

# SELECTIONS

From

Telemann's Trio Sonatas, TWV 42

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

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## About the Composer

The three great innovators of the 17<sup>th</sup> century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18<sup>th</sup>, 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 19<sup>th</sup>-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.

# Largo from TWV 42 e1

Telemann  
Bob Reifsnyder

♩ = 40

*mp*

4

*mf*

7

10

*mp*

13

*mf*

16

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# Allegro from TWV 42 e1

Telemann  
Bob Reifsnnyder

♩ = 90

*mp*

7  
*mf* *mp*

12  
*p* *p* *mf*

17  
*mp* *mf*

22  
*p* *p*

28  
*p* *mp* *p*

33  
*mf* *mp*

38  
*mf* *mp* *p* *mf* *mp*

Allegro from TWV 42 e1

43

Musical staff 1: Bass clef, key signature of one flat. Measures 43-47. Dynamics: *p*, *mf*, *mp*, *p*, *mf*, *mp*.

48

Musical staff 2: Bass clef, key signature of one flat. Measures 48-52. Dynamics: *mf*.

Bass Trombone

# Andante affetuoso from Sonata TWV 42 e1

Telemann

Bob Reifsnyder

♩ = 70

mf      mf      mp

5

mf      mp      p      mf

10

mp      mf

15

p      mp      mf



Bass Trombone

# Affettuoso from Sonata TWV42 e2

Telemann  
Bob Reifsnyder

♩ = 100

mp mf mp mf

8 mp

15 mp mf mp

22 mf mp

29 mf mp p mp

36 mf mp

43 mp mf

50 mp mp

Affettuoso from Sonata TWV42 e2

58

Musical staff 1: Bass clef, measures 58-65. Dynamics: *mp*, *p*, *mf*.

66

Musical staff 2: Bass clef, measures 66-72. Dynamics: *mp*, *mf*, *mp*.

73

Musical staff 3: Bass clef, measures 73-79. Dynamics: *mf*, *mp*, *p*, *mp*, *mf*.

80

Musical staff 4: Bass clef, measures 80-81. Dynamics: none.

Bass Trombone

# Allegro from Sonata TWV 42 e2

Telemann  
Bob Reifsnnyder

♩ = 90

10

20

30

40

49

59

69

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

*mf* *mp* *mf* *mp*

*mf* *mp* *mf* *mp*

*mf* *mp* *p*

*mp* *mf* *mp*

*p* *mp* *mf*

*mp* *mf* *mp* *mf*

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

79

A single staff of music in bass clef, starting with a key signature of one flat (B-flat). The melody consists of the following notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The first four notes (G2 to Bb2) are marked *mp*. The remaining notes (C3 to Bb4) are marked *mf*. The piece concludes with a final cadence: a half note G4, a quarter note F4, and a quarter rest, followed by a double bar line.

# Dolce from Sonata TWV 42 e2

Telemann  
Bob Reifsnyder

♩ = 120

*mp*

12

*p* *mp* *mf*

24

*mp* *p* *mp*

36

*mf*

48

*mp* *p* *mf*

60

*mp* *mf*

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# Vivace from Sonata TWV 42 e2

Telemann  
Bob Reifsnnyder

♩ = 140

mf mp mf mp

11

mf mp mf mp mp p mf mp

23

mf mp p mf p mp

32

p mp mf mp mf

40

mf

49

mp mf mp mf mp mf

59

mp mp mf mp p mf

70

mp mf mp p mf

Vivace from Sonata TWV 42 e2

80

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

This staff contains measures 80 through 86. It begins with a piano (*p*) dynamic and features a continuous eighth-note pattern. The dynamics shift to mezzo-piano (*mp*) at measure 82, mezzo-forte (*mf*) at measure 84, and back to mezzo-piano (*mp*) at measure 86. The piece concludes with a whole rest in the final measure.

87

*mf* *mp* *mf*

This staff contains measures 87 through 93. It starts with a mezzo-forte (*mf*) dynamic and continues with eighth-note patterns. The dynamics change to mezzo-piano (*mp*) at measure 90 and back to mezzo-forte (*mf*) at measure 93. The piece ends with a whole rest in the final measure.

94

*mp* *mf*

This staff contains measures 94 through 96. It begins with a mezzo-piano (*mp*) dynamic and features eighth-note patterns. The dynamics shift to mezzo-forte (*mf*) at measure 95. The piece concludes with a whole rest in the final measure.

Bass Trombone

# Andante from Sonata TWV 42 e5

Telemann  
Bob Reifsnyder

♩ = 70

*p* *p*

6

*mf* *mp*

10

*mf* *p* *mf*

15

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37

The image shows a single staff of music in bass clef, spanning measures 37 to 40. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a dynamic marking of *mf* (mezzo-forte). Measure 37 contains a quarter note G2, a quarter note F2, and a quarter note E2. Measure 38 contains a quarter note D2, a quarter note C2, and a quarter note B1. Measure 39 contains a quarter note A1, a quarter note G1, and a quarter note F1. Measure 40 contains a quarter note E1, a quarter note D1, and a quarter note C1. The piece concludes with a double bar line.

Bass Trombone

# Allegro from Sonata TWV 42 e5

Telemann  
Bob Reifsnyder

♩. = 60

*mf*

7

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

13

*mp* *mf* *mp*

19

*mp* *mf* *mp*

25

*p* *mp* *mf*

30

Bass Trombone

# Affettuoso from Sonata TWV 42 e6

Telemann

Bob Reifsnyder

♩ = 70

mf

5

9

mp p

14

mp mf

19

mp mf mp mf

23

mp



33

Musical staff 1: Bass clef, B-flat major key signature, measures 33-36. Dynamics: *mf*.

37

Musical staff 2: Bass clef, B-flat major key signature, measures 37-40. Dynamics: *p*, *mp*, *mf*.

41

Musical staff 3: Bass clef, B-flat major key signature, measures 41-43. Dynamics: *mp*, *mf*, *mp*, *p*.

44

Musical staff 4: Bass clef, B-flat major key signature, measures 44-46. Dynamics: *mp*, *mf*, *mp*, *mf*.

47

Musical staff 5: Bass clef, B-flat major key signature, measures 47-49. Dynamics: none.

Bass Trombone

# Grave from Sonata TWV 42 e6

Telemann  
Bob Reifsnnyder

♩ = 75

mf mp

6

p mp mf

12

mp mf mp

19

mf

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Bass Trombone

# Allegretto from Sonata TWV 42 e6

Telemann

Bob Reifsnnyder

♩ = 80

mf

5

mp p

10

mf p

14

mp mf mp p mp

19

mf

24

p mp

29

mf mf

33

Allegretto from Sonata TWV 42 e6

37

*mf* *mf*

41

*mp* *mf*

46

*mf*

50

# Largo from Sonata TWV 42 e7

Telemann  
Bob Reifsnyder

♩ = 100

5

*mf*

10

*mp*

15

*mf mp mf mp mf mp*

20

*mf mp mf mp p mf mp*

25

*mf mp p mf*

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# Allegro from Sonata TWV 42 e7

Telemann  
Bob Reifsnnyder

♩ = 90

mf mp

5 mp mf

10 mp

15 p mp p

21 mp mf mp p mf mp

27 p mf

32 mp p mp

37 p mf

42

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

48

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

53

*mf* *mp* *p*

58

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

63

*mp* *mf*

68

Bass Trombone

# Rondo from Sonata TWV 42 e7

Telemann  
Bob Reifsnyder

Allegro ♩ = 100

*mf*

5

*mp* *p*

10

*mp* *p* *mp*

15

*mf*

20

*p*

25

*p*

31

*mf*

36

Rondo from Sonata TWV 42 e7

41

Musical staff 1: Bass clef, key signature of one flat, measures 41-48. The staff contains whole rests for the first seven measures, followed by a descending eighth-note scale in the final measure. A dynamic marking of *mf* is placed below the final measure.

49

Musical staff 2: Bass clef, key signature of one flat, measures 49-53. The staff contains a continuous eighth-note scale starting on G2 and ending on G3. There are fermatas over the 50th and 52nd measures.

54

Musical staff 3: Bass clef, key signature of one flat, measures 54-56. The staff contains a continuous eighth-note scale starting on G2 and ending on G3. There is a fermata over the 56th measure.

Bass Trombone

# Adagio from Sonata TWV 42 f2

Telemann  
Bob Reifsnnyder

♩ = 60

mp mp

5

mp p mp p mp

10

p mp p mp

15

mp mp p mp p mf mp

20

mf

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# Rondo from Sonata TWV 42 f2

Telemann

Bob Reifsnyder

Allegro ♩ = 90

1

*mp*

5

*mp*

10

*mf* *p*

15

*mp* *mp*

20

*mf*

24

*mp*

29

*p* *mf* *mp*

34

*p*

39

Musical staff for measures 39-43. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Dynamic markings *mp* and *mf* are present. A sharp sign (#) is placed above the note in measure 42.

44

Musical staff for measures 44-45. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of quarter notes. The piece ends with a double bar line in measure 45.

Bass Trombone

# Adagio from Sonata TWV 42 f2

Telemann

Bob Reifsnyder

$\text{♩} = 90$

*mf*

5

10

*p*

15

20

*mf*

Bass Trombone

# Allegro from TWV 42 f2

Telemann  
Bob Reifsnyder

♩ = 90

mf mp p

5 mf p mp

10 mf mp p

15 mf mp p mf

20

# Vivace from Sonata TWV 42 F6

Telemann  
Bob Reifsnyder

♩ = 100

The musical score is written for Bass Trombone in a bass clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as Vivace, with a metronome indication of 100 quarter notes per minute. The score consists of six staves of music, each beginning with a measure number. The first staff starts at measure 1 and ends at measure 4, with a dynamic marking of *mf*. The second staff starts at measure 5 and ends at measure 8, with dynamic markings of *mf*, *mp*, *p*, *mf*, *mp*, and *p*. The third staff starts at measure 9 and ends at measure 11, with dynamic markings of *mp* and *mf*. The fourth staff starts at measure 12 and ends at measure 16, with dynamic markings of *mp*, *mf*, *p*, *mp*, and *mf*. The fifth staff starts at measure 17 and ends at measure 20, with dynamic markings of *mf*, *mp*, *p*, and *mp*. The sixth staff starts at measure 21 and ends at measure 24, with a dynamic marking of *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Bass Trombone

# Largo from Sonata TWV 42 F6

Telemann  
Bob Reifsnyder

♩ = 75

*mp*

7

*p*

# Allegro from Sonata TWV 42 F6

Telemann  
Bob Reifsnnyder

♩ = 90

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as Allegro with a quarter note equal to 90 beats per minute. The score consists of seven staves of music, each starting with a measure number and dynamic marking. The dynamics used are *mf*, *mp*, *p*, and *mf*. The piece concludes with a double bar line at the end of the final staff.

1 *mf*

6 *mp* *mf*

11 *mp* *mf* *mp* *mf*

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

21 *p* *mf*

26 *mp* *mf* *mp* *mf*

31 *mp* *mf*

Bass Trombone

# Affettuoso from Sonata TWV 42 F7

Telemann  
Bob Reifsnyder

Andante ♩ = 70

The musical score is written for Bass Trombone in bass clef, F major (one sharp), and common time (C). The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The score consists of five staves of music, each starting with a measure number (6, 11, 16, 21) and dynamic markings.

Staff 1 (measures 1-5): *mf* (measures 1-3), *mp* (measures 4-5)

Staff 2 (measures 6-10): *mp* (measures 6-10)

Staff 3 (measures 11-15): *p* (measures 11-12), *mp* (measures 13-14), *p* (measures 15)

Staff 4 (measures 16-20): *mp* (measures 16-17), *p* (measures 18-19), *mp* (measures 20)

Staff 5 (measures 21-25): *mf* (measures 21-22), *mp* (measures 23-24), *mf* (measures 25)

Bass Trombone

# Allegro from Sonata TWV 42 F7

Telemann  
Bob Reifsnnyder

♩. = 60

mp mp

8 mf

13 p mp p mf

19 mp p mf

24 mp p

28 mf mp p

32 mp p mf

37 mp p mf

42

mf mp p mf

47

mp p mf mp p mf

52

mp mf

Bass Trombone

# Adagio from Sonata TWV 42 F7

Telemann  
Bob Reifsnyder

♩ = 60

*mf* *mf*

6

*mp* *mf*

11

©

Bass Trombone

# Vivace from Sonata TWV 42 F7

Telemann  
Bob Reifsnyder

♩. = 70

The musical score is written for Bass Trombone in a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. The tempo is marked as Vivace, with a quarter note equal to 70 beats per minute. The score consists of six staves of music, each beginning with a measure number (4, 7, 10, 13, 16) and dynamic markings.

Staff 1 (Measures 1-3): *mf* *mp*

Staff 2 (Measures 4-6): *mf* *mp*

Staff 3 (Measures 7-9): *mf* *mp*

Staff 4 (Measures 10-12): *mf*

Staff 5 (Measures 13-15): *mp* *mf*

Staff 6 (Measures 16-18): *mf*

Bass Trombone

# Andante from Sonata TWV 42 F8

Telemann

Bob Reifsnyder

$\text{♩} = 70$

*mf*

5  
*mp*

10  
*p* *mp*

15  
*mf*

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Bass Trombone

# Allegro vivo from Sonata TWV 42 F8

Telemann

Bob Reifsnyder

♩ = 135

*mf*

8

16

*mp*

24

32

*p*

40

48

56

*mp*

Allegro vivo from Sonata TWV 42 F8

64

mf

72

80

# Allegro from TWV 42 F8

Telemann  
Bob Reifsnyder

♩ = 80

*mp*

5 *mp* *p* *mp* *p*

10 *mp* *p* *mp* *p* *mp*

15 *p* *mf* *mp*

20 *mp* *mf*

25 *p* *mp* *mf*

30 *mp* *p* *mf*

35 *mp* *mf* *mp*

Allegro from TWV 42 F8

40



Bass Trombone

# Affettuoso from Sonata TWV 42 F9

Telemann  
Bob Reifsnyder

Andante  $\text{♩} = 70$

The musical score is written for Bass Trombone in bass clef, D major (two sharps), and common time (C). The tempo is marked "Andante" with a quarter note equal to 70 beats per minute. The score consists of five staves of music, with measure numbers 5, 10, 15, and 20 indicated at the beginning of each staff. The dynamics are marked as *mp* (mezzo-piano) for most of the piece, and *mf* (mezzo-forte) for the final staff. The music features a steady eighth-note accompaniment with occasional melodic lines and rests.

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# Presto from Sonata TWV 42 F9

Telemann  
Bob Reifsnnyder

♩ = 130

8

*mf mp mf mp mf p*

15

*mp mf mp mf mp*

21

*mf mp p mf mp p*

27

*mp mf mp mf mp mf*

35

*mf mp mf mp*

42

*mf mp mf p mp*

48

*mf mp mf mp*

54

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

60

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

67

*mf*

Bass Trombone

# Largo from Sonata TWV 42 h6

Telemann  
Bob Reifsnyder

♩ = 75

*mf* *mp*

8 *p*

15 *mp*

22 *mf*

29 *p*

36 *mp*

43 *mf*

50





Vivace from Sonata TWV 42 h6

56



63



# Andante from Sonata TWV 42 h5

Telemann  
Bob Reifsnnyder

♩ = 70

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# Finale from Sonata TWV 42 h6

Telemann  
Bob Reifsnyder

Allegro ♩ = 80

mp

5

mp

10

mp

15

mp

20

mp

25

mp

30

p

35

mp

p

mp

40

Musical staff 40-44: Bass clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, ending with a quarter rest.

45

Musical staff 45-49: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking *mp* is placed below the staff at the beginning of the line.

50

Musical staff 50-54: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking *mp* is placed below the staff at the beginning of the line.

55

Musical staff 55-59: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings *mp* are placed below the staff at the beginning and end of the line.

60

Musical staff 60-64: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking *mp* is placed below the staff at the end of the line.

65

Musical staff 65-69: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with rests, ending with a double bar line. A dynamic marking *mf* is placed below the staff at the end of the line.