## Georg Philipp Telemann

# Fantasie 11

From 12 Fantasias for Violin without Bass TWV: 40:24

Arranged for tenor viola da gamba (includes versions for treble and bass)

Dick Yates
December 2020

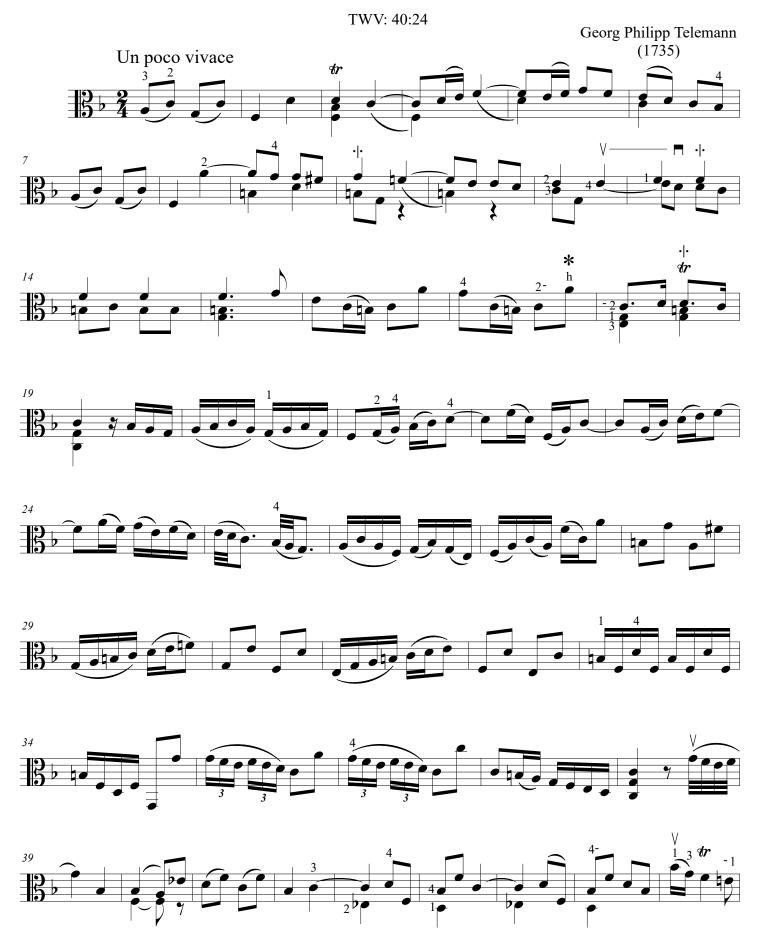
Telemann's *Twelve Fantasias for Viola da Gamba Solo* have been justifiably praised as a pinnacle of the viol literature and a superb example of idiomatic composition for the instrument. Having made a transcription of these for tenor viol, I felt very familiar with the set, if not remotely competent at playing them. And knowing that Telemann had produced other collections for solo instruments I wondered how his skills applied there and whether there was suitable material for transcription for the viol. In particular, the *Twelve Fantasias for Violin without Bass*, 1735, seemed promising. After all, a considerable portion of J.S. Bach's *Six Violin Sonatas and Partitas* had been found to be suitable.

However, working from the beginning, piece after piece proved impossible despite occasional flashes of hope. It was not until the penultimate *Fantasia* that everything fell together and the obstacles presented by transferring music for an instrument tuned in fifths to one tuned (mostly) in fourths almost disappeared.

The result is printed here. This score was developed on and for the tenor viol, but versions for both treble and bass viols are also included. Those versions are the same as the tenor score with changes only to the clef and key. Fingering has not been adjusted to account for the different sizes of those viols. In many instances the fingerings will work satisfactorily, but in others the player will undoubtedly have to make adjustments. I would very much like to hear from players about what adjustments they felt useful or necessary.

Dick Yates
<a href="https://www.yatesguitar.com">www.yatesguitar.com</a>
<a href="mailto:viol@yatesguitar.com">viol@yatesguitar.com</a>

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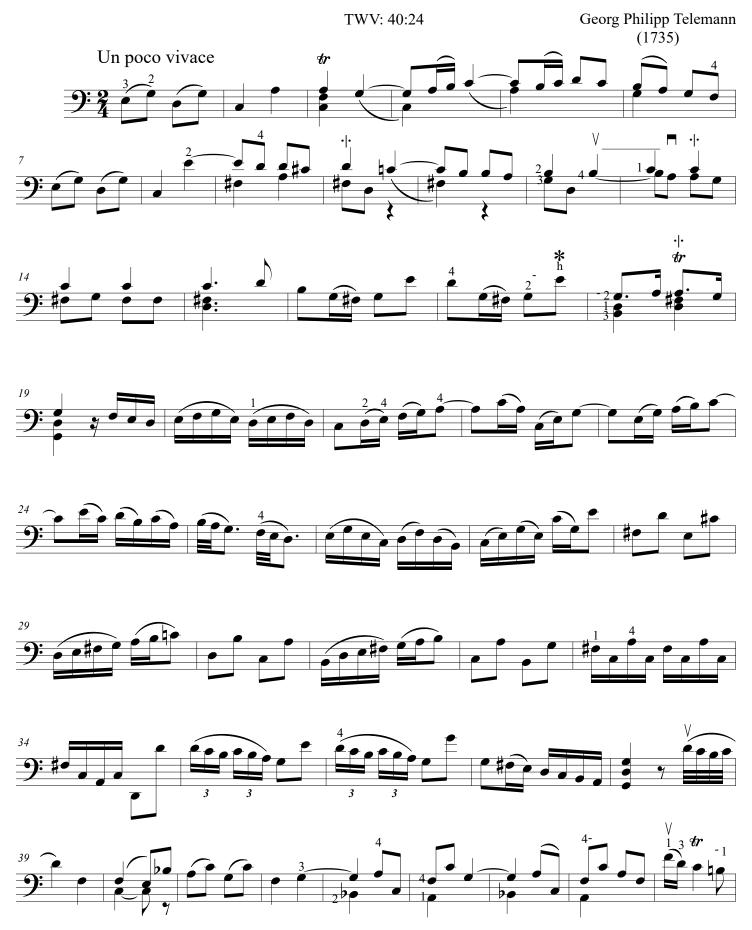




\* mm.17-18: The 2 finger is placed, and held, on the third string C. The 'h' symbol means 'hinge barré'. While holding the C, the base of the 1 finger stops the first string note A at the second fret, then lowers ('hinges') to stop the note G on the fourth string to begin the next measure.

The second beat of measure 18 is played by first barring the second, third and fourth strings at the second fret - the E on the second string is the start of the trill - then the barré is lifted and the trill continued by alternating the 2 finger with the open D. The alternative is to use so-called "lute fingering" on the three strings but, while it does allow the G and B natural to continue, it is more difficult to play cleanly and with proper intonation.

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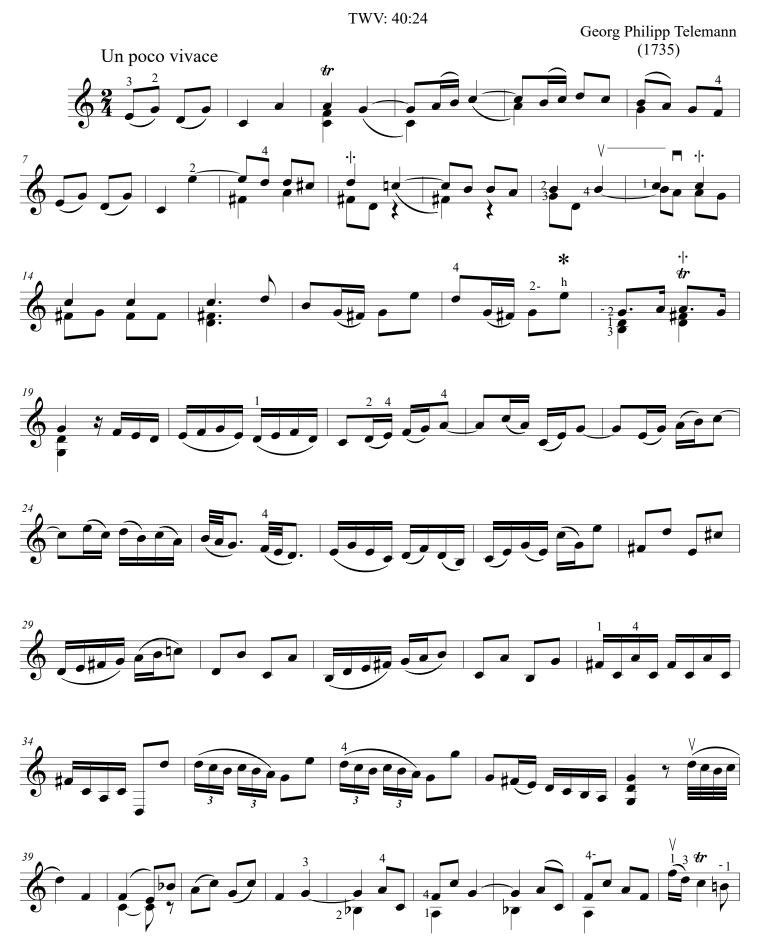




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