

Critical Report

At the end of movements, Telemann sometimes writes a single bar-line, sometimes a double bar-line, occasionally with or without the dots indicating to repeat the portions before or after (see facsimile). Since the meaning is always clear, modern usage has been followed in the transcription.

movt. m. comment

Fantasia No. 1

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| I | 23 | 9th note originally e^2 , corrected by Telemann to e^1 . |
| | 31 | 1st note: f is missing. |
| | 32 | f under 3rd note; should be under 1st. |

Fantasia No. 2

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| I | 8 | 4th note originally a^1 , corrected by Telemann to f^1 . |
| II | 34, 36 | p under 2nd note of m. 34, f under 2nd note of m. 36. Both seem musically more logical under 1st note (lack of space under 1st note in original?). |
| | 40 | 4th note originally f^1 , corrected by Telemann to e^1 . |
| III | 5 | 6th note originally ♩ , corrected to ♪ by the editor. |
| | | 10th and 12th notes unclear whether d^1 or e^1 , should be e^1 . |

Fantasia No. 4

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| I | 4 | 13th note: according to the practice in Telemann's time, the \sharp before the 10th note c^2 is not valid anymore for 13th note. |
| | 12 | 15th note originally c^1 , corrected by Telemann to eb^1 . |
| | 13 | Dot missing after 3rd note. |
| III | 18 | 4th note originally ♩ , corrected to ♪ by the editor. |

Fantasia No. 5

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| II | 35 | 5th and 6th notes more logically $f\sharp^2-f\sharp^1$? |
| | 53 | Originally 1st note f^1 , 4th note a^1 . Changed by the editor to a^1 and f^1 as in m. 3 and all further imitations. |
| III | 26 | Slur d^2-g^1 added by the editor, as in mm. 4, 18 and 24. |

Fantasia No. 6

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| II | 19 | 4th note originally a^1 , Telemann added f^1 and forgot to delete a^1 . |
| | 25 | f clearly under 1st note in original, more logical under 2nd note? |
| | 28 | ♩ added before 8th note. |
| III | 23 | 1st note originally ♩ , corrected by Telemann to ♪ . |
| | 34 | 4th note originally f^2 , corrected by Telemann to g^2 . |

Fantasia No. 7

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| I | 7, 8 | Original notation ♩ , to be played approximately ♩ (In the French overture, as in many other pieces, the notes after the dot should be played as short as possible. Cf. Johann Joachim Quantz, <i>Versuch einer Anweisung die Flöte traversiere zu spielen</i> , chapter XVII, section II, § 13. Likewise the 16th notes in mm. 1, 2, 85, and 87 and in the figure ♩ should be played very short.) |
| | 77 | Last note originally $f\sharp^2$, corrected by Telemann to g^2 . |
| | 83 | 2nd note originally b^2 , corrected by Telemann to a^2 . |
| | 85, 87 | See remarks on mm. 7, 8; originally ♩ . |

Fantasia No. 8

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| I | 2 | 9th note is originally a ♩ instead of a ♪ |
| | 8 | 1st note is originally a ♩ instead of a ♪ |
| | 10 | A magnifying glass shows that the rest is a ♩ and not a ♪ |
| | 14 | f originally under the 2nd beat, Telemann partly deleted it and placed it under the 3rd beat. |
| III | 4 | Last note originally d^1 , corrected by Telemann to e^1 . |
| | 13 | 2nd note unclear, probably g^2 rather than $f\sharp^2$. |

Fantasia No. 9

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| I | 9 | ‡ missing after last note (cf. m. 5). |
| II | 18 | Last note originally $c\sharp^2$, corrected by Telemann to $g\sharp^2$. |

Fantasia No. 11

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| I | 2 | Last note originally d^2 , corrected by Telemann to c^2 . |
| | 7 | 14th note originally $f\sharp^2$, corrected by Telemann to g^2 . |
| II | 2 | Telemann wrote an incomplete measure of only two eighth notes and a ‡ (placed on the top line of the staff). See facsimile. |
| III | 14 | 4th note unclear whether a^1 or b^1 , a^1 seems more logical. |

Fantasia No. 12

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| I | 1 | 1st note originally ♩ , corrected by Telemann to ♪ . |
| | 22 | 7th and 8th notes originally $c^2-b\sharp^1$, should probably be $c\sharp^2-b\sharp^1$ (or $c\sharp^2-bb^1$). |
| | 33 | ♩ added before 5th note. |
| | 67 | 5th note originally eb^1 , corrected by Telemann to f^1 . |