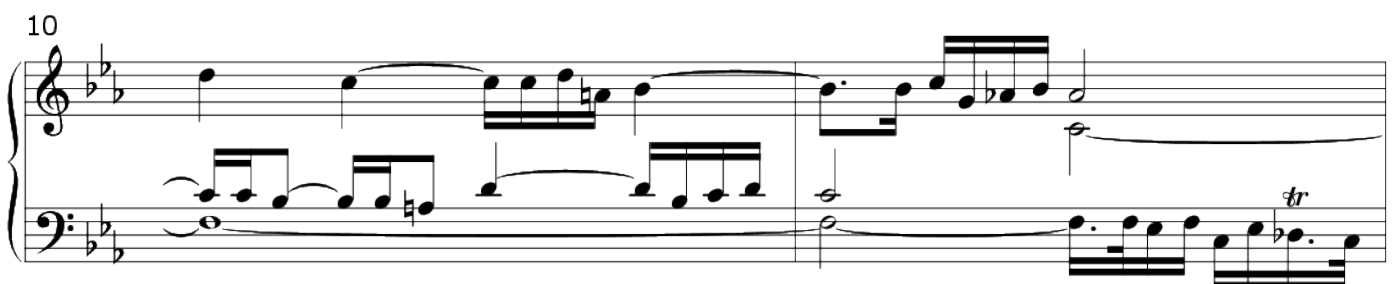


Fantasia

in Es $\flat$

Johann Pachelbel

(1653-1706)



12

Musical notation for measures 12 and 13. The key signature has two flats (B-flat and E-flat). Measure 12 features a treble staff with a melodic line and a bass staff with a sustained low note. Measure 13 continues the melody with a trill in the treble and a moving bass line.

14

Musical notation for measures 14 and 15. Measure 14 includes a trill in the treble staff. Measure 15 features a trill in the bass staff. The notation includes various note values and rests.

16

Musical notation for measures 16 and 17. Measure 16 shows a complex melodic line in the treble. Measure 17 includes a trill in the treble and a moving bass line.

18

Musical notation for measures 18 and 19. Measure 18 features a trill in the bass staff. Measure 19 includes a trill in the bass staff. A large orange oval with the text "musicalion" and "click for more" is overlaid on the center of the page.

20

Musical notation for measures 20 and 21. Measure 20 includes a trill in the treble staff. Measure 21 features a trill in the treble staff. The notation includes various note values and rests.

22

Musical notation for measures 22 and 23. Measure 22 includes a trill in the bass staff. Measure 23 features a trill in the bass staff. The notation includes various note values and rests.

24



26



28



30



musicalion
click for more

32



34



Type: Sheet music

Título: [FANTASIA in E-flat \(Organ manualiter\)](#)

Compositor: [Johann Pachelbel](#)

Época: Barroco

Tema: .Misceláneas

Categoría: Organ works

Dificultad: Leicht bis mittel

Instrumentación Grupo: Teclado solo

Arrangement: Órgano

Instrumentación: Órgano = Org(1)

The original Lydian notation (only 2 accidentals) was notated early as a major version.

This fantasia belongs to a kind of interpretation style in which not only bar emphases (so-called "good" bar parts) are to be played somewhat emphasized (or stretched on the organ) but the bar itself is divided by bar lines, but nevertheless is not to be kept exactly in measure. Thus, for example, the tempo is sometimes played more freely, i.e. faster, perhaps even slower, than seemingly prescribed by the notation. Frescobaldi, as the protagonist, already points out such expressive deviations. An improvisationally instantaneous and personal form of expression should musically unfold freely, however, according to the always and ever demanded "good taste". Also the "Stylus phantasticus", which is explicitly cultivated in Northern Germany, demands similar ways of interpretation, but never in so-called "worked" i.e. imitatorily performed pieces, such as in fugues. (JT)