# and only holes for being covered by the fingers, it is very simple to make glissandos. On the other hand, the modern flute has keys, even for the open hole ones, making this operation not so natural as for its ancestor.

<sup>76</sup> For that, I would slide the middle finger on the E key, opening its hole, but keeping the index finger closing the F key; or just rolling out the headjoint while increasing the air stream, making the pitch goes high.

I suggest also slurring the 32<sup>nd</sup> notes (lower neighbors) throughout the movement, as well as the appoggiaturas in the lower voice. Telemann suggested some slurs in the original, and I decided to follow his idea. However, I added other some others to give a more clear direction to the lines, as well to give more contrast in articulation. In some 16<sup>th</sup> note groups, I slurred the two first notes, to make the first note of the group sound longer than the others. For the sequences that follow<sup>77</sup>, it is part of the style to give them some variety. Since the sequence goes down a step from E minor to D, I would play the second statement softer, with a darker sound. For measures 10 and 11, as Amy Porter also suggests, I would play measure 10 *f*, and measure 11 *p*. I would play the next *Largo* in the opposite way, since it repeats the same harmonic sequence,<sup>78</sup> but going up from D major to e-minor. Then, the next entry I would play softer, building it up to measure 27, when finally the theme comes back to its original key towards the *Coda*.

I added some dynamics and tonguing suggestions to the original text. I did not ornament it at all since this is a fast movement, and to preserve the original voicing. However, I ornamented the second *Largo* section in E minor.<sup>79</sup> Since it is a slow section, and a sequence where the same harmonic progression and melodic contour is revisited,<sup>80</sup> it is appropriated to add some variety to the text (Fig. 48).

---

<sup>77</sup> In measures 8 to 9.

<sup>78</sup> I – V<sup>6</sup> – IV<sup>6</sup> – V.

<sup>79</sup> Measures 18 – 21.

<sup>80</sup> The lament.

Fig. 48 Articulation

# Fantasia 3

b minor

GEORG PHILIPP TELEMANN

Tota

*Largo* *Vivace*

*f* > *f* > *f* < > *mf* tu du tu du tu du tu du tu du tu

tu du tu tu du tu du tu du tu du *mp* (simile) tu

*mf*

*mf*

10

10

*f* tu du tu du tu du — tu du tu du tu (*p* simile)

12

12

*f*

14

14

*p* *f*

16

16

Largo

18

18

*mf* > *mf* > *mf* > < > *f* > > > 7 < < 6 <

22 **Vivace**

22 *mf*

24 *mp*

26 *f*

28 *mf* *p*

30 *mf* *f*

## 4.2 Second Movement – Gigue

Following its function in a suite, the Gigue acts as a closing movement for this *Fantasia*.<sup>81</sup> The gigue is a lively, light, two-part popular dance, and its homophonic texture with four measures phrases and triadic sequential running figures are its main characteristics. Its harmonic rhythm is fast, mostly one chord per beat. However, its harmonic structure, as in the previous movement, is very simple. Telemann uses basically chord tones, a few passing tones and appoggiaturas. The large intervals make a contrast with step-wise motion, but as in the previous movement, it is mostly composed using arpeggios. Dissonances play an important role in the piece, especially the appoggiaturas in measures 14 to 16 and 34 to 37 (Fig 49).

Fig. 49 Allegro

The image displays a musical score for the Gigue movement, marked 'Allegro'. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the harmonic structure. The key signature is D major (two sharps) and the time signature is 6/8. The melody begins with a quarter note D, followed by a repeat sign. The harmonic structure below the bass staff shows chords for each measure: b:V, i, ii, V6 - 5, i, iv, and i6. The i6 chord is specifically labeled as D:vi6. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with repeat signs and a fermata over the final measure.

<sup>81</sup> Porter, Amy, Catherine Bull and Daniel Pyle, *Telemann: 12 Fantasias for Flute without bass, A Study Guide With Amy Porter*. DVD produced by Mike Wilkinson, (Michigan: Duderstadt Media Center, 2008).

6

V I6 viio6 I ii6 I6 viio6

12

appoggiatura

I ii6 V i IV I6 IV 7 - 6  
4 - 3

18

ii6 V/V6-5 V 4 2 iii vi IV4-5 V4-3 i V I

24

ii6 V6 - 5 I V/V6 - 7 V b:V6 - 5

30

30

i iv6 iii6

32

32

ii6 V7 i6 V i iv

37

37

i6 bII (Neap) iv6 V7 - 6 i ii6 - 5 V i

#### 4.3 Performance practice suggestions

As in the previous movement, the structure is very clear and, if we respect the dance itself, the phrasing and voicing will come out naturally. The notes on the downbeats are

structural notes; most of them are root of chords. There is almost no accented dissonance,<sup>82</sup> which keeps the idea of simplicity and lightness for the piece. As Quantz suggests:

“The *gigue* and the *canarie* have the same tempo. If they are in six-eight time, there is a pulse beat on each bar. The *gigue* is played with a short and light bow-stroke, and the *canarie*, which is always in dotted notes, with a short and sharp one.”<sup>83</sup>

However, as this movement follows a *Vivace* it has to be lighter and faster to establish contrast.

Observing Telemann’s own articulation on giges in his *Methodical Sonatas*, I noticed that he chooses the same slurring pattern which is followed from the beginning until the end of the movement (Fig. 50 and 51).

Fig 50 Methodical Sonata in A major TWV 41 : A 3<sup>84</sup>



Fig 51 Methodical Sonata in D major TWV 41 : D 3<sup>85</sup>

<sup>82</sup> Look at measures 14 – 17 and 35 – 37, with the appoggiaturas.

<sup>83</sup> Johann Joachim Quantz, *On Playing the Flute-The Classic of Baroque Music Instruction*, trans. Edward R. Reilly (Boston, Northwestern University Press, 2001), paragraph 58, 21.

<sup>84</sup> Georg Philipp Telemann, *Methodical Sonatas*, Urtext of the Telemann Edition, ed. Max Seiffert, vol 1. (Kassel, Germany: Bärenreiter-Verlag Karl Vötterle GmbH & Co, 2009).



Because of these 2 possibilities, I decided to mix both patterns, and use some variety. As in the previous movement, I use slurs to connect neighbor tones and step motion, but not for large intervals, that characterize different voices embedded in the melody. I also use slurs strategically to lengthen some notes and emphasize a basic melodic progression. As a contrast, I would play the other notes shorter and lighter. I think the variety in articulation brings a fresh and light spirit to the movement (Fig. 52).

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<sup>85</sup> Georg Philipp Telemann, *Methodical Sonatas*, Urtext of the Telemann Edition, ed. Max Seiffert, vol 2. (Kassel, Germany: Bärenreiter-Verlag Karl Vötterle GmbH & Co, 2009).

Fig. 52 Articulation and ornamentation

**Allegro**

The image displays a musical score for a piece in 6/8 time, marked **Allegro**. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of four systems, each with a single melodic line and a corresponding bass line. The first system begins with a repeat sign and a first ending bracket. The second system starts at measure 5, the third at measure 10, and the fourth at measure 15. The music features various articulation marks such as slurs, accents, and staccato marks, along with ornaments like mordents and grace notes. The bass line often provides a rhythmic accompaniment with eighth and sixteenth notes.

20

Musical notation for measures 20-24. The system consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains five measures of music, including a repeat sign at the end of the first phrase. The bottom staff contains five measures of accompaniment, featuring eighth and sixteenth note patterns.

25

Musical notation for measures 25-29. The system consists of two staves. The top staff contains five measures of music with various note values and rests. The bottom staff contains five measures of accompaniment, including a sixteenth-note run in the second measure.

30

Musical notation for measures 30-34. The system consists of two staves. The top staff contains five measures of music with eighth and sixteenth notes. The bottom staff contains five measures of accompaniment, including a sixteenth-note run in the first measure.

35

Musical notation for measures 35-38. The system consists of two staves. The top staff contains four measures of music, primarily consisting of eighth notes with accidentals. The bottom staff contains four measures of accompaniment, mirroring the melodic line with a steady eighth-note accompaniment.

39

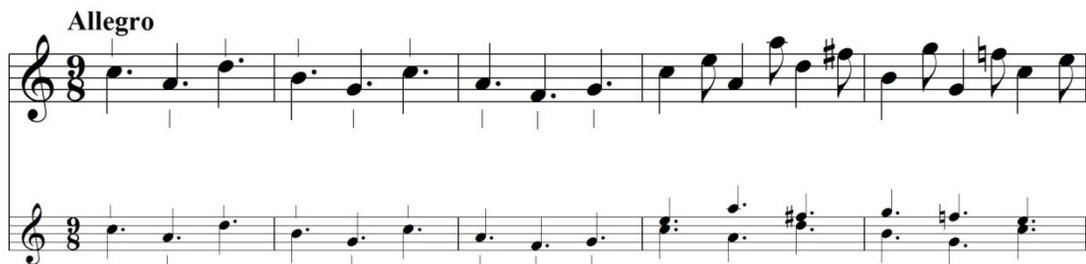
Musical notation for measures 39-42. The system consists of two staves. The top staff contains four measures of music, ending with a double bar line and repeat dots. The bottom staff contains four measures of accompaniment, also ending with a double bar line and repeat dots.

## 5. CONCLUSION

These are only three examples of what we can expect to find ahead in the *Fantasias*. This set of short pieces opens the doors to the vast world of the Baroque period. Since these pieces are short and condensed, it is possible to travel through the different national styles, understand how varied they were, and how much variety we can incorporate to our own playing. In a few pages, Telemann was able to expose us to a synthesis of the Baroque traveling through the flute.

Although this present document deals just with the first three of Telemann's *Fantasias*, I will finish by mentioning some interesting issues of the remaining *Fantasias* of the set. For example, the second movement of the *Fantasia 5* in C major which has variations over a *basso ostinato* resembling a *Passacaglia* (Fig 53), and its following movement, a *Canary*; the second movement of the *Fantasia 6* is a *Fugue*; *Fantasia 7*, a *French Overture*; the great syncopated third movement from the *Fantasia 8*; and the *Fantasia 10*, a *Dance Suite*.

Fig. 53 *Fantasia 5*, 2<sup>nd</sup> movement





The most important aspect of working on these pieces was the opportunity to revisit and learn through them once more. Each piece brings us a new world of discoveries and possibilities. I think this is the real meaning of the freedom of the *Fantasias*: pieces to set free our musicality and creativity. However, this is a freedom we achieve through knowledge and understanding.

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## APENDIX

### i) Facsimiles of Telemann's *Fantasias* 1, 2 and 3

<i>Fantasia 1</i> .....	90
<i>Fantasia 2</i> .....	91
<i>Fantasia 3</i> .....	92

# FANTASIA I.

*Vivace.*

The musical score consists of approximately 12 staves of handwritten notation. The first six staves are marked *Vivace*. The seventh staff introduces dynamic markings: *acc. all.*, *p.*, *sub. all.*, *p.*, *ad.*, and *acc. all.*. The eighth staff includes *p.*, *acc. all.*, *p.*, *ad. f.*, and *ad. Allegro.*. The final two staves conclude the piece with repeat signs and a final cadence.

# FANTASJA 2.

*Grave.*

*Vivace.*

*Ad.*

*Allegro.*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking 'Grave.'. The second staff introduces the tempo change to 'Vivace.'. The third staff continues the 'Vivace.' section. The fourth staff begins the 'Ad.' (Adagio) section. The fifth staff continues the 'Ad.' section. The sixth staff introduces the 'Allegro' section. The seventh staff continues the 'Allegro' section. The eighth staff continues the 'Allegro' section. The ninth staff continues the 'Allegro' section. The tenth staff concludes the piece. The notation includes various rhythmic values, accidentals, and dynamic markings.

# FANTASIA 3.

*Largo*  
*viv:*  
*car:*  
*Allegro*

77

77

This is a handwritten musical score for a piece titled "FANTASIA 3.". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The tempo markings are *Largo* at the beginning, *viv:* (vivo) in the second measure, *car:* (crescendo) in the fourth measure, and *Allegro* in the sixth measure. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *mf* and *f*, and some performance instructions like *77* and *77* with double bar lines. The score ends with a double bar line and repeat dots.

ii) Revised edition of Telemann's *Fantasias* 1, 2 and 3

1. Fantasia No. 1 in A major .....	94
2. Fantasia No. 2 in A minor .....	98
3. Fantasia No. 3 in B minor .....	105

# Fantasia 1

A major

GEORG PHILIPP TELEMANN

Tota

Vivace

tu — tu du gu tu gu du gu tu gu du gu (simile)

*p* tu gu du gu tu <sup>3</sup> tu <sup>3</sup> tu gu du gu du gu du gu tu du du gu tu — tu du

tu — tu du tu du tu — tu du tu du tu du — tu du — tu du — (simile)

tu gu du gu tu gu tu gu tu gu du gu tu gu tu gu

tu du du gu tu gu tu gu tu du tu tu tu tu tu du tu du tu du du du tu du tu du tu du tu du

Musical notation for measures 14-16, consisting of two staves. The key signature is three sharps (F#, C#, G#). The melody is written in a treble clef. Measure 14 starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 15 has a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 16 has a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4.

tu du tu du tu tu du du tu du — du lu du tu du du tu du — du lu du tu — tu du

Musical notation for measures 17-19, consisting of two staves. The key signature is three sharps (F#, C#, G#). The melody is written in a treble clef. Measure 17 starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 18 has a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 19 has a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4.

tu du — tu du — tu du — tu — l du — tu du —

Musical notation for measures 20-22, consisting of two staves. The key signature is three sharps (F#, C#, G#). The melody is written in a treble clef. Measure 20 starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 21 has a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 22 has a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4.

(simile)

tu du tu du

Musical notation for measures 23-25, consisting of two staves. The key signature is three sharps (F#, C#, G#). The melody is written in a treble clef. Measure 23 starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 24 has a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 25 has a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4.

tu du — tu tu du tu du tu du tu du tu du — tu du — tu du tu du tu du du tu tu du tu du tu

27 *adagio* *allegro* *p* *f* *adagio* *allegro* *p*

27 *adagio* *allegro* *p* *f* *adagio* *allegro* *p*  
 tu tu du du (simile)

29 *f* *adagio* *allegro* *p*

29 *f* *adagio* *allegro* *p*  
 tu tu (simile)

31 *f* *adagio* *allegro* *f* *adagio*

31 *f* *adagio* *allegro* *f* *adagio*

33 *adagio*

33 *adagio*  
 tu du lu du tu du lu du tu du lu tu du lu tu du lu

35

35  
 tu du du du tu du tu du tu du tu du tu

Allegro

Musical notation for measures 1-5. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff features eighth-note patterns. The lyrics are: tu gu du gu du gu tu gu du gu du tu gu du gu du tu du gu du tu gu du tu du gu. There is a plus sign (+) above the first measure of the second system.

Musical notation for measures 6-10. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff continues with eighth-note patterns. The lyrics are: tu gu du tu du gu tu gu du du tu gu du tu du gu tu gu du tu du gu tu gu du tu du gu. There is a plus sign (+) above the first measure of the second system.

Musical notation for measures 11-16. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff features eighth-note patterns. The lyrics are: tu gu du tu tu du tu gu du gu du gu tu du du tu gu du gu du gu tu du du. There is a plus sign (+) above the first measure of the second system.

Musical notation for measures 17-21. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff features eighth-note patterns. The lyrics are: tu gu du tu du gu tu gu du tu du gu tu tu tu tu gu du tu du gu tu gu du tu du gu. There is a plus sign (+) above the first measure of the second system.

Musical notation for measures 22-26. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff features eighth-note patterns. The lyrics are: tu gu du tu du tu tu gu du tu du gu tu gu du tu du gu tu tu tu tu tu du gu tu. There are first and second endings (1. and 2.) indicated above the final measures.

# Fantasia 2

a minor

GEORG PHILIPP TELEMANN

Tota

Grave

tu du lu tu du du lu tu gu du lu (simile)\_\_\_\_\_

tu du — tu du — du — du — tu du — tu du — du — du — tu gu du tu tu gu du tu (simile)\_\_\_\_\_

\_\_\_\_\_ tu gu tu gu tu du tu du — tu du — tu tu du — tu tu

Vivace

tu ku du tu tu du tu tu du tu tu du tu tu du

4

tu du tu du du tu tu tu ku tu du tu gu tu du tu du tu du tu tu ku du tu tu du

8

tu tu du tu tu du tu tu du tu tu du tu du tu du du tu tu du gu du tu tu du

12

tu du tu du tu du tu du gu du tu tu du tu du tu du tu du tu tu ku tu du tu du

16 *p* *f*

du tu du gu du gu tu ku tu du tu du tu ku tu ku tu ku tu ku tu ku tu ku

19

tu tu ku tu ku tu ku tu ku tu ku tu du tu du tu du tu du gu du tu du tu du tu ku tu tu tu du

23

tu tu du tu tu du tu tu du tu tu du tu du tu du tu tu ku tu du tu du

27 *p* *f*

du gu du gu du gu tu du tu du tu du tu du tu du tu du (simile)

31

tu tu ku tu du tu du tu tu ku tu du tu du tu du gu du gu du gu

35

35

*f*

tu du gu du tu du tu tū tu ku tu du tu du tu du tu du tu du tu tu ku du tu tu du

39

39

tu tu du tu tu du tū tu du tu tu du tu du tu du tu tu ku tu du tu du

43

43

*p* *f*

du gu du gu du gu tu ku tu ku

46

46

*p* *f*

du gu du gu du gu du gu du gu tu du tu gu du tu tu du tu

Adagio

The musical score is written for a single melodic line in C major, 4/4 time, marked Adagio. It consists of six systems of staves. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The score includes various dynamics: *mf*, *mp*, *mf mp*, *p*, *mp*, *mf*, *f*, *mp*, *mf*, and *f*. Articulations include slurs, accents, and 'Flattement' markings with wavy lines. Fingerings are indicated by numbers 3, 5, and 6. The piece concludes with a double bar line.

**Allegro**

Musical score for measures 1-6. The piece is in 2/4 time and marked **Allegro**. The first staff begins with a dynamic of **(f)**. The second staff begins with **(mp)**. The first staff has dynamics **(mp)**, **(pp)**, and **(p)**. The second staff has dynamics **(mp)**, **(pp)**, and **(p)**. There are triplets in both staves at measures 3 and 5. The piece ends with "etc."

7

Musical score for measures 7-12. The first staff begins with a dynamic of **(p)**. The second staff begins with a dynamic of **(p)**. The first staff has dynamics **(mf)** and **(f)**. The second staff has dynamics **(mf)** and **(f)**. There are accents in both staves at measures 10 and 12.

13

Musical score for measures 13-18. The first staff begins with a dynamic of **(mf)**. The second staff begins with a dynamic of **(mf)**. The first staff has dynamics **(mf)**, **(mp)**, and **(mf)**. The second staff has dynamics **(mf)**, **(mp)**, and **(mf)**. There are accents in both staves at measures 15 and 17.

21

(p)

Detailed description: This system contains two staves of music for measures 21 through 26. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 24. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *(p)* is placed between the staves in measure 24.

27

(mf) (mp)

Detailed description: This system contains two staves of music for measures 27 through 34. The top staff continues the melodic line with eighth and sixteenth notes, featuring a triplet of eighth notes in measure 30. The bottom staff continues the accompaniment, including a triplet of eighth notes in measure 33. Dynamic markings of *(mf)* and *(mp)* are placed between the staves in measures 28 and 30, respectively. A hairpin symbol is present at the end of the system.

35

(mf) (f)

Detailed description: This system contains two staves of music for measures 35 through 40. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the accompaniment. Dynamic markings of *(mf)* and *(f)* are placed between the staves in measures 35 and 37, respectively. A hairpin symbol is present between the staves in measure 37.

# Fantasia 3

b minor

GEORG PHILIPP TELEMANN

Tota

*Largo* *Vivace*

*f* > *f* > *f* < < > *mf* tu — du tu du — tu tu du — tu tu du — tu

4 4

tu du — tu tu du tu du tu du — tu tu du tu du *mp* (simile)  
tu

6 6

*mf*

8 8

10

10

*f* tu du tu du tu du — tu du tu du tu (*p* simile)

12

12

*f*

14

14

*p* *f*

16

16

*p* *f*

Largo

18

18

*mf* > *mf* > *mf* > < > < > *f* > < > < > 7 6

22 **Vivace**

22 *mf*

24 *mp*

26 *f*

28 *mf* *p*

30 *mf* *f*

**Allegro**

1

5

10

15

20

Musical notation for measures 20-24. The top staff (treble clef) and bottom staff (treble clef) both start with a key signature of two sharps (F# and C#). Measure 20 features a melodic line in the top staff and a rhythmic accompaniment in the bottom staff. A repeat sign is present at the end of measure 24.

25

Musical notation for measures 25-29. The top staff (treble clef) and bottom staff (treble clef) continue the piece. Measure 25 shows a melodic line in the top staff and a rhythmic accompaniment in the bottom staff. A key signature change to one sharp (F#) occurs at the beginning of measure 29.

30

Musical notation for measures 30-34. The top staff (treble clef) and bottom staff (treble clef) continue the piece. Measure 30 shows a melodic line in the top staff and a rhythmic accompaniment in the bottom staff. A key signature change to one sharp (F#) occurs at the beginning of measure 34.

35

Musical notation for measures 35-38. The top staff (treble clef) and bottom staff (treble clef) continue the piece. Measure 35 shows a melodic line in the top staff and a rhythmic accompaniment in the bottom staff. A key signature change to one sharp (F#) occurs at the beginning of measure 38.

39

Musical notation for measures 39-42. The top staff (treble clef) and bottom staff (treble clef) continue the piece. Measure 39 shows a melodic line in the top staff and a rhythmic accompaniment in the bottom staff. A key signature change to one sharp (F#) occurs at the beginning of measure 42. The piece concludes with a double bar line and repeat dots.