

SELECTIONS

From

Telemann's Quartets

TWV43

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 16

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. The quartet sonatas (sonata a quattro) of Georg Philipp Telemann (1681-1767) fit squarely into the continuum of Gabrieli, Schutz and Bach, particularly since the form was quite popular among the contemporaries of Buxtehude who had studied with Schutz. Buxtehude also used the texture frequently in his cantatas and wrote a few actual sonatas using the instrumentation, while Bach (vols. 11 and 12) often used the instrumentation in both his sacred and secular arias. Telemann, however, is without question the foremost practitioner of the chamber quartet, with an entire opus (TWV43) devoted to the form. They are stunningly diverse in the choice of instruments, as well as containing a wide variety of musical forms that make it impossible to stereotype his quartet style. A continuo accompaniment was standard practice, but these works are so inherently musical that the absence of that feature in no way diminishes the effectiveness of a performance. These works are almost unique to Telemann and serve as a marvelous example of his greatness as a composer.

About the arranger

Bob Reifsnyder, 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,

Notes for this arrangement

1. **Performance-** Telemann did indeed write continuo parts for all of these works, but their inclusion is hardly necessary to give a sense of completeness. As a result, public performance is highly encouraged; to make that easier, many of the works have been abridged and transcribed to make it less taxing and less technically difficult for the alto and tenor trombonists.
2. **Clef reading-** These arrangements will hopefully serve as advanced clef practice for trombonists 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-** These works are originally scored for a myriad of instrumental combinations, often with as many as three of them in the same range. Unlike the Bach arrangements (vols. 11 and 12), notes from one voice are frequently exchanged with another, a technique that also occurs regularly in earlier trio volumes. One will also notice frequent key changes from the original, to keep the range appropriate for low brass.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate a C tuba. These arrangements are also quite suitable for performance by a viola, trombone, cello and string bass, 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 often, but not almost always an indication of the relative importance of the four independent lines.
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Allegro from TWV43: e2

Telemann

Bob Reifsnyder

♩ = 90

mf

6

p

mp

11

p

mp

p

15

mf

mp

19

mp

p

24

mf

30

mp

mf

35

mp

mf

mp

Allegro from TWV43: e2

40

mp

44

mf *mp*

49

p

54

mf

Adagio from TWV43: e2

Telemann
Bob Reifsnyder

♩ = 100

mp

4 *p* *mp* *mp*

8 *mp* *mp*

11 *p* *mp*

14 *p*

18 *mp* *mf*

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Trombone 1

Allegro vivo from TWV43: e2

Telemann
Bob Reifsnnyder

♩ = 100

mf *mf* *mp*

7

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

13

mf *mp* *p*

19

mf *mp* *mf* *mp*

25

mf *mp* *p* *mf*

30

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

36

mp *mf*

43

mp *mp* *mf*

49

Musical staff for measures 49-54. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes. Dynamic markings *mp* and *mf* are present.

55

Musical staff for measures 55-58. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of quarter notes and rests. Dynamic markings *mp* and *p* are present.

Vivo from TWV43: F1

Telemann
Bob Reifsnnyder

♩ = 80

5

mf *mp* *mf*

5

mp *p* *mp*

9

mp *p*

13

mf *mp* *p*

18

mp

22

p *mf* *mp*

26

p *mp*

31

p *mf*

35

Musical staff 1: Measures 35-39. Bass clef, F major. Dynamics: *mp*, *p*, *mp*.

40

Musical staff 2: Measures 40-44. Bass clef, F major. Dynamics: *mf*, *mp*.

45

Musical staff 3: Measures 45-48. Bass clef, F major. Dynamics: *p*, *mp*.

49

Musical staff 4: Measures 49-52. Bass clef, F major. Dynamics: *p*, *mp*, *p*.

53

Musical staff 5: Measures 53-56. Bass clef, F major. Dynamics: *mp*, *mf*, *mp*, *mf*.

57

Musical staff 6: Measures 57-60. Bass clef, F major. Dynamics: *mp*, *p*.

61

Musical staff 7: Measures 61-65. Bass clef, F major. Dynamics: *mp*, *mf*.

66

Musical staff 8: Measures 66-67. Bass clef, F major. Dynamics: *mp*.

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Allegro from TWV43:F1

Telemann
Bob Reifsnyder

♩ = 100

mf mp mf

8 mp mf mp mf mp

16 p mf mp mf mp

24 mf mp p mp

32 p mf mp p mp

40 p mp p mp p mf

49 mp mf mp mf mp

55 mf mp mf

62

mp mp p mp

70

p mf mp

78

p mf

85

mp p mp mf

Allegro from TWV43: G2

Telemann
Bob Reifsnyder

♩ = 90

The musical score for Trombone 1 consists of six staves of music. The first staff begins with a dynamic marking of *mp* and a *mf* marking later in the line. The second staff starts at measure 5 with a *mf* marking, followed by *mp* and *mp* markings. The third staff starts at measure 9 with a *p* marking. The fourth staff starts at measure 13 with two *mf* markings. The fifth staff starts at measure 18 with *mp*, *mf*, and *p* markings. The sixth staff starts at measure 22 with *mp* and *mf* markings. The music is written in bass clef with a common time signature (C) and a key signature of one flat (Bb).

Trombone 1

Largo from TWV43 G3

Telemann
Bob Reifsnnyder

♩ = 90

The musical score is written for Trombone 1 in bass clef, 12/8 time, and G major. It consists of three staves of music. The first staff begins with a tempo marking of ♩ = 90. The first measure is marked *mp*. The second measure is marked *p*. The third measure is marked *mp*. The second staff begins with a measure number of 4. The first measure is marked *mf*. The second measure is marked *mp*. The third staff begins with a measure number of 7. The first measure is marked *mf*. The second measure is marked *mp*.

Vivace from TWV43: G3

Telemann
Bob Reifsnyder

♩ = 100

8

p

8

mp

16

p

24

mf *mf*

33

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

41

p *p*

50

p

58

p *p*

67

75

p *mp* *p*

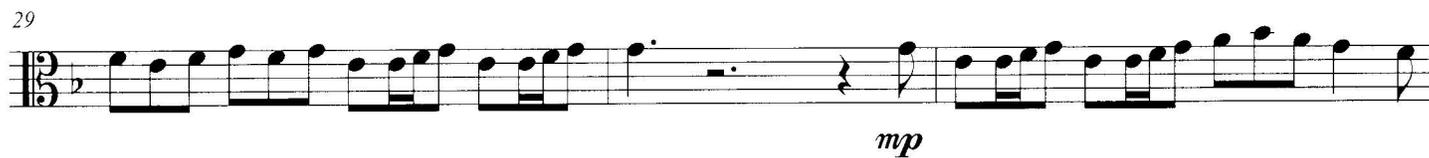
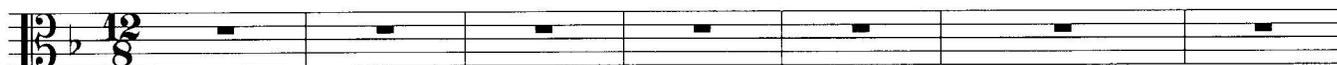
83

mp *mf*

Vivace from TWV43: G6

Telemann
Bob Reifsnyder

♩.=80



69

Musical notation for measure 69, bass clef, *mf* dynamic. The notation shows a sequence of notes: a quarter rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, and a half note C2.

Allegro from TWV43:G6

Telemann
Bob Reifsnnyder

♩ = 90

1 *mf* *mp* *mf* *mp*

5 *mf* *mp* *mf* *mp*

9 *mp* *mf* *mp* *mf* *mp*

13 *mf* *mp*

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

20 *mp* *mf*

24 *mp* *mf* *mp*

29 *p* *mf* *mp*

34

Musical staff 1: Bass clef, 3/4 time signature. Measures 34-37. Dynamics: *p*, *mf*, *mp*, *mf*.

37

Musical staff 2: Bass clef, 3/4 time signature. Measures 37-40.

Allegro from TWV43: G11

Telemann
Bob Reifsnnyder

♩ = 90

6

11

14

17

21

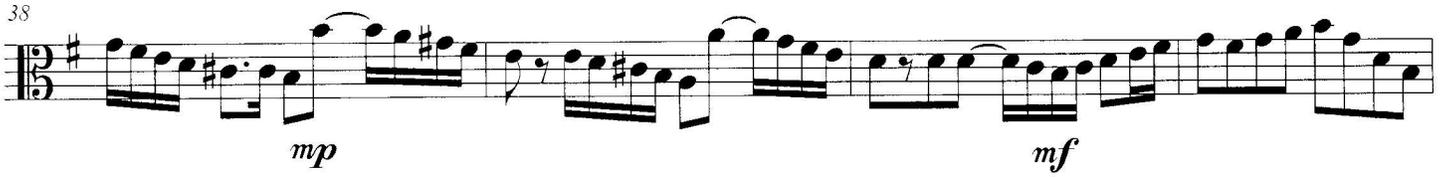
26

32

35



38



mp *mf*

42

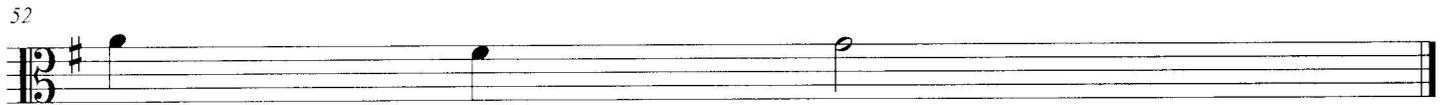


mp *mf*

47



52



Trombone 1

Andamento from TWV43: G11

Telemann
Bob Reifsnyder

♩ = 60

mf

5 *mf* *mf*

9 *mf* *mf*

13 *mp* *mf*

17 *mp* *mf* *p*

21

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Allegro vivo from TWV43: G11

Telemann
Bob Reifsnyder

♩ = 100

mf mp p

5 mp mf mp mf mp

10 p mf

15 p

19 mp mf mp

23 mf mp p

27 mp mf

31 p mp

35

mf

Allegro from TWV43: g4

Telemann
Bob Reifsnnyder

♩ = 90

1 *mp*

8 *mp* *mf*

12 *mf* *mf*

15 *mp* *mf*

19 *mp* *mp*

23 *mf* *mf*

28 *mf* *mf* *mp*

32 *mp* *mf*

36

mp

41

mf *mp* *mp*

45

mf

49

mp *mp*

54

p

Trombone 1

Adagio from TWV43: g4

Telemann
Bob Reifsnyder

$\text{♩} = 90$

Musical staff 1, measures 1-5. The staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a whole rest in measure 1, followed by quarter notes in measures 2-4, and a half note in measure 5. A slur covers the notes in measures 4 and 5. The dynamic marking *p* is centered below the staff.

Musical staff 2, measures 6-10. The staff continues with quarter notes in measures 6-7, a quarter rest in measure 8, and quarter notes in measures 9-10. The dynamic marking *p* is not explicitly shown for this staff.

Musical staff 3, measures 11-14. The staff begins with a whole rest in measure 11, followed by quarter notes in measures 12-13, and a half note in measure 14. A slur covers the notes in measures 13 and 14. The dynamic marking *mp* is centered below the staff.

Musical staff 4, measures 15-18. The staff contains quarter notes in measures 15-16, a quarter rest in measure 17, and quarter notes in measure 18. A slur covers the notes in measures 17 and 18. The dynamic marking *mf* is centered below the staff.

Musical staff 5, measures 19-22. The staff contains quarter notes in measures 19-20, a quarter rest in measure 21, and quarter notes in measure 22. Slurs are placed over the notes in measures 19-20 and 21-22.

Musical staff 6, measures 23-27. The staff contains quarter notes in measures 23-24, a quarter rest in measure 25, and quarter notes in measures 26-27. Slurs are placed over the notes in measures 23-24 and 25-26. The dynamic marking *p* is centered below the staff.

Musical staff 7, measures 28-31. The staff contains quarter notes in measures 28-29, a quarter rest in measure 30, and quarter notes in measure 31. Slurs are placed over the notes in measures 28-29 and 30-31.

Musical staff 8, measures 32-35. The staff begins with a whole note in measure 32, followed by whole rests in measures 33-34, and a whole note in measure 35. The staff ends with a double bar line.

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Trombone 1

Allegro vivo from TWV43:g4

Telemann
Bob Reifsnnyder

♩ = 110

mf

♩ = 110

7

mf

14

mf mp

18

p mf mp p

22

mf mp p

27

mp mf

30

mp p

34

mf

38

mf *mp* *mp*

43

mf *mp*

46

p

50

55