

Georg Philipp Telemann **Fantasies for the Double Bass**

Transcribed and Edited by Nicholas Recuber
for Double Bass



Introduction

The Telemann Fantasies for Double Bass are an important and enjoyable addition to the double-bass repertoire. The polyphonic texture and expressive melodies make these pieces a satisfying challenge for any bassist. My goal in making this edition was to give the modern bassist something to bridge the gap between the double bass sonatas by Marcello and Telemann and the cello suites of J. S. Bach. I also have to give credit to the violist, Nobuko Imai, whose recording of these pieces was the inspiration behind this project.

Overall fingerings and markings mostly only show the crux of the melodic line. If a passage can be played well in multiple positions or strings, I tried to not mark anything. While this is the case in almost all instances, I did, at points, feel so strongly about a tone or color that you will see my interpretation. The transposition was picked according to how well the most difficult passage sounded in that key.

—Nicholas Recuber

About Nicholas Recuber

Nicholas Recuber is the Assistant Principal Bassist in the Colorado Symphony Orchestra and an Artist-In-Residence in String Bass in the School of Music at the University of Northern Colorado. Mr. Recuber was born in Philadelphia, Pennsylvania and began his studies on the double bass at age 14. Initially interested in jazz, he earned his Bachelor's degree in jazz studies from Rowan University in New Jersey with his principal teacher Doug Mapp. As he became more attracted to classical music, he began taking lessons from John Hood of the Philadelphia Orchestra. He then attended the Juilliard School where he earned his Master's degree under the tutelage of Ms. Orin O'Brien. He continued his studies with Nico Abondolo at the University of Southern California where he was awarded a graduate certificate and then spent two years as a fellow with the New World Symphony. In addition to his work with the Colorado Symphony, he has served as principal bassist of the Santa Barbara Symphony, as acting associate principal bass with the Los Angeles Chamber orchestra. He has performed with the San Francisco Symphony, the Atlanta Symphony, and in France with the Ensemble Intercontemporain conducted by Pierre Boulez. Mr. Recuber has also performed at the Pacific Music Festival, the Music Academy of the West, the Lucerne Academy, the Colorado Music Festival, and the Moab Music Festival.

Fantasia No. 7 in F Major

3

for Violin without Basso Continuo

GEORG PHILIPP TELEMANN (1681–1767)

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Dolce

1 2 3 +

2 A G D E G

3 3 3 3 A D A E A D

5 G D D G D E D

6 G D E D G D D A D G

8 G D G 3 3 G D G

10 G D G D G D G D G

11 D G A

13 V D V V V

Allegro

This sheet music is for a piece titled "Allegro" in 3/4 time, written for bass guitar. It consists of ten systems of music, each starting with a measure number (4, 5, 8, 11, 15, 19, 24, 28, 32). The music is written in the bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as slurs, ties, accents, and vibrato marks. Fingerings are indicated by numbers 1-4 above the notes. Chords are indicated by letters D, G, A, and E below the staff. The piece features a mix of eighth and sixteenth notes, often grouped in beamed patterns, and includes some triplets and sixteenth-note runs. The overall feel is rhythmic and energetic.

Fantasia No. 11 in G Major

for Violin without Basso Continuo

GEORG PHILIPP TELEMANN (1681–1767)

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Un poco vivace

The musical score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of seven staves of music, each with a measure number on the left. The notation includes eighth and sixteenth notes, slurs, and various fingerings (1-4). Chord symbols (D, A, G) are placed below the staff to indicate harmonic support. The piece is marked 'Un poco vivace'.