

SELECTIONS

From

Telemann's Trio Sonatas, TWV 42

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME EIGHT

@2016

About the Composer

The three great innovators of the 17th century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18th, Handel (1685-1759), Bach (1685-1750) and Vivaldi (1678-1741). The circumstances of the connections, however, differ greatly. From the operas of Monteverdi to the operas of Handel, there are two complete generations of composers, highlighted by the careers of Francesco Cavalli (1602-1676) and Alessandro Scarlatti (1660-1725), both of whom were quite famous during their lifetimes. From the sacred concertos of Gabrieli to the cantatas of Bach, there are also two generations of composers, represented most vividly by the careers of Heinrich Schutz (1585-1672), a celebrated student of Gabrieli and Dietrich Buxtehude (1637-1707), a much lesser known composer. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output. Like Vivaldi, Handel's Trio Sonata collections (Op. 2 and Op. 5) also owe much to Corelli, but they were at least equally if not more influenced by the "French Overture" style of Jean-Baptiste Lully (1632-1687). The Trio Sonatas of Georg Philipp Telemann (1681-1767) are influenced somewhat by Corelli, but they are much more varied, interesting and musical than those of Vivaldi, most likely because he wrote in the medium for a much longer period and benefitted greatly from hearing them performed frequently (Bach wrote Trio Sonatas as well, but only for organ). While he was alive, Telemann's reputation most likely equaled or surpassed those of the three great masters; if one knew only the Trio Sonatas of all four, that reputation would have stood the test of time. His sacred music (particularly the cantatas and passions) and concertos may not be at the same level, but they are certainly worthy of contemporary performance. A forgotten composer in the 19th-century, he has now been rediscovered, which is greatly to the benefit of modern performers and audiences.

About the arranger

Bob Reifsnnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. **Performance-** Telemann's Trio Sonatas are more closely aligned with the models of Corelli than those of Buxtehude, but they are certainly quite original and lend themselves beautifully to transcription for trombones. As a result, public performance is highly encouraged; in comparison to those of Buxtehude, Corelli and Handel, the bass line is much more independent, making the works much less skeletal without the keyboard.
2. **Clef reading-** These arrangements will hopefully serve as advanced clef practice for those playing the first and second parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** Unlike the sonatas of Corelli, Handel and Vivaldi, which are exclusively for two violins and continuo, Telemann wrote his works for a dizzying array of instrumental combinations. There are certainly passages where the upper parts need to be exchanged to keep the alto on top, but they are infrequent. One will notice frequent key changes from the original, however, to keep them in a workable range for trombones.
4. **Range-** The basic range of these transcriptions is slightly more than three octaves (low C to high D). These arrangements are also quite suitable for performance by a viola, trombone and cello, which offers a wonderful chamber music experience for a trombonist.
5. **Tempi-** All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
 - A. triple tempi are faster than duple tempi
 - B. music with quarter and half notes as the fastest value have faster tempi
 - C. music with eighth and sixteenth notes as the fastest value have slower tempi
6. **Dynamics-** Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead. The use of dynamics here is also based on four Baroque principles:
 - A. sequential patterns up become increasingly louder
 - B. sequential patterns down become increasingly softer
 - C. repeated melodic patterns on the same pitches are normally softer
 - D. in fugal patterns, the designated melody is louder
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a trombonist ever makes. There are, however, notes left out in extended passages that would be impossible to perform on a trombone, hopefully in the most appropriate locations.

Bass Trombone

Cantabile from Sonata TWV42A2

Telemann

Bob Reifsnyder

Andante $\text{♩} = 70$

mf

5

mf *p*

10

mf *mf*

15

p *mf*

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Bass Trombone

Alla Breve from Sonata TWV42A2

Telemann

Bob Reifsnyder

Allegro $\text{♩} = 100$

Staff 1: Bass clef, one flat, common time. Measures 1-5. Dynamics: *mf*.

6

Staff 2: Bass clef, one flat, common time. Measures 6-11. Dynamics: *mf*.

12

Staff 3: Bass clef, one flat, common time. Measures 12-17. Dynamics: *mf*.

18

Staff 4: Bass clef, one flat, common time. Measures 18-23. Dynamics: *mf*, *p*.

24

Staff 5: Bass clef, one flat, common time. Measures 24-29. Dynamics: *mp*, *p*.

30

Staff 6: Bass clef, one flat, common time. Measures 30-35. Dynamics: *mf*.

36

Staff 7: Bass clef, one flat, common time. Measures 36-41. Dynamics: *mp*, *mf*.

42

Staff 8: Bass clef, one flat, common time. Measures 42-47.

48

mp

54

p mp p mf

61

67

mp mf

74

mf

81

Bass Trombone

Allegro Assai from Sonata TWV42 A2

Telemann

Bob Reifsnyder

♩. = 100

mp

7

mf

13

p mf p

20

mf mp

27

p

34

mp mf

40

mp

47

p

Bass Trombone

Largo from Sonata TWV42 a4

Telemann
Bob Reifsnyder

♩ = 50

mp

5

mp

10

mp

15

mp

20

mp

25

mf

Bass Trombone

Vivace from Sonata TWV42 a4

Telemann

Bob Reifsnyder

♩ = 100

7

mp

7

mp *mp*

14

mp *mp*

21

mp

29

p *p* *mp*

37

p *mp* *p* *mp*

45

mp *mp*

52

mp

Vivace from Sonata TWV42 a4

60

Musical staff for measures 60-66. The staff is in bass clef. Measure 60 starts with a *mp* dynamic. The melody consists of eighth and sixteenth notes, including a sharp sign in measure 62. Measure 66 ends with a *mp* dynamic. The staff concludes with a double bar line.

67

Musical staff for measures 67-73. The staff is in bass clef. Measure 67 starts with a *mp* dynamic. Measure 70 has a *mf* dynamic. The melody consists of eighth and sixteenth notes. Measure 73 ends with a double bar line.

Allegro from TWV42 a4

Telemann
Bob Reifsnyder

♩ = 80

mf *mp* *mf*

10 *p* *mp*

19 *mf*

25 *p* *mp* *mf*

34 *mp* *mf* *mf*

42 *mp* *mf*

51 *p* *mp* *mf*

59 *p*

66

Musical staff for measures 66-74. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a continuous eighth-note line. The dynamics are marked as *mp* (measures 66-67), *mf* (measures 68-69), *mp* (measures 70-71), and *mf* (measures 72-74).

75

Musical staff for measures 75-78. The staff is in bass clef with a key signature of two flats. The music consists of a continuous eighth-note line. A slur is placed under measures 76 and 77. The staff ends with a double bar line.

Bass Trombone

Affetuoso from Sonate Polonoise

TWV42 a5

Telemann

Bob Reifsnyder

♩ = 70

mp

mp

5

mf mp p mp

10

mp

15

mp mf mp p

20

mp mf

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Allegro from Sonate Polonoise

TWV42 a5

Telemann
Bob Reifsnyder

mp

5
p mp mf mp

10
mf mp

15
p mp

20
mp

25
mf p

30
mp

35
mf mp p mp

Allegro from Sonate Polonoise

40

Musical notation for a bass clef staff, measures 40-47. The key signature has two flats (B-flat and E-flat). The notation includes quarter notes, eighth notes, and a dotted quarter note. A dynamic marking of *mf* is present below the staff.

Bass Trombone

Grave from Sonate Polonoise

TWV 42 a5

Telemann
Bob Reifsnyder

♩ = 90

mp

8

mp

16

mp

24

mp *mf*

31

mp *mf*

38

mp *mf*

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Vivace from Sonate Polonoise

TWV42 a5

Telemann
Bob Reifsnyder

$\text{♩} = 50$

mf

mf

9

mp mf mp mf mf mp

17

mf mp mf mf mp

25

mf mf mp p

32

mp mf mf mp mf

40

mf

48

mf mp mf mp p mp

56

mf mp mf mf mp

Vivace from Sonate Polonoise

64

Musical notation for a bass clef staff, measures 64-71. The notation includes dynamic markings *mf*, *mp*, and *mf*. The piece concludes with a double bar line.

Bass Trombone

Vivace from Sonata TWV 42 B1

Telemann
Bob Reifsnyder

♩ = 90

mf

6

mf

11

mp *mp*

16

mf

21

mf *mf*

27

mp *mf*

32

mf

37

mp

43

Musical staff 1: Bass clef, B-flat major key signature, 3/4 time signature. Measures 43-47. Dynamics: *mp*, *mf*.

48

Musical staff 2: Bass clef, B-flat major key signature, 3/4 time signature. Measures 48-52. Dynamics: *mp*, *mf*.

53

Musical staff 3: Bass clef, B-flat major key signature, 3/4 time signature. Measures 53-57. Dynamics: *mp*.

58

Musical staff 4: Bass clef, B-flat major key signature, 3/4 time signature. Measures 58-61. Dynamics: *mf*, *mp*, *p*, *mp*.

62

Musical staff 5: Bass clef, B-flat major key signature, 3/4 time signature. Measures 62-65. Dynamics: *mf*.

66

Musical staff 6: Bass clef, B-flat major key signature, 3/4 time signature. Measures 66-67. Dynamics: none.

Bass Trombone

Siciliana from Sonata TWV 42 B1

Telemann

Bob Reifsnyder

♩ = 50

mf mp

6

mf

12

mp

18

mf

25

mp mf

31

mf

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Rondo from Sonata TWV 42 B1

Telemann
Bob Reifsnyder

Allegro $\text{♩} = 60$

mf

4
mp *p* *mf*

8
mp

11
p *mf* *mp*

15

19
mf

23
mp *p*

26
mf

30

mp *p* *mf* *p*

Musical staff 30-33: Bass clef, 3/4 time signature. Measures 30-33. Dynamics: *mp*, *p*, *mf*, *p*.

34

p

Musical staff 34-37: Bass clef, 3/4 time signature. Measures 34-37. Dynamics: *p*.

38

mf

Musical staff 38-42: Bass clef, 3/4 time signature. Measures 38-42. Dynamics: *mf*.

43

Musical staff 43-46: Bass clef, 3/4 time signature. Measures 43-46.

47

Musical staff 47-49: Bass clef, 3/4 time signature. Measures 47-49.

50

mp *p* *mf*

Musical staff 50-53: Bass clef, 3/4 time signature. Measures 50-53. Dynamics: *mp*, *p*, *mf*.

54

mp

Musical staff 54-56: Bass clef, 3/4 time signature. Measures 54-56. Dynamics: *mp*.

57

p *mf* *e.*

Musical staff 57-59: Bass clef, 3/4 time signature. Measures 57-59. Dynamics: *p*, *mf*, *e.*

Bass Trombone

Dolce from Sonata TWV 42 C2

Telemann
Bob Reifsnyder

♩ = 50

Musical staff 1: Bass clef, 3/8 time signature. Measures 1-11. Dynamics: *mp*

12

Musical staff 2: Bass clef, 3/8 time signature. Measures 12-22. Dynamics: *mp*, *mf*, *mp*

23

Musical staff 3: Bass clef, 3/8 time signature. Measures 23-34. Dynamics: *mp*

35

Musical staff 4: Bass clef, 3/8 time signature. Measures 35-40. Dynamics: *mf*

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Allegro from Sonata TWV 42 C2

Telemann
Bob Reifsnyder

♩ = 80

mf

6

11

mp

16

p

21

27

mp

32

mf

38

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Bass Trombone

Vivace from Sonata TWV 42 C2

Telemann

Bob Reifsnyder

♩ = 120

5

mf

9

13

17

mp

21

25

29

mf

Vivace from Sonata TWV 42 C2

33



Bass Trombone

Largo from Sonata TWV 42 c1

Telemann
Bob Reifsnyder

♩ = 50

mf

5

mp

10

mf *mp*

14

mf

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Allegro from Sonata TWV 42 c1

Telemann
Bob Reifsnnyder

ma non troppo $\text{♩} = 60$

The musical score is written for Bass Trombone in 6/8 time. It consists of eight staves of music, each starting with a measure number. The dynamics are indicated by *mf*, *mp*, *p*, and *mf*. The key signature has one sharp (F#).

Staff 1 (Measures 1-5): *mf*

Staff 2 (Measures 6-11): *mp*

Staff 3 (Measures 12-17): *mf*

Staff 4 (Measures 18-23): *mp*, *p*, *mf*

Staff 5 (Measures 24-29): *mp*

Staff 6 (Measures 30-36): *p*, *mp*

Staff 7 (Measures 37-42): *mf*

Staff 8 (Measures 43-48): *mf*

49



Bass Trombone

Grave from Sonata TWV 42 c1

Telemann
Bob Reifsnyder

♩ = 90

mf

8

mp

16

mf

24

©

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Bass Trombone

Allegro vivo from Sonata TWV 42 c1

Telemann

Bob Reifsnyder

♩ = 100

mf

9

18

mp

27

p

35

43

mf

52

61

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Largo from Sonata TWV 42 c2

Telemann
Bob Reifsnyder

♩ = 75

mp p mp

8 mp

15 p p mp

22 p mf mp

27 p mf

32 mp mp

38 p mp p

45 mp p mf mp

51

A single line of musical notation in bass clef, showing measure 51. The key signature has two flats (B-flat and E-flat). The melody consists of a quarter note G2, a quarter rest, a quarter note F2, a quarter rest, a quarter note E2, a quarter rest, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, and a dotted half note D1. The dynamic marking *mf* is placed below the staff.

Bass Trombone

Vivace from Sonata TWV 42 c2

Telemann

Bob Reifsnyder

$\text{♩} = 60$

mf

6

mp

12

p

18

mf

24

mf

30

mf

Bass Trombone

Andante from Sonata TWV 42 c2

Telemann
Bob Reifsnyder

♩ = 70

mp *mp*

5 *p* *mp*

9 *mp* *p*

13 *p* *p*

17 *mp* *p*

21 *p* *mf*

Allegro from Sonata TWV 42 c2

Telemann
Bob Reifsnnyder

♩ = 90

mp p mp

9 p mp

19 mf mp mf mp

29 p mf mp p

39 p mf

49 mp mf mp

58 mf mp p mf mp

67 mp p mp p

Allegro from Sonata TWV 42 c2

77

Musical staff 1: Bass clef, measures 77-86. Dynamics: *p*

87

Musical staff 2: Bass clef, measures 87-96. Dynamics: *mf*, *mp*

97

Musical staff 3: Bass clef, measures 97-100. Dynamics: *mf*

Bass Trombone

Adagio from Sonata TWV 42 c7

Telemann
Bob Reifsnyder

♩ = 60

The musical score is written for Bass Trombone in bass clef with a common time signature (C). The tempo is marked as Adagio, with a metronome marking of ♩ = 60. The score consists of two staves of music. The first staff contains measures 1 through 5. The second staff, starting with a measure number '6' above the first measure, contains measures 6 through 10. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamics are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano) markings.

Measure 1: *mf*

Measure 2: *mf*

Measure 3: *mp*

Measure 4: *mf*

Measure 5: *mf*

Measure 6: *mp*

Measure 7: *mf*

Measure 8: *mp*

Measure 9: *mf*

Measure 10: *mf*

Bass Trombone

Allegro from Sonata TWV 42 c7

Telemann
Bob Reifsnyder

♩ = 100

mf

5

mp *mf* *mp* *p* *mf* *mp* *mf*

10

mp *p*

15

p *mp* *p*

20

mp *mf* *mp* *p* *mf*

25

29

Andante from Sonata TWV 42 D5

Telemann
Bob Reifsnnyder

♩ = 70

Musical staff 1 (measures 1-4). Bass clef, common time. Dynamics: *mf*, *mp*, *mf*.

Musical staff 2 (measures 5-8). Bass clef, common time. Dynamics: *mp*.

Musical staff 3 (measures 9-13). Bass clef, common time. Dynamics: *mf*, *mp*, *p*.

Musical staff 4 (measures 14-18). Bass clef, common time. Dynamics: *mf*, *mp*, *mf*.

Musical staff 5 (measures 19-23). Bass clef, common time. Dynamics: *mf*.

Musical staff 6 (measures 24-28). Bass clef, common time. Dynamics: *mf*, *mp*, *mf*, *mp*, *mf*.

Musical staff 7 (measures 29-32). Bass clef, common time. Dynamics: *mp*, *mf*, *mp*, *mf*.

Bass Trombone

Largo from Sonata TWV 42 D5

Telemann
Bob Reifsnyder

♩. = 40

mf *mp*

7
p *mf*

14
mp

21
p *mp* *mf*

28
mp *mf*

34

Vivace from Sonata TWV 42 D5

Telemann
Bob Reifsnyder

♩ = 70

The musical score is written for Bass Trombone in 3/8 time. It consists of eight staves of music, each starting with a measure number. The dynamics are as follows:

- Staff 1 (Measures 1-11): *mf*
- Staff 2 (Measures 12-23): *mf*
- Staff 3 (Measures 24-34): *mp*
- Staff 4 (Measures 35-45): *mp*
- Staff 5 (Measures 46-57): *p*
- Staff 6 (Measures 58-69): *mf* and *p*
- Staff 7 (Measures 70-81): *mp*
- Staff 8 (Measures 82-92): *mf*

Vivace from Sonata TWV 42 D5

94



105



Bass Trombone

Vivace from Sonata TWV 42 d2

Telemann
Bob Reifsnyder

♩ = 100

mf

6

mp

11

mf

16

mp

21

mf

25

mf

Bass Trombone

Largo from Sonata TWV 42 d2

Telemann
Bob Reifsnyder

$\text{♩} = 75$

mp

4

8

mf

12

16

mp

20

24

Presto from TWV 42 d2

Telemann
Bob Reifsnnyder

$\text{♩} = 110$

mf

7

7

14

14

21

mp

28

28

35

35

42

p

48

48

55

mf

62

68

74

Bass Trombone

Allegro from Sonata TWV 42 d7

Telemann
Bob Reifsnyder

$\text{♩} = 60$

mf

4

mp

9

p

13

mf

18

23

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Bass Trombone

Vivace from TWV 42 d7

Telemann

Bob Reifsnyder

♩. = 60

mf

7

12

mp

17

21

p

27

mp

33

39

mf

45

