

Preface

This sonata comes from the collection “Der getreue Music-Meister” (“the trusty music-master”) which Telemann – after a fashion set in England – published himself in 1728 and 1729 in Hamburg. This so-called *music journal* was the first musical work to appear in Germany in the form of a periodical. The series of 25 *Lektionen* (lessons), each of four pages, were issued at fortnightly intervals. Consisting of vocal and instrumental music, these provided musical instruments used by amateurs such as cembalo, lute, violin, cello, recorder, flute, oboe, bassoon, as well as viola da gamba, with an assortment of pieces for solo and ensemble. As a commercial ploy, the composer sometimes included only part of a multi-movement work in a single issue. As in the case of a serialized novel, the reader was lured thus into buying future issues. The gamba sonata appeared in two instalments – in “Lessons” no. 15 and 16.

The technical demands of the *sonatas, overtures etc. also fugues, counterpoints, canons etc.* that Telemann included in his “Music-Meister” vary considerably. They were designed both for *the connoisseur and amateur*: Telemann once wrote that his compositions *were conceived in an easy cantabile style so as to be suitable both for the beginner to practise for himself and the virtuoso to perform in public.*

A convincing performance of the D major sonata for *Viola di Gamba, senza Cembalo* calls in fact for a real “virtuoso”. The contrasting character of the movements, often technically demanding, has to be well understood and they need to be performed *in both a serious and a lively, cheerful way.* Care must be taken to bring out clearly the two-part writing. The suggested fingerings are intended to help in this respect.

Viola da Gamba

Fantasia D-dur

für Viola da Gamba (oder Violoncello) senza Basso

Andante

The Andante section consists of 11 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills (tr) and slurs throughout the piece. The key signature changes to two sharps (D major) in the final two staves. The section concludes with a double bar line.

Vivace

The Vivace section begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Vivace'. The music is characterized by a more rhythmic and energetic feel, featuring many eighth and sixteenth notes. There are several triplets (3) indicated above the notes. The section ends with a double bar line.

This image displays a page of musical notation, likely for a piano or organ piece, written in 3/4 time. The score is arranged in two systems, each containing a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and several triplet markings (indicated by a '3' over a group of notes). The piece concludes with a final cadence in the bass staff.

Recitativo

The Recitativo section consists of five staves of music. The first staff is in bass clef, and the remaining four are in alto clef. The key signature is G major (one sharp) and the time signature is 3/8. The music is characterized by a steady eighth-note accompaniment with occasional rests and melodic lines.

Andante

The Andante section consists of ten staves of music. The first staff is in alto clef, and the remaining nine are in bass clef. The key signature is G major (one sharp) and the time signature is 3/8. The music is slower and more melodic than the Recitativo. A *ritoso* marking is present below the first staff of this section. The piece concludes with a final chord on the tenth staff.

Vivace

The musical score is written for a single instrument, likely a piano or organ, in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivace'. The score consists of 12 staves. The first staff is the treble clef, and the remaining 11 staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A 'Fine' marking is present on the third staff. The piece concludes with a 'D.C. al Fine' instruction at the bottom right.

D. C. al Fine