

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 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.

Cantabile from Sonata TWV42A2

Telemann

Bob Reifsnyder

Andante $\text{♩} = 70$

The musical score is written for Trombone 1 in the key of D major (one sharp) and 2/5 time. The tempo is marked Andante with a quarter note equal to 70 beats per minute. The score consists of five staves of music, each containing a measure number and dynamic markings.

Staff 1 (Measures 1-3): *mf* (measures 1-2), *mp* (measure 3).

Staff 2 (Measures 4-6): *mf* (measures 4-5), *p* (measure 6).

Staff 3 (Measures 7-9): *mf* (measures 7-9).

Staff 4 (Measures 10-12): *mp* (measures 10-11), *mf* (measure 12).

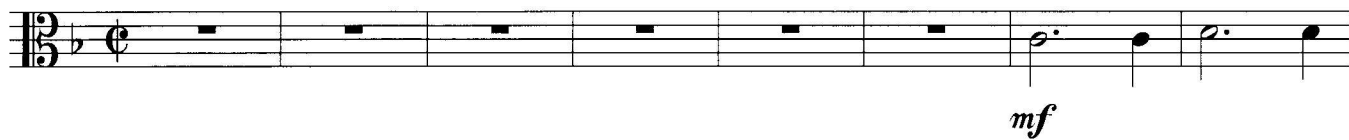
Staff 5 (Measures 13-15): *p* (measures 13-14), *mf* (measure 15).

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Alla Breve from Sonata TWV42A2

Telemann

Bob Reifsnyder

Allegro $\text{♩} = 100$ 

9



15



22



29



35



41



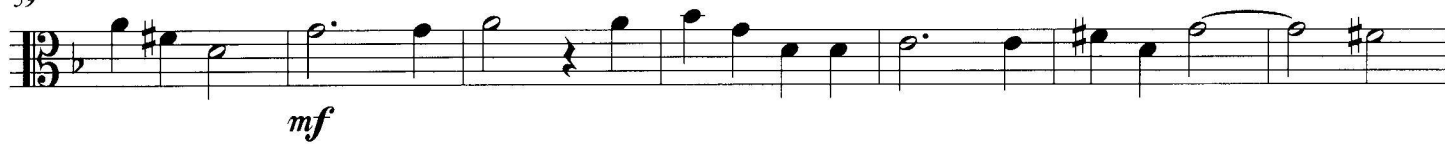
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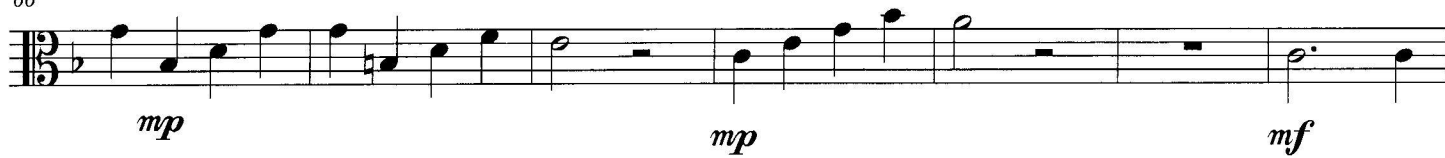
53



59



66



73



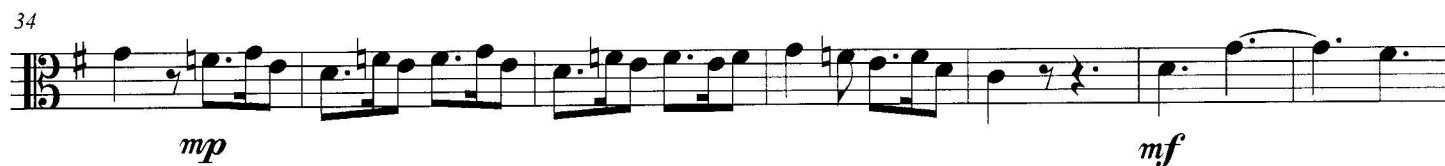
79



Allegro Assai from Sonata TWV42 A2

Telemann

Bob Reifsnyder

 $\text{♩} = 100$ 

Largo from Sonata TWV42 a4

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

5 *mf*

8 *p*

11 *mf* *mp*

15 *mf* *p*

19 *mf* *mp*

23 *p* *mf*

26

Vivace from Sonata TWV42 a4

Telemann

Bob Reifsnyder

 $\text{♩} = 100$

p

7
mf

13
p *mf* *p*

20
mf *p*

25
mp *mf*

29
mp *p* *p*

35
mf *p* *mp*

43
p *p*

50



56



62



69



Allegro from TWV42 a4

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

8

15

23

32

40

47

53

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

61



70



Affetuoso from Sonate Polonoise

TWV42 a5

Telemann

Bob Reifsnyder

 $\text{♩} = 70$

mf *p*

5

9 *mp* *mp*

14 *p* *mf*

18 *p* *mp*

22 *mf*

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Allegro from Sonate Polonoise

TWV42 a5

Telemann

Bob Reifsnyder

5

10

15

19

24

29

34

mf *p* *p*

mp *mf* *mf*

p *mf* *mp*

p *mf* *mp*

mf

p *mf* *mp* *p*

39



44



Grave from Sonate Polonoise

TWV 42 a5

Telemann

Bob Reifsnyder

 $\text{♩} = 90$

9

18

26

33

40

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

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Vivace from Sonate Polonoise

TWV42 a5

Telemann

Bob Reifsnyder

 $\text{♩} = 50$

8

14

20

27

33

40

48

mf

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

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

mf *mp*

mf *mp* *p* *mp*

mf *mf* *mp* *mf*

mf

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

54

54

mp *mf* *mp* *mf*

60

mf *mp* *mf*

67

mp *mf*

Detailed description: This block contains three staves of musical notation in bass clef. The first staff (measures 54-59) features a rhythmic pattern of eighth and sixteenth notes with dynamic markings *mp*, *mf*, *mp*, and *mf*. The second staff (measures 60-66) continues the pattern with *mf*, *mp*, and *mf* markings. The third staff (measures 67-68) begins with a *mp* marking, followed by *mf*, and ends with a half note and a whole note. The key signature has one sharp (F#).

Vivace from Sonata TWV 42 B1

Telemann

Bob Reifsnyder

 $\text{♩} = 90$

8

12

16

20

25

29

32

mf

mp

mf

mp

mf

mf

37



41



46



50



55



60



63



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Rondo from Sonata TWV 42 B1

Telemann
Bob ReifsnyderAllegro 

4

7

10

13

17

21

24

mf

mp

p

27



30



33



36



40



44



48



51



54



57

The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The system contains two measures. The first measure starts with a piano (*p*) dynamic and features a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, and D4. The second measure starts with a mezzo-forte (*mf*) dynamic and features a series of eighth notes: D4, E4, F4, G4, A4, Bb4, A4, and G4, followed by a quarter rest.

Trombone 1

Dolce from Sonata TWV 42 C2

Telemann
Bob Reifsnyder

♩. = 50

10

19

28

38

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

Trombone 1

Allegro from Sonata TWV 42 C2

Telemann
Bob Reifsnyder

♩ = 80

mf

6

11

mp

17

p

21

24

29

mp

33

mf

37



40



44

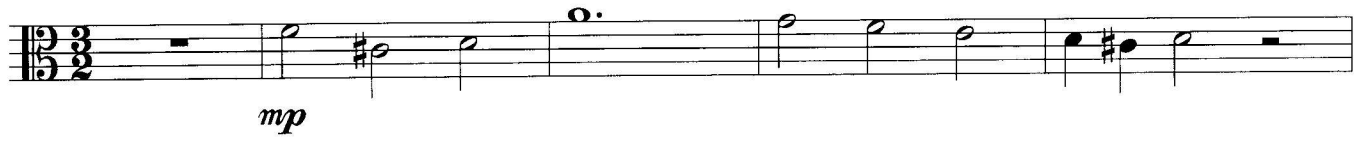


Trombone 1

Grave from Sonata TWV42 C2

Telemann
Bob Reifsnyder

$\text{♩} = 90$



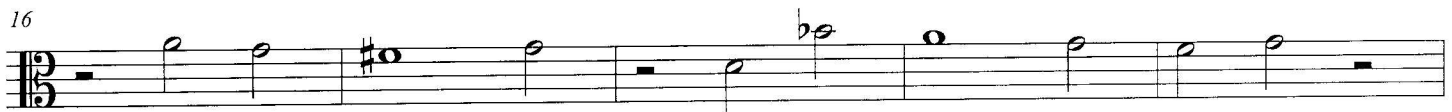
6



11



16



21



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Vivace from Sonata TWV 42 C2

Telemann
Bob Reifsnyder $\text{♩} = 120$ 

4



8



11



15



18



21



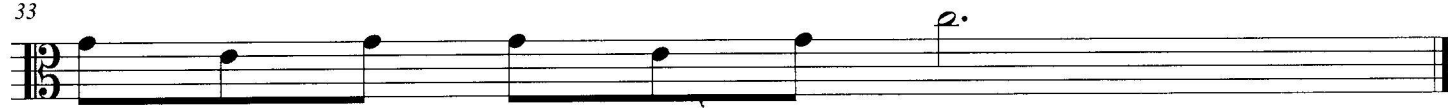
25



29



33



Trombone 1

Largo from Sonata TWV 42 c1

Telemann
Bob Reifsnyder

♩ = 50

4

8

12

16

mf

mp

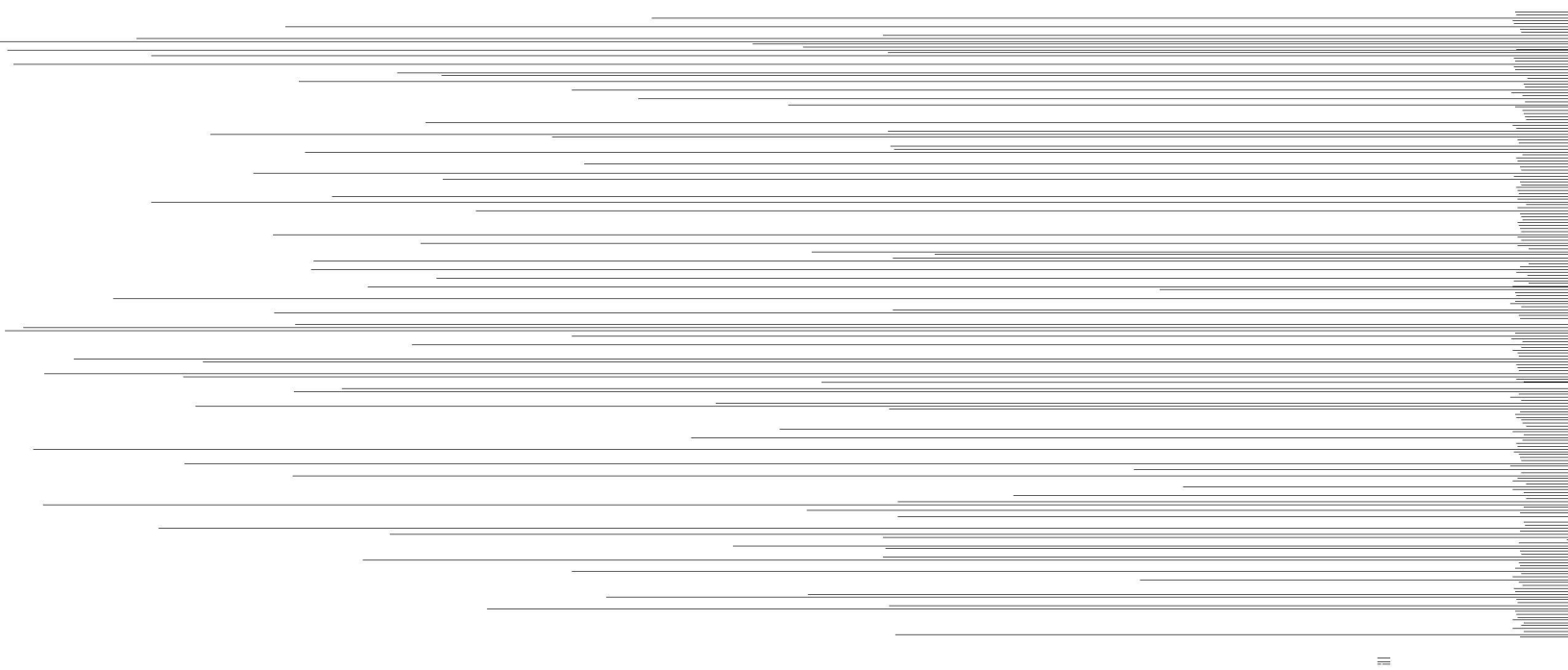
mf

mp

mf

The musical score is written for Trombone 1 in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Largo' and the time signature is 'c1'. The score consists of five staves of music. The first staff starts with a dynamic marking of *mf*. The second staff is marked with a measure rest of 4 measures. The third staff is marked with a measure rest of 8 measures. The fourth staff is marked with a measure rest of 12 measures. The fifth staff is marked with a measure rest of 16 measures. The dynamics *mf*, *mp*, and *mf* are used throughout the piece. The score ends with a double bar line.

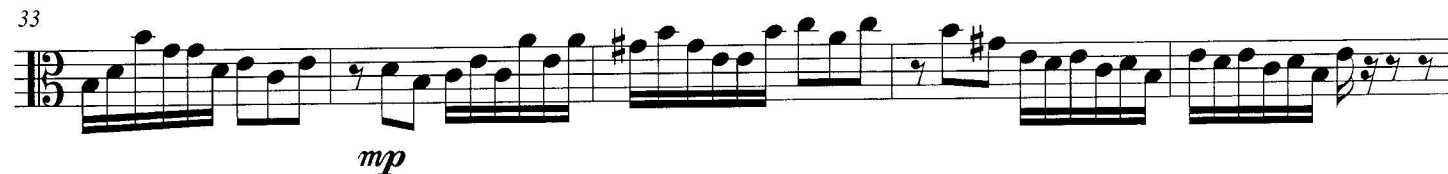
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Allegro from Sonata TWV 42 c1

Telemann

Bob Reifsnyder

ma non troppo $\text{♩} = 60$ 

38



43



48



Trombone 1

Grave from Sonata TWV 42 c1

Telemann
Bob Reifsnyder

♩ = 90



8



15



22



29



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Trombone 1

Allegro vivo from Sonata TWV 42 c1

Telemann

Bob Reifsnyder

♩ = 100



62



Largo from Sonata TWV 42 c2

♩ = 75

©

52



Vivace from Sonata TWV 42 c2

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

6

11

17

22

26

31

36

mf

mp

p

mf

Andante from Sonata TWV 42 c2

Telemann
Bob Reifsnyder

♩ = 70

5 *mf* *mp* *mf*

9 *mf* *mp* *p*

13 *p* *mp*

17 *mf* *mp* *p*

21 *mp* *mf*

Trombone 1

Allegro from Sonata TWV 42 c2

Telemann
Bob Reifsnnyder

♩ = 90

8

15

23

31

37

45

54

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

p

p

mp *p*

mf *mp* *p* *mf*

mp *p* *mp*

mf *mf*

p *mf*

63



71



80



89



98



Trombone 1

Adagio from Sonata TWV 42 c7

Telemann
Bob Reifsnyder

♩ = 60



5



9



Allegro from Sonata TWV 42 c7

♩ = 100

5

8

mp *mf* *mp*

12

The first system of the musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four measures. The first measure contains a whole rest. The second measure begins with a piano (*p*) dynamic and features a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1. The third measure starts with a mezzo-forte (*mf*) dynamic and contains a half note G2, followed by a quarter rest, and then a half note F2. The fourth measure begins with a mezzo-piano (*mp*) dynamic and contains a descending eighth-note scale: E2, D2, C2, B1, A1, G2, F2, E2. The system concludes with a piano (*p*) dynamic and a descending eighth-note scale: C2, B1, A1, G2, F2, E2, D2, C2.

16

p *mp* *p* *mp*

20

mf *mp* *p*

24

mf

28

28

31



Largo from Sonata TWV 42 D5

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

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Vivace from Sonata TWV 42 D5

$\text{♩} = 70$

72

mp

83



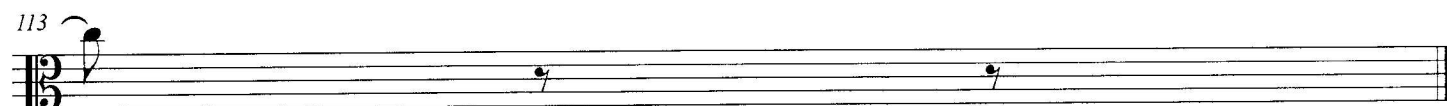
95



104



113



Trombone 1

Vivace from Sonata TWV 42 d2

Telemann

Bob Reifsnyder

$\text{♩} = 100$



27

Musical notation for measures 27-28. Measure 27 contains a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F5, and a half note G5. Measure 28 contains a half note G5, a half note F5, a half note E5, a half note D5, a half note C5, a half note B4, a half note A4, and a half note G4. The piece ends with a double bar line.

Trombone 1

Largo from Sonata TWV 42 d2

Telemann
Bob Reifsnyder

$\text{♩} = 75$



5



8



12



16



20



24



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Presto from TWV 42 d2

$$d = 110$$

7

13

[illegible]

19

19

Measure 19: Bass clef, 4/4 time. The melody consists of eighth and quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, 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C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B

25

25

mp

32

32

Musical notation for measure 32, bass clef. The notes are G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

38

38

44

44

50



56



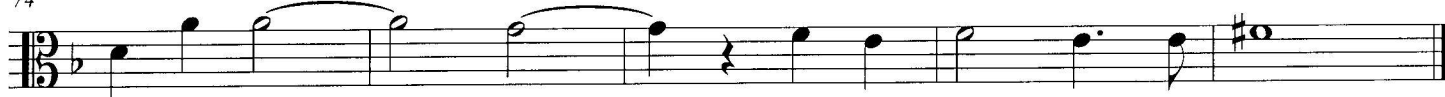
62



68



74



Trombone 1

Allegro from Sonata TWV 42 d7

Telemann
Bob Reifsnyder

$\text{♩} = 60$



5



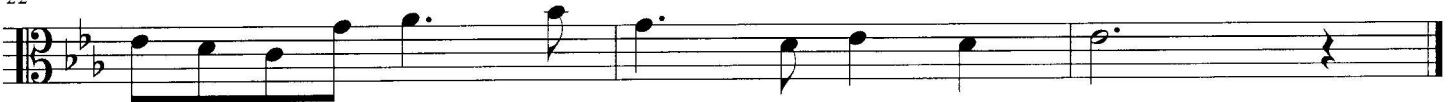
12



17



22

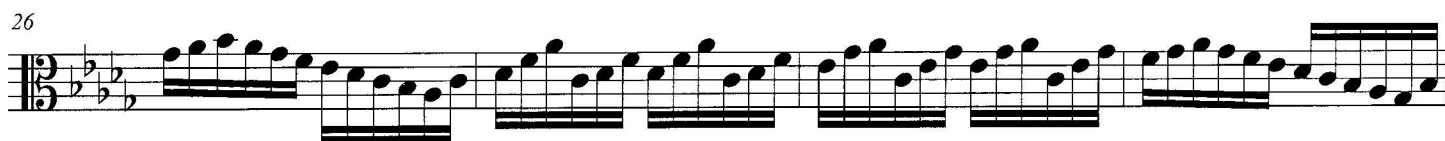


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Vivace from TWV 42 d7

Telemann

Bob Reifsnyder

 $\text{♩} = 60$ 

40



45

