

# 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 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

 $\text{♩} = 40$ 

3

6

9

12

15

18

*mp*

*mf*

*mp*

*mf*



This page intentionally left blank

## Allegro from TWV 42 e1

Telemann

Bob Reifsnyder

 $\text{♩} = 90$ 

7

12

17

22

25

28

33

*mf*

*mp*

*mf*

*mp*

*mf*

*p*

*mf*

*p*

*mp*

*p*

*mp*

*p*

*mf*

*mp*

*p*



Trombone 2 **Andante affetuoso** from Sonata TWV 42 e1

Bob Reifsnyder

$\text{♩} = 70$

12/8

*mf* *mp* *mf*

4 *mp* *mf*

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

12 *mp* *mp* *mf*

16 *p* *mp* *mf*

This page intentionally left blank

# Vivace from Sonata TWV 42 e1

Musical score for "The Rose Tree" in 3/4 time. The score consists of a single melodic line with the following dynamics:

- Measures 1-5: *mf*
- Measures 6-11: *mp* (measures 6-7), *mf* (measures 8-11)
- Measures 12-17: *mp* (measures 12-15), *mf* (measures 16-17)
- Measures 18-24: *mp* (measures 18-20), *mf* (measures 21-22), *mp* (measures 23-24)
- Measures 25-29: *p* (measures 25-26), *mp* (measures 27-28), *mf* (measure 29)
- Measures 30-34: *mp* (measures 30-31), *mf* (measures 32-33), *mp* (measure 34)
- Measures 35-39: *mf* (measures 35-36), *mp* (measures 37-38), *p* (measure 39)
- Measures 40-44: *mp* (measures 40-41), *mf* (measures 42-43), *mp* (measure 44)

46



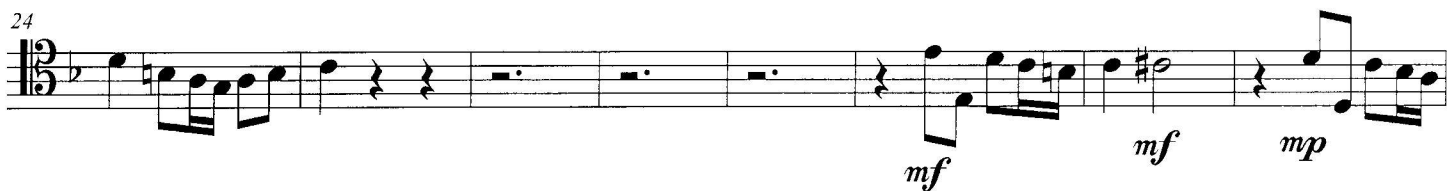
52



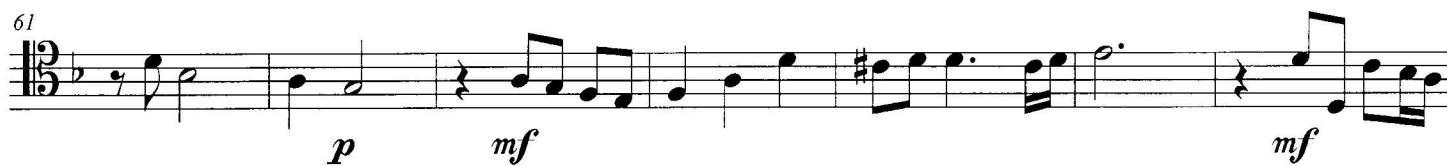
## Affettuoso from Sonata TWV42 e2

Telemann

Bob Reifsnyder

 $\text{♩} = 100$ 





Trombone 2

# Allegro from Sonata TWV 42 e2

Telemann  
Bob Reifsnnyder

♩ = 90

mf mp mf mp p

10 mf mp mf mp

20 mf mp

29 mf mp

39 p mp mf mp

47 p mp mf

54

62 mp mf mp mf mp p

73



81



## Dolce from Sonata TWV 42 e2

Telemann

Bob Reifsnyder

♩ = 120

11 *mp*

21 *p* *mp*

29 *mf* *mp*

39 *mf* *mp*

50 *p* *mf*

59 *p* *mp* *mf*

This page intentionally left blank

## Vivace from Sonata TWV 42 e2

Telemann  
Bob Reifsnnyder

♩ = 140

10

17

25

35

43

52

59

*mf* *mp* *mf*

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

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

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

*p* *mp* *mf*

*mf* *mp*

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

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

67



mf mp mf mp p

75



mf p mp

84



mf p mp mf mp

92



mf mp mf

Detailed description: This image shows a musical score for a piece in 3/8 time, marked 'Vivace'. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff (measures 67-74) begins with a measure rest, followed by eighth-note patterns. Dynamics include *mf*, *mp*, *mf*, *mp*, and *p*. The second staff (measures 75-83) continues the eighth-note patterns, with dynamics *mf*, *p*, and *mp*. The third staff (measures 84-91) features more complex rhythmic patterns, including sixteenth notes, with dynamics *mf*, *p*, *mp*, *mf*, and *mp*. The fourth staff (measures 92-95) concludes the section with dynamics *mf*, *mp*, and *mf*, ending with a double bar line.

## Andante from Sonata TWV 42 e5

Telemann  
Bob Reifsnyder

♩ = 70

5

10

15

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

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



This page intentionally left blank

# Vivace from Sonata TWV 42 e5

♩ = 130

©

37

*mf*

This musical score shows measure 37 of the Vivace from Sonata TWV 42 e5. The measure is written on a single staff in 3/4 time, with a key signature of one flat (B-flat). The melody begins on the first beat with a quarter note G4, followed by a quarter note A4, and a quarter note B-flat4. On the second beat, there is a quarter note C5, a quarter note D5, and a quarter note E5. On the third beat, there is a quarter note F5, a quarter note G5, and a quarter note A5. The measure concludes with a half note B-flat5. A dynamic marking of *mf* (mezzo-forte) is placed below the first beat. The staff is enclosed in a double bar line at the end of the measure.

## Allegro from Sonata TWV 42 e5

Telemann

Bob Reifsnyder

 $\text{♩} = 60$ 

7

13

20

26

32

*mf*

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

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

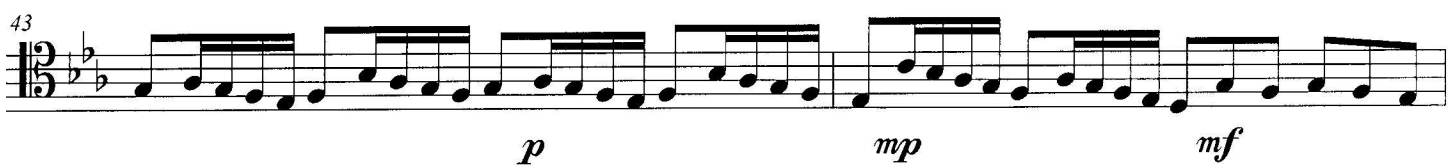
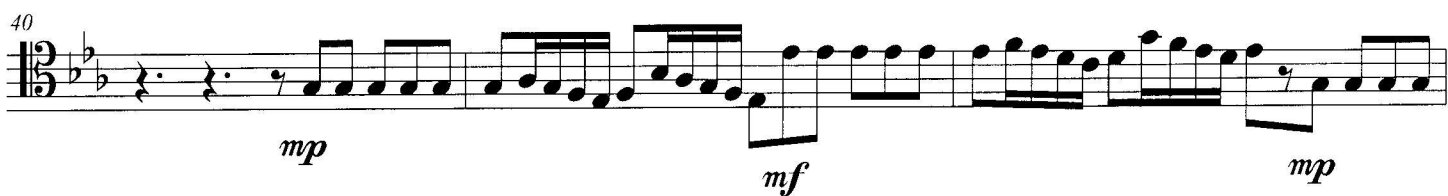
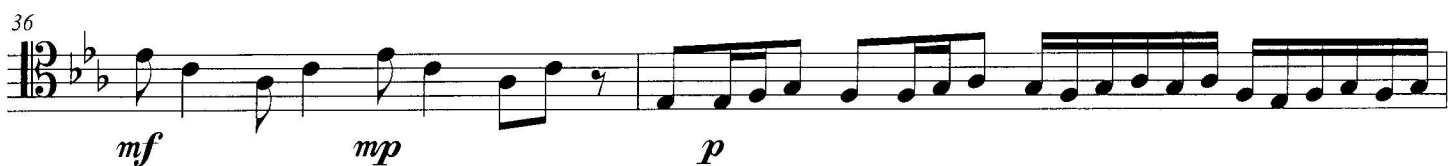
*mp* *mf*



# Allegro from Sonata TWV 42 e6

♩. = 60

©



49

3/8

Key signature: E-flat major (three flats)

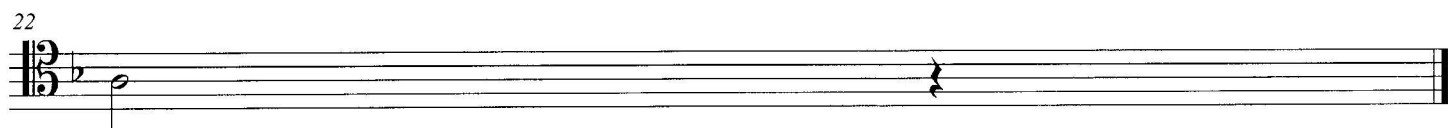
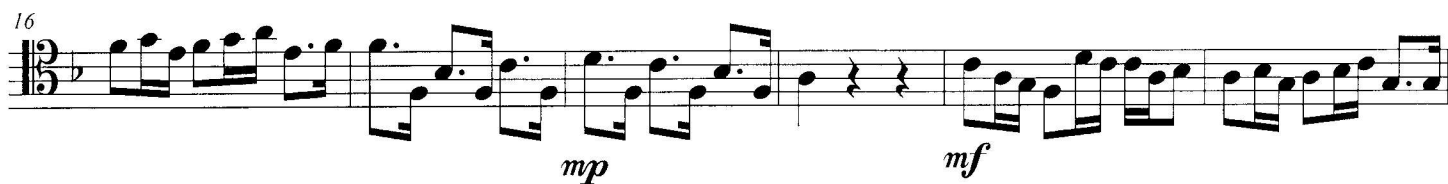
Measure 49 contains three half notes: G2, G3, and G4, beamed together and slurred.



## Grave from Sonata TWV 42 e6

Telemann

Bob Reifsnnyder

 $\text{♩} = 75$ 

## Allegretto from Sonata TWV 42 e6

Telemann

Bob Reifsnyder

♩ = 80

5

8

11

15

20

25

29

*mf*

*mp*

*p*

*mf*

*mp*

*p*

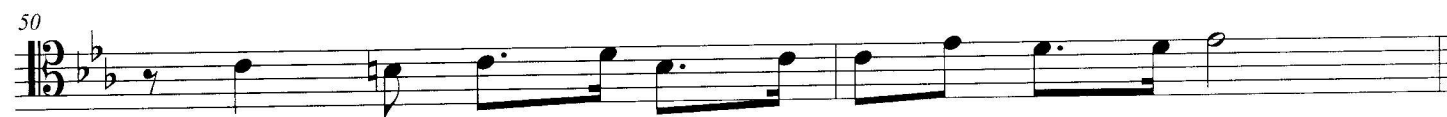
*mf*

*mp*

*p*

*mf*

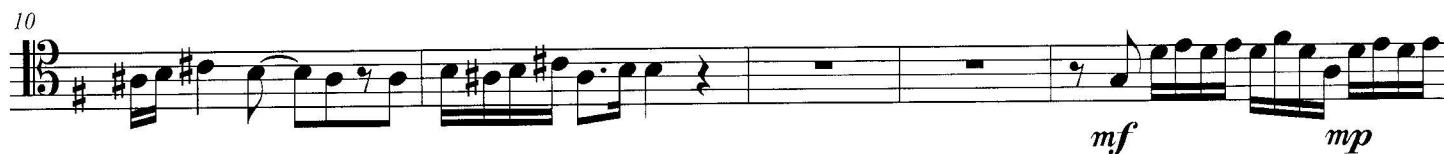
*mf*



## Largo from Sonata TWV 42 e7

Telemann

Bob Reifsnyder

 $\text{♩} = 100$ 

This page intentionally left blank

## Allegro from Sonata TWV 42 e7

Telemann  
Bob Reifsnyder

♩ = 90

6

11

16

23

26

30

34

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

39

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

44

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

48

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

52

*mf* *p*

57

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

62

*mf*

66

*mf* *mf*

## Rondo from Sonata TWV 42 e7

Telemann

Bob Reifsnyder

Allegro ♩ = 100

*mf*

6 *mp* *p* *mp*

12 *p* *mp* *mf*

18

24 *p* *p*

29

32 *mf*

38 *mf* *mp* *p*



43



48



54



## Adagio from Sonata TWV 42 f2

Telemann  
Bob Reifsnnyder

♩ = 60

6

10

13

16

20

*mf*

*mp*

*p*

*mf*

This page intentionally left blank

## Rondo from Sonata TWV 42 f2

Telemann

Bob Reifsnyder

Allegro ♩ = 90

*mf*

5  
*mp*

9  
*p*

13  
*p* *mf*

18  
*p*

22

26  
*mp* *p*

31  
*mp*



## Adagio from Sonata TWV 42 f2

Telemann

Bob Reifsnyder

 $\text{♩} = 90$ 

6

10

14

19

23

*mf*

*mp*

*p*

*mf*

## Allegro from TWV 42 f2

Telemann  
Bob Reifsnyder

♩ = 90

*mf* *mp*

4 *p* *mf*

8 *p* *mp* *mf*

12 *mp* *p*

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

20

# Vivace from Sonata TWV 42 F6

$\text{♩} = 100$

Musical score for "The Rose Tree" in 12/8 time. The score consists of six staves of music, each with a measure number (6, 10, 13, 16, 20, 24) at the beginning. The key signature is one flat (B-flat), and the time signature is 12/8. The melody is written on a single staff with a treble clef. The dynamics are marked as follows: *mf* (mezzo-forte) at measures 1 and 5; *mp* (mezzo-piano) at measures 6, 10, 13, 16, 20, and 24; *p* (piano) at measures 7, 11, 15, and 19; and *mf* (mezzo-forte) at measures 12, 14, 17, and 21. The melody is a simple, folk-like tune with a mix of eighth and quarter notes.



Trombone 2

# Largo from Sonata TWV 42 F6

Telemann  
Bob Reifsnyder

♩ = 75



*mp*

5



*p*

10



# Allegro from Sonata TWV 42 F6

Bob Reifsnyder

♩ = 90

©

## Affettuoso from Sonata TWV 42 F7

Telemann

Bob Reifsnyder

Andante ♩ = 70

*mf*

4 *mp*

8

11 *p* *mp* *p*

15 *mp* *p*

19 *mf*

22

# Allegro from Sonata TWV 42 F7

♩. = 60

Musical score for "The Rose Tree" in 13/8 time. The score is written for piano and includes the following measures and dynamics:

- Measure 1: *mf*
- Measure 7: *mp*
- Measure 11: *p* and *mp*
- Measure 15: *p* and *mp*
- Measure 20: *p* and *mp*
- Measure 26: *p*, *mp*, *p*, and *mp*
- Measure 33: *p* and *mf*
- Measure 37: *mf*, *mp*, *p*, and *mp*

42

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

47

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

53

*mf*

Trombone 2

# Adagio from Sonata TWV 42 F7

Telemann

Bob Reifsnyder

♩ = 60

*mf* *mf*

5 *mp* *mf*

10

## Vivace from Sonata TWV 42 F7

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

3

6

9

11

14

*mf* *mp*

*mf*

*mp* *mf*

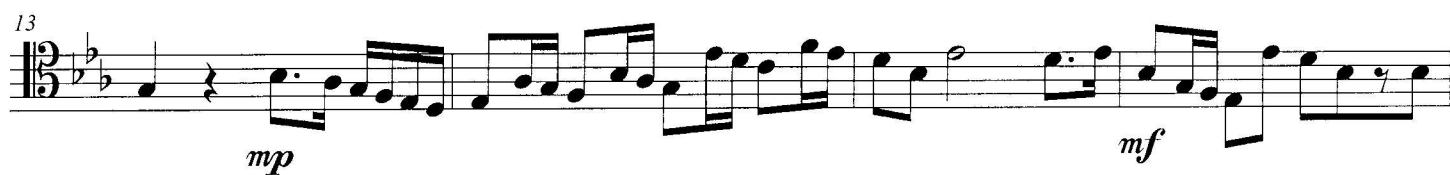
*mp*

*mf*

## Andante from Sonata TWV 42 F8

Telemann

Bob Reifsnyder

 $\text{♩} = 70$ 



This page intentionally left blank

Trombone 2

# Allegro vivo from Sonata TWV 42 F8

Telemann

Bob Reifsnyder

♩ = 135



10



18



25



31



40



46



52



59



66



74



82



## Allegro from TWV 42 F8

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

*mf*

5 *p* *mp*

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

14 *mp* *p* *mf*

18 *mp* *mf*

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

28 *mf* *mp*

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



## Affettuoso from Sonata TWV 42 F9

Telemann

Bob Reifsnyder

Andante ♩ = 70

The musical score for Trombone 2 is written in 3/8 time, key of D major (two sharps), and tempo of Andante (♩ = 70). The score consists of six staves of music, with measures numbered 4, 8, 12, 17, and 21. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-3): *mf*
- Staff 2 (Measures 4-6): *p* (Measure 4), *mp* (Measure 6)
- Staff 3 (Measures 7-9): *mf* (Measure 9)
- Staff 4 (Measures 10-12): *p* (Measure 10), *mp* (Measure 12)
- Staff 5 (Measures 13-15): *mf* (Measure 15)
- Staff 6 (Measures 16-18): *mf* (Measure 18)

This page intentionally left blank

## Presto from Sonata TWV 42 F9

Telemann

Bob Reifsnyder

 $\text{♩} = 130$ 

7

13

19

25

33

39

45

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

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

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

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

*mp* *mf* *mf*

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

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



51

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

58

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

64

*mf* *mp* *mf*

## Largo from Sonata TWV 42 h6

Telemann

Bob Reifsnyder

♩ = 75

8

16

23

31

39

46

54

*mf*

*mp*

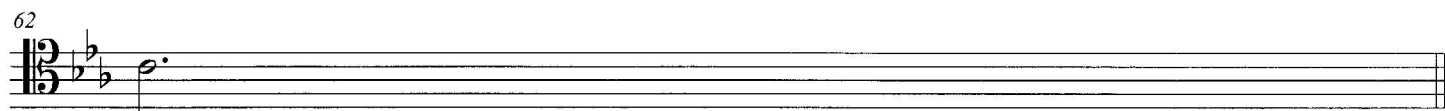
*p*

*mf*

*mp*

*p*

*mf*



## Vivace from Sonata TWV 42 h6

Telemann

Bob Reifsnnyder

 $\text{♩} = 130$ 



## Andante from Sonata TWV 42 h5

Telemann

Bob Reifsnyder

 $\text{♩} = 70$ 

1 *mf* *mf*

6 *mp*

9 *mf* *p*

13 *mp* *mf*

17 *mp*

20 *mf* *mf* *p*

24 *mp* *mf* *mp*

28 *p* *mf*

This page intentionally left blank

## Finale from Sonata TWV 42 h6

Telemann

Bob Reifsnnyder

Allegro ♩ = 80

8

13

17

21

26

31

36

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mp*

*p*

*p*



