

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 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, 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.

Cantabile from Sonata TWV42A2

Telemann

Bob Reifsnyder

Andante ♩ = 70

The musical score is written for Trombone 2 in 3/2 time, key of D major (one sharp). The tempo is 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 and a dynamic marking.

- Staff 1: Measure 1, dynamic *mf*. The music begins with a quarter rest, followed by a series of eighth and sixteenth notes.
- Staff 2: Measure 5, dynamic *mf*. The music continues with eighth and sixteenth notes, transitioning to a *mp* dynamic at measure 6 and a *p* dynamic at measure 7.
- Staff 3: Measure 9, dynamic *mf*. The music features a mix of eighth and sixteenth notes.
- Staff 4: Measure 13, dynamic *mf*. The music continues with eighth and sixteenth notes, transitioning to a *p* dynamic at measure 14.
- Staff 5: Measure 17, dynamic *mf*. The music concludes with a series of eighth and sixteenth notes, ending with a quarter rest.

This page intentionally left blank

Alla Breve from Sonata TWV42A2

Telemann

Bob Reifsnyder

Allegro $\text{♩} = 100$

mf

7

mf

14

mp

20

mf *p* *mp*

26

p *mf*

34

mp

40

mf

47

mp



Allegro Assai from Sonata TWV42 A2

Telemann

Bob Reifsnyder

 $\text{♩} = 100$ 

Largo from Sonata TWV42 a4

Telemann

Bob Reifsnyder

 $\text{♩} = 50$

mf

4 *p* *mf*

8 *mf* *mp* *p*

12 *p*

15 *mf* *mf*

19 *mp*

23 *p* *mf*

26

Vivace from Sonata TWV42 a4

Telemann

Bob Reifsnyder

 $\text{♩} = 100$

6 *mf*

12 *mf* *p* *mf*

18

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

28 *p*

33 *mp* *mf*

40 *mp* *mf*



Allegro from TWV42 a4

Telemann

Bob Reifsnyder

 $\text{♩} = 80$

9

16

23

32

39

46

54

mf *mp* *mf*

p

mp *mf*

mf *mp* *mf*

mf *mp*

mf *p*

mp *mf*



Affetuoso from Sonate Polonoise

TWV42 a5

Telemann

Bob Reifsnyder

 $\text{♩} = 70$

p *mf*

5 *mf* *mp* *p*

9 *p* *mf* *mf*

14 *p*

18 *mf* *mp* *p*

22 *mf*

This page intentionally left blank

Allegro from Sonate Polonoise

TWV42 a5

Telemann
Bob Reifsnnyder

5

10

15

19

24

29

35

mf

p

mp

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp



Grave from Sonate Polonoise

TWV 42 a5

Telemann

Bob Reifsnyder

 $\text{♩} = 90$

8

15

21

28

35

42

mf

mp

mf

mf

mf

mf

This page intentionally left blank

Vivace from Sonate Polonoise

TWV42 a5

Telemann

Bob Reifsnyder

 $\text{♩} = 50$

7 *mf*

12 *mf* *mp* *mf* *mp*

18 *mp* *mf* *mf* *mp* *mf* *mp*

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

31 *mp* *mf* *mf*

37 *mp* *mf* *mf*

44 *mf*

50



57



64



Vivace from Sonata TWV 42 B1

Telemann

Bob Reifsnyder

♩ = 90

mf

4

9

mf

13

mp *mf*

19

mf

24

mf

28

mp

33

mf

37

mf

42

mp *mf*

47

mp *mf*

51

mp

55

mf

58

p *mf* *mp*

61

p *mp* *mf*

64

mf

Siciliana from Sonata TWV 42 B1

Telemann

Bob Reifsnyder

 $\text{♩} = 50$

The musical score is written for Trombone 2 and consists of 34 measures. The time signature is 12/8. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as $\text{♩} = 50$. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is divided into systems of five measures each, with measure numbers 6, 11, 15, 19, 24, 30, and 34 indicated at the beginning of their respective lines. The notation includes eighth and sixteenth notes, rests, and various articulations such as slurs and accents.

This page intentionally left blank

Rondo from Sonata TWV 42 B1

Telemann
Bob ReifsnyderAllegro $\text{♩} = 80$

4 *mf*

4 *mp* *p* *mf*

7

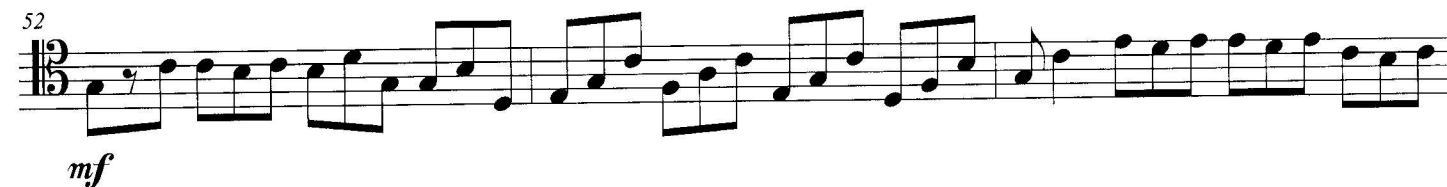
10 *mp* *p* *mf* *mp*

14

17

20 *mf*

23 *mp* *p*



Trombone 2

Dolce from Sonata TWV 42 C2

Telemann

Bob Reifsnyder

♩. = 50



This page intentionally left blank

Allegro from Sonata TWV 42 C2

Telemann

Bob Reifsnyder

 $\text{♩} = 80$

6

11

16

21

25

30

34

mf

mp

p

mf

39



42



47



Grave from Sonata TWV42 C2

$$d = 90$$
[illegible]

11

The first system of the musical score is written on a grand staff consisting of two staves joined by a brace on the left. The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The music begins with a piano (*p*) dynamic marking below the first staff. The melody starts on the second staff with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and A5. There are rests on both staves between measures 2 and 3, and between measures 6 and 7.

16

♯

mf

21



21

This page intentionally left blank

Vivace from Sonata TWV 42 C2

Telemann

Bob Reifsnyder

 $\text{♩} = 120$ 



Largo from Sonata TWV 42 c1

Telemann
Bob Reifsnyder $\text{♩} = 50$

mf

mp

mf

mp *mf*

mf

This page intentionally left blank

Allegro from Sonata TWV 42 c1

Telemann

Bob Reifsnyder

ma non troppo $\text{♩} = 60$

9 *mf*

13 *mp*

18 *mp* *p*

22 *mf*

27 *mp* *p*

32 *mp*

37 *mf*



Grave from Sonata TWV 42 c1

Telemann
Bob Reifsnyder $\text{♩} = 90$

mf

7

mp

14

21

mf

28

This page intentionally left blank

Allegro vivo from Sonata TWV 42 c1

Telemann
Bob Reifsnyder $\text{♩} = 100$ 



Largo from Sonata TWV 42 c2

Telemann
Bob Reifsnyder $\text{♩} = 75$

mf

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

10 *mf*

14 *mp* *p* *p*

21 *mp* *p* *mp* *p*

29 *mp* *p* *mp*

35 *mf*

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

44

p *mp* *mf* *mp*

49

mp *p* *mf*

Vivace from Sonata TWV 42 c2

Telemann
Bob Reifsnyder $\text{♩} = 60$

5

10

15

21

27

32

mf

mp

p

mf

Andante from Sonata TWV 42 c2

Telemann
Bob Reifsnyder

♩ = 70

4

8

12

15

19

23

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

Allegro from Sonata TWV 42 c2

Telemann
Bob Reifsnyder

♩ = 90

12 *mf*

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

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

35 *mp* *p* *p*

44 *mf* *mf* *mp*

53 *p* *mp*

62 *mf* *mp*

71



80



86



93



Trombone 2

Adagio from Sonata TWV 42 c7

Telemann
Bob Reifsnyder

♩ = 60

mf mp

5 mf mp mf

9 mp mf

Allegro from Sonata TWV 42 c7

♩ = 100

©



Largo from Sonata TWV 42 D5

Telemann
Bob Reifsnyder $\text{♩} = 40$

8 *mf* *mp*

14 *p* *mf* *mp*

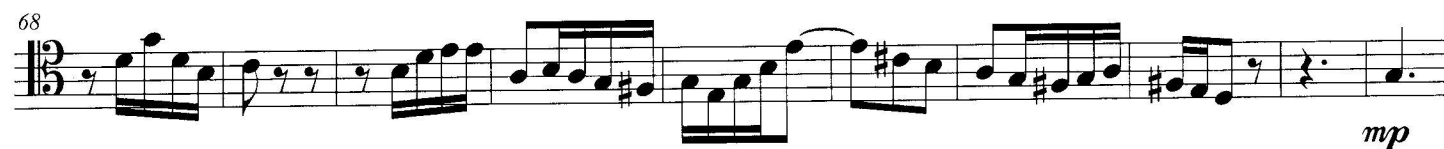
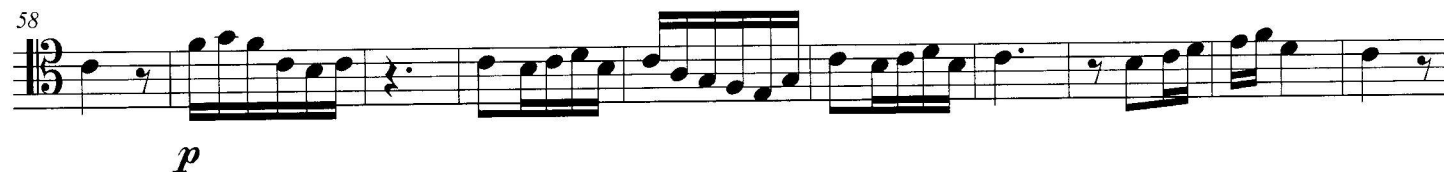
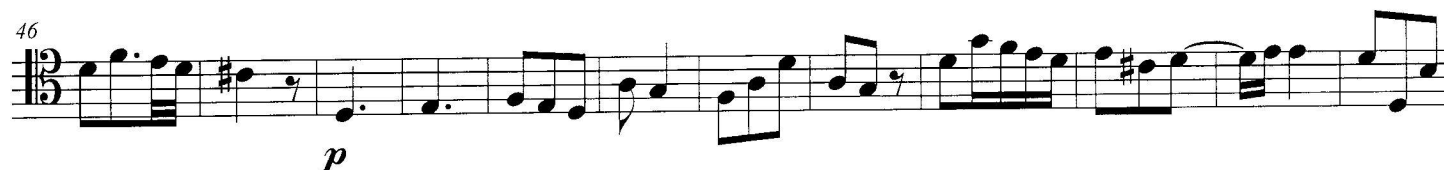
21 *p* *mp*

27 *mf* *mp* *mf* *mf*

34

This page intentionally left blank

Vivace from Sonata TWV 42 D5

Telemann
Bob Reifsnyder $\text{♩} = 70$ 



Vivace from Sonata TWV 42 d2

Telemann

Bob Reifsnyder

 $\text{♩} = 100$

5

8

11

14

17

21

24

mf

mp

mf

mp

mf

mf

mf



Largo from Sonata TWV 42 d2

Telemann

Bob Reifsnyder

 $\text{♩} = 75$ 

This page intentionally left blank

Presto from TWV 42 d2

Telemann
Bob Reifsnyder $\text{♩} = 110$ 

[illegible][illegible]

Trombone 2

Allegro from Sonata TWV 42 d7

Telemann

Bob Reifsnyder

$\text{♩} = 60$



Vivace from TWV 42 d7

Telemann
Bob Reifsnyder $\text{♩} = 60$

8

14

20

26

31

37

42

mf

mp

p

mf