Georg Philipp Telemann

Twelve Fantasias for Viola da Gamba solo

transcribed for marimba solo

A project of the percussion-department
at the Hochschule-für-Musik-Detmold

HfM Detmold
HOCHSCHULE FÜR MUSIK

Engraved by Kostadin Delinikolov, Ayami Okamura, Daniel deSimone, Rika Ikeuchi, Ruri Kudo, Szu-Chia Wu, Coen Dijkstra

Layout and cover design:
Marija Smilevska

Georg Philipp Telemann

Twelve Fantasias for Viola da Gamba solo

transcribed for marimba solo

Edited and published by Kostadin Delinikolov and the HfM-Detmold Percussion Department

Detmold 2022

Table of Contents

Preface i
Editorial Notes i
Notes on Interpretation iii
Twelve Fantasias for Viola da Gamba solo transcribed for marimba solo 1
Fantasia 1 (TWV 40:26) 2
Fantasia 2 (TWV 40:27) 4
Fantasia 3 (TWV 40:28) 6
Fantasia 4 (TWV 40:29) 8
Fantasia 5 (TWV 40:30) 10
Fantasia 6 (TWV 40:31) 12
Fantasia 7 (TWV 40:32) 14
Fantasia 8 (TWV 40:33) 16
Fantasia 9 (TWV 40:34) 18
Fantasia 10 (TWV 40:35) 20
Fantasia 11 (TWV 40:36) 22
Fantasia 12 (TWV 40:37) 24
Appendix: Examples for sticking possibilities shown on several chosen movements 26

PREFACE

Editorial notes

The present edition of Georg Philipp Telemann's *Twelve Fantasias for Viola da Gamba solo* transcribed for marimba solo, is based on the relatively recently rediscovered *FANTAISIES pour la BASSE de VIOLLE, faites et dediées à Mr. Pierre Chaunell, par Telemann*, that were long thought to be lost. The original print is held in the Lower Saxony State Archive, in Osnabruck. The facsimile, included in the modern edition of this material, is published by Edition Güntersberg, Heilderberg 2016, edited by Thomas Fritzsch and Günter von Zadow.

This transcription of the *Twelve Fantasias for Viola da Gamba solo* for marimba is a project of the percussion-department at the Hochschule-für-Musik-Detmold, realized by Ayami Okamura, Daniel deSimone, Kenshiro Sato, Rika Ikeuchi, Ruri Kudo, Szu-Chia Wu, as well as Kostadin Delinikolov as main coordinator of the project, supported by Prof. Peter Prommel, who initiated the idea about performances of these works on marimba, with consultations from Fumito Nunoya – the lecturer of the specialized marimba-class within the percussion-department at the Hochschule-für-Musik-Detmold.

The aim of this edition is, while staying as close as possible to the rediscovered musical source, to offer some explanations and suggestions for performance practice on marimba.

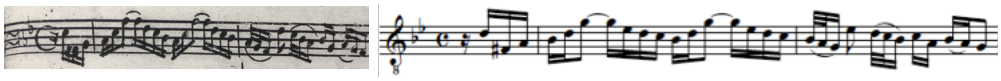
Editorial additions concerning technical musical elements (eg. missing breaks) are presented in square brackets. The only exceptions are the use of additional accidentals added by the editor, which may appear above or below the written note.

Added suggestions about the interpretation (eg. possible ornamentation) are printed in the color gray.

Compared to the source, there are several changes in this edition:

1. In the source there are two clefs used – C-clef and F-clef ; the sections in the F-clef were left unchanged, while the sections in C-clef were moved into the G-suboctave-clef making it possible to stay optically close to the notes of the source:

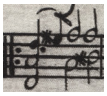
Example 1 (beginning of Fantasia 7):

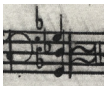


2. The technical engraving details are generally adjusted to present engraving conventions (eg. the position of note stems). One exception is the use of accidentals. Here we are following the source, where the same accidental often occurs more than once in a single bar:

Example 2 (Fantasia 10, Dolce-Allegro-Dolce-Allegro, m. 62):

3. The source often utilizes one or more note stem directions within a single chord or interval that appear to be inconsistent and not following any particular pattern. In remaining true to the source, we did not attempt to apply our own pattern of uniformity. If, in the source, the chord or interval is written with a single note stem, it was left unchanged. Notable exceptions are places where different note values share a single note stem (example 3: Fantasia 9, Grave, m. 13). Otherwise, if the chord or interval is written with more than one note stem (regardless of its direction, we keep to its original notation (example 4: Fantasia 7, Vivace, m. 15).

Example 3: 

Example 4: 

4. Some breaks have been added (in square brackets) in places where we found that the absence of breaks could be potentially confusing to the performer. The multiple breaks within the context of a chord or interval with single note stem are changed into a single break.

5. There are also several places in the source where the editors undertook corrections to what seemed to be obvious mistakes:

Fantasia 3, Presto, m. 12 – last note in the bar: b

Fantasia 3, Presto, m. 37 – first note in the bar: d

Fantasia 3, Presto, m. 52 – second note from behind: b

Fantasia 3, Vivace, m. 4 – first note written as 16teenth note

Fantasia 3, Vivace, m. 20 – first note written as 16teenth note

Fantasia 6, Scherzando, m. 32 – slur above second and third note (while at the parallel place bar 10, the slur is above the third and the fourth note)

Fantasia 6, Scherzando, m. 35 – fifth note is missing

Fantasia 8, Vivace, m. 30 – second note from behind: a

Fantasia 10, Dolce, m. 37 – bar signature is missing

Fantasia 10, Dolce, m. 64 – the last note in the bar is not readable

Fantasia 10, Siciliana – the title "Siciliana" is mistakenly written one line below m. 1

Fantasia 10, Siciliana, m. 4 – unclear due to corrections (erased notes are visible)

Fantasia 10, Scherzando, m. 6 – last note: a

Fantasia 11, Allegro (1), m. 17 – 4th and 5th note are written as eight notes

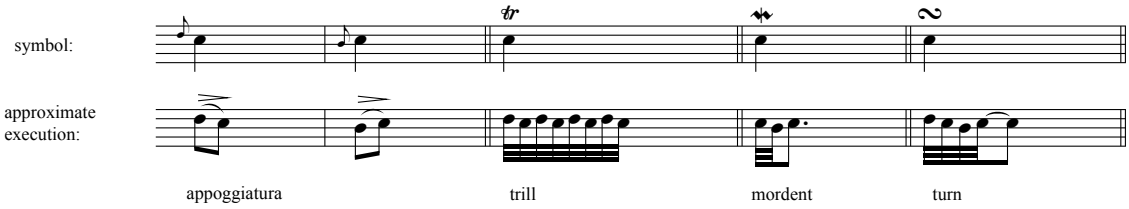
Fantasia 11, Grave, m. 1 – the clef signature is missing

Notes on interpretation

1) Ornaments

Telemann uses ornamentation quite sparingly – usually only a "*tr.*"-sign and perhaps an appoggiatura here and there. This doesn't mean that other kinds of ornaments are to be avoided. On the contrary, these pieces leave space for rich ornamentation as is understood in the idiom of the performance practice of the viola da gamba (like adding chords or other viola-specific embellishments).

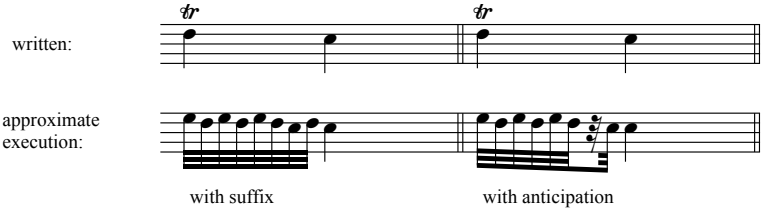
However, regarding the transcription of these works for marimba, it is recommended to apply some basic baroque ornamentation and not because of a need to imitate the possibilities of the viola da gamba. Indeed, once the player retains a certain understanding for the style and the instrument these works are originally written for, a further step could be made to discover the specific possibilities of an eventual performance practice of these works for marimba. The editors' suggested and/or strongly recommended ornamentations in the present edition (printed in gray color) belong to the most common groups of baroque ornaments: appoggiaturas, shakes and divisions. Of course, the historically informed performers with experience and knowledge in that performance practice could feel free and flexible in the individual use and choice of ornaments. The suggested ornaments within the aforementioned groups are shown on the following table:



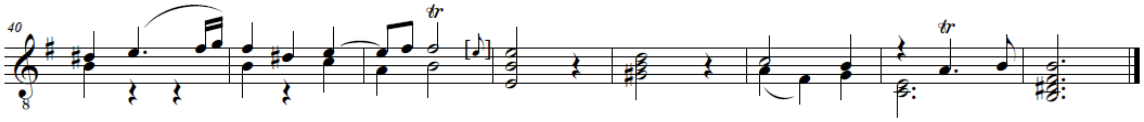
Regarding the <u>appoggiatura</u>, the most common baroque ornament, it has to be said that the emphasized ornamental note is played usually on the beat and resolves to the main note. The appoggiatura can be either long or short. The standard appoggiatura in 18th century practice takes, in principal, half the length of the main note; if the main note is dotted, the appoggiatura takes two thirds.

The <u>long trill</u> usually starts with the upper note and ends often with a suffix or with anticipation (example 5). Sometimes such an ending is already indicated in the score (example 6, m. 46), but if not written in the score itself, the performer could still choose to apply it (example 6, m. 42).

Example 5:



Example 6 (Fantasia 3, Largo):



In the execution of all shakes (in this case trills and mordents) care should be taken that the first note is played on the beat. The rapidity and the playing length of these ornaments depend on the musical context, but generally they are to be played quickly and lightly.

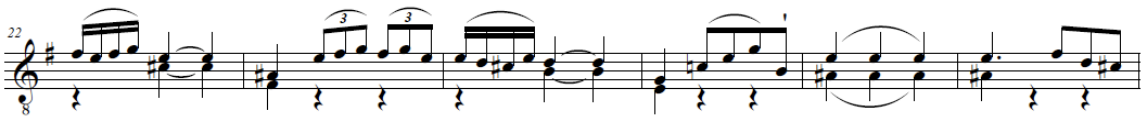
The broken chords or arpeggios have the effect of spreading the sound. They usually start with the bass note, which is normally played on the beat. Generally, the decisions where to use them as well as their speed are to be left to the taste of the performer while always depend on the musical context.

2) Articulation and phrasing

In the present score there are mainly two symbols used by Telemann to indicate articulation and phrasing: the slur and the dash.

The slurs generally indicate intense legato or the grouping of notes into one phrase. And so they are an essential indication for the different qualities of the written notes within a group. Therefore, they also serve an important function in the choice of sticking (in combination with adequate touch / contact on the keyboard and adequate use and control of the dynamics). Since the choice of the sticking is highly individual, the editors have agreed not to give actual suggestions of concrete applications within the score. However, the basic ideas about treatment of the sticking in these works are demonstrated with several examples later in this introduction. One general recommendation would be to think beyond the hand-to-hand way of playing and to use slurs as the main orientation for the sticking in order to shape short motives or longer phrases in an appropriate way.

It is also worth mentioning that some of the slurs written by Telemann can be potentially misunderstood as ties, as shown in the following example (m. 22 and 24):

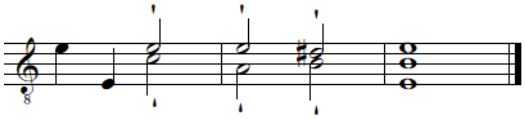


In such cases, the slurs between two of the same notes in one group indicate rather that these notes should be played legato. Consequently, the marimba player should try to adjust the touch/stroke on both notes in order to achieve comparable effect.

The dash is the standard baroque symbol for staccato or notes that are to be played in a separated manner, like in a single bow-stroke. Within the context of the present

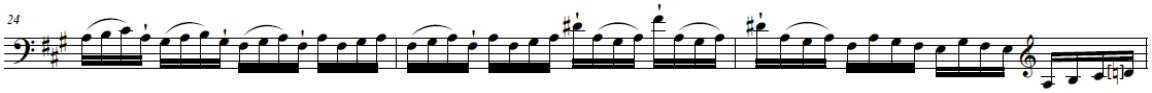
works, it is often the case that this sign applies to notes that are to be played separated from one another (one bow-stroke) and not necessarily for staccato. This is obvious from the following example, where dashes have been written over long-value notes:

Example 8 (Fantasia 3, Presto, m. 77–79):



In the next example the dash could be treated as a staccato indication, but moreover, it shows the articulation or "pronunciation" of the motives within the context of the phrasing:

Example 9 (Fantasia 8, Allegro):

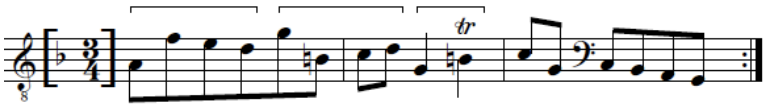


As it is the case with all earlier music scores, these written indications do not convey complete or consistent information about phrasing or articulation. They are rather showing the methodology of the general musical thinking in these situations and in sections where such indications are absent from the written score.

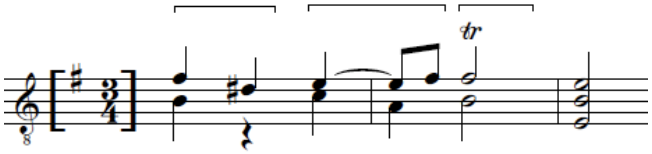
3) Change of pulse

The accentuation in baroque music does not always coincide with the pulse shown by the bars. Therefore, the subtle search for the shape and the peak-note of each phrase, according to melodic and harmonic indicators, is crucial for the understanding and the performance of this music. A particularly frequent form of change in pulse/ accentuation (occurring usually at cadences) is the so-called hemiola (eg. two bars of triple time played as one bar of triple time) as shown in the following examples:

Example 10 (Fantasia 4, Allegro, m. 9–11):



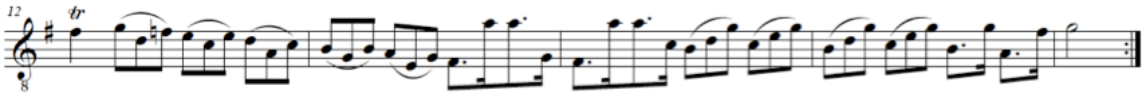
Example 11 (Fantasia 3, Largo, m. 41–43):



4) Dotted notes

In modern notation, the dot prolongs the preceding note by exactly one half of its value. However, in baroque notation, the prolongation of the dotted notes is flexible. Basically it is an indication that the dotted note is *longer* than the following note carrying no fixed meaning for its exact length, which depends on the musical context and loose playing conventions. So, in some cases (eg. dotted notes are dominating the rhythm of the piece) over-dotting could be applied: the dot could be lengthened and the following note could be shortened making the resulting rhythm sharper. On the other hand, the dotted rhythm could be softened and the figure could be played in a triplet rhythm. The following example illustrates this case of the treatment of dotted notes, with respect to its musical context (in this case, the multiple occurrence of triplets):

Example 12 (Fantasia 6, Spirituoso):

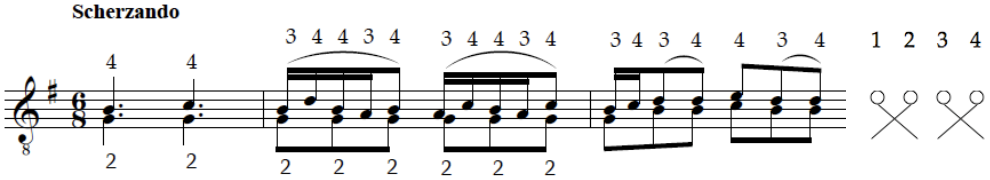


5) Sticking and Mallets

It is worth considering the decision to use either two, three, or four mallets when approaching these fantasias. These choices allow the performer to decide whether the economy of using two mallets over four becomes physically advantageous or not and how it will ultimately affect the energy of the music. On one side, the use of two mallets reduces the weight on the hands and allows certain repeating patterns/ stickings to become not only more possible, but more practical for phrasing purposes. Whereas with four mallets, certain cross-stickings or phrases become much more feasible and allow the performer the option of carrying an extra mallet or two for specific coloring of moments in the piece when necessary.

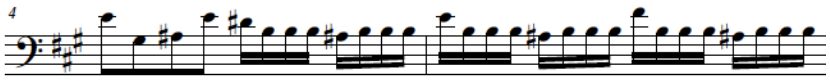
In the following "four mallet approach" example (Example 13), in order to achieve a more natural phrasing, the performer could decide to assign a single voice to each hand, thus creating a stronger sense of clarity between the roles of each respective voice. To achieve this clarity, a seemingly more complicated sticking would become necessary for the sake of the music and its flow:

Example 13 (Fantasia 6, Scherzando, m. 1–3):

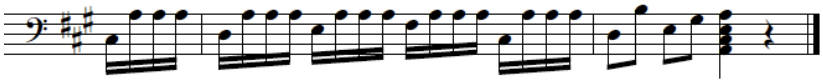


As a "two mallet approach" example, in measure 4 of Fantasia 8's "Allegro" (Example 14), the performer could use doubles for the entire 16th note pattern, creating a sort of "scraping" effect (RRLL, directly from the start of beat 3), which could create a potentially smoother feel and ease of the line. Conversely, the last 16th note phrase of the same movement (Example 15) could see the performer using a single left followed by three right handed strokes (LRRR) in order to emulate and achieve a sort of pedal-like feeling on the "A":

Example 14 (Fantasia 8, Allegro, m. 4–5):



Example 15 (Fantasia 8, Allegro, m. 41–42):

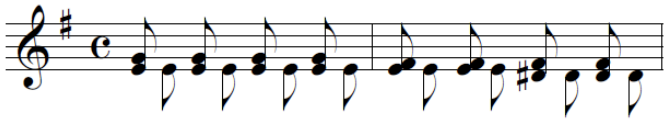


Alternatively, it may also be beneficial to adapt this sort of economy of movement in the use of 4 mallets in order to "ease up" the cross-stickings in the first example. However, the utilization of all four mallets may also over-complicate the phrasing while sounding and even looking "busy". Regardless, these sorts of decisions must always be left up to the performer as everyone has different hands and different playing styles.

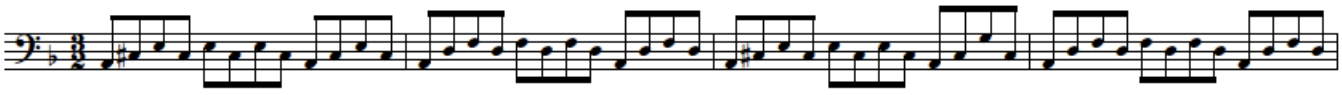
Kostadin Delinikolov and Daniel deSimone
Detmold, January 2021

Suggested ossia passages:

Fantasia 3, Presto, m. 75–76:



Fantasia 11, Allegro (1), m. 34–37:



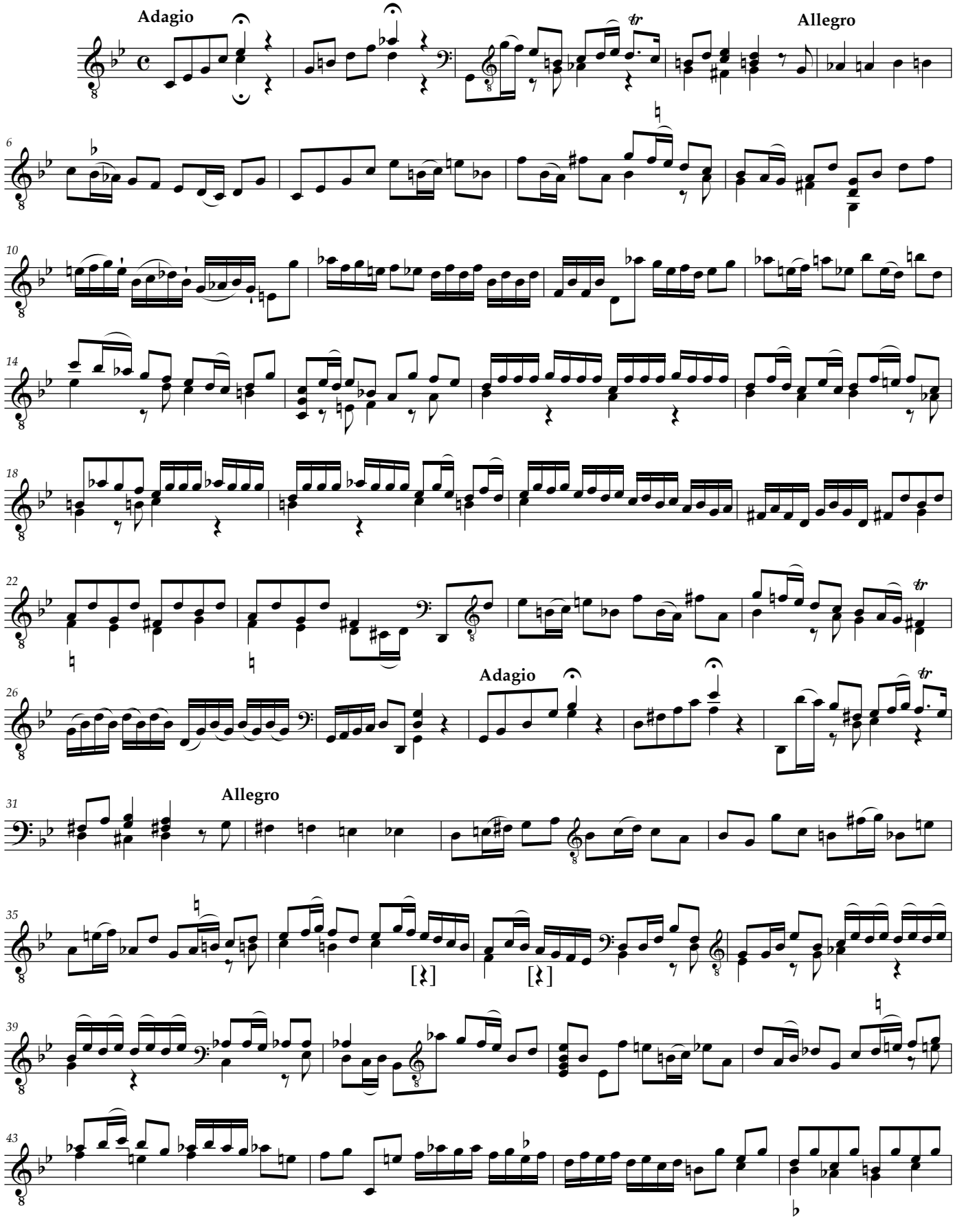
Twelve Fantasias for Viola da Gamba solo

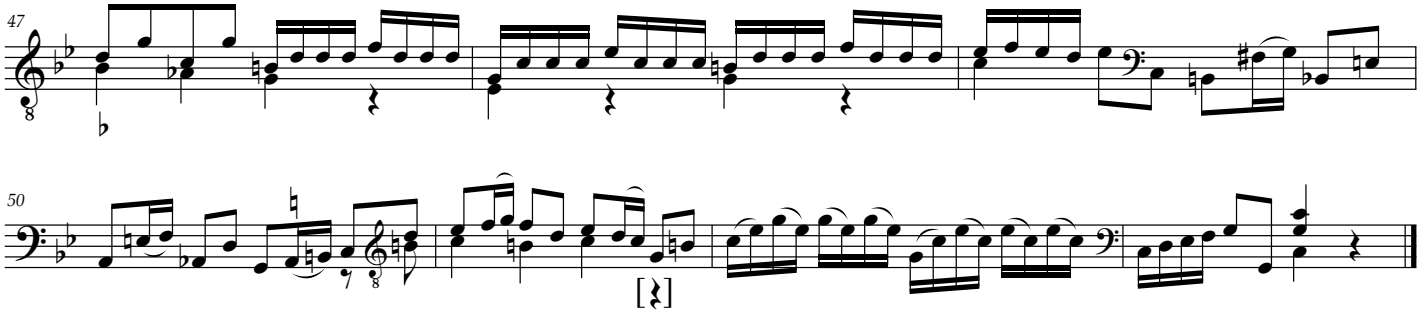
transcribed for marimba solo

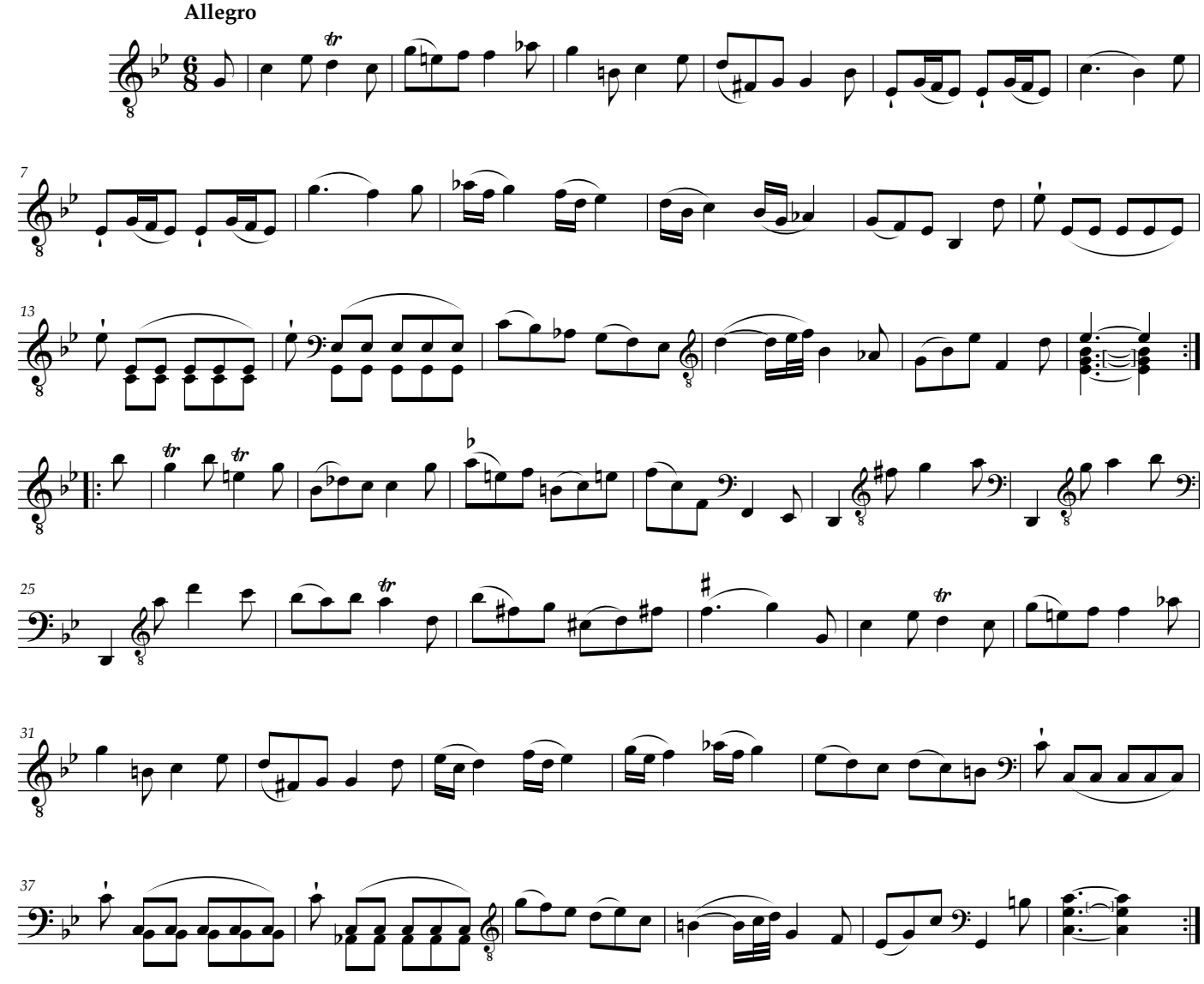
Fantasia 1

TWV 40:26

Transcribed by
Kostadin Delinikolov
and Daniel deSimone





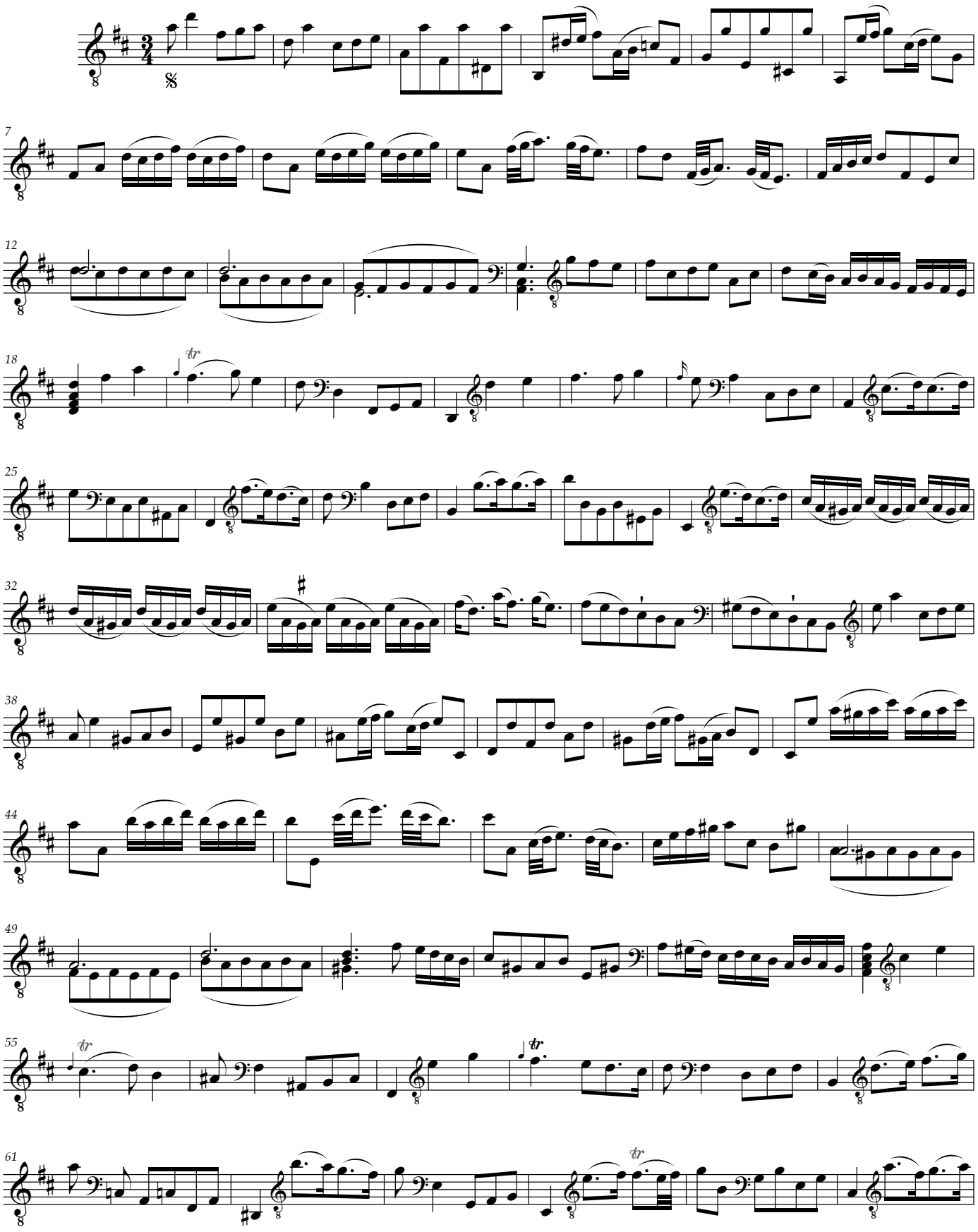

Allegro

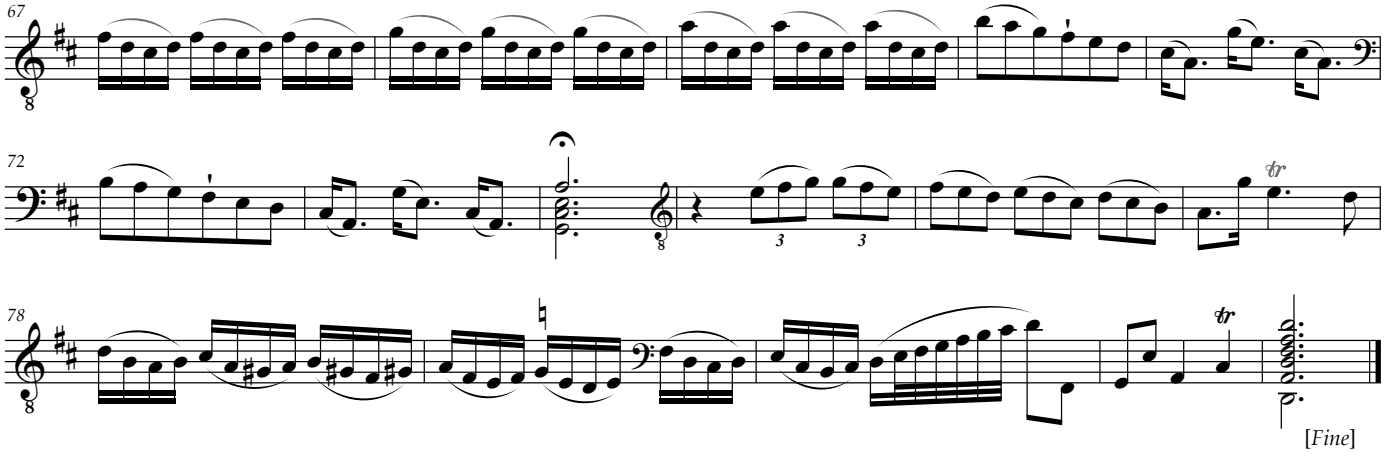
Fantasia 2

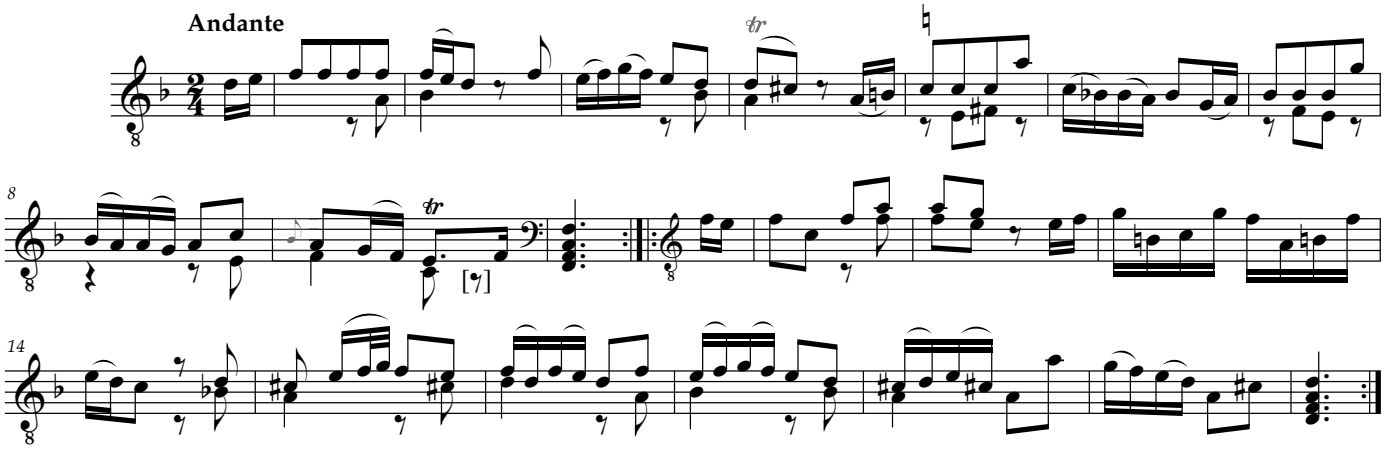
TWV 40:27

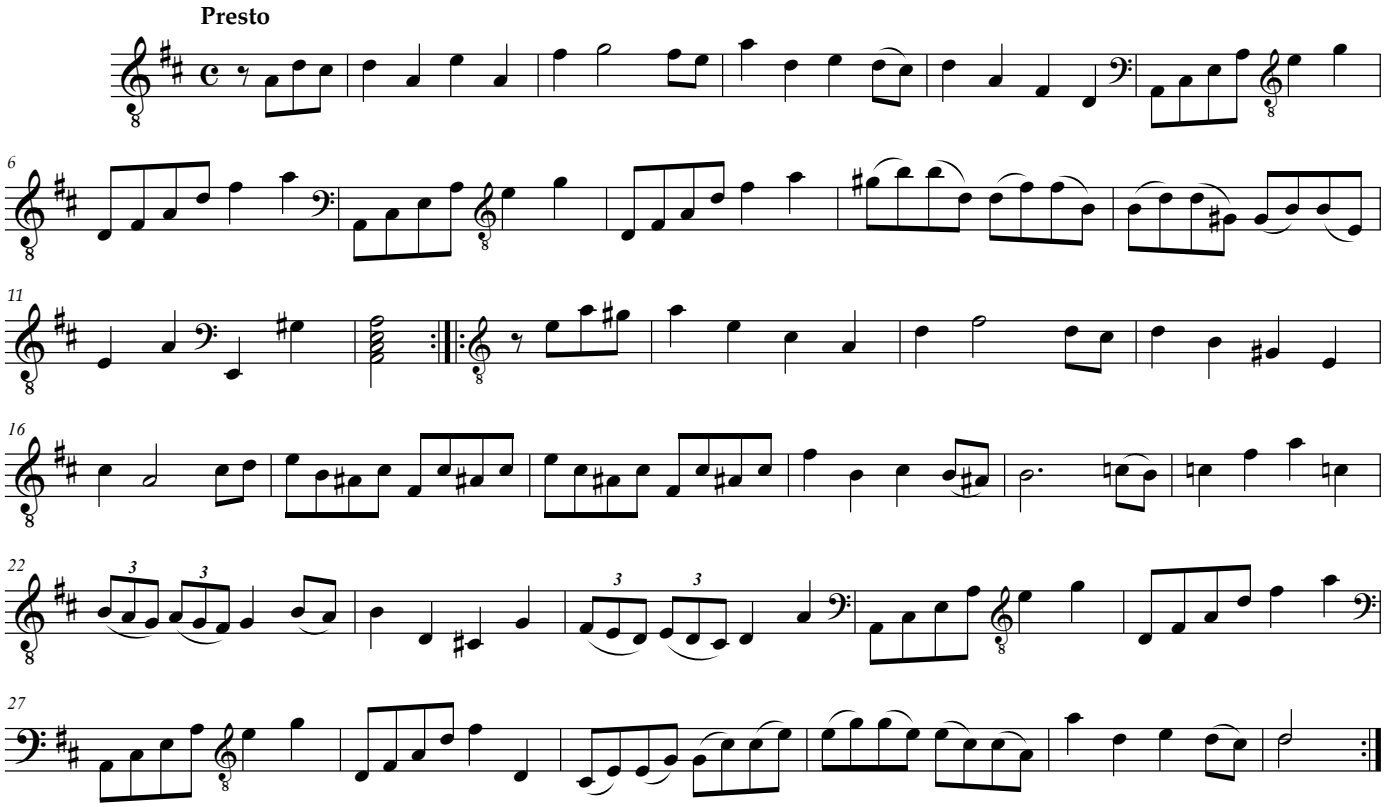
Transcribed by
Kostadin Delinikolov
and Rika Ikeuchi

Vivace




67
72
78
[Fine]

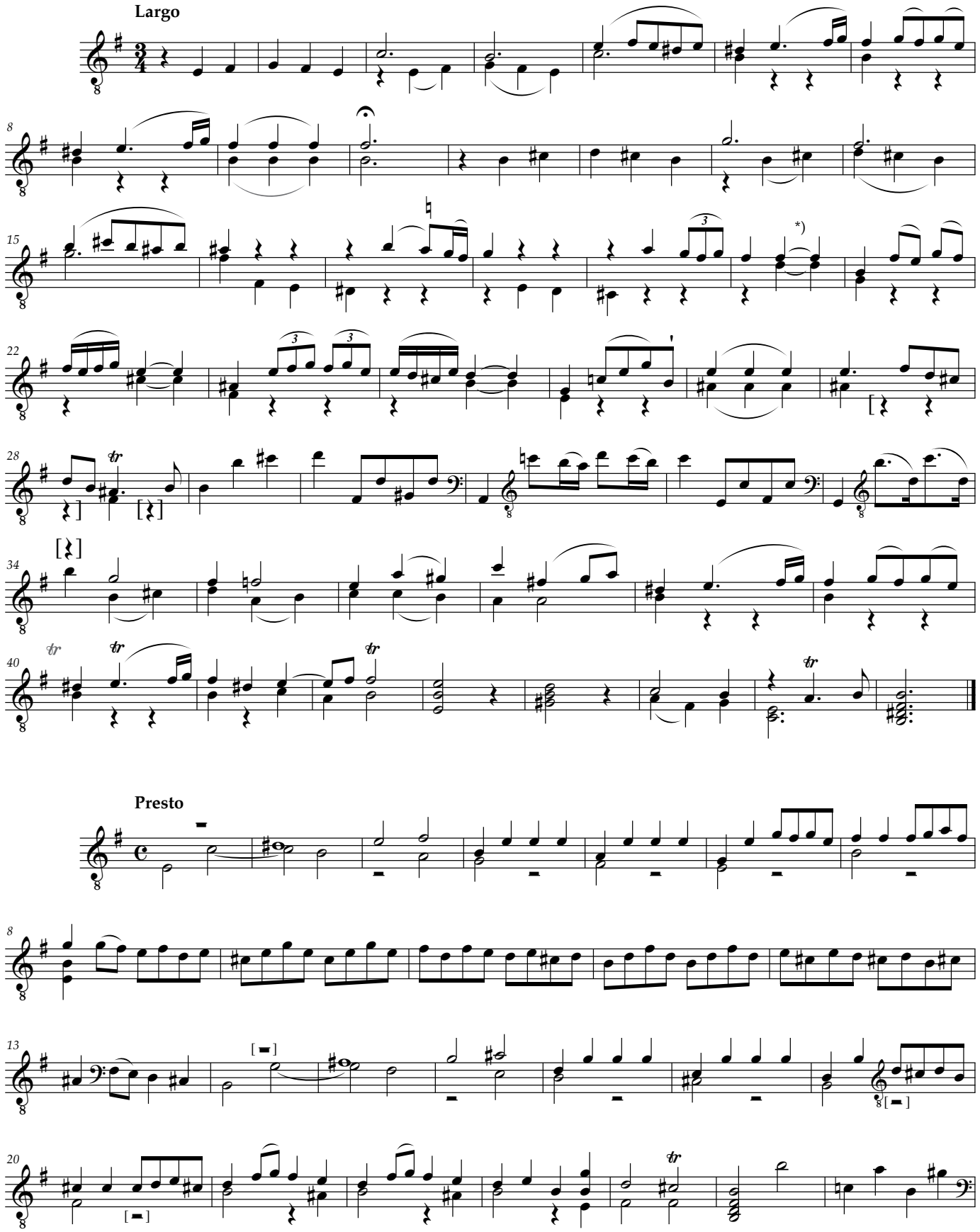

Andante
8
14
[7]
Da Capo [al Fine]


Presto
6
11
16
22
27

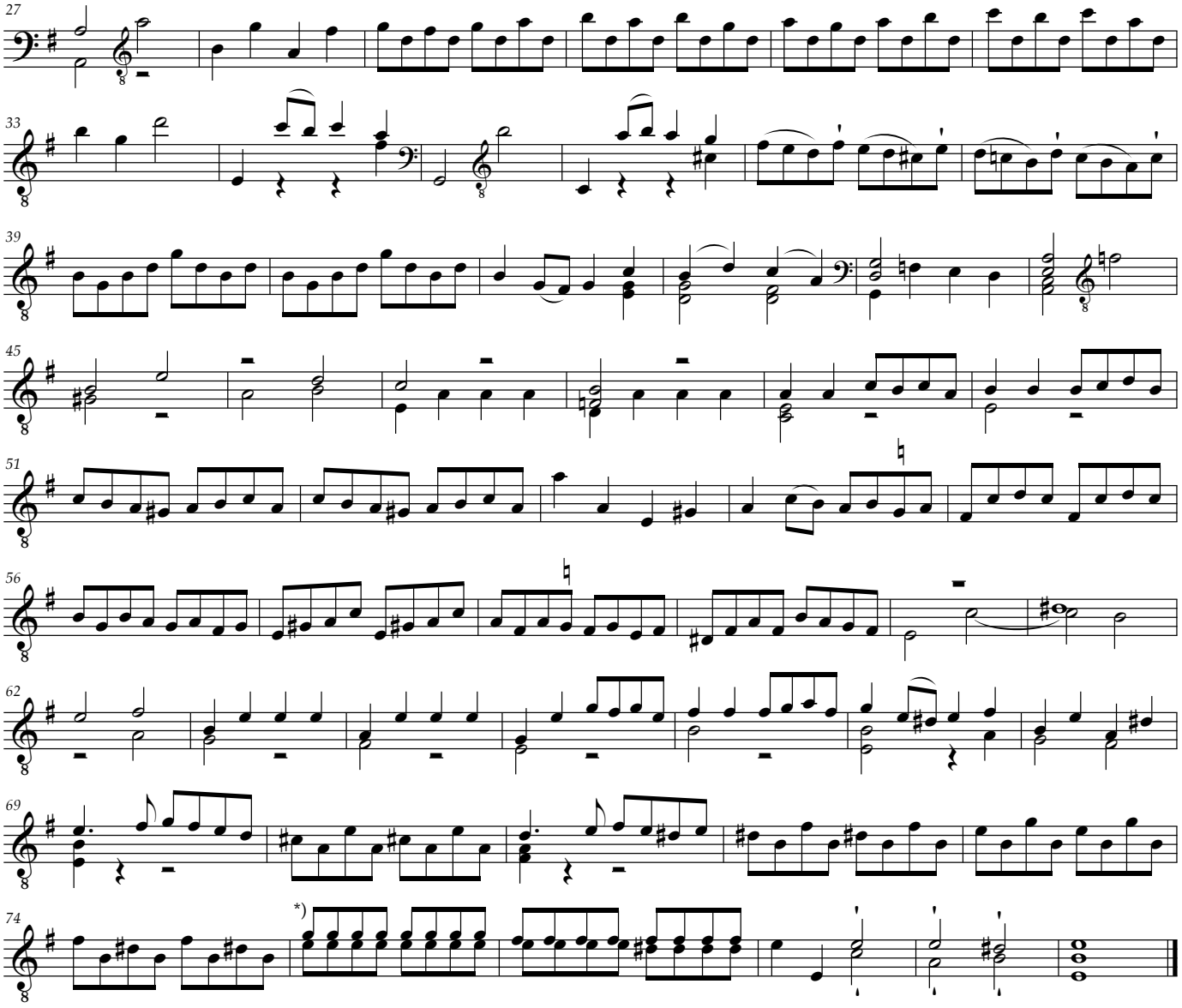
Fantasia 3

TWV 40:28

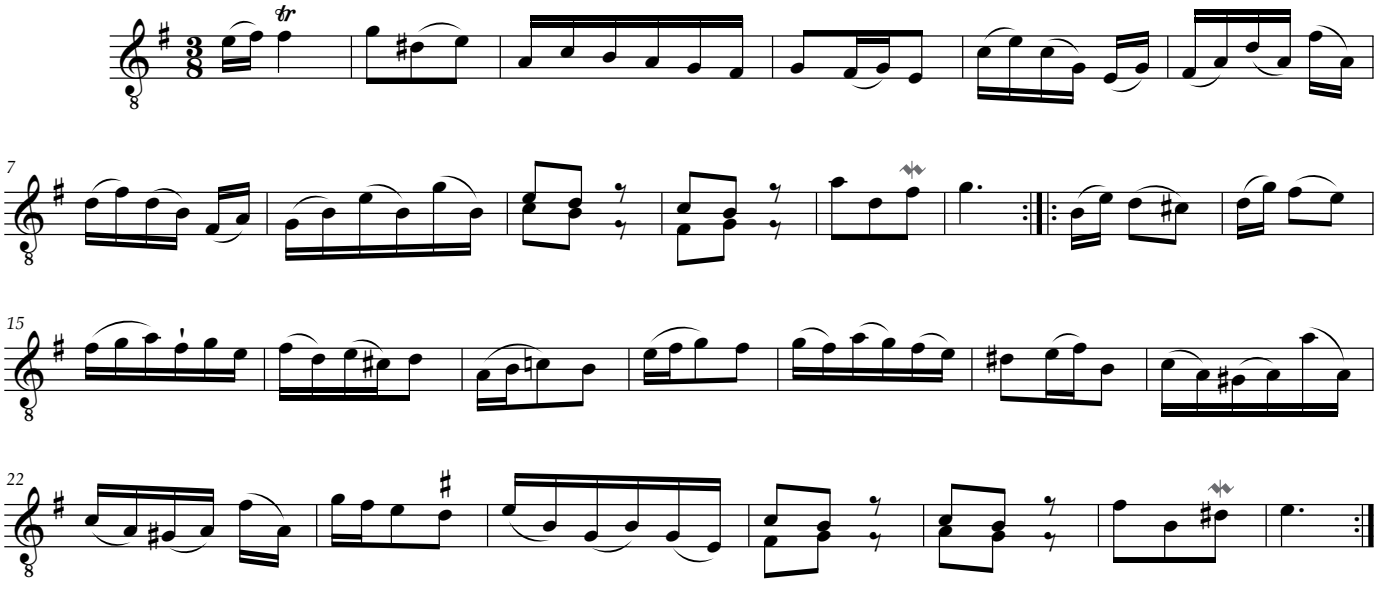
Transcribed by
Kostadin Delinikolov
and Szu-Chia Wu



*) Concerning the interpretation of slurs in m. 20, 22 and 24, see Preface, page iv.



Vivace



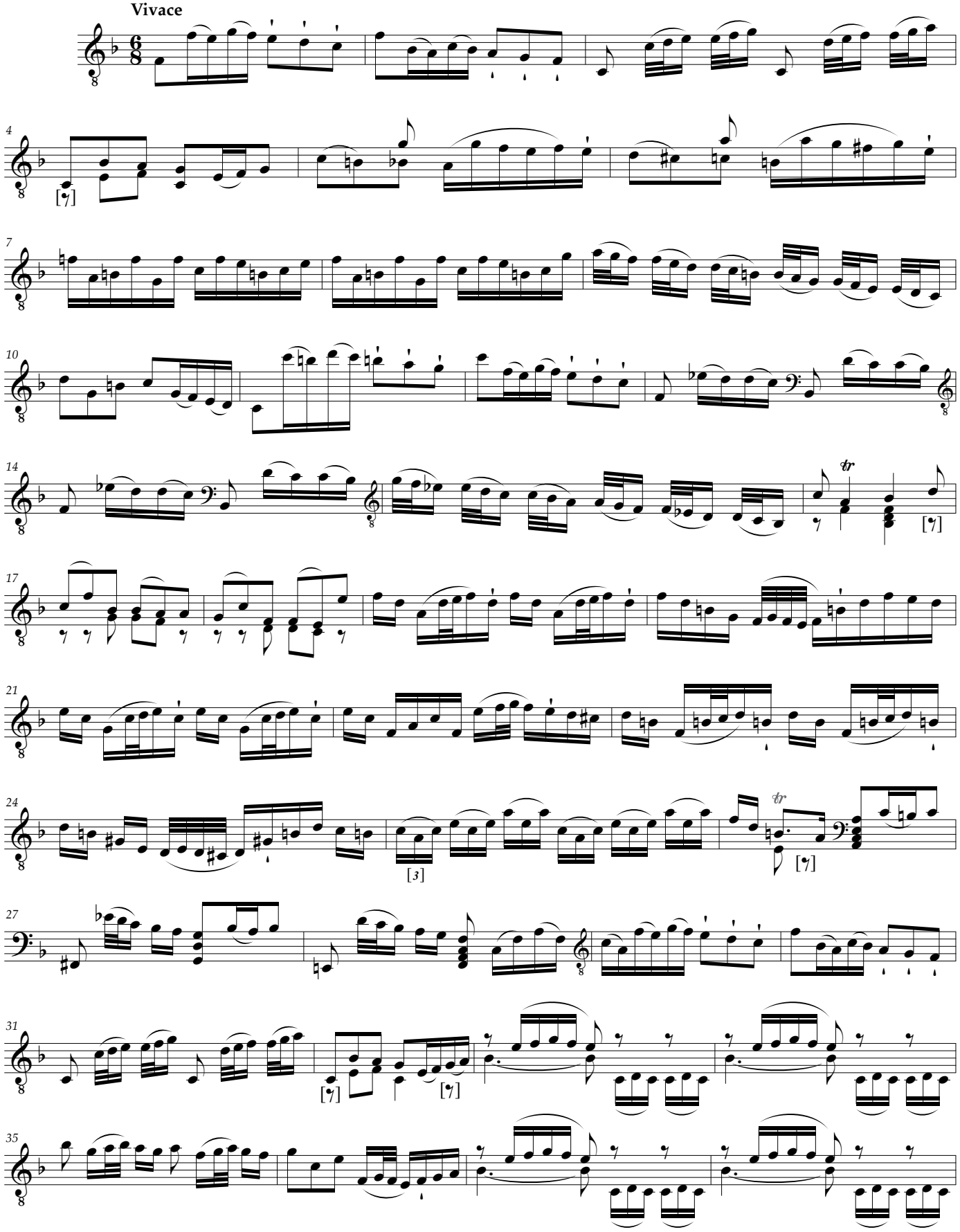
*) Ossia for m. 75–76: see Preface, page vii.

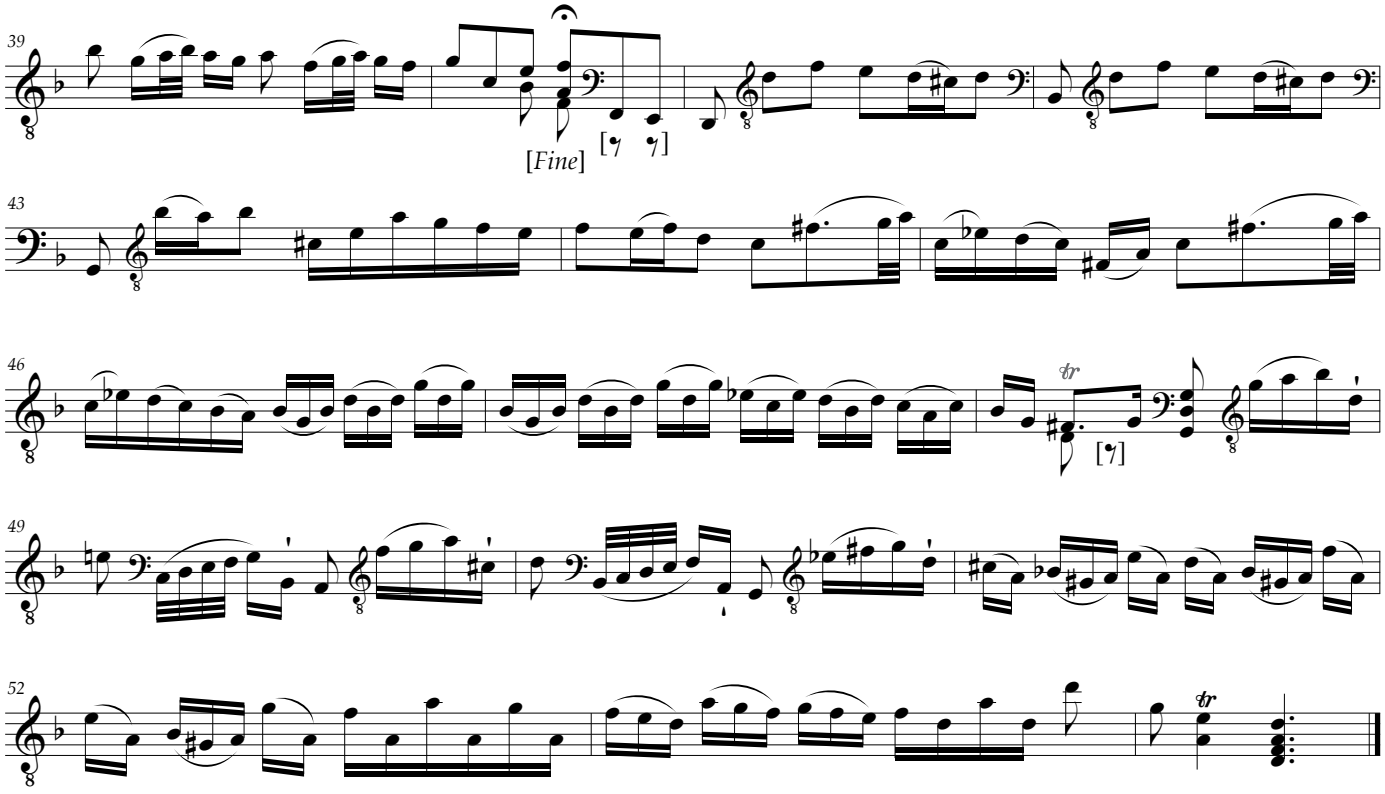
Fantasia 4

TWV 40:29

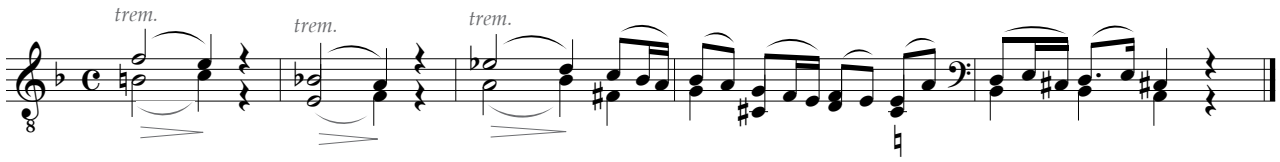
Transcribed by
Kostadin Delinikolov
and Rika Ikeuchi

Vivace

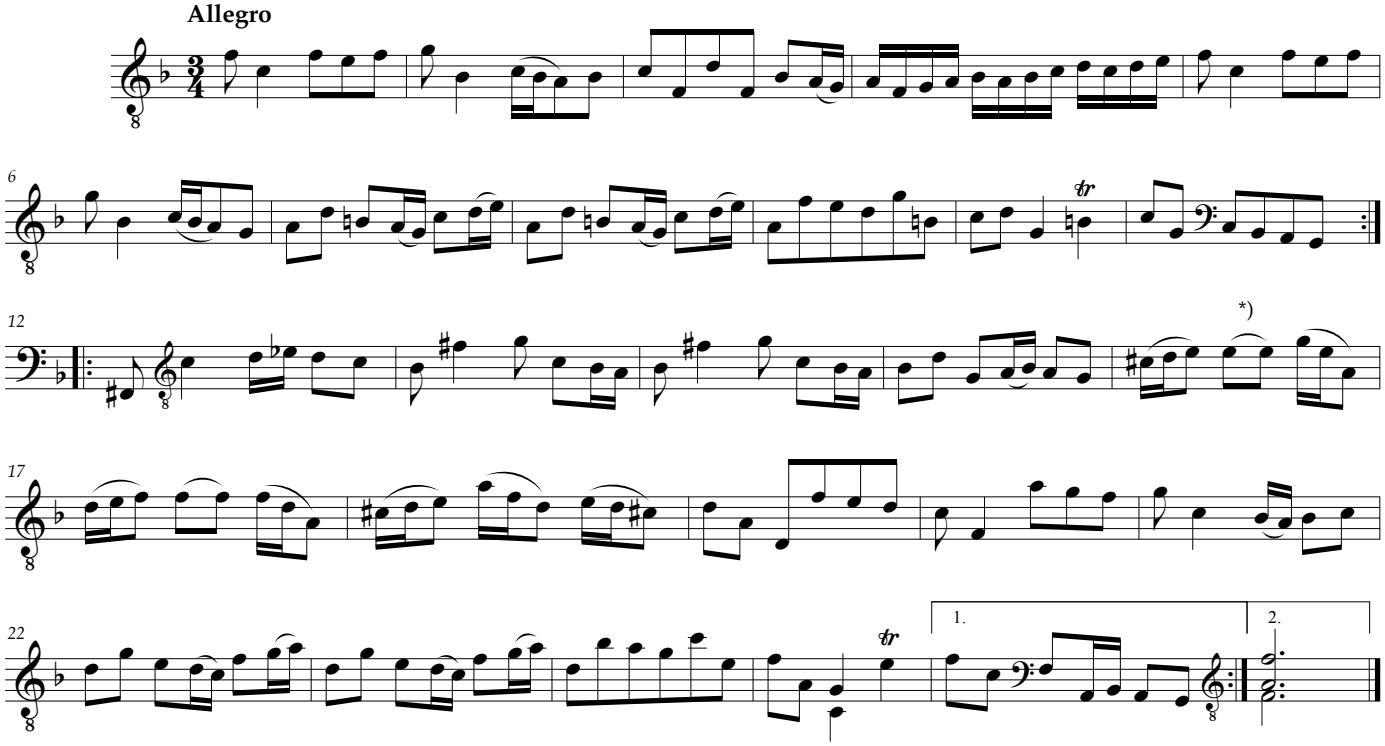




Grave



Allegro

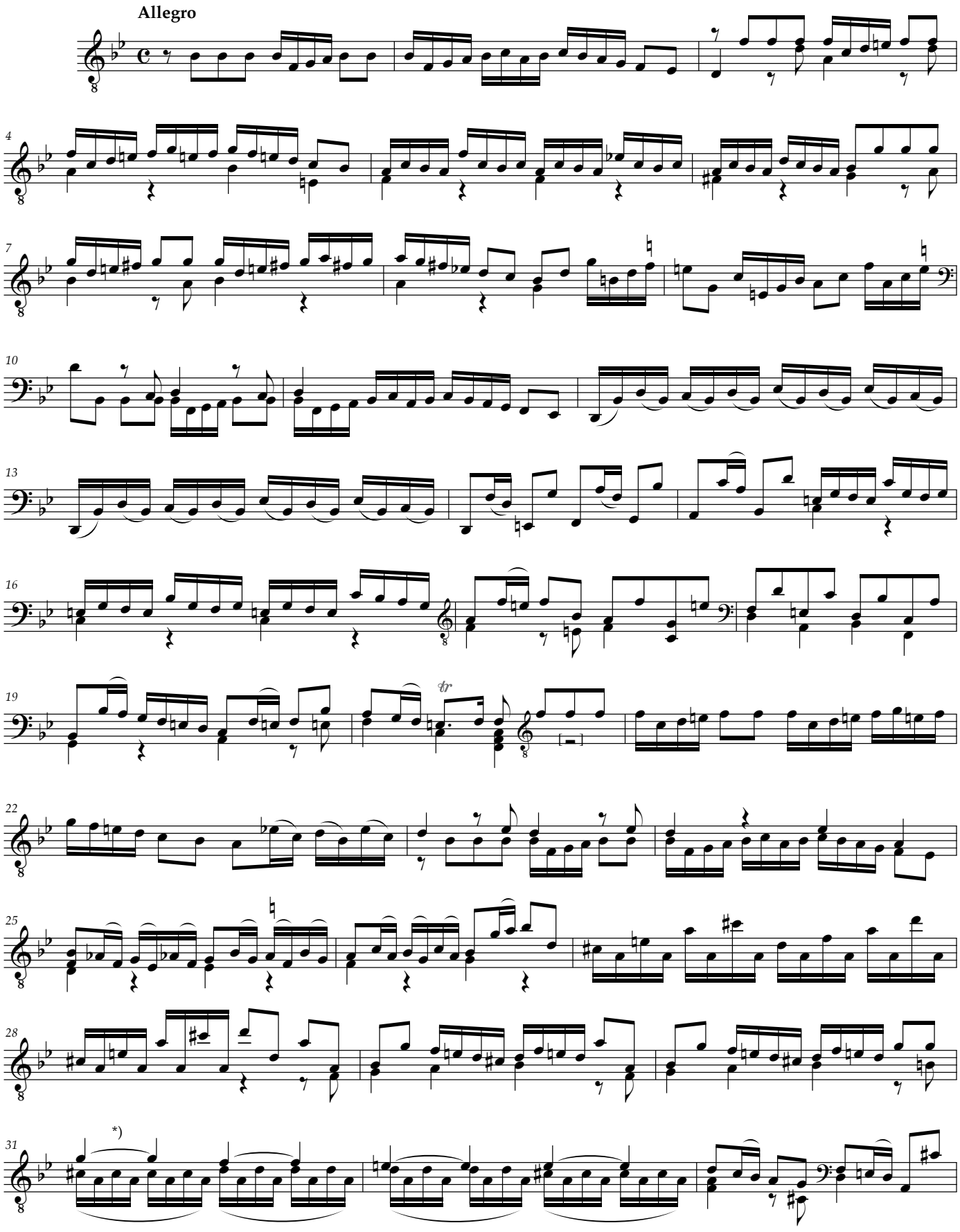


*) Concerning the interpretation of slurs in m. 16 and 17 see Preface, page iv.

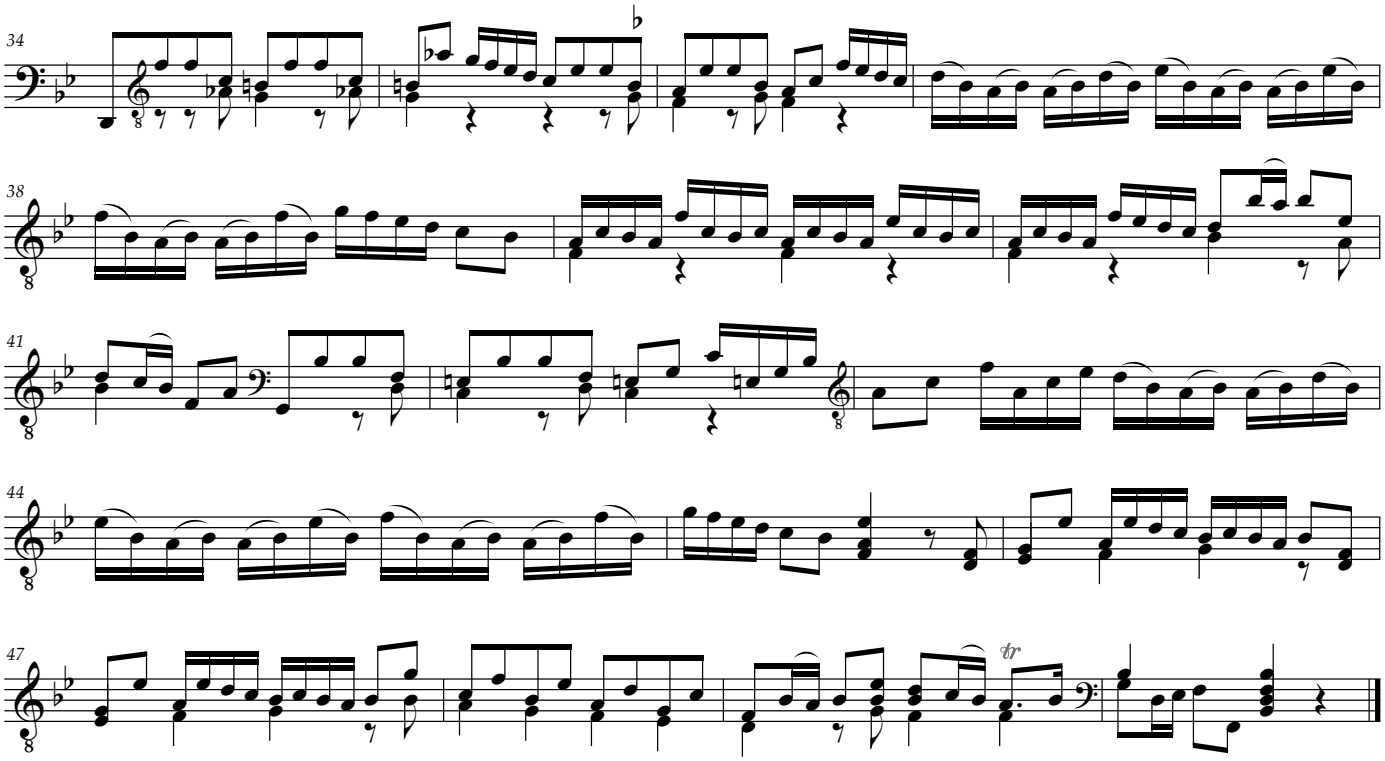
Fantasia 5

TWV 40:30

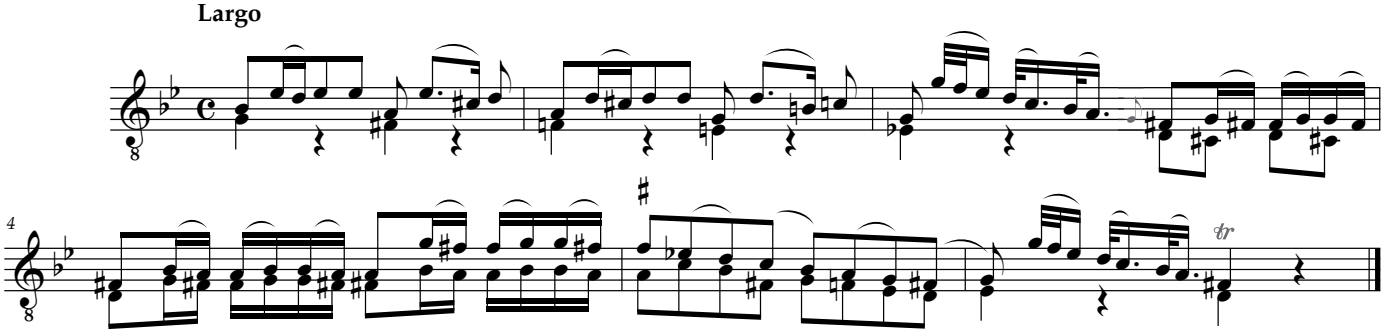
Transcribed by
Kostadin Delinikolov
and Ruri Kudo



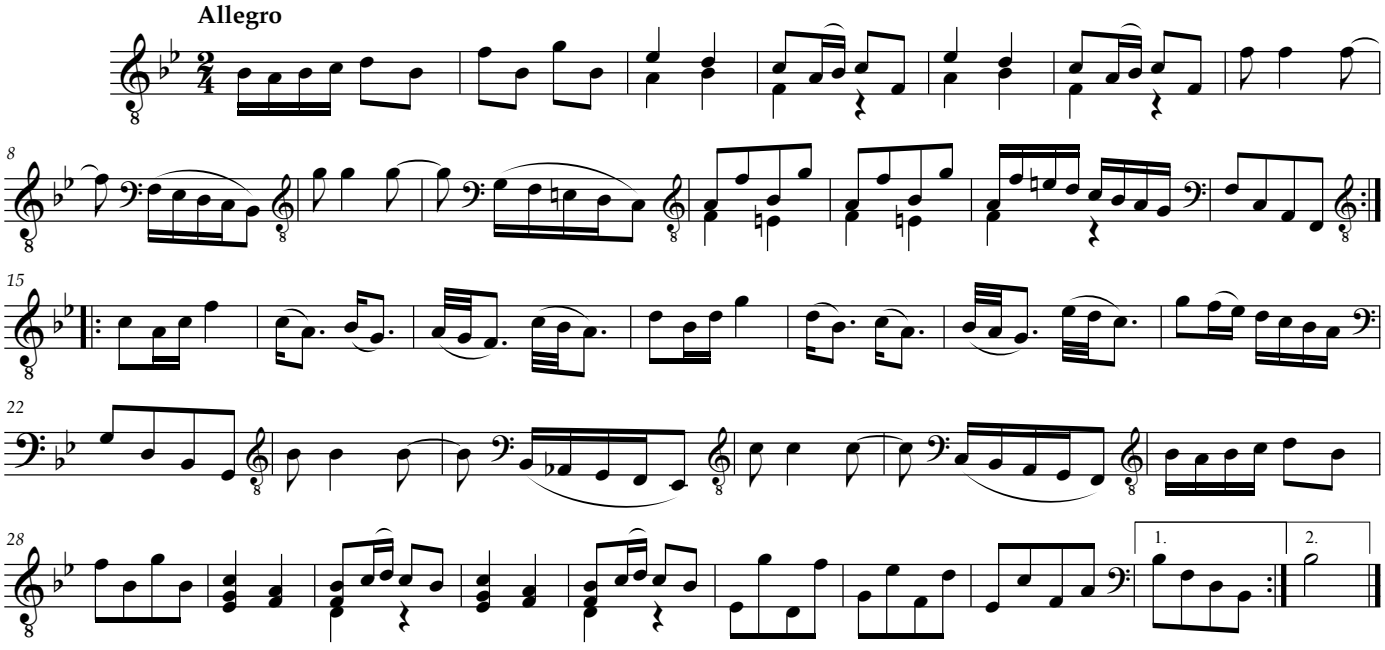
*) Concerning the interpretation of slurs in m. 31–32, see Preface, page iv.



Largo



Allegro

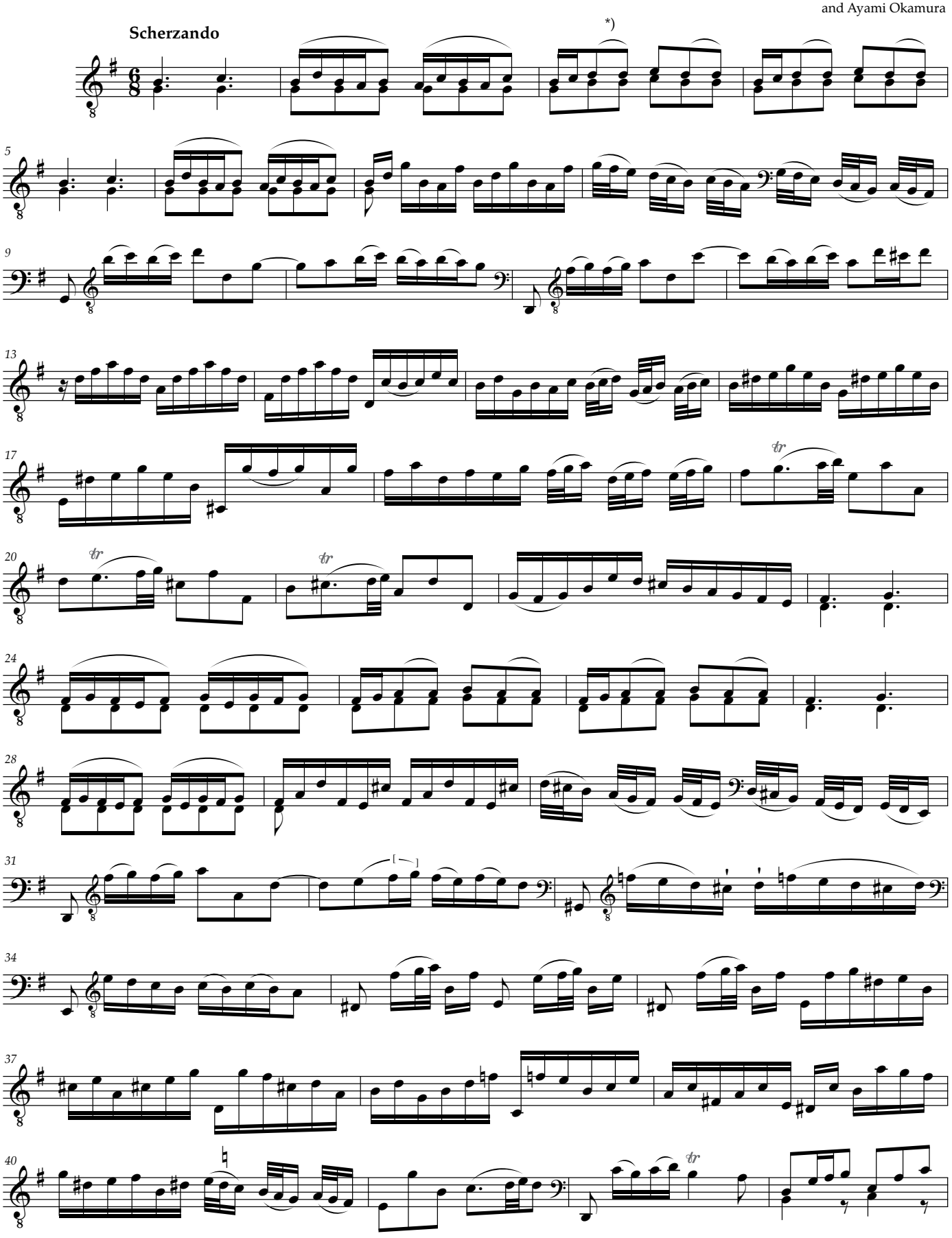


Fantasia 6

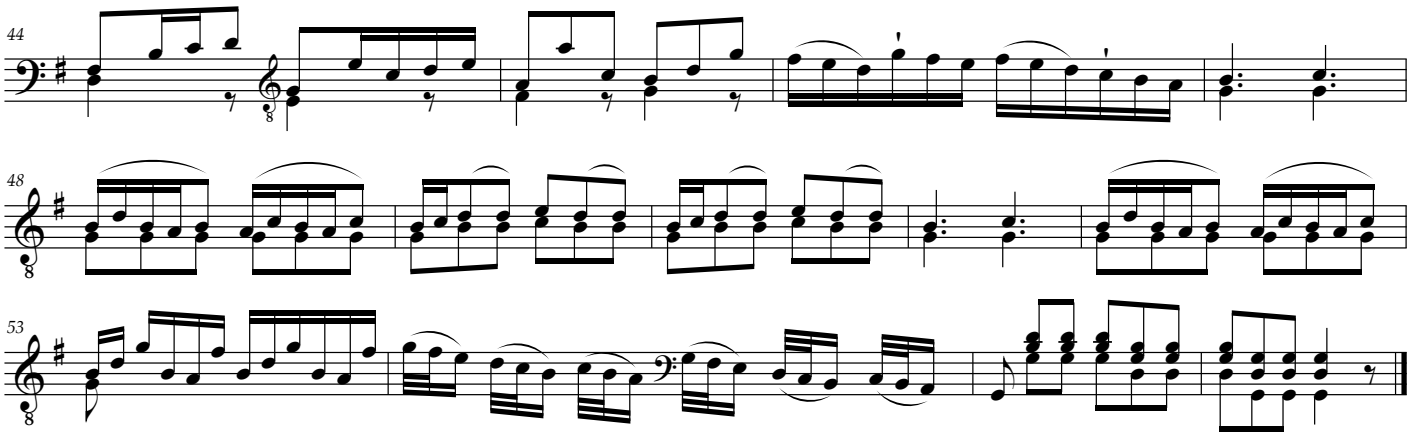
TWV 40:31

Transcribed by
Kostadin Delinikolov
and Ayami Okamura

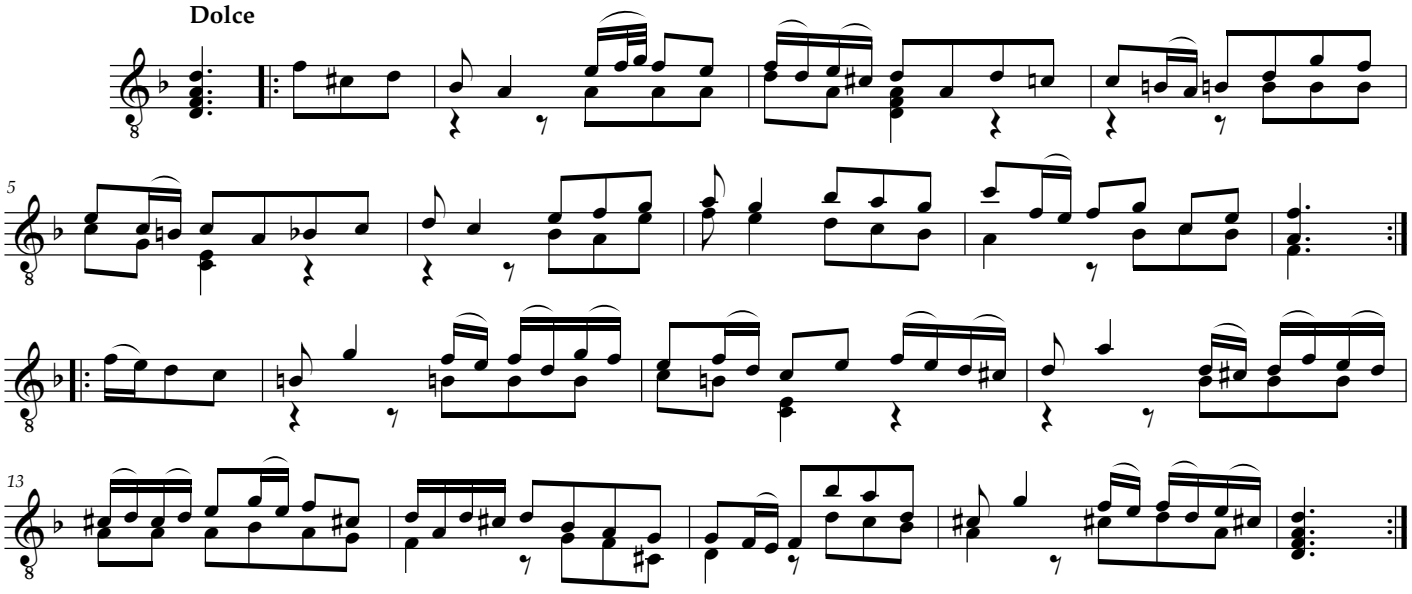
Scherzando



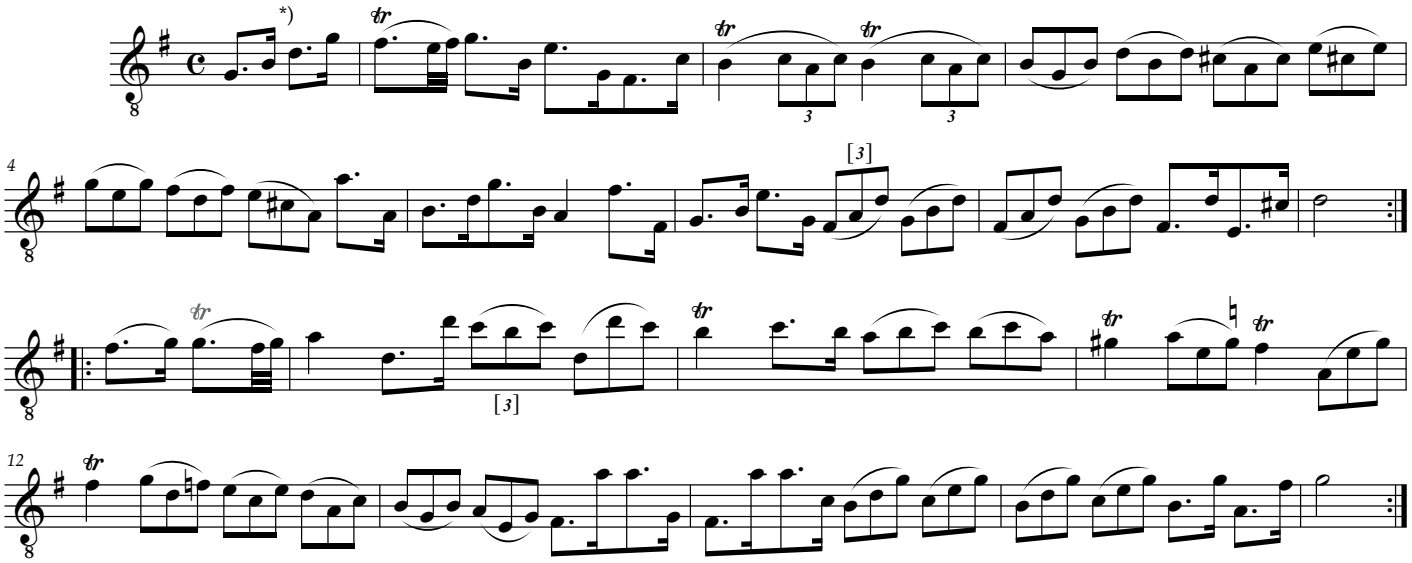
*) Concerning the interpretation of slurs in m. 3–4, 25–26 and 49–50, see Preface, page iv.



Dolce



Spirituoso



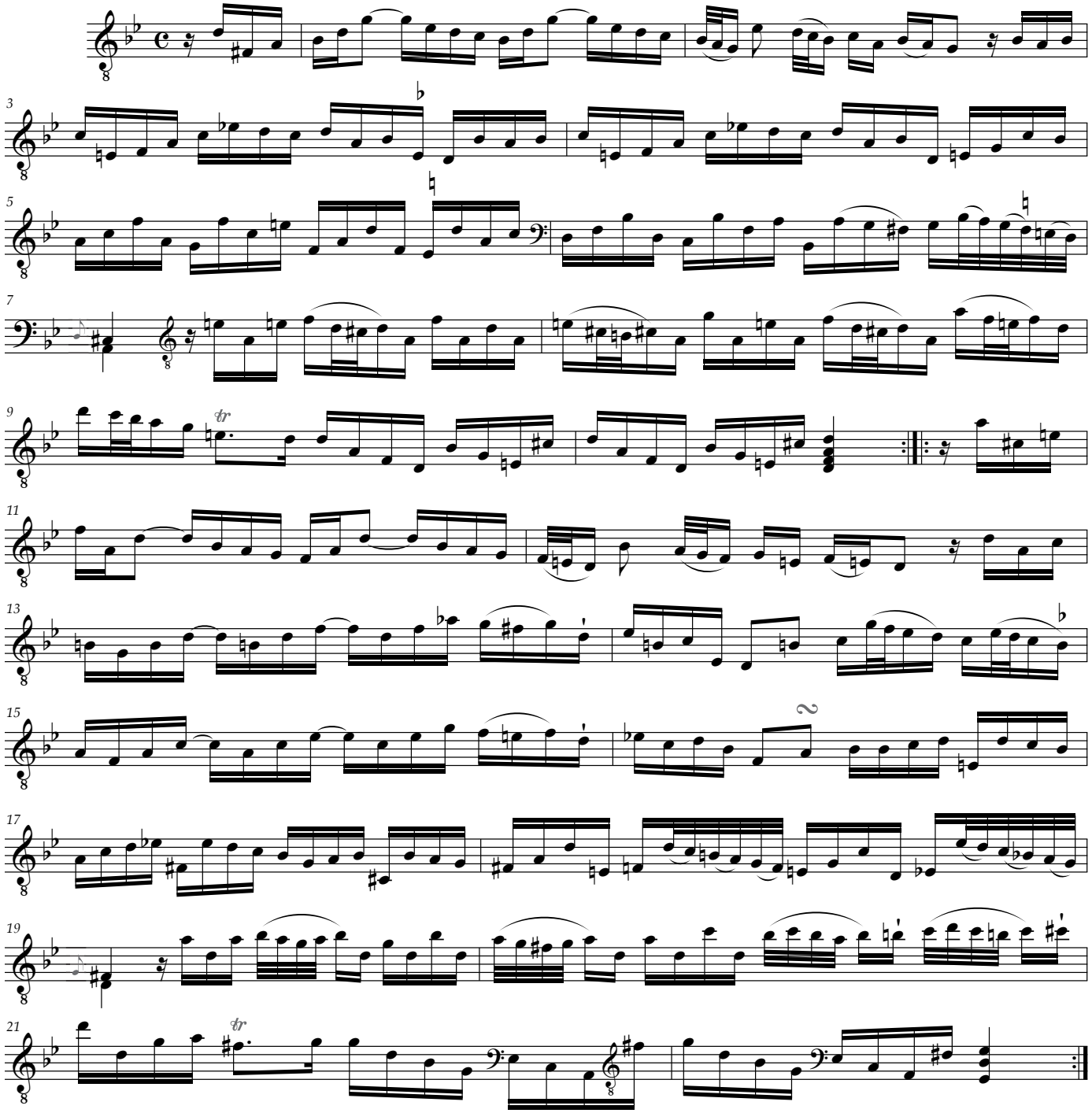
*) Concerning the interpretation of the dotted rhythm, see Preface, page vi.

Fantasia 7

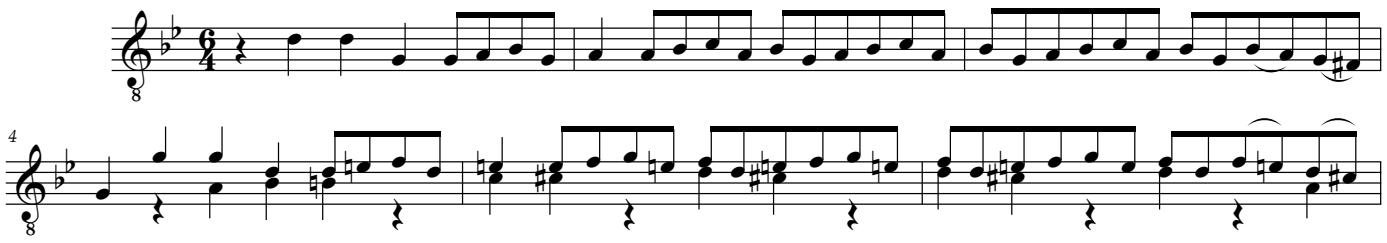
TWV 40:32

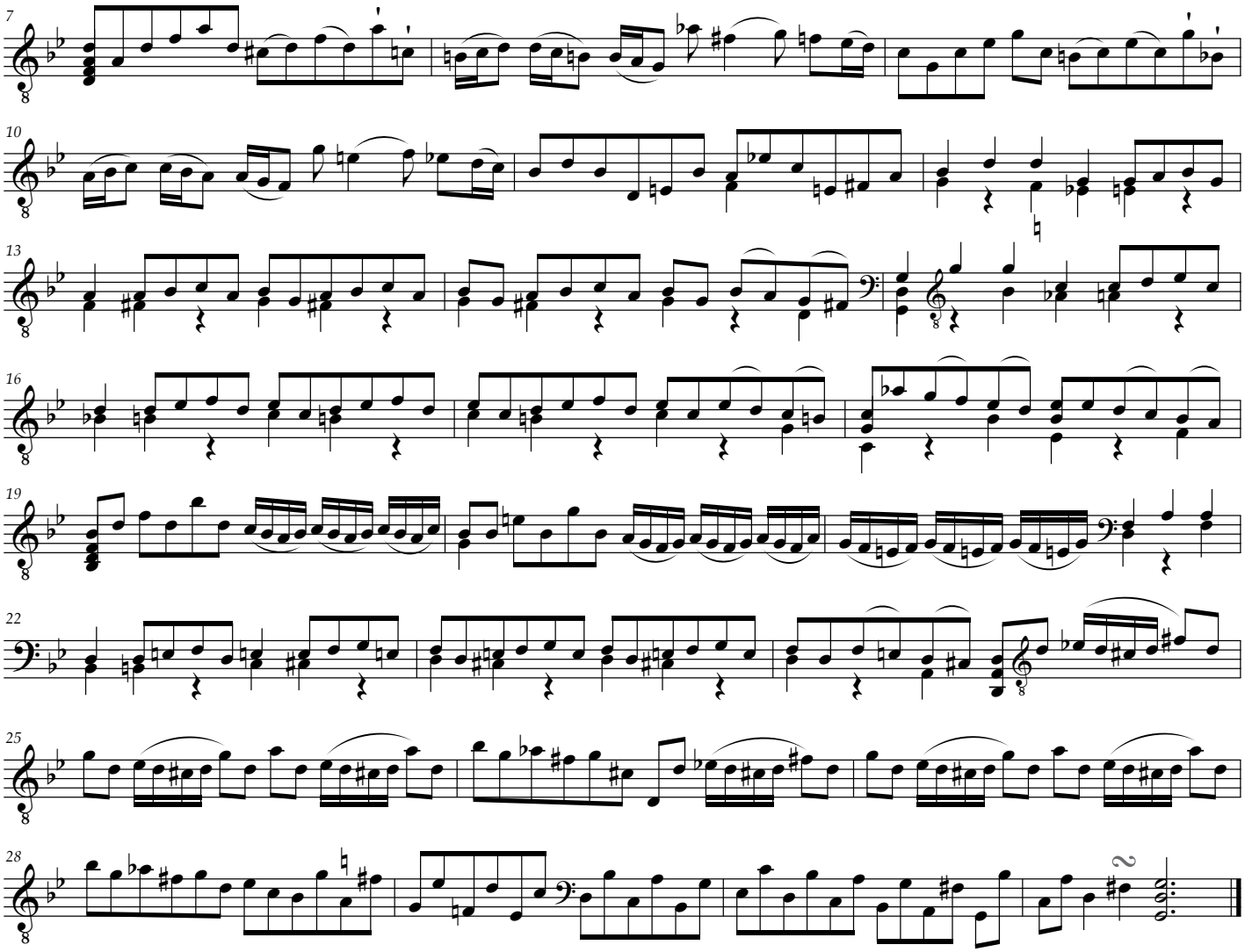
Transcribed by
Kostadin Delinikolov
and Ayami Okamura

Andante

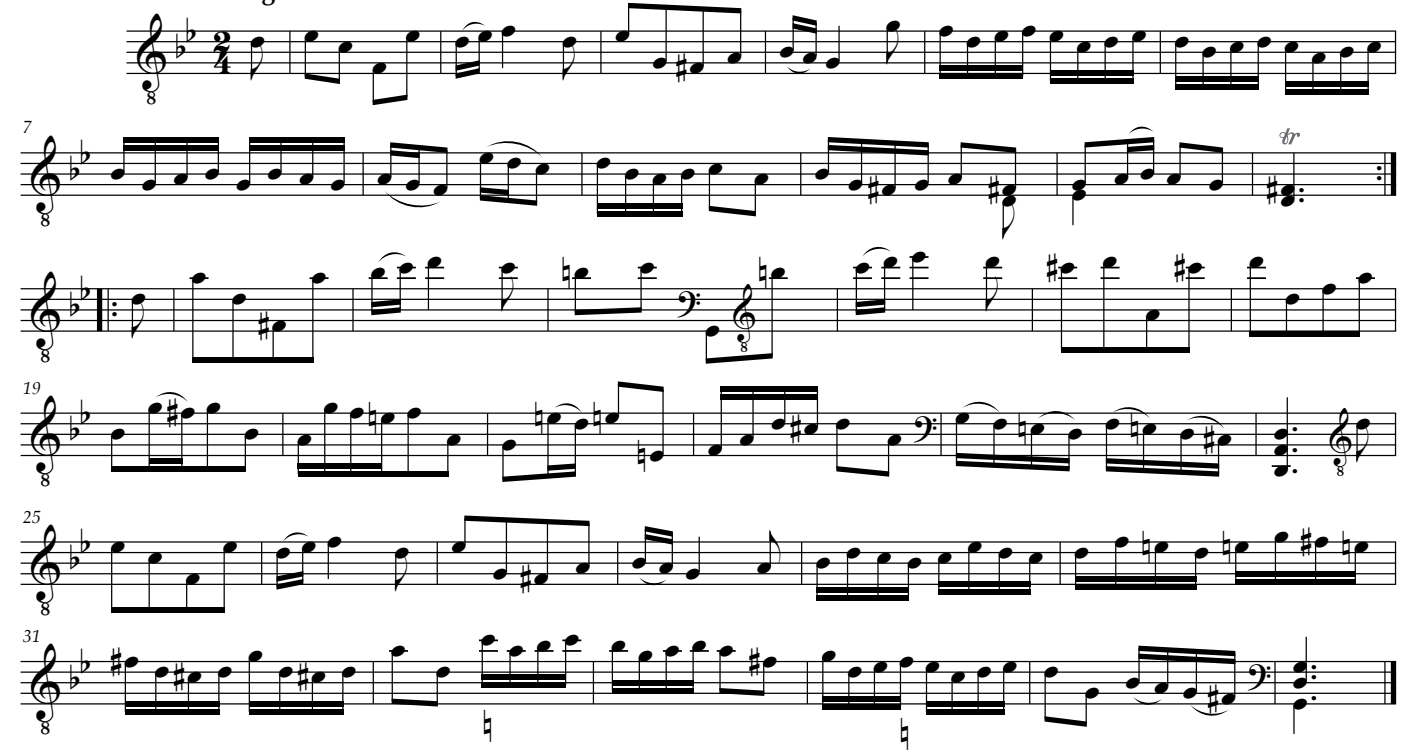


Vivace





Allegro

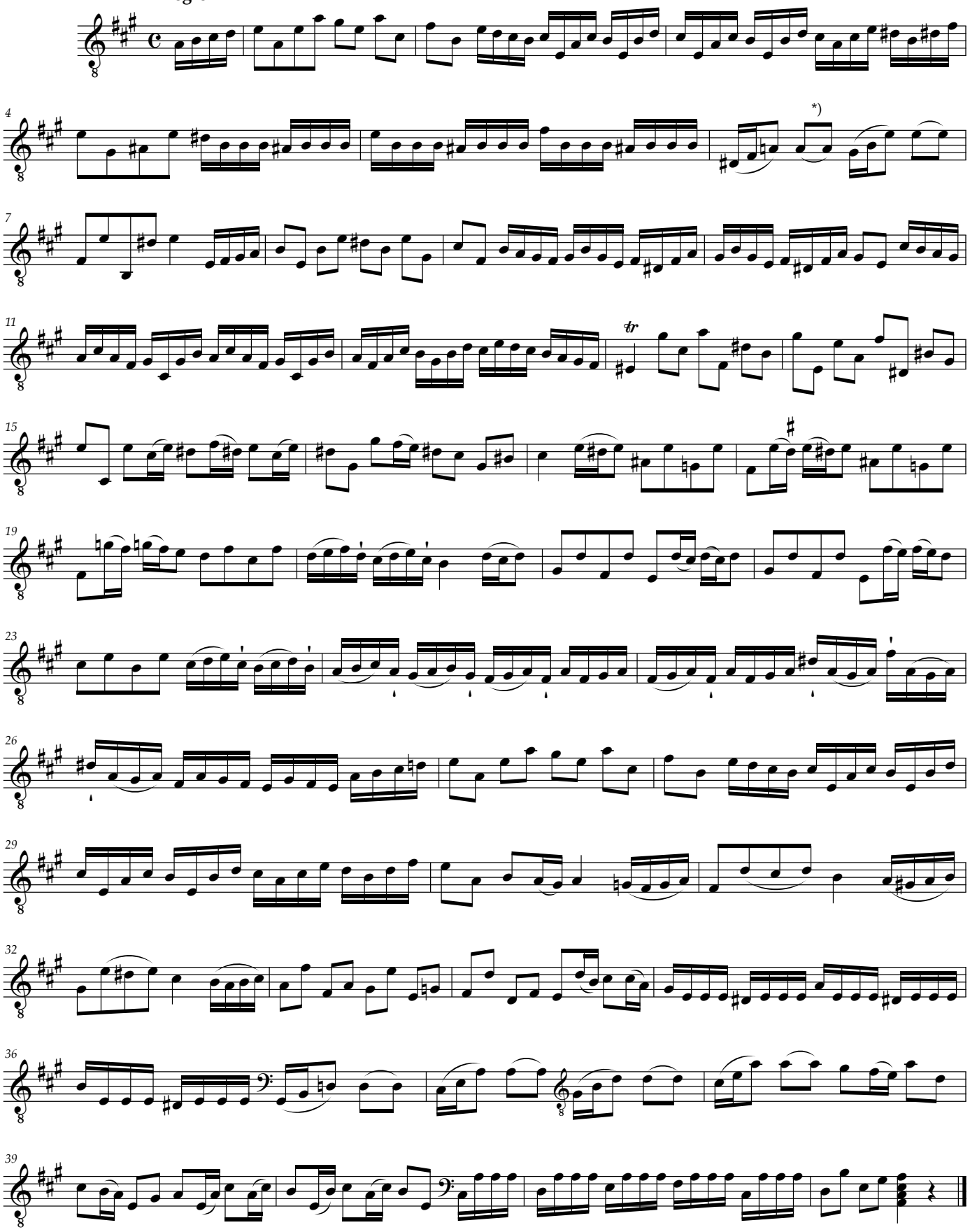


Fantasia 8

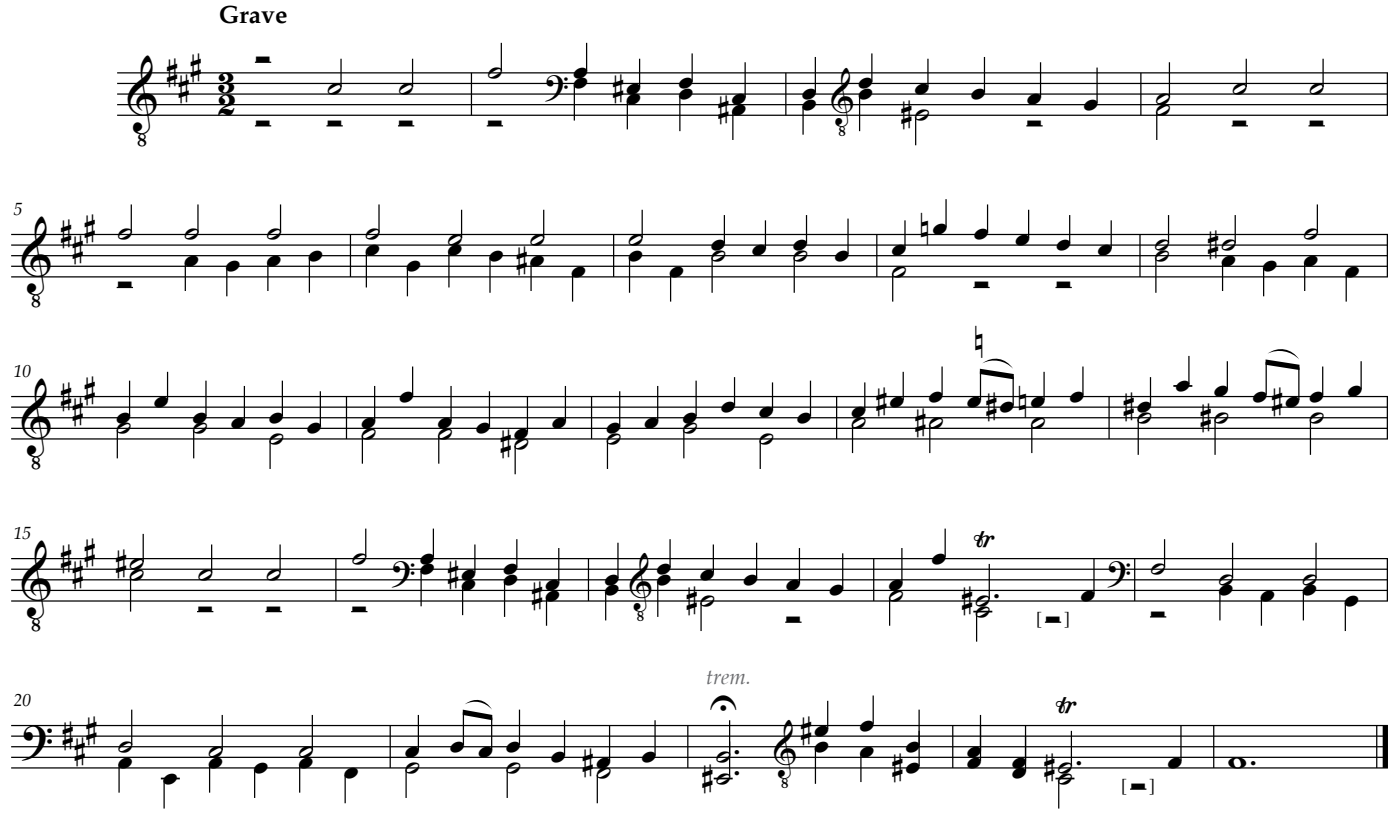
TWV 40:33

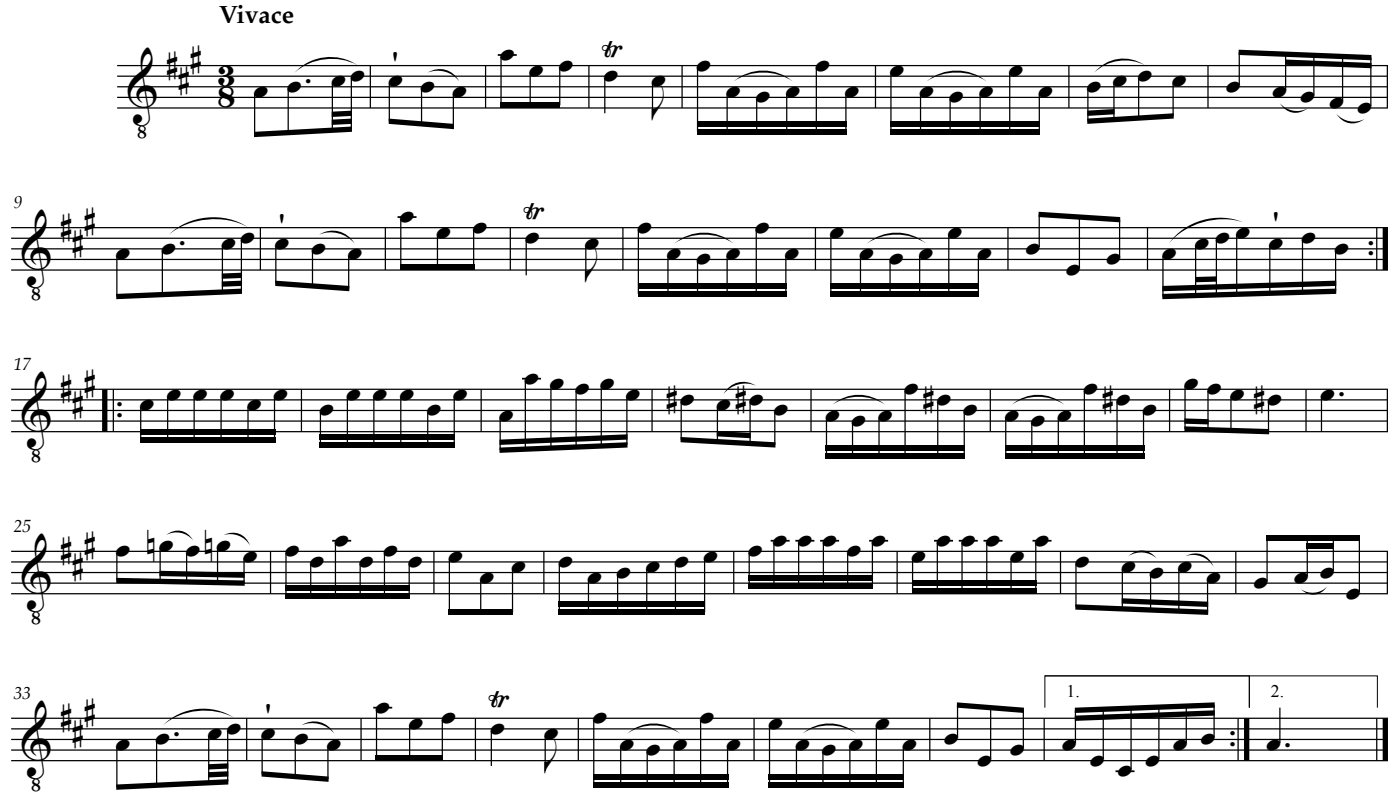
Transcribed by
Kostadin Delinikolov
and Daniel deSimone

Allegro



*) Concerning the interpretation of slurs in m. 6 and 36–38 see Preface, page iv.


Grave
5
10
15
20
trem.

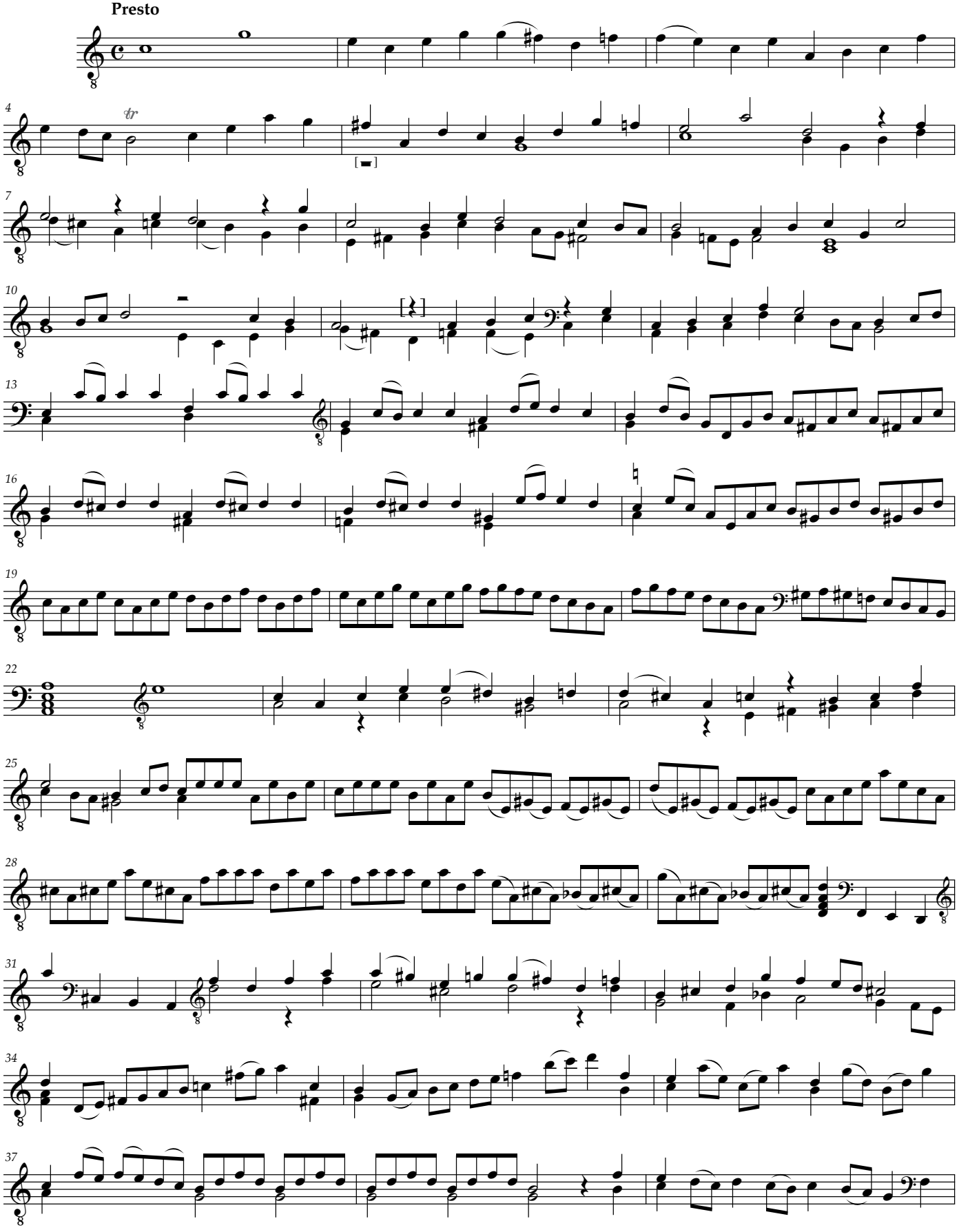

Vivace
9
17
25
33
1.
2.

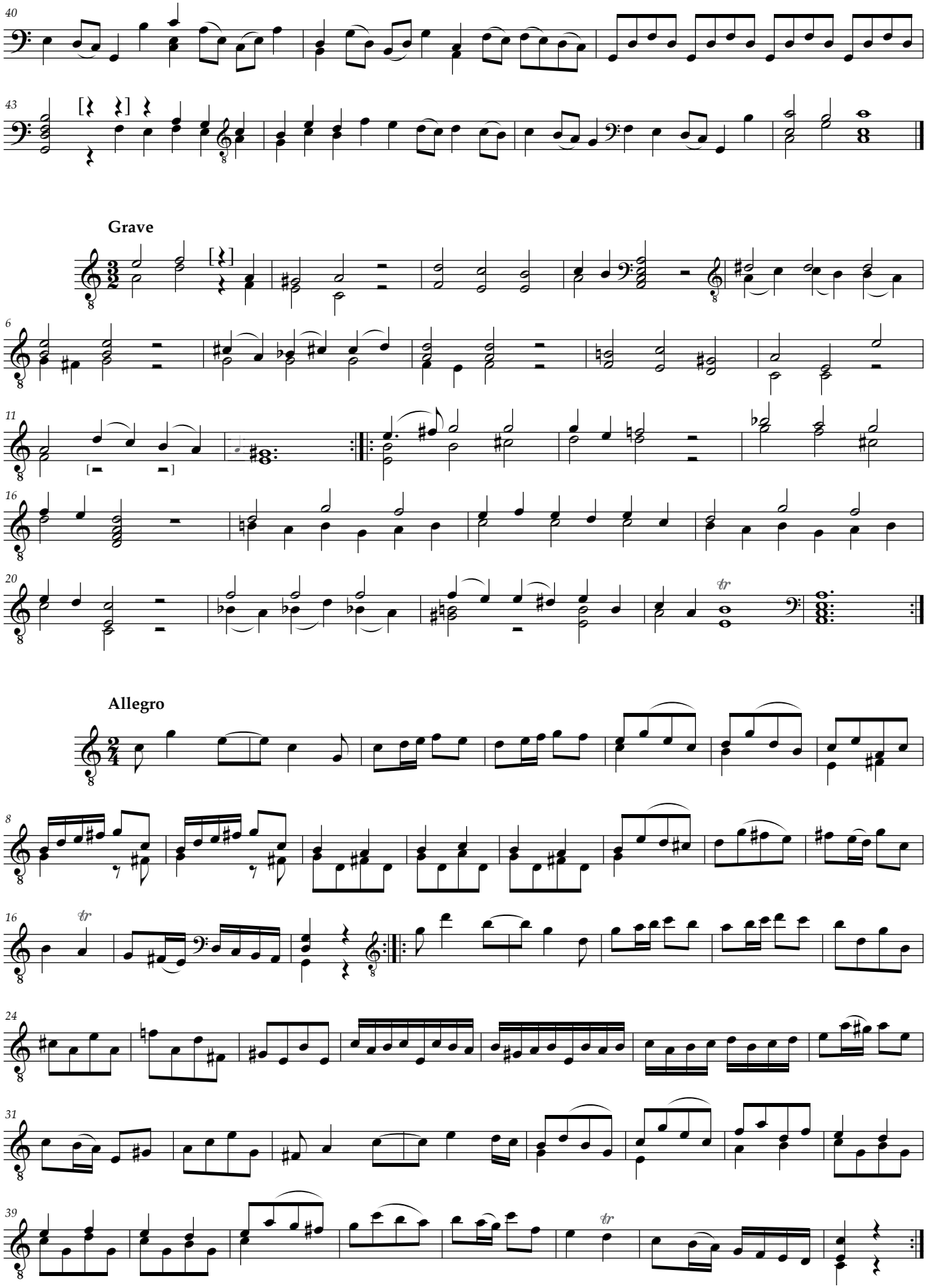
Fantasia 9

TWV 40:34

Transcribed by
Kostadin Delinikolov
and Rika Ikeuchi

Presto

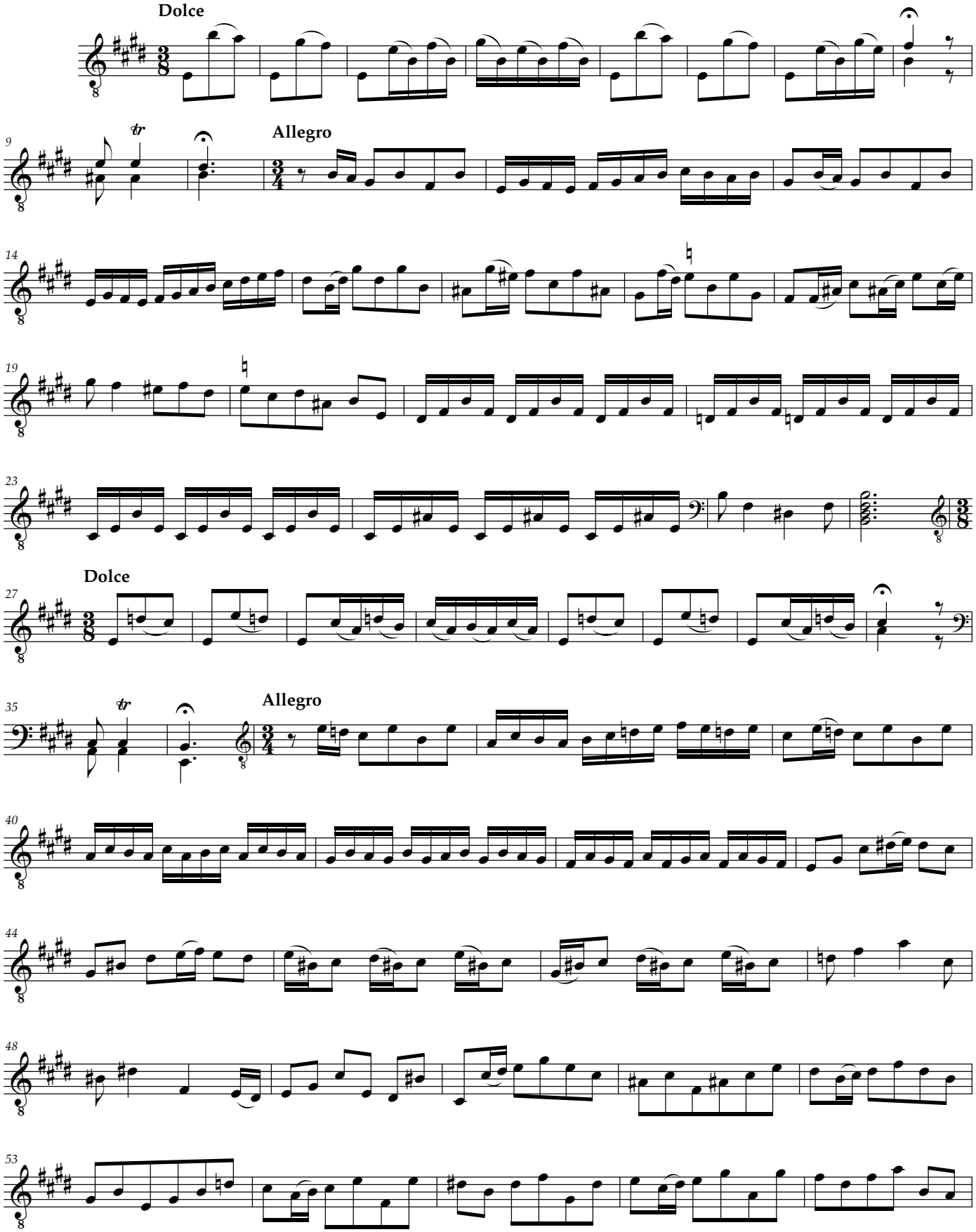


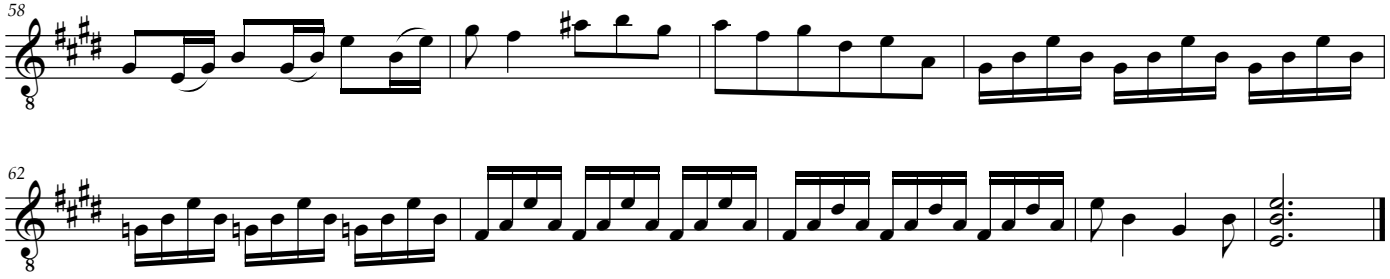

40
43
Grave
6
11
16
20
Allegro
8
16
24
31
39

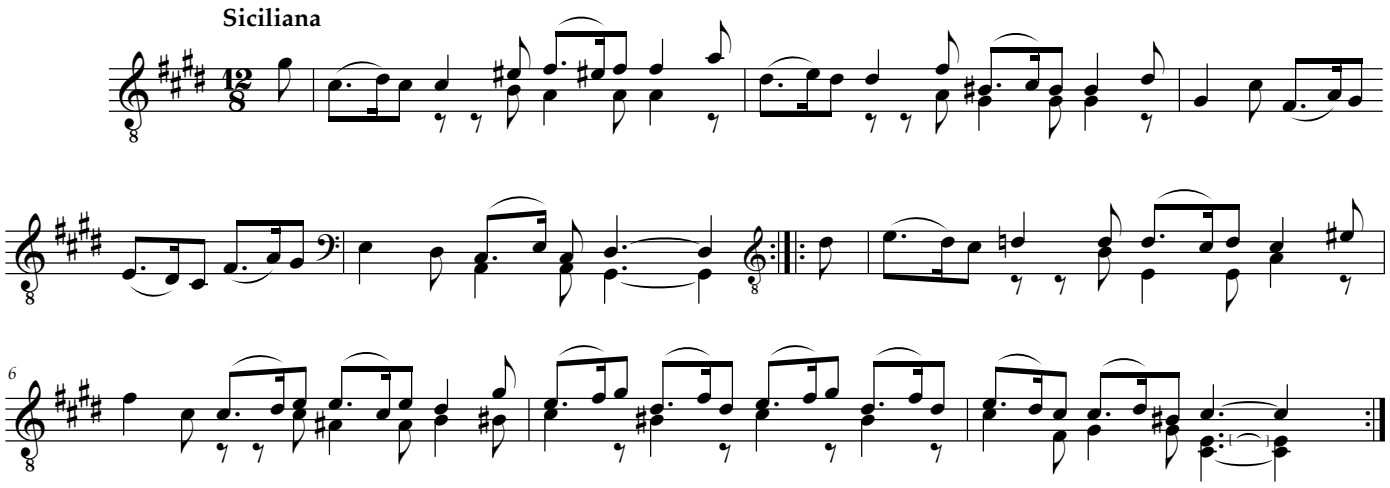
Fantasia 10

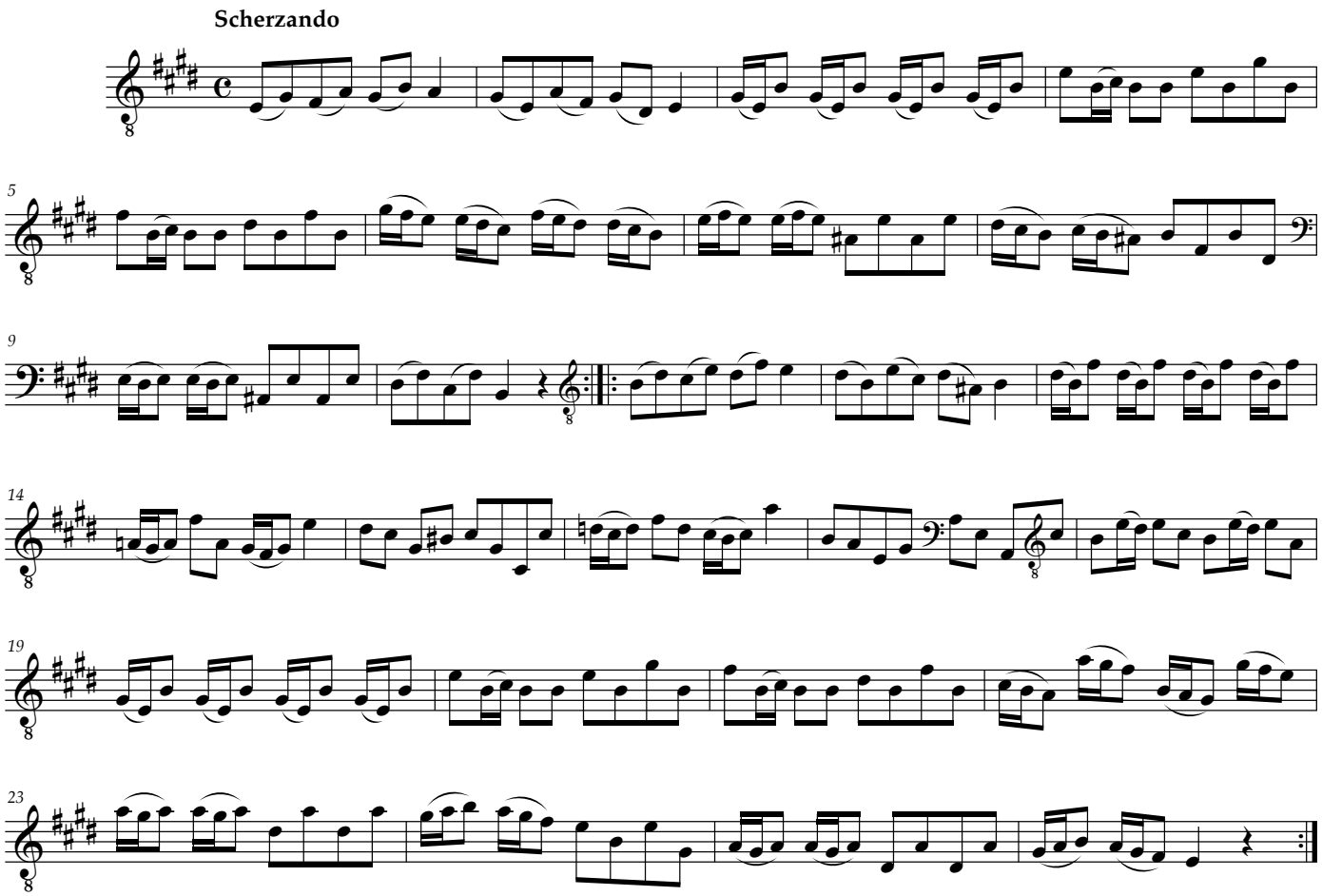
TWV 40:35

Transcribed by
Kostadin Delinikolov
and Szu-Chia Wu






Siciliana

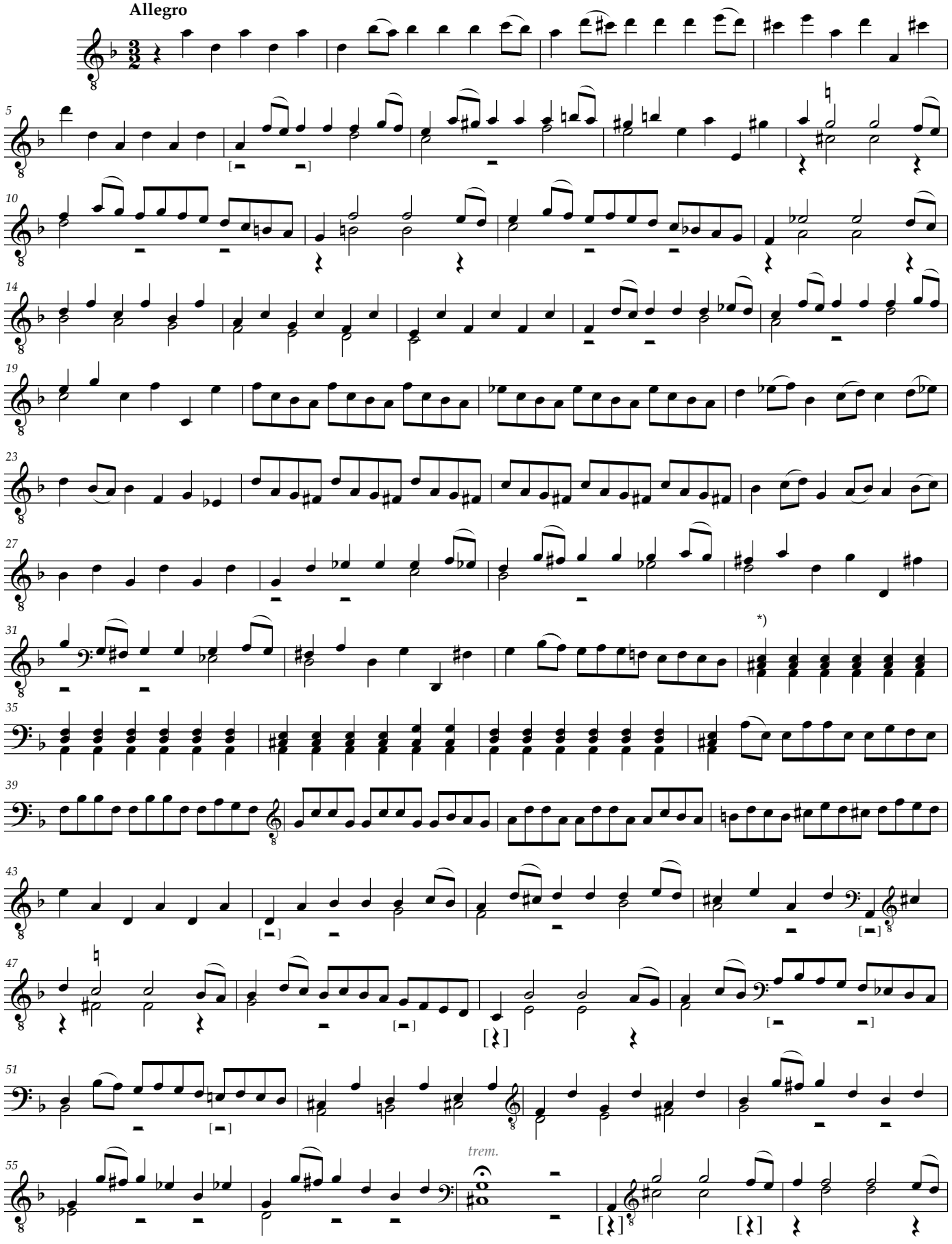

Scherzando

Fantasia 11

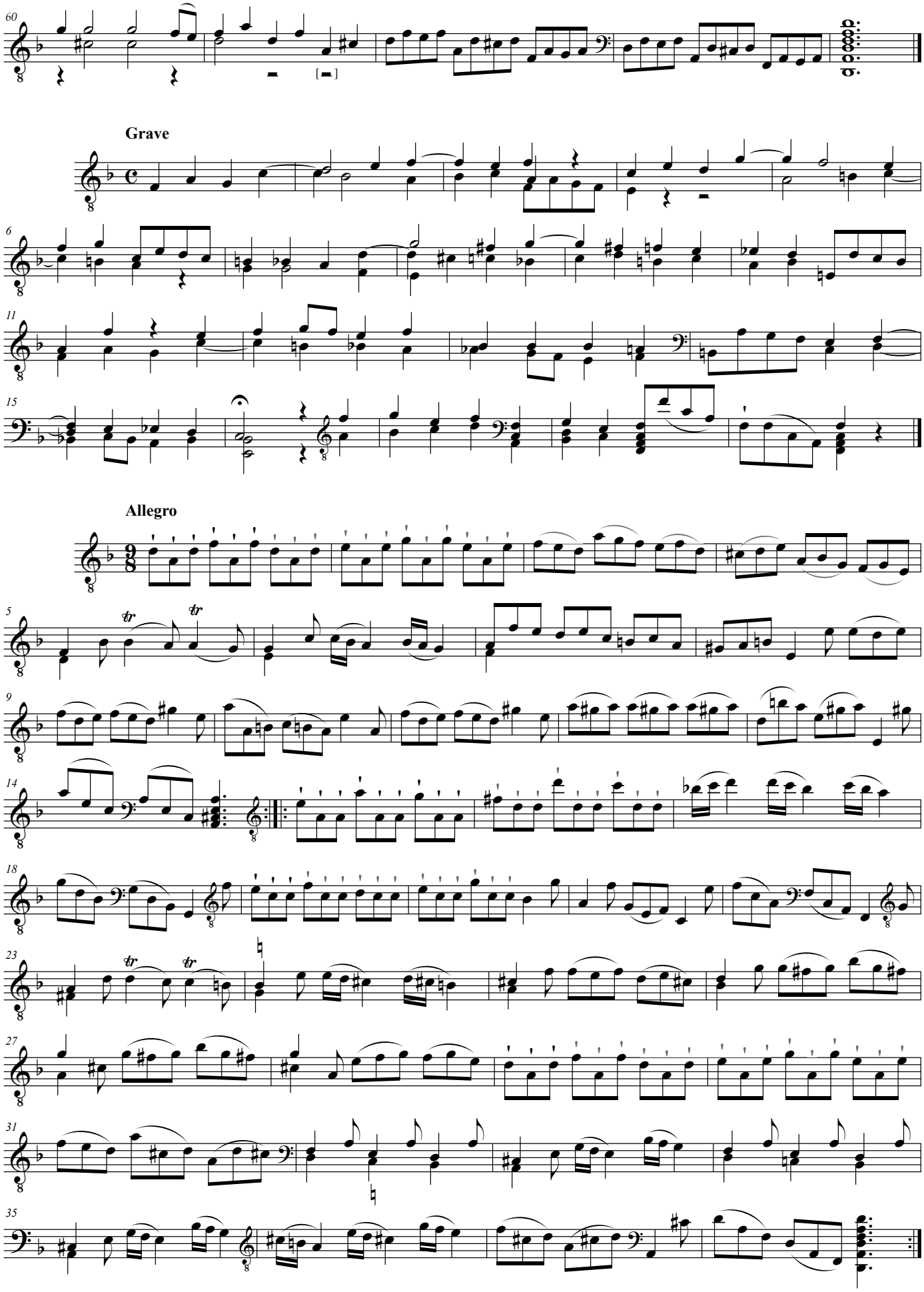
TWV 40:36

Transcribed by
Kostadin Delinikolov
and Ayami Okamura

Allegro



*) Ossia for m. 34–37: see Preface, page vii.

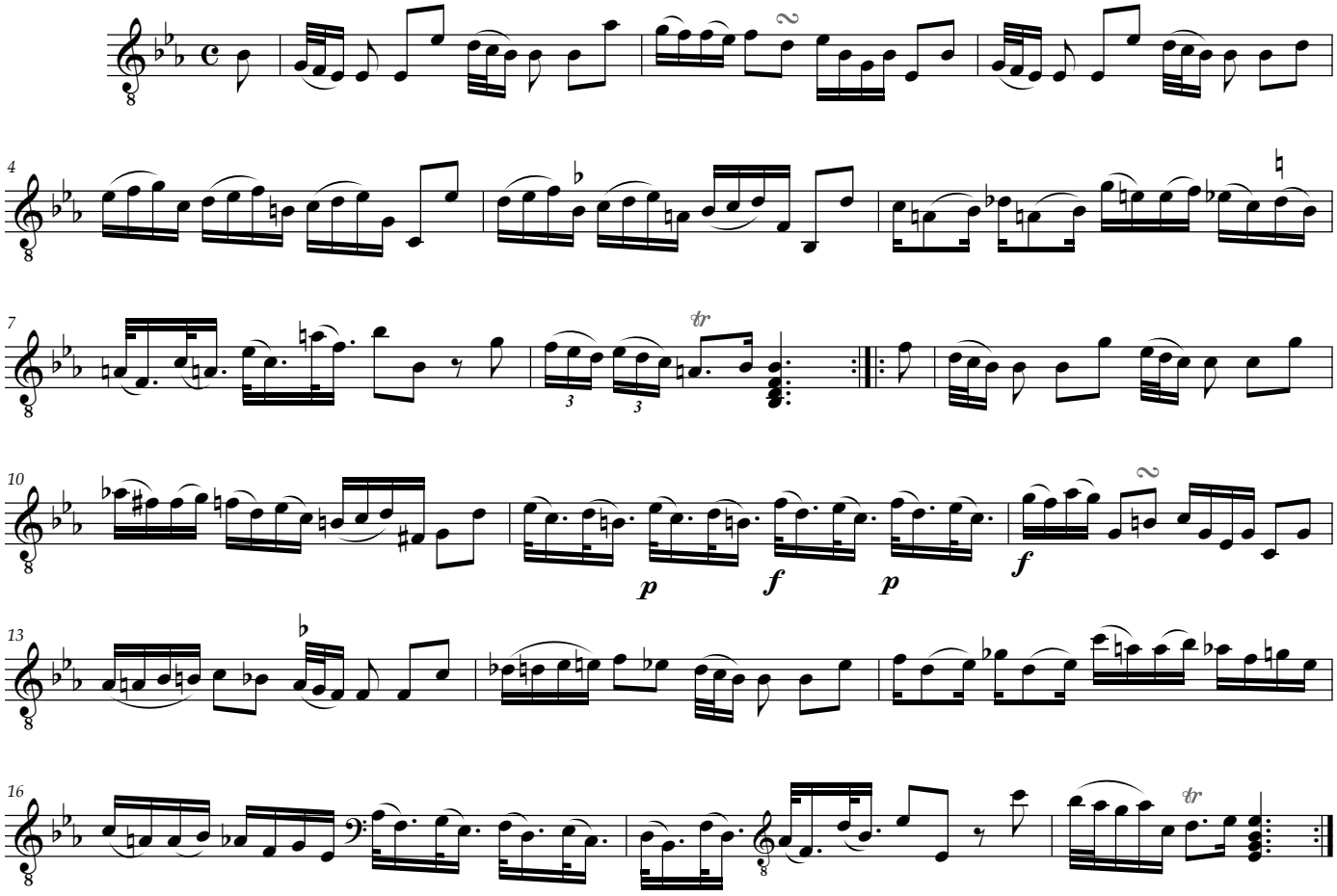

60
Grave
6
11
15
Allegro
5
9
14
18
23
27
31
35

Fantasia 12

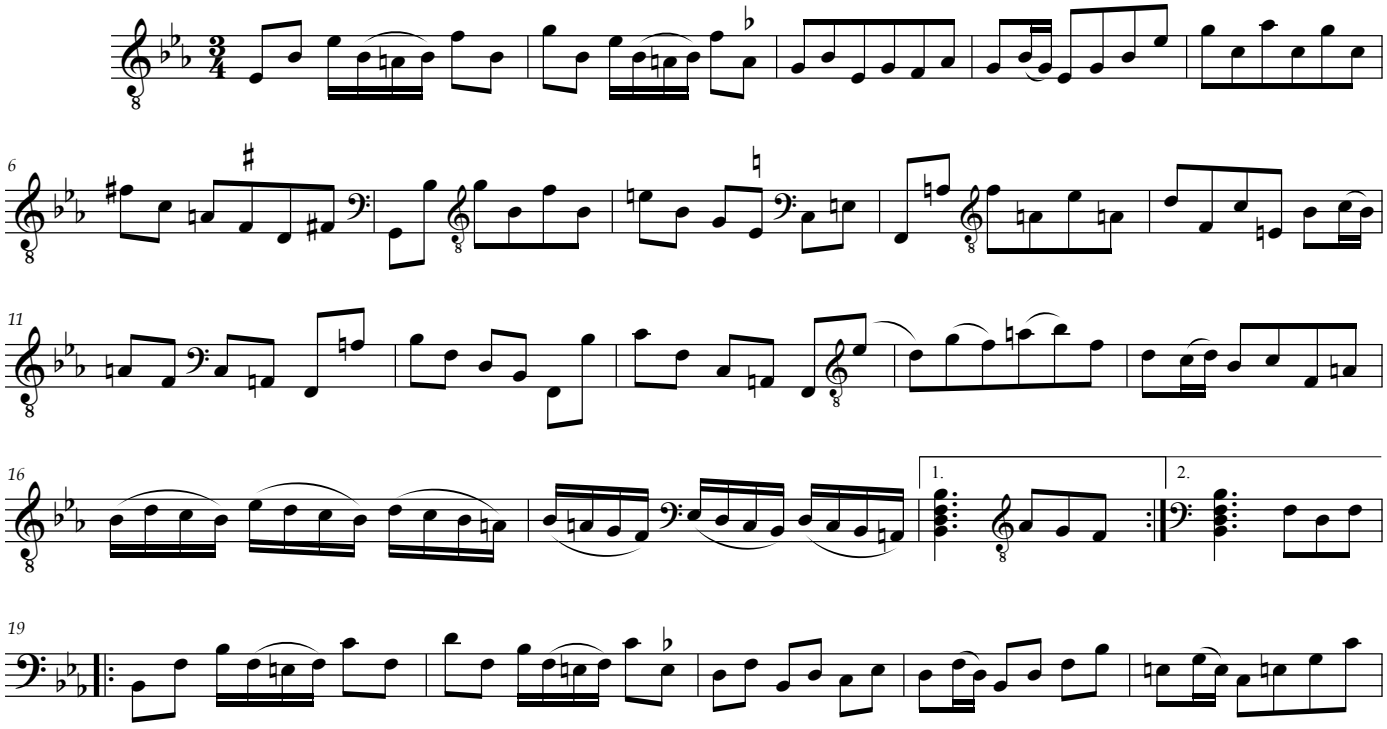
TWV 40:37

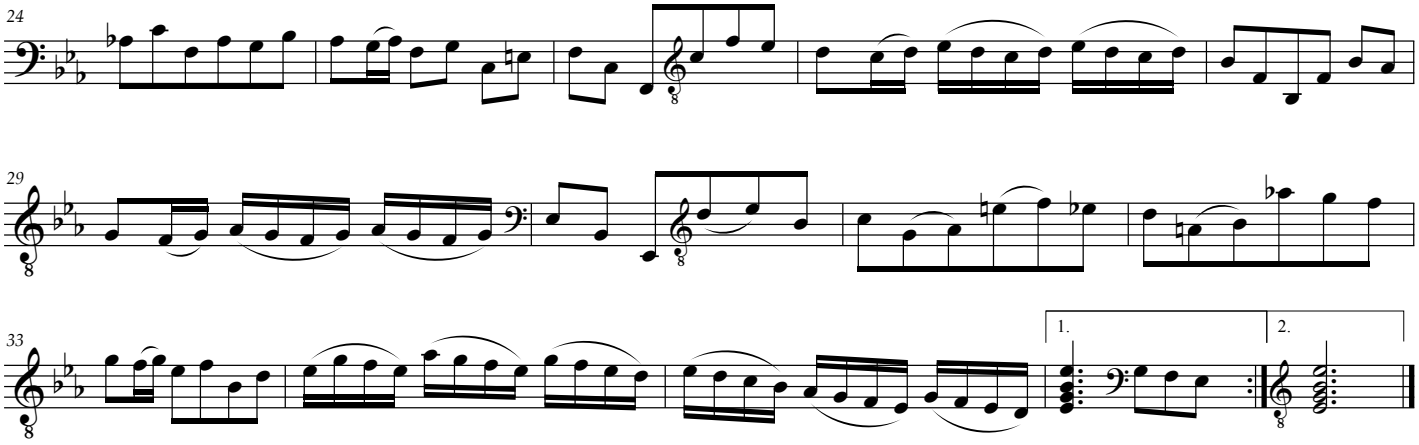
Transcribed by
Kostadin Delinikolov
and Ruri Kudo

Andante

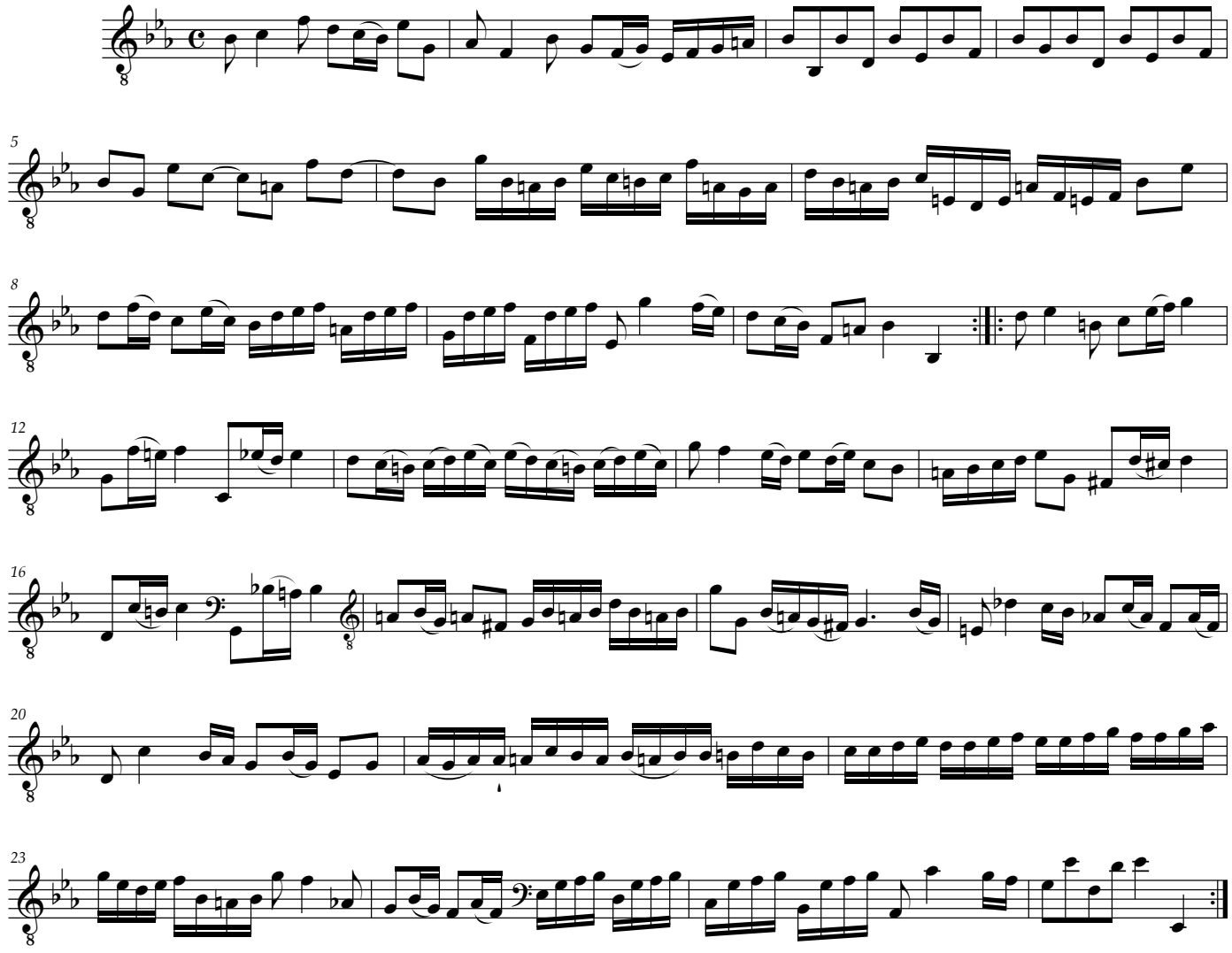


Allegro





Vivace



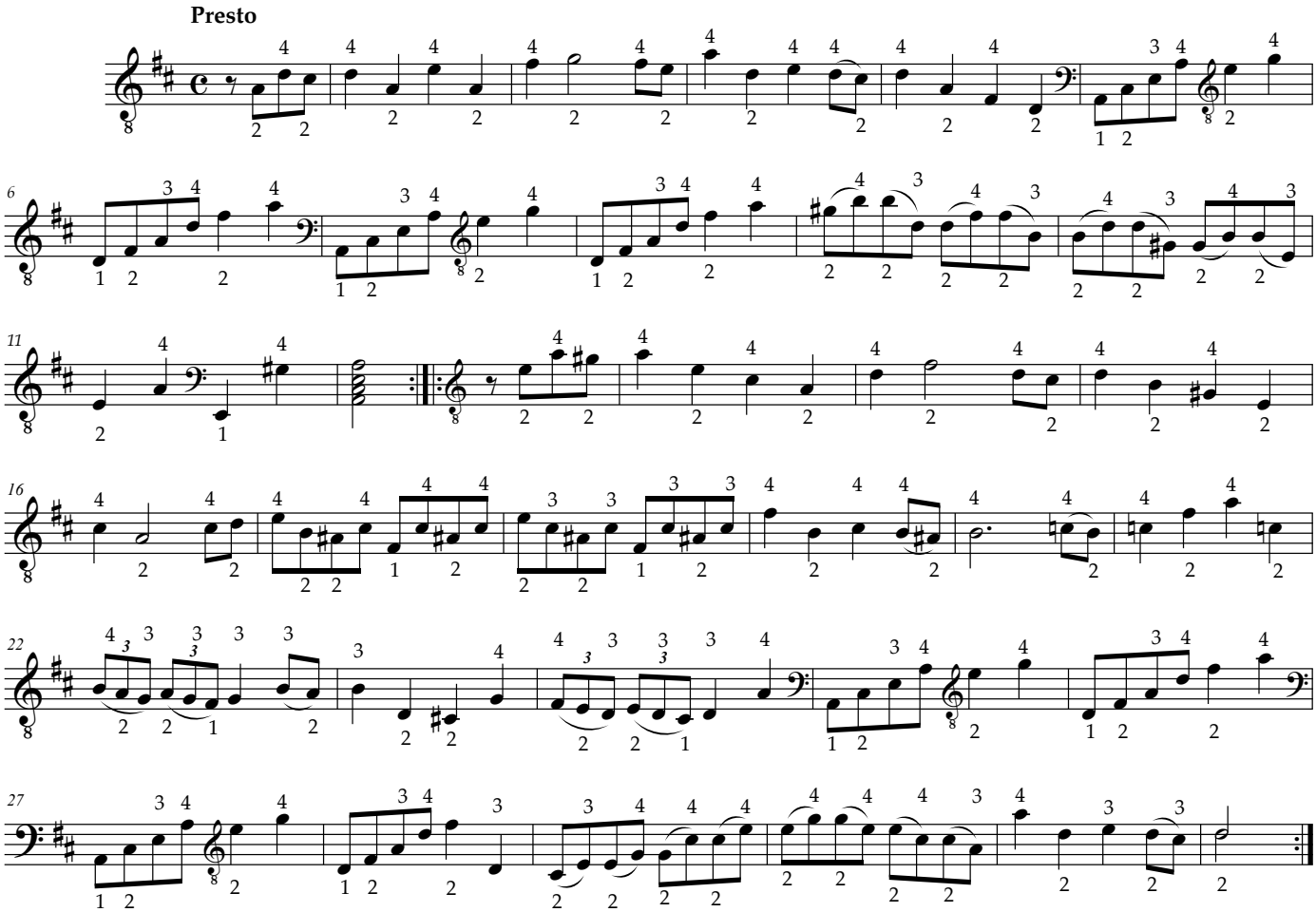
Appendix

Examples for sticking possibilities shown on several chosen movements

Fantasia Nr. 2: Presto

Sticking by Rika Ikeuchi

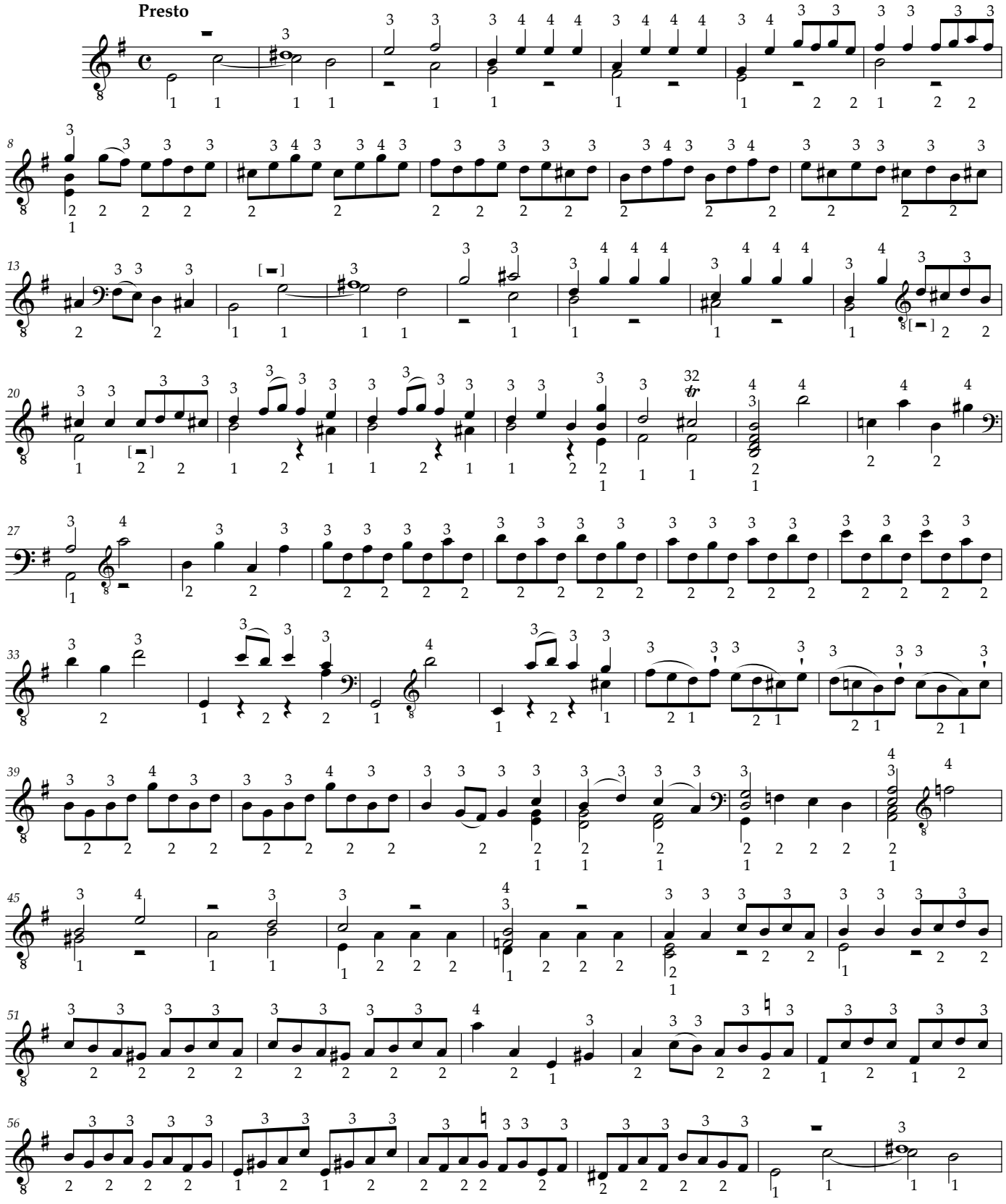
Mallet suggestion:
#1 soft
#2 medium soft
#3 medium soft
#4 medium soft

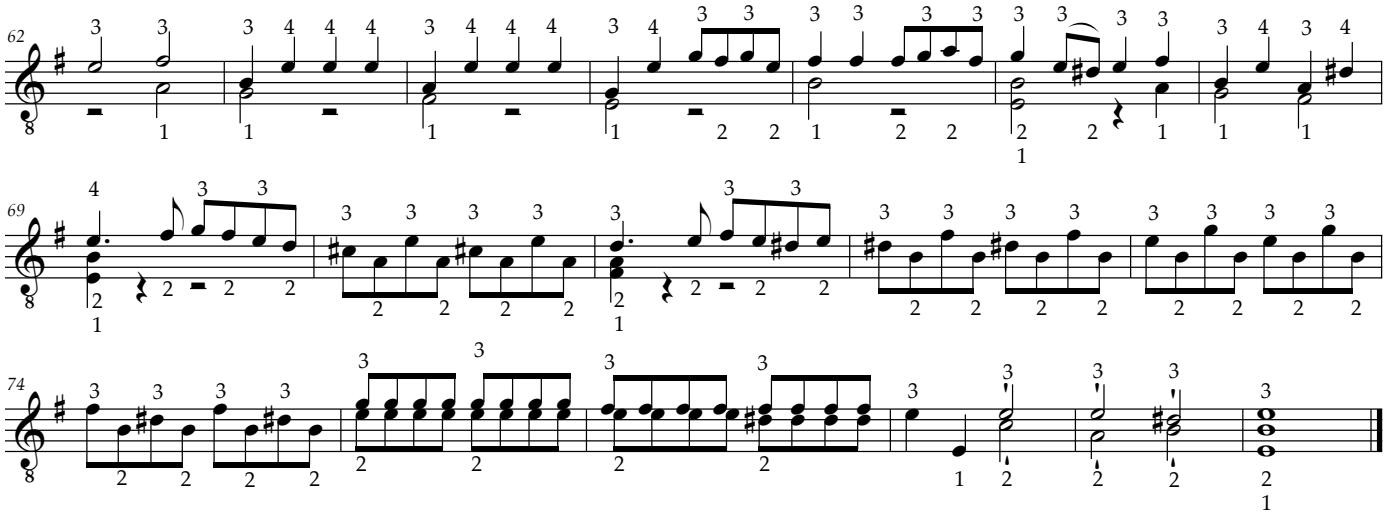


Fantasia Nr. 3: Presto

Sticking by Szu-Chia Wu

Mallet suggestion:
#1: medium soft
#2: medium
#3: medium
#4: medium

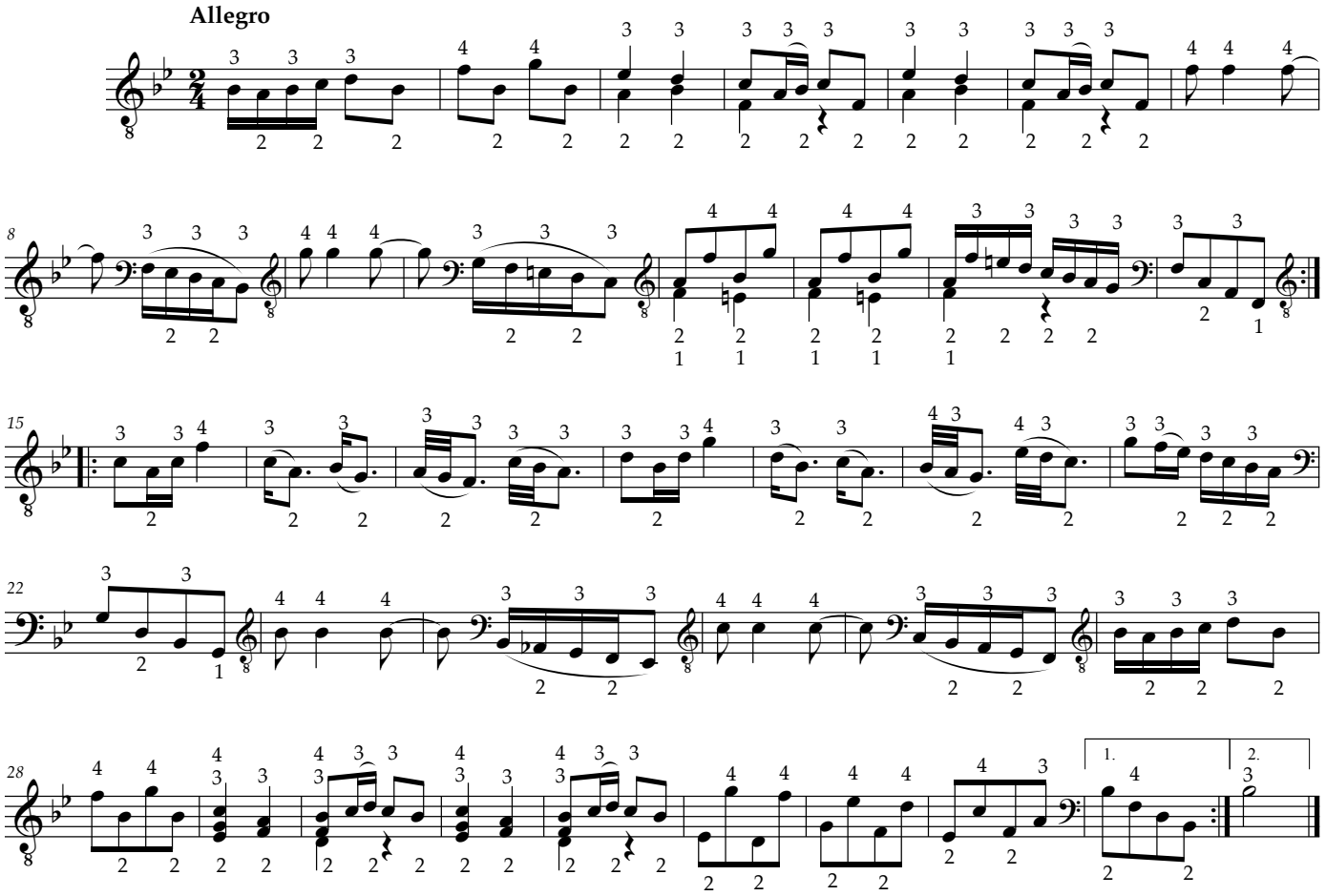




Fantasia Nr. 5: Allegro

Sticking by Kenshiro Sato

Mallet suggestion:
#1: soft
#2: medium
#3: medium
#4: medium

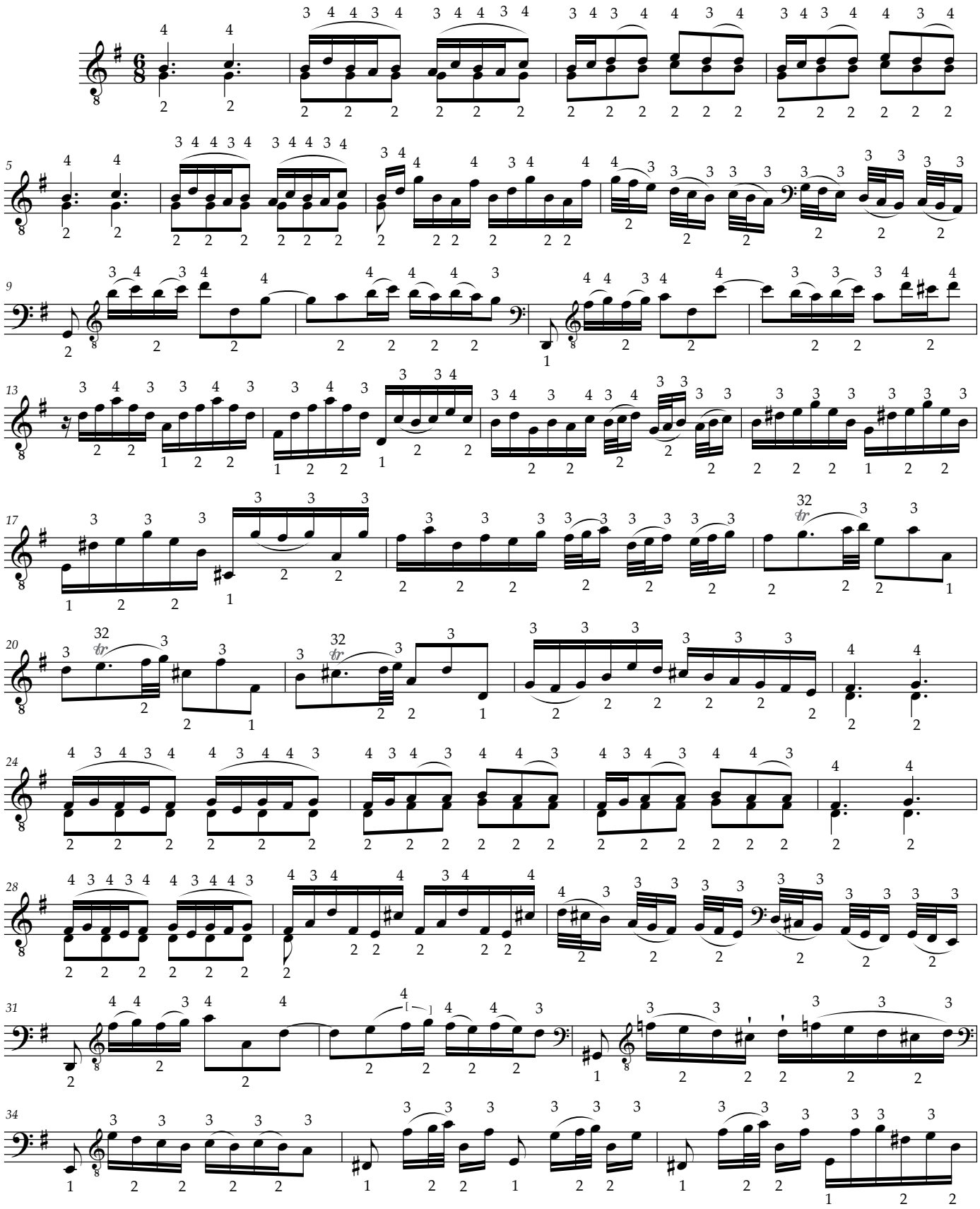


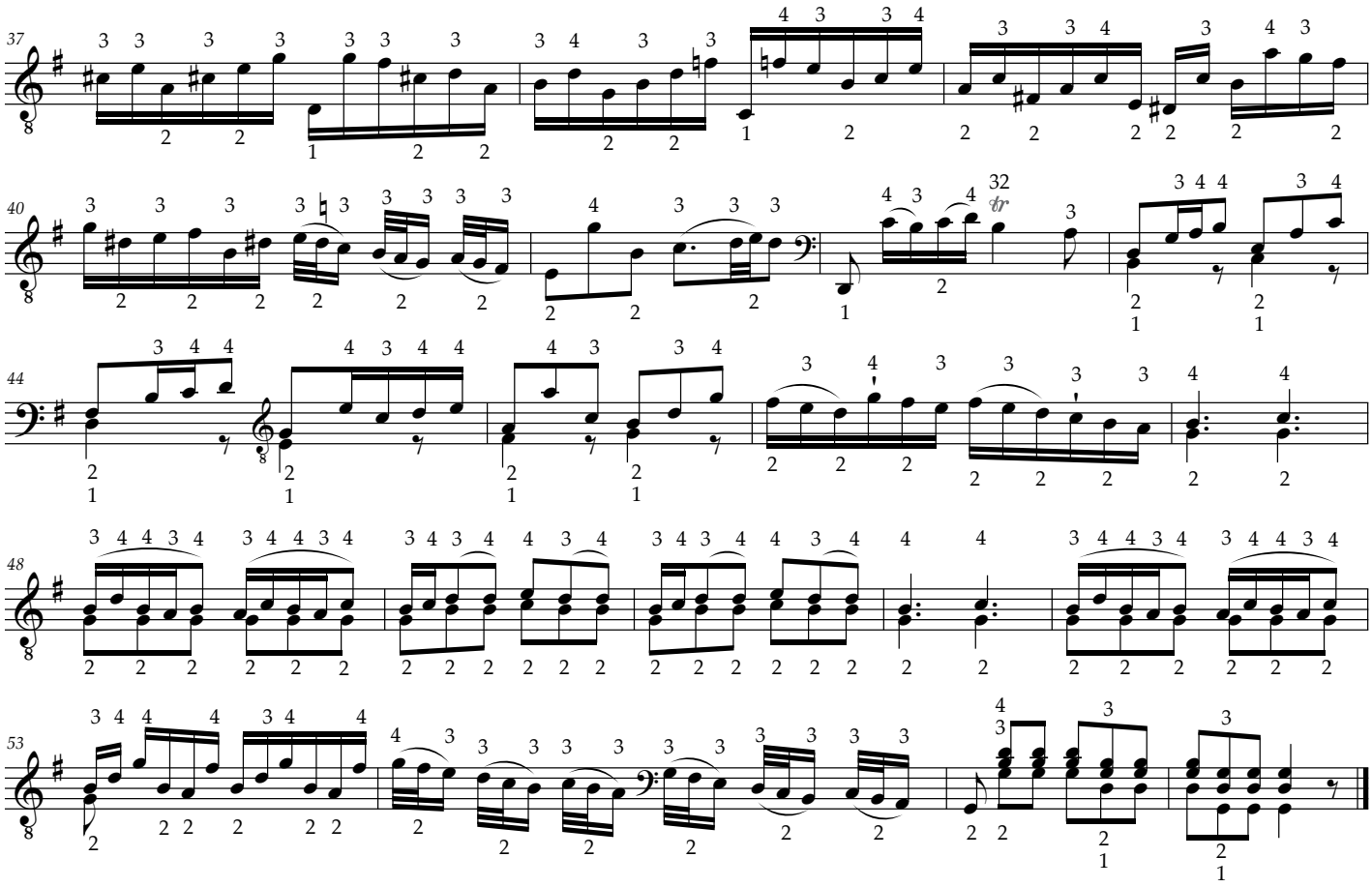
Fantasia Nr. 6: Scherzando

Sticking by Ayami Okamura

Mallet suggestion:
#1: medium soft
#2: medium
#3: medium
#4: medium

Scherzando

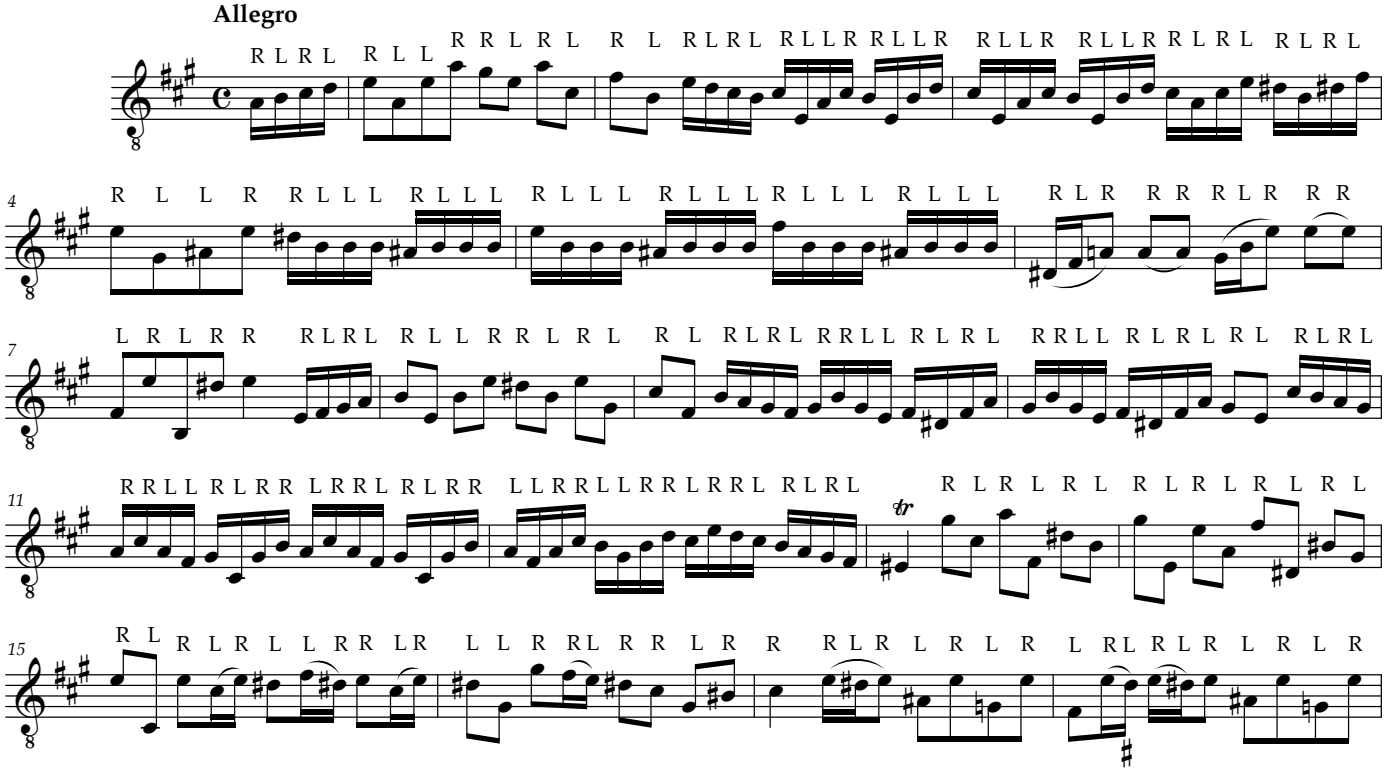


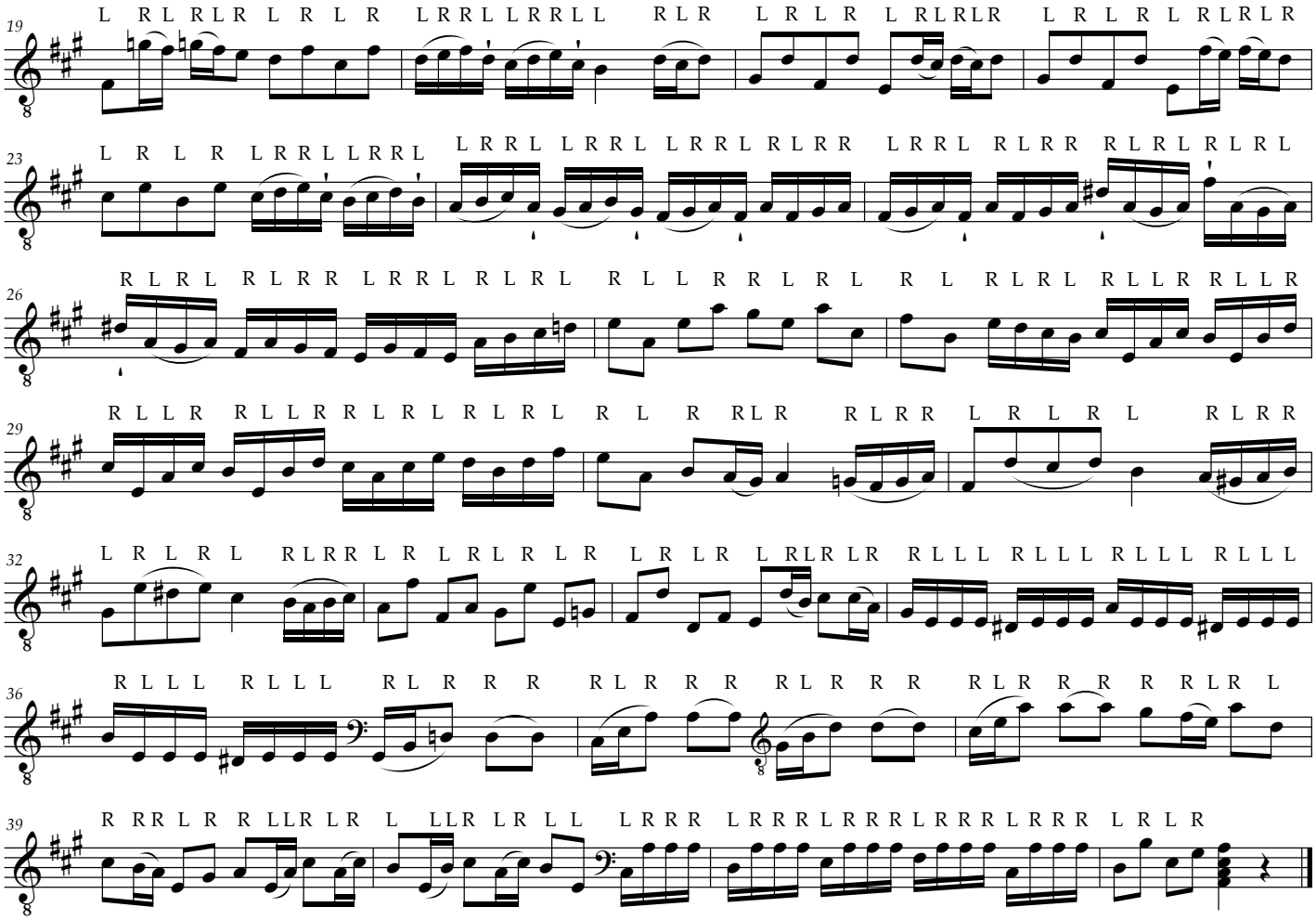


Fantasia 8: Allegro

Sticking by Daniel deSimone

Mallet suggestion:
medium soft

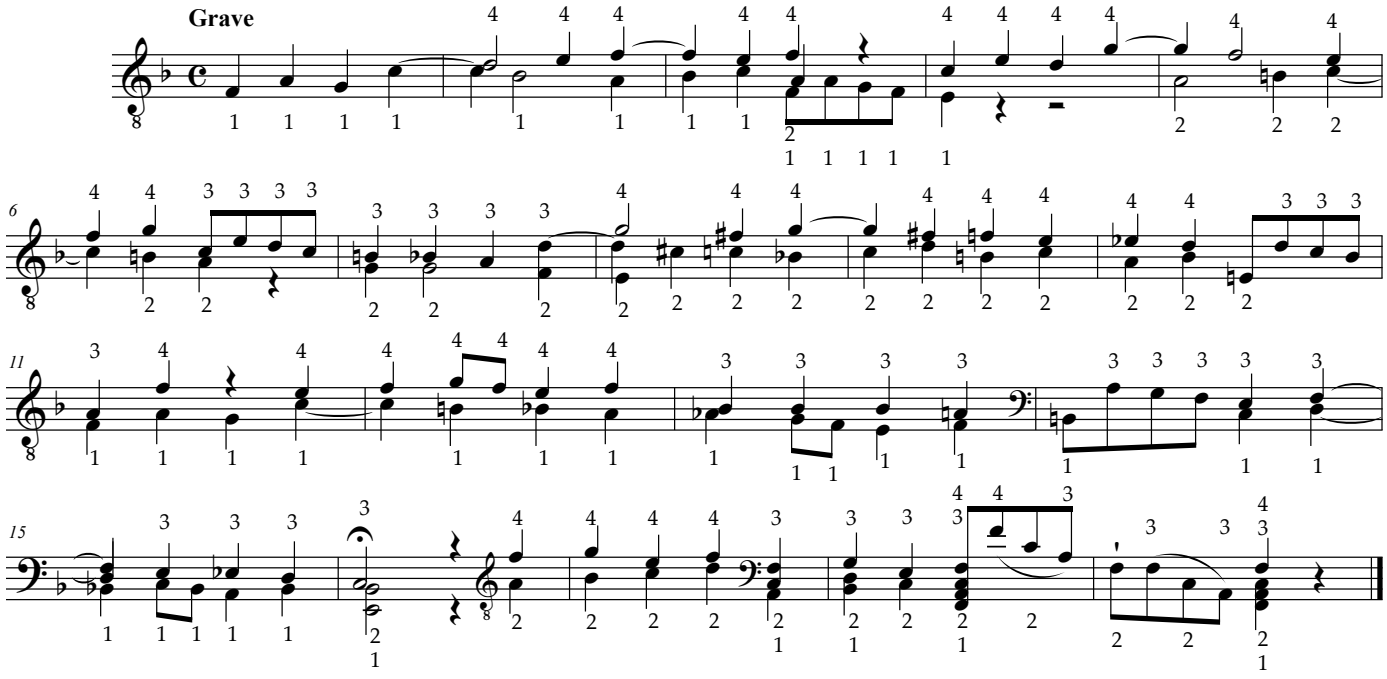




Fantasia Nr. 11: Grave

Sticking by Ayami Okamura

Mallet suggestion:
#1: soft
#2: medium soft
#3: medium soft
#4: medium



HfM Detmold
HOCHSCHULE FÜR MUSIK