

Georg Philipp Telemann

Zwölf Fantasien
für Viola da Gamba ohne Bass
arrangiert für Viola solo

Twelve Fantasias
for Viola da Gamba without Bass
arranged for Viola solo

TWV 40: 26–37

Bearbeitet von · Arranged by
Misha Galaganov

BAI0885



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PREFACE

The only known original surviving copy of Georg Philipp Telemann's *Fantasies for viola da gamba solo TWV 40: 26–37* is located in the Niedersächsisches Landesarchiv in Osnabrück, Germany, as a part of a music collection donated in 2000 by Christiane and Hans Christoph Homann, the owners of Schloss Ledenburg in Bissendorf-Nemden, Lower Saxony.¹ In spite of their concise form, these twelve pieces are technically and musically challenging, as well as tremendously beneficial for all violists, from students to concert artists. I began working on this transcription in preparation for live recitals of the complete set of all twelve *Fantasies*, and I continued to modify this transcription for a commercial recording in December 2023 and January 2024² and during the course of my teaching activity. While preparing the publication of the present edition, I made many more changes, including quite substantial ones.

Transcribing viola da gamba (bass viol) music for viola is a fascinating and challenging task. While the sound of the viola da gamba in certain registers is similar to that of the viola, and it is usually written in alto clef, the gamba's range is mostly in the viola's C string. For the present edition, I used mostly in fourth, with the third and fourth strings of the viola. Below the C string: 2) one-octave range; and 3) $d+\sharp$ in the viola. Perfectly ideal solutions for other instruments, the edition that was tested and proved automatic for the viola, and fully faithful to Telemann's conceptions. A complete list of the deviations of the present edition from the source is included in the *Editorial Commentary*, with occasional performance practice suggestions for specific passages.

I am appreciative to Kenneth Martinson for bringing these *Fantasies* to my attention, and to Stuart Cheney for directing me to the original online and for answering questions about the viola da gamba. Many thanks to Blaise Ferrandino for his

invaluable help with musical questions about these pieces and for his assistance in clarifying some issues related to the process of music engraving. I am further grateful to Emanuel Signer at Bärenreiter for his patience, courtesy, and responsiveness in answering numerous questions and in navigating small obstacles. Finally, I am very thankful to my wife and children for their support and constant encouragement through the years of work on this project, as well as for proofreading the Preface and Commentary parts of this edition.

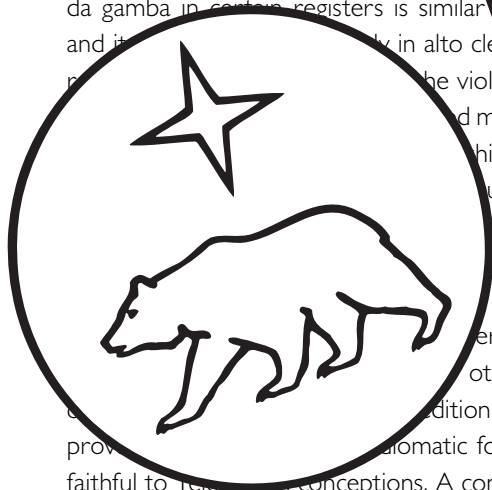
NOTES ON THE EDITION

The main original source for the present edition are *Fantasies pour la Basse Violle, faites et dédiées à Mr Pierre Chaunell, par Telemann* (Hamburg, self-published ca. 1735), henceforth abbreviated as source O. The musical text of the present edition generally corresponds to O, including articulation markings and slurs. The original spelling of the notes in O is indicative of phrasing and rhythmic divisions of beats, where it was mostly retained.

Deviations from source O are listed in the *Editorial Commentary*. In the score they are indicated as such with dotted lines for slurs or brackets [] for accidental trills etc. Some of the many sources' accidentals in O were retained in parentheses (). All down bow or up bow signs are editorial, as is a fingering. In these *Fantasies*, most trills should have closing turns (*Nachschlag*) or one-note exits.

Most fermatas in these *Fantasies* signify places where performers could add improvisational passages or, in the case of important cadence points, more extensive cadenzas. Performers may also add improvisational elements to slow movements or invent connecting passages during rests. For ideas and techniques concerning ornamentation and improvisation refer to Telemann's educational works such as his *Sonate methodiche à Violin Solo à Flauto traverso*⁴ or his *3 Trietti methodiche e 3 Scherzi*.

Misha Galaganov
February 2026



1 Niedersächsisches Landesarchiv, Osnabrück (D-OSa), shelf mark NLA OS Dep 115 b Akz. 2000/002 Nr. 528, available online <[https://im-slp.org/wiki/12_Fantasias_for_Viol_without_Bass%2C_TWV_40:26-37_\(Telemann%2C_Georg_Philipp\)](https://im-slp.org/wiki/12_Fantasias_for_Viol_without_Bass%2C_TWV_40:26-37_(Telemann%2C_Georg_Philipp))> (last accessed in February 2026).

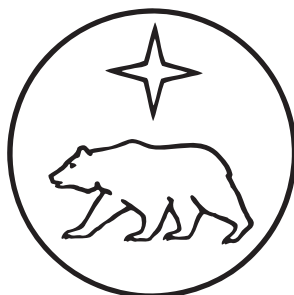
2 Misha Galaganov, *Viola Fantasies*, Navona Records (no. NV6692), 2024.

3 See n. 1.

4 See the scholarly-critical edition: Georg Philipp Telemann, *Methodical Sonatas for Violin or Flute and Basso continuo*, ed. by Max Seiffert, Kassel: Bärenreiter, 1955 (BA02241–BA02246/BA02951-22).

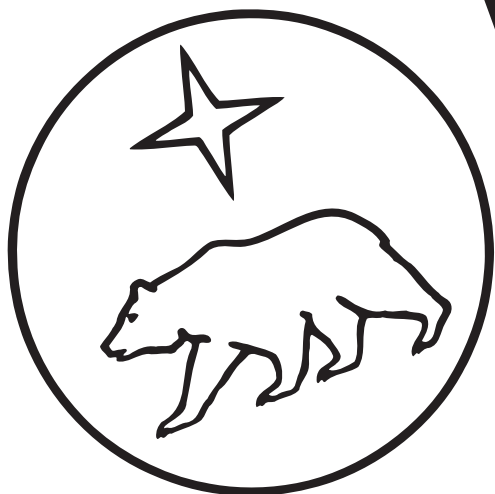
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Bärenreiter
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Fantasia 1

TWV 40: 26

Georg Philipp Telemann

arr. Misha Galaganov

Adagio **Allegro**

6

10

13

17

27

Adagio

Allegro

31

35

38

42

45

48

51



Allegro

tr

Bärenreiter
Leseprobe
Sample page

Musical staff 54: Treble clef, key signature of two flats, 2/4 time signature. Measures 54-56. Includes fingerings 1, 4, 1, 1, 1, 1, 1, 1, 1.

Musical staff 57: Treble clef, key signature of two flats, 2/4 time signature. Measures 57-59. Includes fingerings 1, 2, 1, 1, 1, 1, 1, 1, 1.

Musical staff 60: Treble clef, key signature of two flats, 2/4 time signature. Measures 60-62. Includes trills (tr) and fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1.

25

Musical staff 25: Treble clef, key signature of two flats, 2/4 time signature. Measures 25-27. Includes trills (tr) and fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1.

31

Musical staff 31: Treble clef, key signature of two flats, 2/4 time signature. Measures 31-33. Includes fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1.

37

Musical staff 37: Treble clef, key signature of two flats, 2/4 time signature. Measures 37-39. Includes fingerings 1, 2, 1, 1, 1, 1, 1, 1, 1.

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67

71

78

Andante

6



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 Sample page

[Vivace] D.C.

7

13

19

26

Fantasia 3

TWV 40: 28

Largo

8

15

22

28

tr

tr

Presto

8

13

20

27

33

39

46

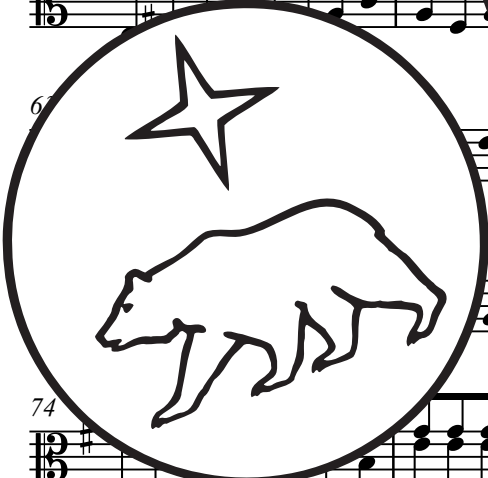
52

57

62

67

74



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Vivace

80

90

100

*) n. 1 f#? See Editorial Commentary / N. 1 fis? Siehe Editorial Commentary

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37

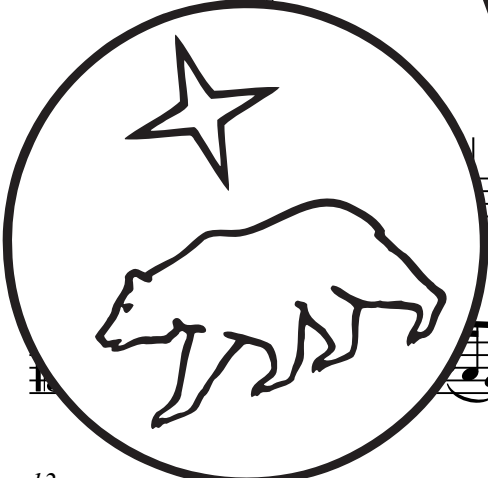
Fine

41

45

48

51



Bärenreiter
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Sample page

54

57

60

12

17

22

27

*) ♪ only the second time (Fine) / ♪ nur beim zweiten Mal (Fine)

Fantasia 5

TWV 40: 30

Allegro

5

8

11

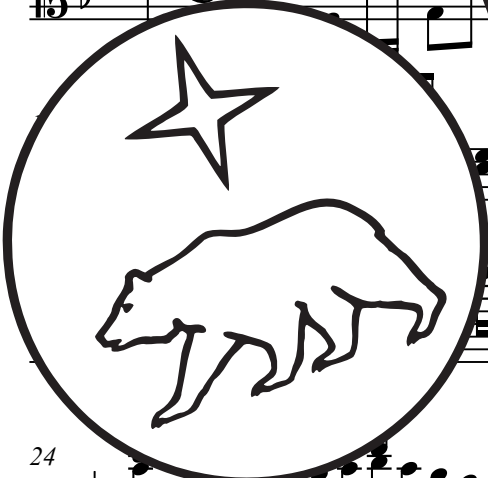
14

24

27

30

33



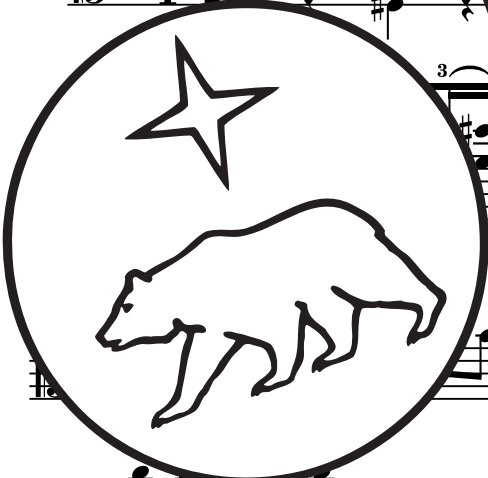
37

40

44

47

Largo



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Musical staff 50: Bass clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with slurs and fingerings (3, 2, 1, 1) indicated.

Musical staff 53: Bass clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with slurs and fingerings (2, 3, 3, 1, 2) indicated.

Musical staff 56: Bass clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with slurs and fingerings (1, 2, 3, 3) indicated.

Musical staff 59: Bass clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth notes and quarter notes, with slurs and fingerings (0, 2, 3) indicated.

15

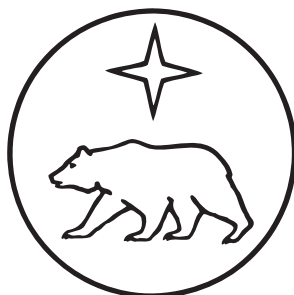
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28

35

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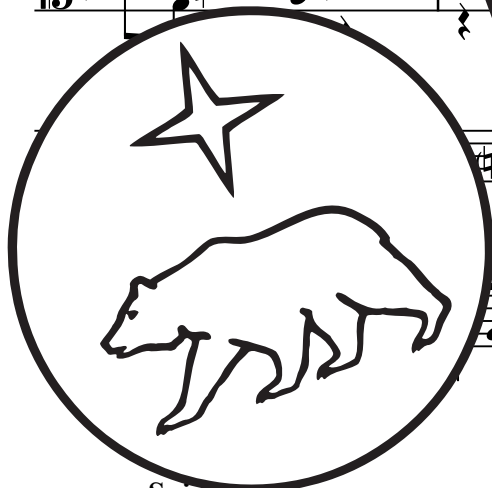
44

48

53

Dolce

5



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Spirituoso

4

9

12

Fantasia 7

TWV 40: 32

Andante

3

6

8

11

13

20

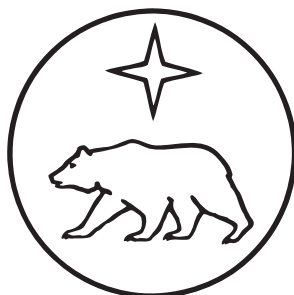
Vivace

5

8

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40

Musical staff 40-42: Treble clef, 3/4 time signature. Measures 40-42. Includes fingerings 0 and 0.

43

Musical staff 43-45: Treble clef, 3/4 time signature. Measures 43-45. Includes a double bar line and a [G] marking.

Grave

Musical staff 46-48: Treble clef, 3/4 time signature. Measures 46-48. Includes a key signature change to one sharp.

6

Musical staff 49-51: Treble clef, 3/4 time signature. Measures 49-51. Includes fingerings 1, 3, and 0.

11

Musical staff 52-54: Treble clef, 3/4 time signature. Measures 52-54. Includes a key signature change to two sharps.

16

Musical staff 55-57: Treble clef, 3/4 time signature. Measures 55-57. Includes a key signature change to one sharp.

20

Musical staff 58-60: Treble clef, 3/4 time signature. Measures 58-60. Includes fingerings 3, 2, and 1.



Bärenreiter
Leseprobe
Sample page

Musical staff 61-63: Treble clef, 3/4 time signature. Measures 61-63. Includes fingerings 2, 2, and 2.

9

Musical staff 64-66: Treble clef, 3/4 time signature. Measures 64-66. Includes a [w] marking.

17

Musical staff 67-69: Treble clef, 3/4 time signature. Measures 67-69. Includes a double bar line and repeat sign.

25

Musical staff 70-72: Treble clef, 3/4 time signature. Measures 70-72.

32

Musical staff 73-75: Treble clef, 3/4 time signature. Measures 73-75. Includes a key signature change to one sharp.

40

Musical staff 76-78: Treble clef, 3/4 time signature. Measures 76-78. Includes a [w] marking.

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57

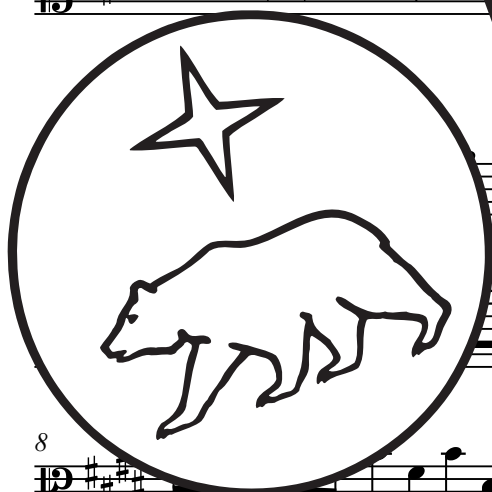
62

Siciliana

3

6

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9

12

16

20

23

26

29

Fantasia 11

TWV 40: 36

Allegro

0 0

5 0 0 1

9

13 1 2 1

18 2 4

26 1 2 4 3

30 II 3 0 1 3 2

34 0 0 3 3 3 3

38 0 0 2 1 4 2

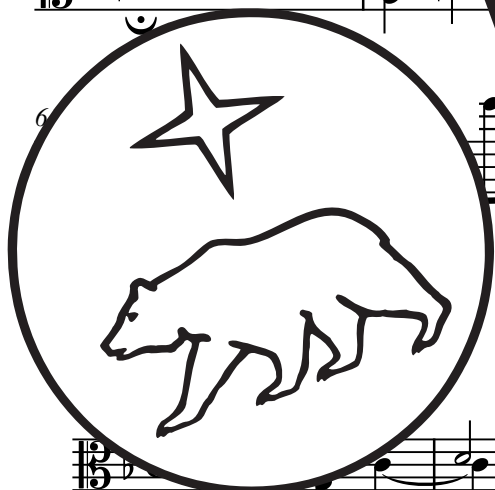
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45

49

53

57



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6

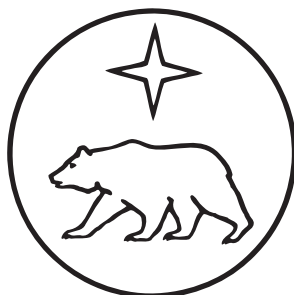
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15

15

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Fantasia 12

TWV 40: 37

Andante

3

5

7

13

15

17

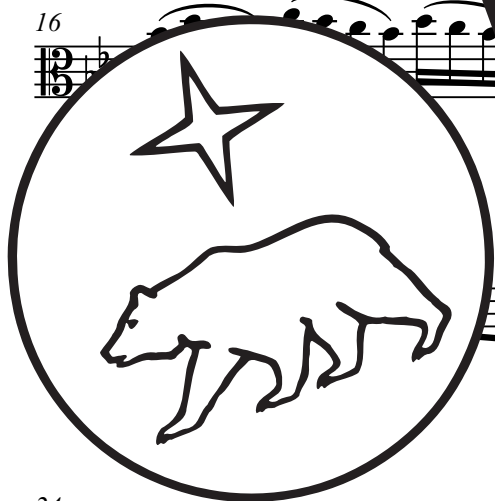
p *f* *p* *f*

[tr]

[tr]

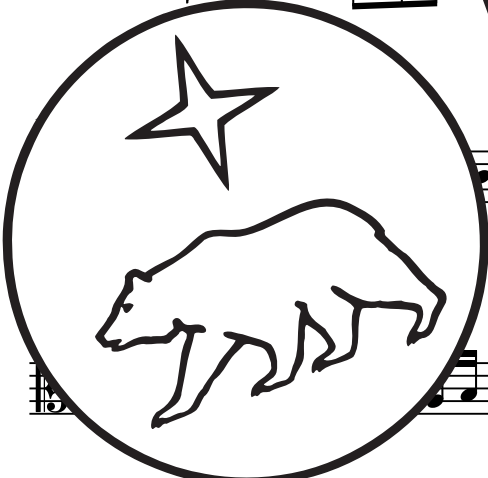
[tr]

Allegro



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Vivace

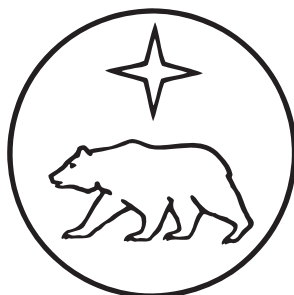


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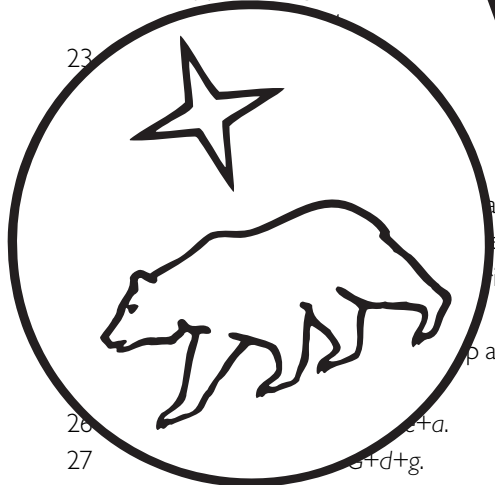
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Presto

- 12 O: n. 8 looks like *b* – likely a mistake.
- 14–25 This section is transposed up an octave through n. 1 of 25.
- 25 O: n. 1 chord *B+d+f#+b*.
- 27 O: n. 1 chord *A+c+e+a*.
- 35 n. 1 is transposed up an octave.
- 37 O: n. 1 unclear due to smudges obscuring the notation. Here read as *d'*, though some may believe it should read *f#* in analogy to the four-note pattern in 37–38.
- 41–43 This section is transposed up an octave, starting on n. 2 of 41.
- 44 O: n. 1 is *A+c+e+a* chord.
- 48 O: there is also a half-note *f#* included in the chord on n. 1.
- 49 O: there is also a half-note *e* included in the chord on n. 1.

Vivace

- 1 The editor recommends starting the tail from the upper note *g'* to reference the opening motif of the



- 23 This section is transposed up an octave, starting on n. 1 of 23, except for n. 1 of 14, which has been retained at original pitch.
- 26 O: n. 1 chord *A+c+e+a*.
- 27 O: n. 1 chord *B+d+g*.
- 28 O: n. 7 is chord *F+A+c+f*.
- 40 O: nn. 5–6 beamed together with top note *f'* of chord on n. 4; in the present edition beamed together with lowest note *f*.
- 40–41 nn. 5–6 of 40 and n. 1 of 41 are transposed up an octave.
- 42 n. 1 is transposed up an octave.
- 43 n. 1 is transposed up an octave.
- 47–48 This section is transposed up an octave through n. 5 of 48.
- 48 O: n. 5 is *G+d+g* chord.
- 49 nn. 7 and 8 are transposed up an octave.
- 50 nn. 2, 7, 8 are transposed up an octave.
- 54 O: the last chord is *d'+f+a+d'*.

Grave – Allegro

- 2–5 This section is transposed up an octave.
- 4 O: n. 8 without *‡*.
- 16–17 nn. 4–6 of 16 and n. 1 of 17 are transposed up an octave.
- 31 nn. 4–7 are transposed up an octave.

Fantasia 5

Allegro

- 9 O: n. 12 without *‡*.
- 10–26 This section is transposed up an octave, starting on n. 2 of 10 through n. 8 of 26.
- 12 O: nn. 9–16 are beamed together.
- 20 O: n. 6 is *F+A+c+* chord.
- 25 O: n. 11 without *‡*.
- 31–32 In these two measures, upper and lower voices are inverted from the original voice leading to make it idiomatic for viola and to utilize its open A string. Performance suggestion: The quarter notes should not be tied. A performer should release the sound on each quarter note approximately after the beginning of each third sixteenth note in the upper voice. See Fantasia 6, m. 1 for a similar polyphonic technique.
- 33 O: n. 10 without *‡*.
- 41 and this section is transposed up an octave, starting on n. 6 of 41, except for n. 5 of 41 (*f*), which has been retained at original pitch.
- 50 O: n. 8 is *B+d+f+bb* chord.

Largo – Allegro

- entire Both *Largo* and *Allegro* are transposed up an octave, except for nn. 1 and 6 of 1 and 2 and n. 1 of 3, which have been retained at original pitch.
- 2 O: n. 9 without *‡*.
- 4 O: n. 1 without *#*.
- 43 (second ending) O: two endings indicated with a fermata on n. 1 of 42; see also Fantasia 4, *Vivace* and Fantasia 8, *Vivace*. The grace notes in the second ending are editorial.

Fantasia 6

Scherzando

- 2, 6, 24, 28, 48, 52 Performance suggestion: The sound of the eighth notes in the lower voice should be released early so that they are just a little longer than sixteenth notes.
- 8–9 This section is transposed up an octave, starting on n. 10 of 8 through n. 1 of 9.
- 11 n. 1 is transposed up an octave.
- 23–31 This section is transposed up an octave through n. 1 of 31.

Bärenreiter
Leseprobe
Sample page

- 23 The low *d* on n. 1 is added editorially for a smooth transition.
- 33 n. 1 is transposed up an octave.
- 34 n. 1 is transposed up an octave.
- 40 O: n. 8 without ♯.
- 42 n. 1 is transposed up an octave.
- 43–45 This section is transposed up an octave through n. 5 of 45.
- 54–end This section is transposed up an octave, starting on n. 10 of 54, except for the note *g* on nn. 2–4 of 55, which have been retained at original pitch.
- 56 O: the last three chords are *G+d+g*.

Dolce

- 1 O: the first chord is *d+f+a+d'*.
- 3 O: n. 5 is chord *d+f+a+d'*. Also, O: n. 8 without accidental.
- 5 O: n. 4 is *c+e+c'* chord.
- 11 O: n. 4 is *c+e+c'* chord.
- 17 O: the last chord is *d+f+a+d'*.

Spiritoso

- Performance Trills: The first trills in 1 and 8 with *tr* (*trichlag*) indicate the way all trills in this movement should be performed, which can be performed with either the first or second trill only the first occurrence of a trill, and not the second, at the head of a trill, for all instances of trills in this movement.
- 11 O: n. 4 without ♯. The ♯ sign should also apply to n. 8 (*g'*).

Fantasia 7

Andante

- 3 O: n. 12 without ♭.
- 5 O: n. 13 without ♯.
- 6 n. 9 is transposed up an octave.
- 7 O: n. 1 is double stop *A+c♯*.
- 10 O: n. 9 is chord *d+f+a+d'*.

1 For example, see etude 9 from Antonio Bartolomeo Bruni (1757–1821), *Méthode pour l'Alto-Viola Contenant les principes de cet Instrument, Suivis de Vingt-cinq Études* (Paris: Janet et Cotelle, ca. 1820).

- 14 O: n. 16 without ♭.
- 18 O: n. 20 without ♭.
- 19 O: n. 1 is double stop *d+f♯*.
- 21 nn. 11–13 are transposed up an octave.
- 22 nn. 5–9 are transposed up an octave. O: the last chord is *G+d+g*.

Vivace

- 7 O: n. 1 is chord *d+f+a+d'*, and n. 12 without ♯.
- 15 O: n. 1 is chord *G+d+g*.
- 18 O: n. 1 is chord *c+g+c'* chord. Also, O: n. 12 without ♯.
- 19 O: n. 1 is *B♭+d+f+b♭* chord.
- 19–24 This section is transposed up an octave, starting on n. 6 of 19 through n. 24 of 24. The low *d'* on n. 6 is added by the editor to retain the original voice leading.
- 24 O: n. 7 is a *D+A+d* chord.
- 29–end This section is transposed up an octave, starting on n. 2 of 29.
- 31 O: n. 5 is *G+d+g* chord.

Allegro

- 1–12 This section is transposed up an octave, starting on n. 3 of 1 through n. 12 of 12.
- 24 O: n. 1 is the top of a chord *D+A+d*.
- 36 O: *g* is the top of a chord *G+d+g*.

Fantasia 8

Allegro

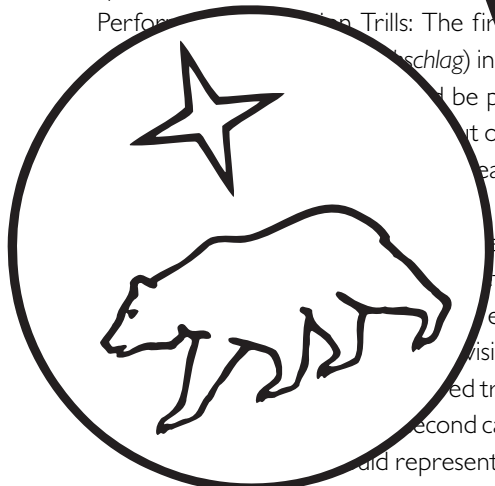
- 7 n. 3 is transposed up an octave.
- 7–26 This section is transposed up an octave, starting on n. 6 of 7 through n. 12 of 26.
- 18 O: n. 3 without ♯.
- 26 O: n. 16 without ♯.
- 36–38 The slurred eighth notes on beats 2 and 4 should be articulated.
- 36–end This section is transposed up an octave, starting on n. 9 of 36.
- 42 O: n. 5 is *A+c♯+e+a* chord.

Grave

- entire This entire movement is transposed up an octave.
- 13 O: n. 4 without ♯.
- 22 The editor recommends improvising a passage or a short cadenza during this fermata.

Vivace

- 40 O: two endings indicated with a fermata on n. 1 of 40; see also Fantasia 4, movement 1 and Fantasia 5, movement 3.



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Leseprobe
sample page

Fantasia 9

Presto

5 Performance suggestion: In the second half of the measure (starting on n. 5), the bow should continuously play on the open G string through the end of the measure. The quarter notes 6–8 should not sound longer than an eighth note each.

5 O: n. 8 without ♯.

9 O: there is an additional whole note e on the third to fourth beats; in the present edition, however, only c is retained as it is the first note of the subject and, as such, it takes priority.

12–30 This section is transposed up an octave.

22 O: n. 1 is chord A+c+e+a.

30 O: n. 9 is chord d+f+a+d'.

31 nn. 2–4 are transposed up an octave.

35–43 This section is transposed up an octave, starting on n. 12 of 35 though n. 1 of 43, except for the lower-voice g in the second half of 37 and the first three beats of 38, which have been retained at original pitch.

43 O: n. 1 is chord G+d+f+b.

45–46 This section is transposed up an octave, starting on n. 12 of 45 though the end of the movement.

46 The editor clearly delineated the first three notes of the subject (c'-g'-e') in the first measure, the lowest note c in the last measure.

57–61 The editor recommends improvising a cadenza during the fermata or during the rest after the fermata. n. 1 is transposed up an octave.

62–end This section is transposed up an octave, starting on n. 12 of 62.

64–65 O: the chord is D+A+d+f+a+d'. Performers should release the sound half-way through each section.

10 O: stop c+e.

16 O: n. 3 is chord d+f+a+d'.

20 O: n. 3 is chord c+e+c'.

24 O: the chord is A+c+e+a.

Allegro

9–18 This section is transposed up an octave, starting on n. 6 of 9.

18 O: the chord is G+d+g.

46 O: the last chord of the movement is c+e+c'.

Fantasia 10

Dolce – Allegro

9 The trill note should be done with the 3rd finger.

26 O: the chord is B+d#+f#+b.

27–34 The upper voice is transposed up an octave.

35–end This section is transposed up an octave.

66 O: the last chord is e+b+e' and does not include the third g#. If performers wish to avoid g# in the final chord, it is possible to play e+b+e'+e" chord on viola; however, the editor does not recommend it.

Siciliana

entire This movement is transposed up an octave.

Scherzando

1–10 This section is transposed up an octave.

6 O: n. 12 is a – clearly a mistake.

17 n. 5 is transposed up an octave.

Fantasia II

Allegro

15–57 This section is transposed up an octave, starting on n. 2 of 15, except for n. 5 in 19, which has been retained at original pitch.

57–61 O: nn. 4 and 5 are erroneously written as eighth notes.

62–65 the notes (open string) are transposed up an octave, though n. 1 of 62.

66–70 The editor recommends improvising a cadenza during the fermata or during the rest after the fermata. n. 1 is transposed up an octave.

71–end This section is transposed up an octave, starting on n. 2 of 71.

74–75 O: the chord is D+A+d+f+a+d'.

76–80 This section is transposed up an octave, starting on n. 2 of 76.

81 O: the accidental sign to n. 2 is unclear.

82 O: the accidental sign to n. 4 is unclear.

83 O: the accidental sign to n. 5 (A) looks like b.

84 O: n. 1 is chord E+Bb+c.

85 O: n. 3 is chord F+A+c+f.

86 O: n. 5 is chord F+A+c+f.

Allegro

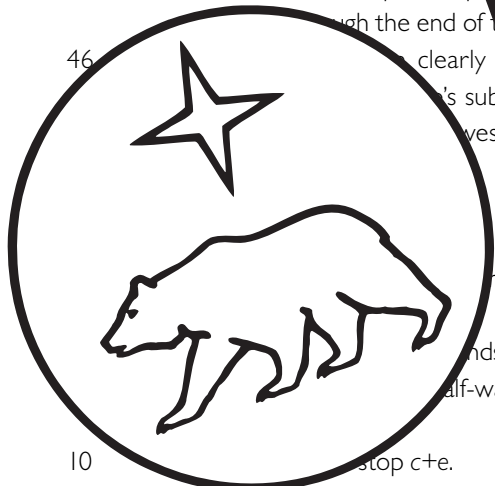
5 O: n. 1 is double stop d+f.

6 This measure is transposed up an octave, starting on n. 2. O: n. 7 of this measure is chord A+c#+e+a.

7 This measure is transposed up an octave, starting on n. 2 through n. 7.

8 This measure is transposed up an octave, starting on n. 2 through n. 7.

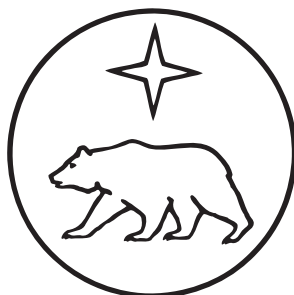
9–10 O: There are repeat signs for measures 32–33; therefore, measures 34–35 are not written out (possibly because space was tight at the bottom of this page.)



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