

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

mp

5
mf

10
p *mf*

15
p *mp* *mf*

20
mp *p*

25
mf *mp* *mf*

30
mf *mf* *mp*

35
mf *p*

39

Musical notation for measures 39-42. The piece is in bass clef with a key signature of one flat (B-flat). The music consists of a continuous eighth-note pattern. Measure 39 starts with a dynamic marking of *mp*. Measure 40 continues the pattern. Measure 41 features a dynamic marking of *p*. Measure 42 ends with a fermata.

43

Musical notation for measures 43-46. The piece is in bass clef with a key signature of one flat (B-flat). The music consists of a continuous eighth-note pattern. Measure 43 starts with a dynamic marking of *mp*. Measure 44 continues the pattern. Measure 45 features a dynamic marking of *mf*. Measure 46 ends with a fermata.

47

Musical notation for measures 47-50. The piece is in bass clef with a key signature of one flat (B-flat). The music consists of a continuous eighth-note pattern. Measure 47 starts with a dynamic marking of *mp*. Measure 48 continues the pattern. Measure 49 continues the pattern. Measure 50 ends with a fermata.

51

Musical notation for measures 51-54. The piece is in bass clef with a key signature of one flat (B-flat). The music consists of a continuous eighth-note pattern. Measure 51 starts with a dynamic marking of *p*. Measure 52 continues the pattern. Measure 53 continues the pattern. Measure 54 ends with a fermata.

55

Musical notation for measures 55-58. The piece is in bass clef with a key signature of one flat (B-flat). The music consists of a continuous eighth-note pattern. Measure 55 starts with a dynamic marking of *mf*. Measure 56 continues the pattern. Measure 57 continues the pattern. Measure 58 ends with a fermata.

Bass Trombone

Adagio from TWV43: e2

Telemann
Bob Reifsnyder

$\text{♩} = 100$

mp *mf*

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

8 *mp* *p* *mp*

12 *mp*

15 *p*

19 *mp* *mf*

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Allegro vivo from TWV43: e2

Telemann
Bob Reifsnnyder

♩ = 100

mp mp p

8 mp p mp p mp

15 mf mp p mp p

22 mp mf mp p

27 mf mf

32 mp p mf

39 mf mp

44 p mf

Detailed description: This is a musical score for Bass Trombone, titled 'Allegro vivo from TWV43: e2' by Telemann, arranged by Bob Reifsnnyder. The score is in 3/4 time with a tempo of 100 beats per minute. It consists of eight staves of music, each starting with a measure number (1, 8, 15, 22, 27, 32, 39, 44). The key signature has one flat (B-flat). The dynamics are marked with *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

49

Musical staff for measures 49-55. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes with various dynamics: *mp* (measures 49-51), *mf* (measure 52), and *mp* (measures 53-55). The piece concludes with a double bar line at the end of measure 55.

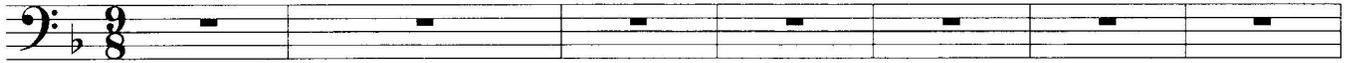
56

Musical staff for measures 56-58. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes. The dynamic is *p* (piano) for measures 56-58. The piece concludes with a double bar line at the end of measure 58.

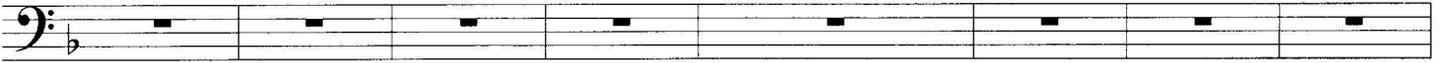
Vivo from TWV43: F1

Telemann
Bob Reifsnnyder

♩ = 80



8



16



23



27



32



37



42



46

Musical staff 1: Bass clef, measures 46-51. Dynamics: *mp*, *p*, *p*.

52

Musical staff 2: Bass clef, measures 52-56. Dynamics: *mp*, *mf*, *mp*, *mf*.

57

Musical staff 3: Bass clef, measures 57-61. Dynamics: *mp*, *p*, *mp*.

62

Musical staff 4: Bass clef, measures 62-66. Dynamics: *mf*.

Lento from TWV43: F1

Telemann
Bob Reifsnyder

♩ = 80

mp *mp* *mp*

5 *p* *mp* *p*

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

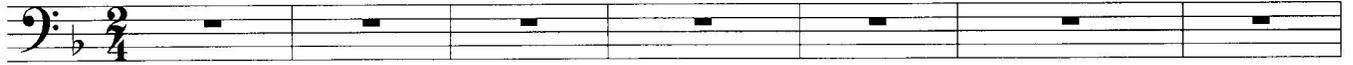
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Allegro from TWV43:F1

Telemann
Bob Reifsnyder

♩ = 100



8



17



26



34



42



51



60



69

Musical staff 1: Bass clef, measures 69-78. Dynamics: *p*, *mp*, *p*.

79

Musical staff 2: Bass clef, measures 79-87. Dynamics: *mp*, *p*, *mp*.

88

Musical staff 3: Bass clef, measures 88-91. Dynamics: *mf*.

Bass Trombone

Allegro from TWV43: G2

Telemann
Bob Reifsnyder

♩ = 90

mp *mf*

5

mp *mf*

10

p *mp*

14

mp

18

mf *p*

22

mp *mf*

Bass Trombone

Largo from TWV43 G3

Telemann
Bob Reifsnyder

♩ = 90

mp p mp

4

mf mp

7

mf mp

Vivace from TWV43: G3

Telemann

Bob Reifsnnyder

♩ = 100

1

9

19

28

37

45

53

62

p

mf *p* *mf* *mf*

p *mp* *p* *p*

p

p

70

Musical staff 70-78: Bass clef, B-flat key signature. Measures 70-78. Dynamics: *p* (measures 70-71), *p* (measures 72-73).

79

Musical staff 79-86: Bass clef, B-flat key signature. Measures 79-86. Dynamics: *mp* (measures 79-80), *p* (measures 81-82), *mf* (measures 83-84).

87

Musical staff 87-90: Bass clef, B-flat key signature. Measures 87-90. Dynamics: None.

Vivace from TWV43: G6

Telemann
Bob Reifsnyder

♩.=80

mf

4

p *mp* *mf*

7

11

mf

14

mf

20

mf *p* *mp* *mf*

24

mf

27

mf *mf*

32

mf

Musical staff 32-36: Bass clef, key signature of one flat. Measures 32-36 contain rests. Measure 37 begins with a half note G2, followed by eighth notes G2-A2-B2-C3, and a quarter note G2.

37

p *mp* *mf*

Musical staff 37-39: Bass clef, key signature of one flat. Measures 37-39 contain eighth notes G2-A2-B2-C3, and a quarter note G2.

40

mp

Musical staff 40-43: Bass clef, key signature of one flat. Measures 40-43 contain eighth notes G2-A2-B2-C3, and a quarter note G2.

44

mf

Musical staff 44-48: Bass clef, key signature of one flat. Measures 44-48 contain eighth notes G2-A2-B2-C3, and a quarter note G2.

49

mf *mf*

Musical staff 49-52: Bass clef, key signature of one flat. Measures 49-52 contain eighth notes G2-A2-B2-C3, and a quarter note G2.

53

mf *p* *mf* *mp*

Musical staff 53-56: Bass clef, key signature of one flat. Measures 53-56 contain eighth notes G2-A2-B2-C3, and a quarter note G2.

57

p *mf* *mf*

Musical staff 57-59: Bass clef, key signature of one flat. Measures 57-59 contain eighth notes G2-A2-B2-C3, and a quarter note G2.

60

mf *mf*

Musical staff 60-62: Bass clef, key signature of one flat. Measures 60-62 contain eighth notes G2-A2-B2-C3, and a quarter note G2.

63

mf

Musical staff 63-66: Bass clef, key signature of one flat. Measures 63-66 contain eighth notes G2-A2-B2-C3, and a quarter note G2.

Grave from TWV43: G6

Telemann
Bob Reifsnyder

♩=80

mp

8

p

16

p

24

p

31

mp

Allegro from TWV43:G6

Telemann
Bob Reifsnyder

♩ = 90

mf *mf* *mp* *mf*

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

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

13 *mf* *mp*

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

21 *mp* *mf*

25 *mp* *mf*

29 *mf* *mp* *mf*

33

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

This block contains the first line of musical notation, covering measures 33 through 36. It is written in bass clef with a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings are placed below the staff: *mp* at the start of measure 33, *p* at the start of measure 34, *mf* at the start of measure 35, *mp* at the start of measure 36, and *mf* at the end of measure 36.

37

This block contains the second line of musical notation, covering measures 37 through 40. It continues the piece in the same bass clef and key signature. The notation shows a continuation of the rhythmic patterns from the previous line, ending with a double bar line at the end of measure 40.

Allegro from TWV43: G11

Telemann
Bob Reifsnnyder

♩ = 90

mf *mp* *mf*

6 *mp*

11 *mp* *p*

14

18 *mp* *mp*

22 *mf* *mp* *mp*

27 *p* *mp*

31 *p*

34

38

mp

42

mf *mp*

47

mf

52

Andamento from TWV43: G11

Telemann
Bob Reifsnyder

♩ = 60

mp *mp*

5

mp *mp* *mp*

10

mf

14

mp

18

mf *mp* *p*

22

mp

Allegro vivo from TWV43: G11

Telemann
Bob Reifsnnyder

$\text{♩} = 100$

mf *mp* *p*

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

10 *p* *mf*

14 *p*

19 *mp* *mf* *mp*

24 *mf* *mp* *p*

29 *mp* *mf*

33 *p* *mp* *mf*

Allegro from TWV43: g4

Telemann
Bob Reifsnyder

♩ = 90

4

mf *mp* *mf*

8

mp *mp* *mp*

12

mf *mp*

16

mp *mp*

20

mf *mp*

24

mp

28

mp *mf*

32

mp *mp*

41

41

mp *mp*

48

48

mp *mp*

54

54

p

Bass Trombone

Adagio from TWV43: g4

Telemann
Bob Reifsnyder

$\text{♩} = 90$



p

5



mp

10



15



mf

20



p

25



30



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Bass Trombone

Allegro vivo from TWV43:g4

Telemann

Bob Reifsnyder

♩ = 110

mf mp p mf

♩ = 110

6

mf mp p mf

12

mp mf

19

mp p mf

25

mp mf

31

mp p

36

mf mp p mp

42

mf mp p

48

Musical staff for measures 48-54. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notes are: 48: B-flat, quarter rest; 49: quarter rest; 50: quarter rest; 51: quarter rest; 52: G, quarter; 53: F, quarter; 54: E, quarter. Dynamic markings are *mp* under measure 48, *mf* under measure 52, *mp* under measure 53, and *p* under measure 54.

55

Musical staff for measures 55-59. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. The notes are: 55: B-flat, quarter; 56: A, quarter; 57: G, quarter; 58: F, quarter; 59: E, quarter. A dynamic marking of *mf* is placed under measure 55. The staff ends with a double bar line.