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 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 Allessandro 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.

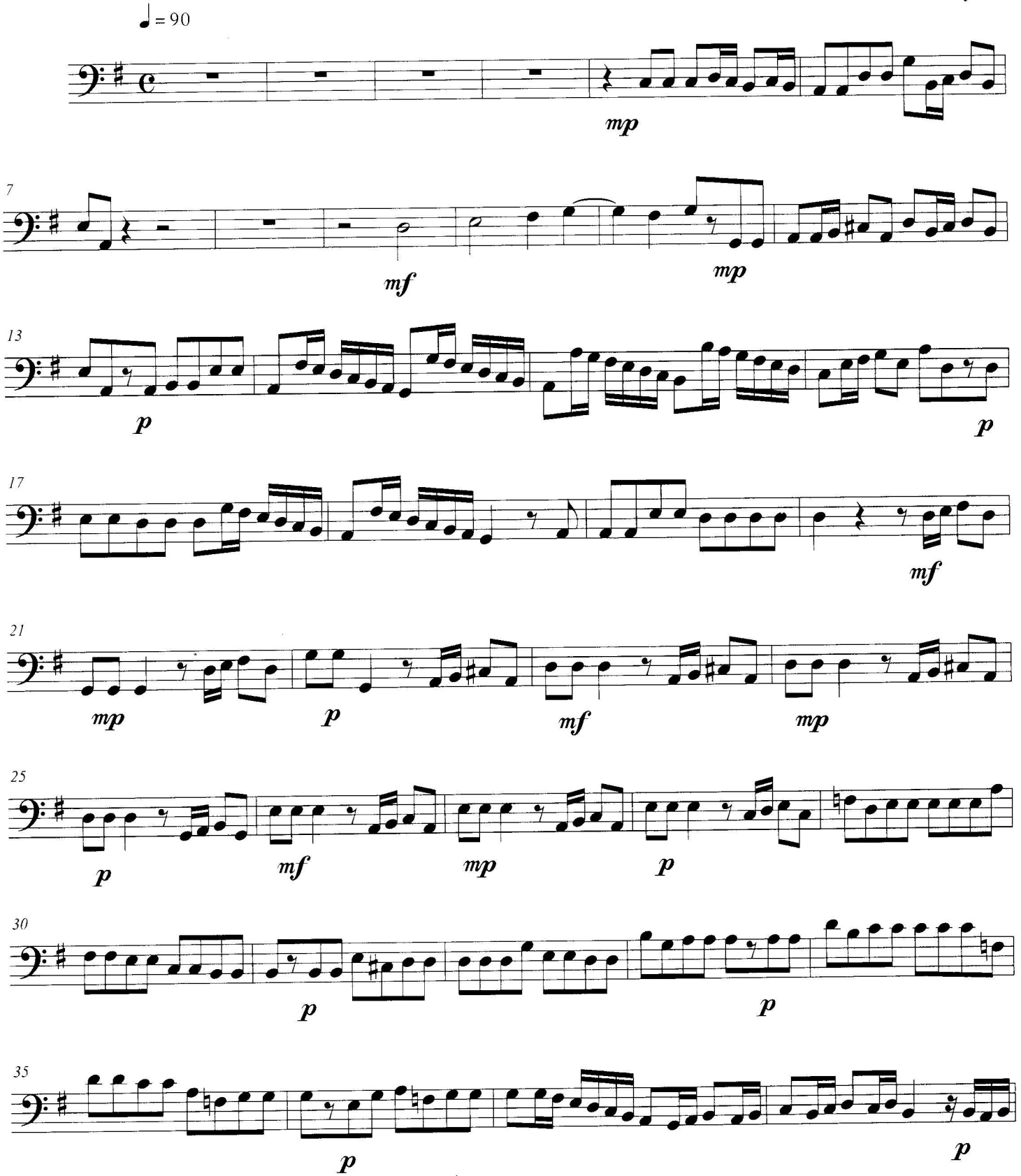
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Bass Trombone

Allegro from TWV43: A6

Telemann

Bob Reifsnyder



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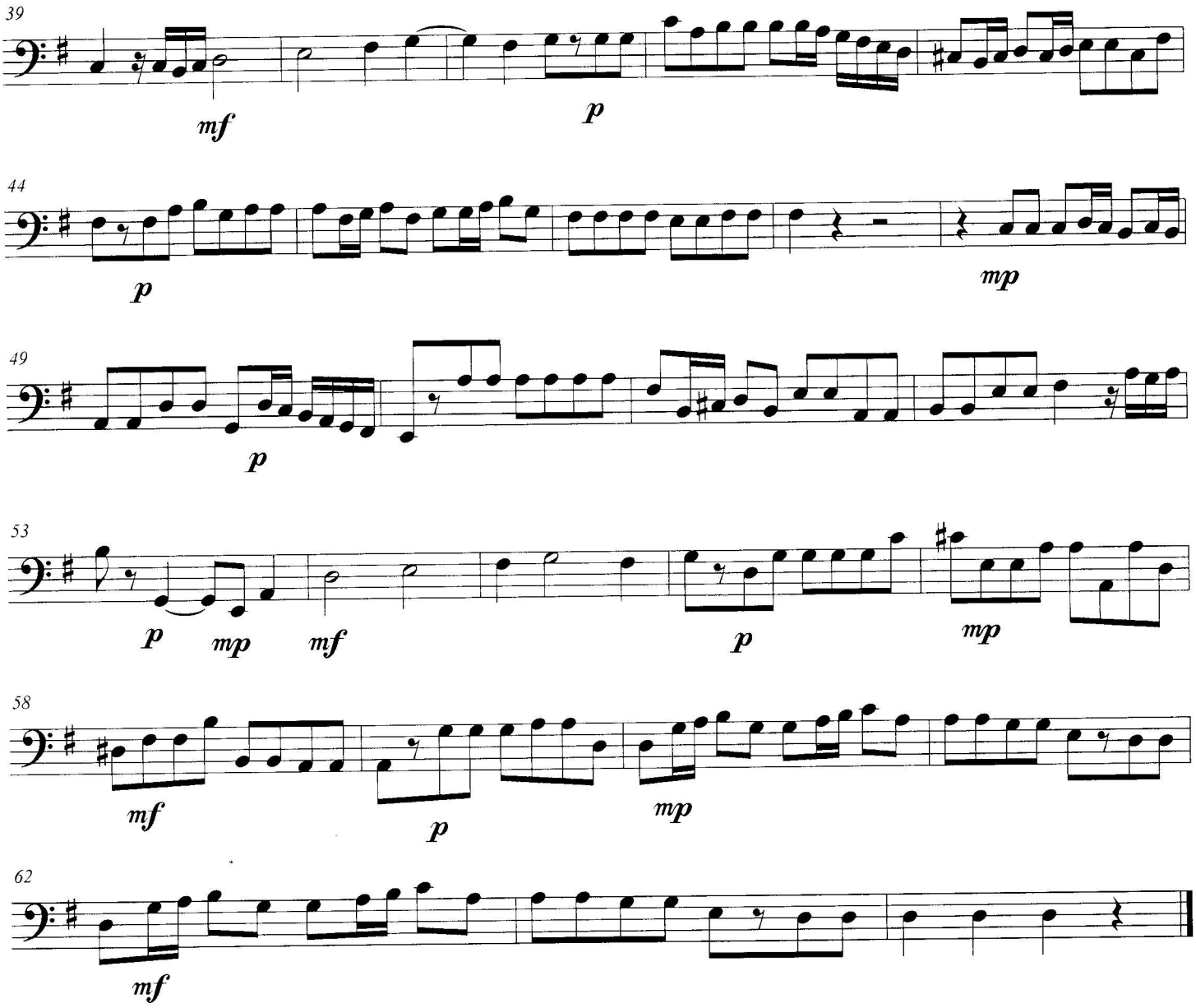
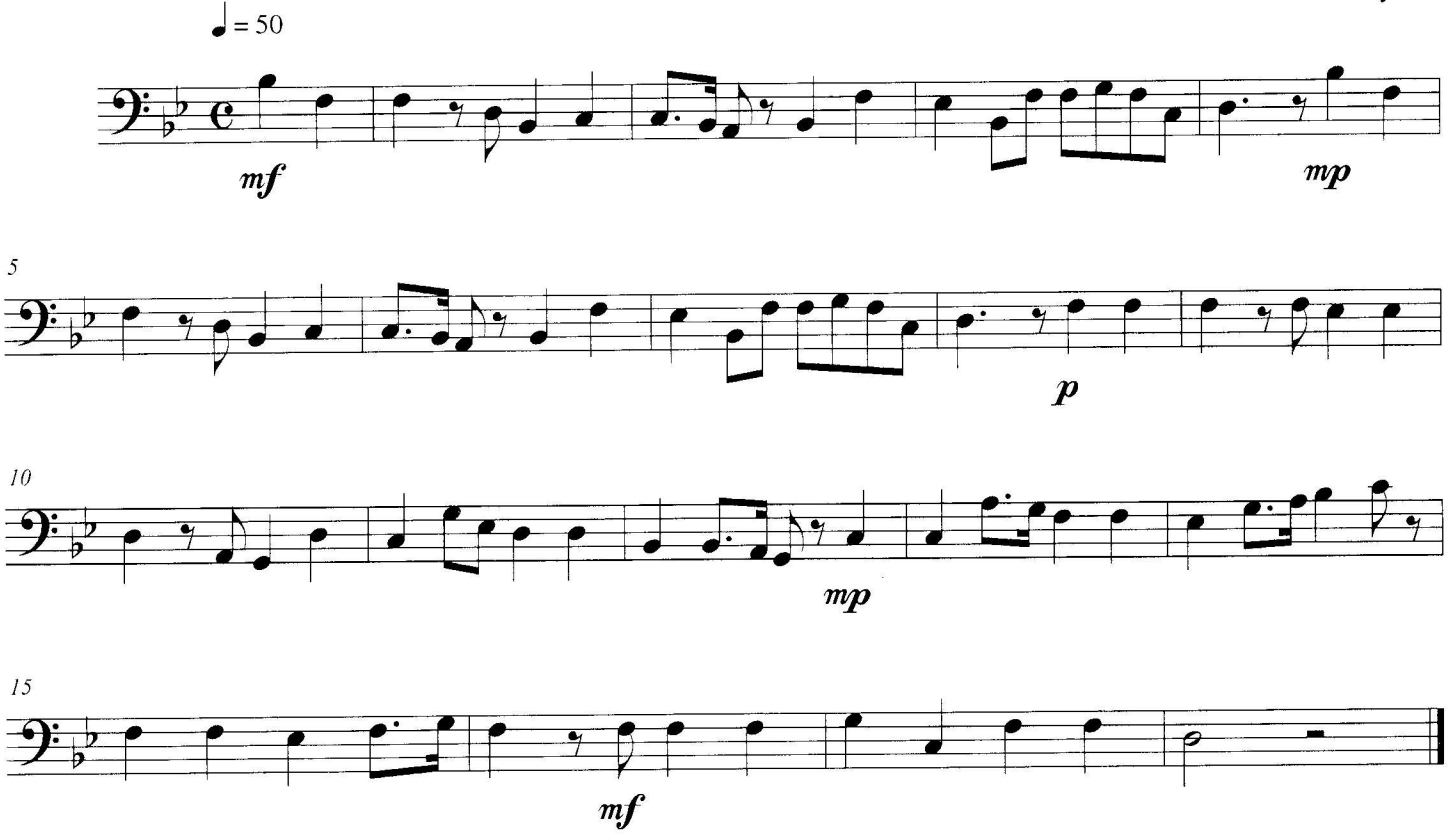

39
mf
p
44
p
mp
49
p
53
p
mp
mf
p
mp
58
mf
p
mp
62
mf

Bass Trombone

Largo from TWV43:A6

Telemann

Bob Reifsnyder



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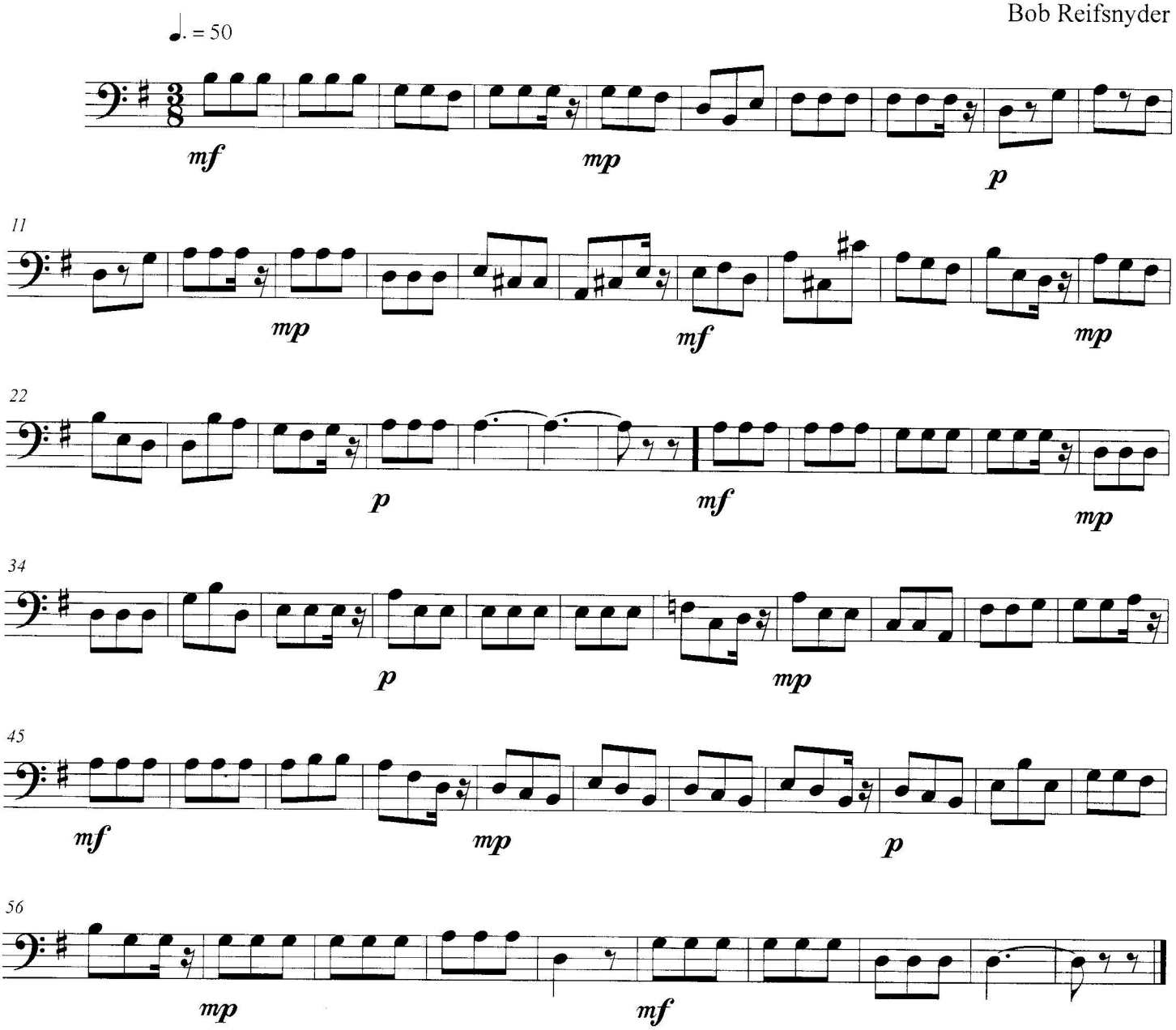
Bass Trombone

Vivace from TWV43:A6

Telemann

Bob Reifsnyder



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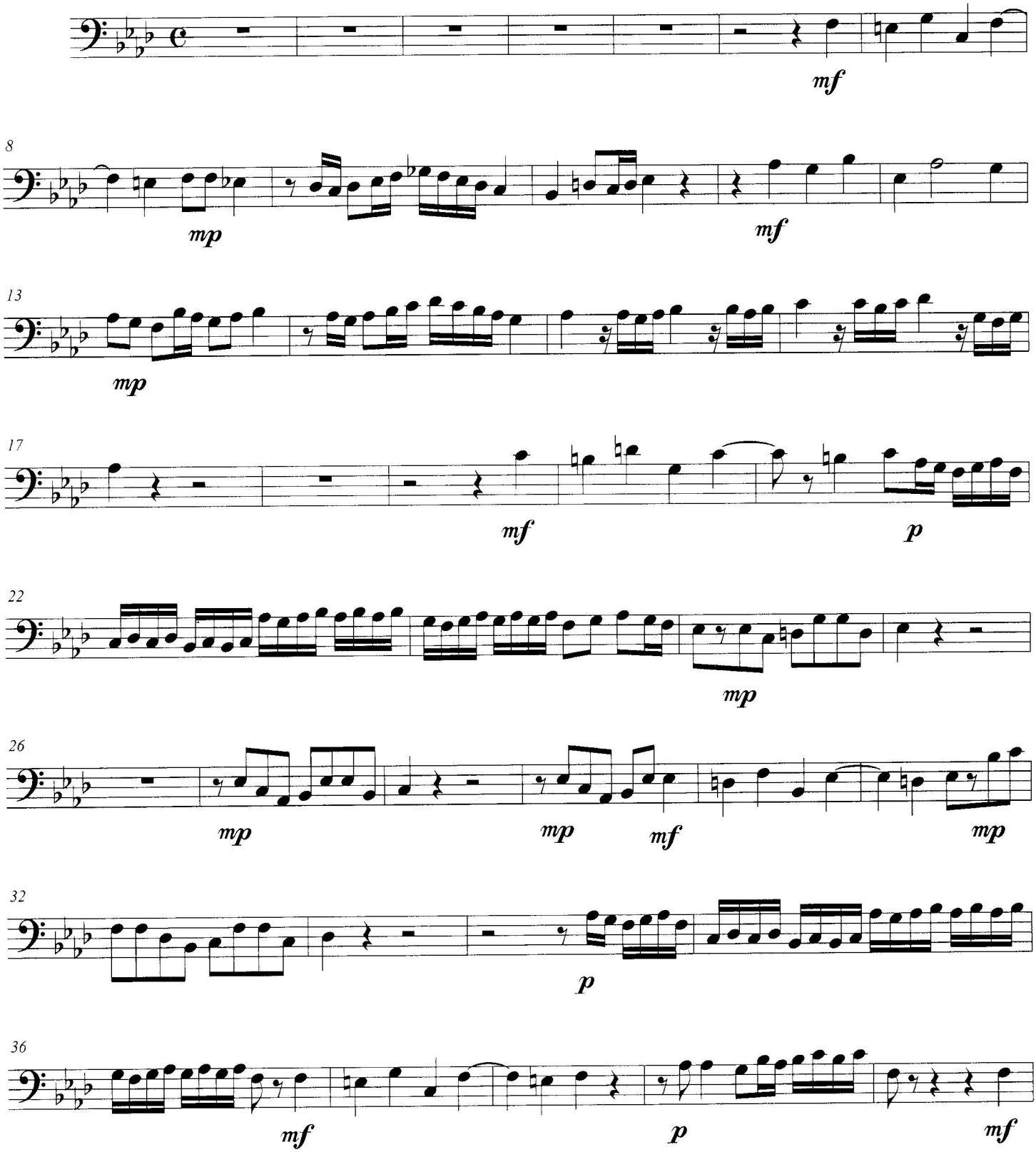
Bass Trombone

Allegro from TWV43:a3

Telemann

Bob Reifsnyder

♩ = 100



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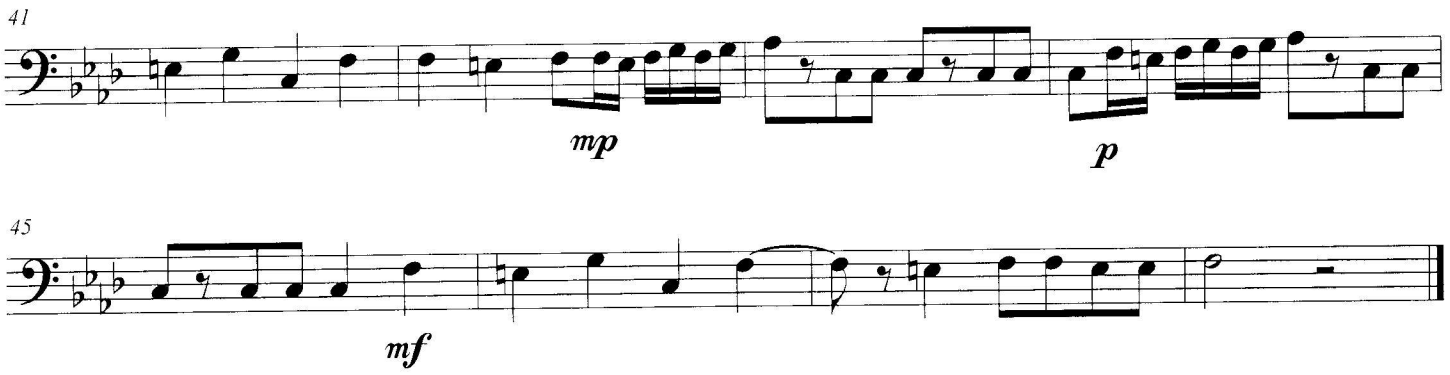

41
mp
p

45
mf

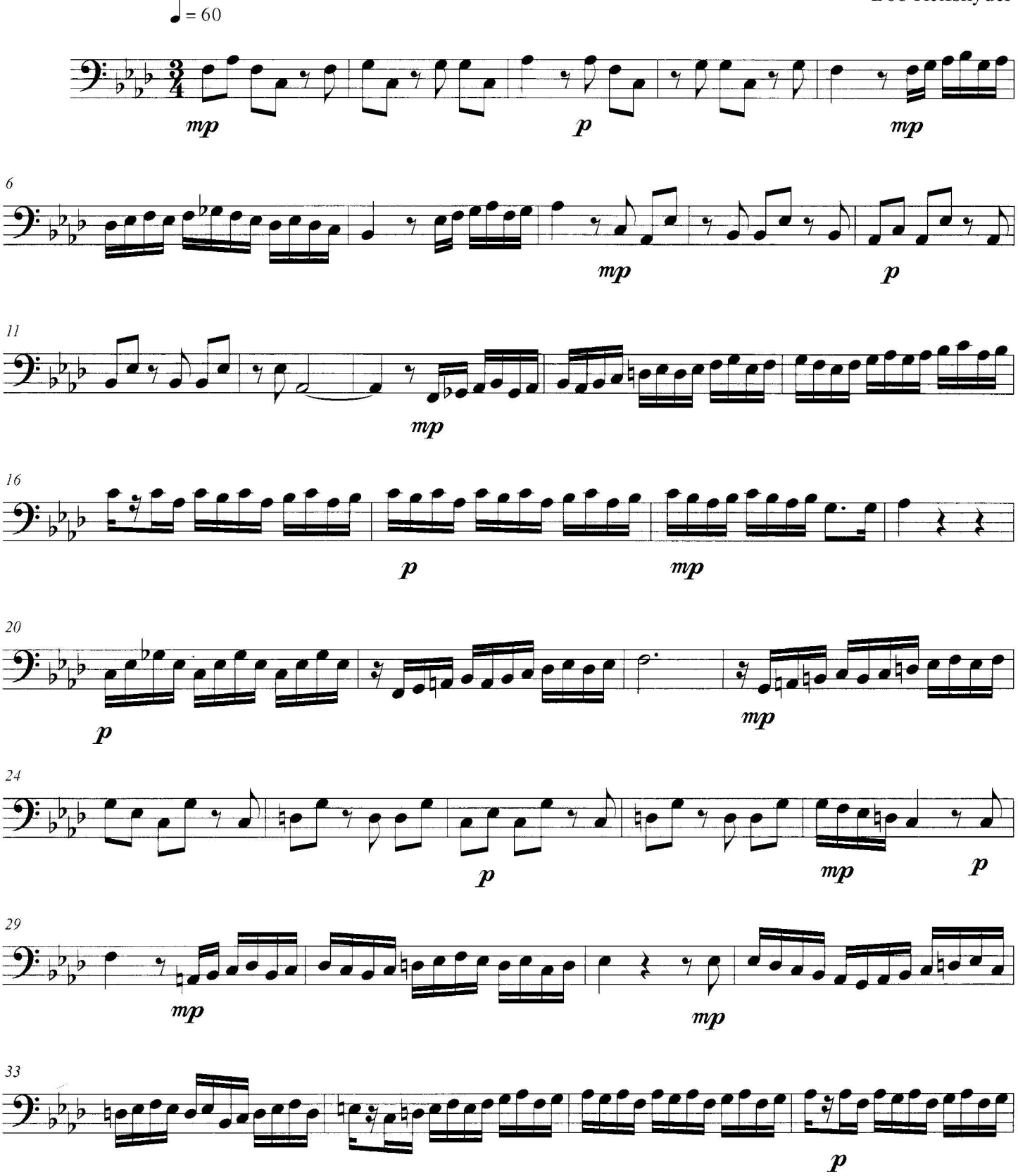
Bass Trombone

Adagio from TWV43:a3

Telemann

Bob Reifsnyder

♩ = 60



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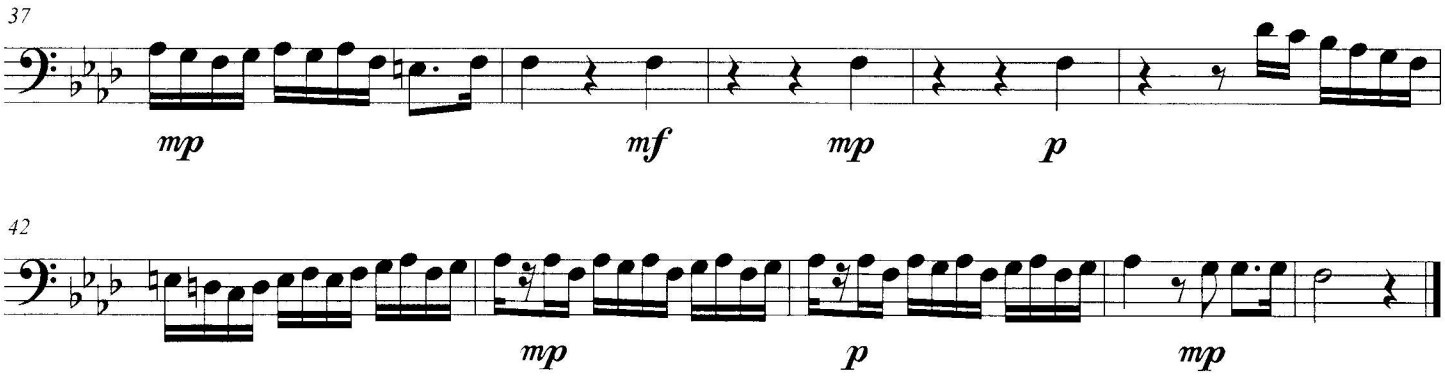

37
mp
mf
mp
p

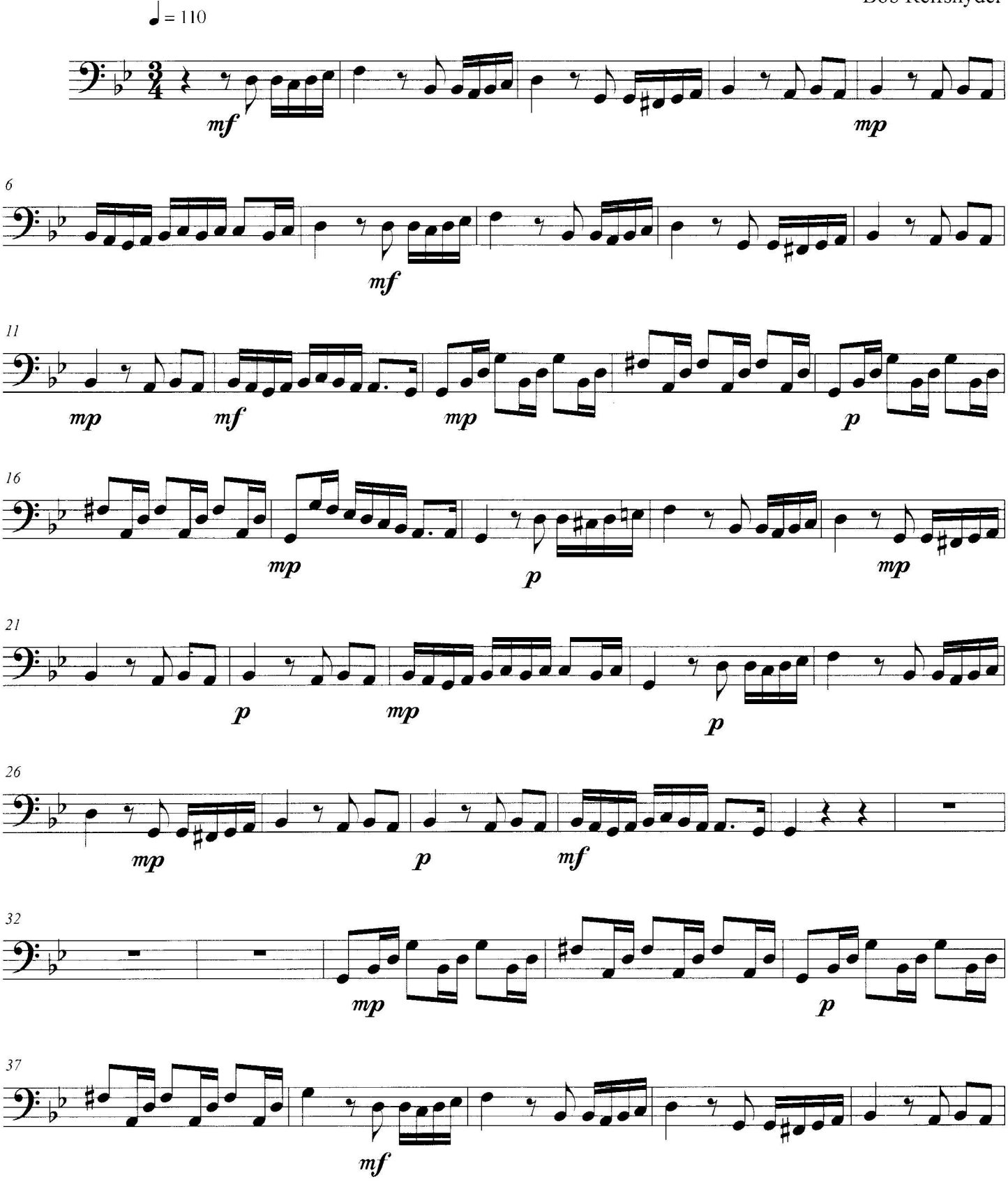
42
mp
p
mp

Bass Trombone

Vivace from TWV43:a3

Telemann

Bob Reifsnyder



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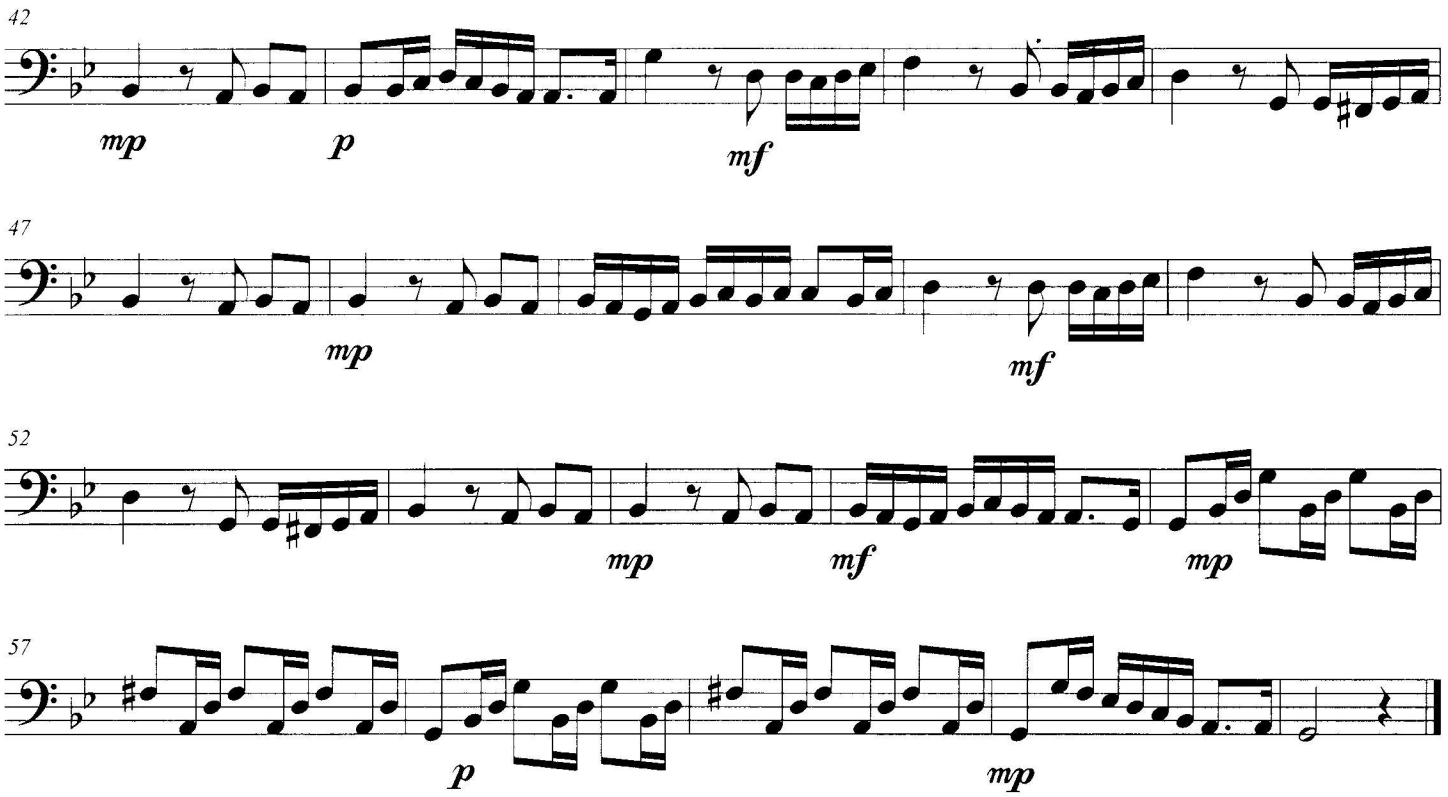
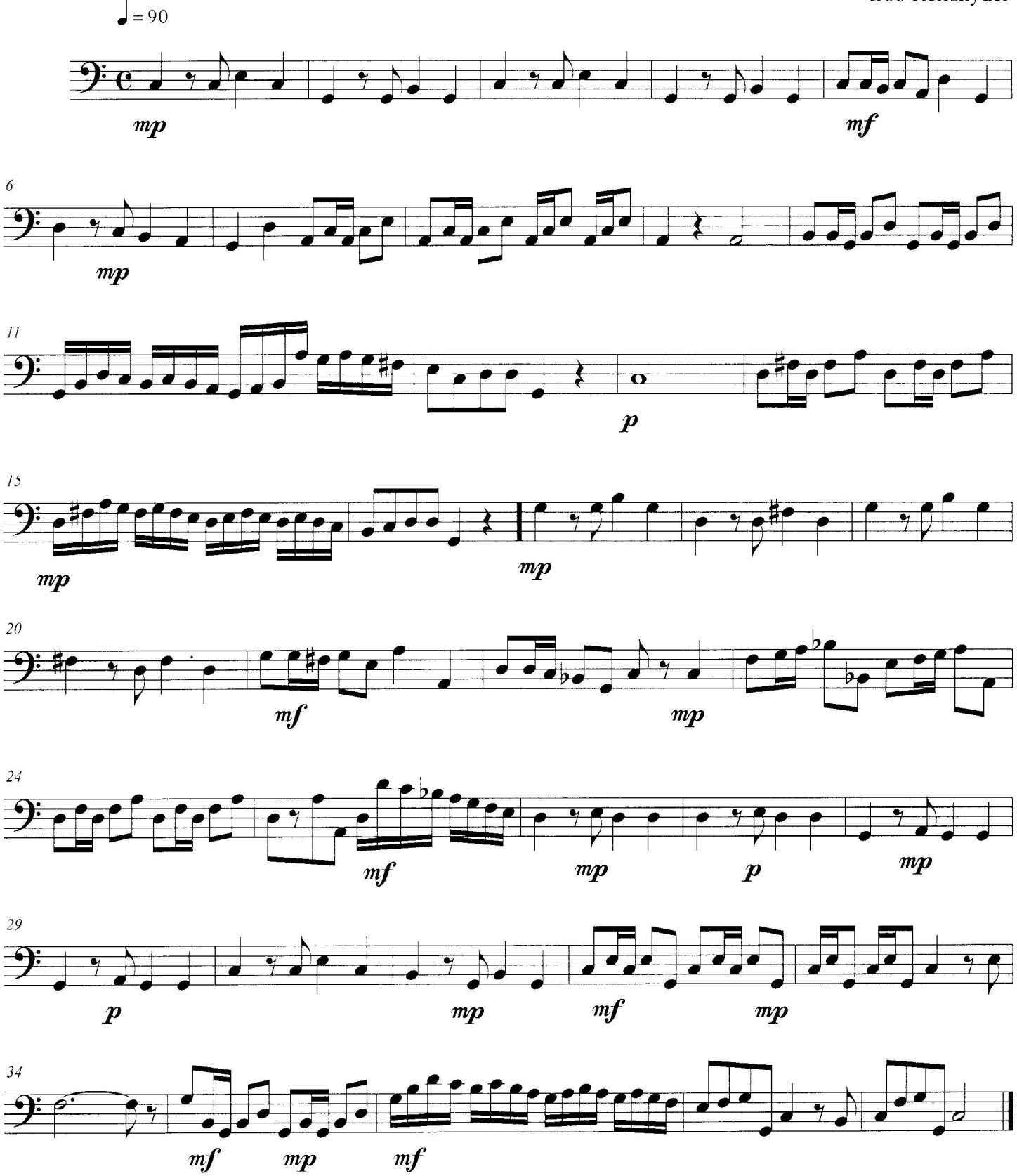

42
mp
p
mf
47
mp
mf
52
mp
mf
mp
57
p
mp

Bass Trombone

Allegro from TWV43:C3

Telemann

Bob Reifsnyder



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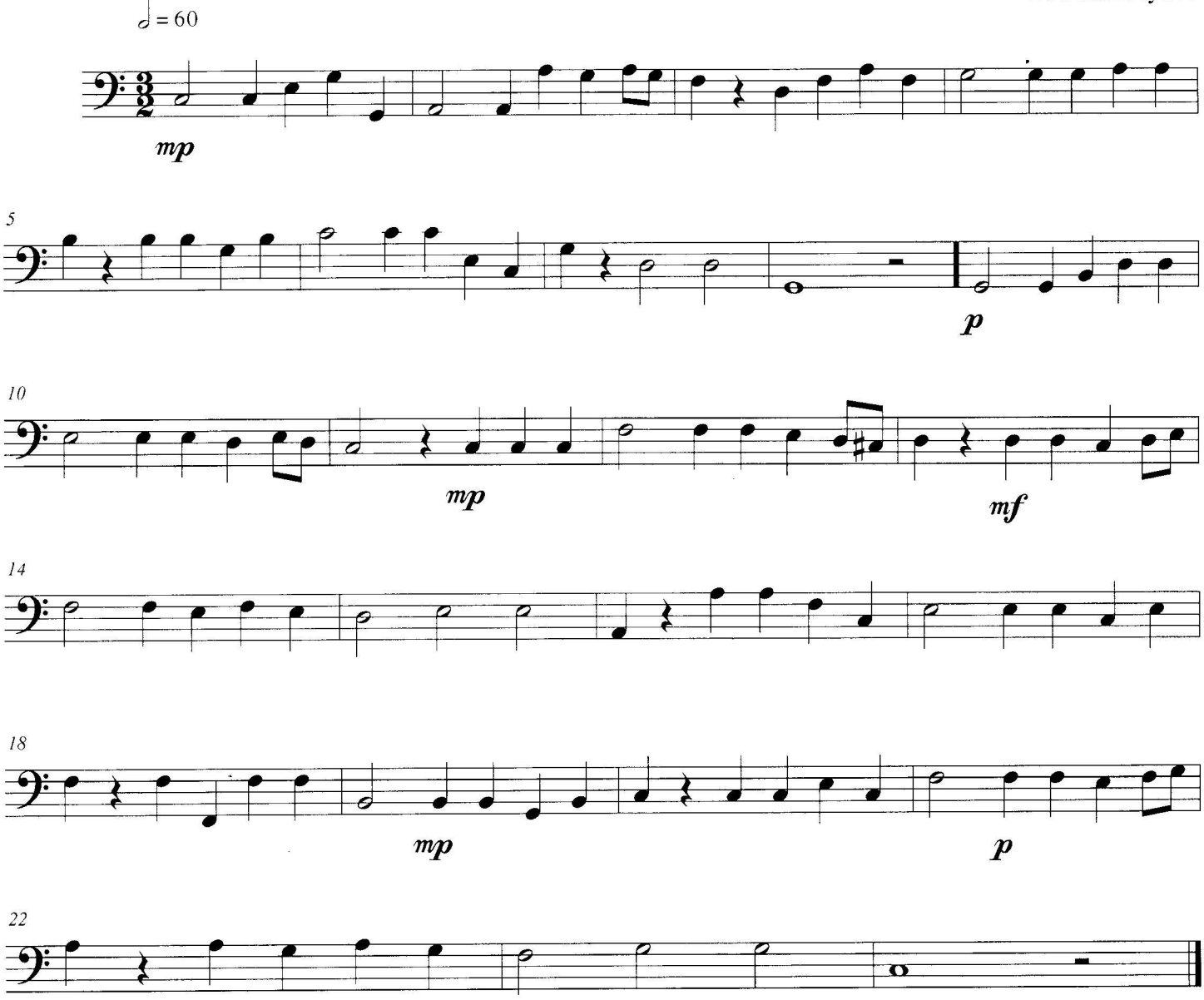
Bass Trombone

Grave from TWV43:C3

Telemann

Bob Reifsnyder



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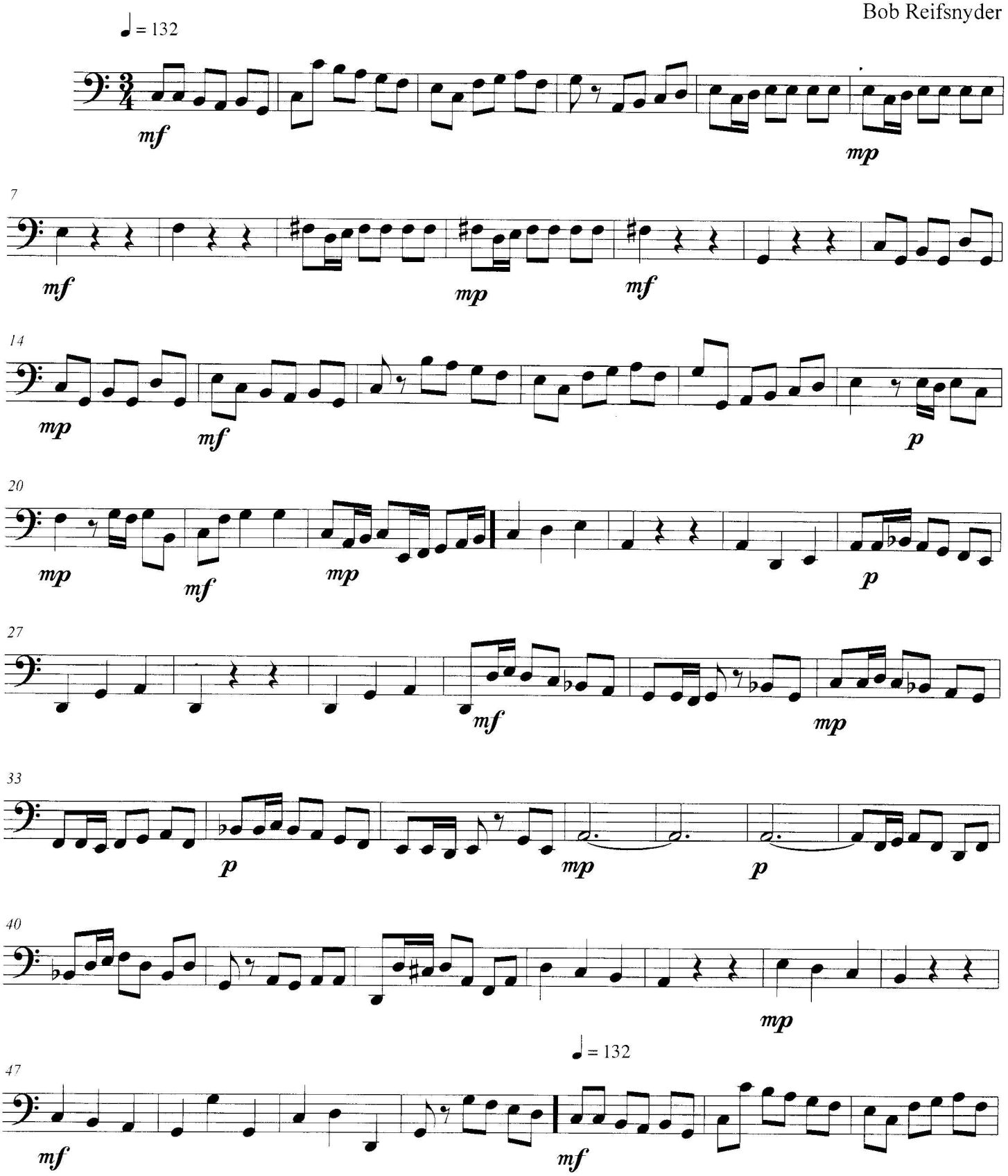
Bass Trombone

Vivace from TWV43:C3

Telemann

Bob Reifsnyder



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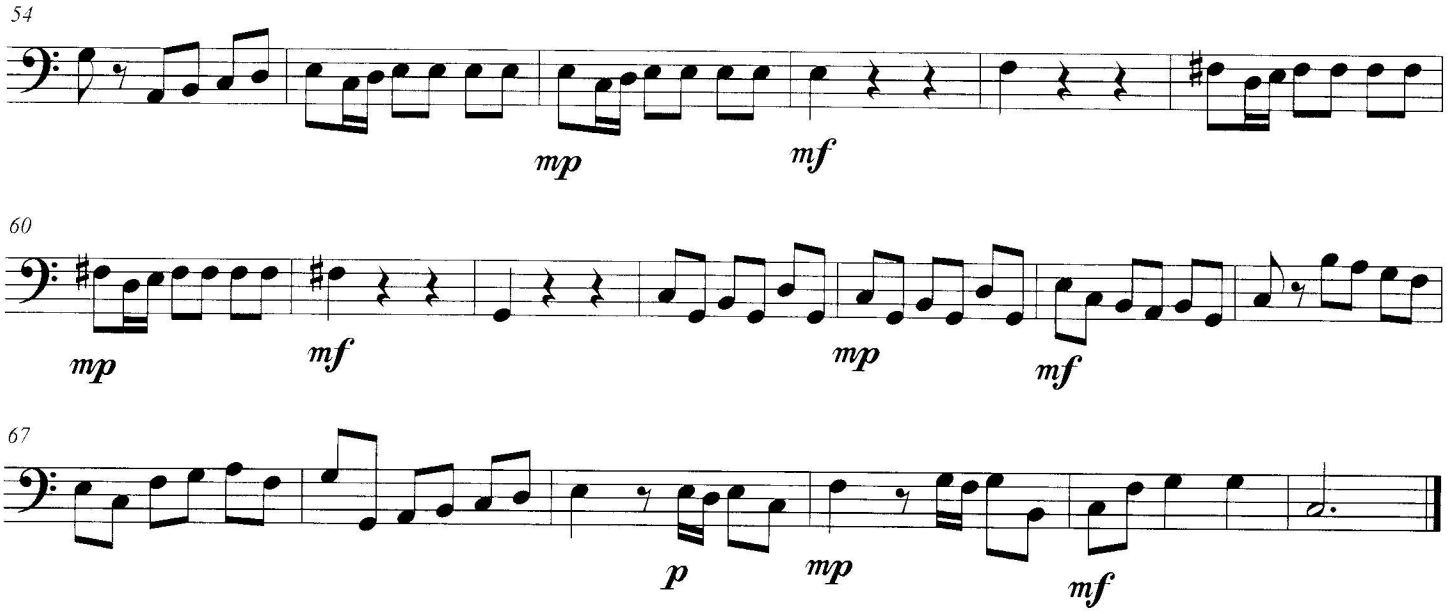

54
mp
mf
60
mp
mf
mp
mf
67
p
mp
mf

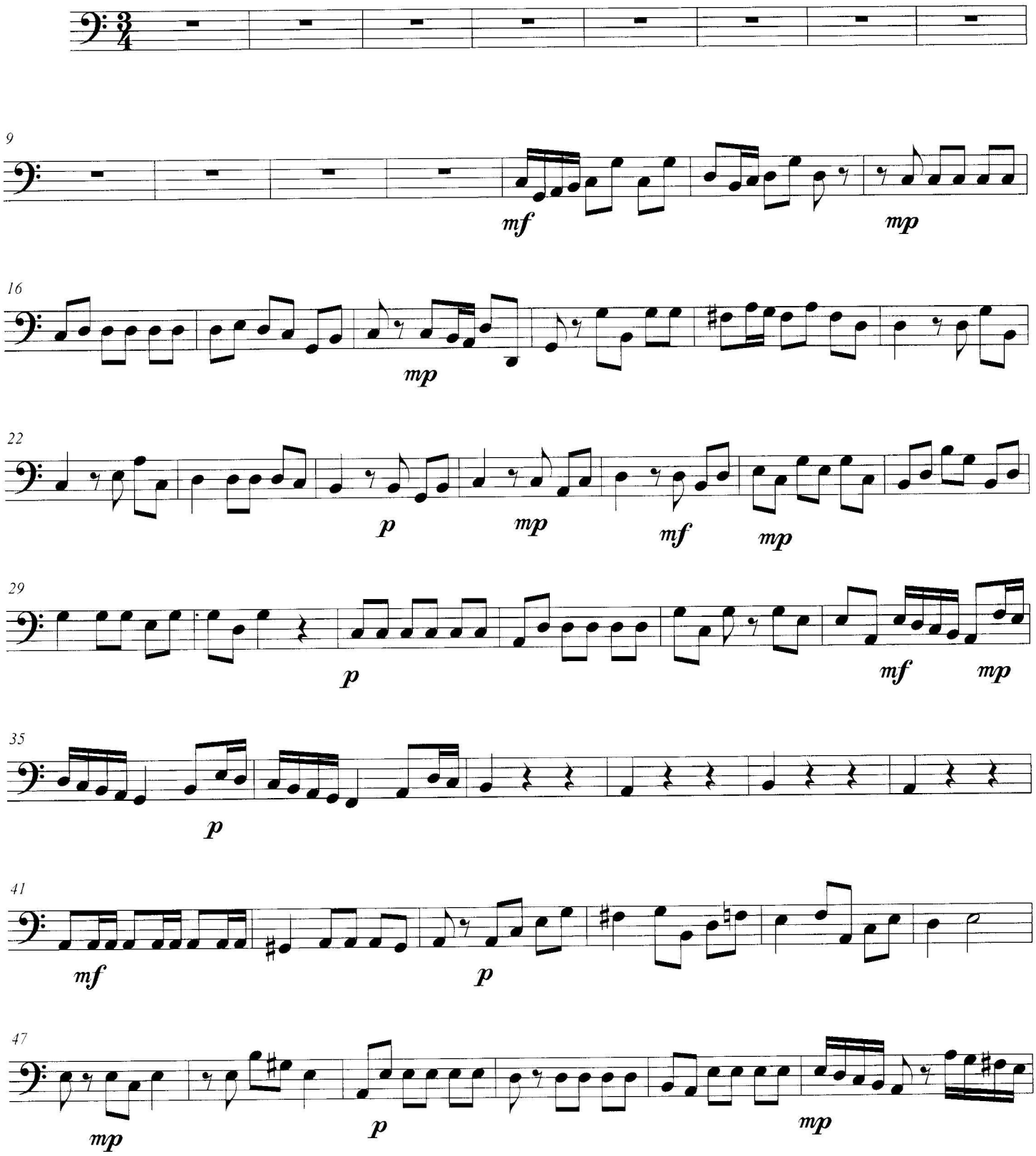
Bass Trombone

Allegro from TWV43:D1

Telemann

Bob Reifsnyder

♩ = 90



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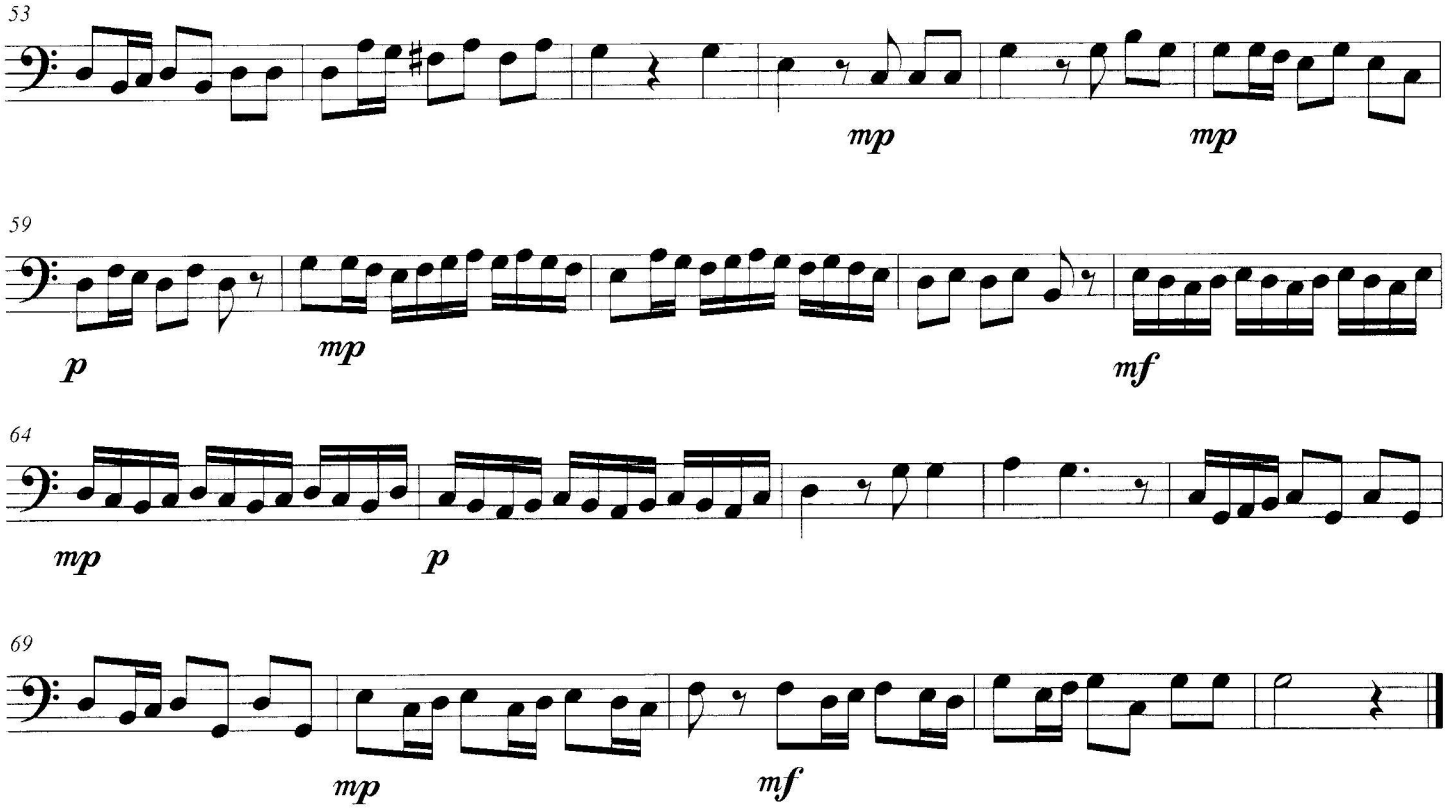
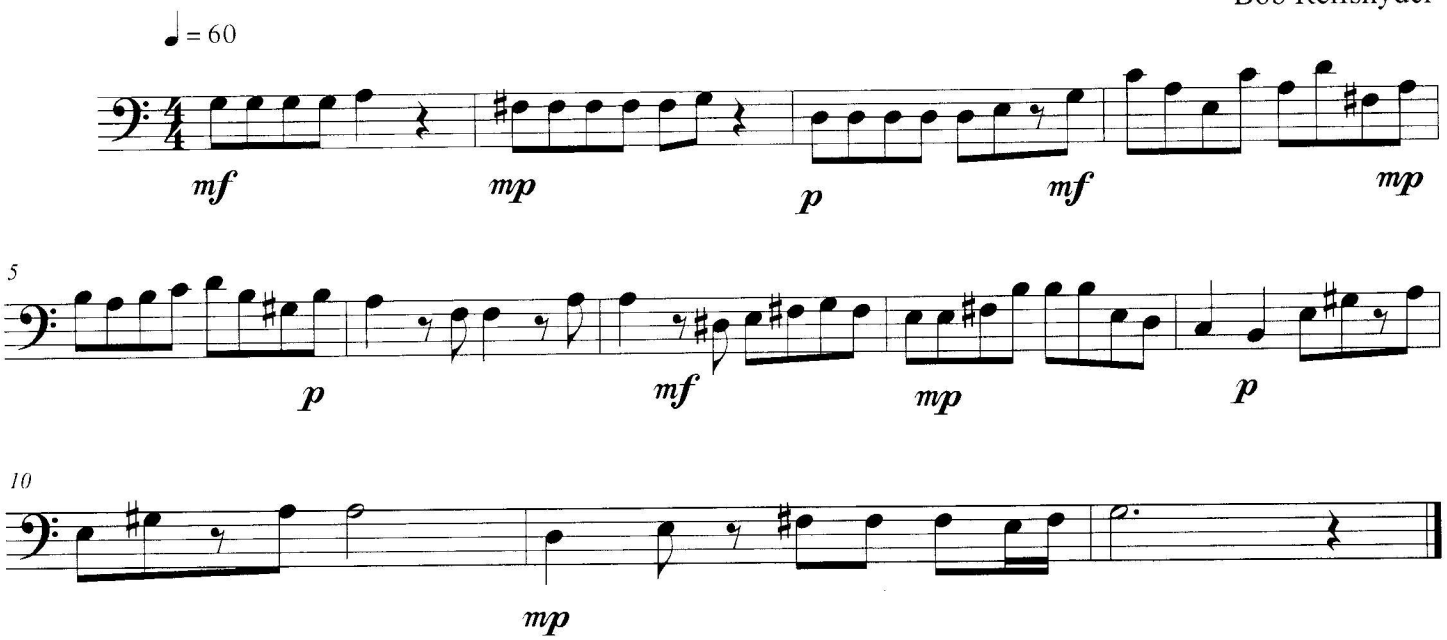

53
mp
mp
59
p
mp
mf
64
mp
p
69
mp
mf

Bass Trombone

Adagio from TWV43:D1

Telemann

Bob Reifsnyder



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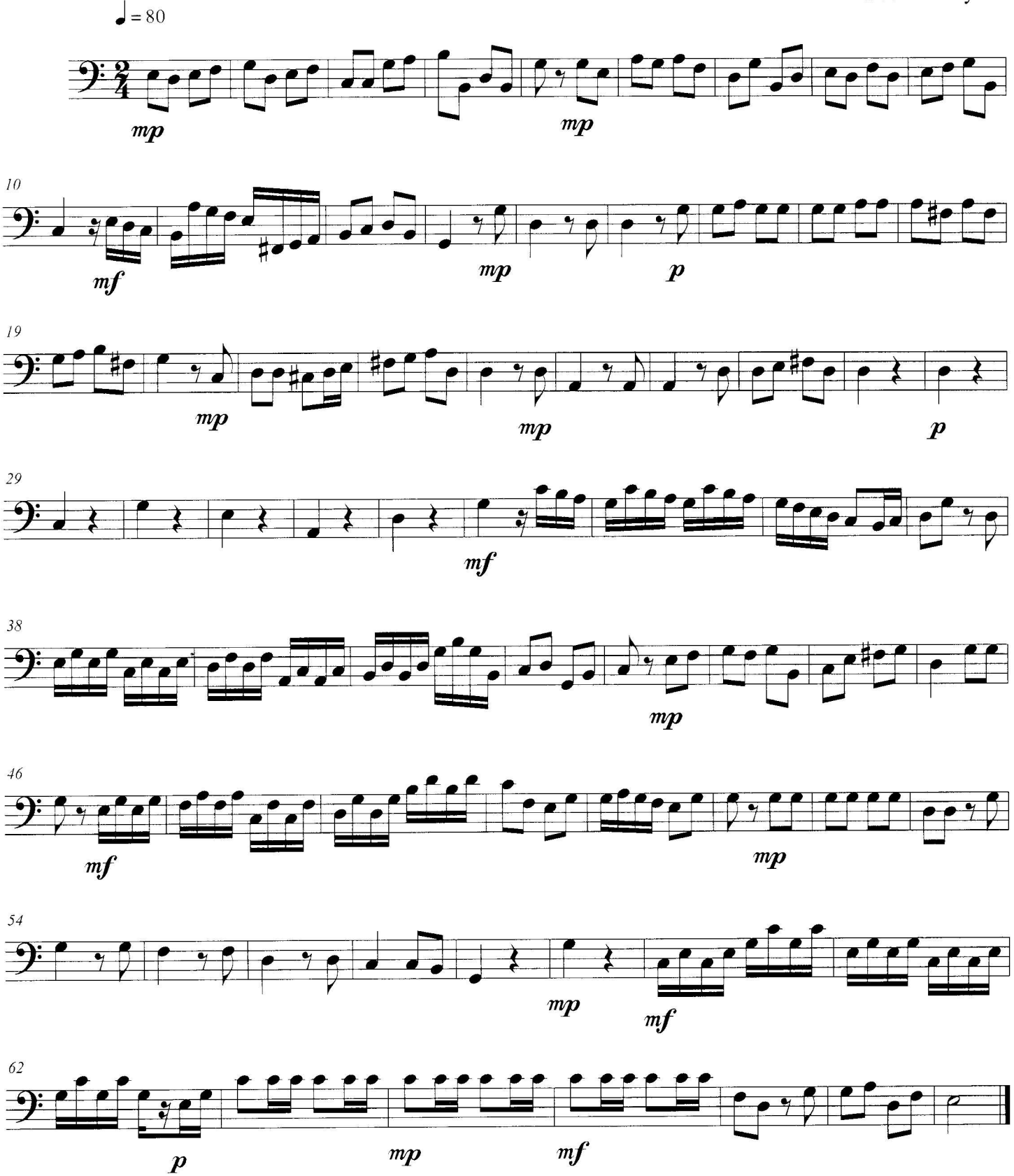
Bass Trombone

Allegro moderato from TWV43:D1

Telemann

Bob Reifsnyder



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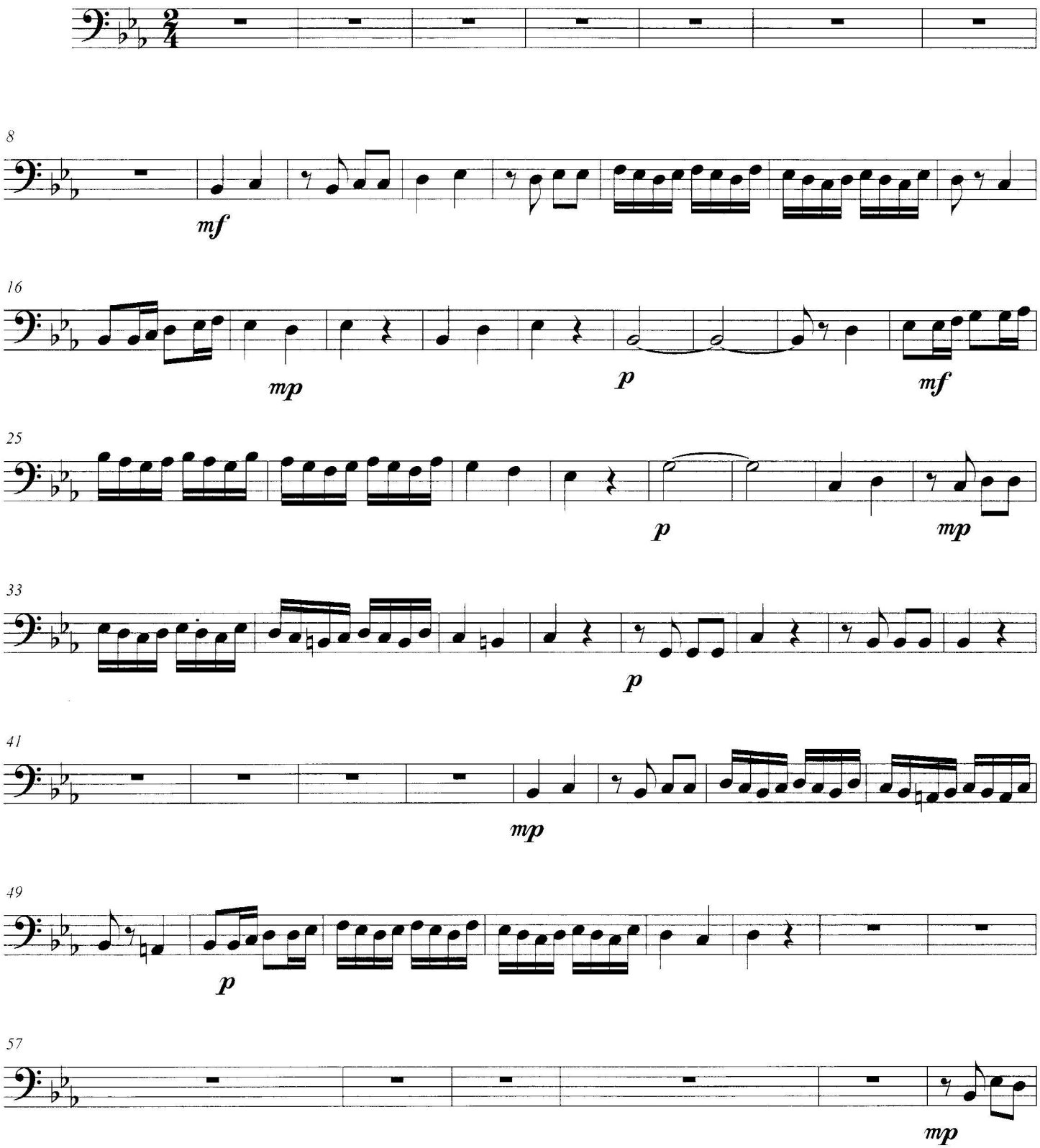
Bass Trombone

Allegro from TWV43: D7

Telemann

Bob Reifsnyder

♩ = 100



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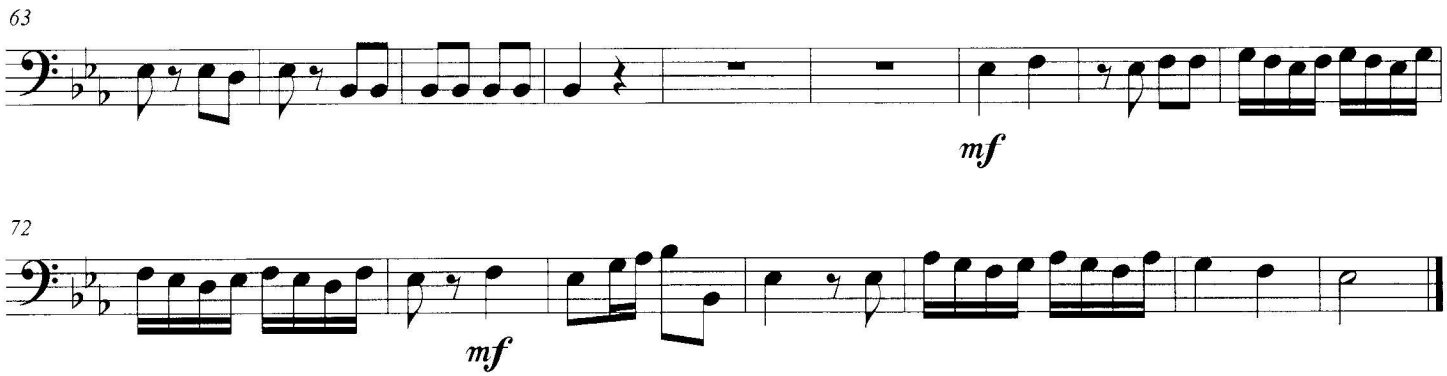
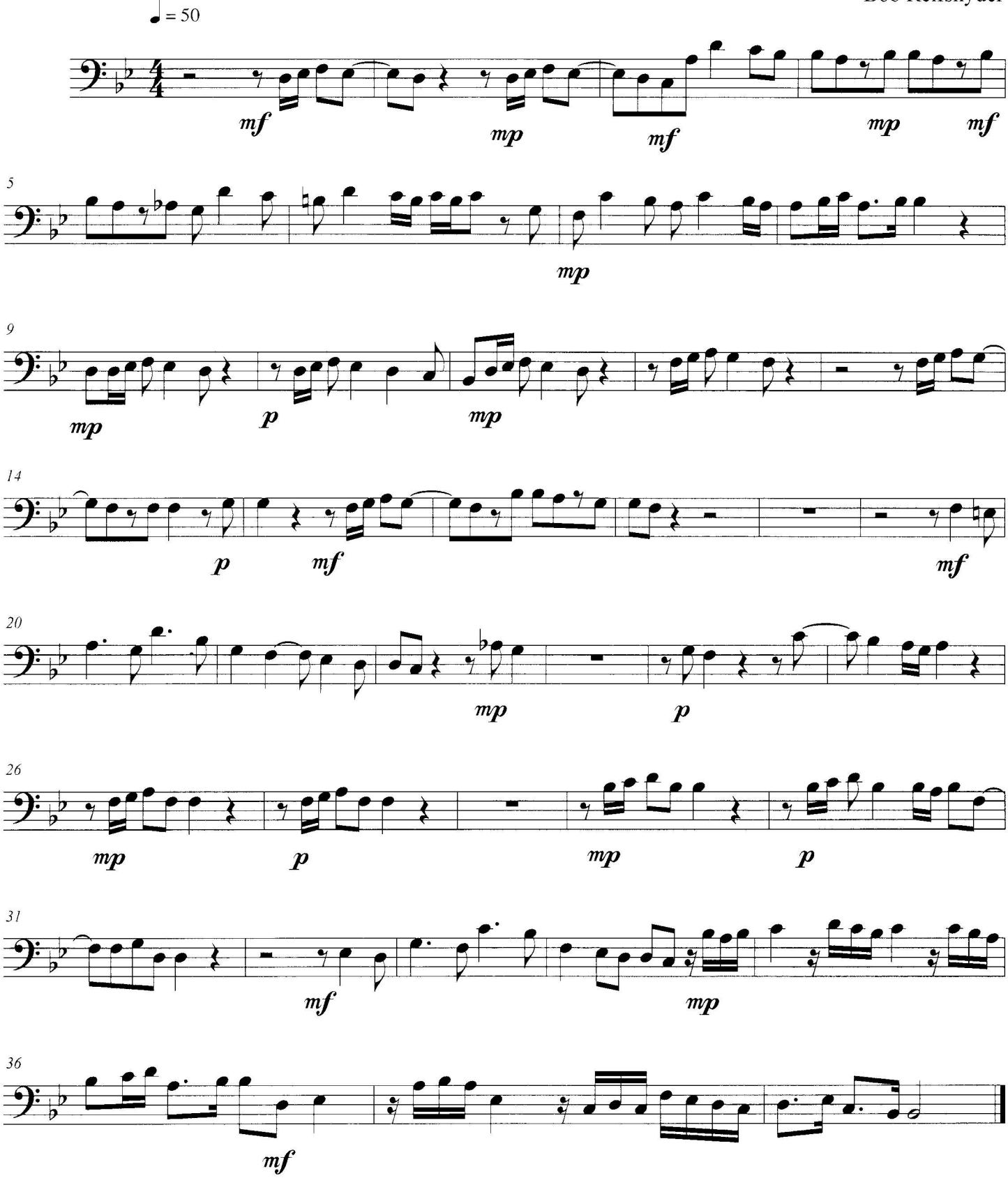

63
mf
72
mf

Bass Trombone

Largo from TWV43: D7

Telemann

Bob Reifsnyder



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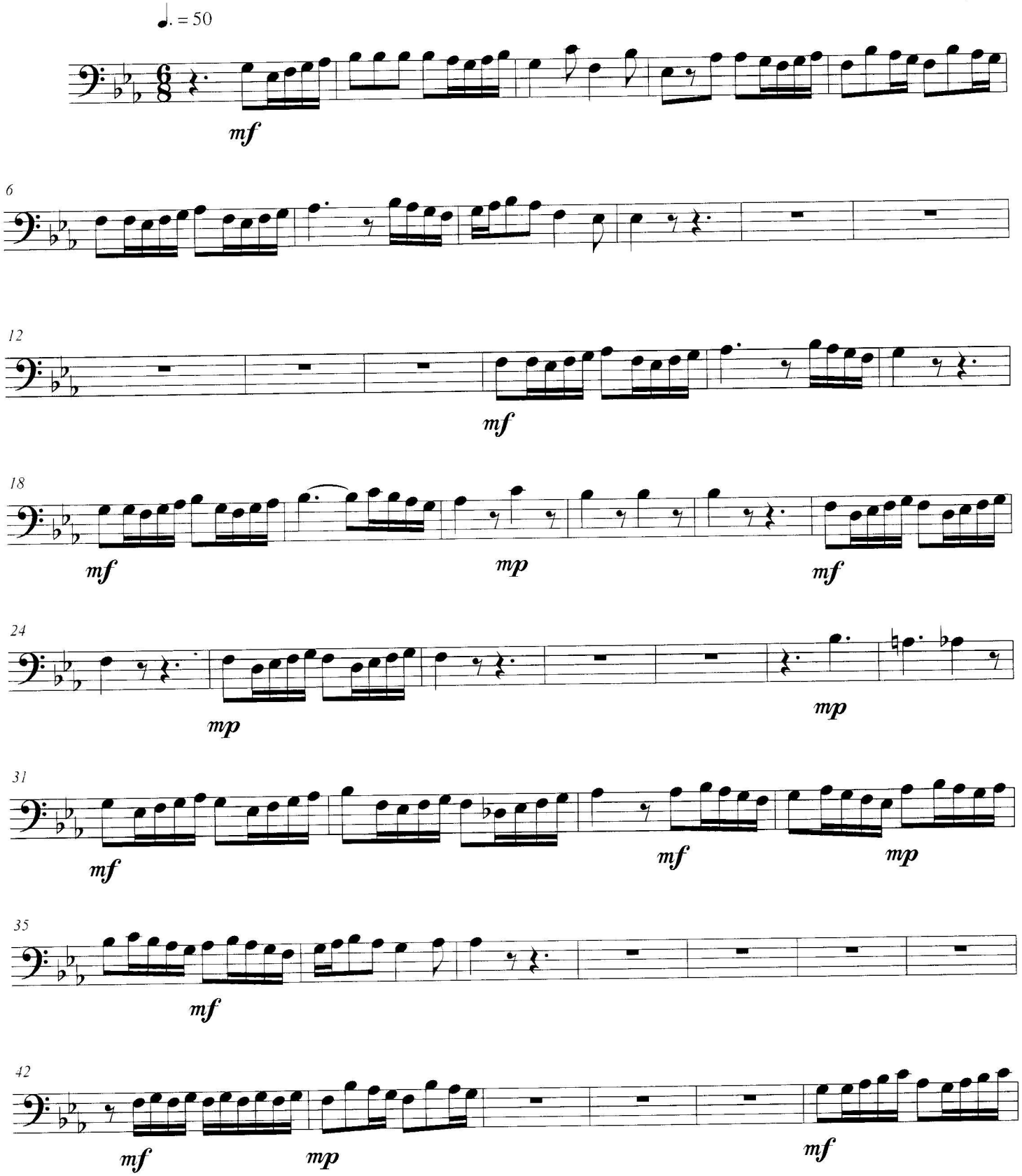
Bass Trombone

Vivace from TWV43: D7

Telemann

Bob Reifsnyder



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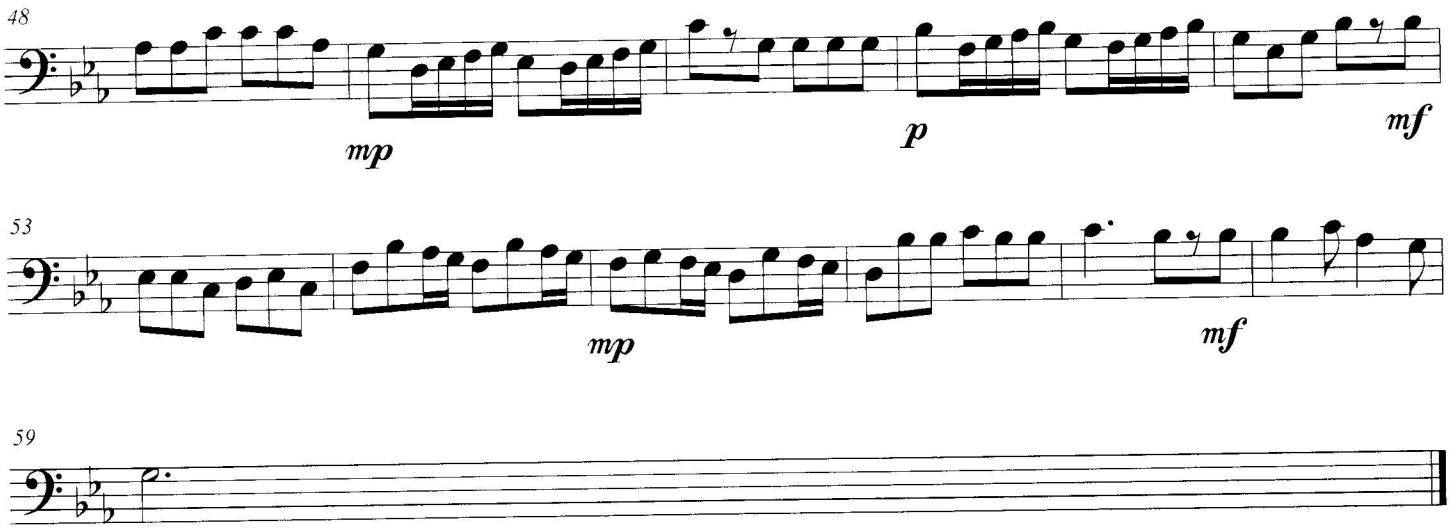
Vivace from TWV43: D7

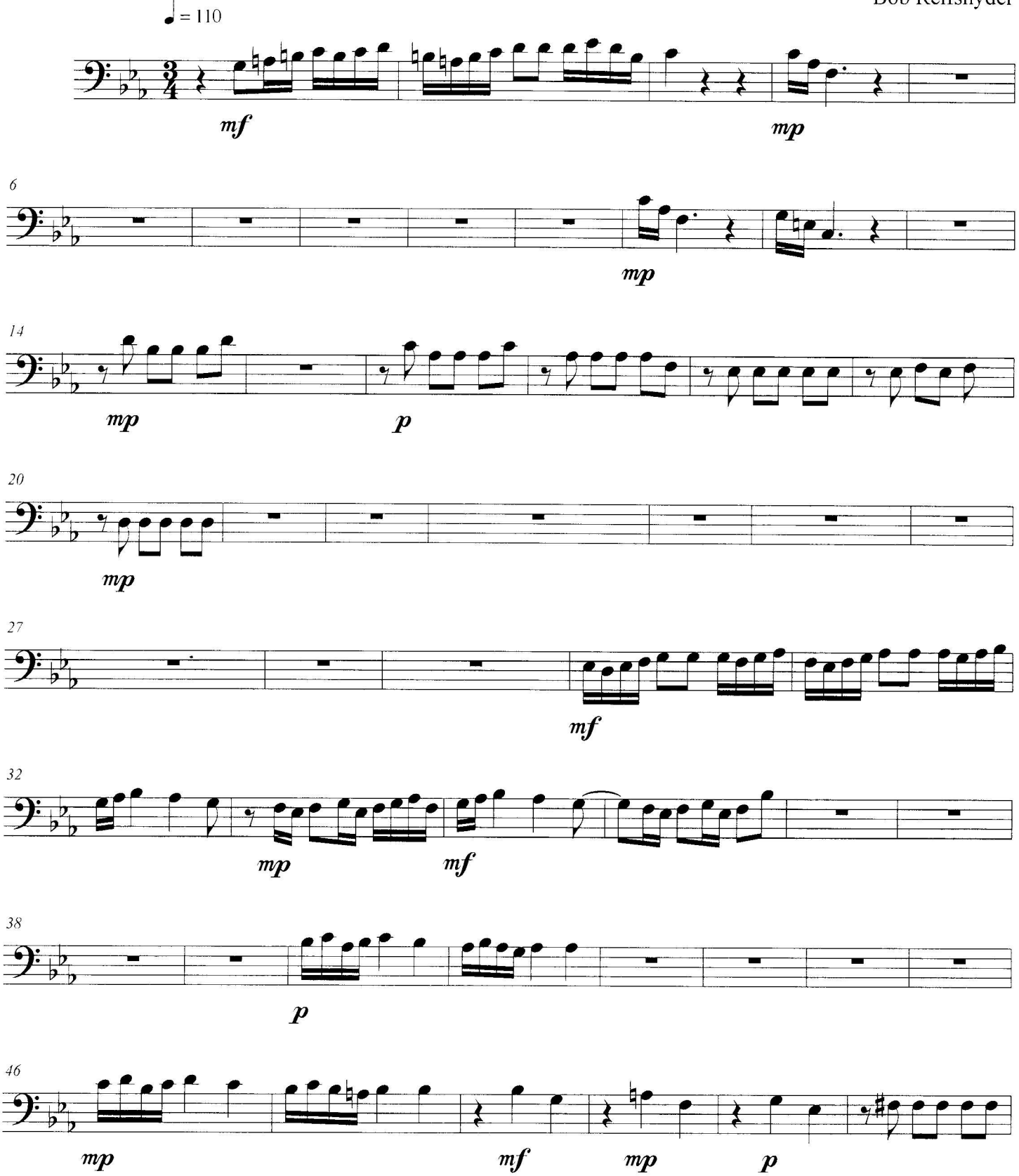


Bass Trombone

Vivace from TWV43: d1

Telemann

Bob Reifsnyder



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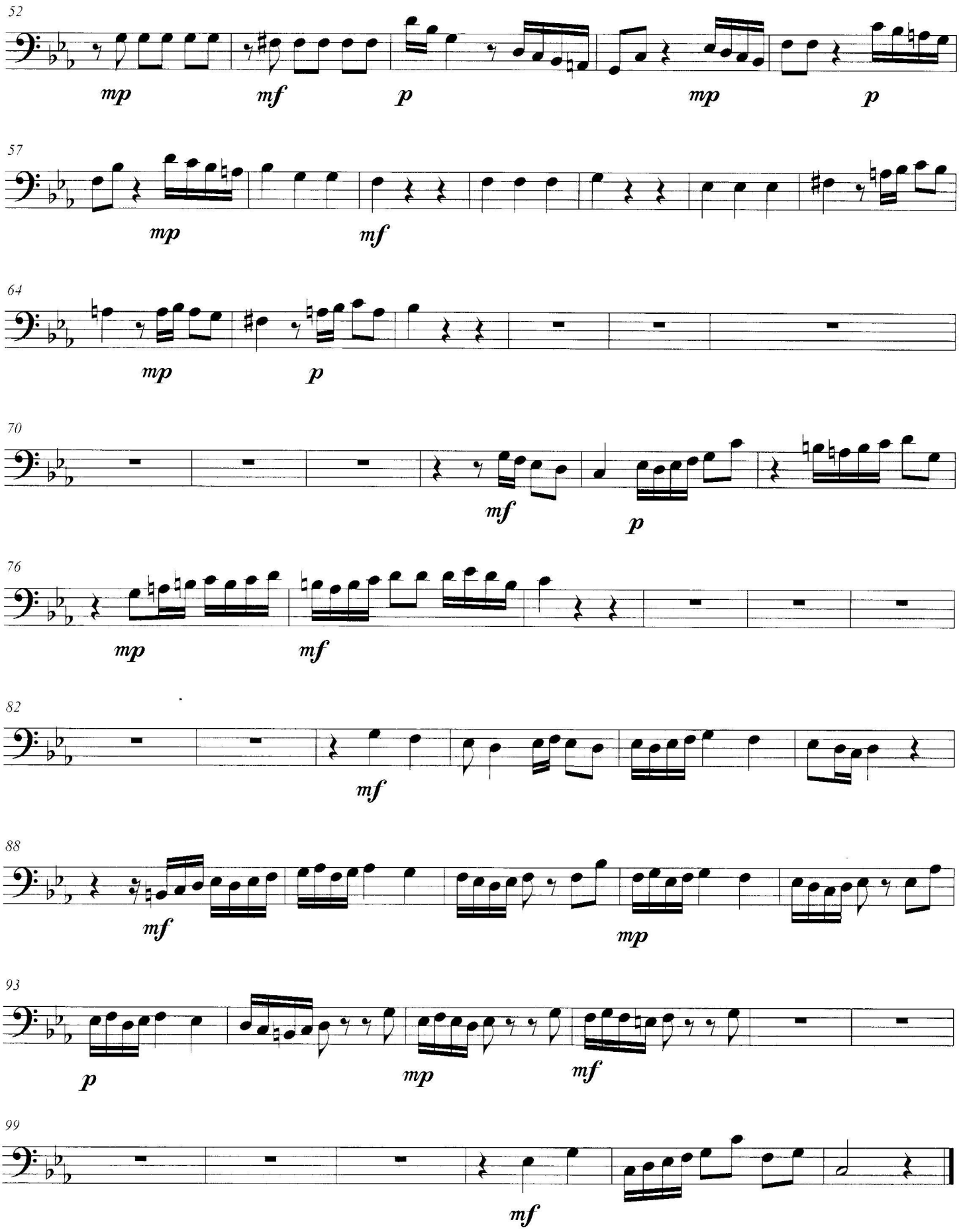
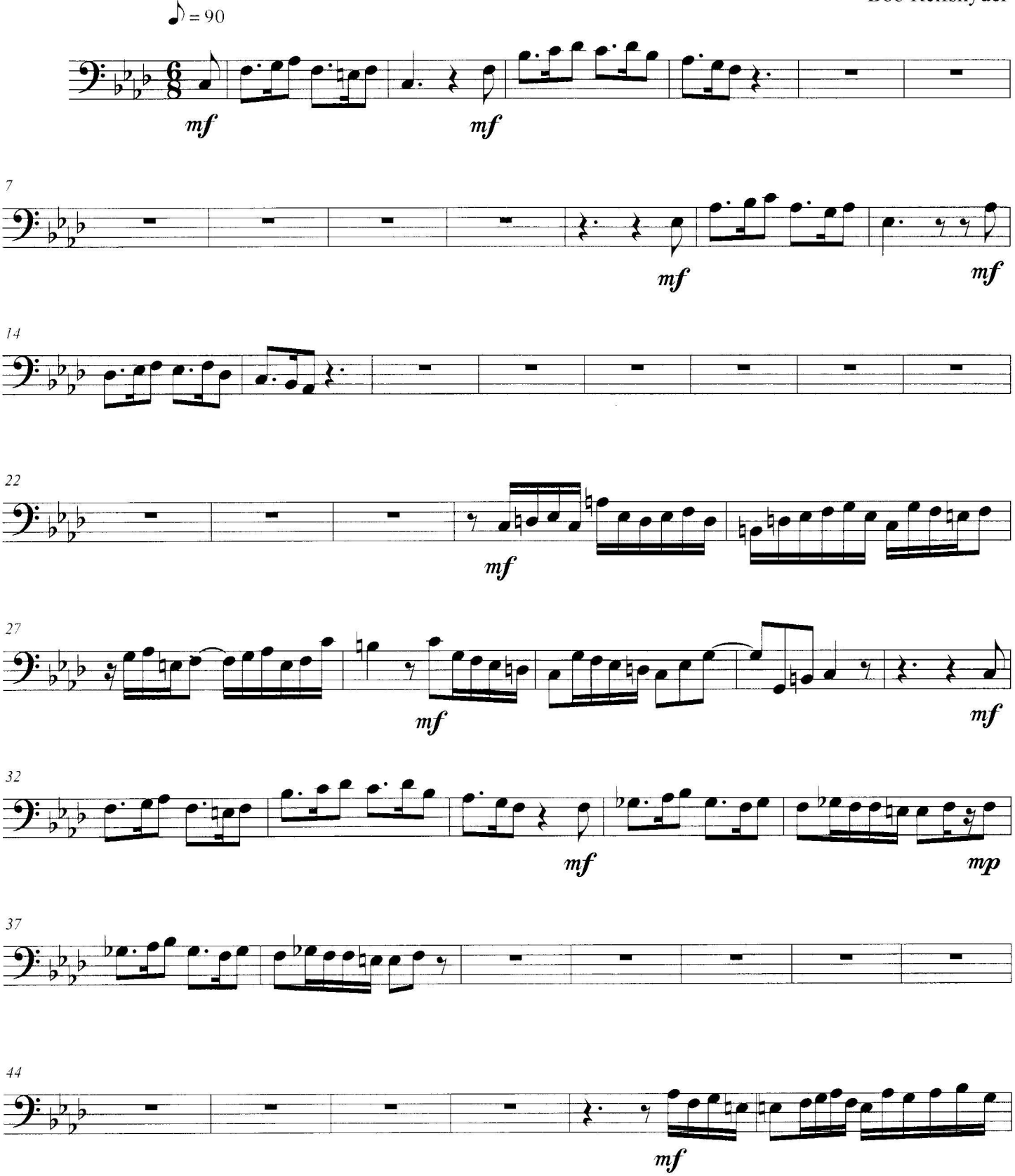

52
mp
mf
p
mp
p
57
mp
mf
64
mp
p
70
mf
p
76
mp
mf
82
mf
88
mf
mp
93
p
mp
mf
99
mf

Bass Trombone

Largo from TWV43: d1

Telemann

Bob Reifsnyder



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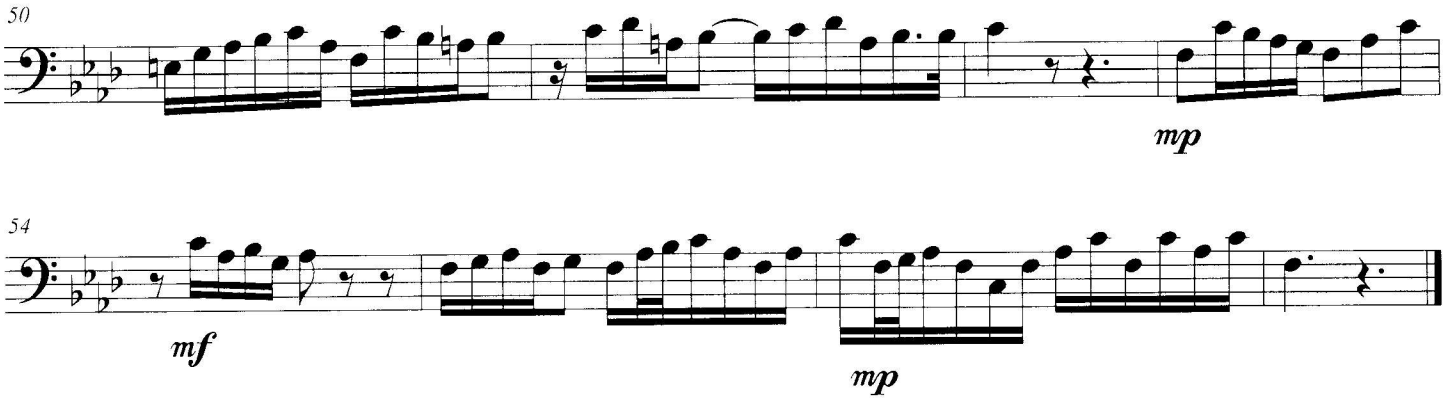
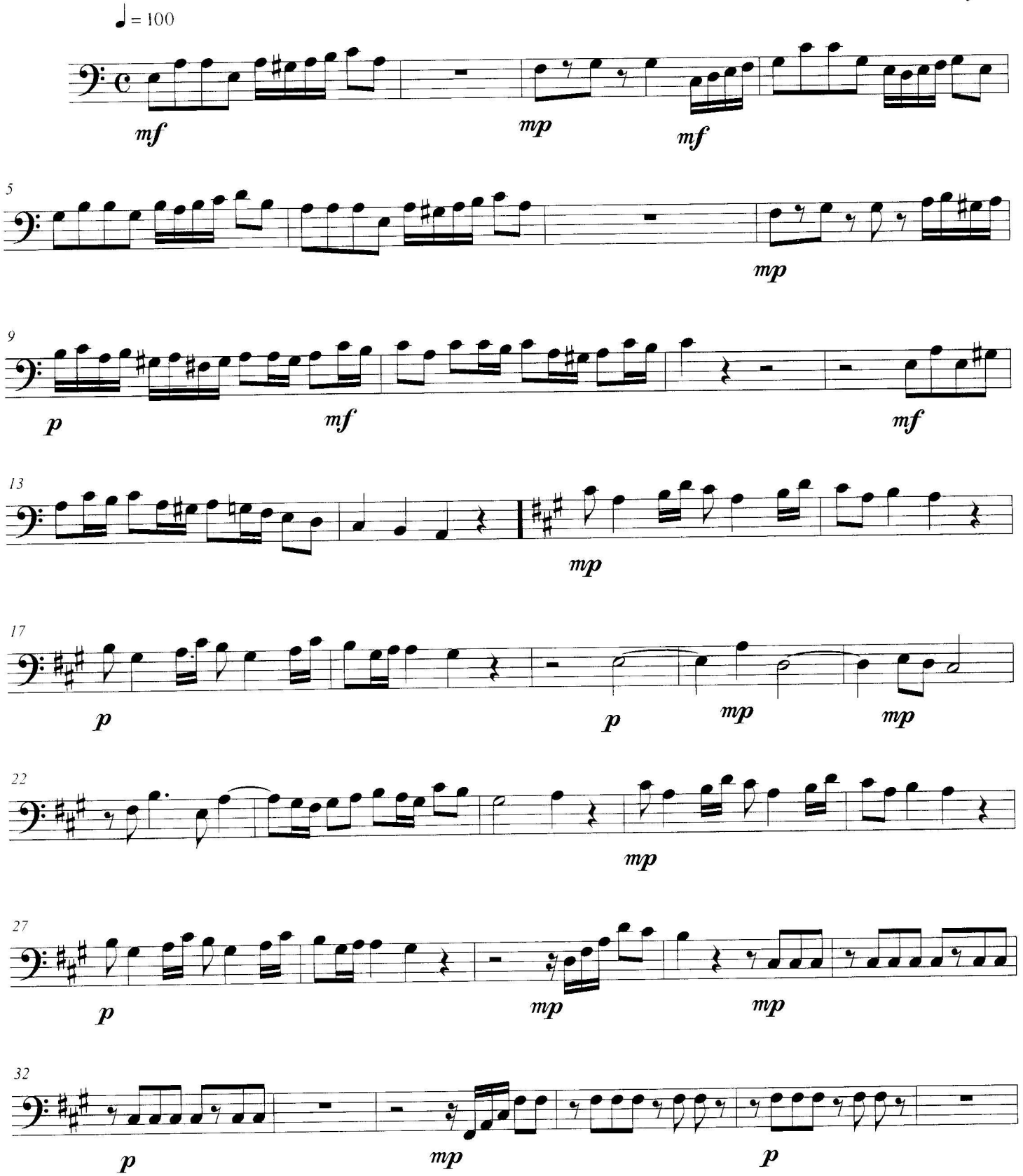

50
mp
54
mf
mp

Bass Trombone

Allegro from TWV43: d1

Telemann

Bob Reifsnyder



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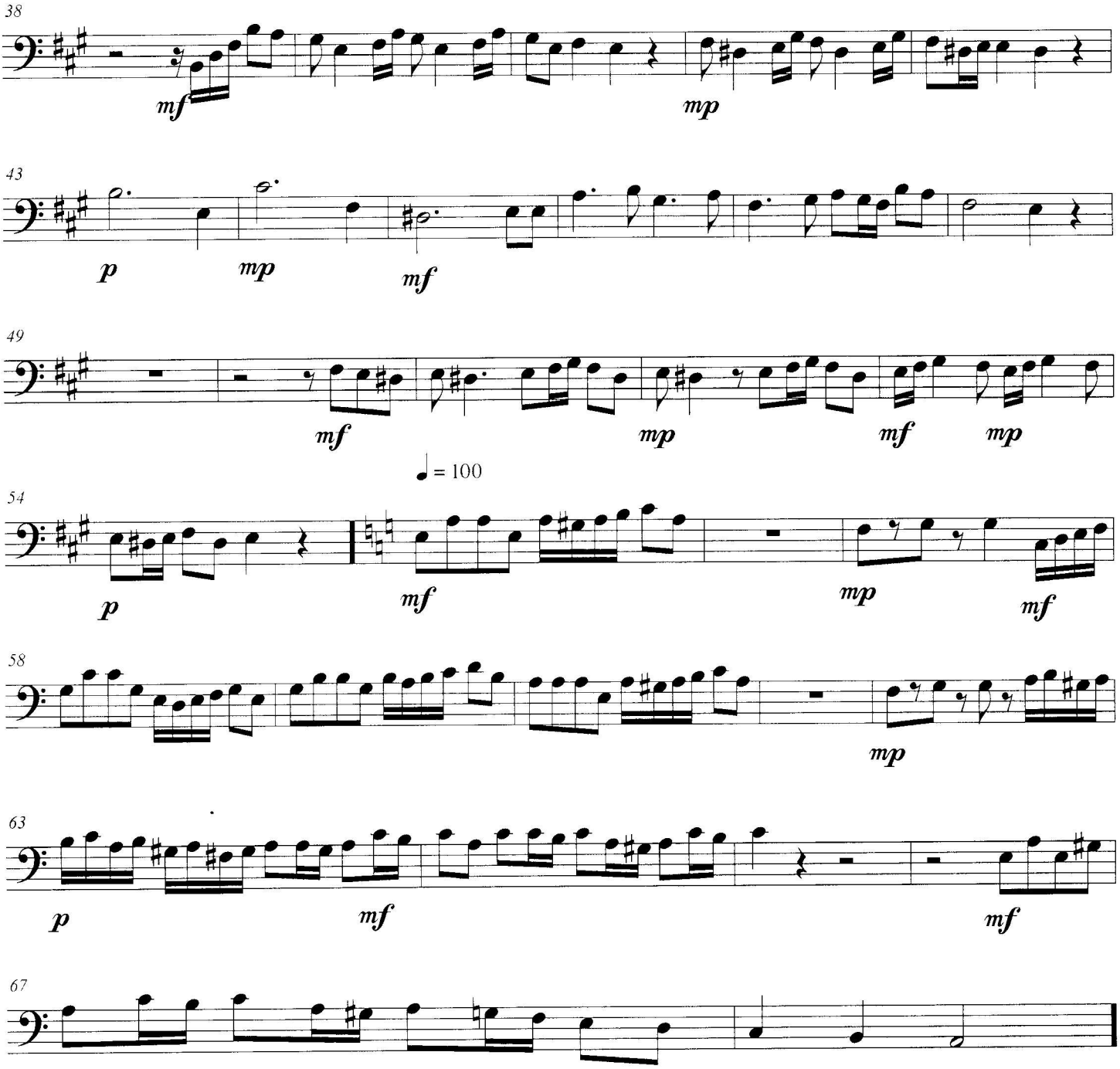
38
mf
mp
43
p
mp
mf
49
mf
mp
mf
mp
♩ = 100
54
p
mf
mp
mf
58
mp
63
p
mf
mf
67