

Editor's notes for 12 Fantasie per il Violino senza Basso (or flute) (TWV 40:2-13)

Edition based on the original printing preserved at Brussels Conservatory Library, (littera T 5823 W). Edited by Árpád Zoltán Szabó, szabo.arpad.zoltan@gmail.com.

Transposition

The following table contains an analysis of different possibilities for transposition, based on lowest and highest notes. Note numbers are midi codes: 62 = d'/D4, 63 = d#/D4#, 85 = c''#/C6#, 86 = d''/D6, 88 = e''/E6. A standard treble recorder's lowest note is f' = 65, highest note is g''' = 91.

	Original	Lowest Note	Highest Note	Potential No. of transposition semitones	Resulting	Barenreiter Recorder edition	PJ Billam F-recorder	PJ Billam C-recorder
1.	A-maj (3#)	62	85	3,4,5,6	C-maj, C#/Db-maj (7#/5b), D-maj (2#), Eb-maj (3b)	C-maj	C-maj	G-maj
2.	a-min	62	86	3,4,5	c-min (3b), c#-min (4#), d-min (1b)	c-min (3b)	d-min	a-min
3.	b-min (2#)	62	85	3,4,5,6	d-min (1b), d#/eb (6#/6b), e-min (1#), f-min (4b)	d-min (1b)	d-min	a-min
4.	Bb-maj (2b)	62	88	3	C#/Db-maj (7#/5b)	Db-maj (5b)	Eb-maj	Bb-maj
5.	C-maj	62	88	3	Eb-maj (3b)	Eb-maj (3b)	F-maj/Eb-maj	C-maj/Bb-maj
6.	d-min (1b)	62	88	3	f-min (4b)	f-min (4b)	f-min	c-min
7.	D-maj (2#)	62	86	3,4,5	F-maj (1b), F#/Gb-maj (6#/6b), G-maj (1#)	F-maj (1b)	F-maj	C-maj
8.	e-min (1#)	62	88	3	g-min (2b)	g-min (2b)	g-min	d-min
9.	E-maj (4#)	63	88	2,3	G-maj (1#), Ab-maj (4b)	G-maj (1#)	G-maj	D-maj
10.	f#-min (3#)	62	88	3	a-min	a-min	a-min	emin
11.	G-maj (1#)	62	88	3	Bb-maj (2b)	Bb-maj (2b)	Bb-maj	F-maj
12.	g-min (2b)	62	88	3	bb-min (7#/5b)	bb-min(5b)	c-min	g-min

Conclusion: 3 semitones up for all, except No. 9, where d# allows 2 semitones up (resulting in 1#, which is preferable to 4b).

Differences between Manuscript and Barenreiter's 1955 edition

Fantasia	Movement	Measure	Note in measure	Description
Fantasia 1.	Vivace	27	1	Manuscript doesn't have "f" (forte sign). Barenreiter indicates by "[f]" sign, that there should be.
	Vivace	28	1	Manuscript does have "f" (forte sign). Barenreiter puts it as "[f]".
	Vivace	31	1	Manuscript doesn't have "f" (forte sign). Barenreiter indicates by "[f]" sign, that there should be.
	Vivace	32	1	Manuscript does have "f" (forte sign). Barenreiter puts it as "[f]".
	Vivace	33	1	Funny mistake by Barenreiter: it indicates an "adagio[allegro]". The manuscript does say "adagio", and there's an "Allegro" there too, but the "Allegro" obviously belongs to the next line.
Fantasia 2.	Allegro	13	1	There's a neutral courtesy accidental in manuscript, there isn't in Barenreiter.
	Vivace	34, 36	1-3	Placement of "p" and "f". They are under the second and third note, but whether they refer to the first note, it is manuscript.
Fantasia 3.	Vivace	5th measure of the piece	9	There's no accent on this note (unlike the 4th note) in the manuscript.
		11, 12	9	Manuscript doesn't have "p" and "f". Barenreiter indicates by "[p]" and [f] sign, that there should be. Manuscript uses repetition there, from middle measure to next middle measure. I chose to write it out.
		16	2-4, 10-12	Slurs in manuscript.
	2nd Vivace	1	8	Has neutral courtesy accidental too.
		8	4, 9	No accents on these.
Fantasia 4.	Presto			Manuscript uses DC al Fine. I go with Barenreiter, to write it out.
		12		There's a fermata in the manuscript.
Fantasia 5.	Dolce	21	6	There's a "p".
	Allegro	4	1	No accent.
Fantasia 6.	Spiritoso			Manuscript uses DC al Fine. I go with Barenreiter, to write it out.
Fantasia 7.		37, 75	3	"f"
	Presto			Manuscript uses DC al Fine. I go with Barenreiter, to write it out.
Fantasia 8.	Largo	5		Slurs
	Spiritoso	17	7,8,9	DBD in Barenreiter. Clearly wrong. It's CAC in the manuscript.
Fantasia 11.	Vivace	15	3, 4, 5	No sharp in manuscript.
		29	3,4,5	No sharp in manuscript.

Fantasia 12	Allegro	21st from start of piece	11	The manuscript puts natural sign before these notes. Barenreiter puts b.
		22	5	The manuscript puts natural sign before these notes. Barenreiter puts b.
		22	7	There's no natural sign before this note, so it should be a C sharp.
		22	8	There is'a natural sign before this note, so it should be a B.
	2nd Grave		2, 3 and 4,5	Slur.
	25th from start			
	Dolce	56th from start	last note	I tend to agree with Barenreiter, that there's a natural sign before it. It's hard to see, what's in the manuscript.
	Presto	58	3	Barenreiter has B here. In the manuscript, there's an A.
	Presto			Manuscript uses DC al Fine. I go with Barenreiter, to write it out.

Errata & changelog

(Note names in terms of the original, transcribed version.)

2010. 05. 19.

Typo in Fantasia 10. 9th measure, last note: corrected to D (from C#).

Typo in Fantasia 10. 29th measure, second and third notes: corrected to E and F# (from D and E).

All the midi files were generated again, this time without Finale's feature „Human Playback“.

2009. 09. 24.

First version.

Dubious notes

2010. 05. 19.

Fantasia 10. Presto 14th measure, 3rd note.

In the manuscript I tend to see a natural sign before that third, D note. Either it is a courtesy accidental, and it's there because Telemann wanted to emphasize, that it's not a D# (D#s occur in the 5th measure), Peter Holtslag plays this way. Or, it's a typo in the manuscript, and the natural sign was meant to be a # sign, Frans Brüggen plays this way.

In this edition I try to be as close to the manuscript, as possible, so it's a D(natural) in the transcription, and F(natural) in the recorder version.