

SELECTIONS

From

Telemann's Quartets

TWV43

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 15

## 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. 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: A6

Telemann  
Bob Reifsnyder

♩ = 90

*mp*

7

*mf*

*mp*

13

*p*

*p*

17

*mf*

21

*mp*

*p*

*mf*

*mp*

25

*p*

*mf*

*mp*

*p*

30

*p*

*p*

35

*p*

*p*

39

*mf* *p*

Musical staff 39-43: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains five measures of music. Measure 39 starts with a half note F#2, followed by a quarter note G2, and a quarter note A2. Measure 40 has a half note B2, followed by a quarter note C3, and a quarter note D3. Measure 41 has a half note E3, followed by a quarter note F3, and a quarter note G3. Measure 42 has a half note A3, followed by a quarter note B3, and a quarter note C4. Measure 43 has a half note D4, followed by a quarter note E4, and a quarter note F4. Dynamics: *mf* (measures 39-40), *p* (measures 41-43).

44

*p* *mp*

Musical staff 44-48: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains five measures of music. Measure 44 has a half note G4, followed by a quarter note A4, and a quarter note B4. Measure 45 has a half note C5, followed by a quarter note D5, and a quarter note E5. Measure 46 has a half note F5, followed by a quarter note G5, and a quarter note A5. Measure 47 has a half note B5, followed by a quarter note C6, and a quarter note D6. Measure 48 has a half note E6, followed by a quarter note F6, and a quarter note G6. Dynamics: *p* (measures 44-47), *mp* (measure 48).

49

*p*

Musical staff 49-52: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of music. Measure 49 has a half note A6, followed by a quarter note B6, and a quarter note C7. Measure 50 has a half note D7, followed by a quarter note E7, and a quarter note F7. Measure 51 has a half note G7, followed by a quarter note A7, and a quarter note B7. Measure 52 has a half note C8, followed by a quarter note D8, and a quarter note E8. Dynamics: *p* (measures 49-52).

53

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

Musical staff 53-57: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains five measures of music. Measure 53 has a half note F#2, followed by a quarter note G2, and a quarter note A2. Measure 54 has a half note B2, followed by a quarter note C3, and a quarter note D3. Measure 55 has a half note E3, followed by a quarter note F3, and a quarter note G3. Measure 56 has a half note A3, followed by a quarter note B3, and a quarter note C4. Measure 57 has a half note D4, followed by a quarter note E4, and a quarter note F4. Dynamics: *p* (measures 53-54), *mp* (measure 55), *mf* (measure 56), *p* (measure 57), *mp* (measure 58).

58

*mf* *p* *mp*

Musical staff 58-61: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of music. Measure 58 has a half note G4, followed by a quarter note A4, and a quarter note B4. Measure 59 has a half note C5, followed by a quarter note D5, and a quarter note E5. Measure 60 has a half note F5, followed by a quarter note G5, and a quarter note A5. Measure 61 has a half note B5, followed by a quarter note C6, and a quarter note D6. Dynamics: *mf* (measures 58-59), *p* (measure 60), *mp* (measure 61).

62

*mf*

Musical staff 62-65: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of music. Measure 62 has a half note E6, followed by a quarter note F6, and a quarter note G6. Measure 63 has a half note A6, followed by a quarter note B6, and a quarter note C7. Measure 64 has a half note D7, followed by a quarter note E7, and a quarter note F7. Measure 65 has a half note G7, followed by a quarter note A7, and a quarter note B7. Dynamics: *mf* (measures 62-65).

Bass Trombone

# Largo from TWV43:A6

Telemann  
Bob Reifsnnyder

♩ = 50

*mf* *mp*

5

*p*

10

*mp*

15

*mf*

# Vivace from TWV43:A6

Telemann  
Bob Reifsnyder

♩. = 50

*mf* *mp* *p*

11

*mp* *mf* *mp*

22

*p* *mf* *mp*

34

*p* *mp*

45

*mf* *mp* *p*

56

*mp* *mf*

# Allegro from TWV43:a3

Telemann  
Bob Reifsnnyder

♩ = 100

*mf*

8

*mp*

*mf*

13

*mp*

17

*mf*

*p*

22

*mp*

26

*mp*

*mp*

*mf*

*mp*

32

*p*

36

*mf*

*p*

*mf*

Allegro from TWV43:a3

41

Musical staff 1: Bass clef, 3/4 time signature. Measures 41-44. The staff contains a sequence of notes and rests. Measure 41 starts with a quarter rest, followed by quarter notes G2, F2, E2, D2. Measure 42 has quarter notes C2, B1, A1, G1. Measure 43 has quarter notes F1, E1, D1, C1. Measure 44 has quarter notes B0, A0, G0, F0. Dynamics: *mp* (measures 41-42), *p* (measures 43-44).

45

Musical staff 2: Bass clef, 3/4 time signature. Measures 45-48. The staff contains a sequence of notes and rests. Measure 45 starts with a quarter rest, followed by quarter notes G2, F2, E2, D2. Measure 46 has quarter notes C2, B1, A1, G1. Measure 47 has quarter notes F1, E1, D1, C1. Measure 48 has quarter notes B0, A0, G0, F0. Dynamics: *mf* (measures 45-48).

# Adagio from TWV43:a3

Telemann  
Bob Reifsnnyder

♩ = 60

1 *mp* *p* *mp*

6 *mp* *p*

11 *mp*

16 *p* *mp*

20 *p* *mp*

24 *p* *mp* *p*

29 *mp* *mp*

33 *p*

37

Musical staff for measures 37-41. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a series of eighth and sixteenth notes, with some rests. Dynamic markings are placed below the staff: *mp* under measures 37-38, *mf* under measure 39, *mp* under measure 40, and *p* under measure 41.

42

Musical staff for measures 42-46. The staff is in bass clef with a key signature of two flats. The music features a dense texture of sixteenth notes. Dynamic markings are placed below the staff: *mp* under measures 42-43, *p* under measure 44, and *mp* under measure 45. The staff ends with a double bar line.

# Vivace from TWV43:a3

Telemann  
Bob Reifsnnyder

♩ = 110

mf mp

6 mf

11 mp mf mp p

16 mp p mp

21 p mp p

26 mp p mf

32 mp p

37 mf

Vivace from TWV43:a3

42

Musical staff 1: Bass clef, B-flat major key signature, measures 42-46. Dynamics: *mp*, *p*, *mf*.

47

Musical staff 2: Bass clef, B-flat major key signature, measures 47-51. Dynamics: *mp*, *mf*.

52

Musical staff 3: Bass clef, B-flat major key signature, measures 52-56. Dynamics: *mp*, *mf*, *mp*.

57

Musical staff 4: Bass clef, B-flat major key signature, measures 57-61. Dynamics: *p*, *mp*.

# Allegro from TWV43:C3

Telemann  
Bob Reifsnnyder

♩ = 90

*mp* *mf*

6 *mp*

11 *p*

15 *mp* *mp*

20 *mf* *mp*

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

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

34 *mf* *mp* *mf*

Bass Trombone

# Grave from TWV43:C3

Telemann  
Bob Reifsnyder

$\text{♩} = 60$

*mp*

5

*p*

10

*mp*

*mf*

14

18

*mp*

*p*

22

# Vivace from TWV43:C3

Telemann  
Bob Reifsnnyder

♩ = 132

mf mp

7  
mf mp mf

14  
mp mf p

20  
mp mf mp p

27  
mf mp

33  
p mp p

40  
mp

47  
mf mf

♩ = 132

Detailed description: This is a musical score for Bass Trombone, titled 'Vivace from TWV43:C3' by Telemann, arranged by Bob Reifsnnyder. The score is in 3/4 time and features a tempo marking of quarter note = 132. The music is written in bass clef and includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score is divided into measures, with measure numbers 7, 14, 20, 27, 33, 40, and 47 indicated. The piece concludes with a final tempo marking of quarter note = 132.

54

Musical staff 1: Bass clef, 7/8 time signature. Measures 54-59. Dynamics: *mp*, *mf*.

60

Musical staff 2: Bass clef. Measures 60-66. Dynamics: *mp*, *mf*, *mp*, *mf*.

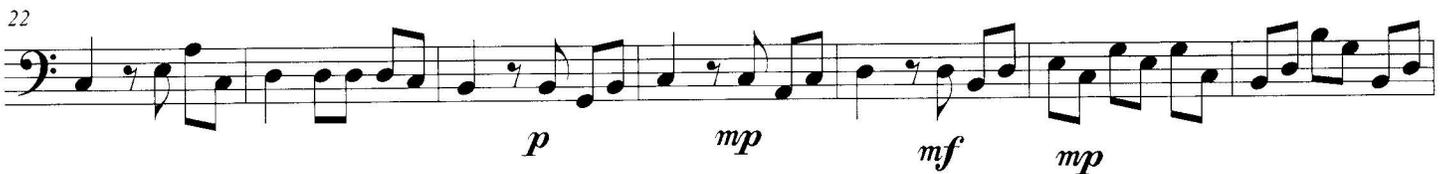
67

Musical staff 3: Bass clef. Measures 67-72. Dynamics: *p*, *mp*, *mf*.

# Allegro from TWV43:D1

Telemann  
Bob Reifsnnyder

♩ = 90



53

Musical staff 1: Bass clef, measures 53-58. The music consists of eighth and sixteenth notes. Dynamics are marked *mp* at measures 55 and 57.

59

Musical staff 2: Bass clef, measures 59-63. The music features sixteenth-note patterns. Dynamics are marked *p* at measure 59, *mp* at measure 61, and *mf* at measure 63.

64

Musical staff 3: Bass clef, measures 64-68. The music features sixteenth-note patterns. Dynamics are marked *mp* at measure 64 and *p* at measure 66.

69

Musical staff 4: Bass clef, measures 69-73. The music features sixteenth-note patterns. Dynamics are marked *mp* at measure 69 and *mf* at measure 71. The staff ends with a double bar line.

Bass Trombone

# Adagio from TWV43:D1

Telemann  
Bob Reifsnyder

♩ = 60

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

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

10 *mp*

Bass Trombone

# Allegro moderato from TWV43:D1

Telemann  
Bob Reifsnyder

♩ = 80

*mp* *mp*

10 *mf* *mp* *p*

19 *mp* *mp* *p*

29 *mf*

38 *mp*

46 *mf* *mp*

54 *mp* *mf*

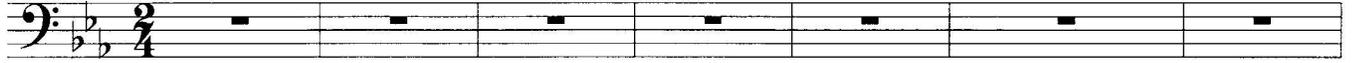
62 *p* *mp* *mf*

Bass Trombone

# Allegro from TWV43: D7

Telemann  
Bob Reifsnnyder

♩ = 100



8



16



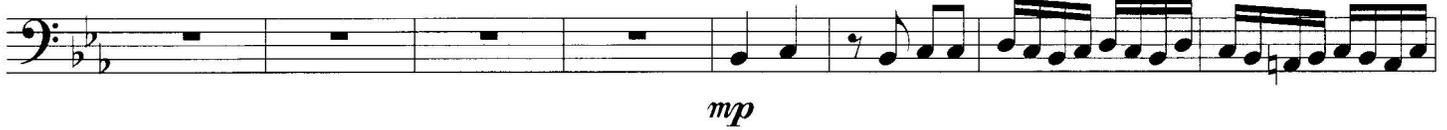
25



33



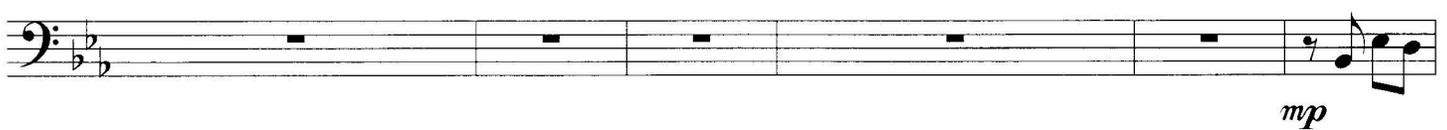
41



49



57



63

Musical staff for measures 63-71. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. This is followed by a quarter rest, a quarter note D2, and a quarter note C2. The next two measures consist of eighth notes: G2-F2-E2, D2-C2-B1, and A1-G1. Measure 66 contains a quarter rest, a quarter note G1, and a quarter note F1. Measure 67 contains a quarter rest, a quarter note E1, and a quarter note D1. Measure 68 contains a quarter rest, a quarter note C1, and a quarter note B0. Measure 69 contains a quarter rest, a quarter note A0, and a quarter note G0. Measure 70 contains a quarter rest, a quarter note F0, and a quarter note E0. Measure 71 contains a quarter rest, a quarter note D0, and a quarter note C0. A dynamic marking of *mf* is placed below the staff at the beginning of measure 69.

72

Musical staff for measures 72-80. The staff is in bass clef with a key signature of two flats. Measure 72 contains a quarter note G2, a quarter note F2, and a quarter note E2. Measure 73 contains a quarter note D2, a quarter note C2, and a quarter note B1. Measure 74 contains a quarter note A1, a quarter note G1, and a quarter note F1. Measure 75 contains a quarter note E1, a quarter note D1, and a quarter note C1. Measure 76 contains a quarter note B0, a quarter note A0, and a quarter note G0. Measure 77 contains a quarter note F0, a quarter note E0, and a quarter note D0. Measure 78 contains a quarter note C0, a quarter note B0, and a quarter note A0. Measure 79 contains a quarter note G0, a quarter note F0, and a quarter note E0. Measure 80 contains a quarter note D0, a quarter note C0, and a quarter note B0. A dynamic marking of *mf* is placed below the staff at the beginning of measure 74.

# Largo from TWV43: D7

Telemann  
Bob Reifsnnyder

♩ = 50

mf mp mf mp mf

5 mp

9 mp p mp

14 p mf mf

20 mp p

26 mp p mp p

31 mf mp

36 mf

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# Vivace from TWV43: D7

Telemann  
Bob Reifsnyder

♩ = 50

*mf*

6

12

*mf*

18

*mf* *mp* *mf*

24

*mp* *mp*

31

*mf* *mp*

35

*mf*

42

*mf* *mp* *mf*

Vivace from TWV43: D7

48

*mp* *p* *mf*

53

*mp* *mf*

59

# Vivace from TWV43: d1

Telemann  
Bob Reifsnyder

♩ = 110

*mf* *mp*

6

*mp*

14

*mp* *p*

20

*mp*

27

*mf*

32

*mp* *mf*

38

*p*

46

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

52

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

57

57 *mp* *mf*

64

64 *mp* *p*

70

70 *mf* *p*

76

76 *mp* *mf*

82

82 *mf*

88

88 *mf* *mp*

93

93 *p* *mp* *mf*

99

99 *mf*

# Largo from TWV43: d1

Telemann  
Bob Reifsnnyder

♩ = 90

7

mf

mf

7

mf

mf

14

mf

22

mf

27

mf

mf

32

mf

mp

37

mf

44

mf

Largo from TWV43: d1

50

Musical staff 1: Bass clef, B-flat major key signature, 3/4 time signature. Measures 50-53. Dynamics: *mp*

54

Musical staff 2: Bass clef, B-flat major key signature, 3/4 time signature. Measures 54-57. Dynamics: *mf*, *mp*

# Allegro from TWV43: d1

Telemann  
Bob Reifsnnyder

♩ = 100

1 *mf* *mp* *mf*

5 *mp*

9 *p* *mf* *mf*

13 *mp*

17 *p* *p* *mp* *mp*

22 *mp*

27 *p* *mp* *mp*

32 *p* *mp* *p*

38

*mf* *mp*

43

*p* *mp* *mf*

49

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

♩ = 100

54

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

58

*mp*

63

*p* *mf* *mf*

67