

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 NINE

@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.

Largo from TWV 42 e1

Telemann

Bob Reifsnyder

 $\text{♩} = 40$

3

6

9

12

15

18

mp

mf

mp

mf

mf

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Allegro from TWV 42 e1

Telemann
Bob Reifsnyder

♩ = 90

5

10

15

20

24

27

31

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

37



41



44



49



Trombone 1

Andante affettuoso from Sonata TWV 42 e1

Telemann

Bob Reifsnyder

$\text{♩} = 70$

5

9

13

17

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

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Vivace from Sonata TWV 42 e1

Telemann
Bob Reifsnyder

6

12

18

24

30

36

42

mf

mp *mf*

mp *mf*

mp *mf* *mp* *mf*

p *mp* *mf*

mp *mf* *mp* *mf*

mp *p* *mp*

mf *mp* *mf* *mp*

49



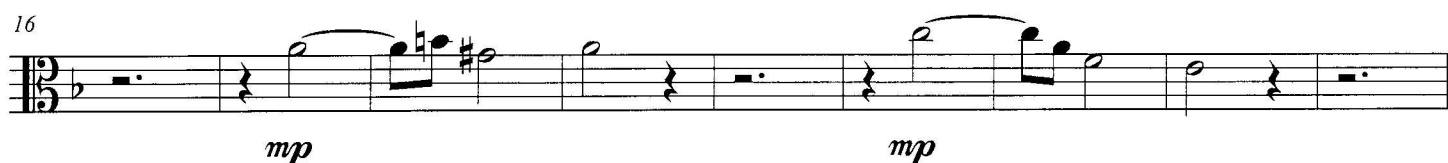
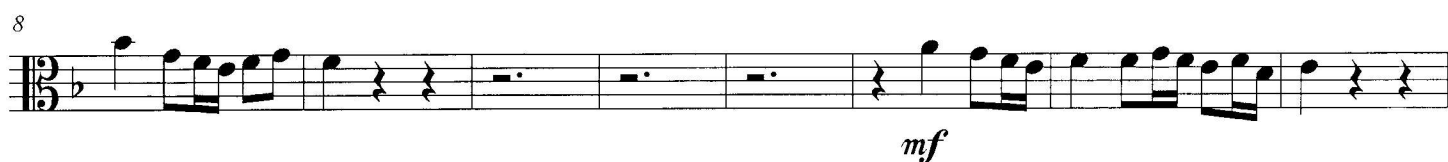
Trombone 1

Affettuoso from Sonata TWV42 e2

Telemann

Bob Reifsnyder

♩ = 100



59



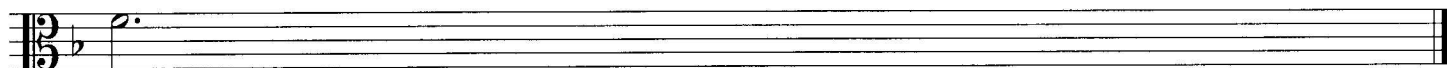
66



73



81



Trombone 1

Allegro from Sonata TWV 42 e2

Telemann

Bob Reifsnyder

 $\text{♩} = 90$ 

10



19



27



36



47



56



64



72



79



Dolce from Sonata TWV 42 e2

Telemann
Bob Reifsnyder

♩ = 120

mp

10

p mp

20

mf mp

30

p mp

40

mf mp p

51

mf p mp

62

mf

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Vivace from Sonata TWV 42 e2

Telemann
Bob Reifsnyder

♩ = 140

9

16

24

33

42

52

58

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

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

p *mf* *p* *mp*

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

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

mf *mp* *mf*

65



72



80



89



Trombone 1

Andante from Sonata TWV 42 e5

Telemann

Bob Reifsnyder

♩ = 70

mf *mp*

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

10 *p* *mp* *mf*

15

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Vivace from Sonata TWV 42 e5

Telemann

Bob Reifsnyder

 $\text{♩} = 130$

mf *p*

5 *mp* *mf*

9 *mp* *p* *mf*

13 *mp* *mf* *mf*

18

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

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

31 *mp* *p*

36



Allegro from Sonata TWV 42 e5

Telemann
Bob Reifsnyder

♩. = 60

7 *mf*

7 *mp* *mf* *mp*

12 *p* *mp* *mf*

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

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

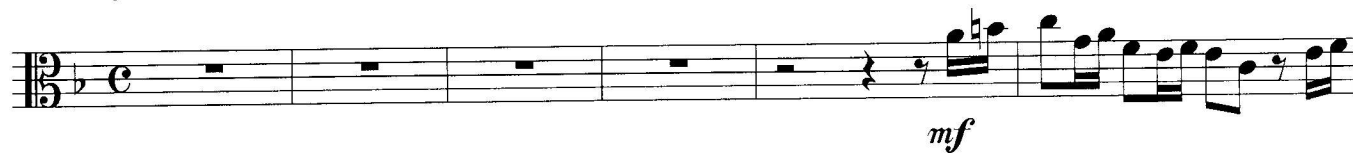
29

Trombone 1

Affettuoso from Sonata TWV 42 e6

Telemann
Bob Reifsnyder

♩ = 70



Trombone 1

Allegro from Sonata TWV 42 e6

Telemann

Bob Reifsnyder

♩. = 60

mf

3

6

mp *mf*

10

mp *p*

13

mp *mf*

15

mp *p* *mp*

17

mf *p*

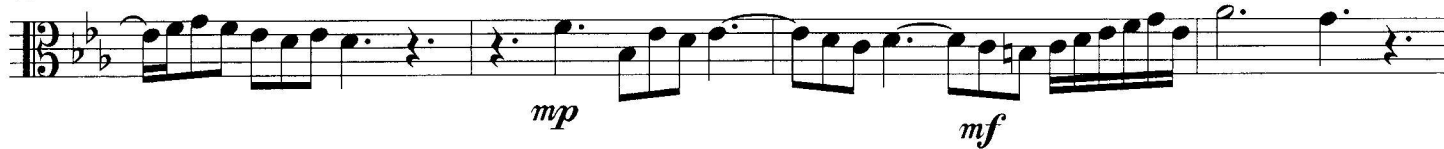
20

mp *p* *mf* *mp*

24



28



32



35



37



39



42



44



48



Grave from Sonata TWV 42 e6

Telemann

Bob Reifsnyder

 $\text{♩} = 75$

The musical score for Trombone 1 is written in bass clef, 3/4 time, and E-flat major. The tempo is marked as $\text{♩} = 75$. The score consists of five staves of music, with measure numbers 6, 11, 16, and 21 indicated at the beginning of each line. Dynamic markings are placed below the notes.

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

Staff 2 (Measures 6-10): *p* (measures 6-10).

Staff 3 (Measures 11-15): *mf* (measures 11-12), *mp* (measures 13-14), *mf* (measures 15-16).

Staff 4 (Measures 16-20): *mp* (measures 16-17), *mf* (measures 18-20).

Staff 5 (Measures 21-22): *mf* (measures 21-22).

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32

mf *mf*

36

mf

40

mf *mp*

44

mf

48

mf

Largo from Sonata TWV 42 e7

Telemann

Bob Reifsnyder

 $\text{♩} = 100$

5

10

13

17

20

24

mf

mp

mf

mp

mf

mp

p

mf

mp

p

mf

mf

mp

p

mf

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Allegro from Sonata TWV 42 e7

Telemann

Bob Reifsnnyder

 $\text{♩} = 90$

6

11

16

20

23

30

34

mf

mf

mp

mp

p

mp

mp

p

mp

38

38-40: Musical staff showing measures 38 to 40. The key signature has one flat (B-flat). Measure 38 starts with a half note B-flat, followed by a quarter rest, then a series of eighth notes. Measure 39 continues the eighth-note pattern. Measure 40 ends with a half note B-flat. Dynamics: *mf* (measures 38-39), *mp* (measure 40).

41

41-43: Musical staff showing measures 41 to 43. Measure 41 continues the eighth-note pattern. Measure 42 has a quarter rest followed by eighth notes. Measure 43 has a quarter rest followed by eighth notes. Dynamics: *mf* (measure 41), *mp* (measure 42), *p* (measure 43).

46

46-48: Musical staff showing measures 46 to 48. Measure 46 starts with a half note B-flat, followed by a quarter rest, then eighth notes. Measure 47 continues the eighth-note pattern. Measure 48 continues the eighth-note pattern. Dynamics: *p* (measure 46), *mp* (measure 47), *mf* (measure 48).

49

49-51: Musical staff showing measures 49 to 51. Measure 49 continues the eighth-note pattern. Measure 50 continues the eighth-note pattern. Measure 51 has a half note B-flat, followed by a quarter rest, then eighth notes. Dynamics: *mp* (measure 49), *mf* (measure 50), *mp* (measure 51).

53

53-55: Musical staff showing measures 53 to 55. Measure 53 continues the eighth-note pattern. Measure 54 has a half note B-flat, followed by a quarter rest, then eighth notes. Measure 55 has a half note B-flat, followed by a quarter rest, then eighth notes. Dynamics: *mf* (measure 53), *mp* (measure 54), *p* (measure 55).

58

58-60: Musical staff showing measures 58 to 60. Measure 58 continues the eighth-note pattern. Measure 59 continues the eighth-note pattern. Measure 60 continues the eighth-note pattern. Dynamics: *mf* (measure 58), *p* (measure 60).

61

61-63: Musical staff showing measures 61 to 63. Measure 61 continues the eighth-note pattern. Measure 62 continues the eighth-note pattern. Measure 63 continues the eighth-note pattern. Dynamics: *mp* (measure 61).

65

65-67: Musical staff showing measures 65 to 67. Measure 65 continues the eighth-note pattern. Measure 66 continues the eighth-note pattern. Measure 67 continues the eighth-note pattern. Dynamics: *mp* (measure 65), *mf* (measure 67).

70

70: Musical staff showing measure 70. The staff is empty, indicating the end of the piece.

Rondo from Sonata TWV 42 e7

Telemann

Bob Reifsnyder

Allegro ♩ = 100



5



10



15



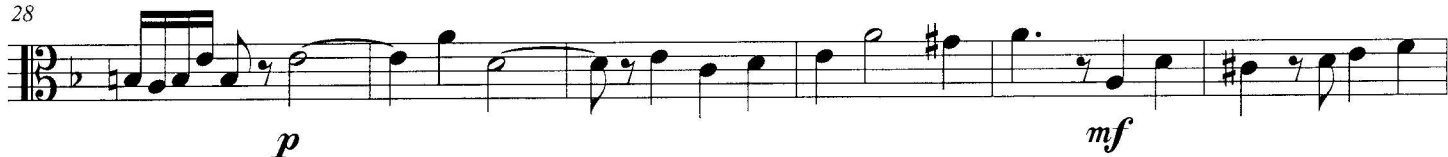
20



25



28



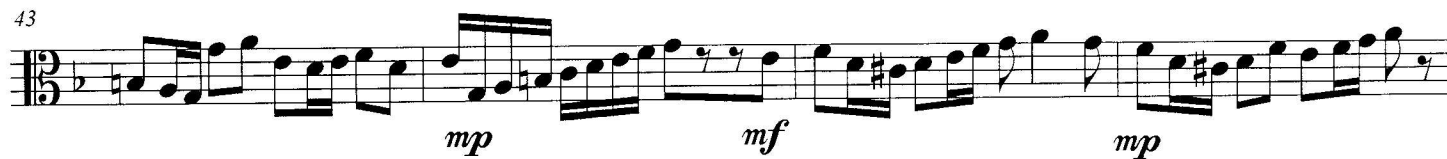
34



39



43



47



52



Adagio from Sonata TWV 42 f2

Telemann

Bob Reifsnyder

 $\text{♩} = 60$

mf

4 *p* *p*

8 *p* *mp* *mp*

12 *p*

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

19 *mf* *mf*

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Rondo from Sonata TWV 42 f2

Telemann

Bob Reifsnyder

Allegro ♩ = 90

7

11

14

19

23

27

32

mf

p

mp

p

mf

mf

p

mf

37



42

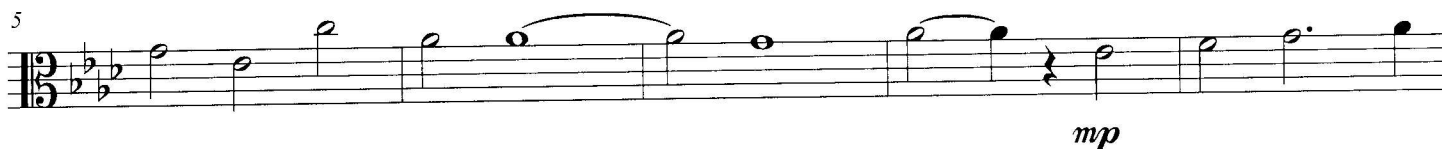


Trombone 1

Adagio from Sonata TWV 42 f2

Telemann
Bob Reifsnyder

$\text{♩} = 90$



Allegro from TWV 42 f2

Telemann
Bob Reifsnyder

♩ = 90

4

8

12

16

20

mf *mf* *mp*

p *mf*

p *mp* *mf*

mp *p*

mf *mp* *p* *mf*

Vivace from Sonata TWV 42 F6

Telemann

Bob Reifsnyder

 $\text{♩} = 100$

mf

4 *mf* *mp* *p*

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

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

15 *mf* *mf*

19 *p* *mp* *mf*

23

Largo from Sonata TWV 42 F6

♩ = 75

[illegible]

11

Example 11 is a single staff in bass clef with a key signature of one flat. The melody consists of eighth and quarter notes, ending with a quarter rest.

Allegro from Sonata TWV 42 F6

Telemann

Bob Reifsnyder

♩ = 90

1 *mf*

5 *mp* *mf*

9 *mp*

13 *mf* *mp* *mf* *mp*

17 *p* *mf* *mp*

21 *p* *mf*

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

30 *mp* *mf*



Affettuoso from Sonata TWV 42 F7

Telemann

Bob Reifsnyder

Andante $\text{♩} = 70$

mf

4 *mp*

8 *mp*

11 *p* *mp* *p*

15 *mp* *mp*

19 *mf*

23

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Allegro from Sonata TWV 42 F7

Telemann

Bob Reifsnnyder

 $\text{♩} = 60$

1 *mf*

5 *mp* *mp*

11 *p* *mp* *mf*

17 *mp* *p* *mp*

23 *mf*

28 *mp* *p* *mf*

33 *mf*

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

44

44 45 46 47 48 49 50

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

This musical staff contains measures 44 through 50. It is written in treble clef with a key signature of one sharp (F#). The dynamics are marked as follows: *p* (piano) for measures 44-45, *mf* (mezzo-forte) for measure 46, *mp* (mezzo-piano) for measure 47, *p* for measure 48, and *mp* for measures 49-50. The notation includes eighth and sixteenth notes, rests, and slurs.

51

51 52 53 54 55 56 57

p *mf* *mp* *mf*

This musical staff contains measures 51 through 57. It is written in treble clef with a key signature of one sharp (F#). The dynamics are marked as follows: *p* (piano) for measure 51, *mf* (mezzo-forte) for measure 52, *mp* (mezzo-piano) for measure 53, and *mf* for measures 54-57. The notation includes eighth and sixteenth notes, rests, and slurs.

Trombone 1

Adagio from Sonata TWV 42 F7

Telemann
Bob Reifsnyder

♩ = 60

mf *mf*

5 *mp* *mf*

9

14

Vivace from Sonata TWV 42 F7

Telemann

Bob Reifsnyder

 $\text{♩} = 70$

3

6

9

11

14

mf mp

mf

mp mf

mp

mf

Trombone 1

Andante from Sonata TWV 42 F8

Telemann
Bob Reifsnyder

♩ = 70

mf

5 *mp*

10 *p* *mp*

15 *mf*

19

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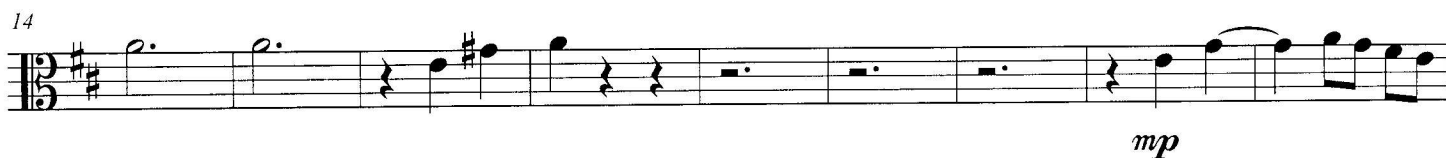
Trombone 1

Allegro vivo from Sonata TWV 42 F8

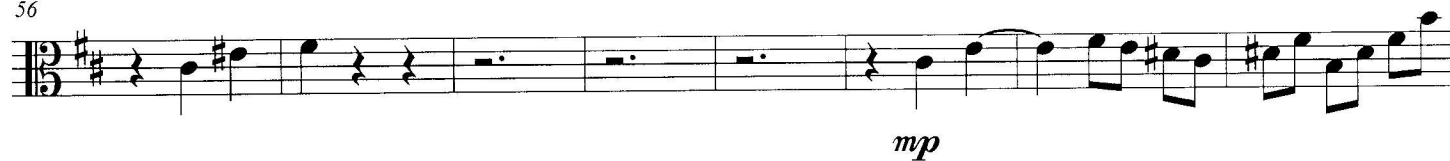
Telemann

Bob Reifsnyder

♩ = 135



56



64



71



78



Allegro from TWV 42 F8

♩ = 80

©

Trombone 1

Affettuoso from Sonata TWV 42 F9

Telemann

Bob Reifsnyder

Andante ♩ = 70

The musical score for Trombone 1 is written in 3/8 time with a key signature of one sharp (F#). The tempo is marked Andante with a quarter note equal to 70 beats per minute. The score consists of five staves of music, each beginning with a measure number (1, 6, 10, 14, 18). The dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff starts with a whole rest for the first three measures, followed by a series of eighth and sixteenth notes. The second staff begins with a sixteenth-note pattern. The third staff has a *mf* dynamic marking. The fourth staff has a *mp* dynamic marking. The fifth staff begins with a *p* dynamic marking, followed by a *mp* and then a *mf* dynamic marking.

1 *mf*

6 *mp*

10 *mf* *mf*

14 *mp*

18 *p* *mp* *mf*

Presto from Sonata TWV 42 F9

Telemann

Bob Reifsnyder

 $\text{♩} = 130$

7

13

20

26

32

39

45

mf *mp* *mf*

p *mf* *mp* *mf*

mp *mf* *mp* *p*

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

mf *mf* *mp* *mf*

mp *mf*

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

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

52

52 53 54 55 56 57 58

mf mp mf p

This musical staff contains measures 52 through 58. It is written in treble clef with a key signature of one sharp (F#). The tempo is Presto. The dynamics are marked as *mf* (measures 52-54), *mp* (measures 53-54), *mf* (measure 55), and *p* (measures 56-58). The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of measure 58.

59

59 60 61 62 63 64

mp mf mp mf mp mf

This musical staff contains measures 59 through 64. It is written in treble clef with a key signature of one sharp (F#). The tempo is Presto. The dynamics are marked as *mp* (measures 59-60), *mf* (measures 61-62), *mp* (measures 63-64), *mf* (measures 61-62), *mp* (measures 63-64), and *mf* (measures 61-62). The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of measure 64.

65

65 66 67 68

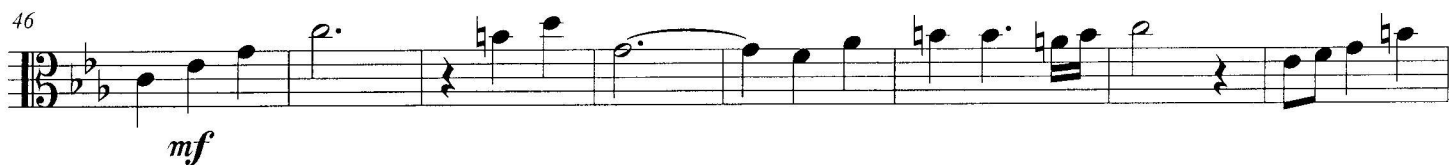
mp mf

This musical staff contains measures 65 through 68. It is written in treble clef with a key signature of one sharp (F#). The tempo is Presto. The dynamics are marked as *mp* (measures 65-66) and *mf* (measures 67-68). The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of measure 68.

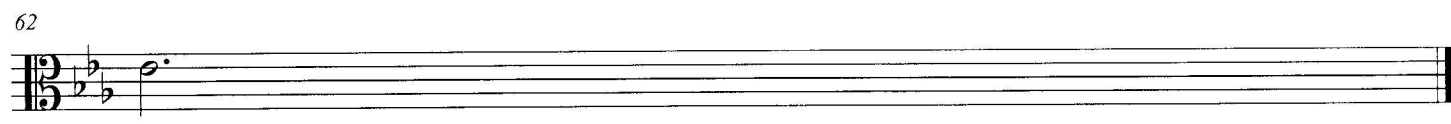
Largo from Sonata TWV 42 h6

Telemann
Bob Reifsnyder

♩ = 75



62



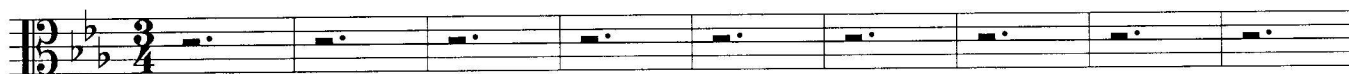
Trombone 1

Vivace from Sonata TWV 42 h6

Telemann

Bob Reifsnyder

♩ = 130



10



16



22



29



35



41



47



54



59



65



Andante from Sonata TWV 42 h5

Telemann

Bob Reifsnyder

 $\text{♩} = 70$

mf *p*

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

9 *mf* *mf*

13 *mp* *mf* *p*

17 *mf* *mp*

20 *mf* *p* *mf*

24 *mp* *mf* *mp*

28 *p* *mf*

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Finale from Sonata TWV 42 h6

Telemann

Bob Reifsnyder

Allegro ♩ = 80

mf

5 *p*

9 *mf*

13 *p*

17 *p*

21 *mf*

25 *mp* *p*

29 *p*

34

34-38

mp *mf*

This musical staff contains measures 34 through 38. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some rests. Dynamic markings *mp* (mezzo-piano) and *mf* (mezzo-forte) are present.

39

39-43

This musical staff contains measures 39 through 43. The melody continues with eighth and sixteenth notes. A dynamic marking *mf* is present.

44

44-47

mf

This musical staff contains measures 44 through 47. The melody features eighth and sixteenth notes. A dynamic marking *mf* is present.

48

48-51

p

This musical staff contains measures 48 through 51. The melody continues with eighth and sixteenth notes. A dynamic marking *p* (piano) is present.

52

52-56

p

This musical staff contains measures 52 through 56. The melody consists of eighth and sixteenth notes. A dynamic marking *p* is present.

57

57-61

mf

This musical staff contains measures 57 through 61. The melody features eighth and sixteenth notes. A dynamic marking *mf* is present.

62

62-65

p

This musical staff contains measures 62 through 65. The melody continues with eighth and sixteenth notes. A dynamic marking *p* is present.

66

66-70

mf *mp* *mf*

This musical staff contains measures 66 through 70. The melody consists of eighth and sixteenth notes. Dynamic markings *mf*, *mp*, and *mf* are present.