G. Ph. Telemann

12 FANTASIAS

for Viola solo

(originally for Flute)

TWV 40:02-13

arr. Luc Dejans

D/2012/6045/029

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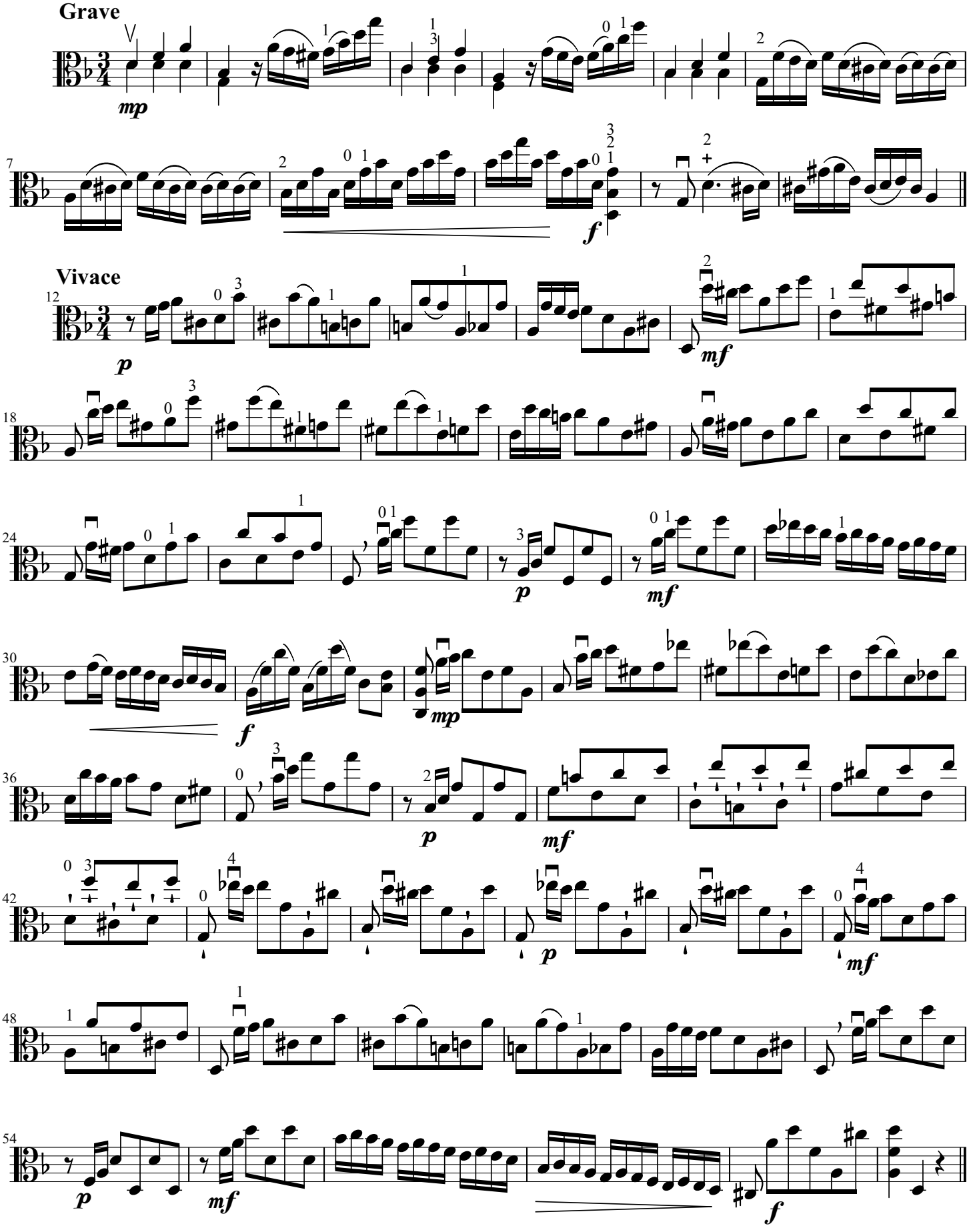
FANTASIA II

(TWV 40:03)



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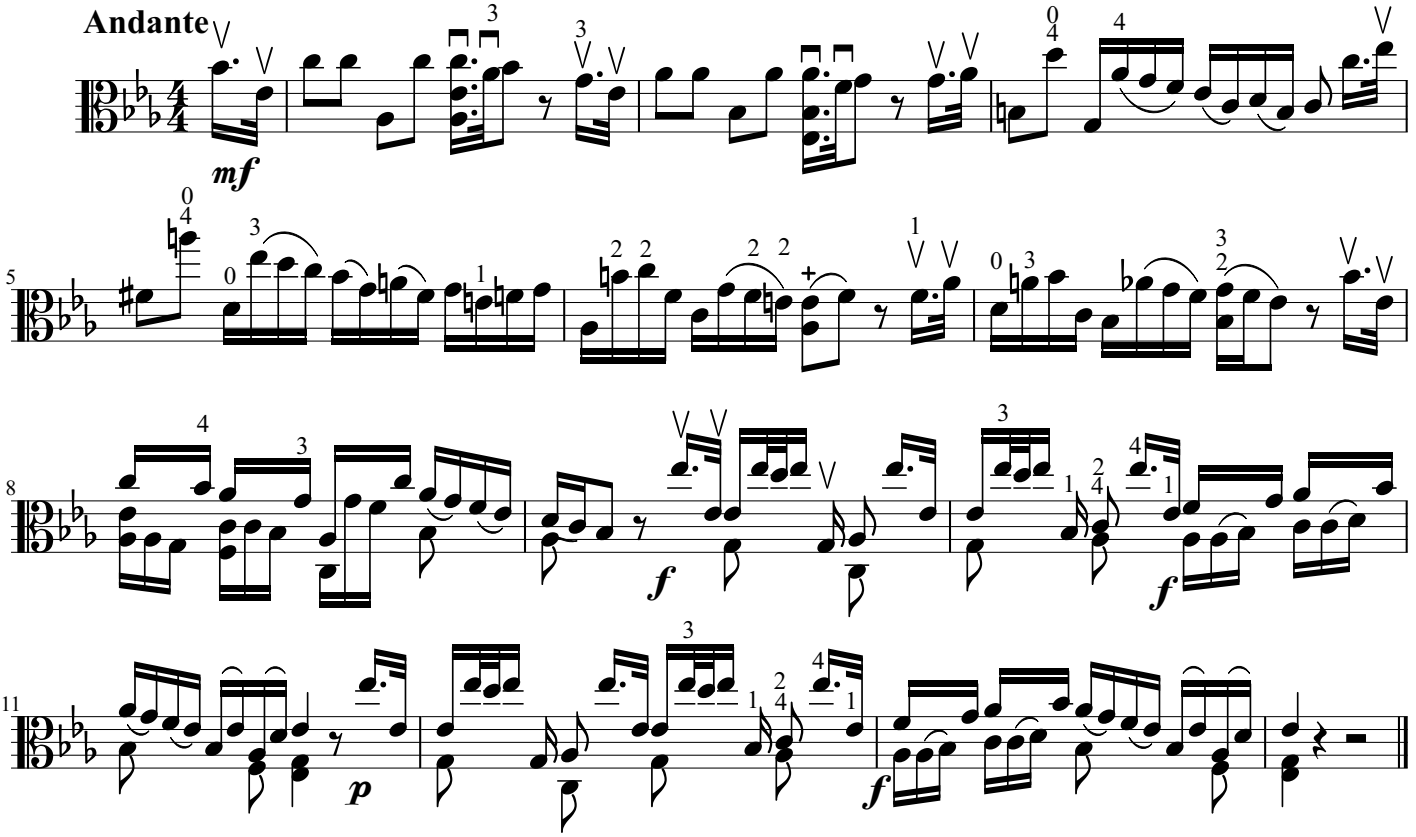
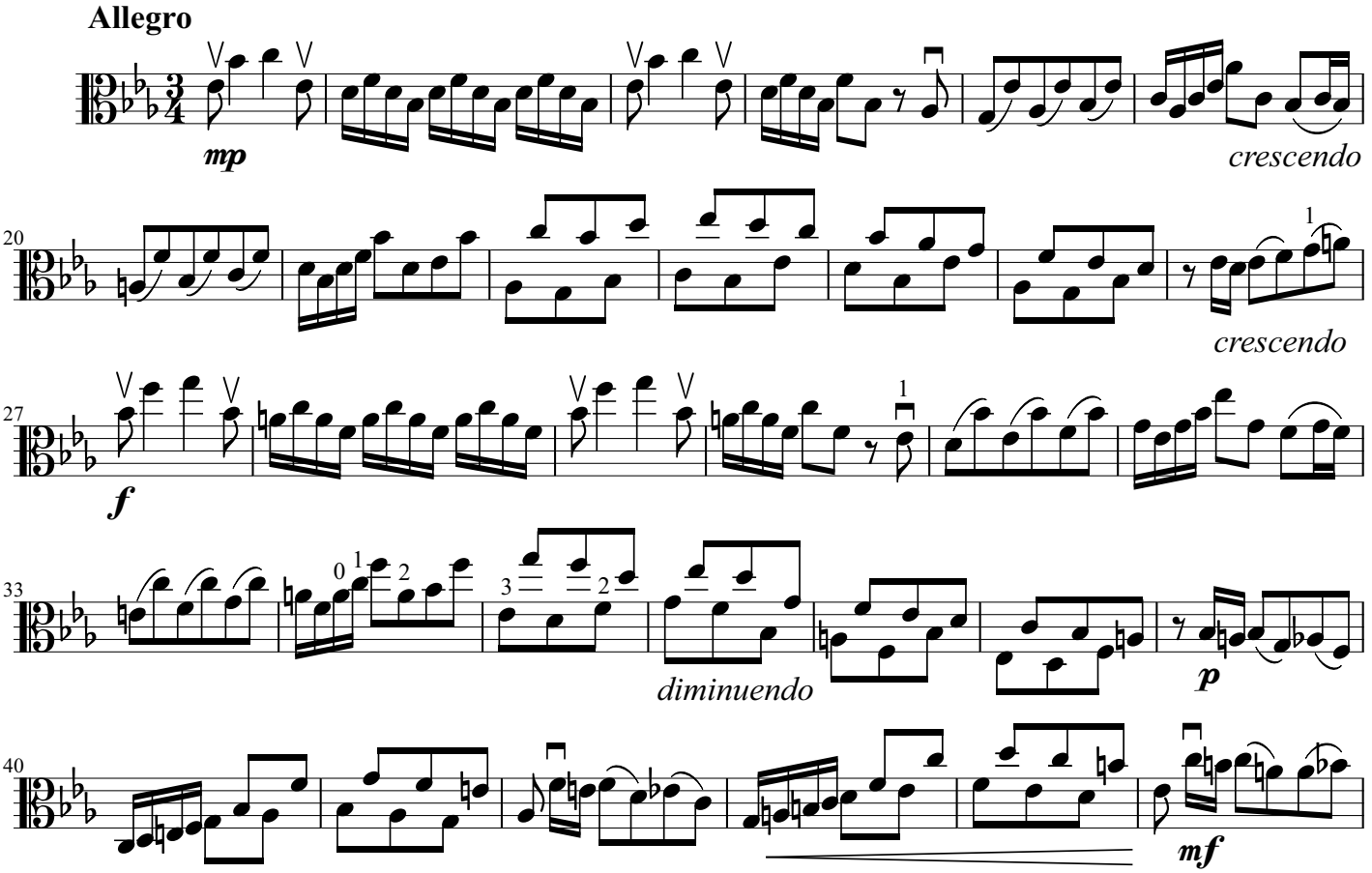
FANTASIA IV

(TWV 40:05)





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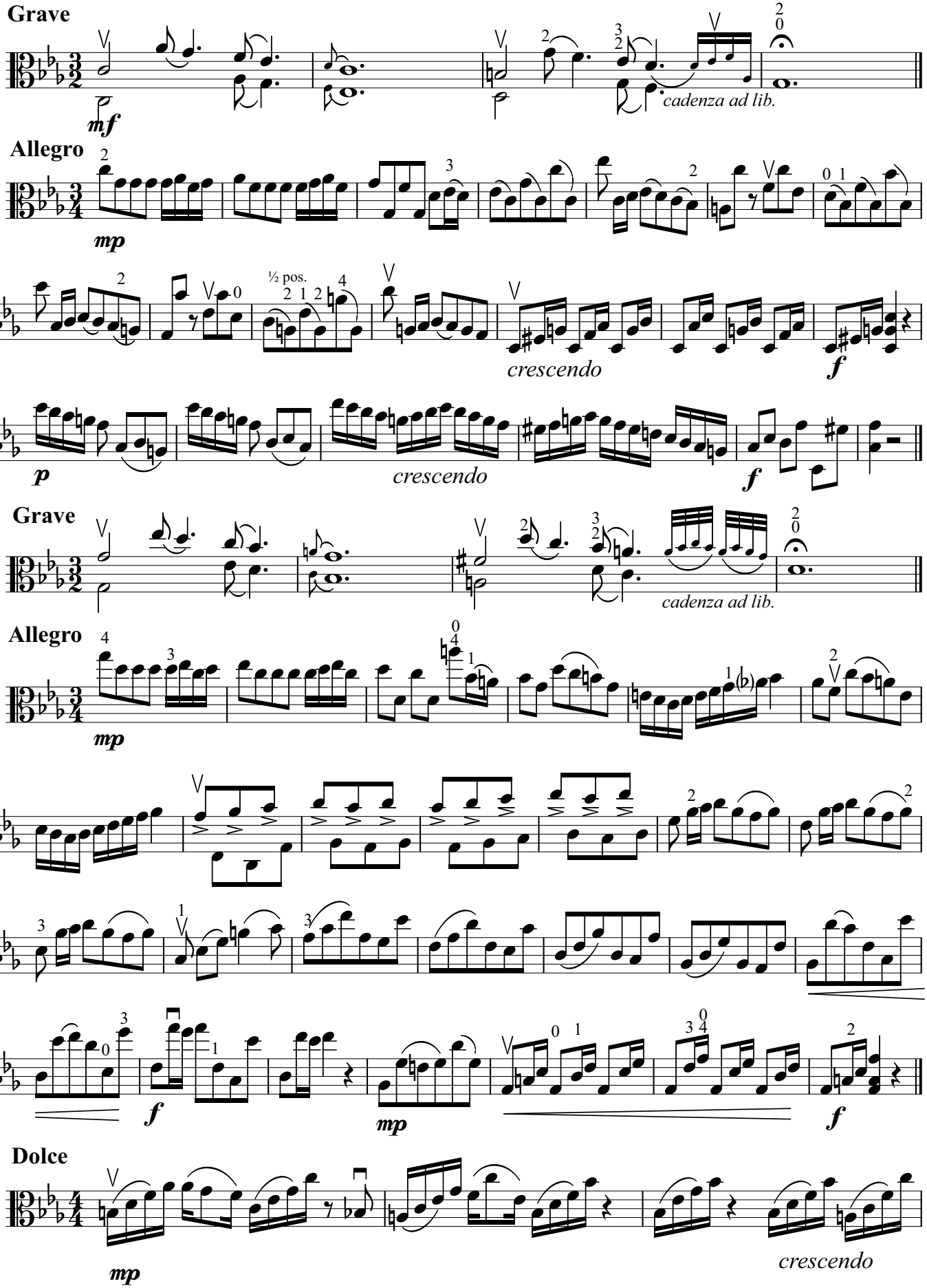
FANTASIA XII

(TWV 40:13)



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The Fantasias TWV 40:02-13

Georg Philipp Telemann (1685-1767) composed twelve fantasias (TWV 40:02-13) for solo flute (traverso). The present publication contains the very first arrangements of those fantasias for the viola. They form an interesting diptych with the fantasias for solo violin (TWV 40:14-25), which are already available in various transcriptions for the viola.

The fantasias are short melodic compositions in the so-called style galant, written in a free form (as is indicated by their name) and they are occasionally improvisatory in nature. A specific atmospere is created in each part: Telemann proves to be a master in evoking various types of moods. Every fantasia ends with a dancelike, unpretentious part, quite often in the form of a rondo, clearly influenced by folk music and melodies for dances (gigue, bourrée, etc…).

About this arrangement

The only manuscript available, in the library of the Royal Conservatory of Brussels, is entitled "Fantasie per il violino senza basso". Even though the more limited tessitura and the writing style (e.g. the absence of double stops and chords) refer to a score for traverso, it is more than likely that the fantasias were performed on the violin as well. In this edition, they have been transposed a fifth lower, as the viola is tuned a fifth lower than the violin. They are thus still written in a key "related" to the original one.

In this music for an instrument exclusively for one voice, the composer makes an attempt to occasionally create an illusion of various voices and plays with special harmonic inventions. In order to achieve this, he uses, for example, two melodic lines which sound alternately in the bass notes and then in the high notes. In the present edition this has also been clarified graphically whenever possible. Sometimes the obvious approach was to really compose such a passage for various voices. This is the case, for example, in fantasia 1 and in the "fugue" in fantasia 5. A few times a modest bass line has been added, as in the first part of fantasia 4. Broken chords are often shown as one actual chord. Dynamic indications and phrasing, rather scarce in the manuscript, have been extended, and fingerings have been added as well. Finally, certain runs or notes have been transposed up or down an octave in order to make use of the full tessitura of the viola or to give more depth to the bass notes.

These as well as other small adjustments produce an arrangement which shows respect for the original composition in line with the characteristic possibilities of the viola.

Luc Dejans

Translation: Griet Vercruysse

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