GEORG PHILIPP TELEMANN

DREI DUTZEND KLAVIERFANTASIEN

(FANTAISIES POUR LE CLAVESSIN, 3 DOUZAINES)

THREE DOZEN CLAVIER FANTASIAS

Herausgegeben von / Edited by
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VORWORT

Als Hauptvertreter der Klaviermusik der ersten Hälfte des 18. Jahrhunderts sind weiteren Kreisen die Namen Sebastian Bach, Händel, vielleicht noch Gottlieb Muffat geläufig. Leicht zugängliche Neuausgaben ihrer Werke und ihr verhältnismäßig häufiger Studiengebrauch haben die Anschauung gefestigt, daß diese drei die Entwicklung der Klaviersuite seit Froberger zum Abschluß bringenden deutschen Altklassiker den Hauptinhalt und die entscheidende Richtung ihrer zeitgenössischen Kunst repräsentieren. Die starke und trotz dieser drei schließlich siegreiche Gegenströmung, die, von der Suite sich immer energischer abkehrend und der voll erblühten Kammermusik zugewandt, hier das Rüstzeug zu neuem Formen und neuem Stil sucht und findet, wird dagegen von der Praxis unserer Tage mehr oder weniger über die Achsel angeschaut. Von ihrem ersten Pfadfinder Kuhnau bringen Spezialisten hin und wieder diese oder jene „biblische Historie" als Kuriosum der Programmusik. Von dem Klavierschaffen des Feuerkopfes Dom. Scarlatti sind es immer nur einige wenige Stücke, die, von populären Ausgaben einander nachgedruckt, als technisch bravouröse Paradepferde dem Konzertpublikum vorgeführt werden. Ph. E. Bach vollends stößt trotz Urtextausgaben und Wissen um seine geschichtliche Mission bei der Menge auf kalte Zurückhaltung. Die von der Bach- und Händel-Renaissance vielleicht etwas zu stark betonte Pflege ihrer durch kontrapunktische Größe aufragenden Werke hat, wie es scheint, das Mitfühlen mit den wesentlich anders gearteten Reizen des neuen „galanten Stils" abgetötet, zum mindesten stark eingedämmt.

Kuhnaus Sonatenidee hatte im italienisch orientierten Südwesten Deutschlands Wurzel geschlagen. Den Musikern, die hier auf verschiedene Art einen Ausgleich zwischen Suite und Sonate anstrebten, einem Justinus, Maichelbek, Simon, Kayser, Büx, gesellte sich Telemann mit seinen Klavierwerken, sonderlich den „Fantasien", als Parteigänger bei, der neuen Richtung dadurch im bisher konservativen Hamburg (vgl. V. Lübeck) vollen Eingang schaffend und Ph. E. Bach den Boden bereitend, dem der entscheidende Wurf gelingen sollte. Unter dessen eben genannten Vorläufern verfügt Telemann über das stärkste musikalische Können. Die Stilarten der Zeit sind ihm geläufig, wie keinem; souverän beherrscht er französischen, italienischen, polnischen Geschmack. Eine schier unerschöpflich quellende melodische Phantasie verleiht seinen Stücken eine reizvolle Frische, die jenen, die über die Nachahmung nicht hinauskommen, in gleichem Maße versagt bleibt.

Die Telemann als Muster vorschwebende Form der italienischen Kammersonate (Hauptstimme und Generalbaßzeile) erklärt die vorwiegend zweistimmige Gestalt seiner „Fantasien". Diese entspricht nicht ihrer wirklichen Spielweise. Ein Blick ins werdende Klavierlied der Zeit lehrt, daß man zwanglos hier und da die Harmonie etwas auffüllte. Namentlich die Mittelsätze des französischen Dutzends, die verkappte Tanzformen sind, bedürfen harmoniefördernder Zutat, die natürlich ein gewisses Maß von Geschicklichkeit und Geschmack erfordert. Daneben ist für den Vortrag die richtige Ausführung der Verzierungen wichtig. Bei den t r i l l e r m ä ß i g e n M a n i e r e n + und *tr* wird man, wie häufig bei älteren Klaviermeistern, von Fall zu Fall sich entscheiden müssen, ob man wirklich austrillern oder nur prallen will; den Ausschlag werden das Tempo des Stückes und die Geltungsdauer der Grundnoten geben. Jedenfalls ist die auch von Telemann befolgte Regel dabei zu beherzigen, daß

der Beginn mit dem oberen Hilfston zu geschehen hat. Für den Schleifer verwendet Telemann nicht das Manierzeichen ~, sondern schreibt ihn in Noten aus, — wo sich einfache rhythmische Verhältnisse ergeben (z. B. I 11 Largo), in den Takt richtig eingeordnet; wo dies umständlicher wäre (I 11 Allegro), in kleinen „Nötgen". Im letzteren Falle vermeide man die moderne Vorwegnahme: die erste Note des Schleifers hat auf den Niederschlag der Hauptnote einzusetzen, also =

Was die Behandlung der Vorschläge anlangt, mit denen das französische Dutzend reichlicher ausgestattet ist, sei auf Quantzens eingehende Besprechung der verschiedenen Fälle in seinem Flötenlehrbuch verwiesen. Nur über die Terzenintervalle ausfüllenden Vorschläge (II 4) ist vielleicht eine besondere Bemerkung am Platze; man wird sie im Einklang mit dem Stil der Stücke nicht lombardisch anschlagen, sondern französisch durchgehend ausführen müssen. Das Echo als dynamisches Ausdrucksmittel ist nur an wenigen Stellen aus erkenntlichen Gründen angedeutet; ihm weitere Geltung einzuräumen, wird dem gebildeten Musikfreund keine Mühe bereiten.

Diese Bemerkungen waren nötig, da dem Herausgeber eine Urtextausgabe oblag, die nur in den dringendsten Fällen den veränderten Gepflogenheiten unserer Zeit entsprechend am originalen Druckbilde ändern durfte. Folgende Änderungen sind vorgenommen worden: Im 1. und 2. Dutzend hat die Oberlinie aller Stücke den Sopranschlüssel als Vorzeichen, im 3. den Violinschlüssel; die Ausgabe folgt dem heutigen Gebrauch darin ebenso, wie in der auf den ganzen Takt sich erstreckenden Geltung der Versetzungszeichen. In allem Übrigen wurde das Gepräge des Originals nach Möglichkeit gewahrt; Kenner werden dies Bestreben an der Strichelung der Noten, der Balkenlegung, dem Übergang von einem System ins andere unschwer erkennen. Außer dem geläufigen Reprisenzeichen, benutzt Telemann noch zwei andre Wiederholungszeichen. Für einzelne Takte, deren wiederholten Stich er ersparen will, deuten |: :| die betreffende Stelle an. Bei */. mitten in den Stücken ist das Anfangsrondo bis zur Fermate jedesmal wiederholt zu spielen. Selbstverständlich waren auch die Stichfehler des Originals auszumerzen:

I 3 Largo: statt der Doppelkreuze stehen einfache bei Telemann.

I 4 Allegro: Takt 8, 3. Viertel, fehlt ♯ vor *c*.

II 5 Spirituellement: Takt 15 ist *e'* ohne ♮

II 6 Gayment: Die ersten 7 Takte des Obersystems haben irrtümlich 𝄞 vorgezeichnet.

II 8 Vite: Das 1. Viertel der rechten Hand ist versehentlich als *gis* gestochen.

Daß es mit so geringer Fehlerzahl sein Bewenden hat, liegt an Gründen, die uns das wegen seiner Seltenheit schon kostbare Original — ein zweites Exemplar besitzt nur noch die Berliner Staatsbibliothek — doppelt wertvoll machen: Telemann war nämlich selbst an der Stichherstellung beteiligt; wie? das ist eine noch offene Frage.

In einer kürzlich aufgefundenen, bisher von der Forschung nicht beachteten gedruckten Biographie Telemanns*) lesen wir:

> Dieser seltene Nachruhm gründet sich auf viele ... Zeugen, nemlich auf seine auserlesene ... theils nach Kupferstich-Art eingerichtete und theils gedruckte Werke, deren etliche nur funfzig an der Zahl sind. Die letzteren machen nur gar wenig aus, jene aber hat er, nach einer Engländischen aber weit höher getriebenen Erfindung, sämtlich und mit allen nur erforderlichen Figuren, ohne Griffel, mit solcher Geschwindigkeit in die Platten gebracht, daß es ihm möglich gewesen, in einem Tage deren 9. oder 10. zu verfertigen, daher es kein Wunder, wenn man in etlichen Wochen Ausgaben davon gesehen, die sich auf 2 bis 300 Seiten erstrecket; wobei Er jedoch seinen übrigen Verrichtungen keinen Abbruch getan."

*) Sammelband: Beyträge zur Geschichte des Hamburg. Johannei, III. Bd. (1732—1773), Hamburger Staats- und Universitätsbibliothek, in scrin. 199c, eingereiht in die Drucke des Jahres 1767, 2 Bl. Fol., deutscher und französischer Text.

Dieser Passus ist eine Erweiterung der paar Notizen, die Gerbers altes Lexikon über Telemanns Stichtätigkeit darbietet. In einem, dem wesentlichsten Punkte stimmen beide überein. Dieser spricht von „Zinnplatten", jener von „Englischer Art". Beides deckt sich: die englischen Stecher benutzten in der Tat Zinn statt Kupfer. In der Erkenntnis der Vorteile dieses Verfahrens war Telemann also ein Vorgänger Fr. Chrysanders (Große Händelausgabe). Was beide Berichterstatter sonst erzählen, ist sehr skeptisch aufzunehmen. Gerbers Ansicht, Telemann habe sich mit dem Notenstich einen „Zeitvertreib" schaffen wollen, habe ich schon an anderer Stelle als gutgemeinte, aber wenig überlegte Fabel gekennzeichnet. Ein Mann, dem vor tausenderlei schriftlichen Verpflichtungen von früh bis spät die Hand flog, um alles zu bewältigen, der hatte anderen Zeitvertreib nötig als Notenstich. Es war vielmehr der Kampf ums Dasein, der ihm den Griffel in die Hand drückte; Telemann handelte nach der Lebensweisheit, die sein Lied „Geld" ganz nüchtern ausspricht:

„Die größte Kunst ist, Geld zu machen,
aufs Geld kommt endlich alles an.
Wer dieses Handwerk nicht verstehet
und mit der Weisheit betteln gehet,
Der ist wahrhaftig schlimm daran".

Auch der neue Biograph mutet uns reichlich Märchengläubigkeit zu. Neun bis zehn Platten sind gewiß durchschnittliche Tagesleistung eines fleißigen und geschickten Stechers, also auch gern Telemann zuzugestehen, aber „ohne Griffel" und ohne den „übrigen Verrichtungen Abbruch" zu tun? das begreife, wer will; Telemann war kein Hexenmeister und hatte auch nur zwei Hände. Mit Säuren operierten erst die Lithographen, und Telemanns Arbeitsstunde flog wie bei anderen in 60 Minuten dahin.

Den wahren Sachverhalt wird die kommende Biographie einmal klarlegen müssen. Einstweilen möge das Endergebnis der Beobachtungen genügen, die ich an mir zugänglichen Materialien habe anstellen können. Vollständig von Telemanns Hand gestochen sind Werke wie die lustigen Arien zur „Adelheid" und die „Generalbaßübungen". Außer dem Lineal und dem Stichel hat anderes Handwerkszeug dabei nicht zur Verfügung gestanden. Die Schriftzüge des Textes machen einen gekritzelten Eindruck, die Notenköpfe sind ungleich groß und rund, die Raumverteilung läßt an Ebenmaß viel zu wünschen übrig. In der Mehrzahl der Stichwerke sehen wir noch eine andere Hand mit am Werke. Sie gibt den Notenköpfen in Größe und Rundung mehr Gleichmaß, richtet Taktstriche und Balken mit Lineal sorgfältig her, steigert also die Marktfähigkeit der Platten wesentlich. Es ist anzunehmen, daß Telemann mit Bleistift die Platten in üblicher Weise zum Stich vorbereitete, seine Hilfskraft führte dann den eigentlichen Stich durch, während Telemann seiner anderweitigen Beschäftigung nachgehen konnte. Nach Fertigstellung der Platten korrigierte Telemann, trug alles noch Fehlende, wie Überschriften, Tempo- und dynamische Angaben ein. So erklärt sich zwanglos bei vereinten Kräften die rasche Herstellung der Werke, ihre verhältnismäßige Fehlerlosigkeit und die übertreibende Darstellung des Biographen, der, mit den Einzelheiten der Technik nicht vertraut, einen empfangenen Bericht ausgeschmückt weitergibt. Zur zweiten Gruppe der Werke gehören die „Fantasien". Von Telemann rühren die Plattenüberschriften (Cembalo, Clavessin), die Überschriften der Stücke, alle p und f und die Wiederholungsbemerkungen her; alles übrige hat sein Hilfsstecher besorgt.

Berlin, im April 1923. Max Seiffert

PREFACE

The names of Sebastian Bach, Handel and perhaps also Gottlieb Muffat are widely familiar as the principal representatives of the keyboard music of the first half of the 18th century. The easy accessibility of new editions of their works and their comparatively frequent use for study have substantiated the view that these three old classical masters who have brought to a conclusion the development, since Froberger, of the keyboard suite, represent the principal content and the decisive line of development of their contemporary art. The strong and, in spite of these three, triumphant counter-movement which, turning increasingly away from the suite and towards the full flower of chamber music, here sought and found the means for new construction and new style, is however, more or less looked down upon by practical musicianship of our own time. Specialists now and then present this or that 'Bible Story' by the first pioneer Kuhnau as a curiosity of programme music. Of the keyboard works of the fiery Scarlatti, only a few pieces, reprinted from one popular edition to another, are in troduced to the concert public as bravura "war-horses". Despite 'Urtext' editions and knowledge of his historic mission, Ph. E. Bach is treated altogether with cold reserve. In the Bach and Handel renaissance, the perhaps some what over-strong emphasis on the cultivation of works which stand out on account of contrapuntal greatness has, it would appear, killed all sympathy with the substantially different charms of the new 'galant style', or at the least, considerably dammed it.

Kuhnau's conception of the sonata had its roots in South West Germany with its Italian orientation. Musicians who here in various ways strove for a compromise between suite and sonata, such as Justinus, Maichelbek, Simon, Kayser and Büx, were joined by Telemann with his keyboard works, particularly the Fantasias. He thereby created an opening for the new movement in the hitherto conservative Hamburg (cf. V. Lübeck), and prepared the ground for Ph. E. Bach who finally gained decisive success. Among the above-named predecessors of Ph. E. Bach, Telemann possessed the most outstanding musical ability. He was conversant as no other with the stylistic forms of the time; he had a supreme command of French, Italian and Polish tastes. An absolutely inexhaustible fount of melodic fantasy lends a charming freshness to his pieces which is not present to the same degree in pieces which do not go beyond mere imitation.

The form of the Italian chamber sonata (principal part and thorough bass line) which Telemann had in mind as model, explains the predominantly two-part idiom of his Fantasias. This does not correspond with their actual manner of performance. A glance at the existing 'Klavierlied' of the time shows that here and there the harmony was somewhat freely filled out. The middle movements of the French Dozen, which are disguised dance-forms, particularly call for harmonic addition, which naturally demands a certain degree of skill and taste. At the same time the correct execution of the ornaments is important for performance. As is frequently the case with the older keyboard masters, it will be necessary at the trill signs + and tr *to decide from case to case whether to play a full trill or only a shake; the tempo of the piece and the duration of the principal note will decide this. In any case the rule also followed by Telemann should be adopted, that is, to commence on the upper auxiliary note. Telemann does not use the sign* ~ *for the slide, but writes it out in notes, correctly adjusted to the beat where simple rhythmical relations arise (e. g. I, No. 11, Largo); where this would*

prove impracticable (I, No. 11, Allegro), he uses small notes. In the latter case the modern method of anticipation should be avoided; the first note of the slide must fall on the beat of the main note, thus = *. Concerning the appoggiaturas with which the French Dozen are more richly furnished, attention is directed to Quantz's thorough review of the various cases in his flute tutor. A special remark is perhaps opportune about the appoggiaturas which fill up the interval of a third (II, No. 4); in harmony with the character of the piece, they should not be played in Lombardic style, but rather performed completely in the French manner. The echo as a means of dynamic expression is only indicated in a few passages for obvious reasons; the accomplished musician will have no difficulty in further interpreting its importance.*

These remarks are necessary since it was incumbent on the editor to provide an 'Urtext' edition which should only differ from the original in the most necessary cases corresponding to the altered customs of our time. The following alterations were adopted: in the first and second Dozen the treble clef is used for the upper stave of all the pieces, in the third the violin clef; in this, just as in regard to the validity of accidentals extending to the whole bar, the present edition follows present-day usage. For the rest, the original was preserved as far as possible. Experts will have no difficulty in recognizing these efforts in note-stemming, position of beams, and transposition from one stave to another. In addition to the familiar reprise signs, Telemann uses two other signs of repetition. For single bars, the re-printing of which he wished to save, he uses *. The sign ⁒ in the middle of a piece indicates that the opening rondo is to be repeated up to the pause. Printing errors in the original naturally had to be eliminated:*

I, No. 3 Largo: Telemann gives a single instead of a double sharp.

I, No. 4 Allegro: Bar 8, 3rd crotchet, sharp missing before C.

II, No. 5 Spirituellement: Bar 15 has e' without the natural sign.

II, No. 6 Gayment: The first seven bars in the upper stave are erroneously marked 𝄞.

II, No. 8 Vite: The 1st crotchet of the right hand is inadvertently engraved as g sharp.

The original, already valuable on account of its scarcity — there is only one other copy in the Berlin Staatsbibliothek — is rendered doubly valuable by the scarcity of errors, the reason being that Telemann himself was concerned in the engraving. How? That is still an open question.

In a recently discovered printed biography of Telemann, hitherto ignored by research scholars, we read:

"This unusual fame is based on many points of evidence, namely his excellent . . . works, partly engraved on copper and partly printed, which are only some fifty in number. The latter amount to only a very few, but using a much further developed English invention, he has produced the former in plates, complete and with all the necessary music and text, without a graver, with such speed that it was possible for him to prepare 9 or 10 in one day. Therefore it is no wonder that in a few weeks editions were seen which extended from 2 to 300 pages; whereby however, he did not neglect his other activities."

This passage is an extension of two or three notes on Telemann's engraving activity in Gerber's old Lexikon. In one point, the most essential one, the two agree. The one speaks of 'tin plates,' the other of 'English style.' Both coincide in meaning: the English engravers used tin instead of copper. In recognizing the advantage of this procedure Telemann was thus a predecessor of Fr. Chrysander (Handel Gesamtausgabe). The remainder of both reports must be very sceptically accepted. Gerber's view, that Telemann had occupied himself with engraving as a pastime, has already been mentioned by me elsewhere as a well-meaning but scarcely substantiated fable. A man who drove his hand from early to late to a thousand and one writing obligations in order to get everything done, did not need

engraving as a pastime. It was much rather the battle for existence which pressed the stylus into his hand. Telemann acted according to practical wisdom, as quite soberly set out in his song "Geld" ("Money"):

The greatest art is to make money,
Everything finally depends on money.
He who does not understand this craft
And in his wisdom goes begging,
Will surely be the worst off. *(Freely translated)*

The new biographer also makes too much demand on credibility. Nine to ten plates are certainly an average day's work for an industrious and skilled engraver. Thus, readily to admit that Telemann could do it also, but 'without a graver' and without 'neglecting his other activities' — let him believe it who will. Telemann was no magician and had only two hands. Lithography was first done with acids, and Telemann like everyone else could only work 60 minutes in the hour.

A future biography will have to make the real facts clear. In the meanwhile, the final results of the observations which I have been able to make from the material available to me, may suffice. Works such as the joyous arias to "Adelheid" and the "Generalbassübungen" were engraved entirely by Telemann. In addition to the ruler and the scriber no other professsional tool was at his disposal. The text appears badly scrawled, the note-heads are of unequal size and roundness, the evenness of spacing leaves much to be desired. In the majority of the engraved works the co-operation of another hand can be seen. It gives greater evenness to the size and roundness of the note-heads, carefully ranges bar lines and beams with the ruler, and thus considerably increases the value of the plates. It may be accepted that Telemann prepared the plates for engraving with a pencil in the usual way, his assistant then carried out the actual engraving, whilst Telemann could attend to his other occupations. After the plates were made, Telemann corrected them and inserted missing items such as titles, tempo and dynamic signs. This united effort easily accounts for the rapid preparation of the works, their relative lack of errors, and the exaggerated statement of the biographer who, ignorant of technical details, further adorned report. The Fantasias belong to the second group of works. The plate headings (Cembalo, Clavessin), the title of the pieces, all p and f signs and repetition marks are by Telemann; everything else is the work of his assistant engraver.

Berlin, April 1923 *Max Seiffert*

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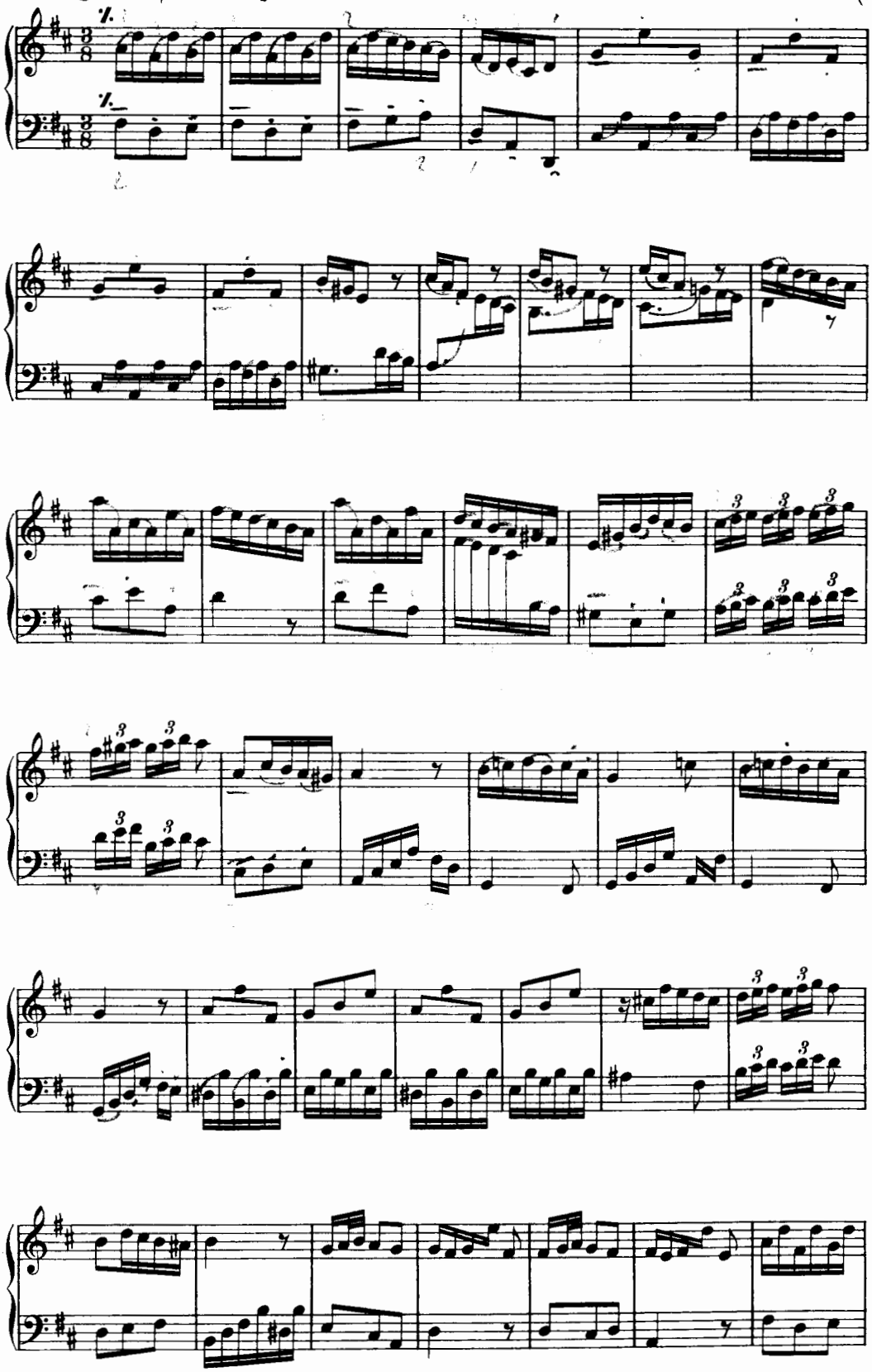
Fantasia. Allegro. No. 1.



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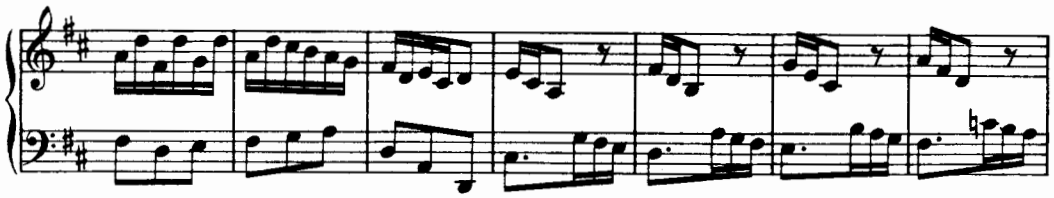
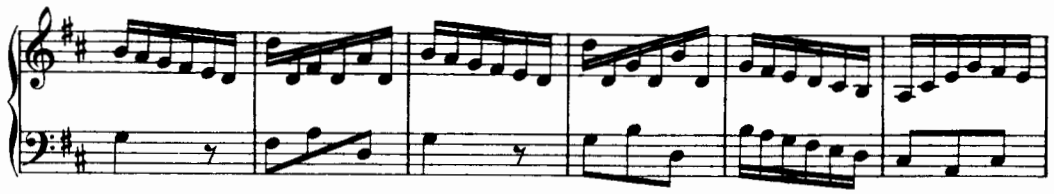
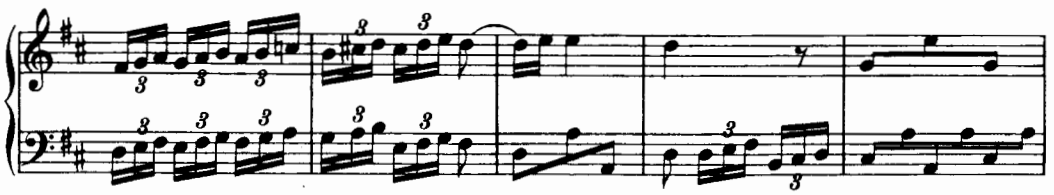
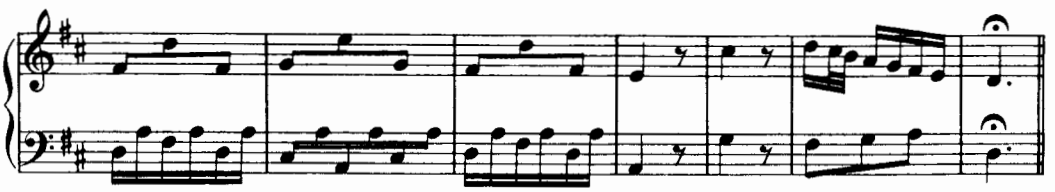
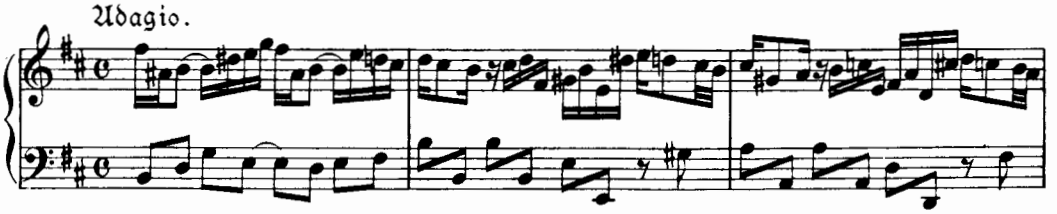


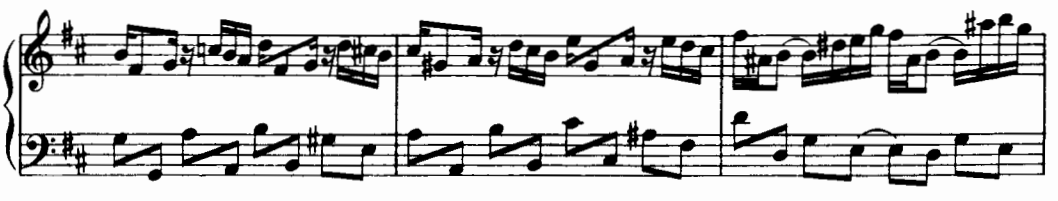


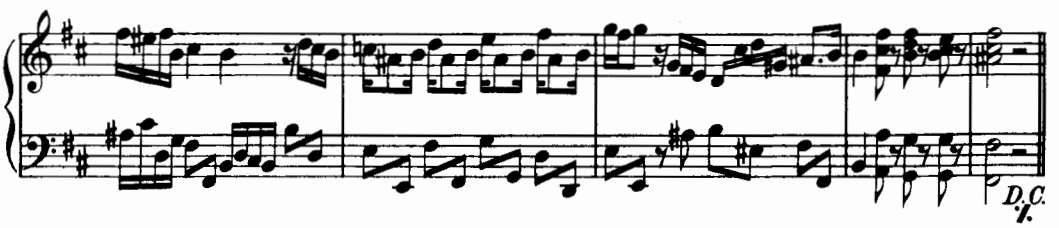




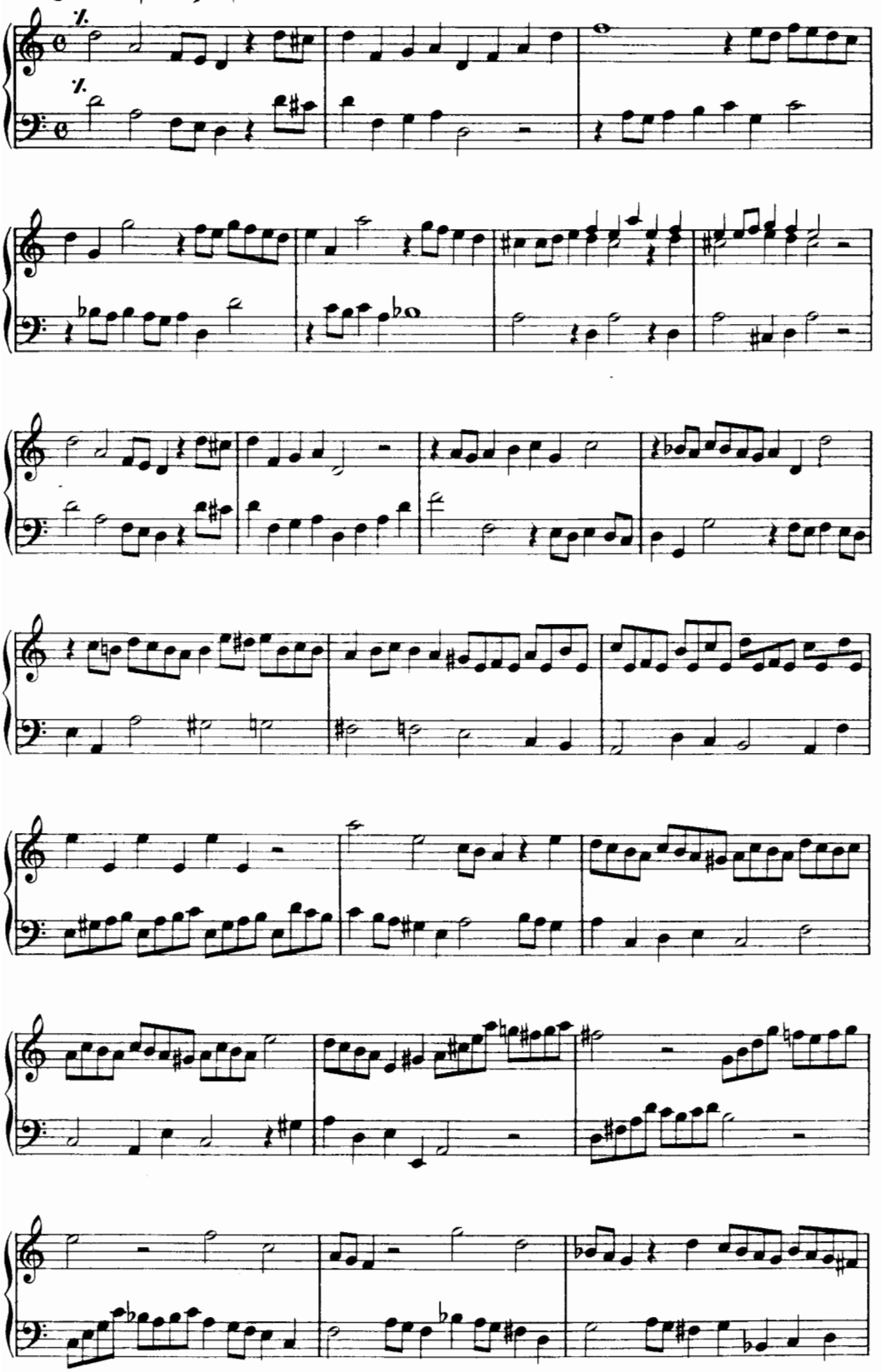
Adagio.

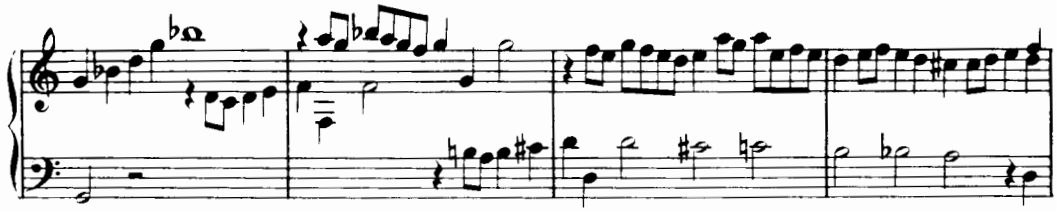


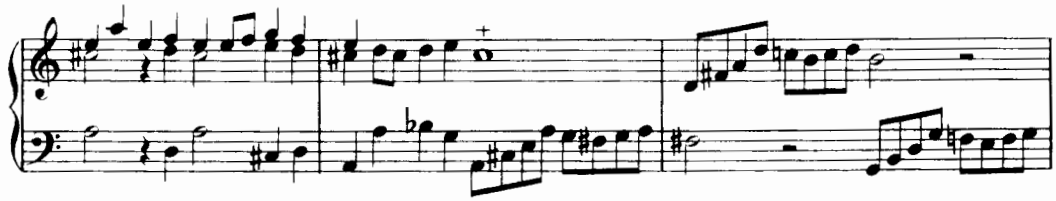


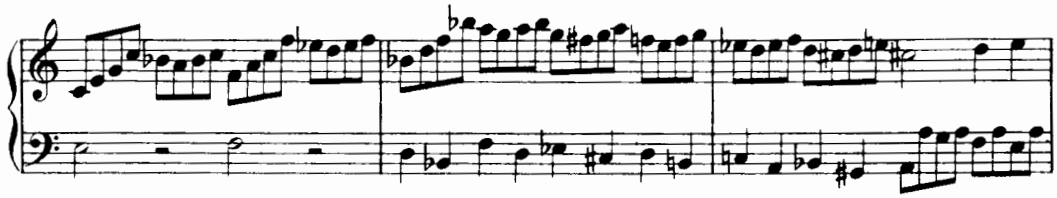


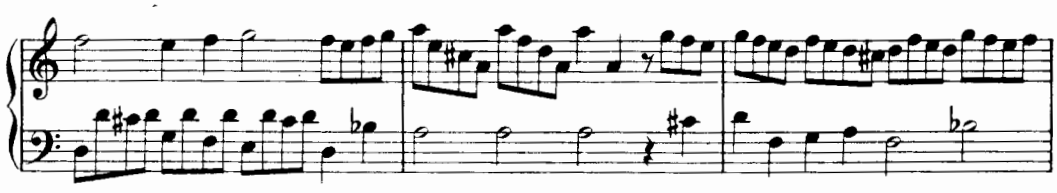
Fantaſia. Preſto. No. 2.

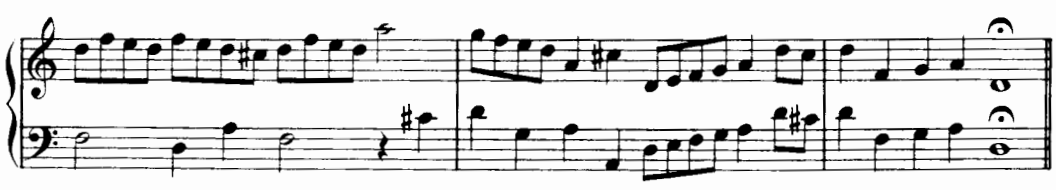




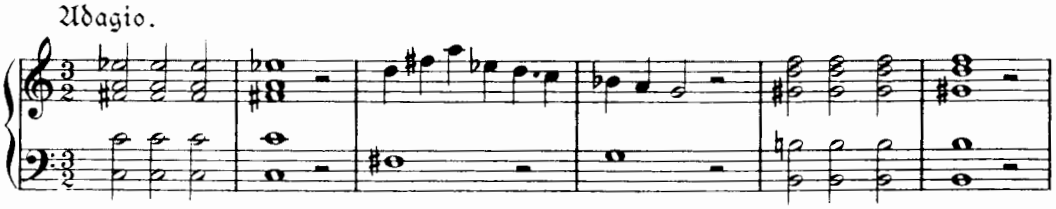


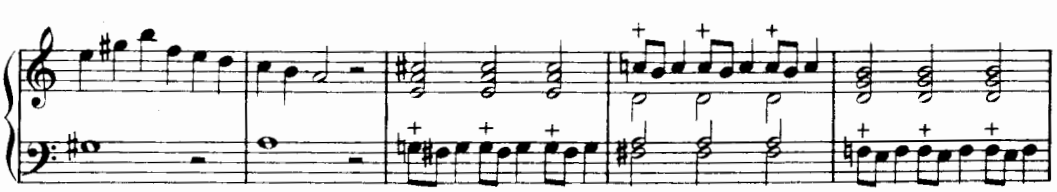


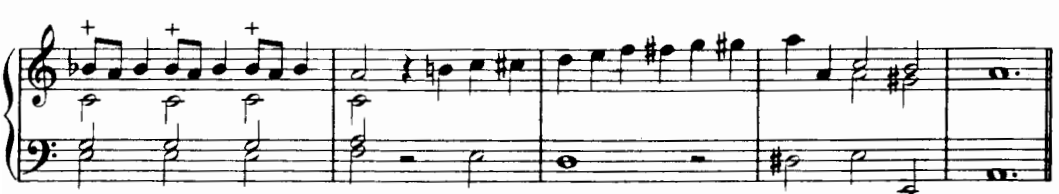




Adagio.



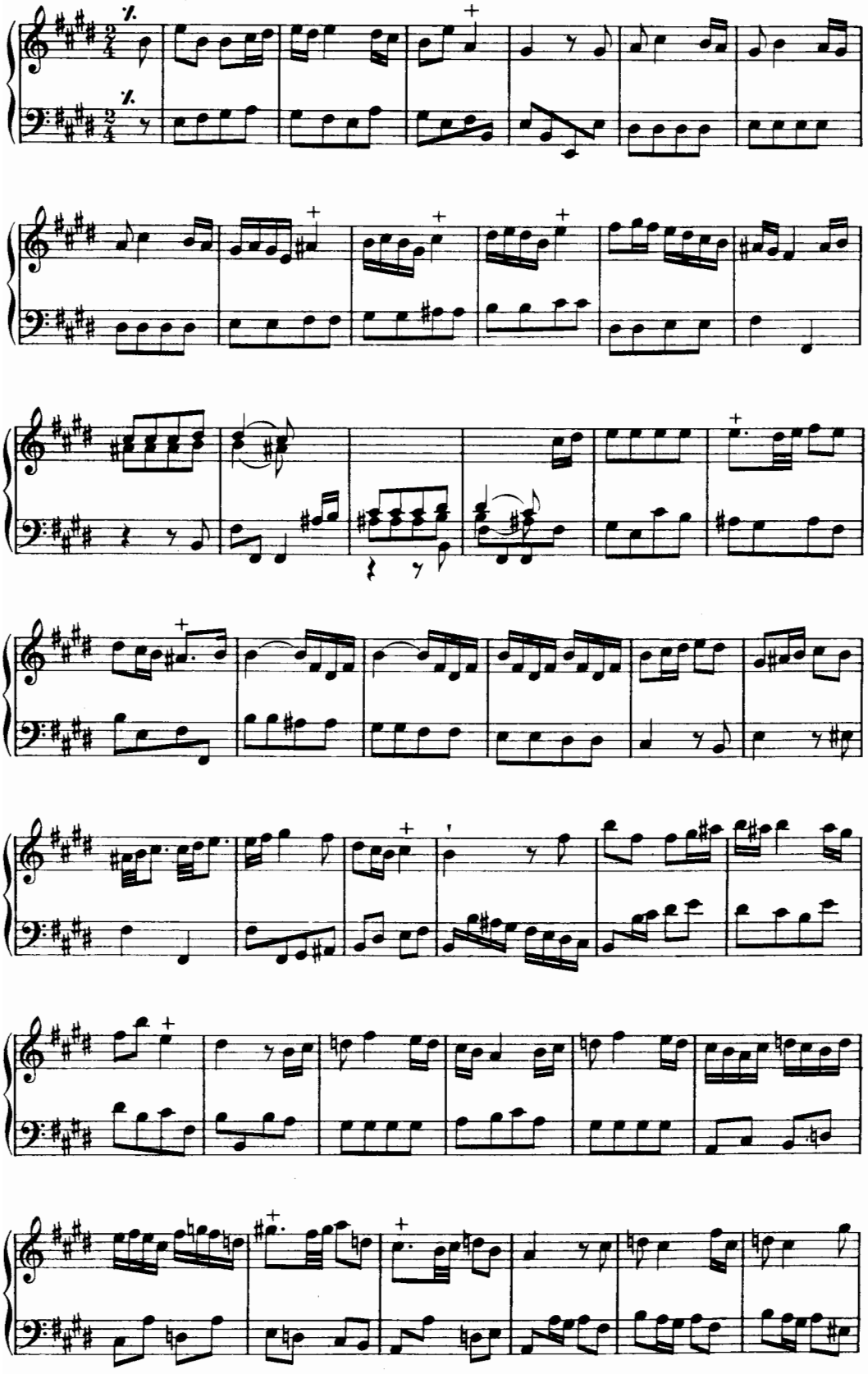


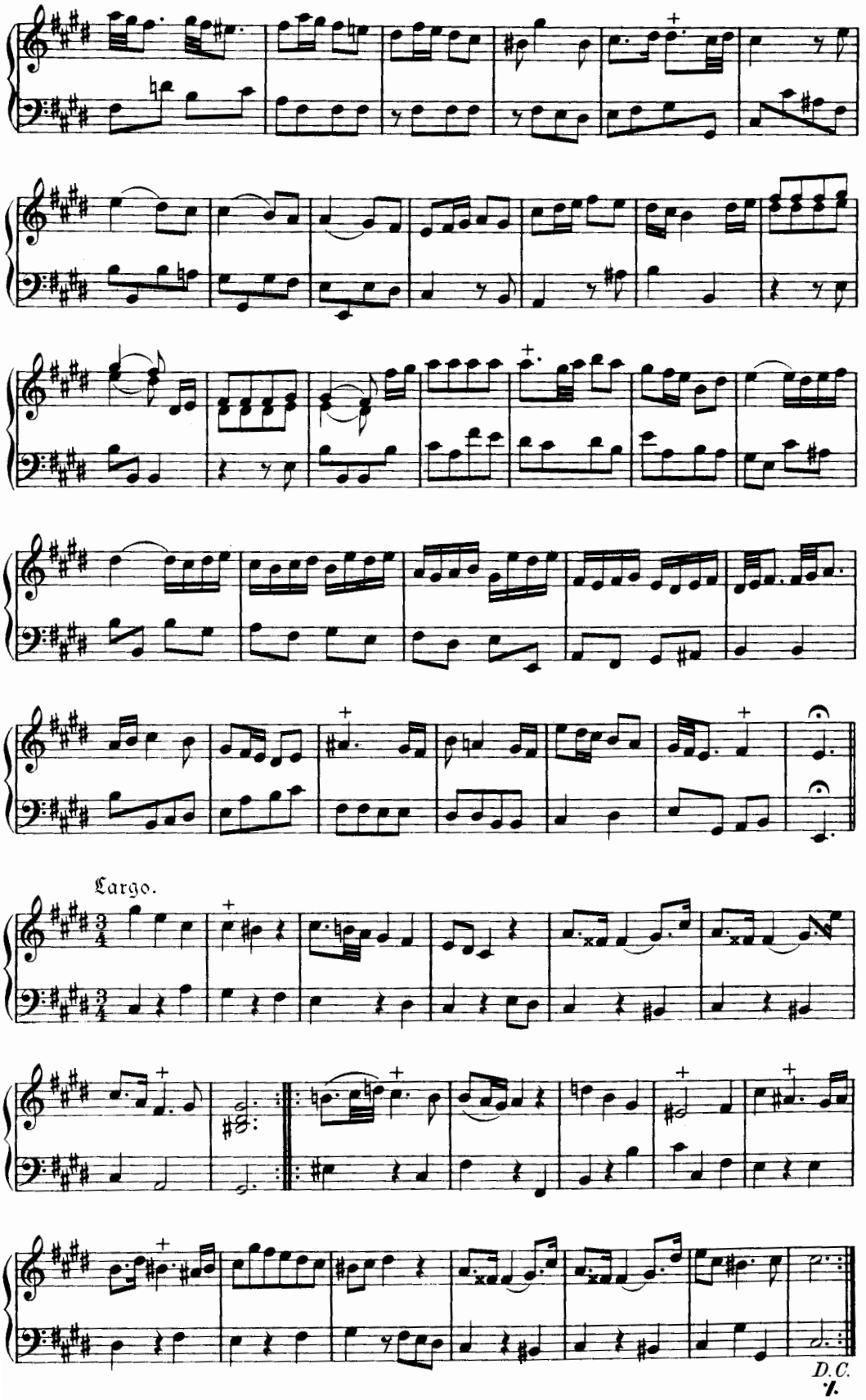


Si replica la prima fantasia.

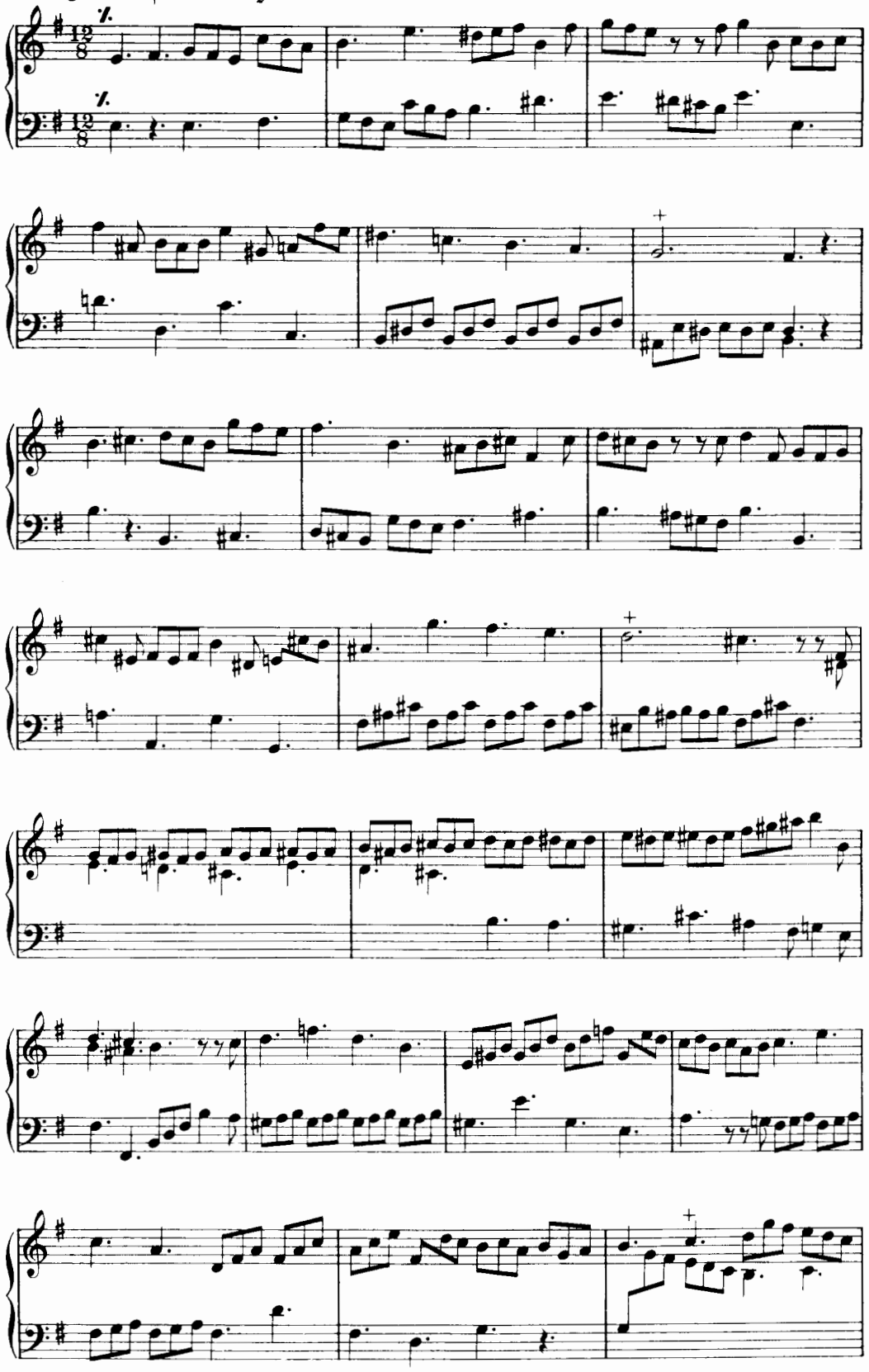
D.C.

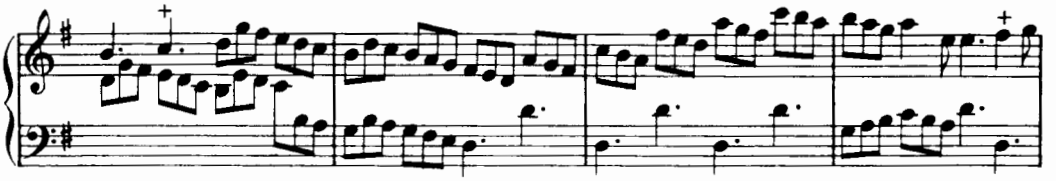
Fantasia. Vivace. No. 3.

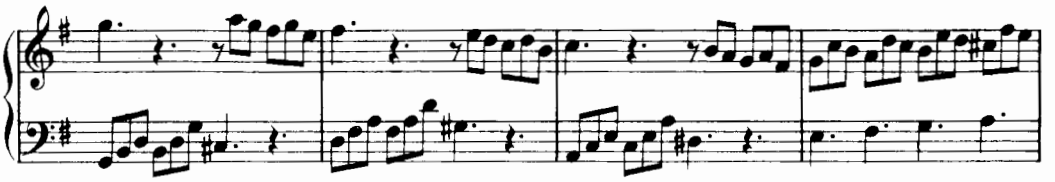


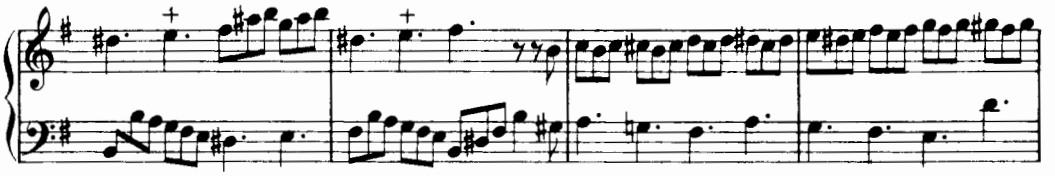

Largo.
D.C.
V.

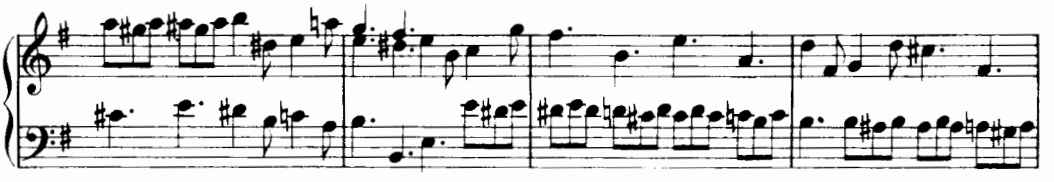
Fantasia. Allegro. No. 4.

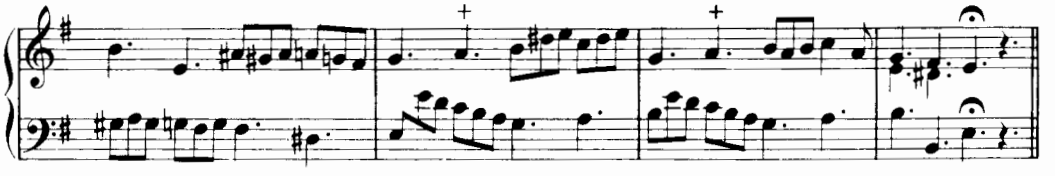




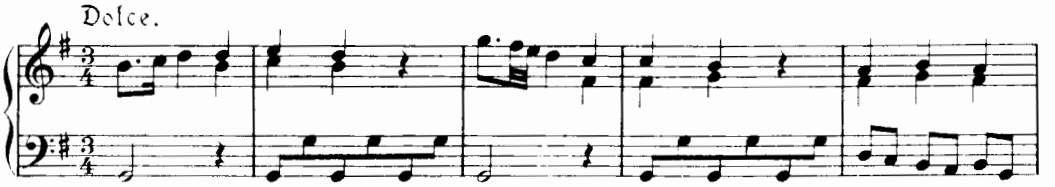


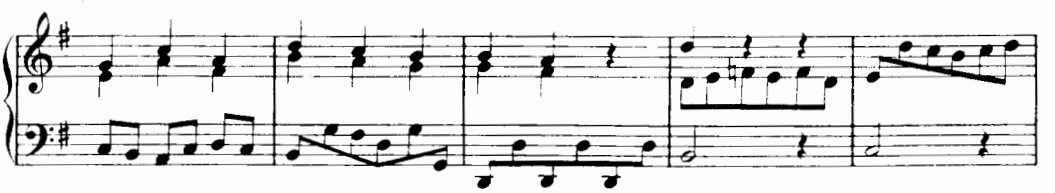


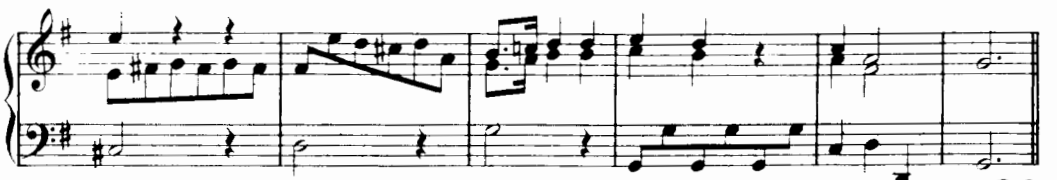




Dolce.



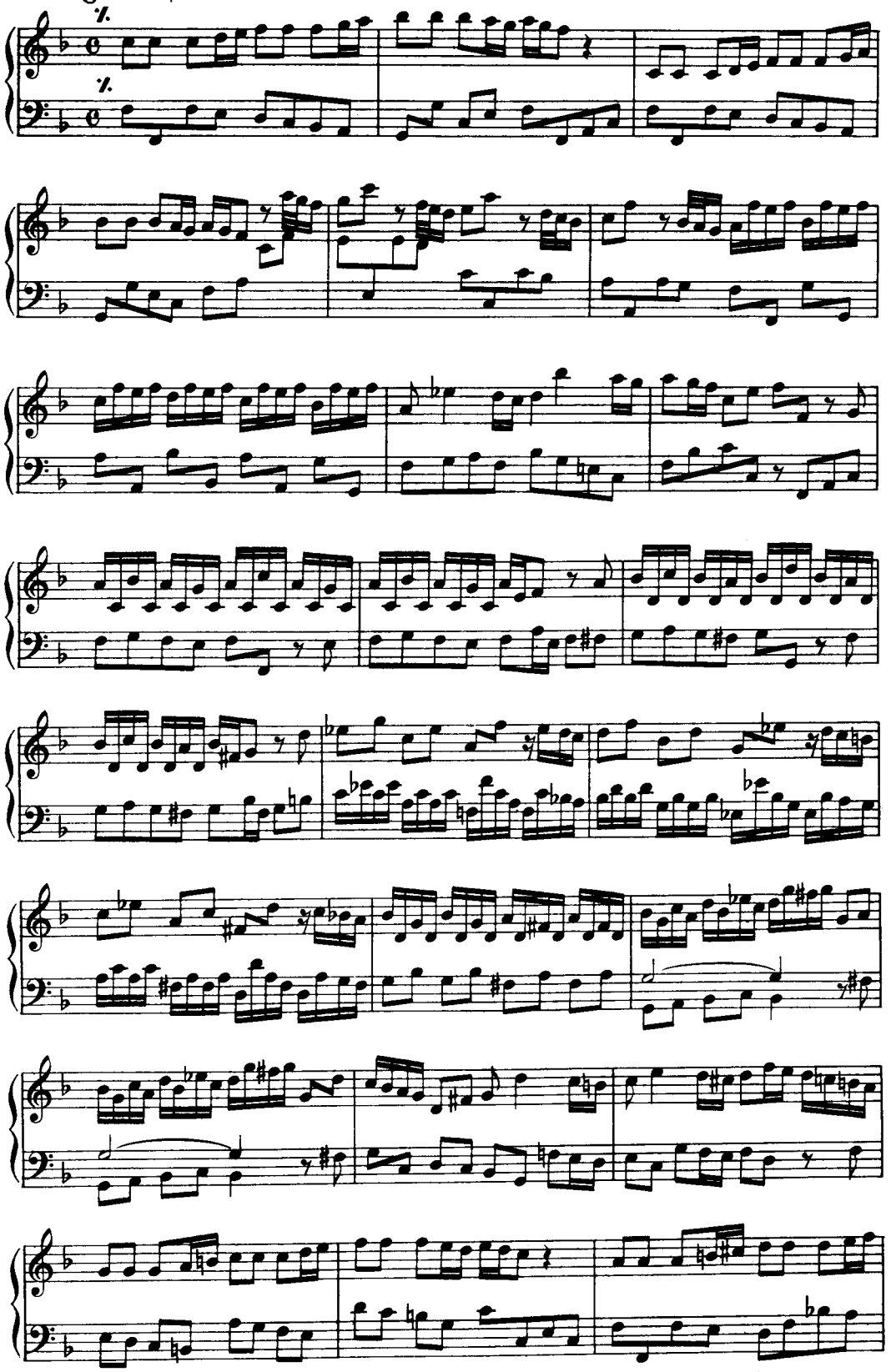


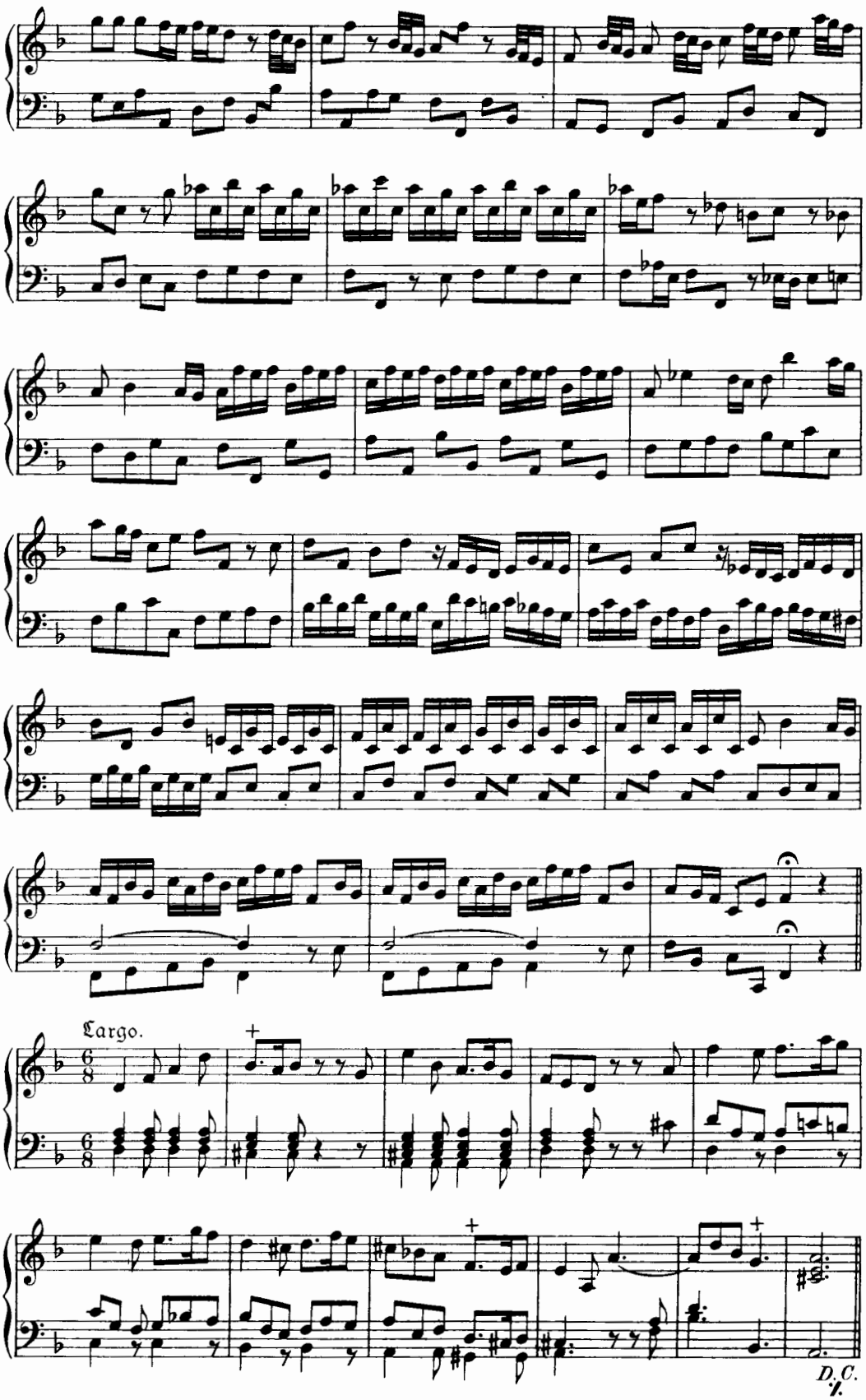


D.C.

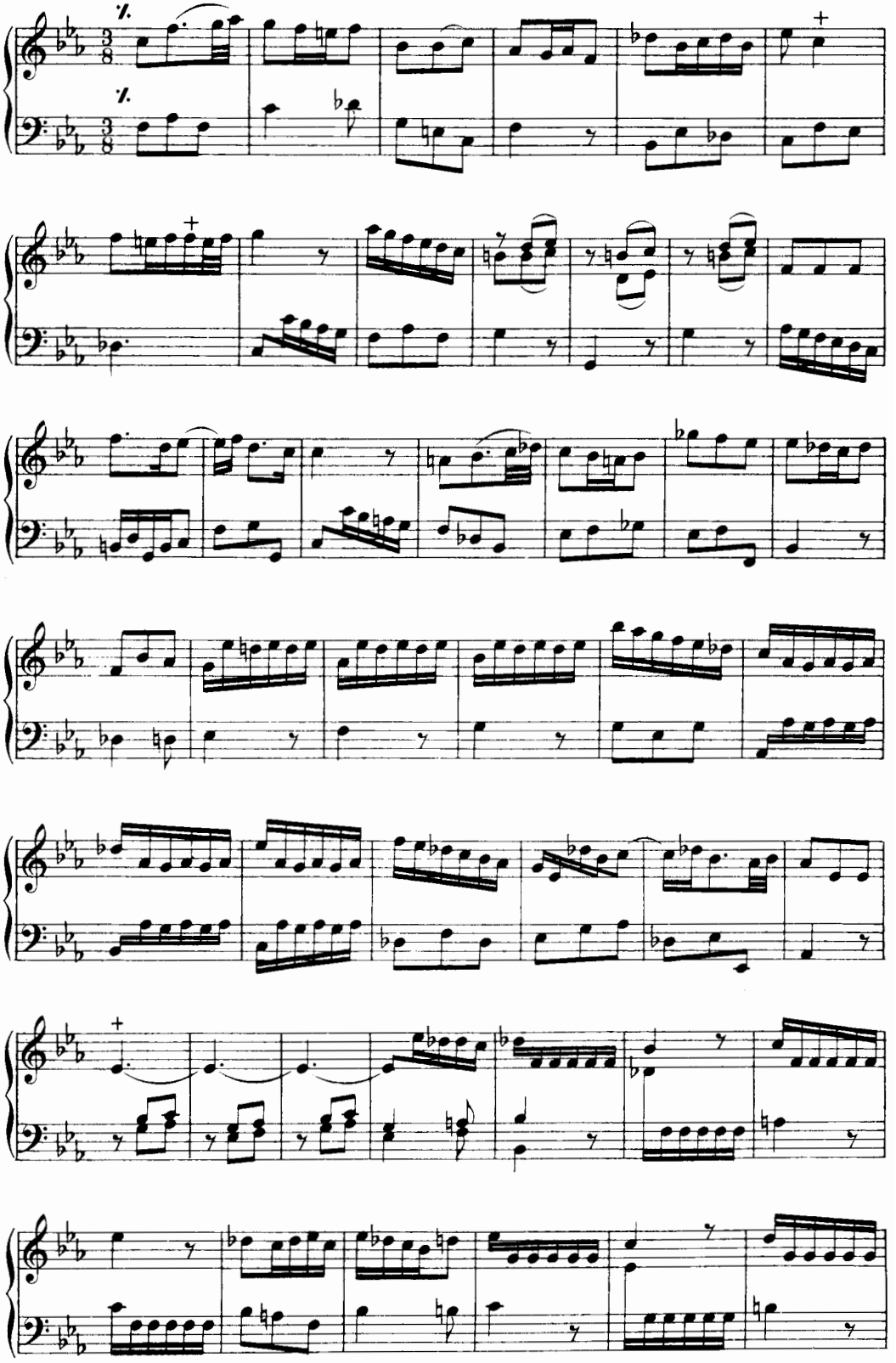
Si replica la 3. fantasia.

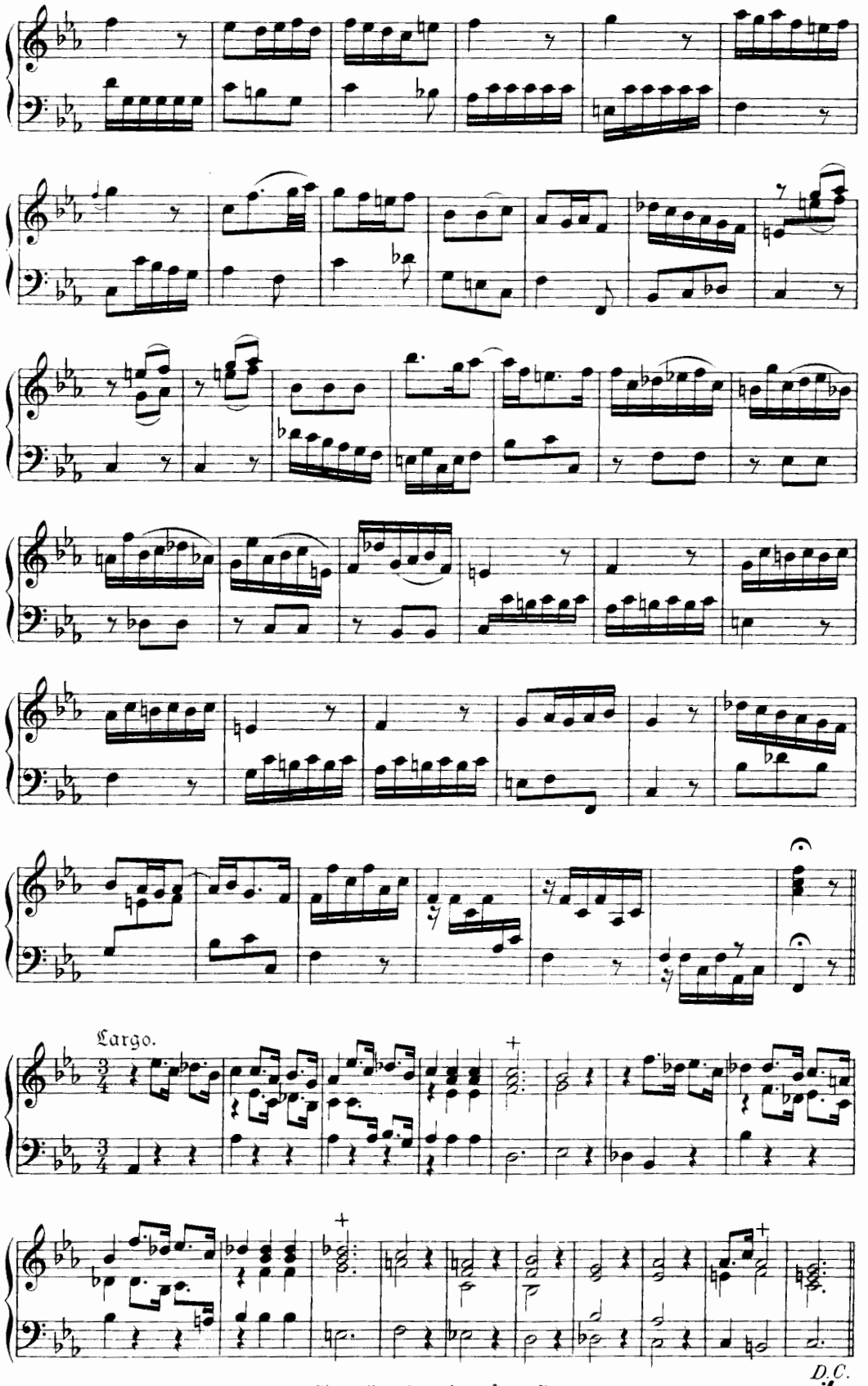
Fantasia. Vivace. No. 5.




Largo.
D.C.

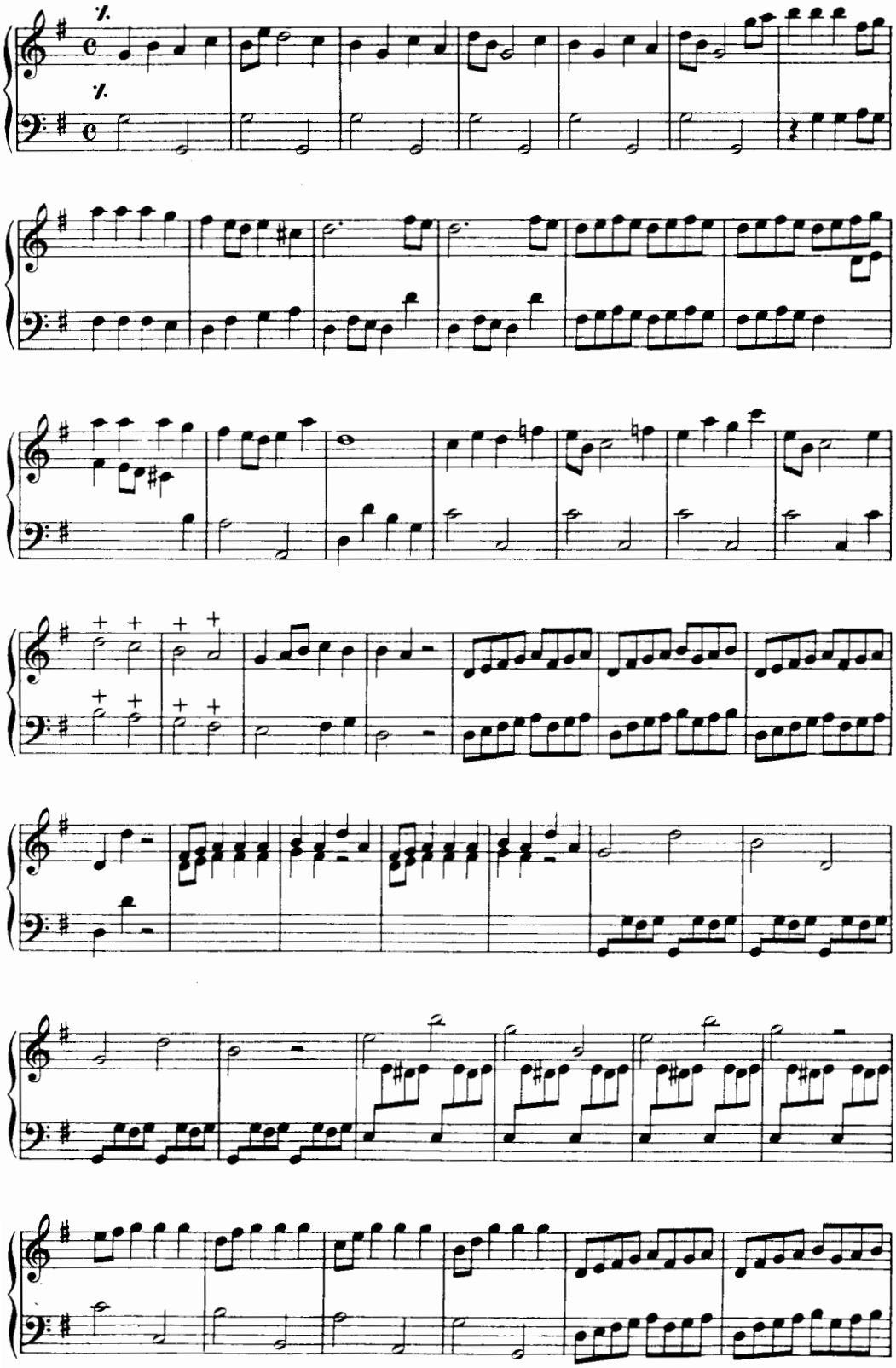
Fantasia. Tempo di Minuetto. No. 6.

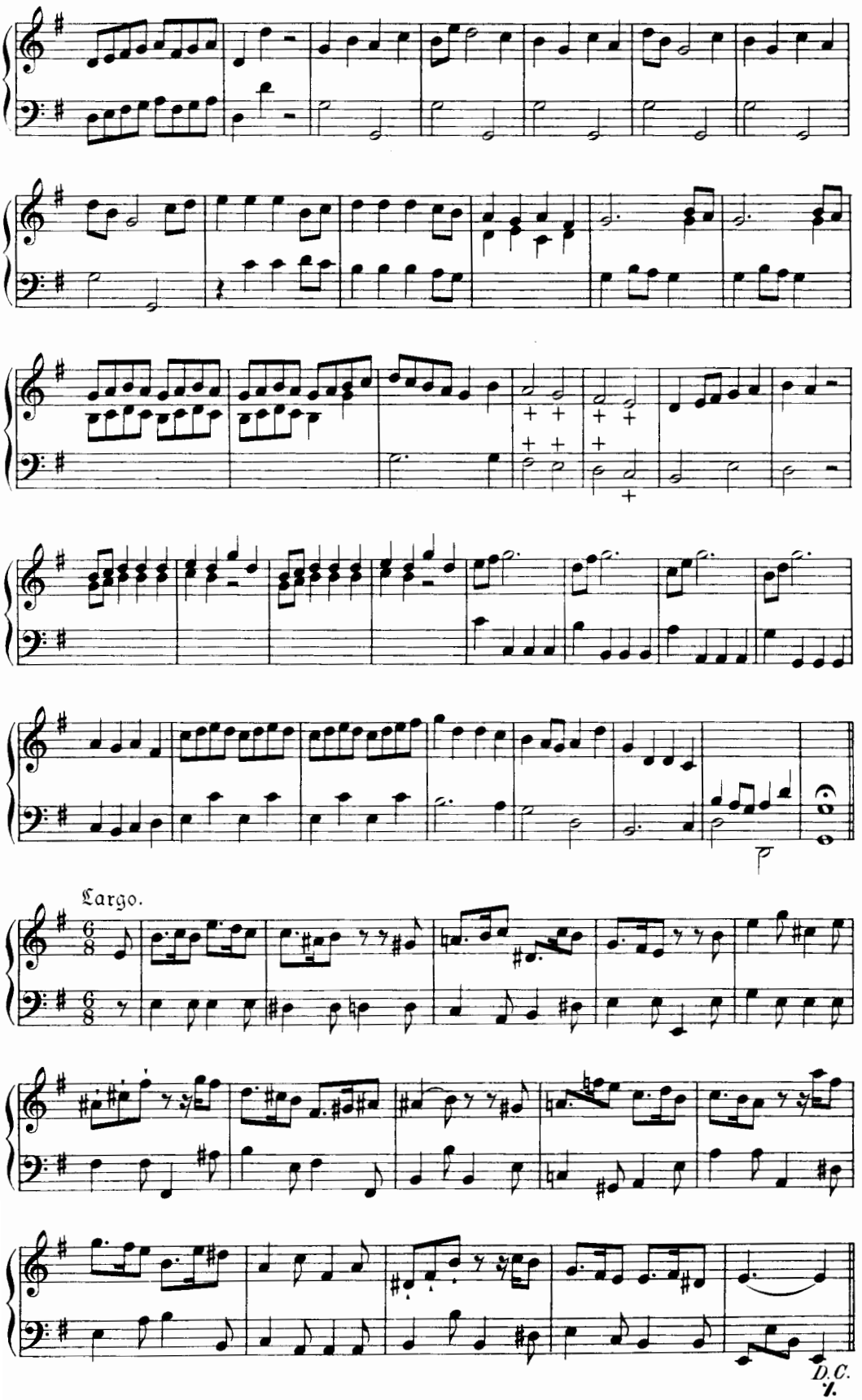




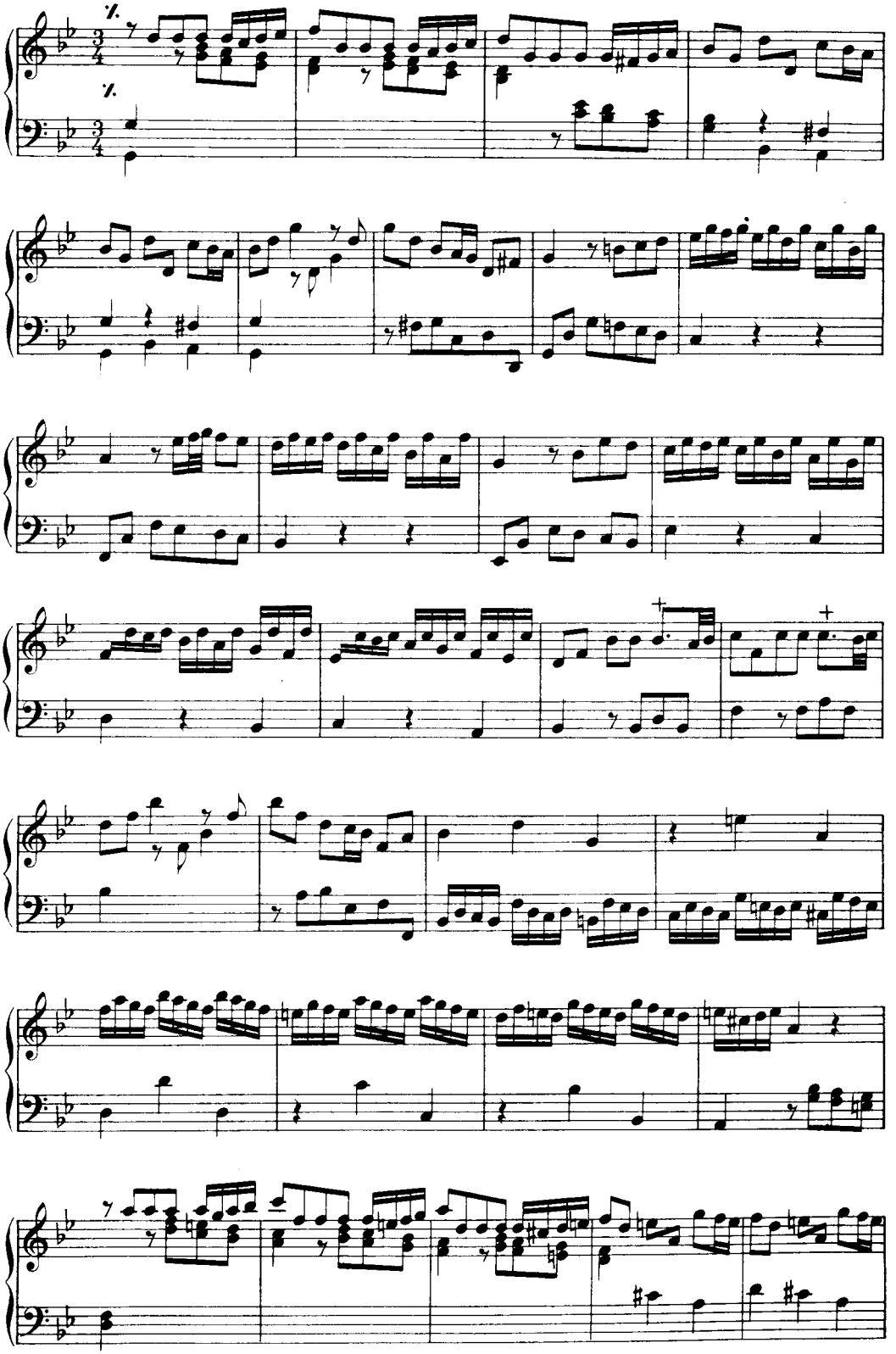
Si replica la quinta fantasia.

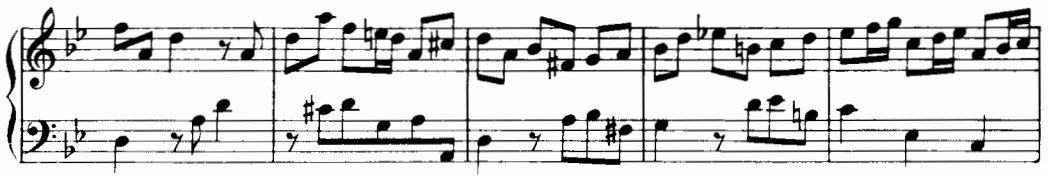
Fantasia. Preſto: No. 7.

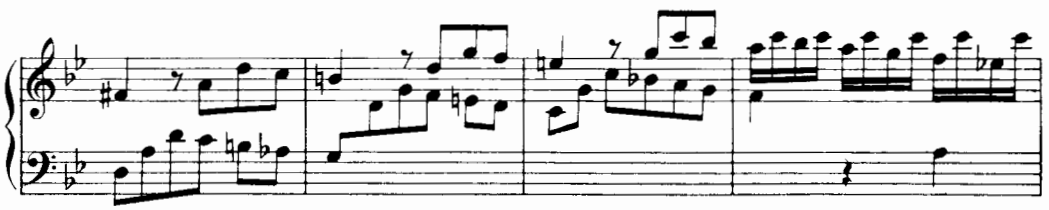


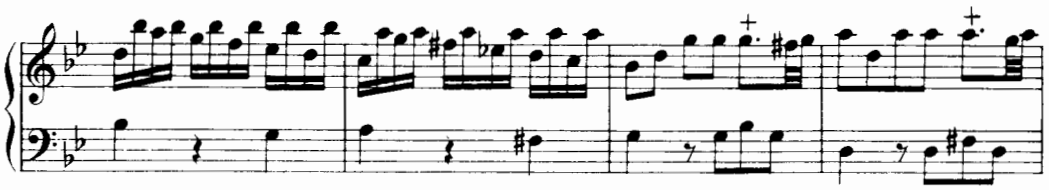

Largo.
D.C.
al.

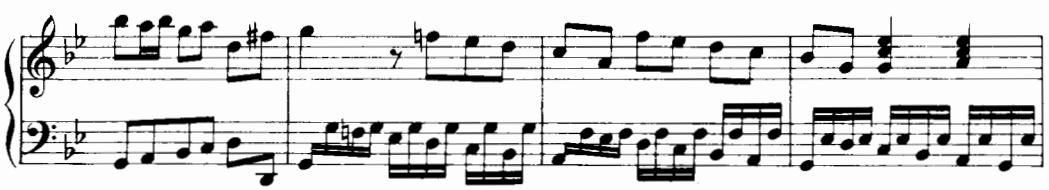
Fantasia. Vivace. No. 8.

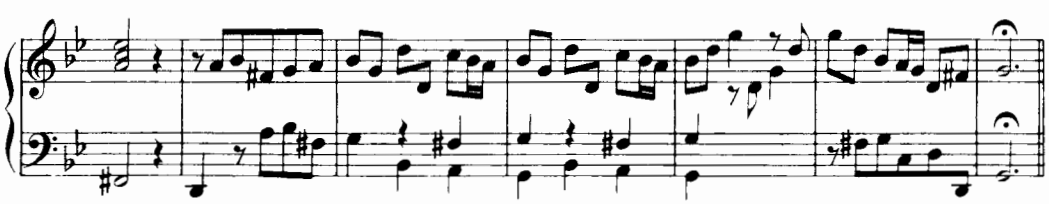




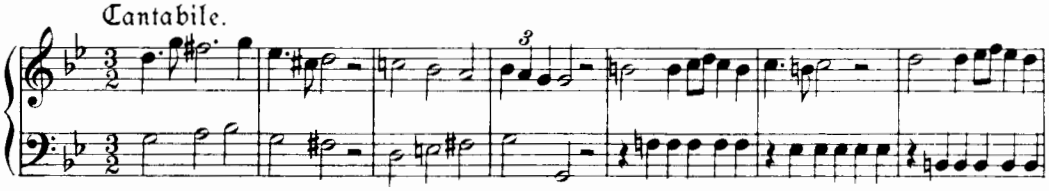


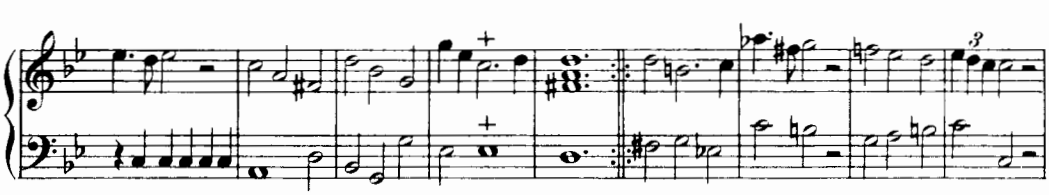


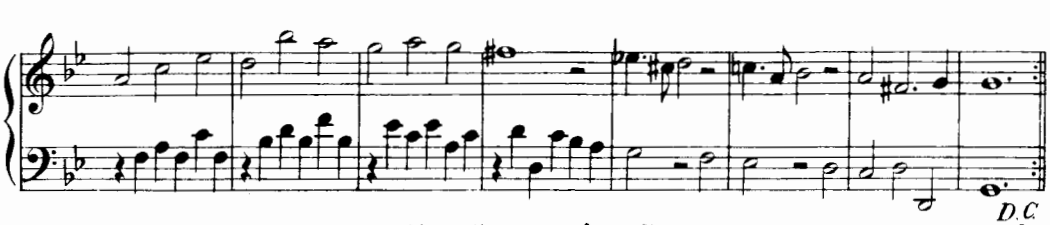




Cantabile.



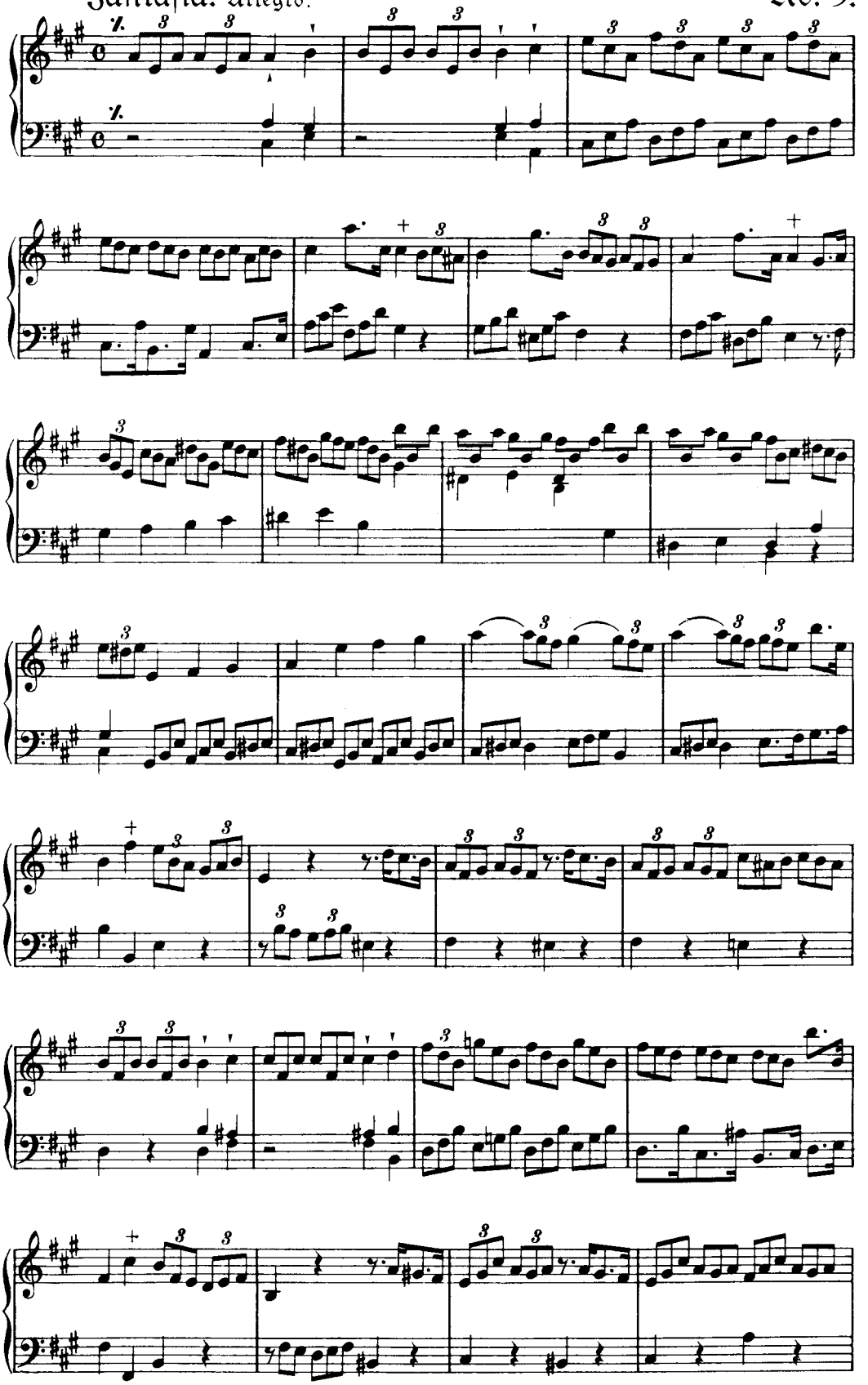


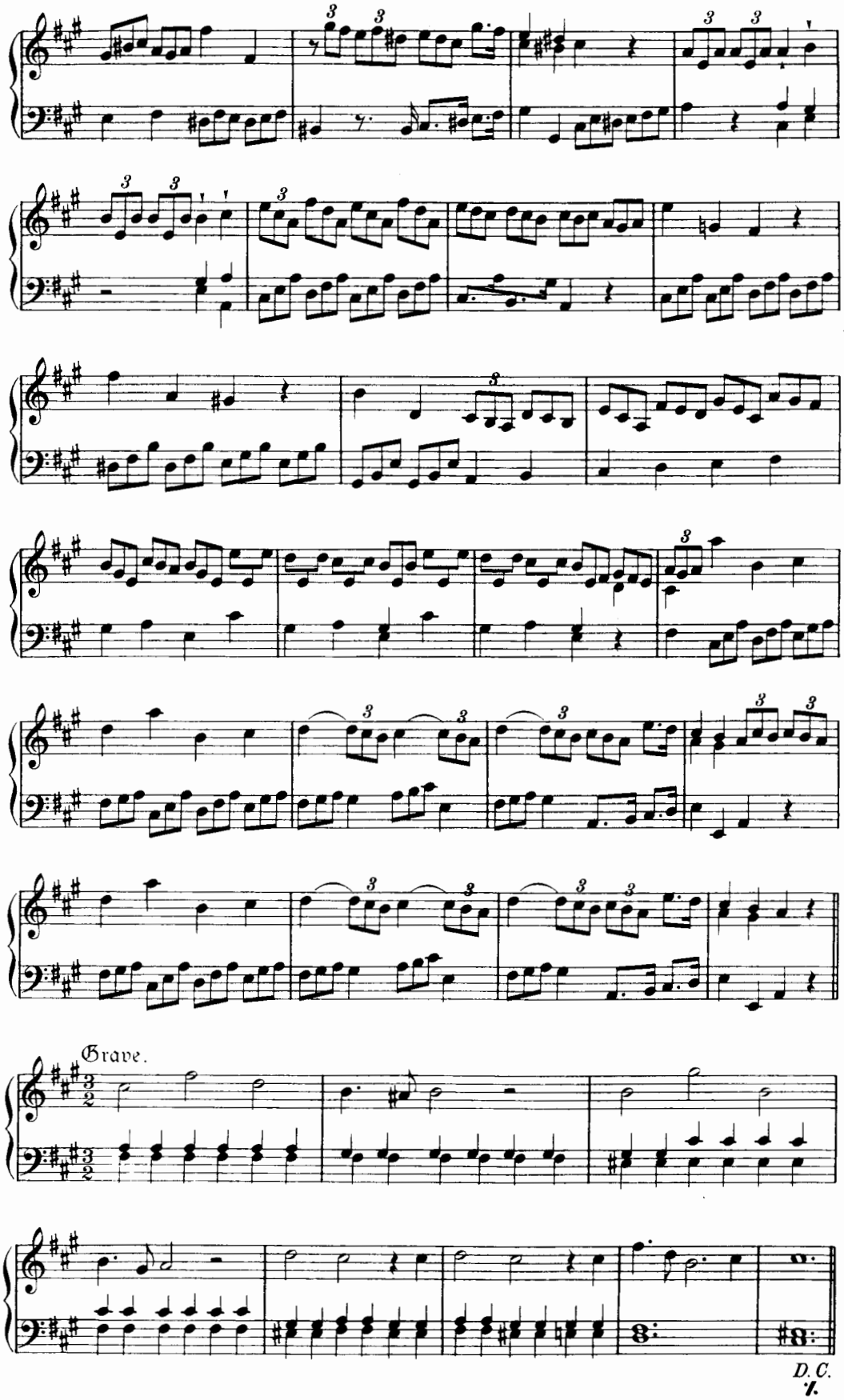


D.C.

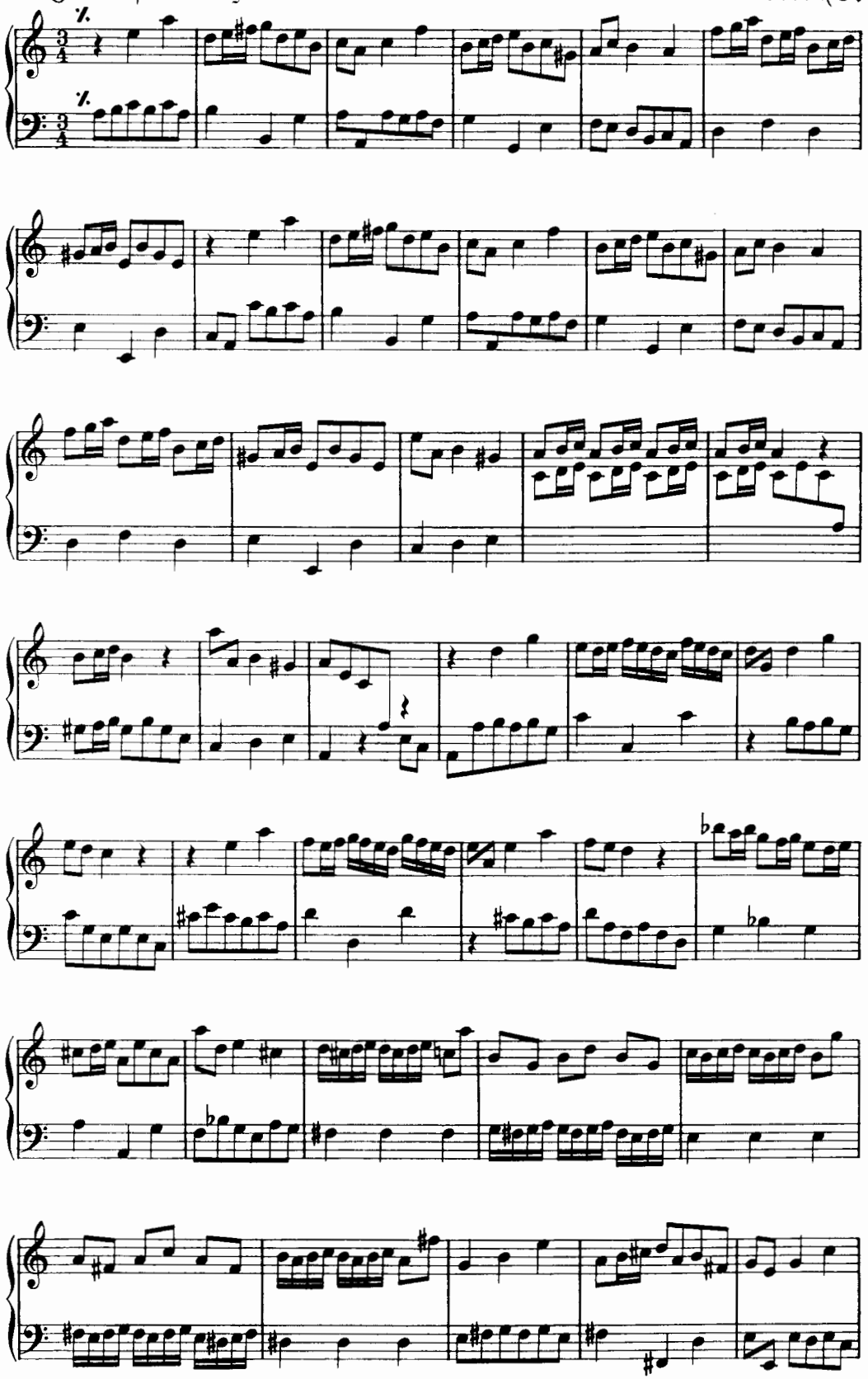
Si replica la 7. fantasia

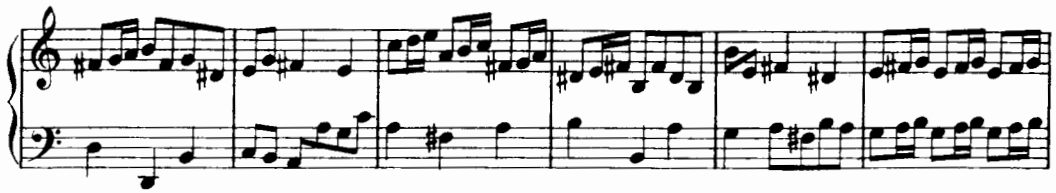
Fantasia. Allegro. No. 9.

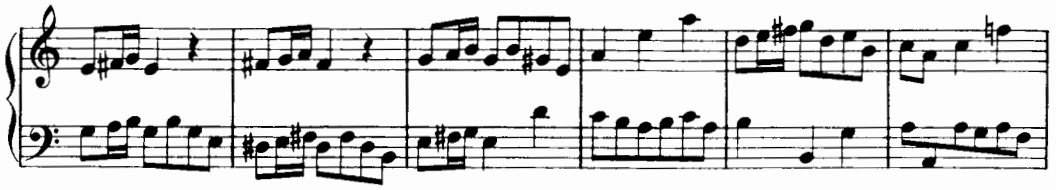


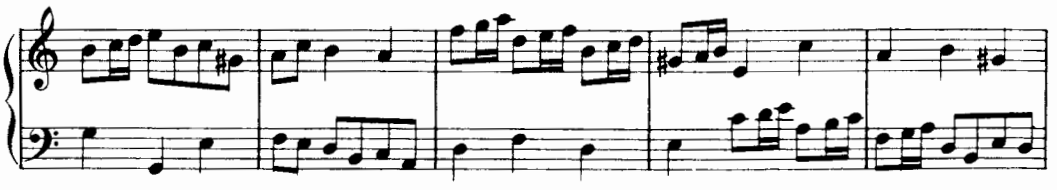

Grave.
D.C.
V.

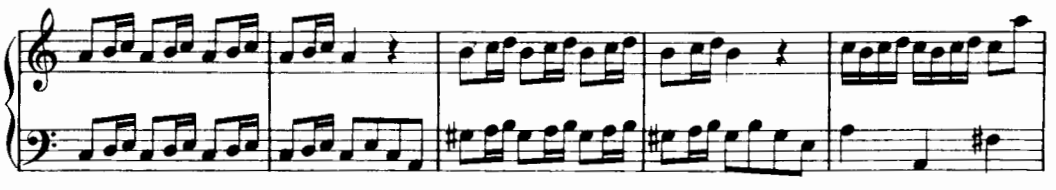
Fantasia. Allegro. No. 10.

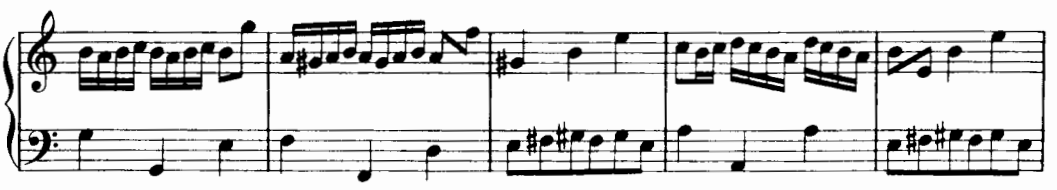


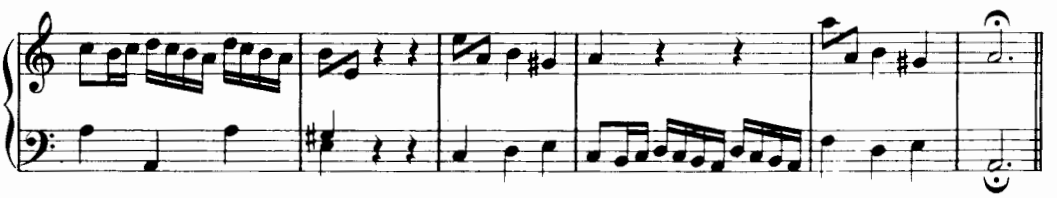




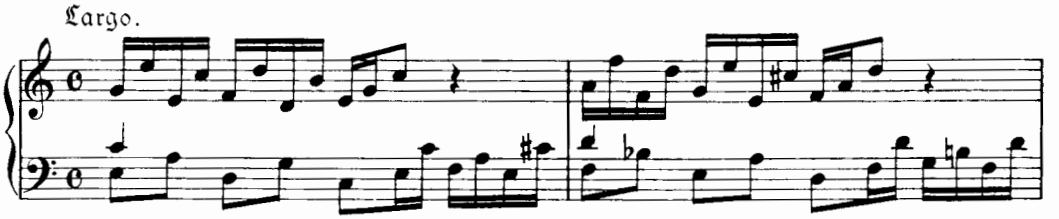


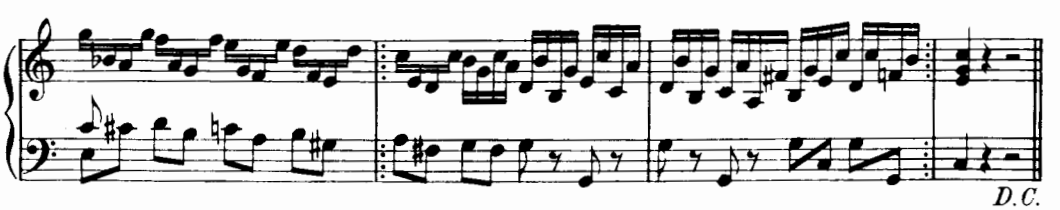






Largo.

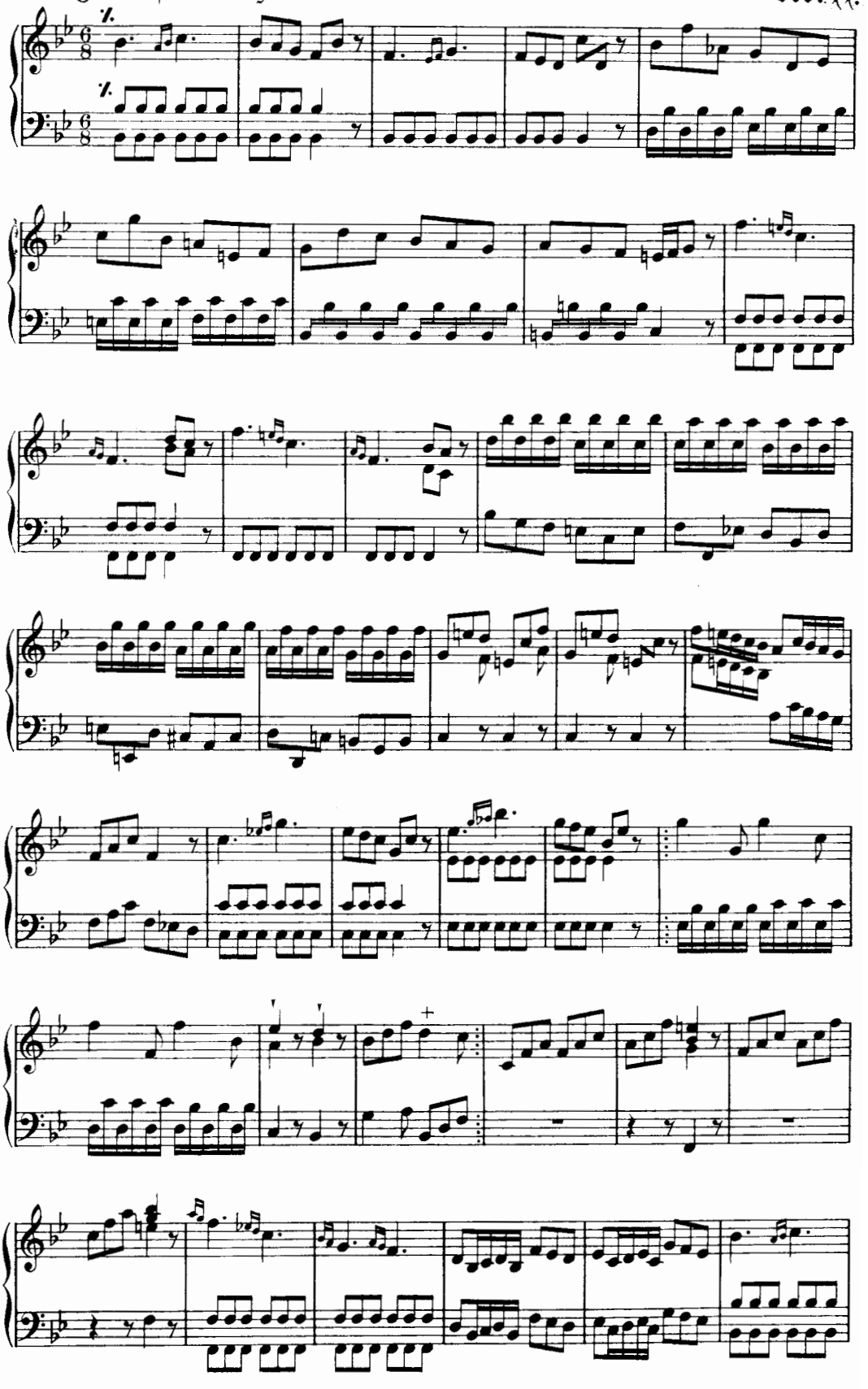


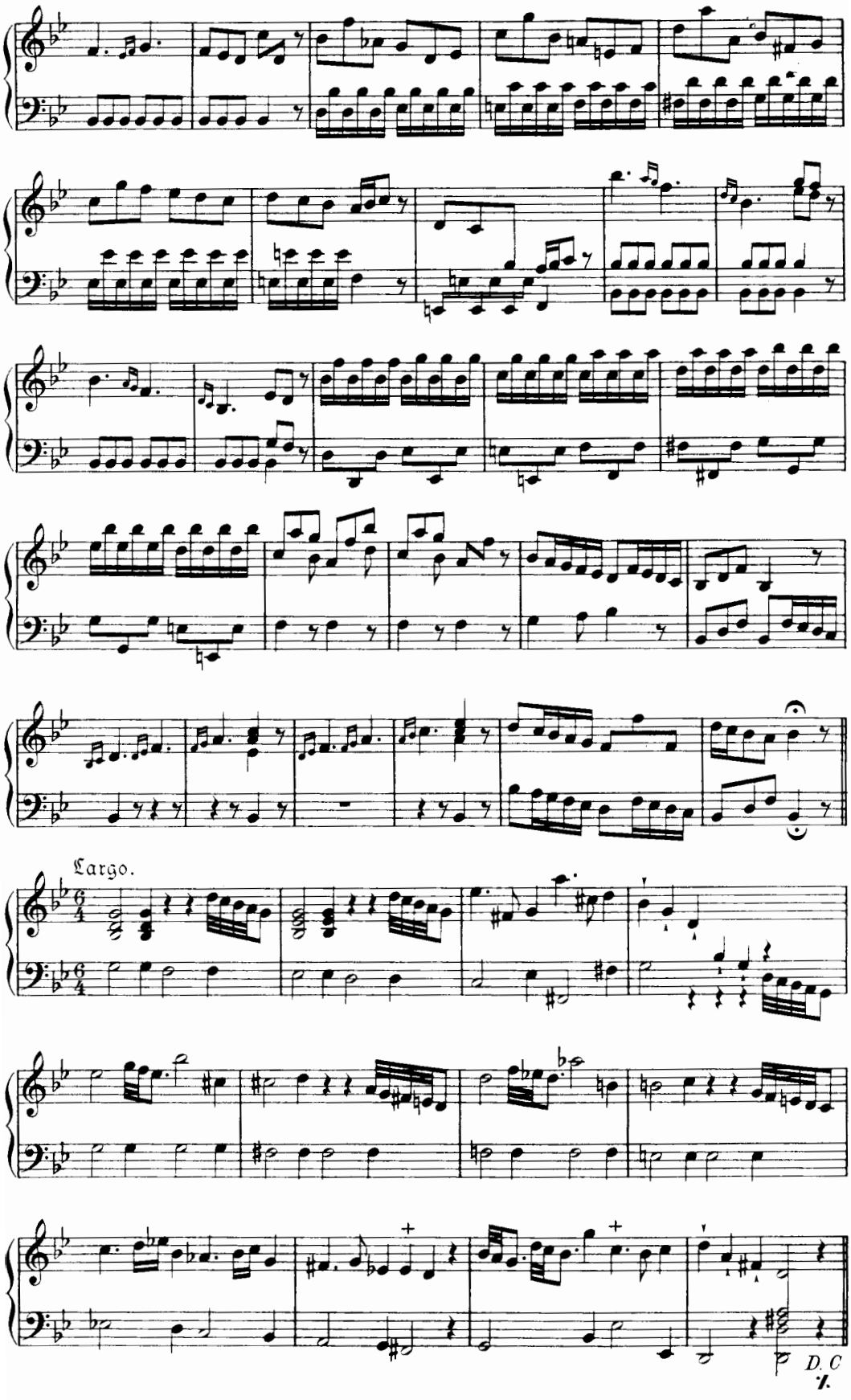


D.C.

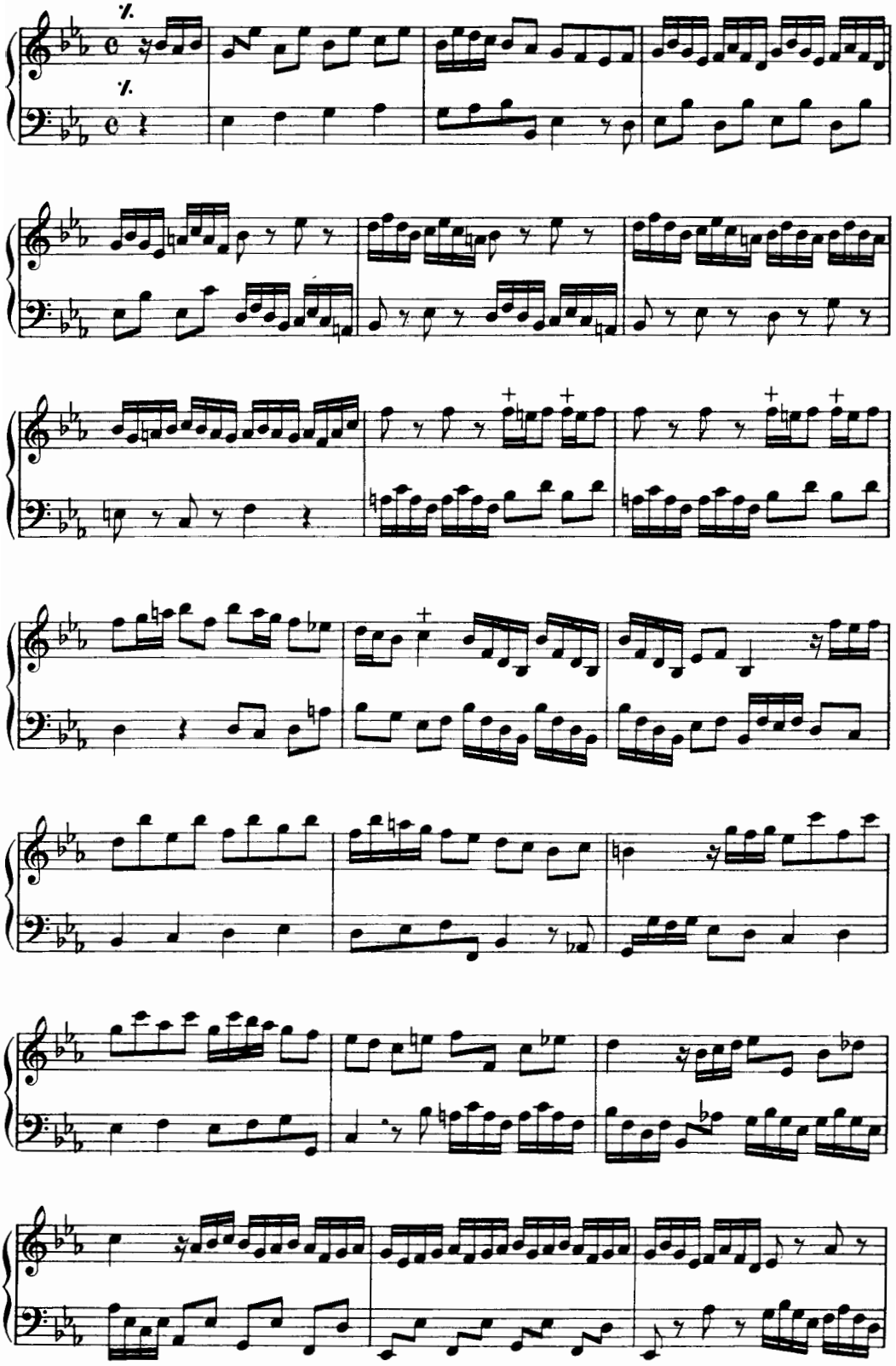
Si replica la 9. fantasia.

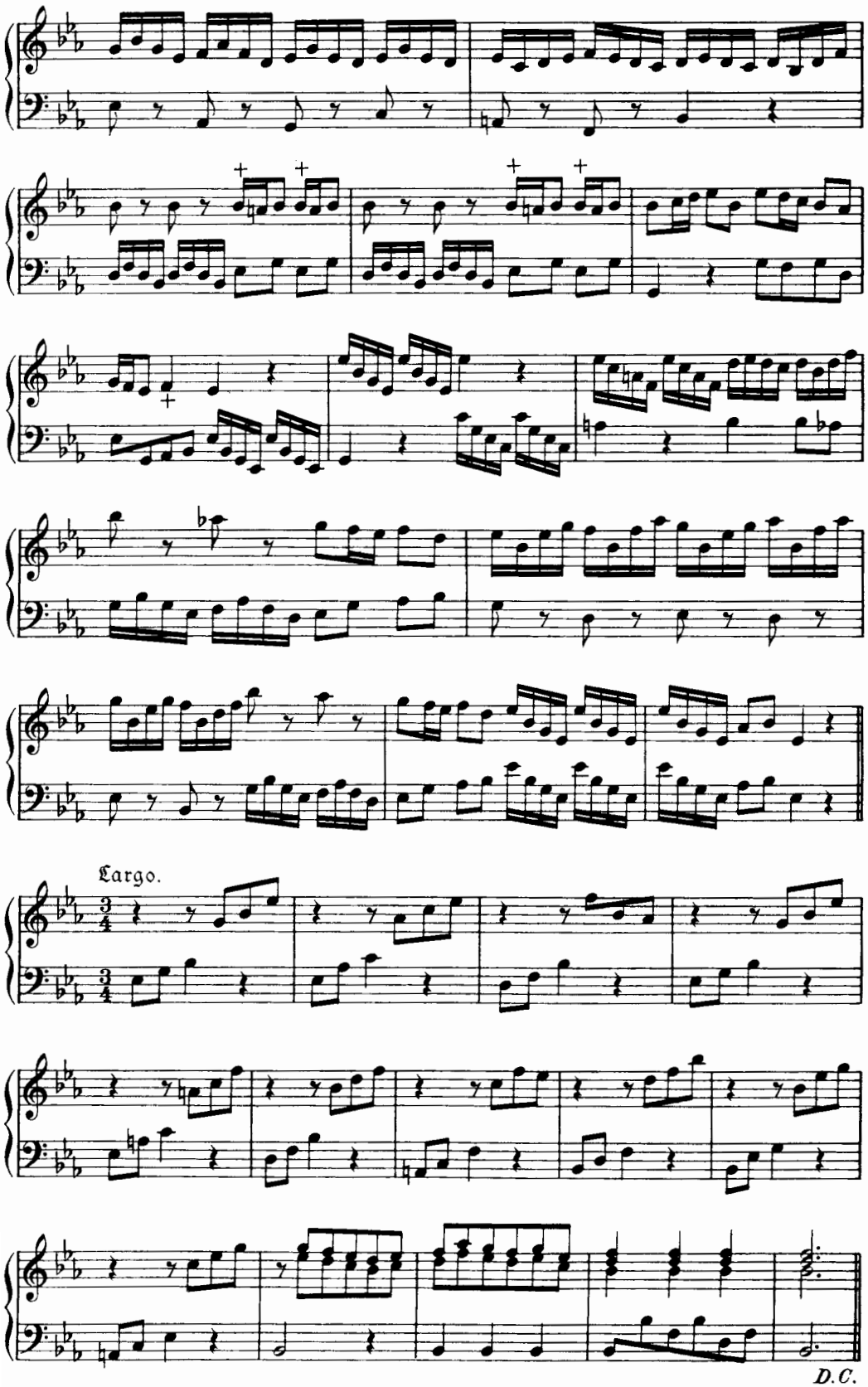
Fantasia. Allegro. No. II.



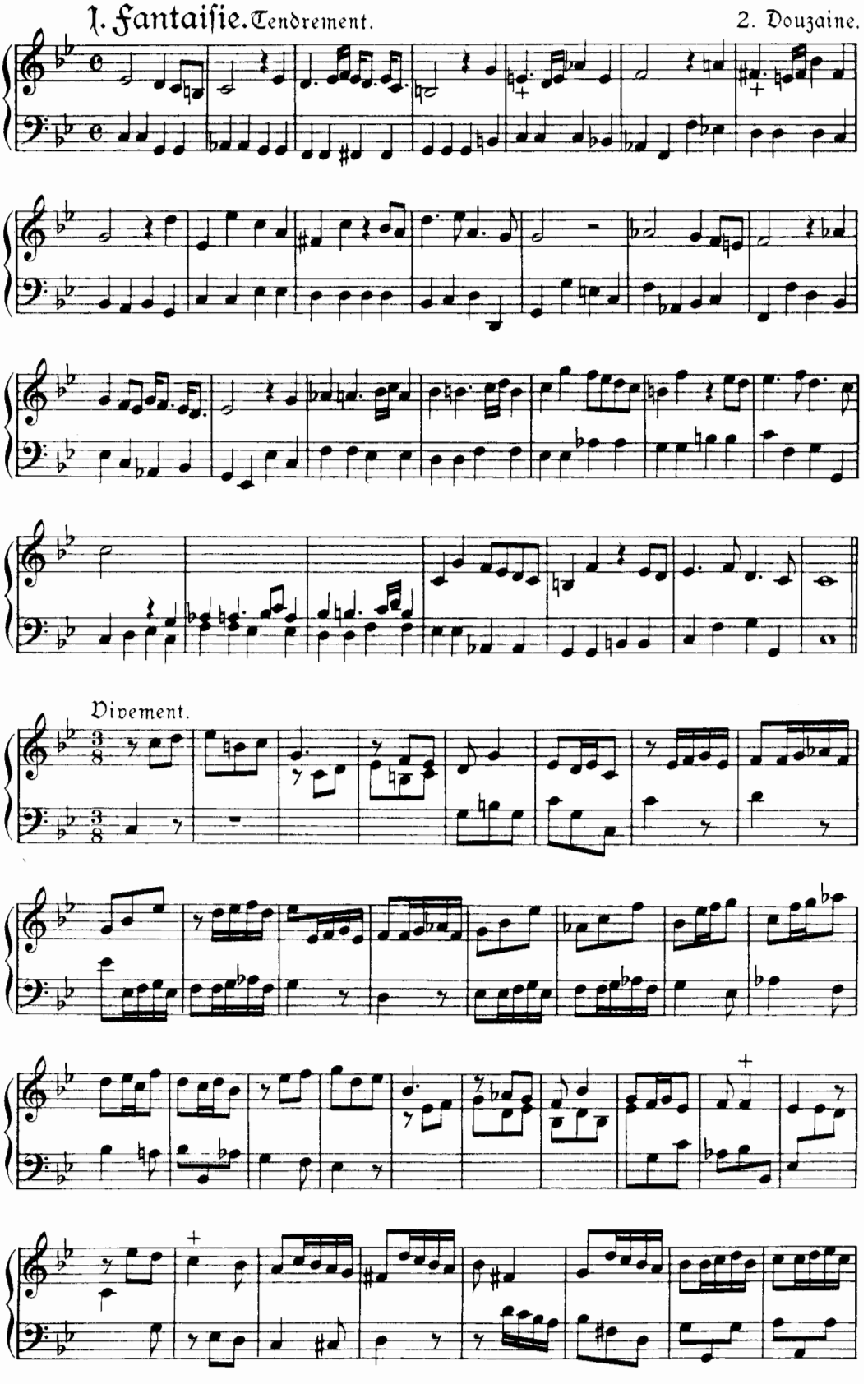

Largo.
D. C
1.

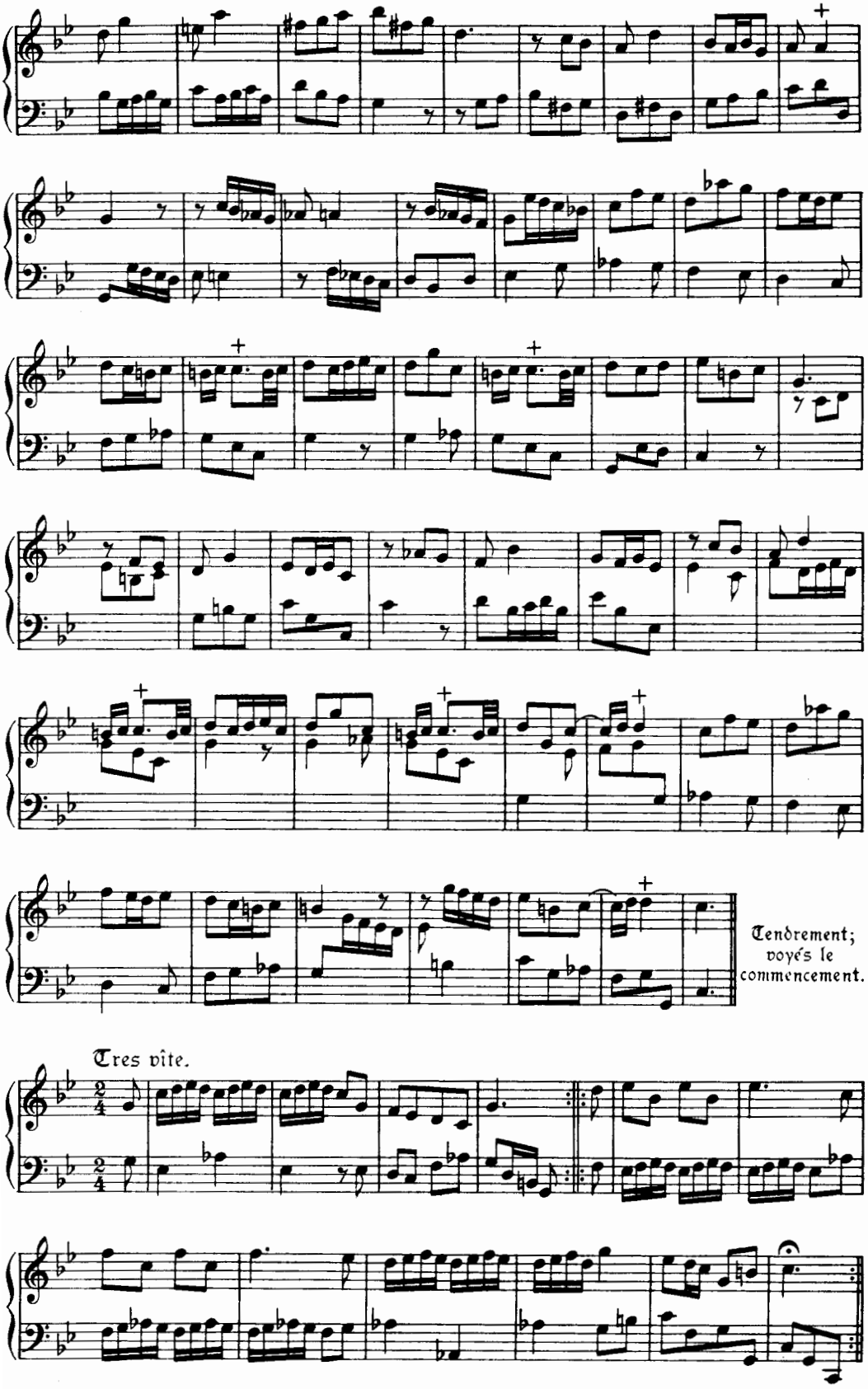
Fantasia. Vivace. No 12.





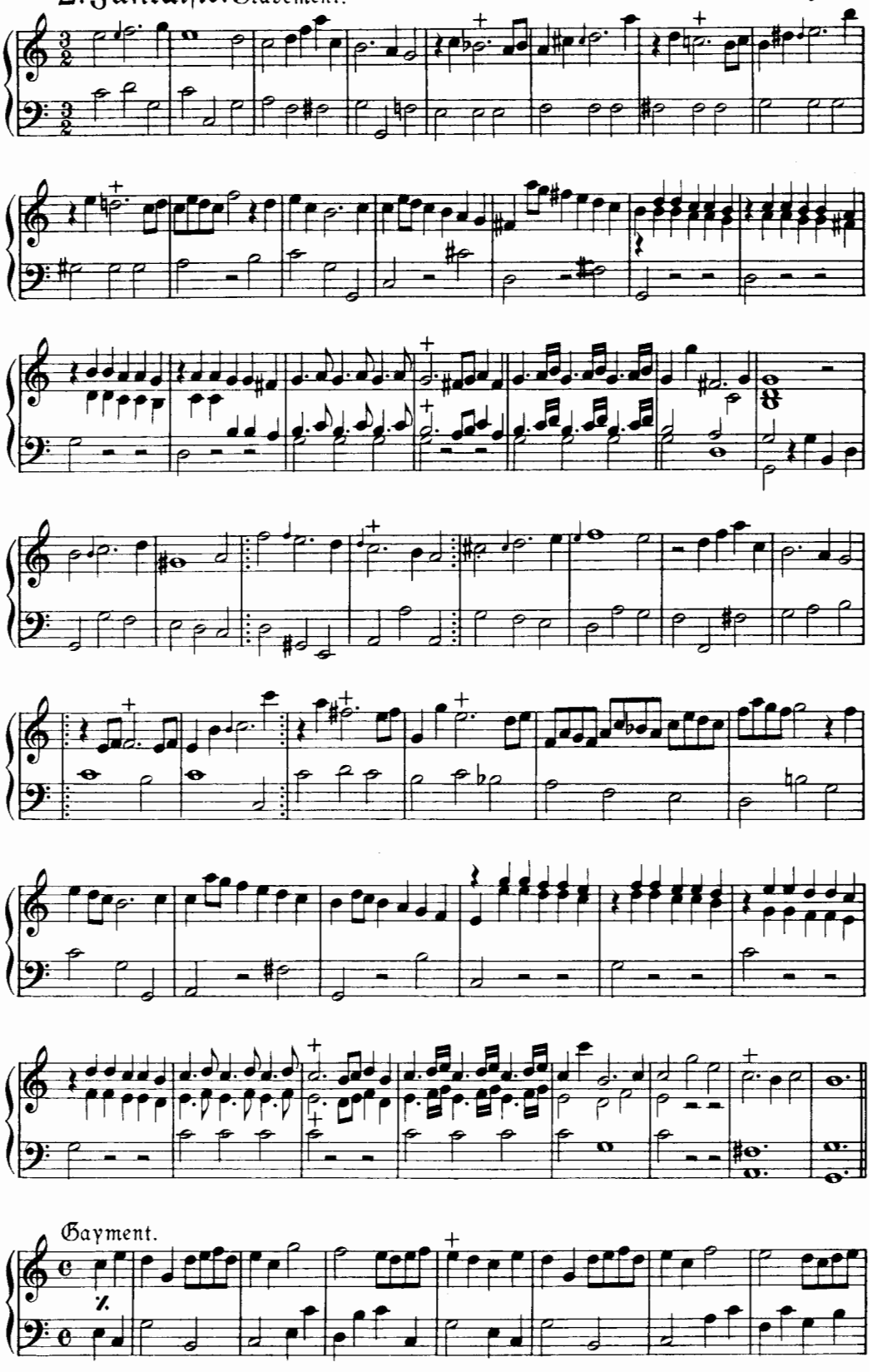
Si replica la II. fantasia.

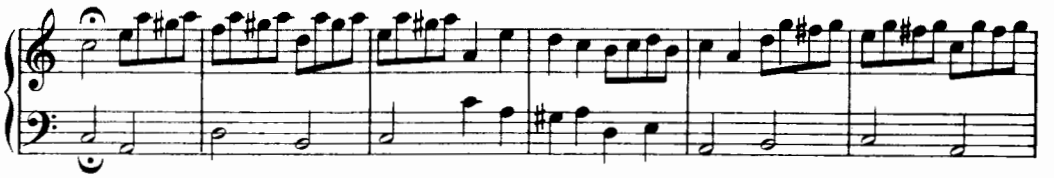

1. Fantaiſie. Tendrement.
2. Douzaine.
Vivement.

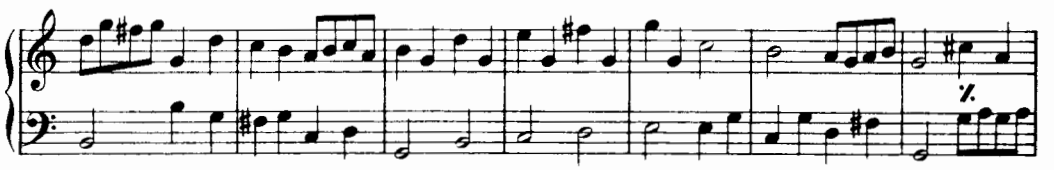

Tendrement; voyés le commencement.
Tres vite.

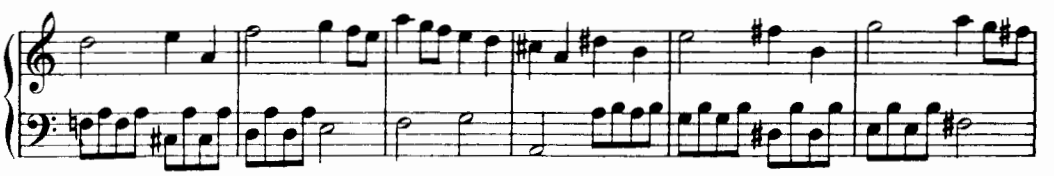
2. Fantaiſie. Gravement.

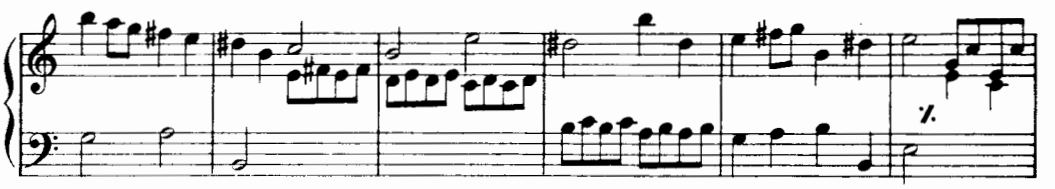
2. Douzaine.

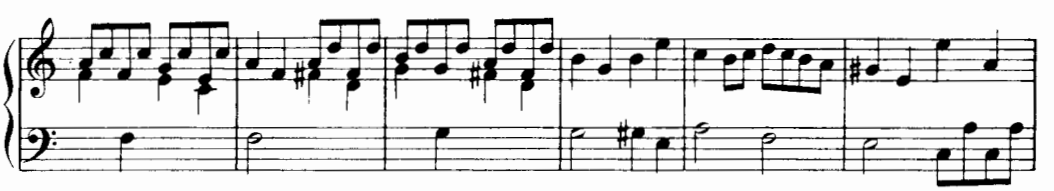


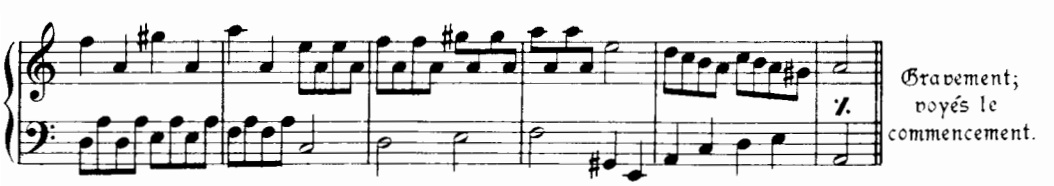






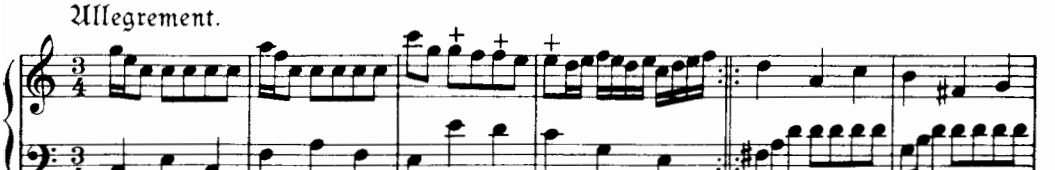


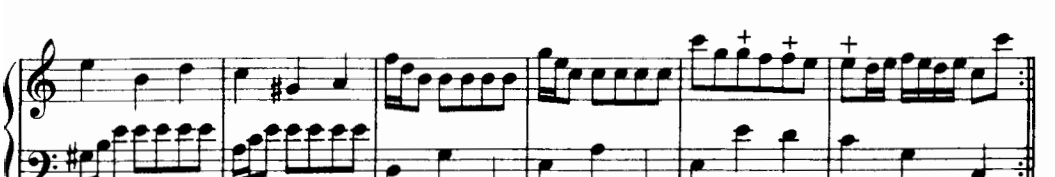




Gravement; voyés le commencement.

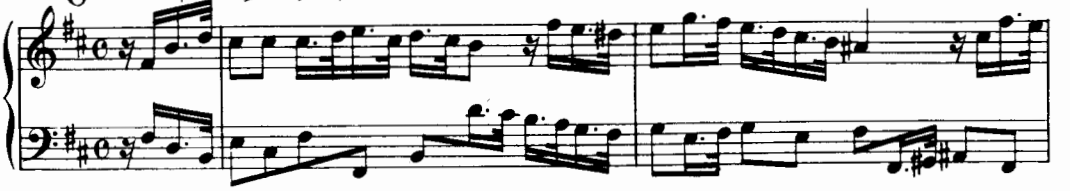
Allegrement.

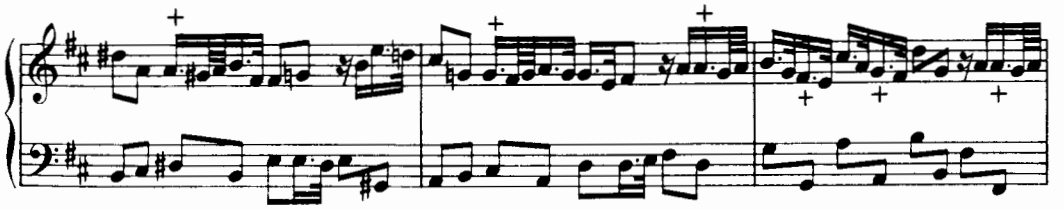


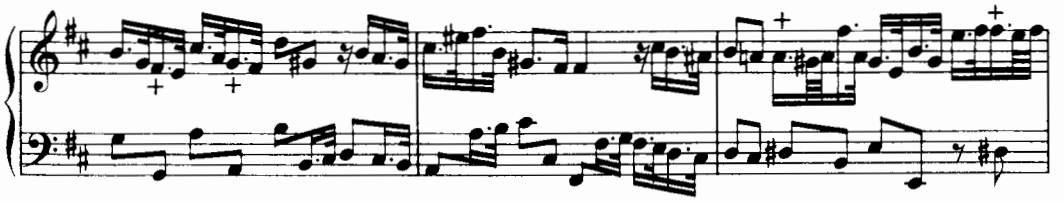


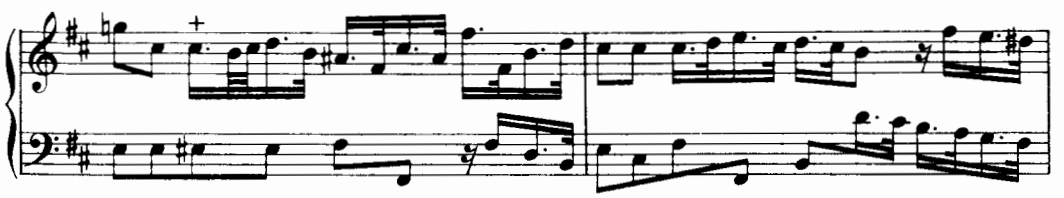
recommencés la 1re fantaiſie.

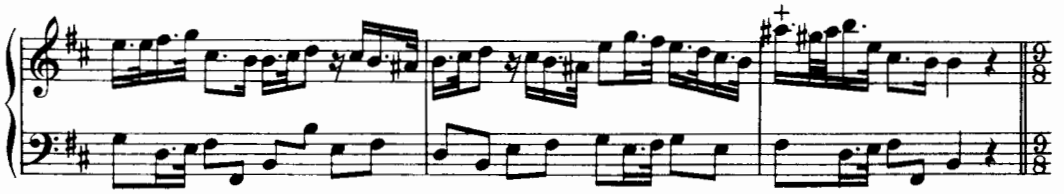
3. Fantaiſie. Pompeuſement. 2. Douzaine.



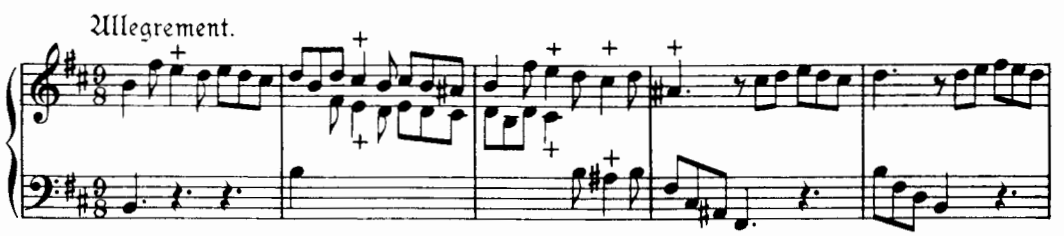


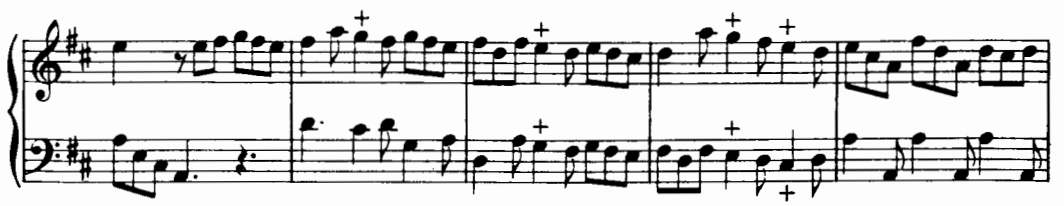


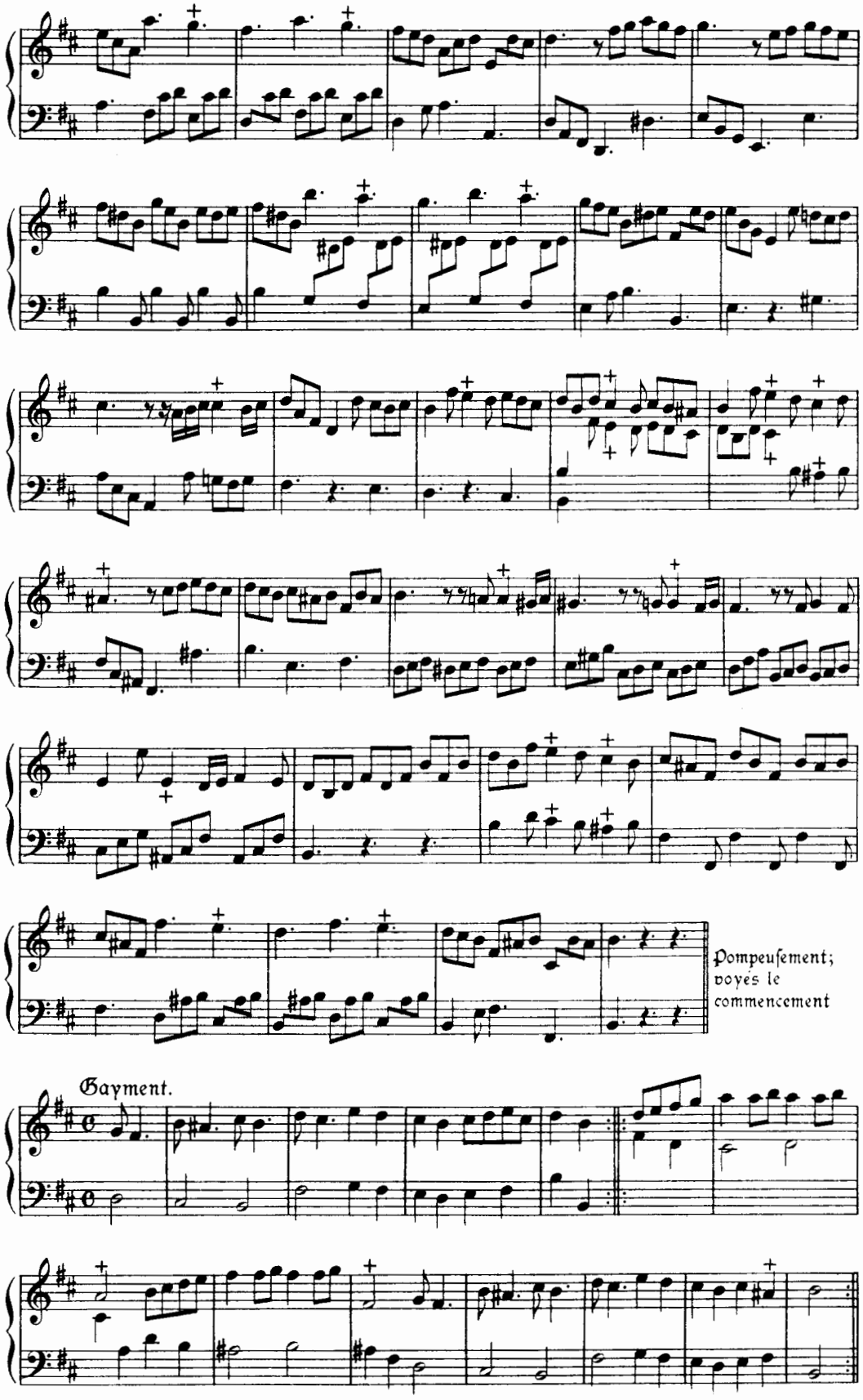




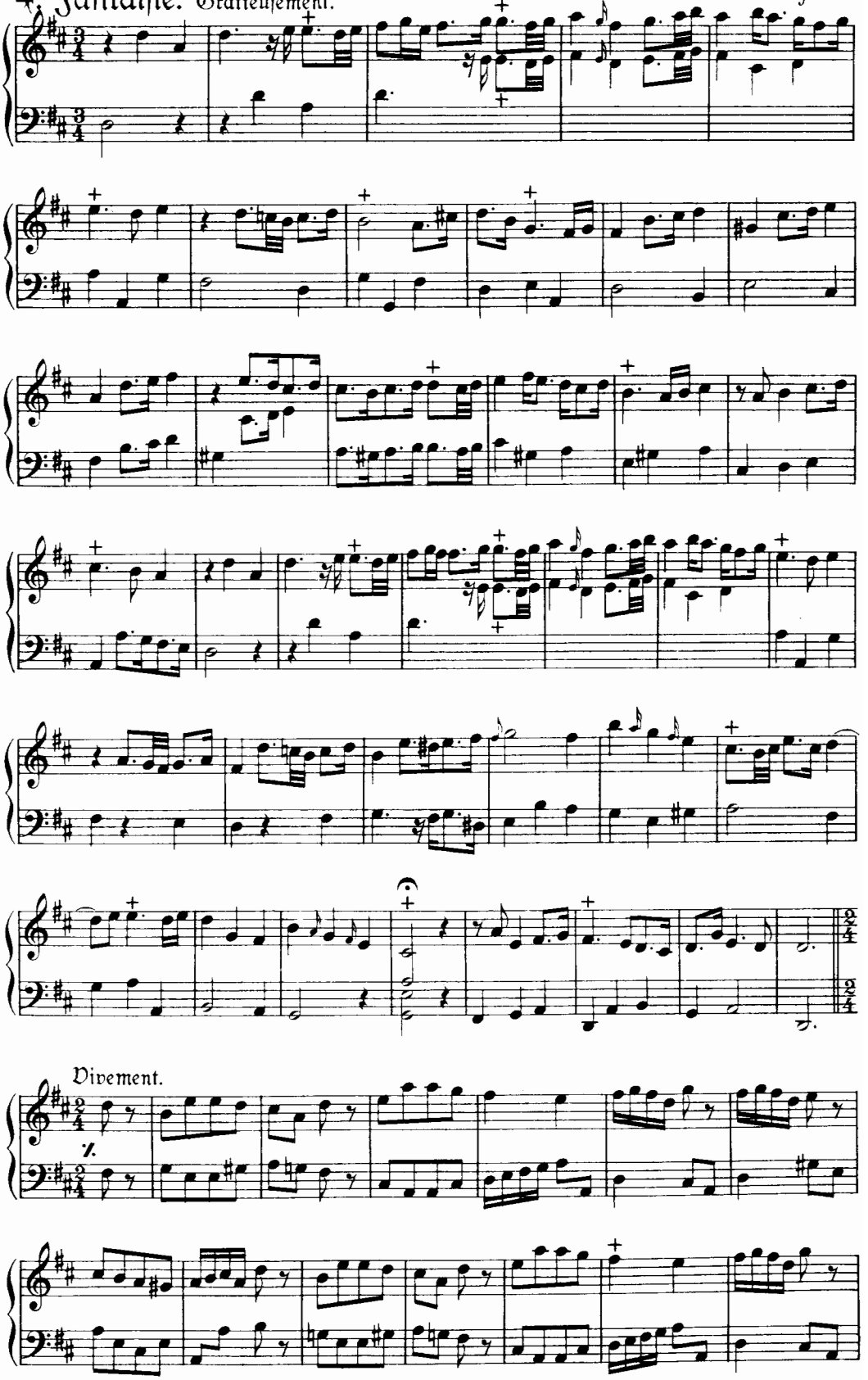
Allegrement.

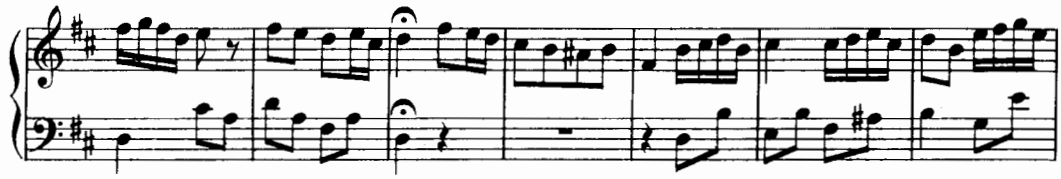


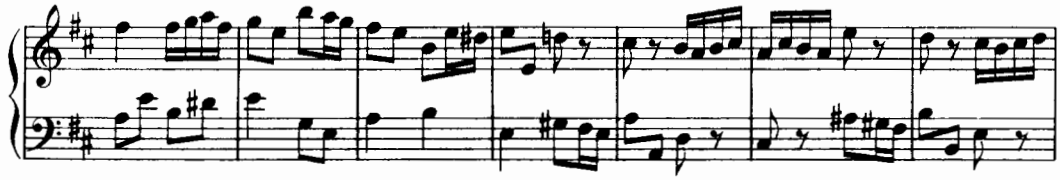


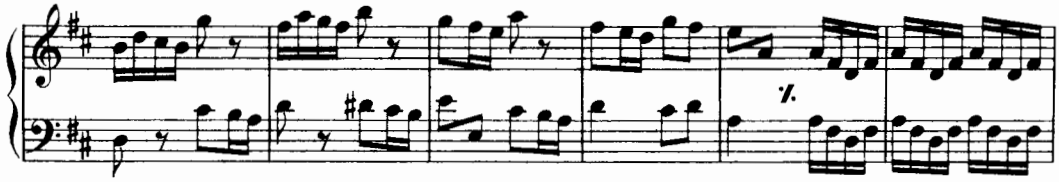

Pompeuſement;
voyés le
commencement
Gayment.

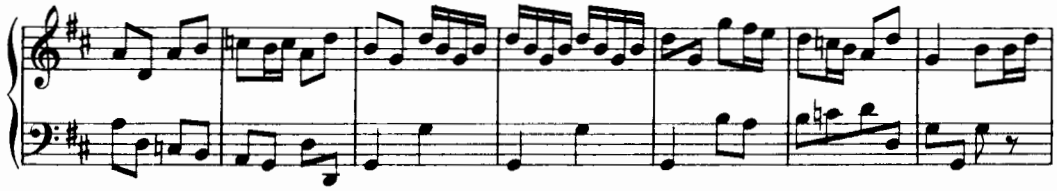
4. Fantaiſie. Gratieuſement. 2. Douzaine.

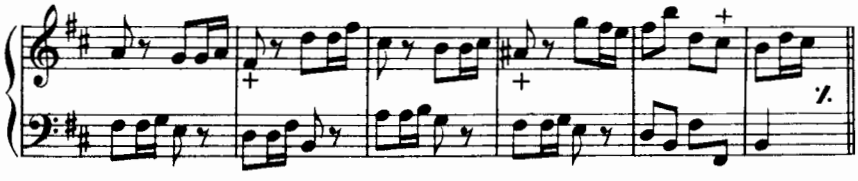






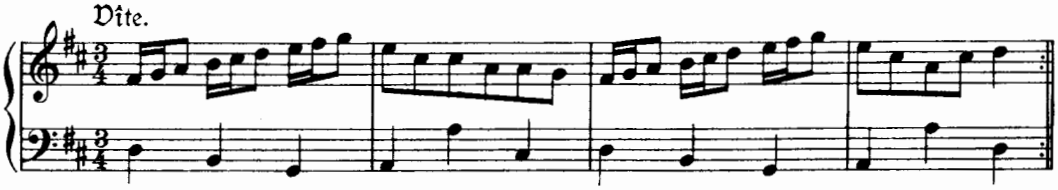


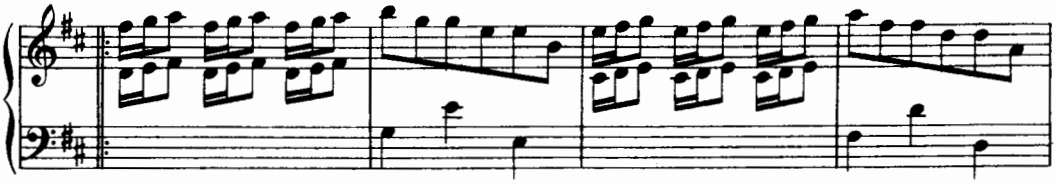


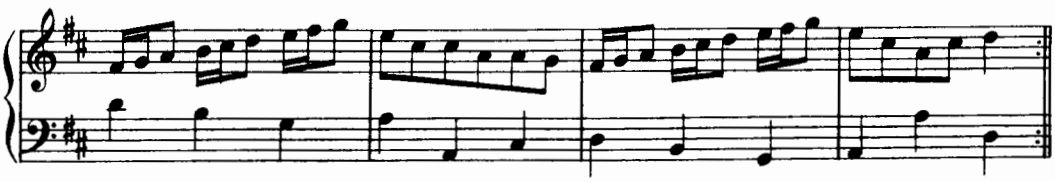


Gratieuſement; voyés le commencement.

Vîte.



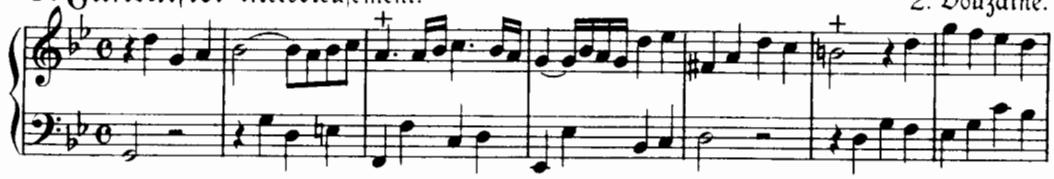


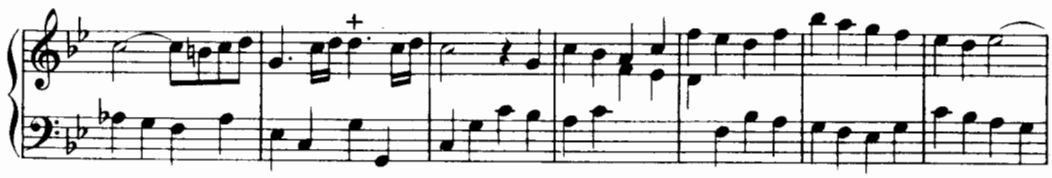


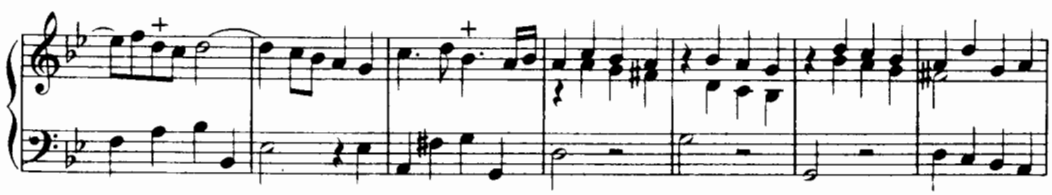
recommencés la 3me fantaiſie.

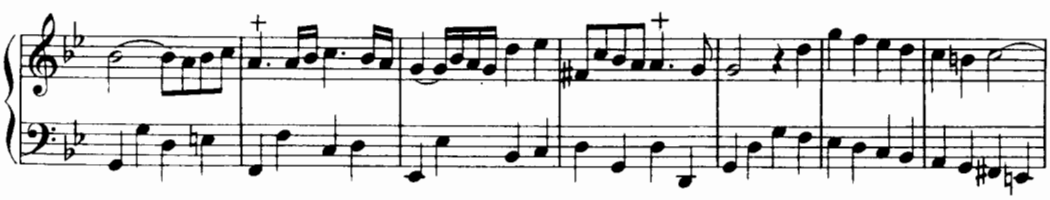
5. Fantaiſie. Melodieuſement.

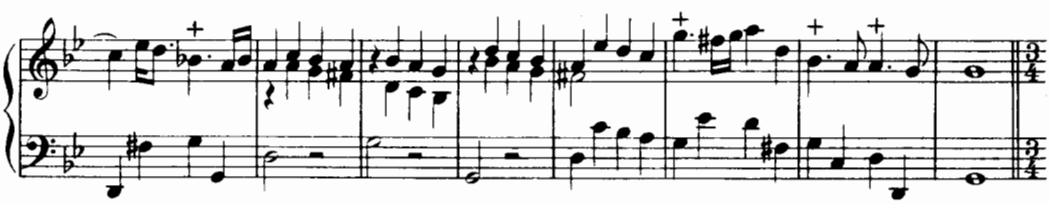
2. Douzaine.



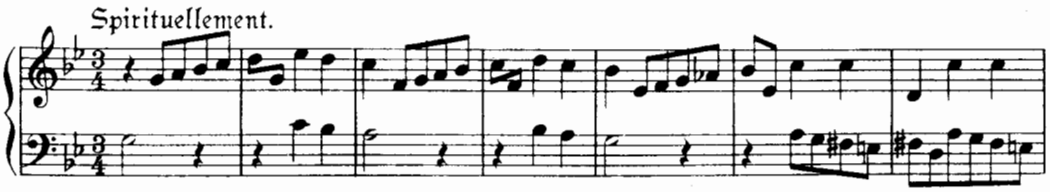


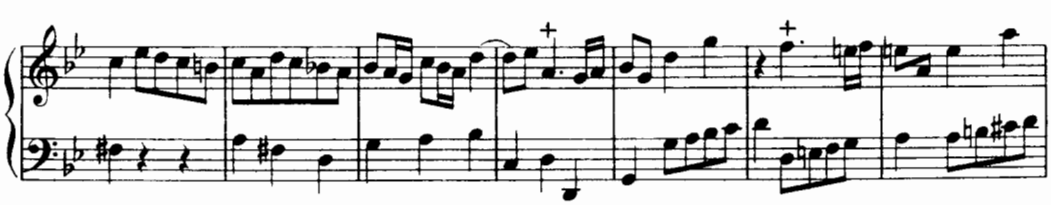


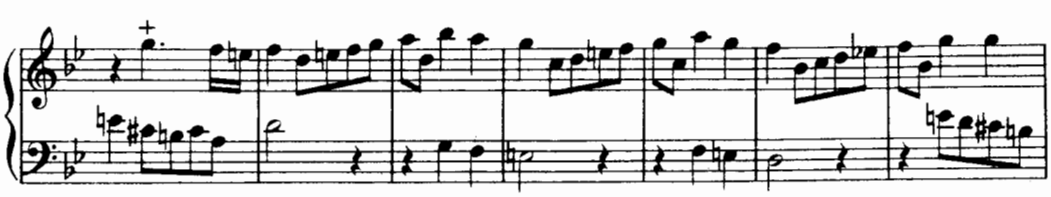


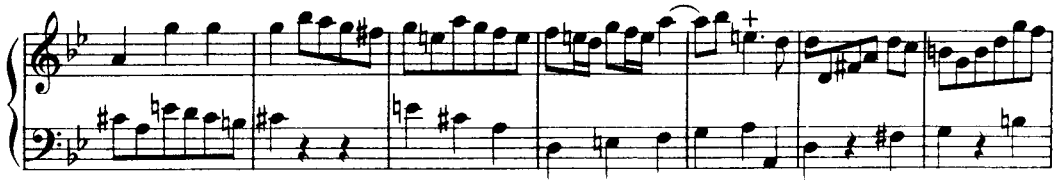


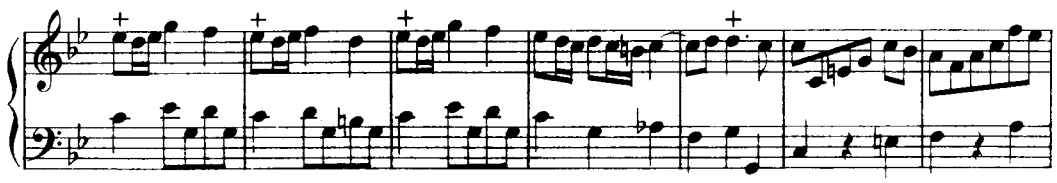
Spirituellement.

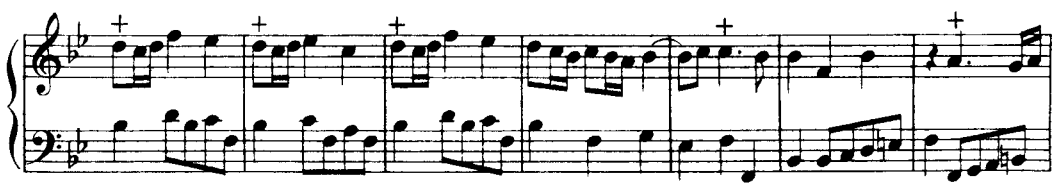


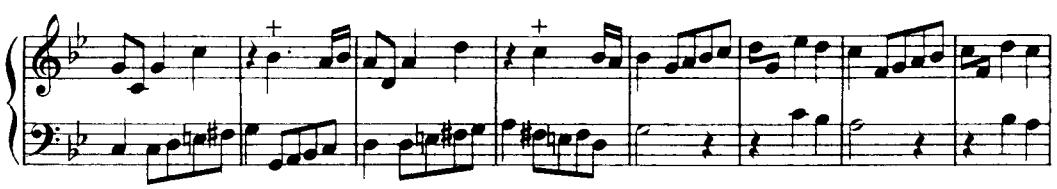


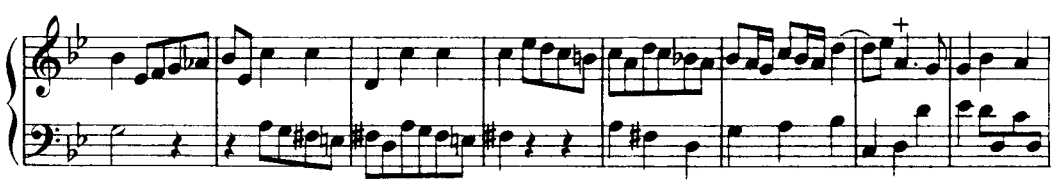


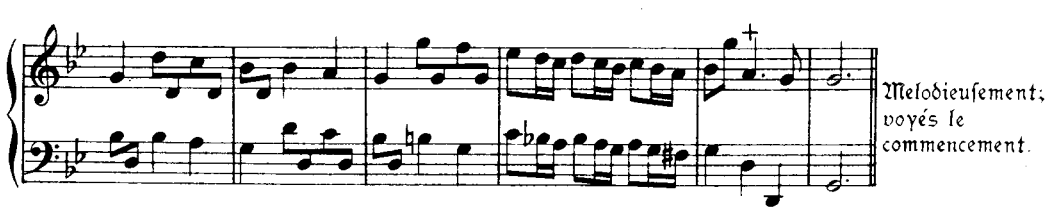




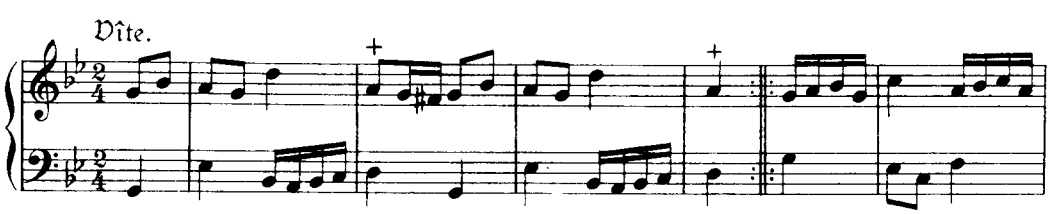


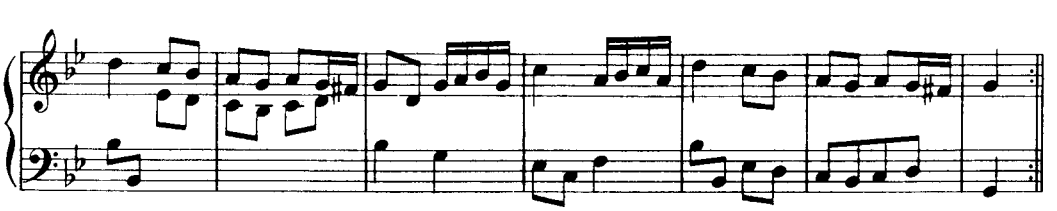




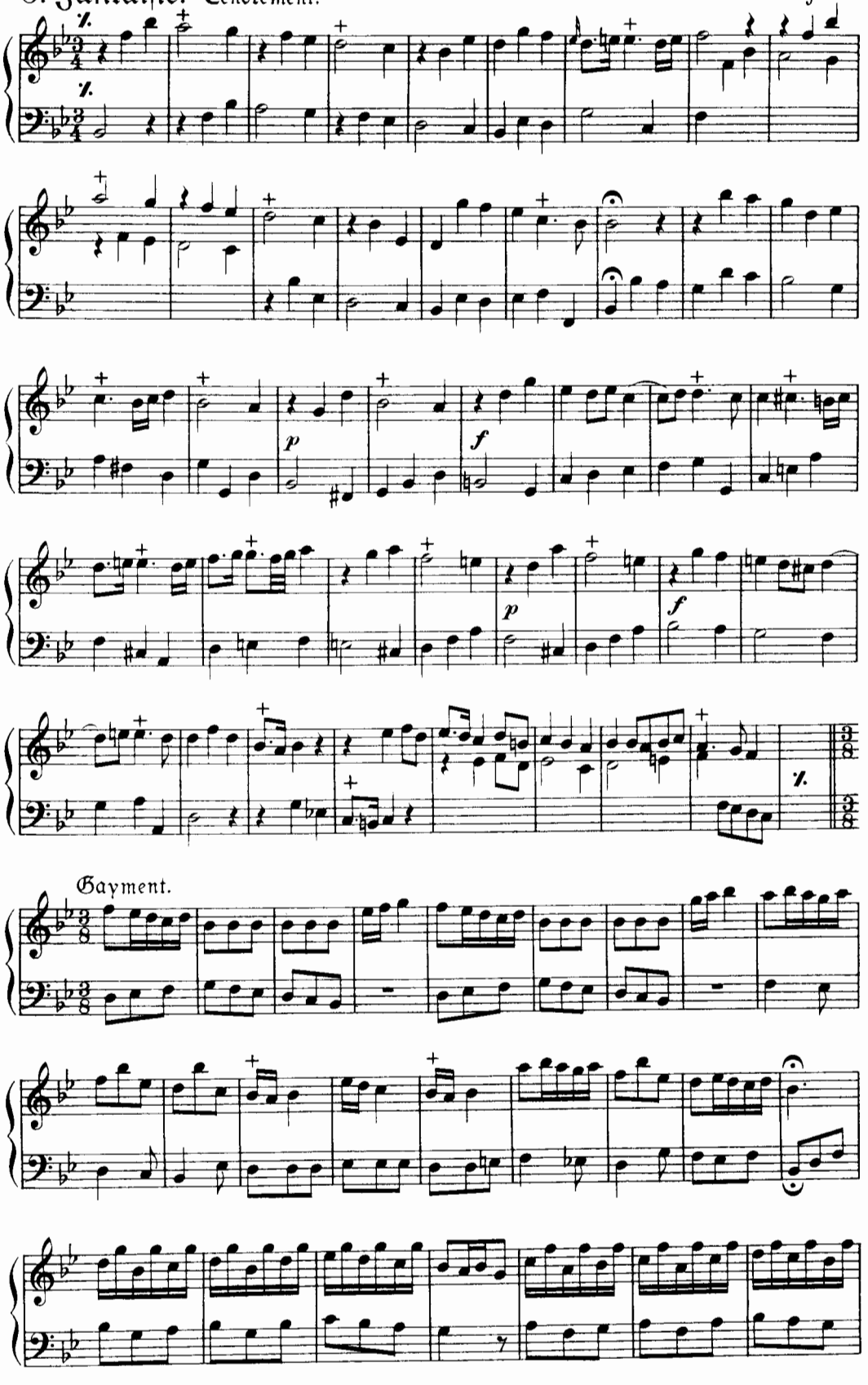


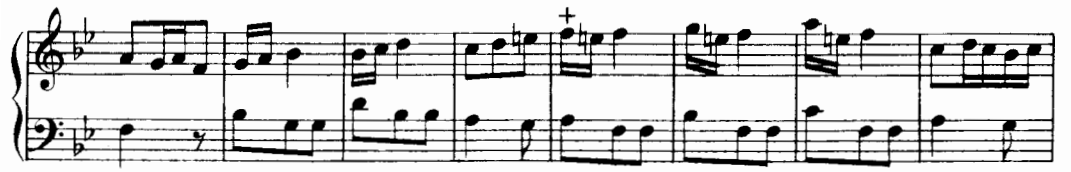
Melodieuſement; voyés le commencement.

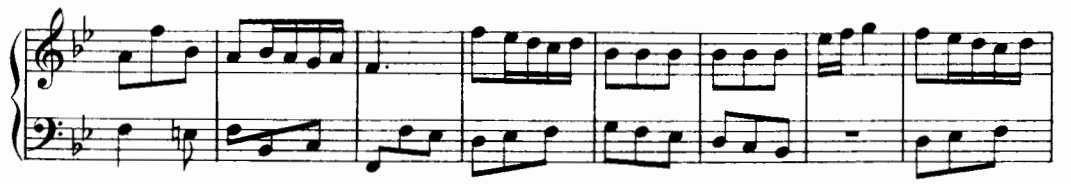


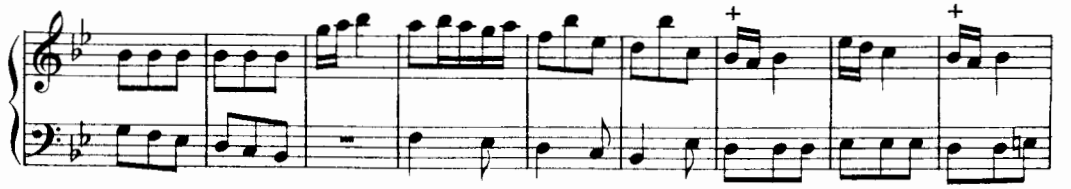


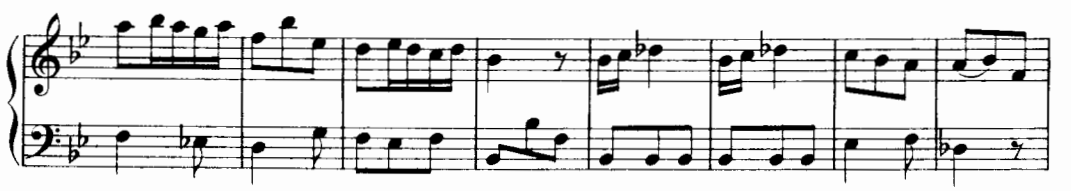
6. Fantaiſie. Tendrement. 2. Douzaine.

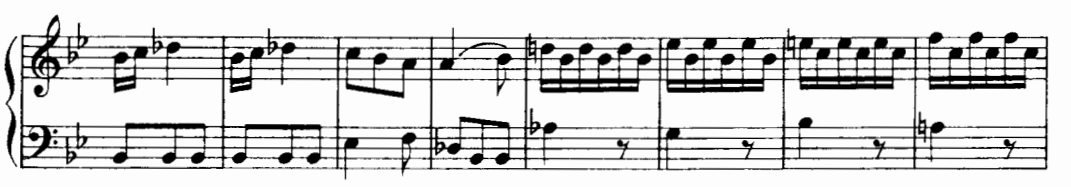


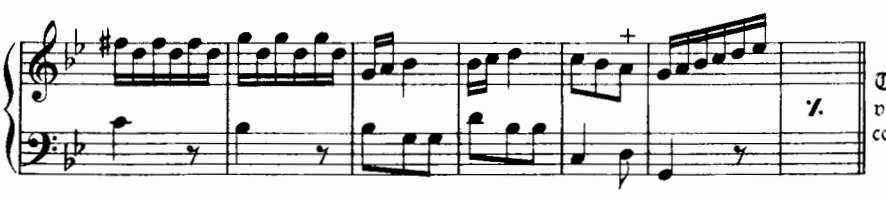


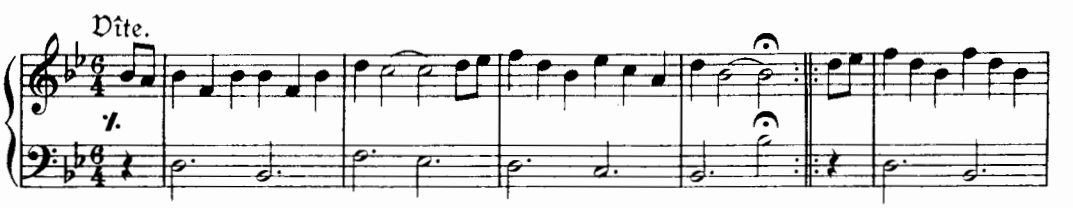


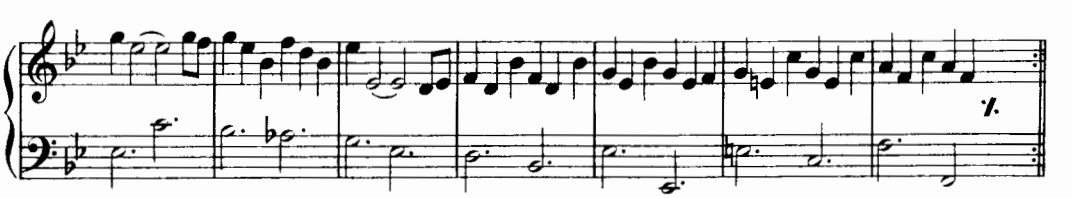






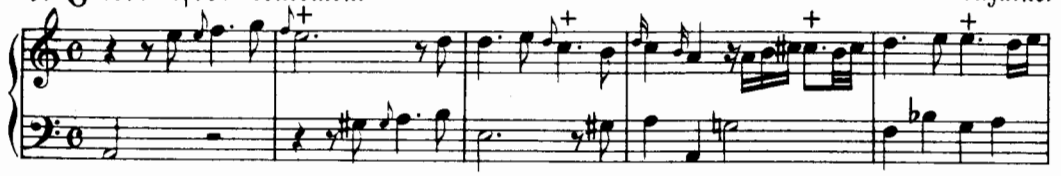


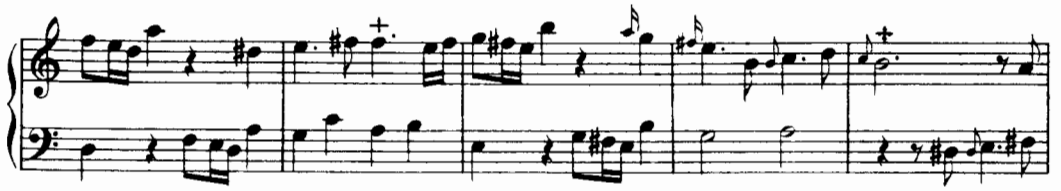


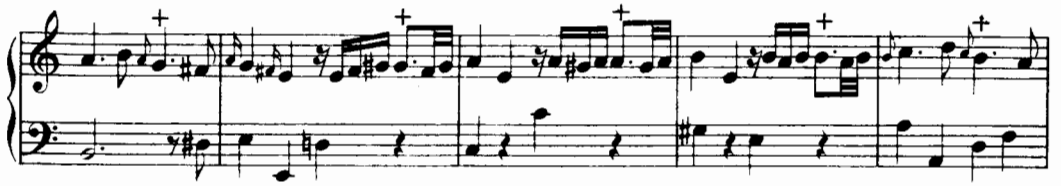


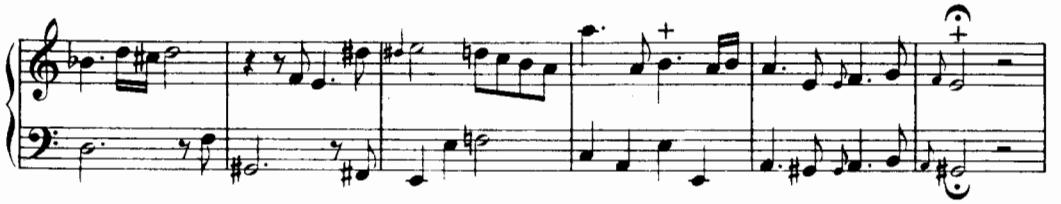
recommencés la 5me fantaiſie.

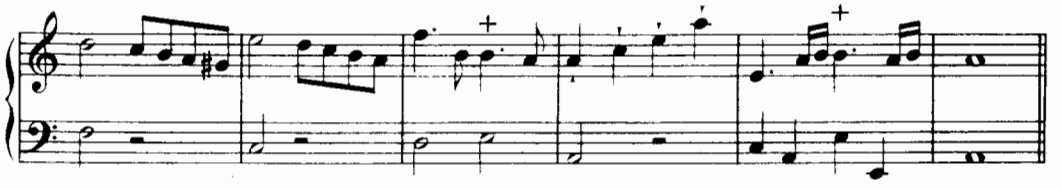
7. Fantaiſie. Lentement. 2. Douzaine.



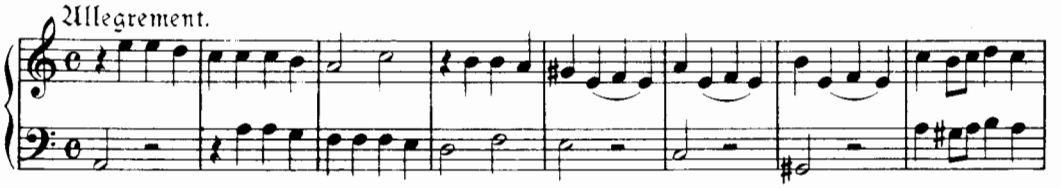


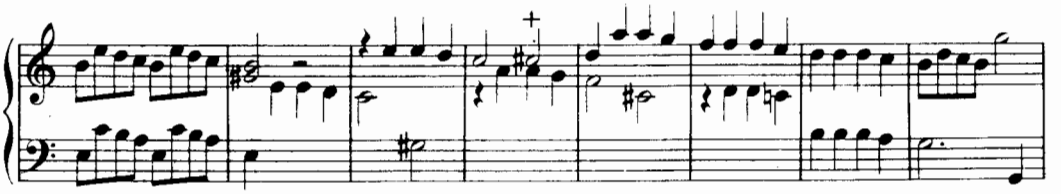


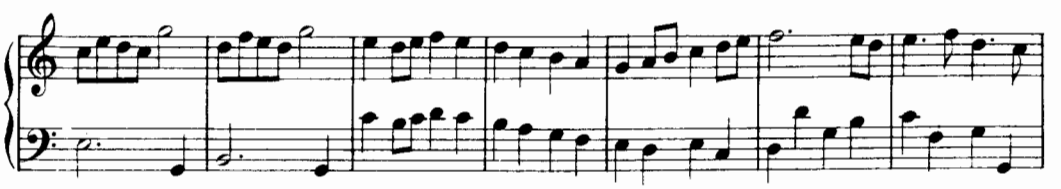


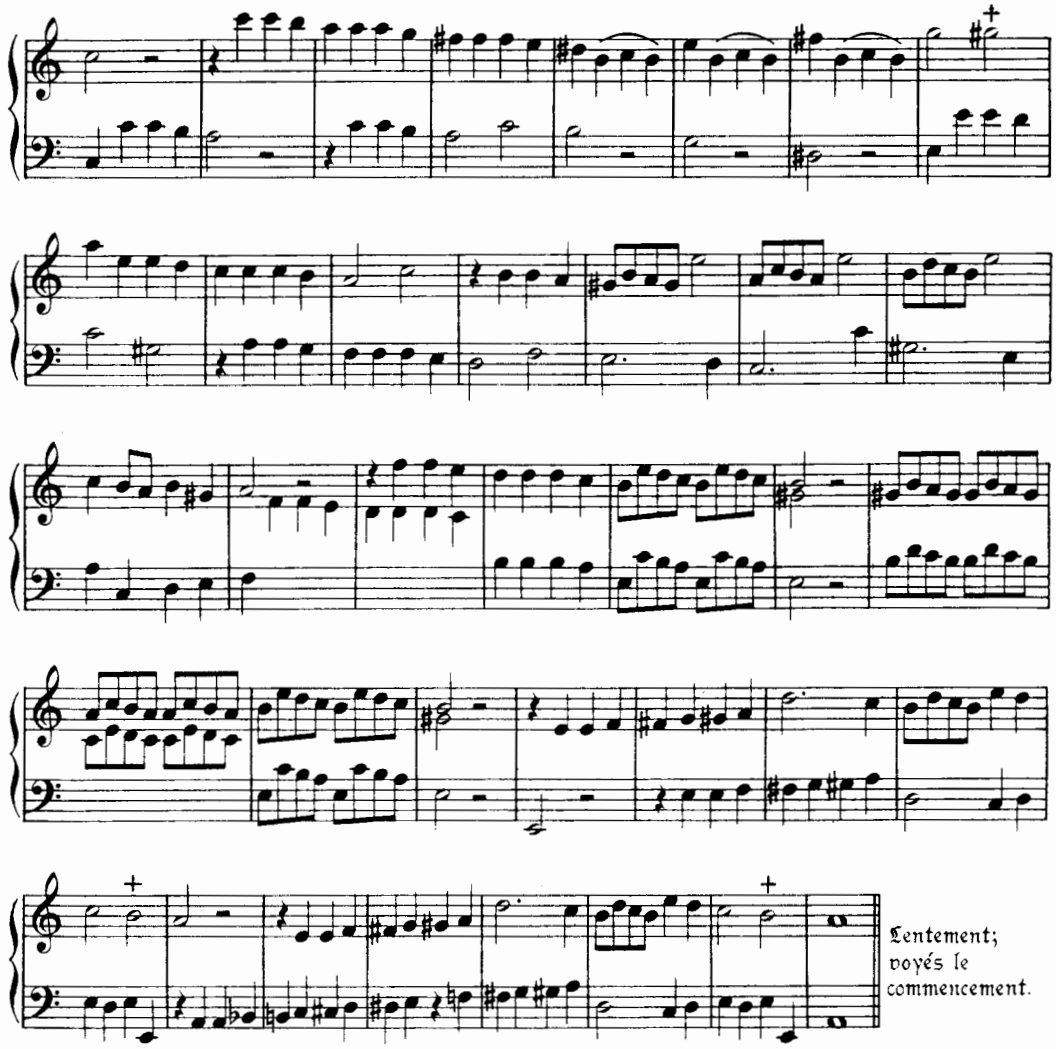


Allegrement.



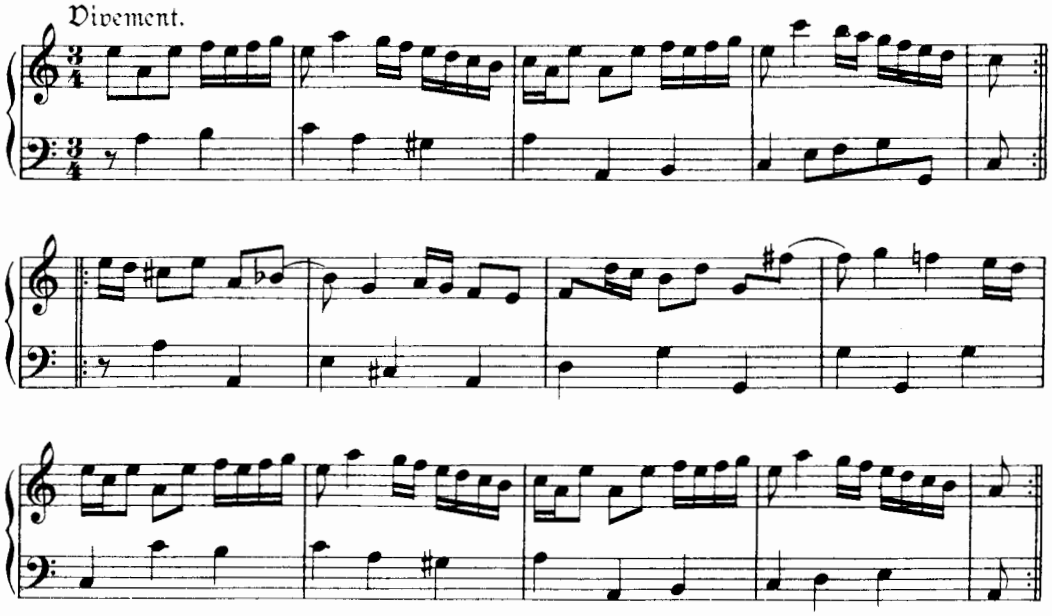




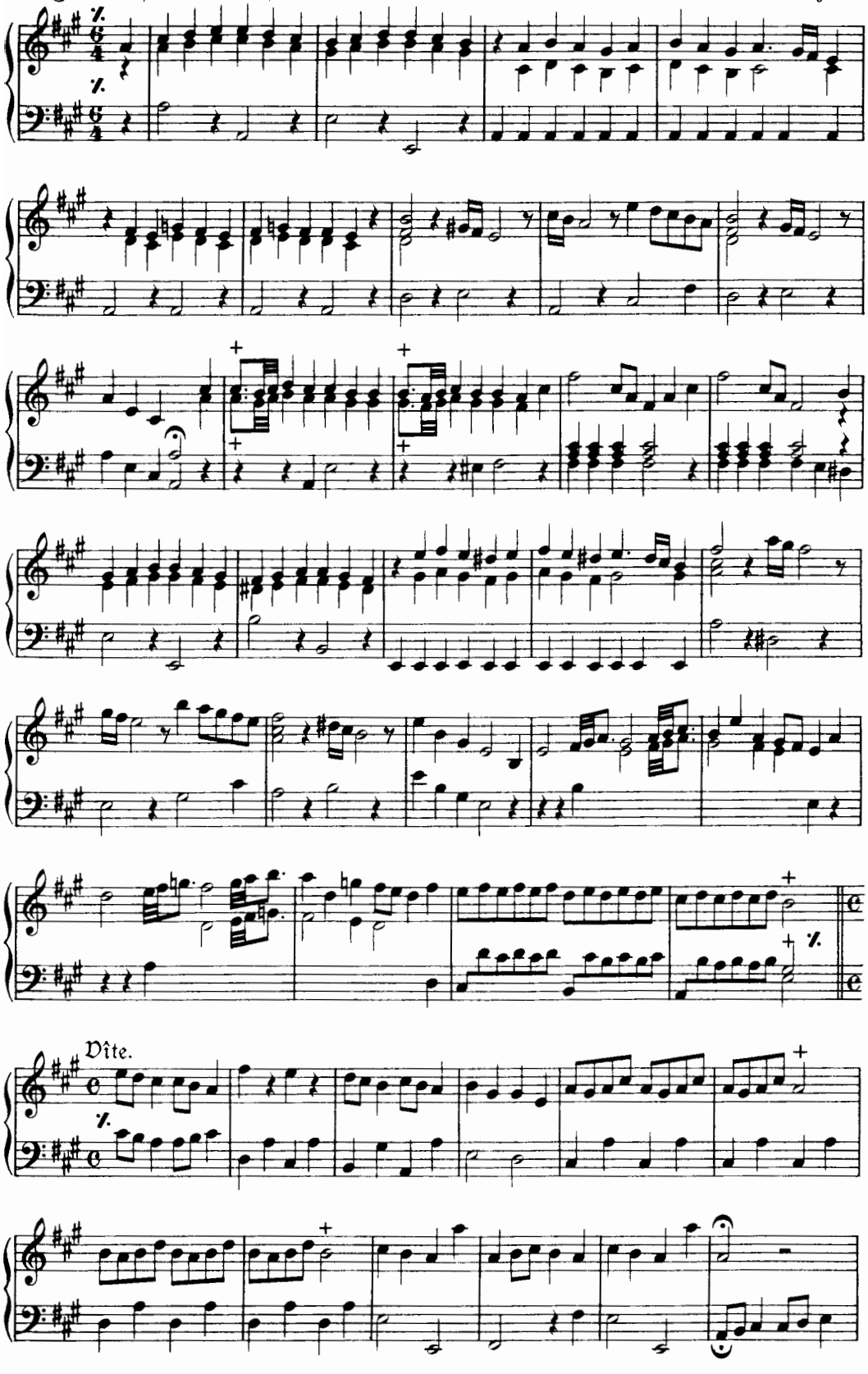


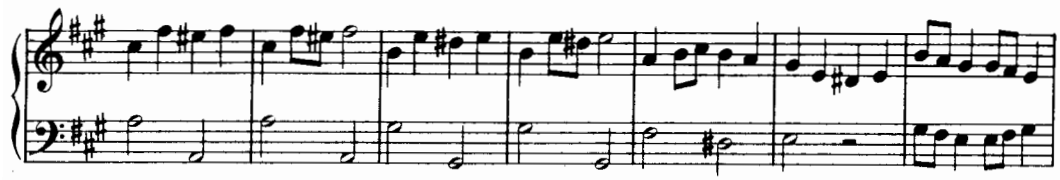
Lentement; voyés le commencement.

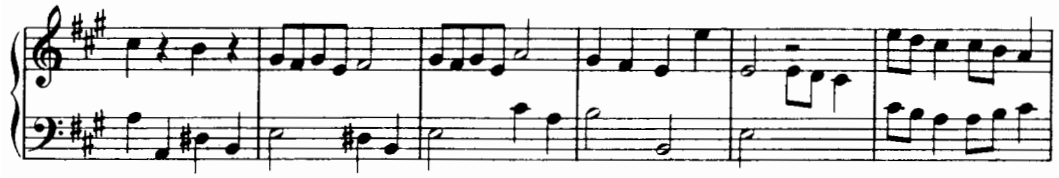
Vivement.

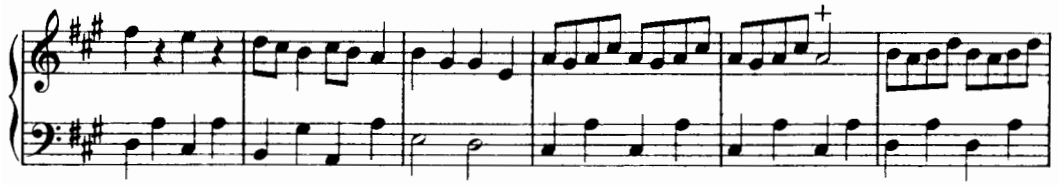


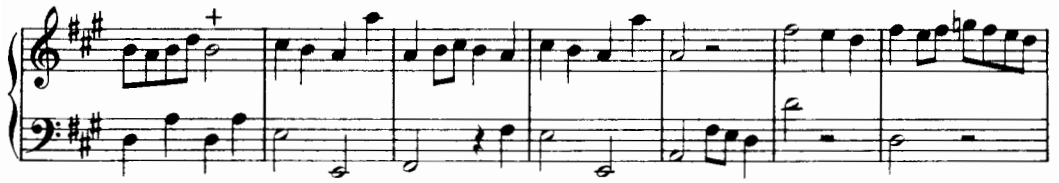
8. Fantaiſie. Gratieuſement. 2. Douzaine.

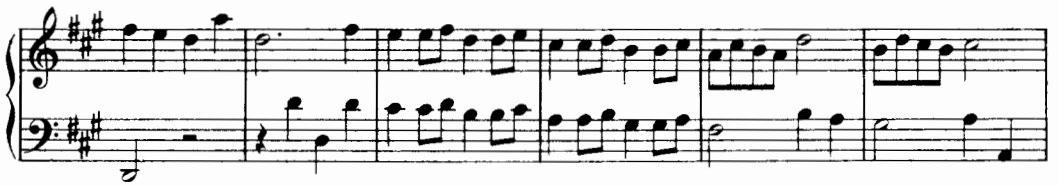


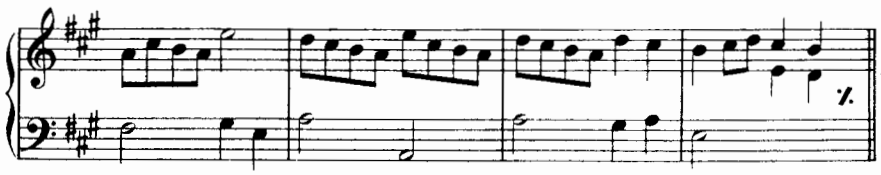






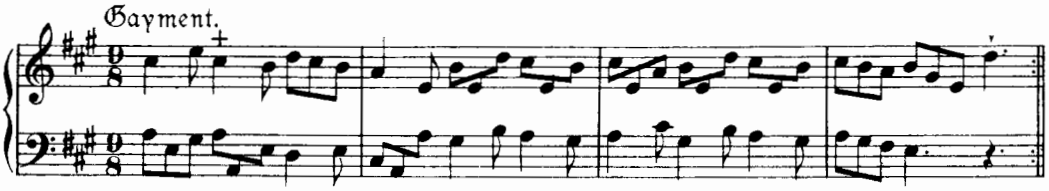


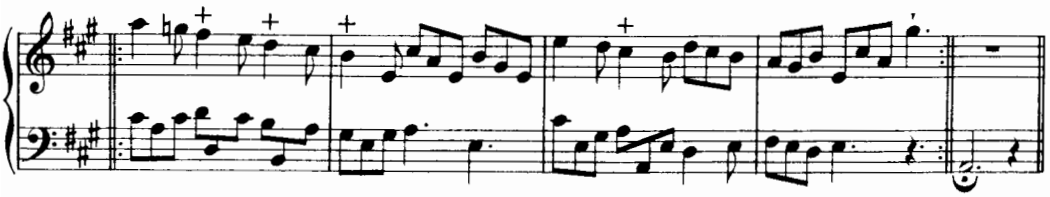




Gratieuſement; voyés le commencement.

Gayment.

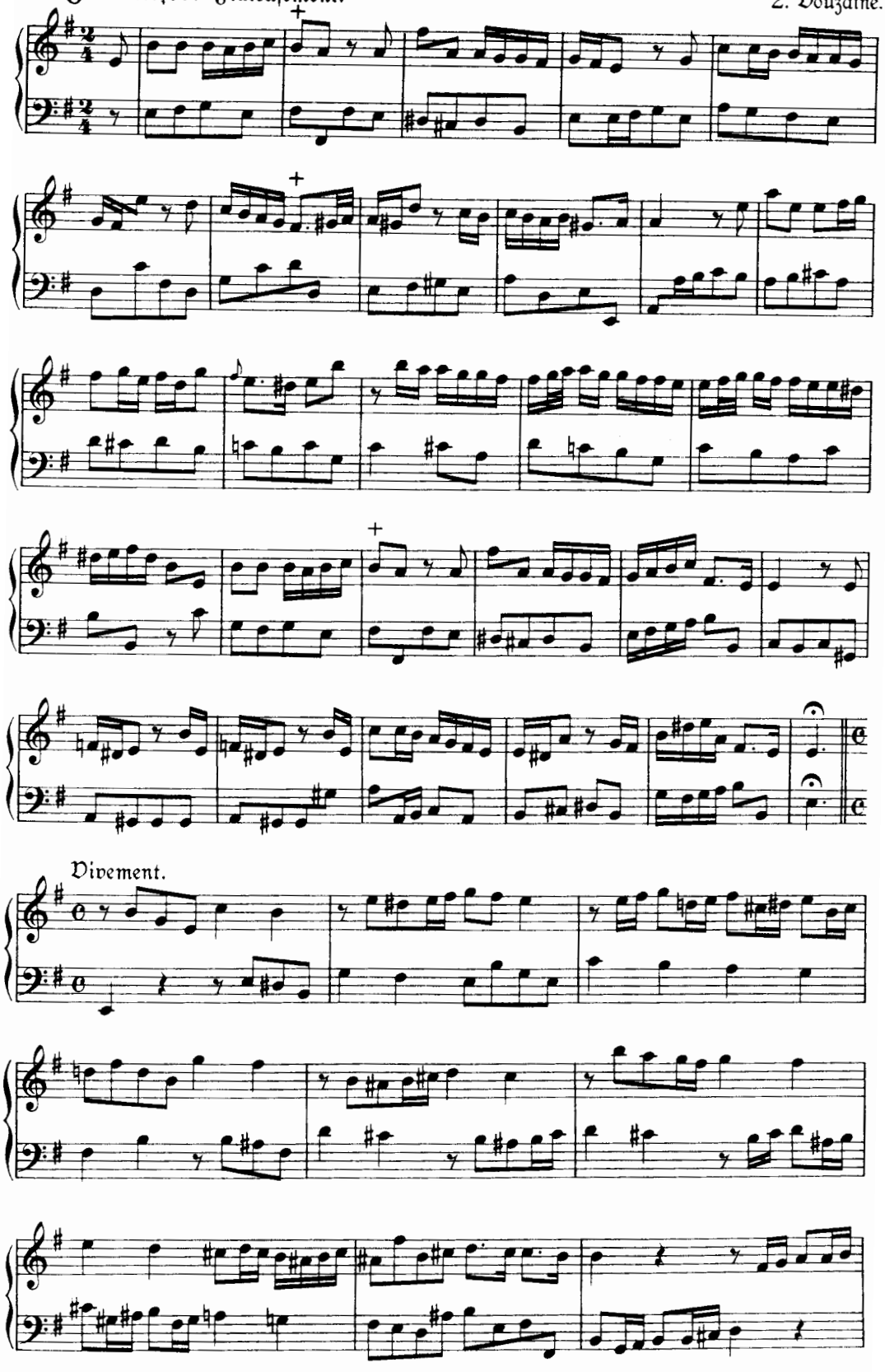


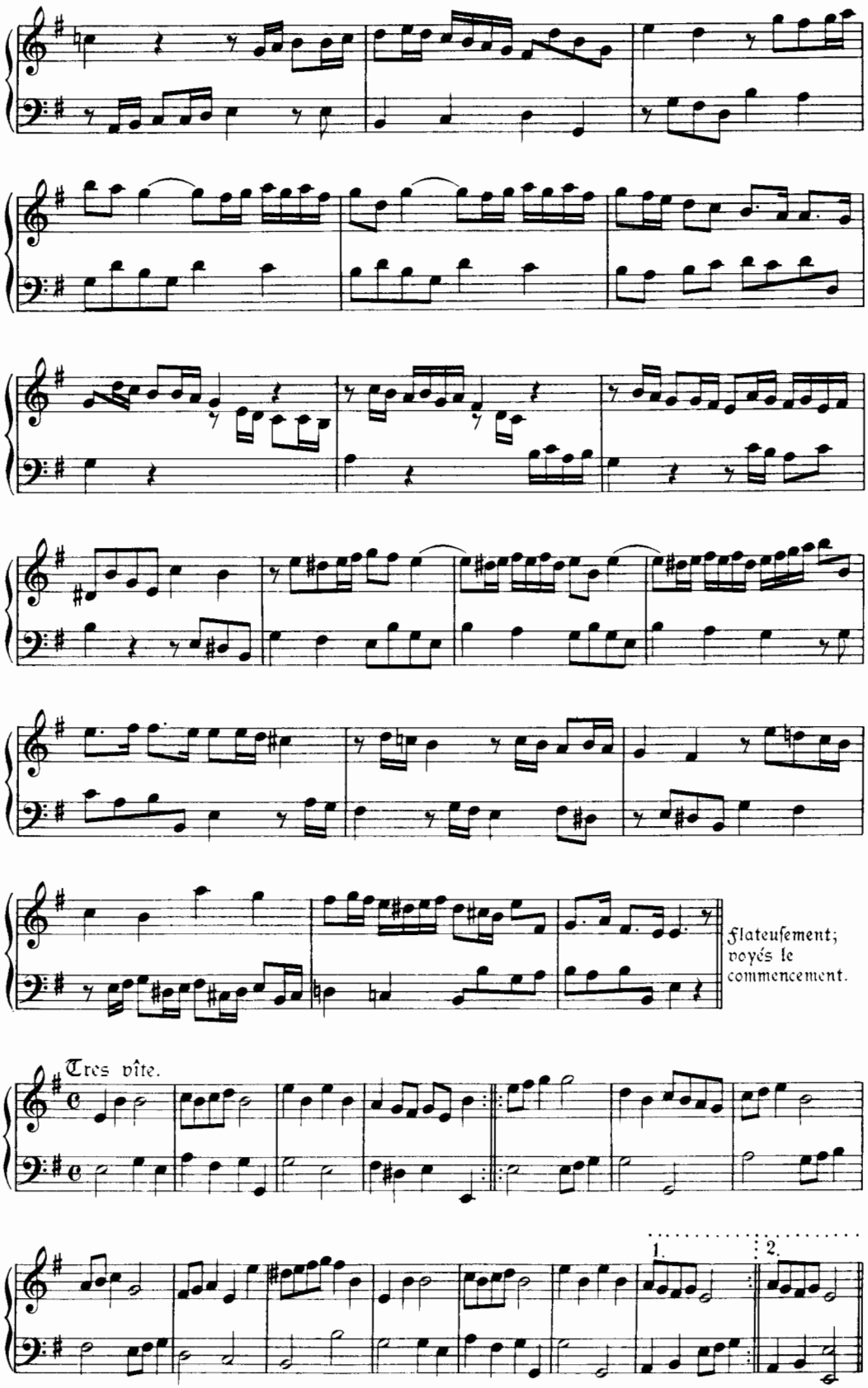


recommencés la 7me fantaiſie.

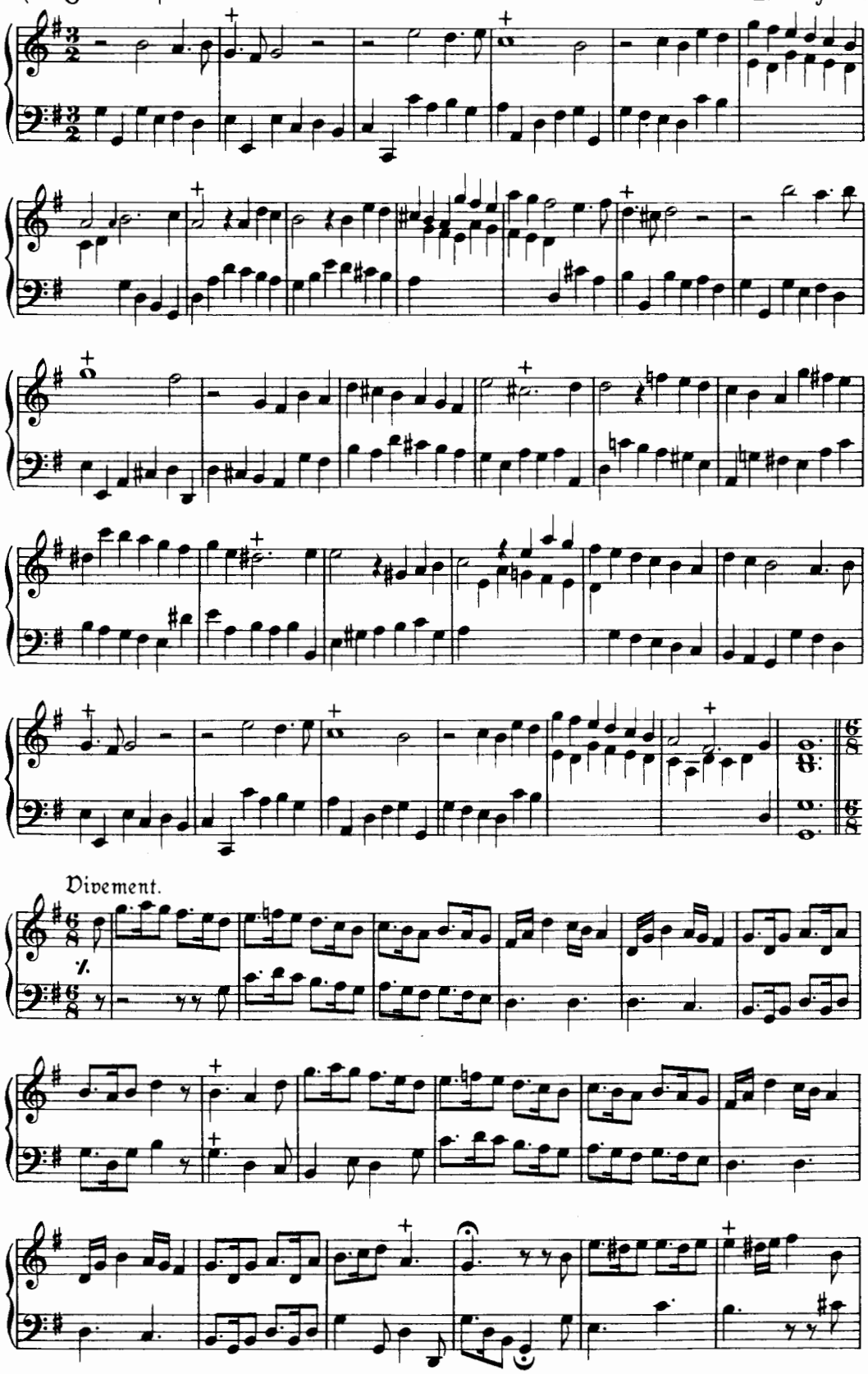
9. Fantaiſie. Flateuſement.

2. Douzaine.

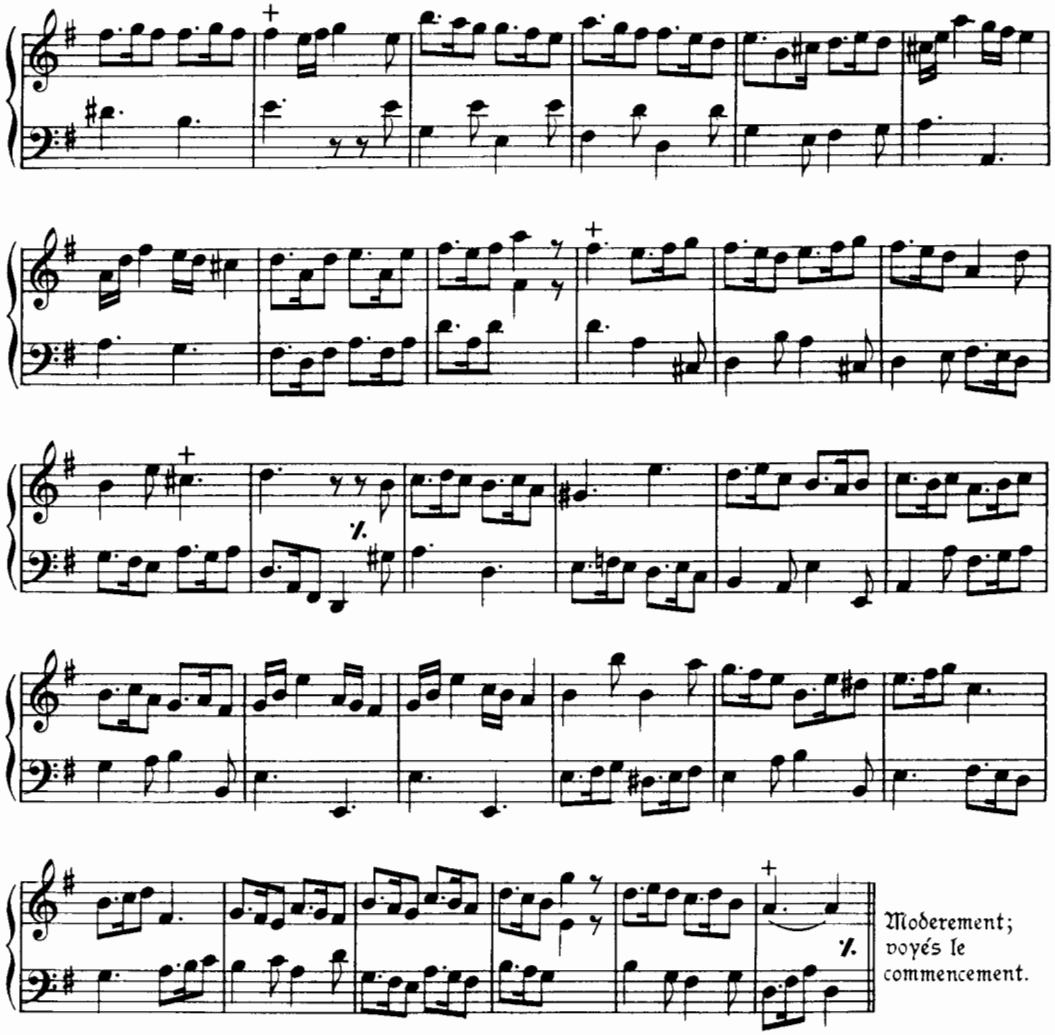



Flateusement;
voyés le
commencement.
Tres vîte.
1.
2.

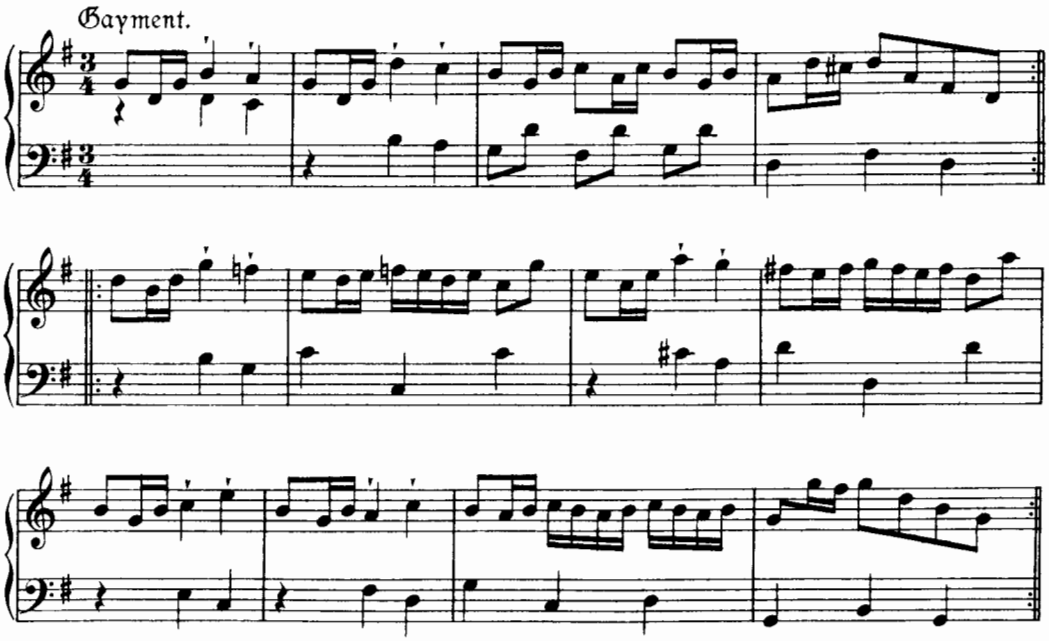
10. Fantaiſie. Moderement. 2. Douzaine.



Vivement.

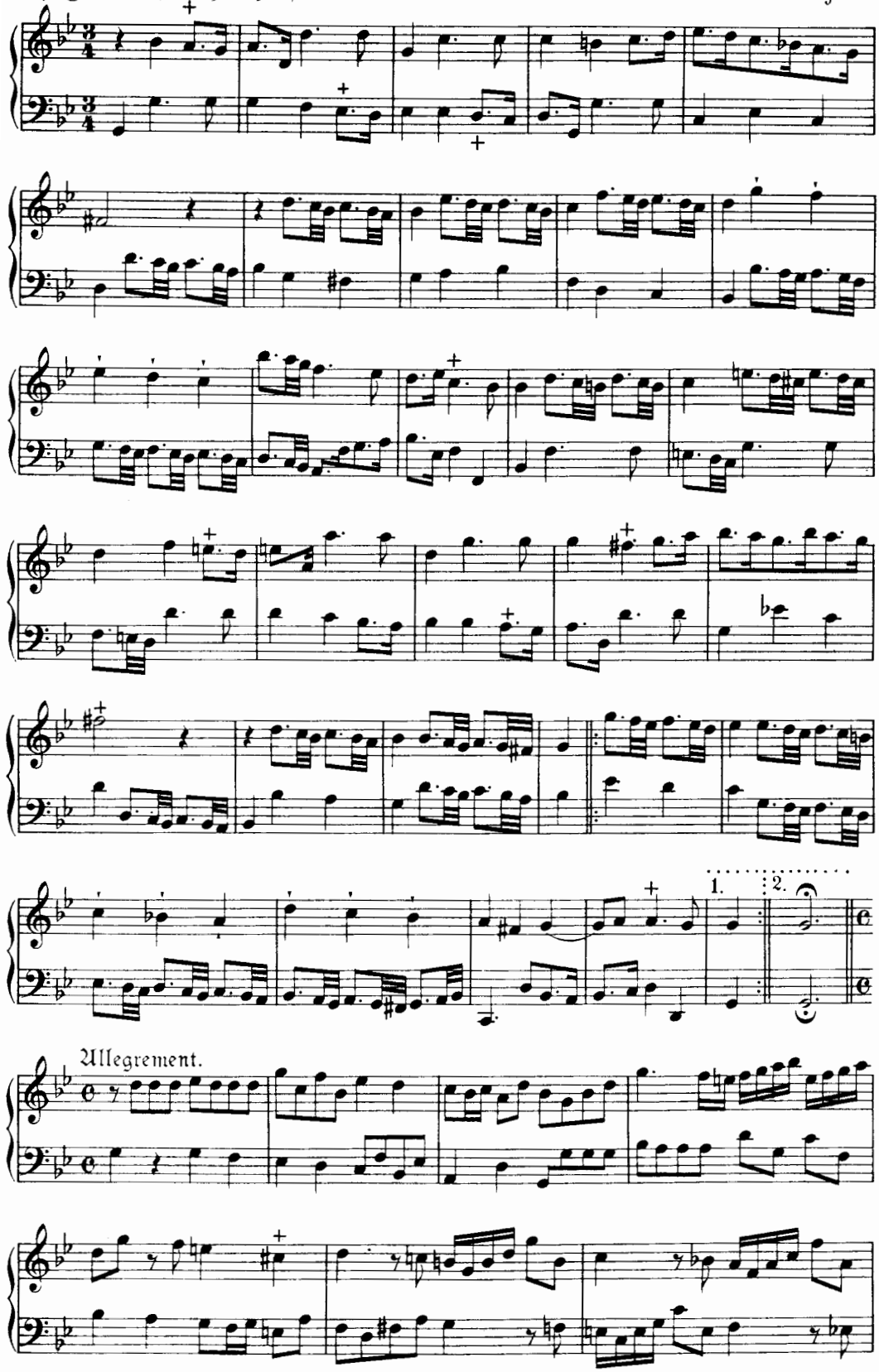


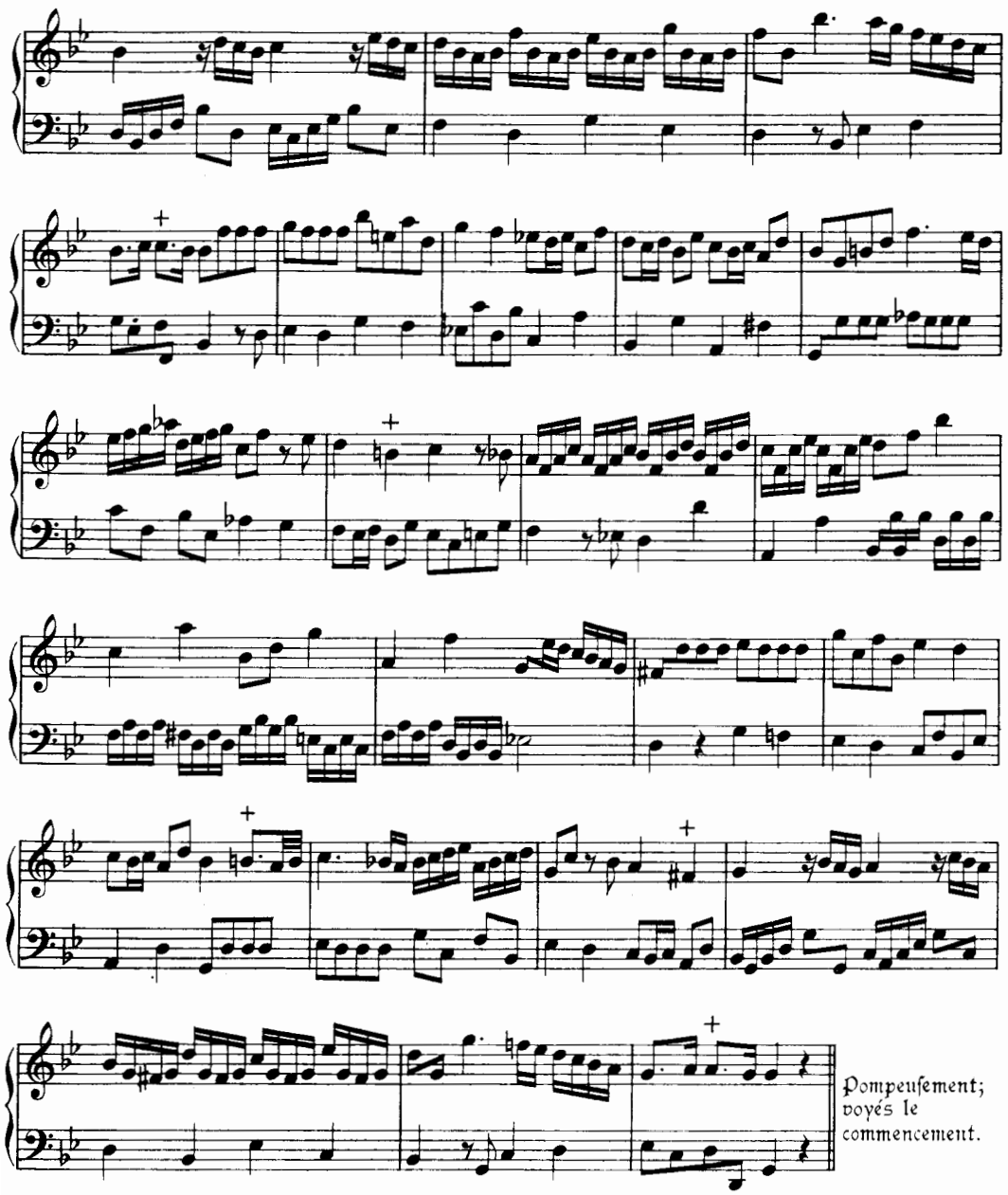
Gayment.



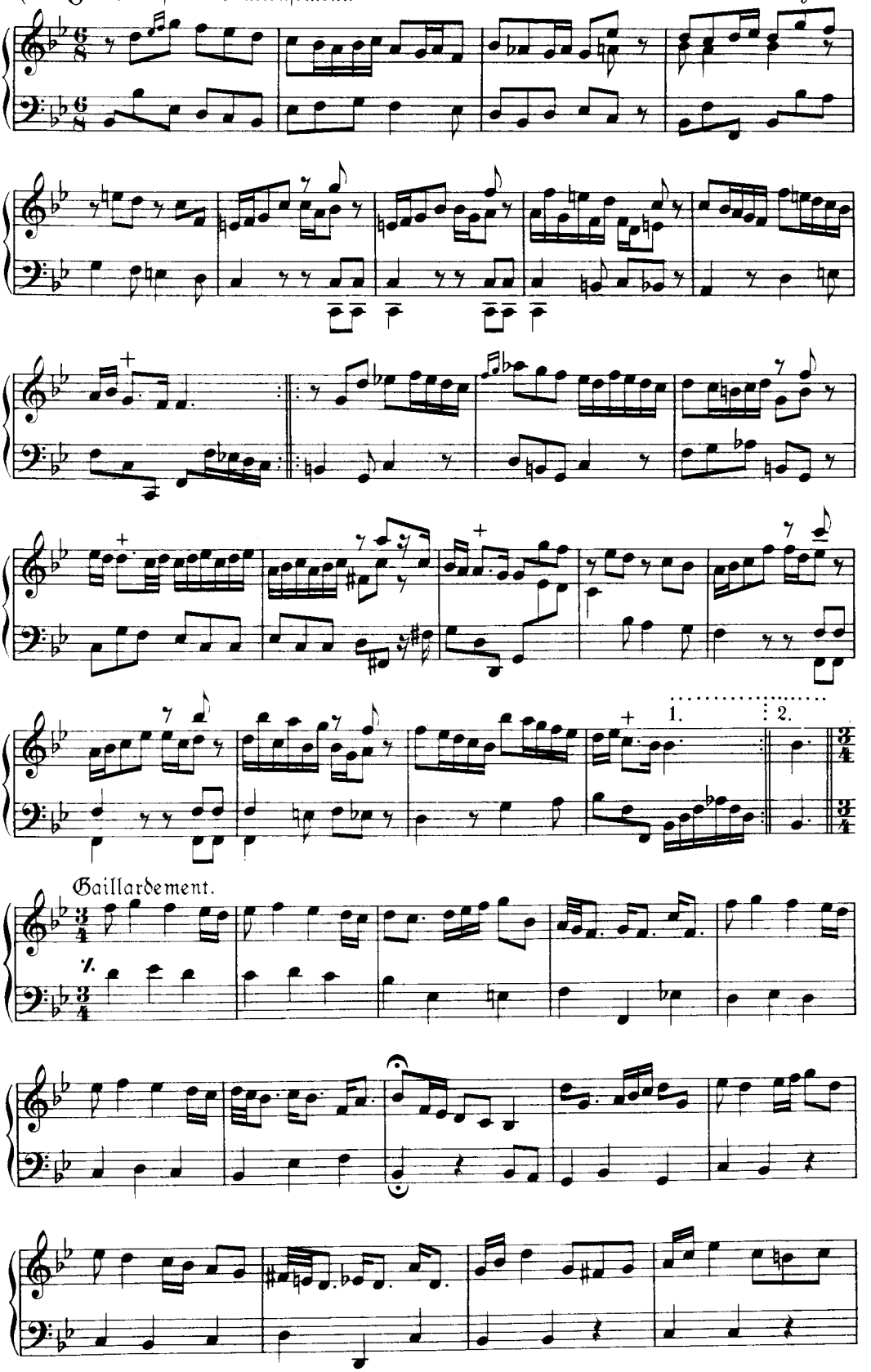
recommencés la 9. fantaiſie.

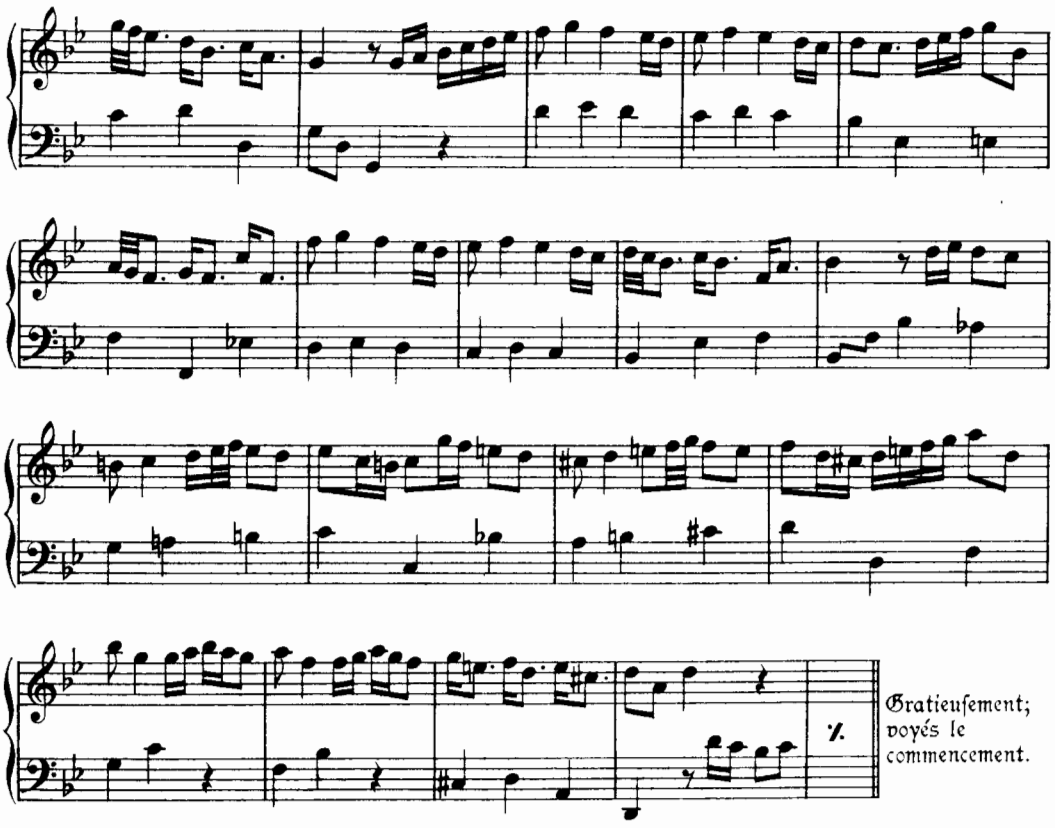
N. Fantaiſie. Pompeuſement. 2. Douzaine.




Pompeuſement;
voyés le
commencement.
Vîte.

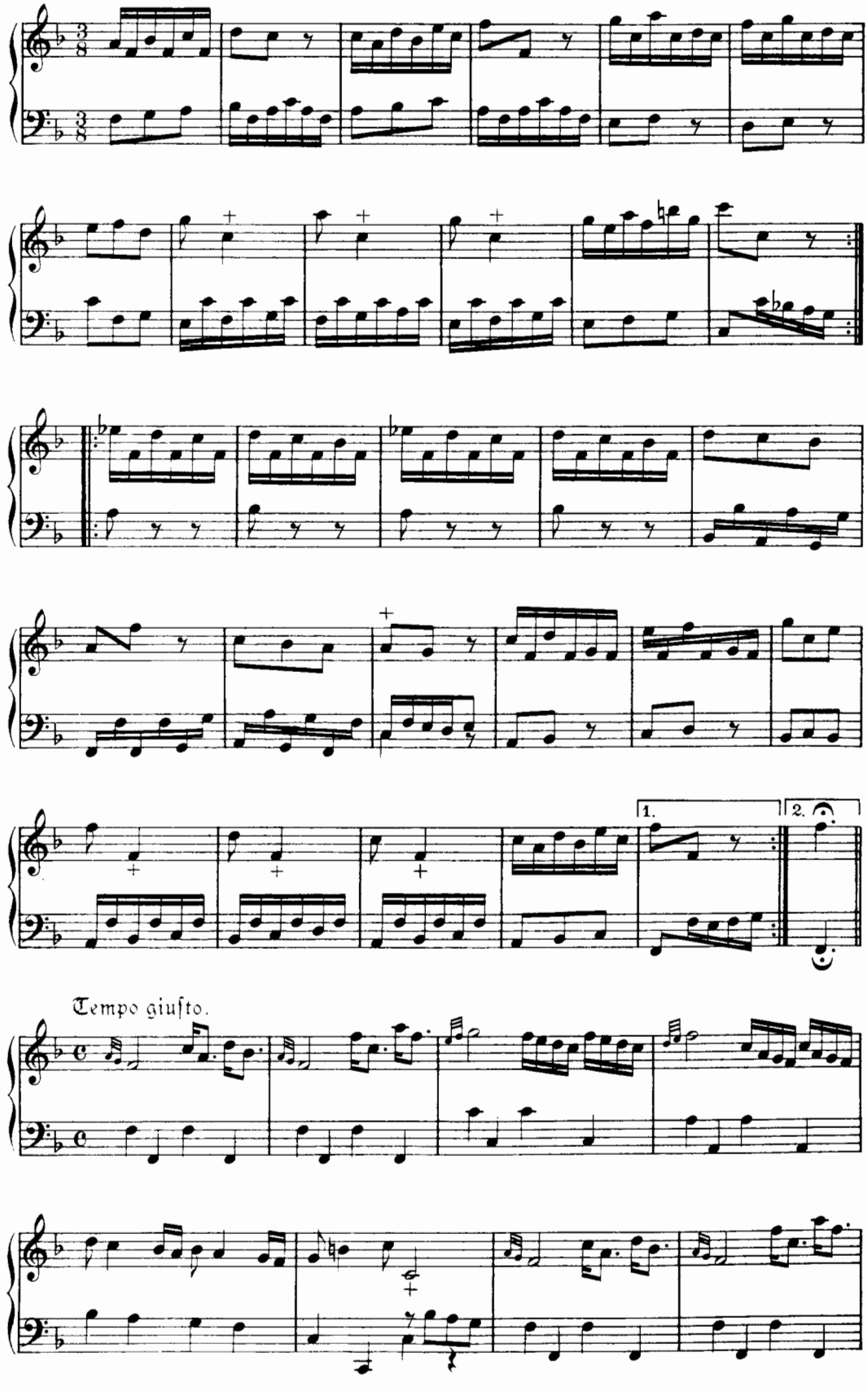
12. Fantaiſie. Gratieuſement. 2. Douzaine.

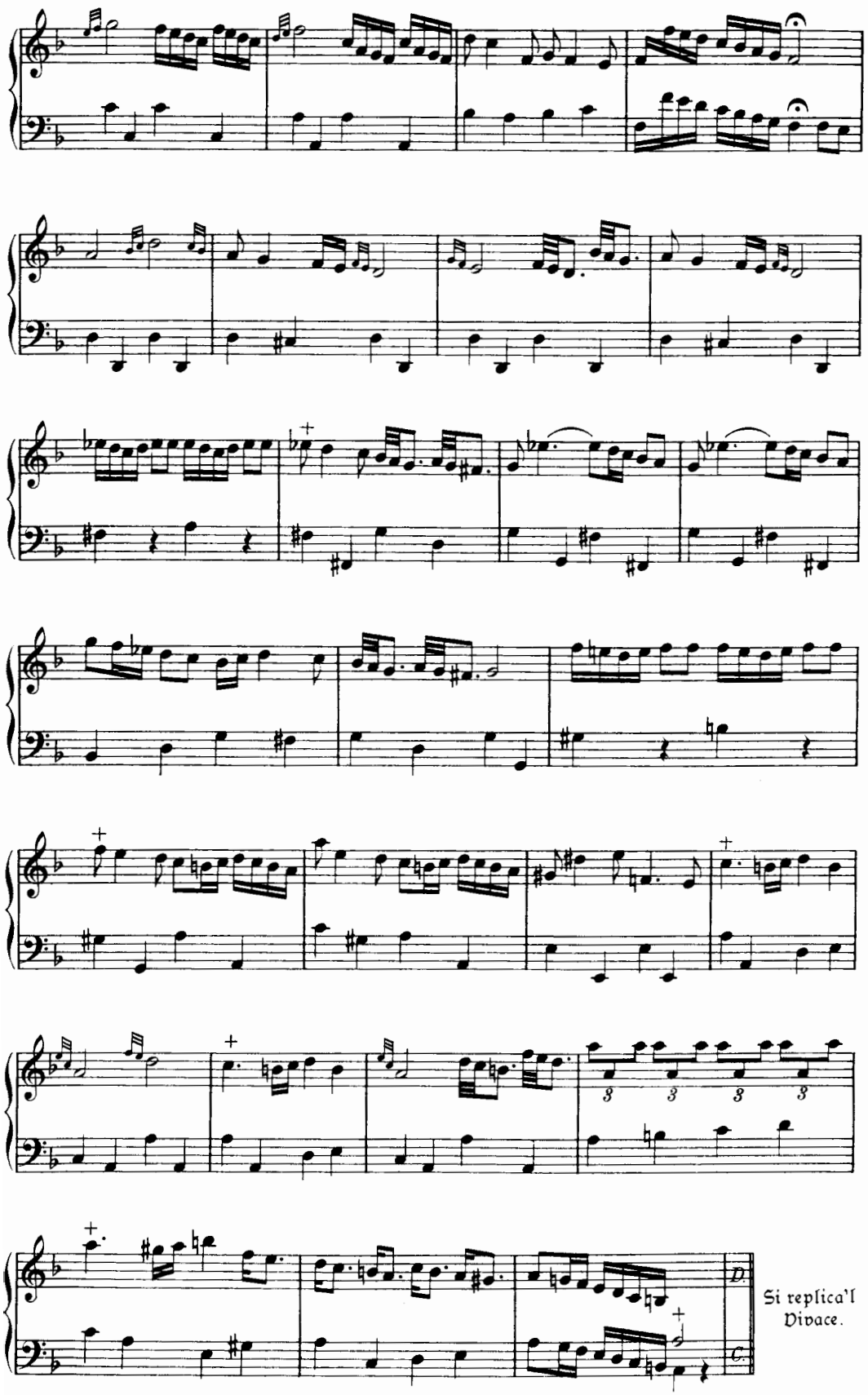




recommencés la 11. fantaiſie.

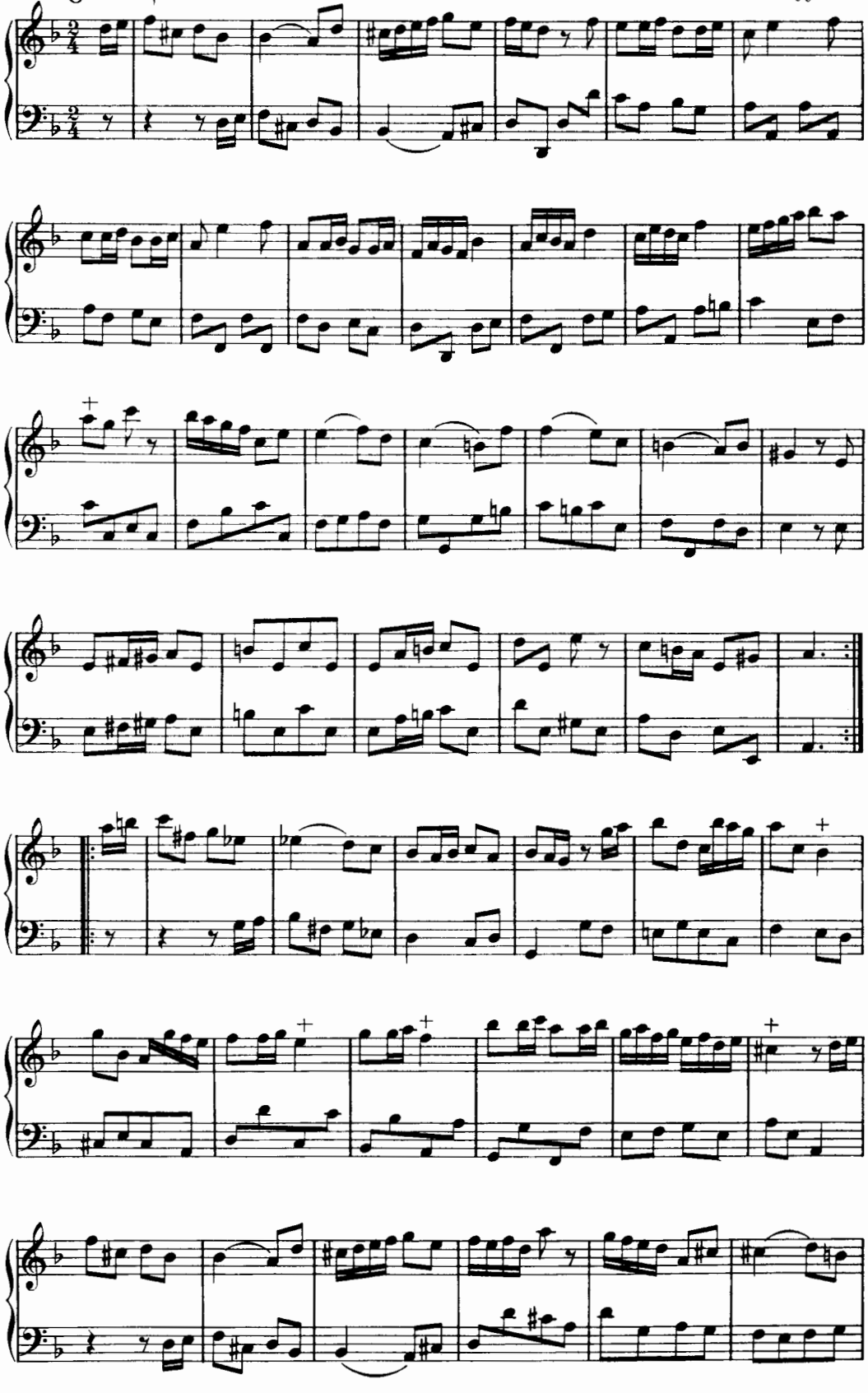
Fantaſia 1. Vivace. Dozzina 3.

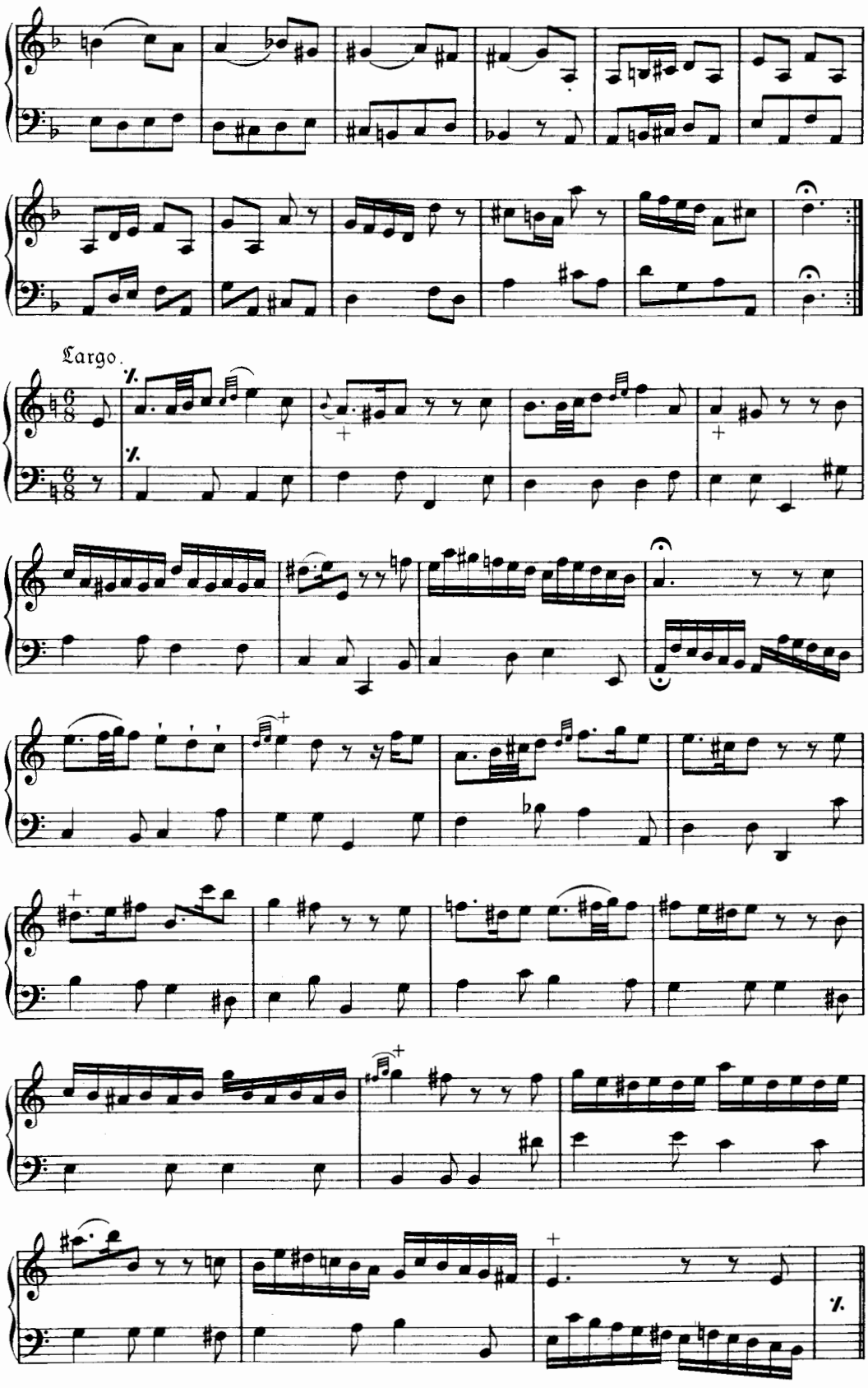




Si replica'l Vivace.

Fantasia 2. Vivace.

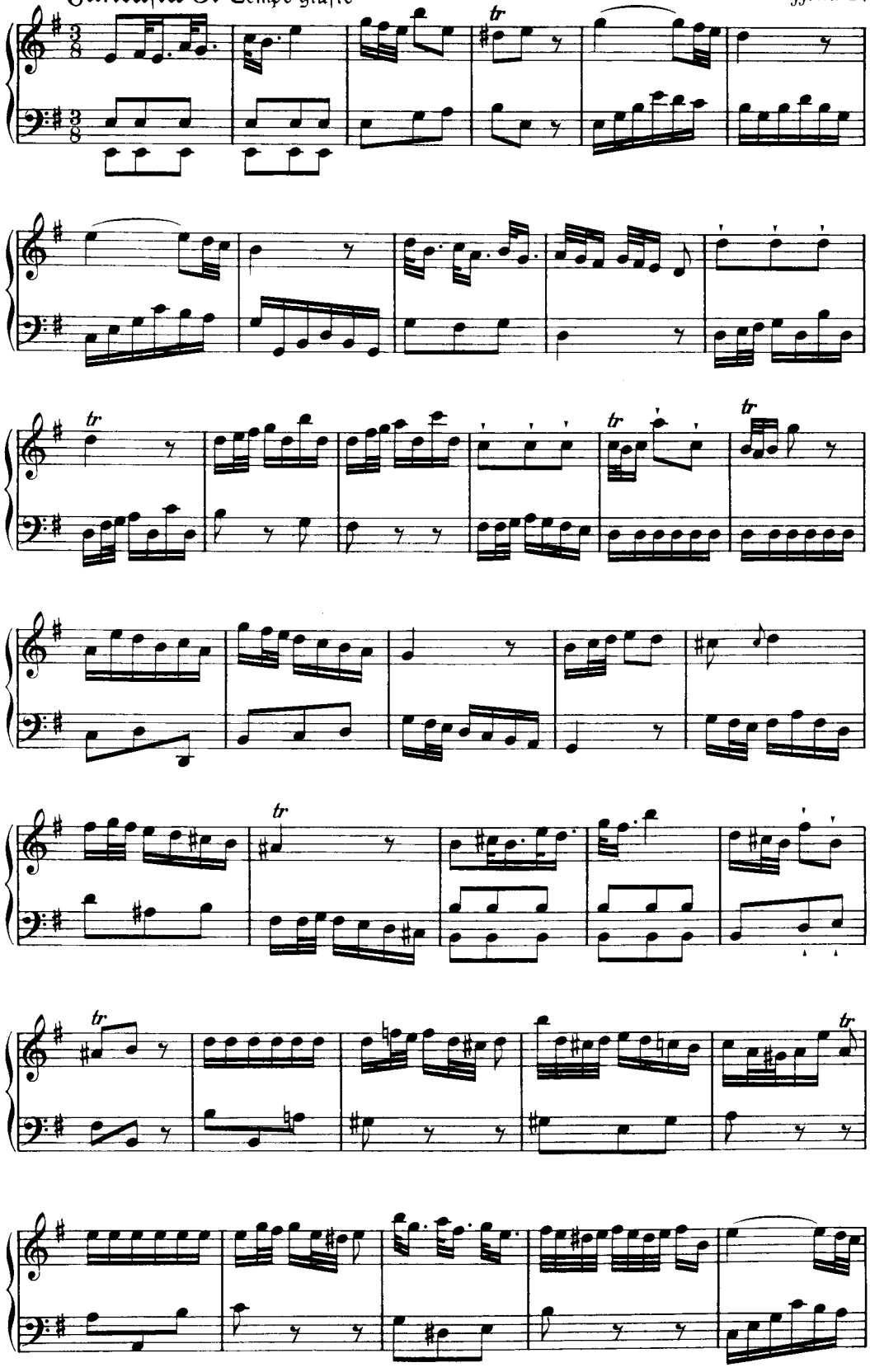


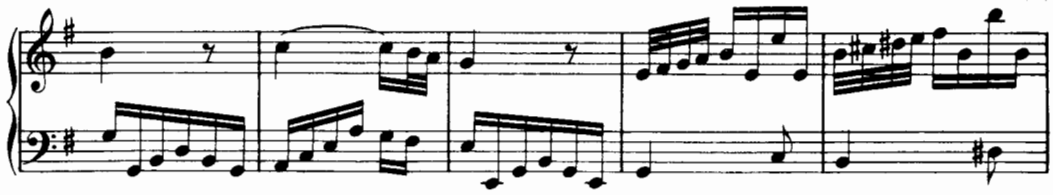


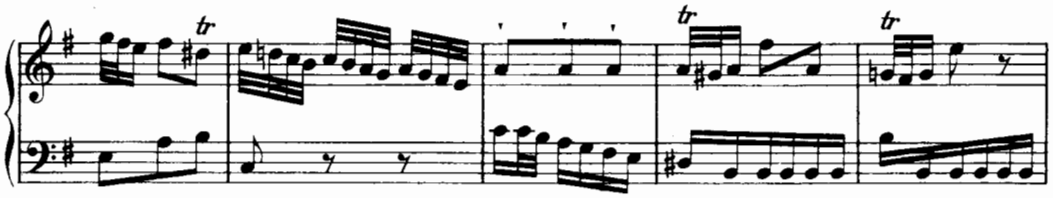
Si replica'l Vivace, e poi la fantasia 1.

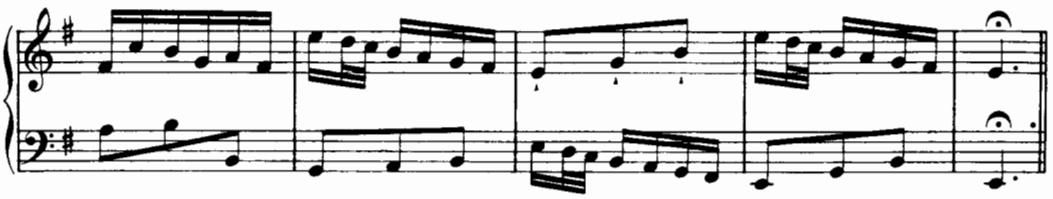
Fantasia 3. Tempo giusto

Dozzina 3.

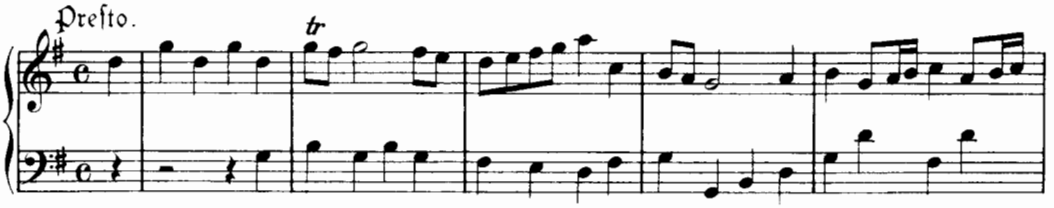


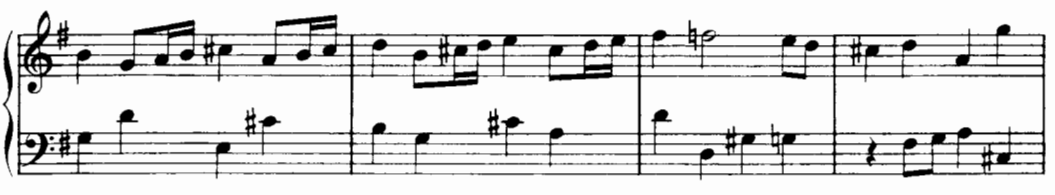


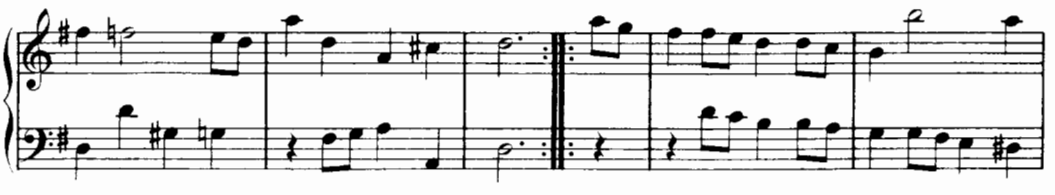


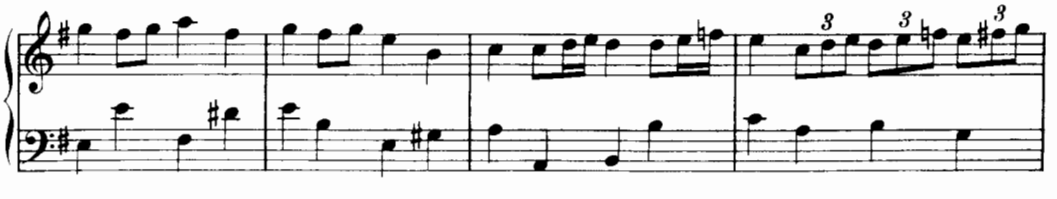


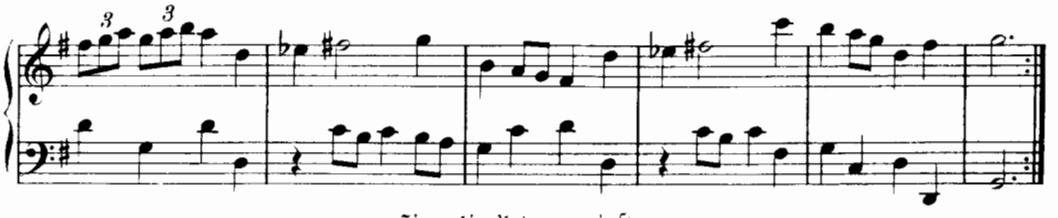
Preſto.





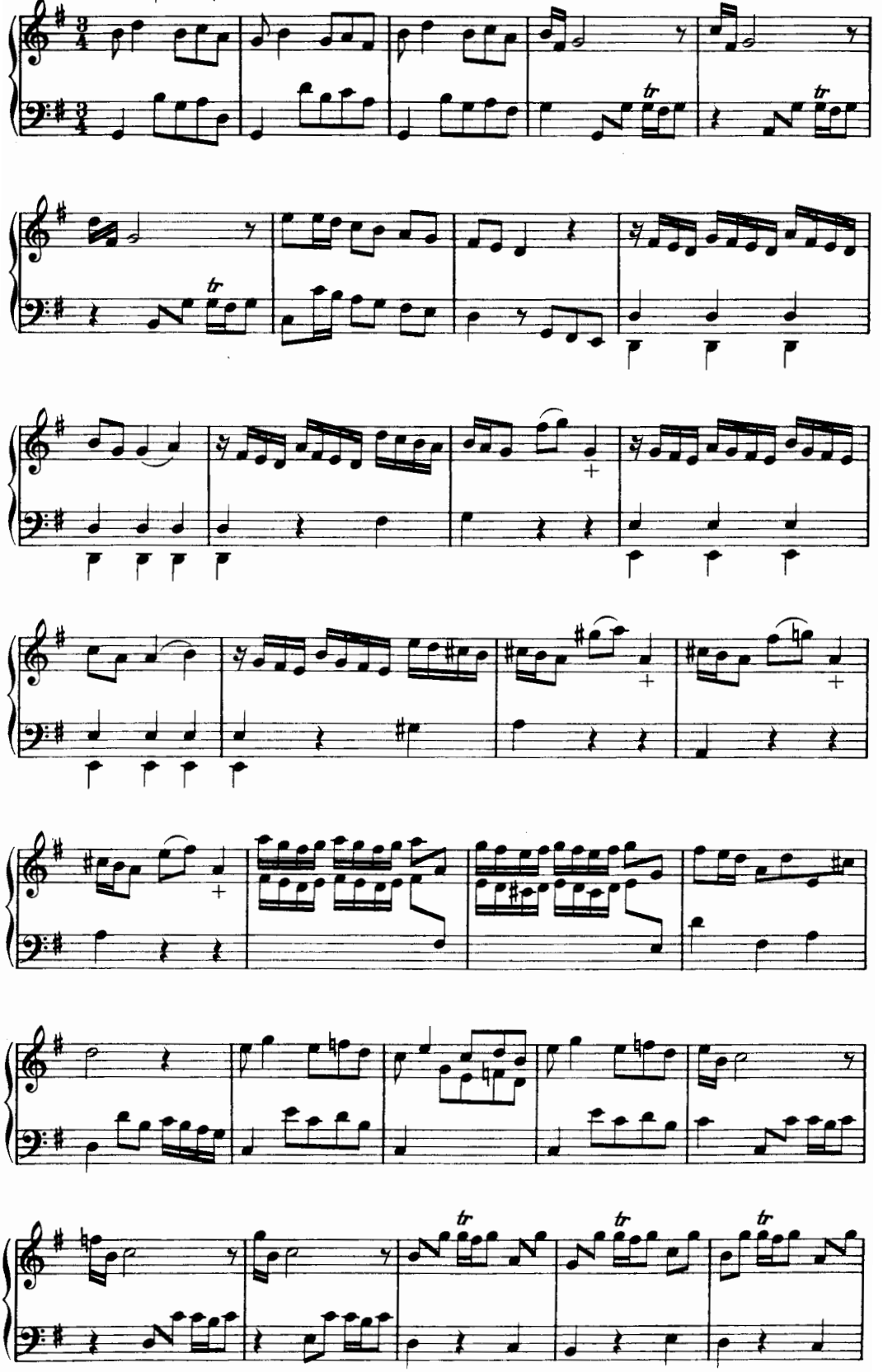


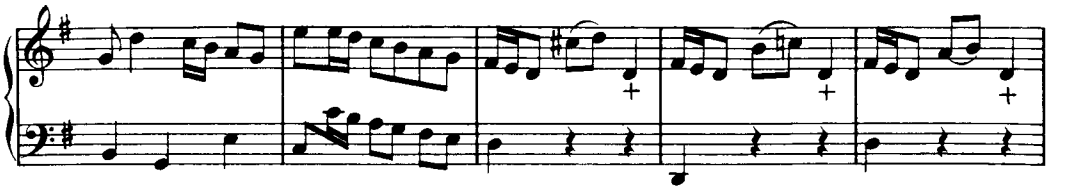


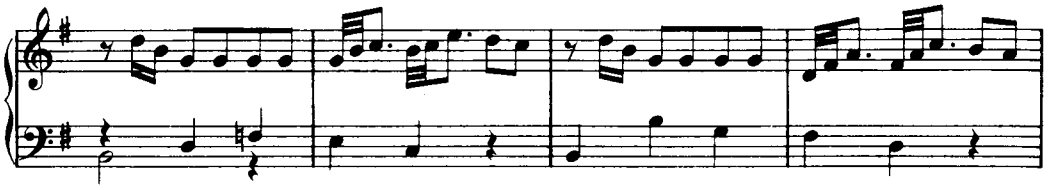


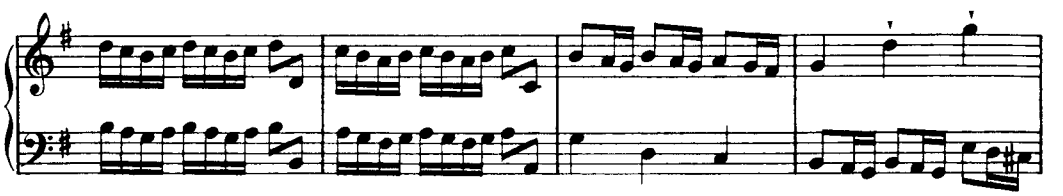
Si replica'l tempo giuſto.

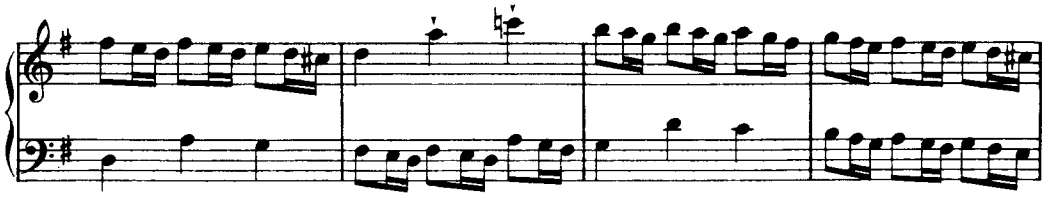
Fantasia 4. Vivace.

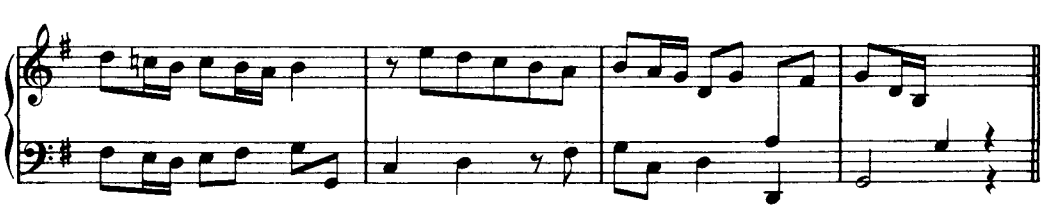




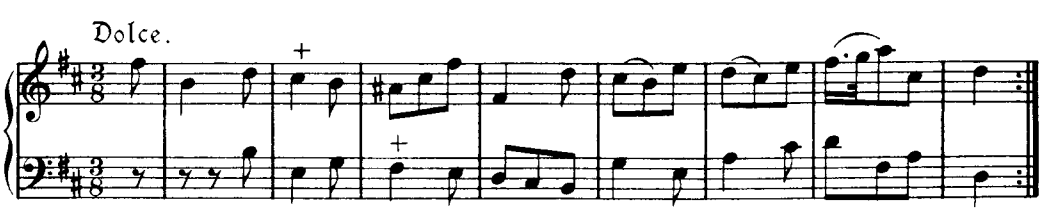


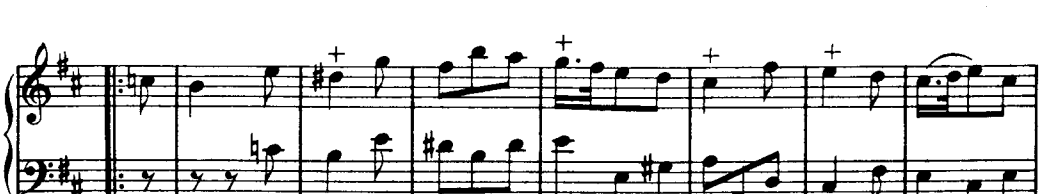


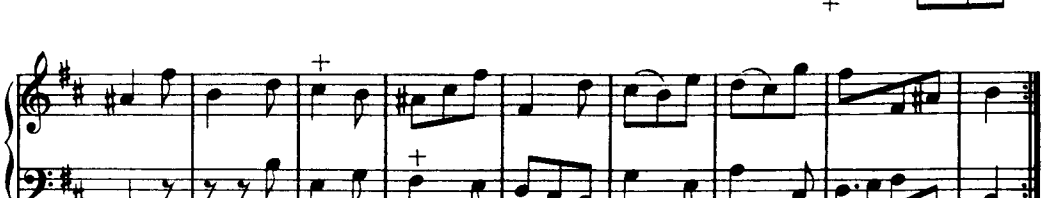




Dolce.

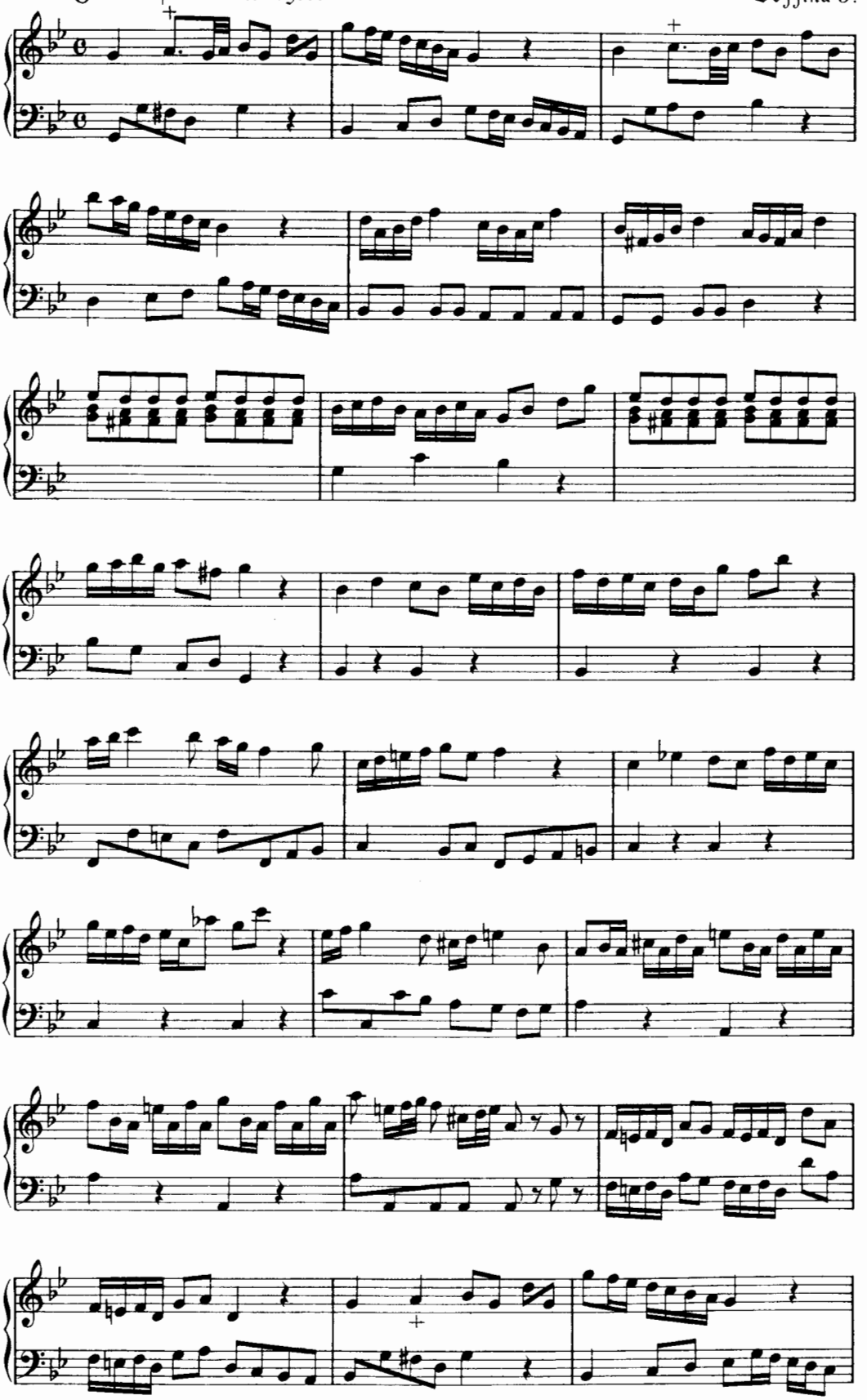


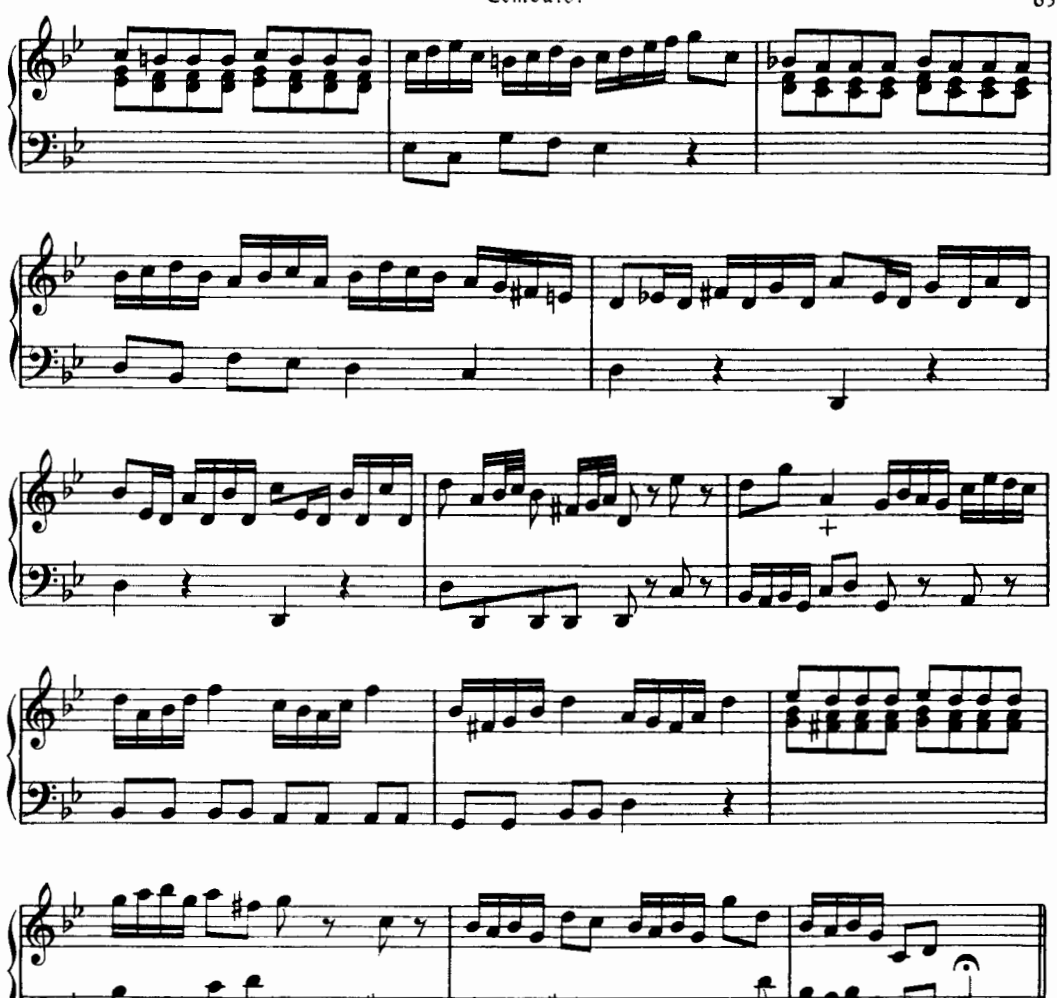




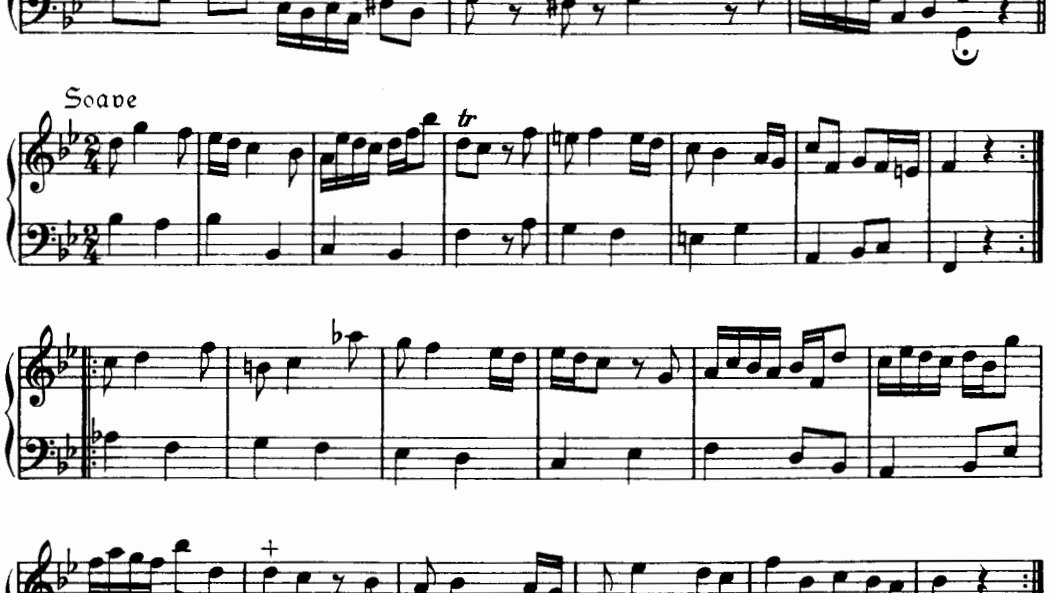
Si replica'l Vivace, e poi la fantasia 3.

Fantasia 5. Allegro.





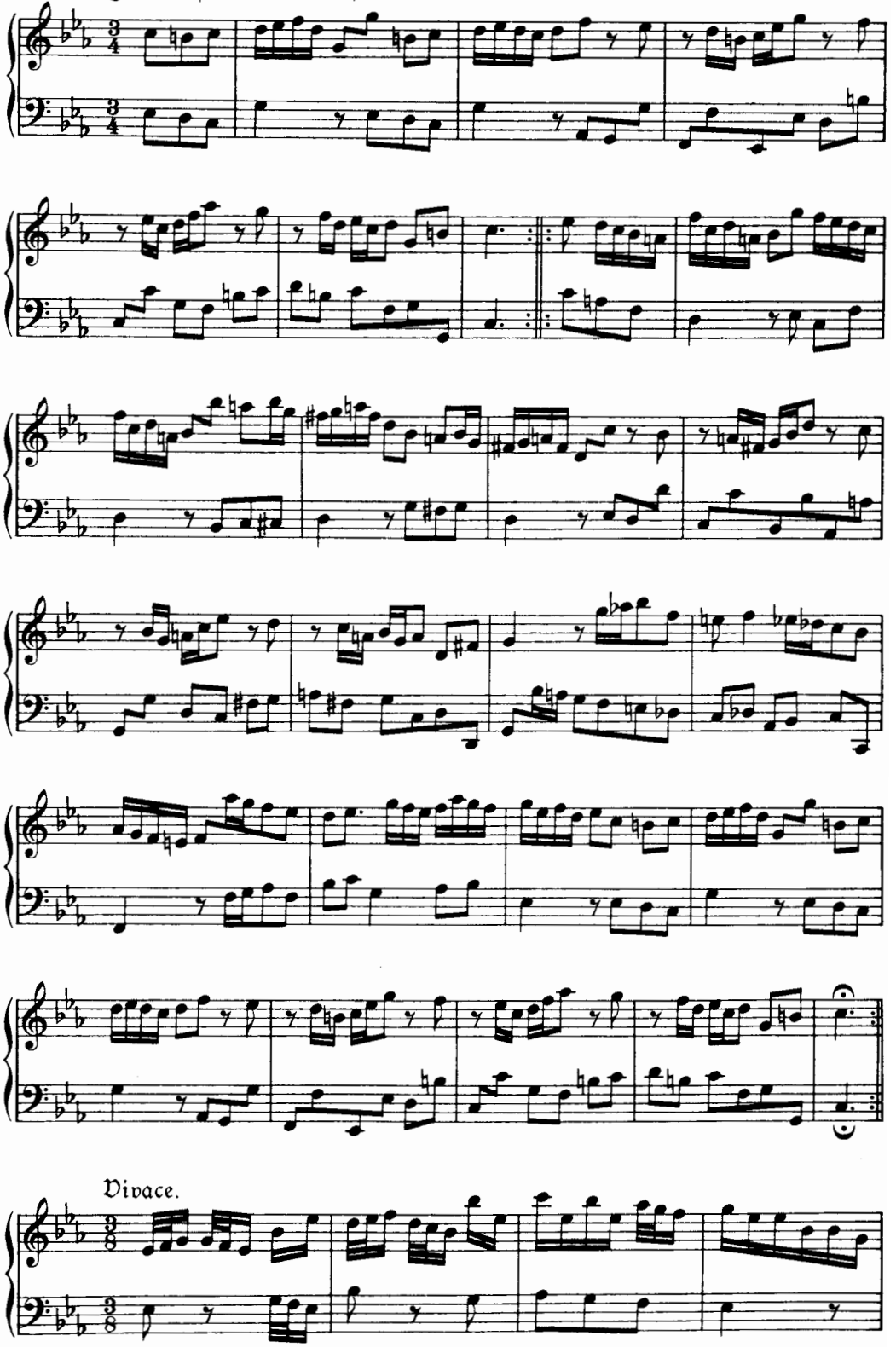
Soave

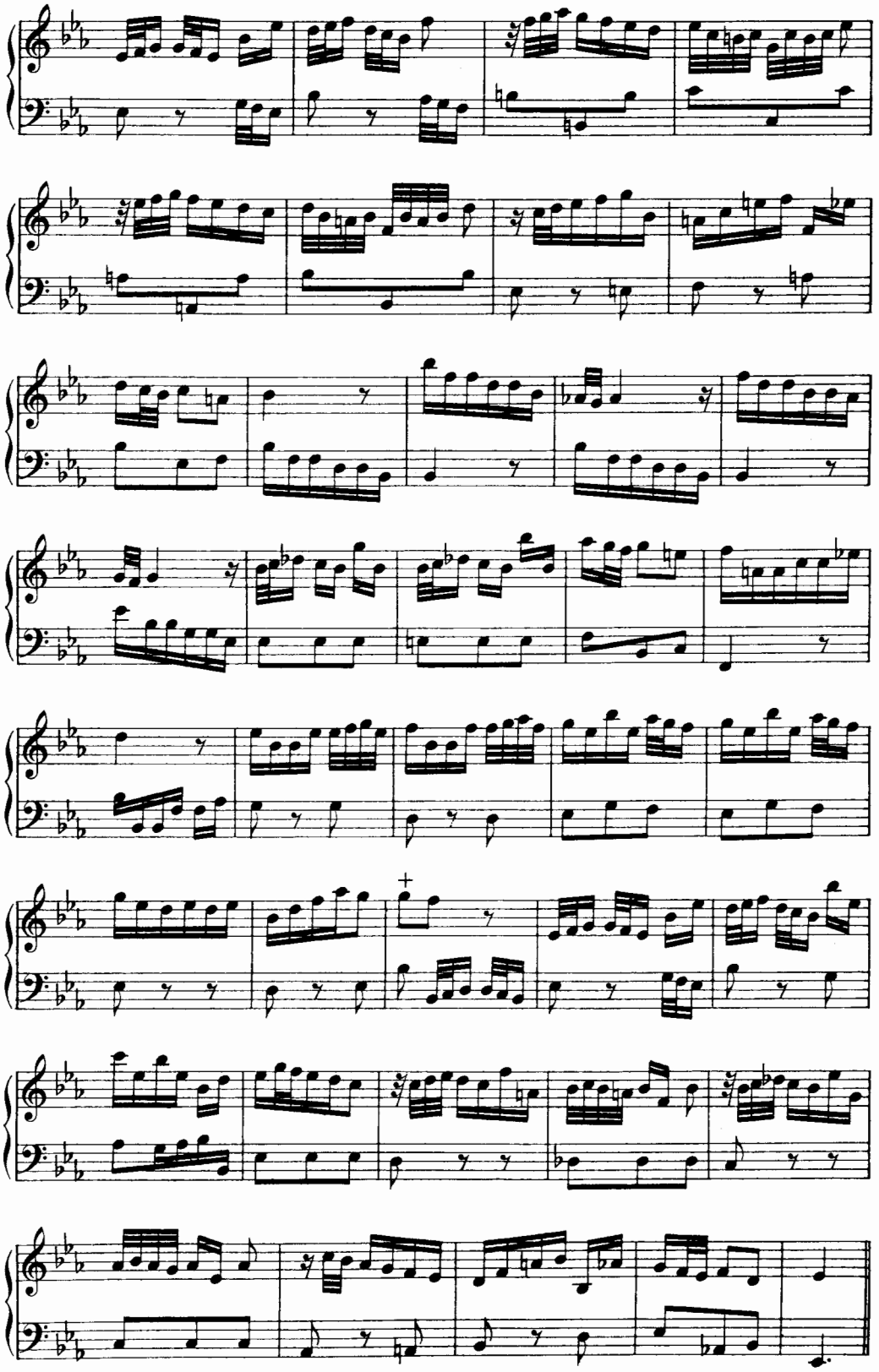


Si replica'l Allegro.

Fantaſia 6. Gratioſo.

Dozzina 3.

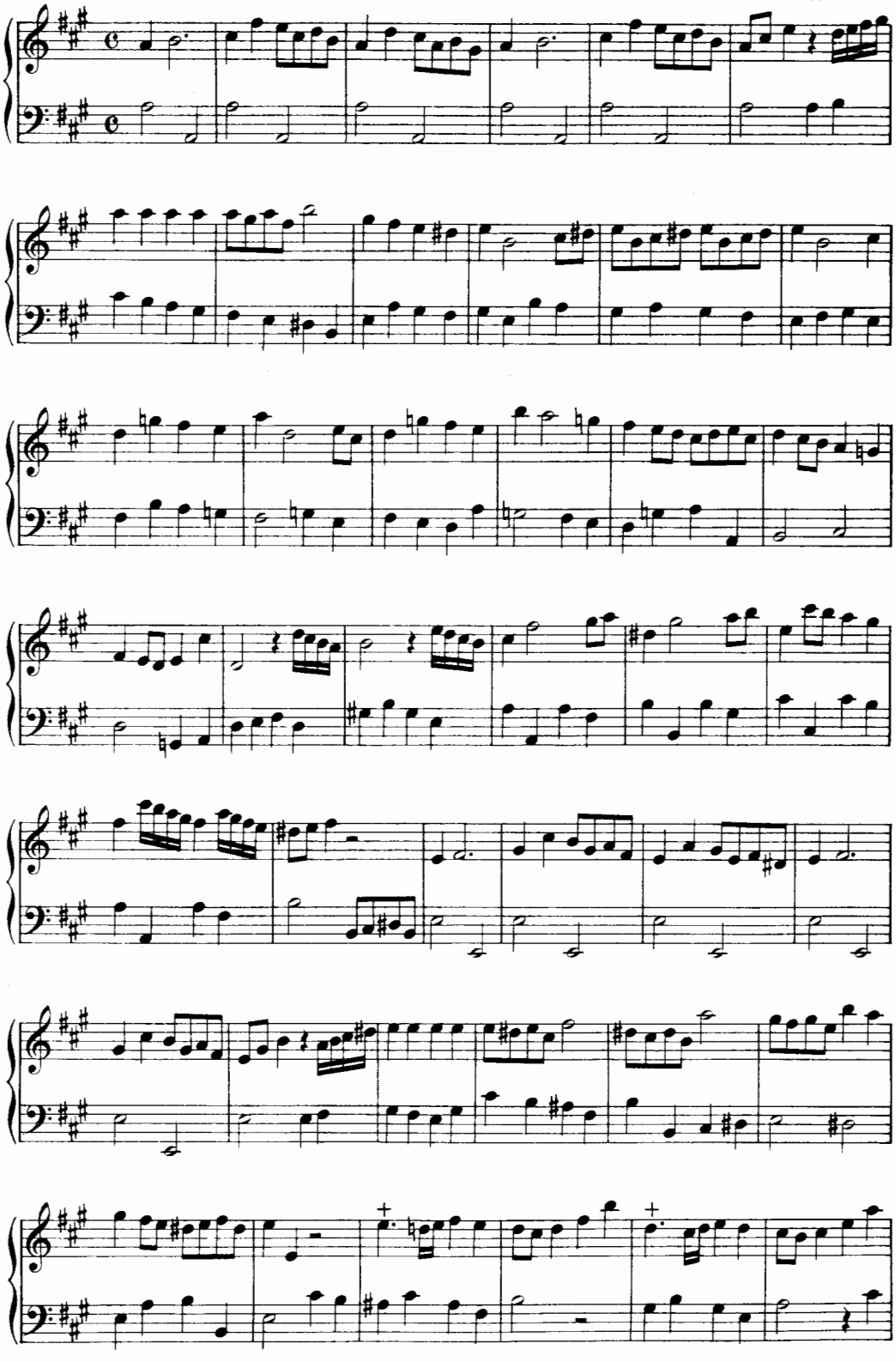


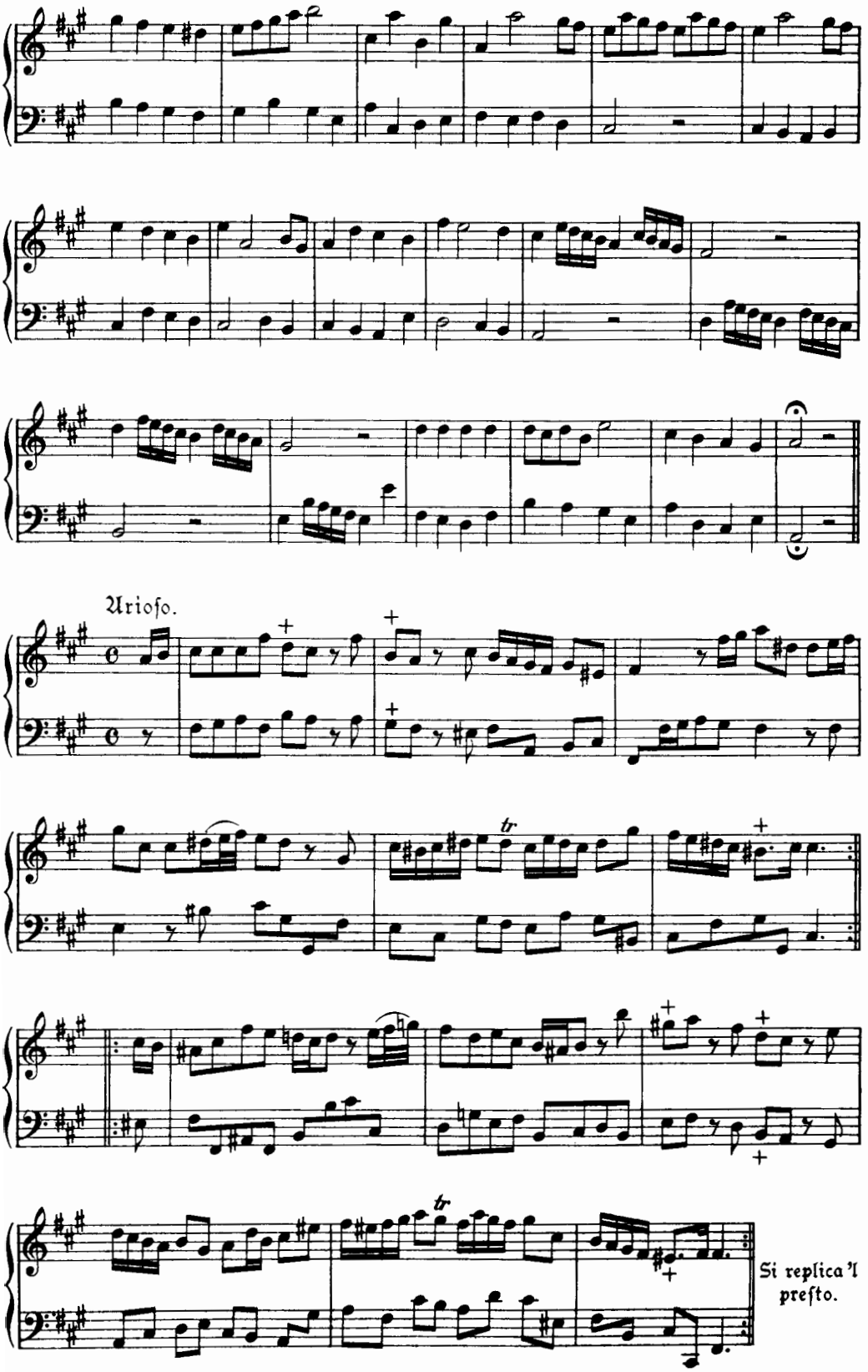


Si replica 'l gratioſo, e poi la fantaſia 5.

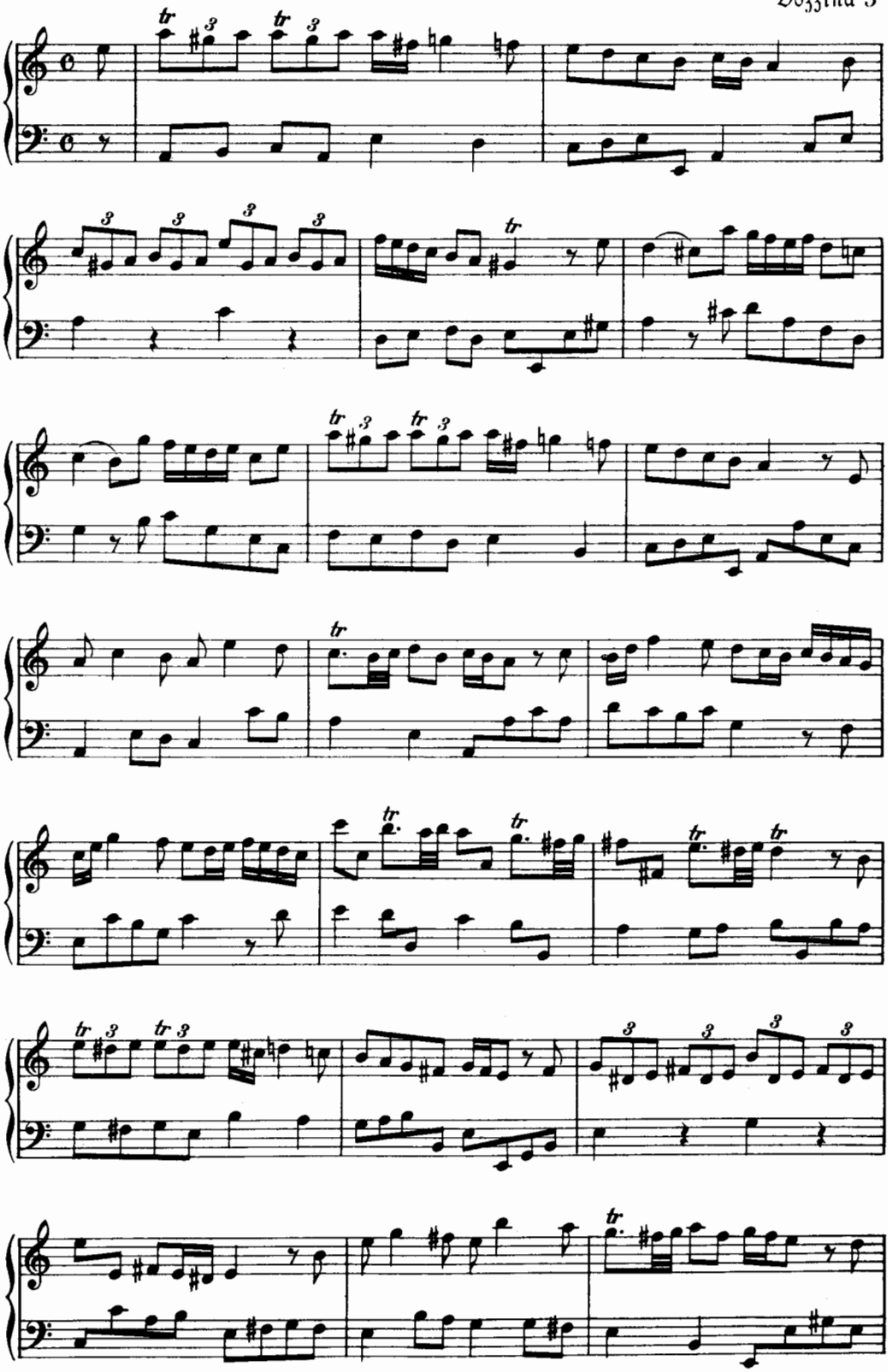
Fantaſia 7. Preſto.

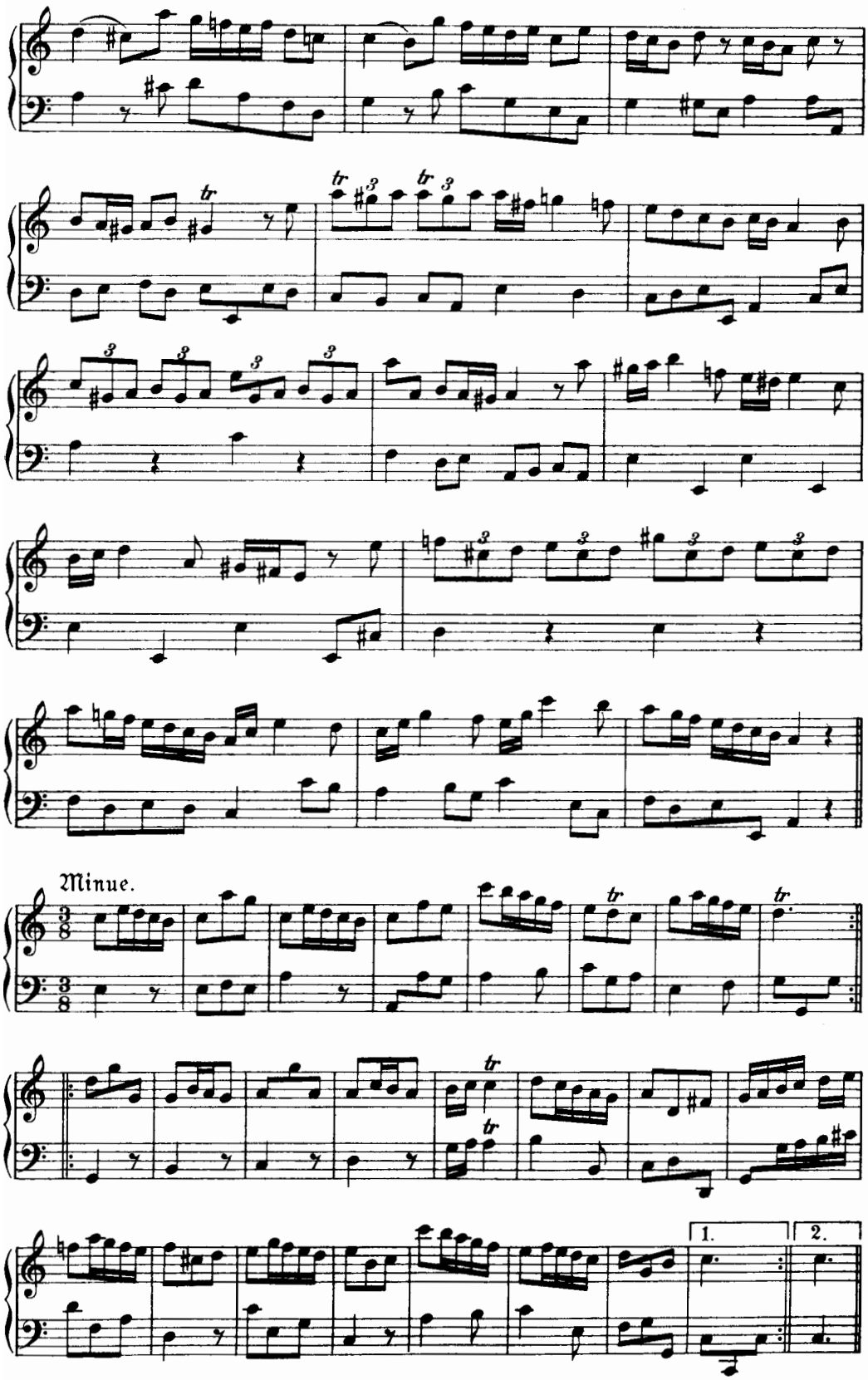
Dozzina 3.




Arioso.
Si replica 'l
preſto.

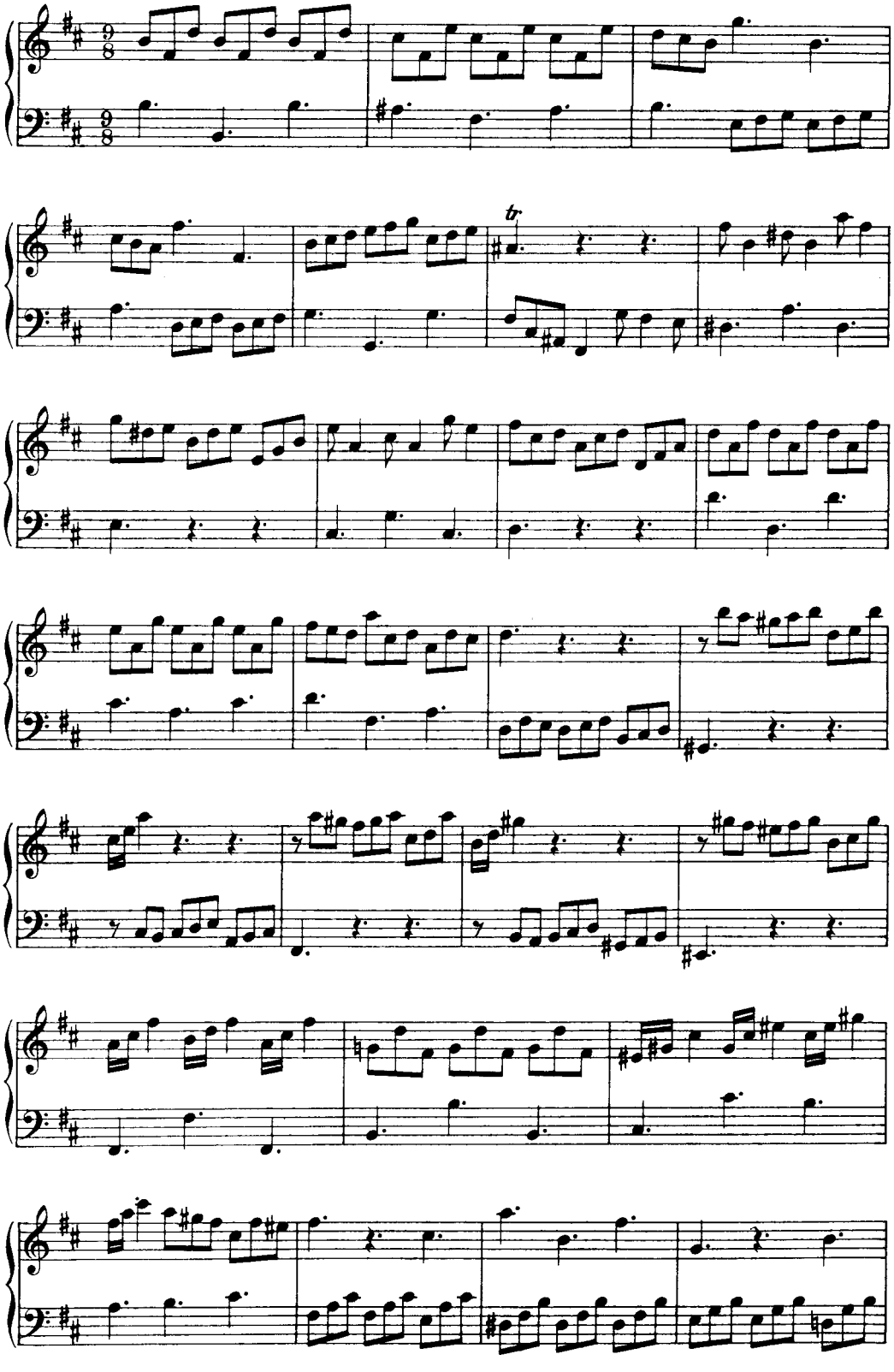
Fantasia 8. Vivace.

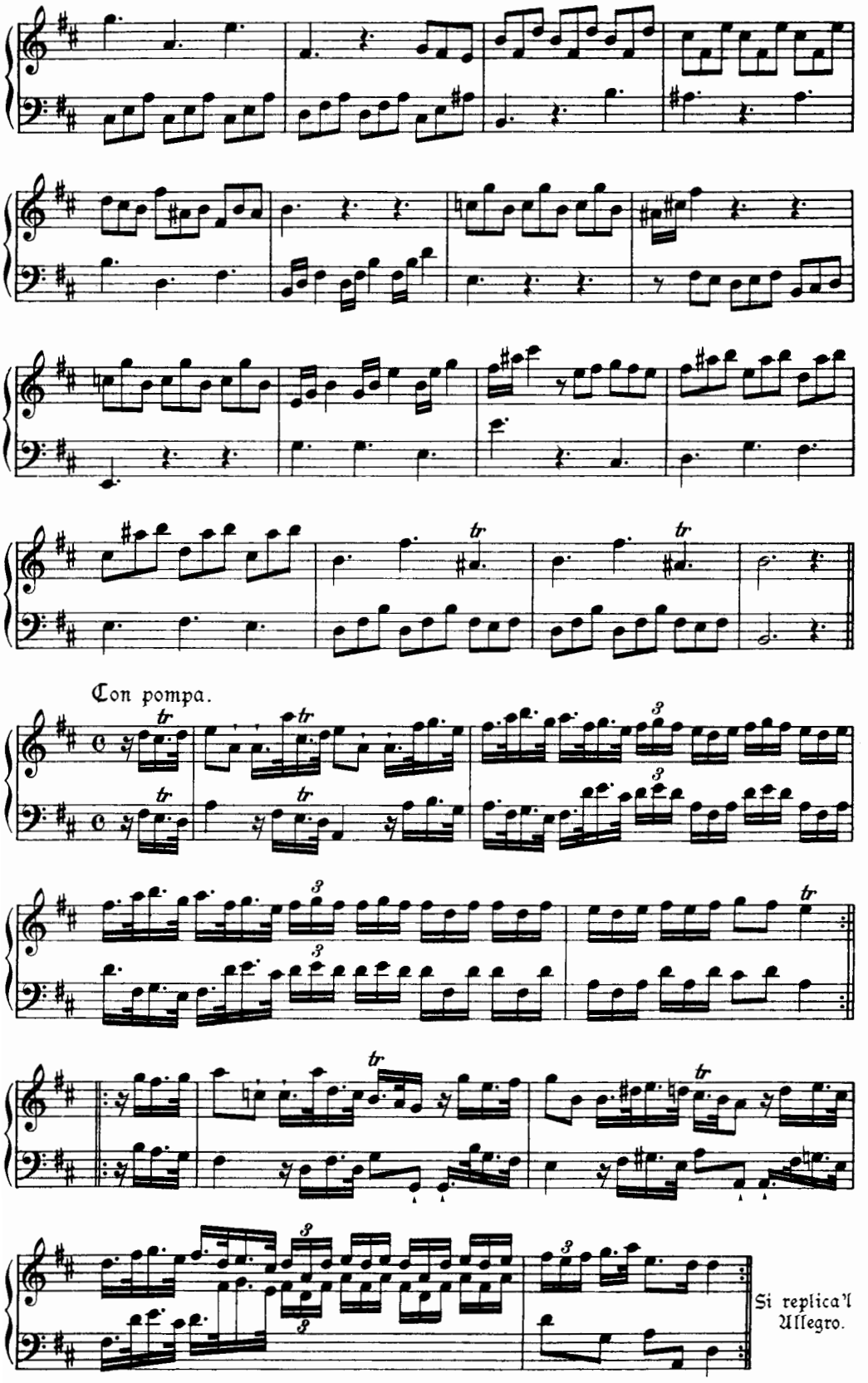




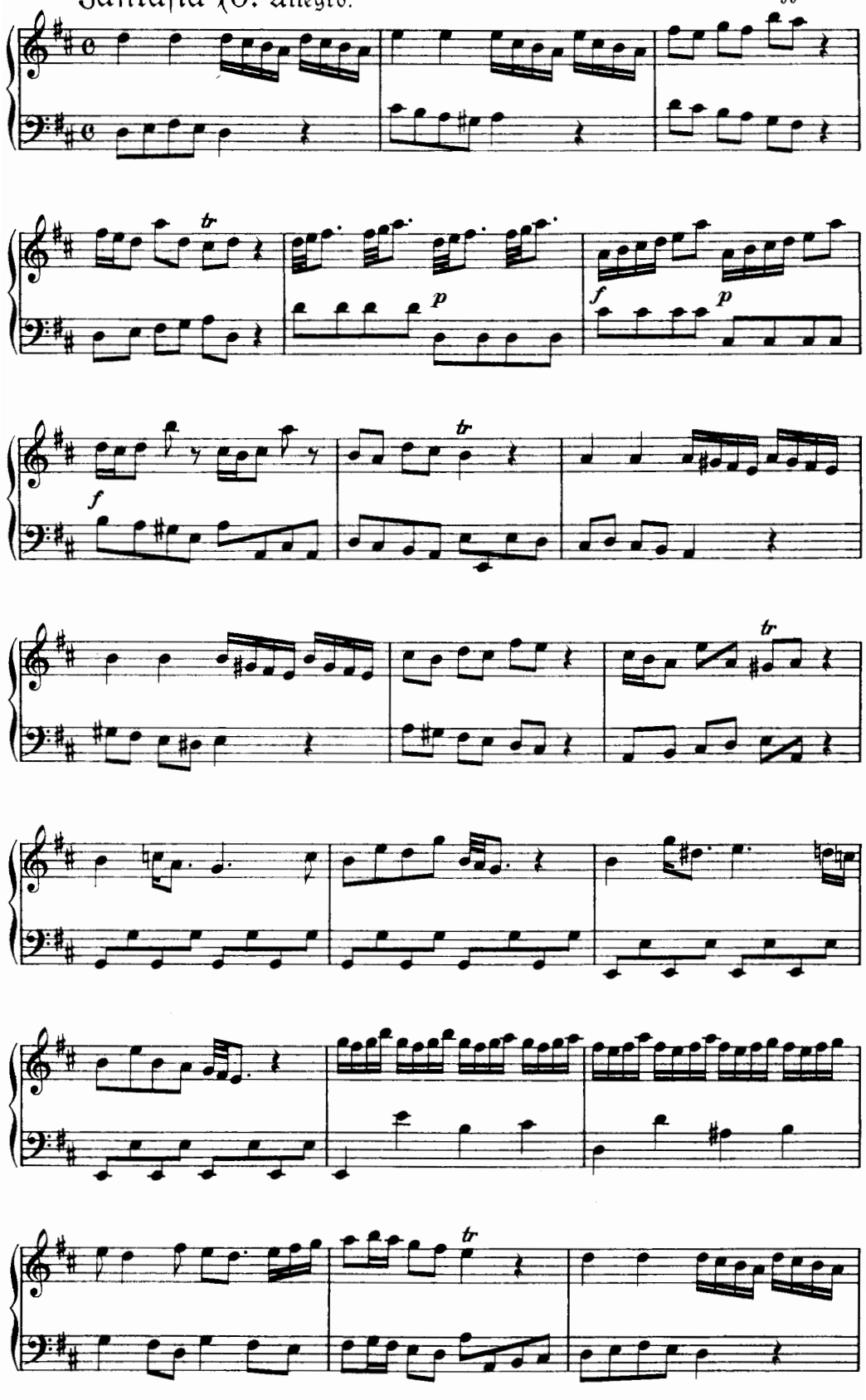
Si replica 'l vivace, e poi la fantasia 7.

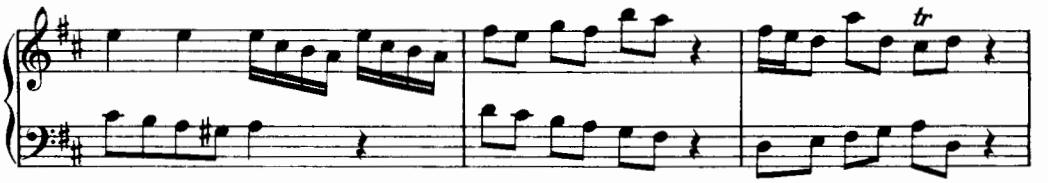
Fantasia 9. Allegro.

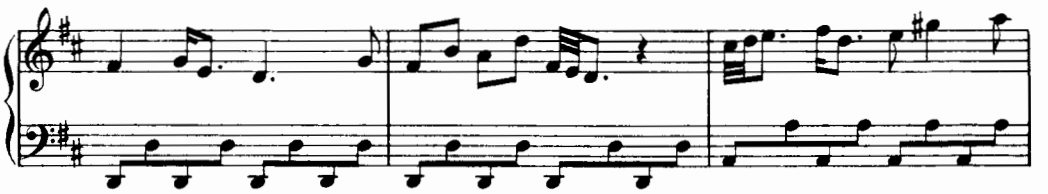


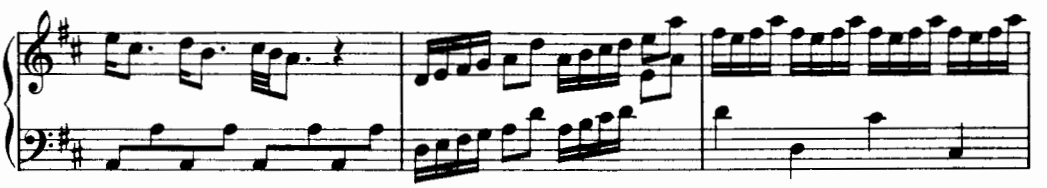

Con pompa.
Si replica'l
Allegro.

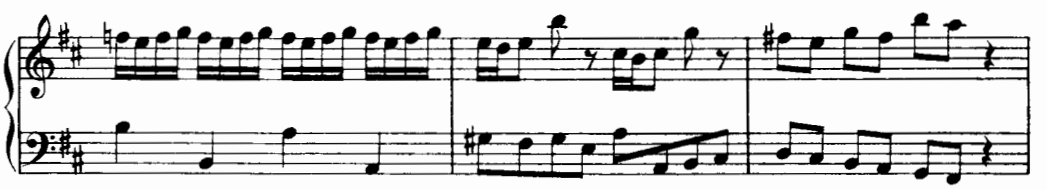
Fantasia 10. Allegro.

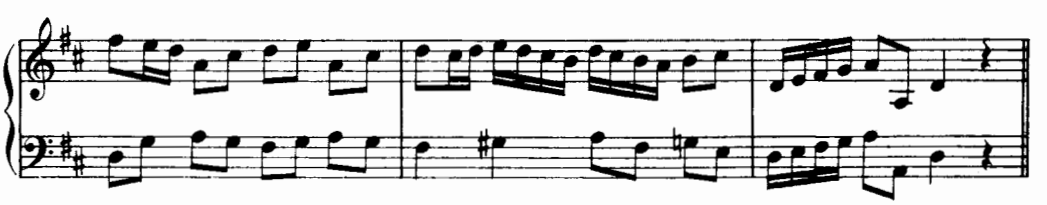




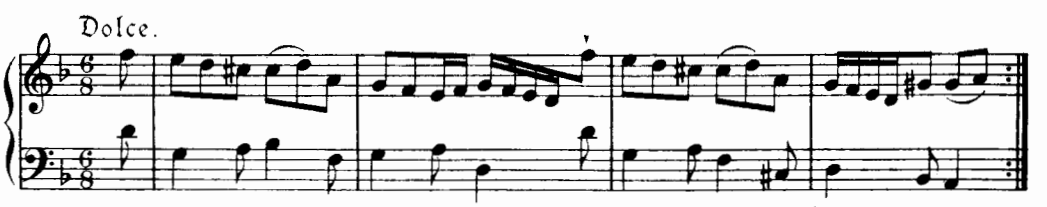


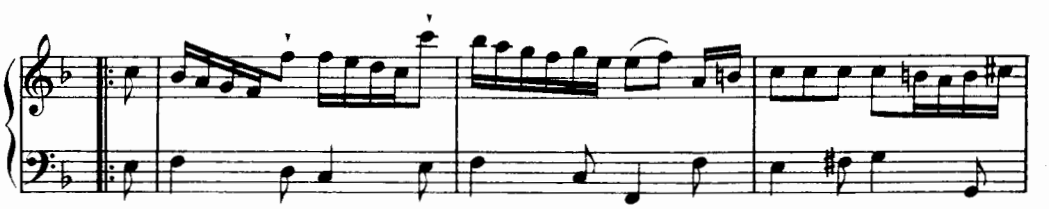


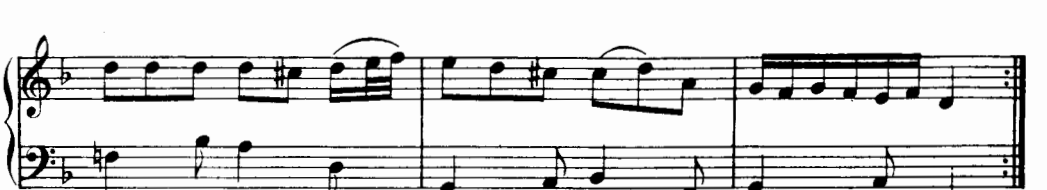




Dolce.

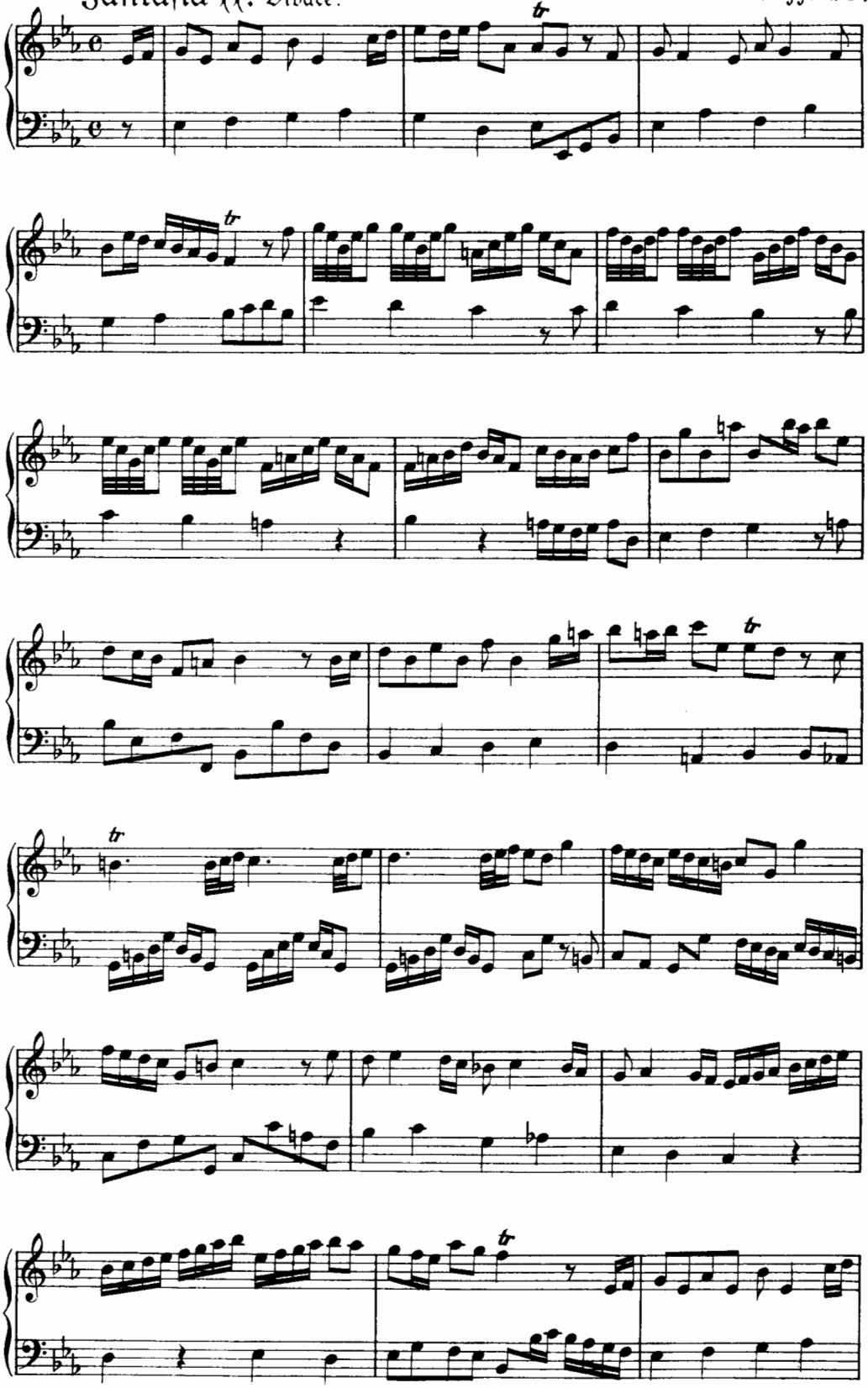


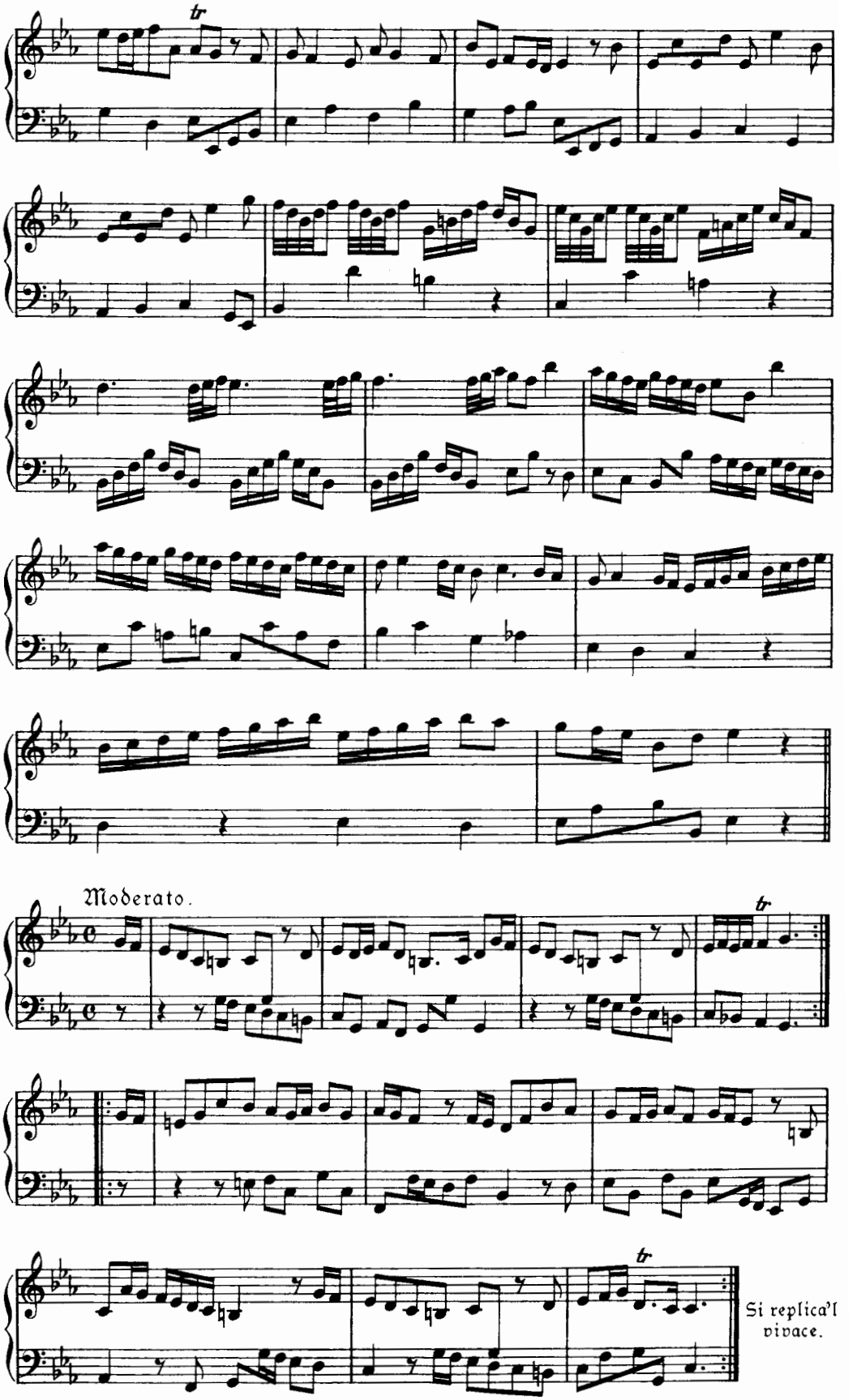




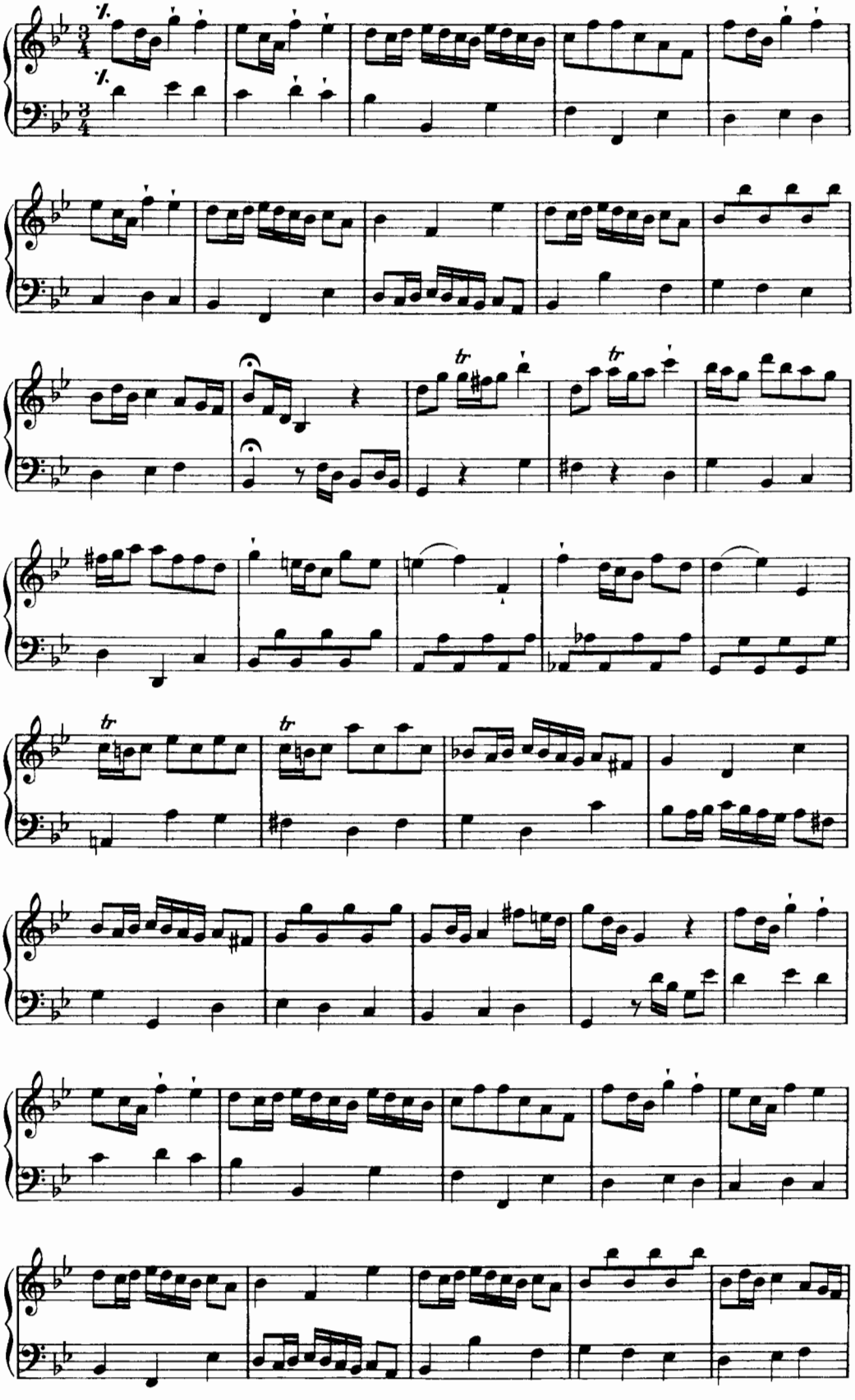
Si replica'l allegro, e poi la fantasia 9.

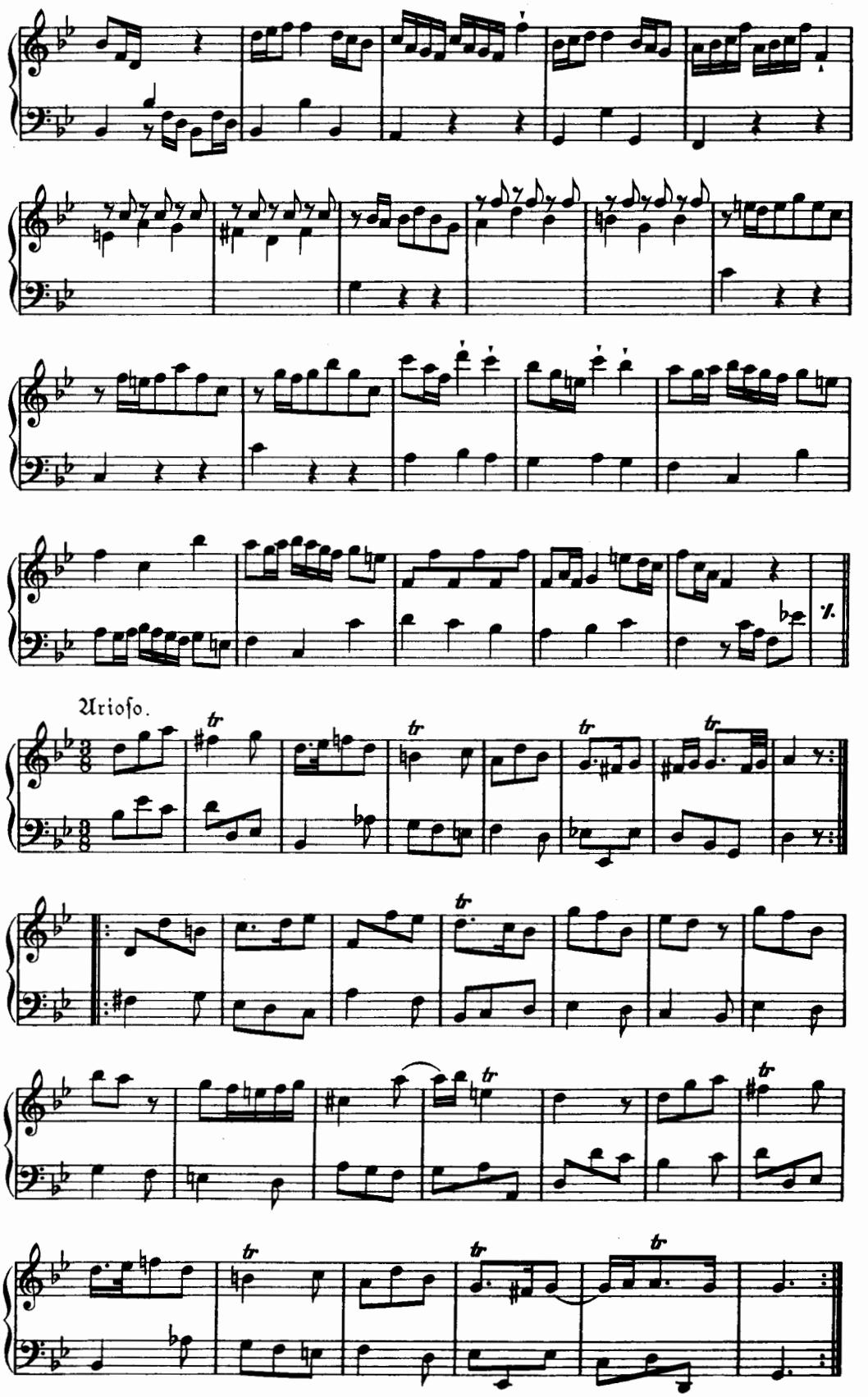
Fantasia II. Vivace. Dozzina 3.




Moderato.
Si replica'l vivace.

Fantasia 12. Vivace.





Si replica'l vivace, e poi la fantasia II.