

SELECTIONS

From

Telemann's Quartets

TWV43

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 16

## 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 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,

## 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.

Tuba

# Allegro from TWV43: e2

Telemann  
Bob Reifsnnyder

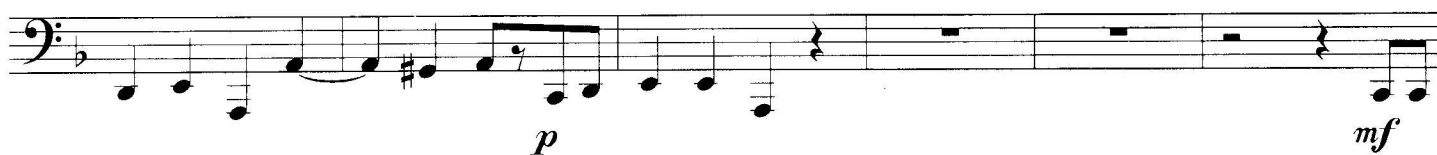
♩ = 90



8



14



20



26



32



38



43





48



54



Tuba

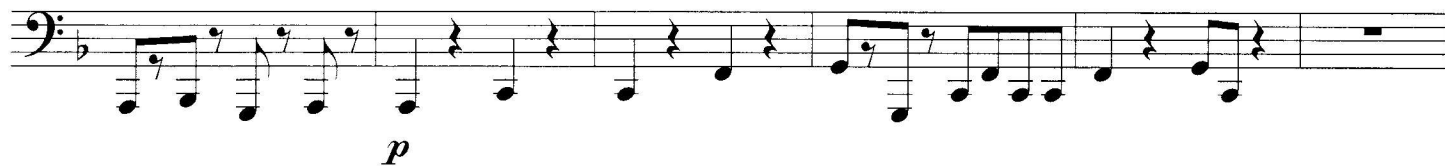
# Adagio from TWV43: e2

Telemann  
Bob Reifsnyder

$\text{♩} = 100$



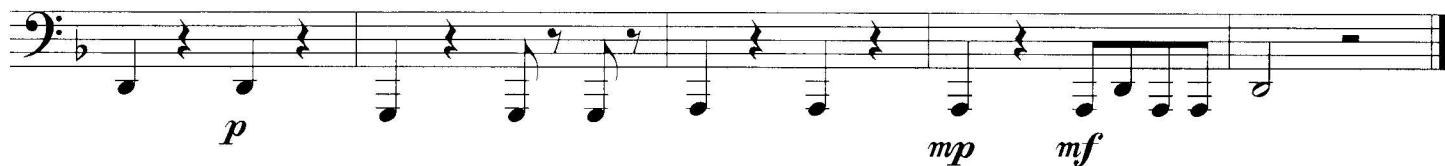
6



12



17



Tuba

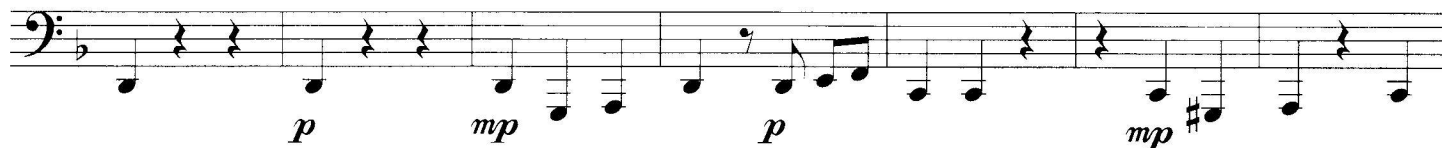
# Allegro vivo from TWV43: e2

Telemann  
Bob Reifsnnyder

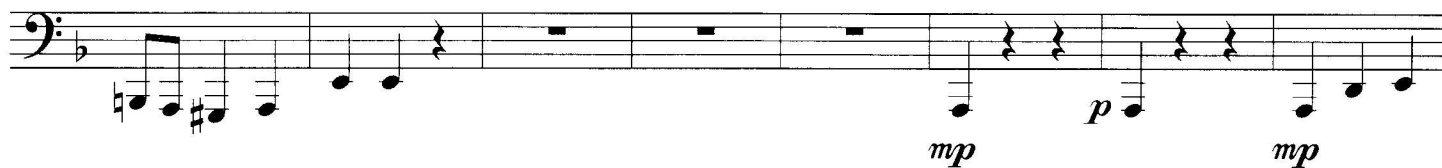
$\text{♩} = 100$



8



15



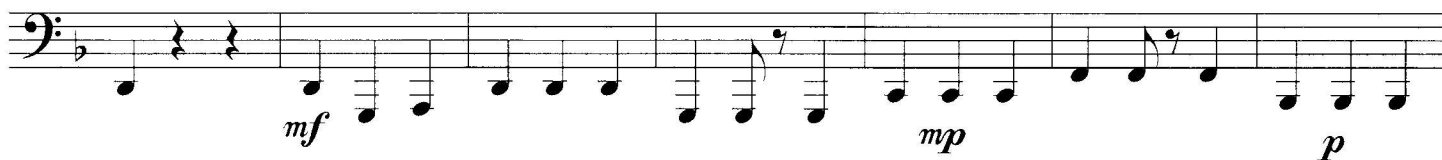
23



30



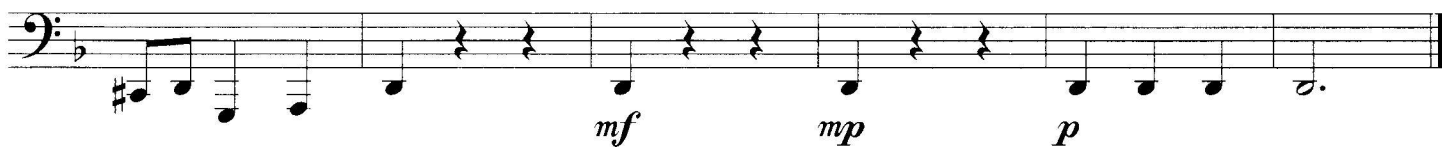
38



45



52



Tuba

# Vivo from TWV43: F1

Telemann

Bob Reifsnyder

$\text{♩} = 80$

First staff of music, featuring a bass clef, 2/8 time signature, and a key signature of one flat. The melody consists of eighth notes and rests, with dynamic markings *mf* and *mp*.

6

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

12

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests. The dynamics are marked as *mp*, *mf*, *mp*, *mp*, and *p*.

18

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte).

24

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests. The dynamics *mp* and *p* are indicated below the staff.

30

The bass line of 'The Rose Tree' is written on a single staff with a bass clef and a key signature of one flat (B-flat). The melody begins with a half rest, followed by a dotted half note in the second measure. The third measure contains a half note, and the fourth measure contains a half note. The fifth measure contains a half note, and the sixth measure contains a half note. The seventh measure contains a half note, and the eighth measure contains a half note. The ninth measure contains a half note, and the tenth measure contains a half note. The eleventh measure contains a half note, and the twelfth measure contains a half note. The thirteenth measure contains a half note, and the fourteenth measure contains a half note. The fifteenth measure contains a half note, and the sixteenth measure contains a half note. The seventeenth measure contains a half note, and the eighteenth measure contains a half note. The nineteenth measure contains a half note, and the twentieth measure contains a half note. The twenty-first measure contains a half note, and the twenty-second measure contains a half note. The twenty-third measure contains a half note, and the twenty-fourth measure contains a half note. The twenty-fifth measure contains a half note, and the twenty-sixth measure contains a half note. The twenty-seventh measure contains a half note, and the twenty-eighth measure contains a half note. The twenty-ninth measure contains a half note, and the thirtieth measure contains a half note. The thirty-first measure contains a half note, and the thirty-second measure contains a half note. The thirty-third measure contains a half note, and the thirty-fourth measure contains a half note. The thirty-fifth measure contains a half note, and the thirty-sixth measure contains a half note. The thirty-seventh measure contains a half note, and the thirty-eighth measure contains a half note. The thirty-ninth measure contains a half note, and the fortieth measure contains a half note. The forty-first measure contains a half note, and the forty-second measure contains a half note. The forty-third measure contains a half note, and the forty-fourth measure contains a half note. The forty-fifth measure contains a half note, and the forty-sixth measure contains a half note. The forty-seventh measure contains a half note, and the forty-eighth measure contains a half note. The forty-ninth measure contains a half note, and the fiftieth measure contains a half note. The fifty-first measure contains a half note, and the fifty-second measure contains a half note. The fifty-third measure contains a half note, and the fifty-fourth measure contains a half note. The fifty-fifth measure contains a half note, and the fifty-sixth measure contains a half note. The fifty-seventh measure contains a half note, and the fifty-eighth measure contains a half note. The fifty-ninth measure contains a half note, and the sixtieth measure contains a half note. The sixty-first measure contains a half note, and the sixty-second measure contains a half note. The sixty-third measure contains a half note, and the sixty-fourth measure contains a half note. The sixty-fifth measure contains a half note, and the sixty-sixth measure contains a half note. The sixty-seventh measure contains a half note, and the sixty-eighth measure contains a half note. The sixty-ninth measure contains a half note, and the seventieth measure contains a half note. The seventy-first measure contains a half note, and the seventy-second measure contains a half note. The seventy-third measure contains a half note, and the seventy-fourth measure contains a half note. The seventy-fifth measure contains a half note, and the seventy-sixth measure contains a half note. The seventy-seventh measure contains a half note, and the seventy-eighth measure contains a half note. The seventy-ninth measure contains a half note, and the eightieth measure contains a half note. The eighty-first measure contains a half note, and the eighty-second measure contains a half note. The eighty-third measure contains a half note, and the eighty-fourth measure contains a half note. The eighty-fifth measure contains a half note, and the eighty-sixth measure contains a half note. The eighty-seventh measure contains a half note, and the eighty-eighth measure contains a half note. The eighty-ninth measure contains a half note, and the ninetieth measure contains a half note. The ninety-first measure contains a half note, and the ninety-second measure contains a half note. The ninety-third measure contains a half note, and the ninety-fourth measure contains a half note. The ninety-fifth measure contains a half note, and the ninety-sixth measure contains a half note. The ninety-seventh measure contains a half note, and the ninety-eighth measure contains a half note. The ninety-ninth measure contains a half note, and the hundredth measure contains a half note.

35

The bass line of 'The Rose Tree' is written on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The dynamics are marked as *mp* (mezzo-piano) at the beginning and end, and *p* (piano) in the middle.

39

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of eighth and quarter notes, with some measures containing rests. The dynamics are marked 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The score is as follows:

*mf* *mp*

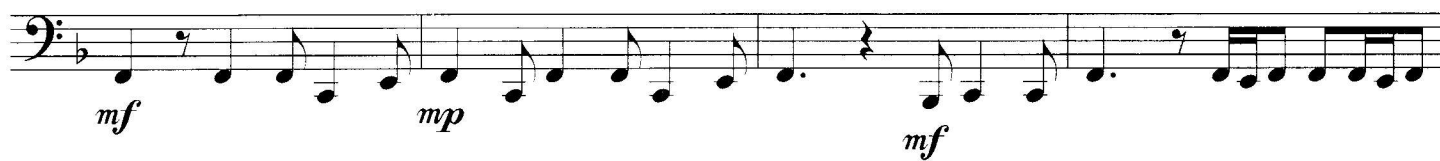
44



50



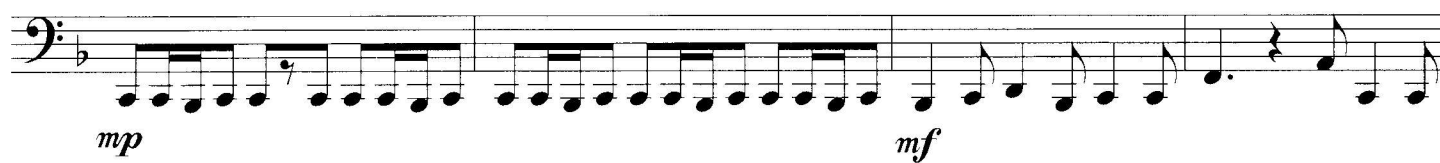
54



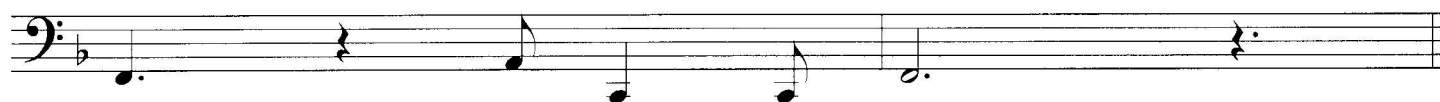
58



61



65



Tuba

# Lento from TWV43: F1

Telemann  
Bob Reifsnyder

$\text{♩} = 80$



5



9



13



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Tuba

# Allegro from TWV43:F1

Telemann  
Bob Reifsnnyder

$\text{♩} = 100$

9

18

27

37

46

55

65

*mp* *p* *mp* *p*

*mp* *p* *mp* *mp* *p* *mp*

*p* *mp* *p* *mp* *p* *mp*

*p* *mp* *p* *mp* *p* *mp*

*p* *mp* *p* *mp* *p* *mp*

*p* *mp* *p* *mp* *p* *mp*

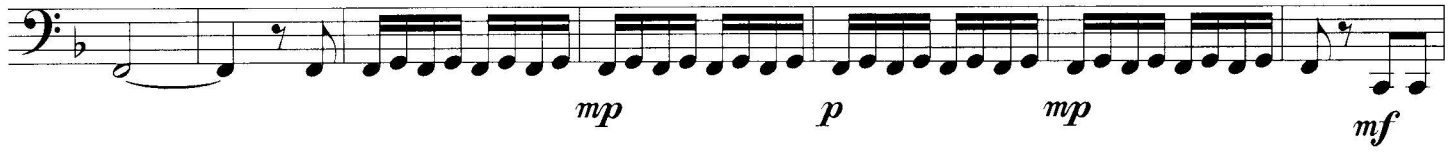
*mf* *mp* *mf* *mp*



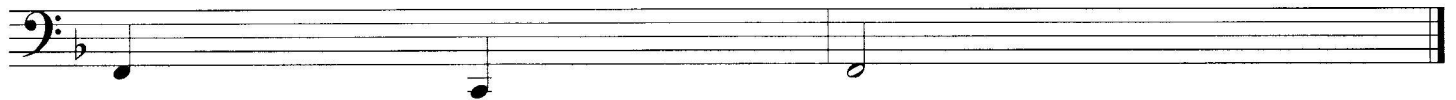
73



82



89



Tuba

# Allegro from TWV43: G2

Telemann  
Bob Reifsnyder

$\text{♩} = 90$

*mp*

6  
*mf* *mp*

11  
*p* *mp*

16  
*mp* *mp*

21  
*p* *mp* *mf*

Tuba

# Largo from TWV43 G3

Telemann  
Bob Reifsnyder

$\text{♩} = 90$

4

6

8

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

Tuba

# Vivace from TWV43: G3

Telemann  
Bob Reifsnyder

♩ = 100

8

17

25

34

43

50

59

*p*

*mf* *p* *mf* *p*

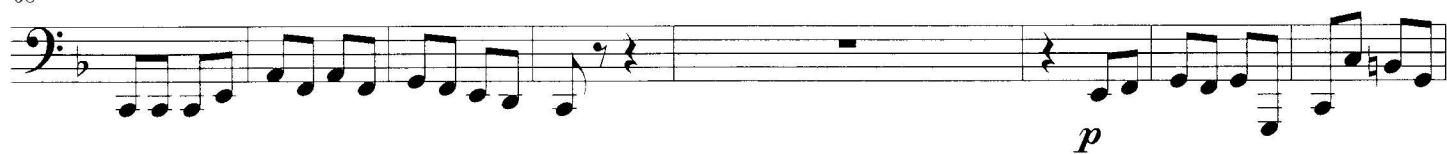
*mf* *p* *mp* *p* *mp* *p*

*p*

*p*

*p*

68



76



86

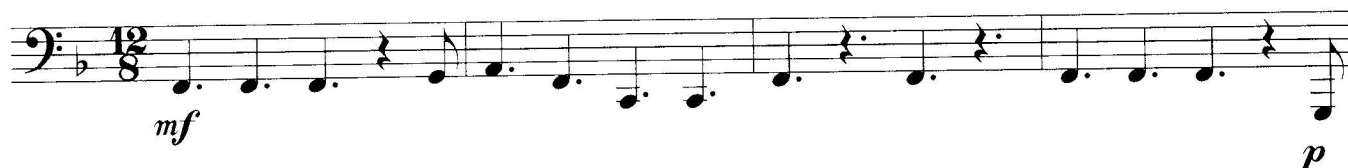


Tuba

# Vivace from TWV43: G6

Telemann  
Bob Reifsnyder

♩.=80



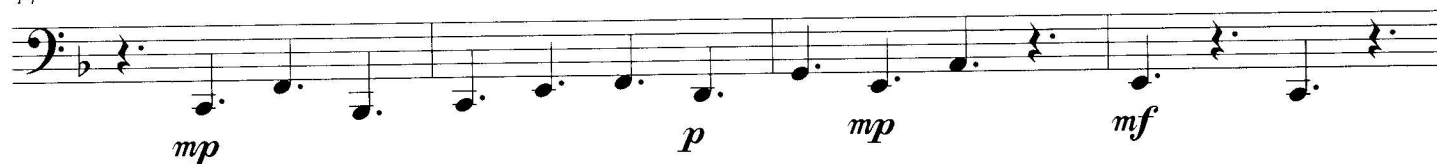
5



9



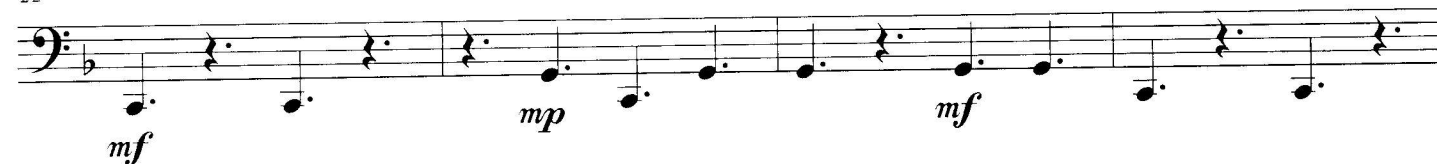
14



18



22



26



30



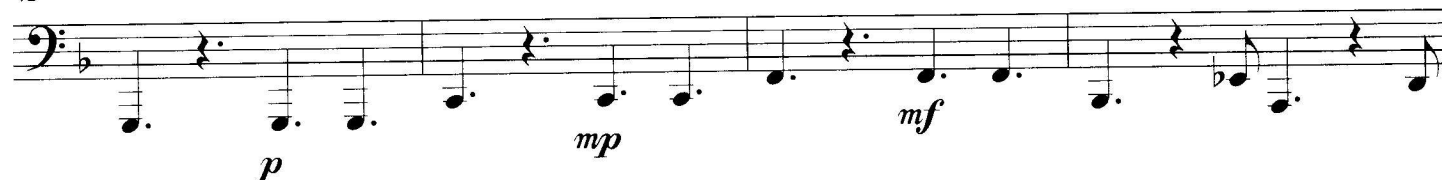
34



38



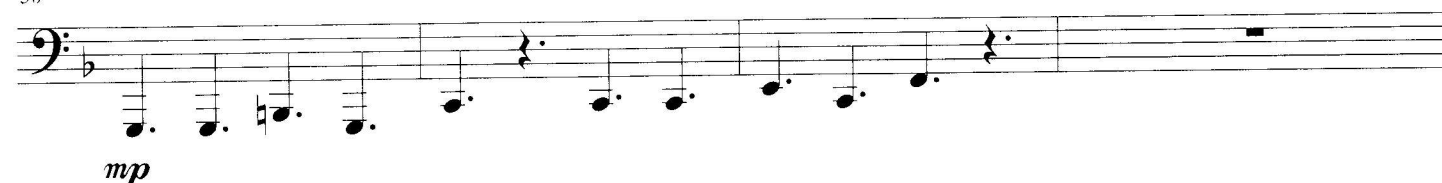
42



46



50



54



58



62



66

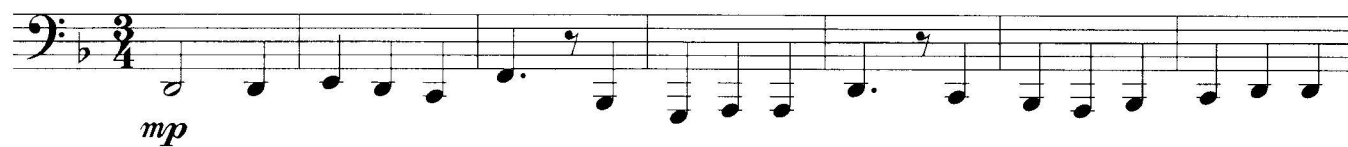


Tuba

# Grave from TWV43: G6

Telemann  
Bob Reifsnnyder

♩=80



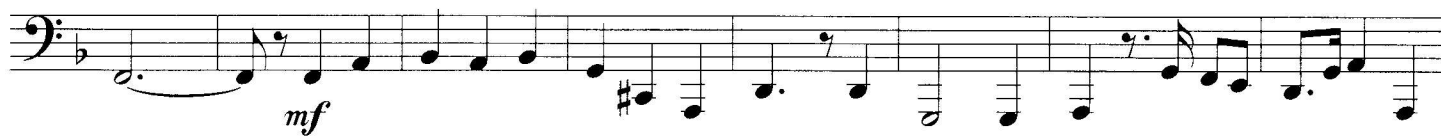
8



16



25



33





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Tuba

# Allegro from TWV43:G6

Telemann  
Bob Reifsnyder

$\text{♩} = 90$

5

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The dynamics are marked as *mf*, *mp*, *p*, and *mf* at different points in the line.

10

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte).

14

Musical notation for Example 6-10, showing a bass staff with dynamics *p*, *mp*, *p*, and *mf*.

20

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with a whole rest, followed by a half note G2, a quarter note A2, and a quarter note B2. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes (G2, A2, B2) and a quarter note G2. The piece concludes with a half note G2 and a quarter note F2. The dynamic markings *mf*, *mp*, and *mp* are placed below the staff at the beginning, middle, and end of the line, respectively.

25

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests. The dynamics are marked as *p* (piano) at the beginning, *mf* (mezzo-forte) in the middle, and *mf* (mezzo-forte) at the end.

30

[illegible]

34

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *mf* (mezzo-forte) throughout the piece.

39



Tuba

# Allegro from TWV43: G11

Telemann  
Bob Reifsnyder

♩ = 90

7

12

16

20

26

31

36

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mp*

40



45



50



Tuba

# Andamento from TWV43: G11

Telemann  
Bob Reifsnyder

$\text{♩} = 60$

5

9

13

17

22

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

# Allegro vivo from TWV43: G11

♩ = 100

©

Tuba

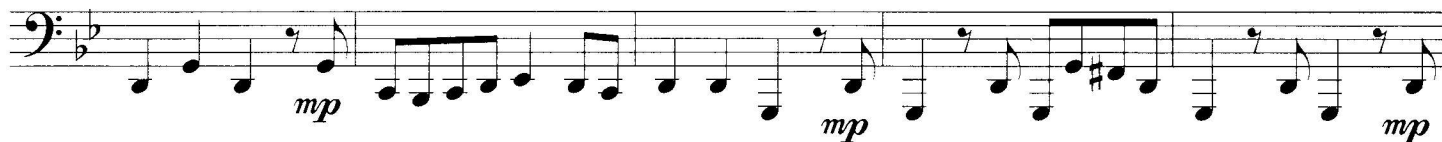
# Allegro from TWV43: g4

Telemann  
Bob Reifsnyder

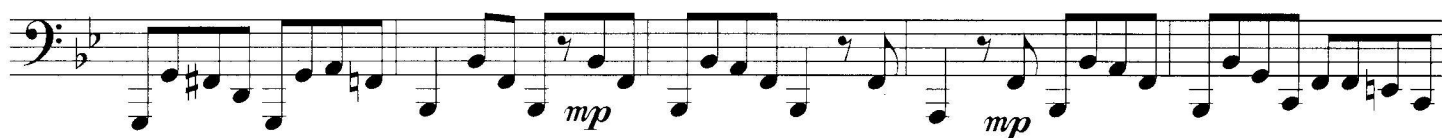
♩ = 90



5



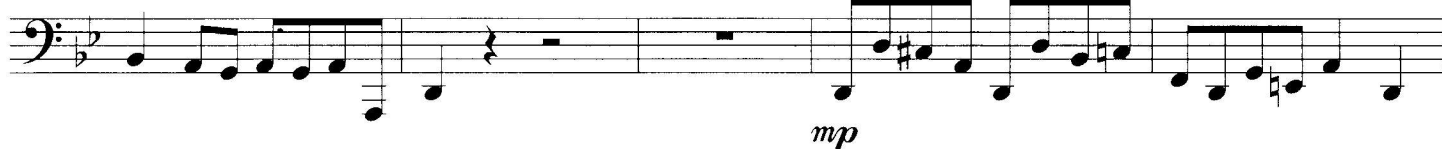
10



15



20



25



30



34





37



Tuba

# Adagio from TWV43: g4

Telemann  
Bob Reifsnyder

$\text{♩} = 90$



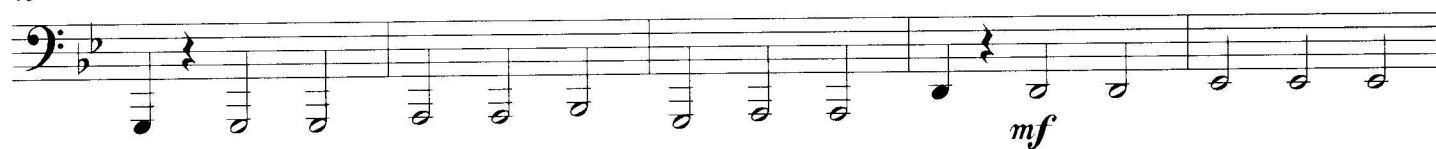
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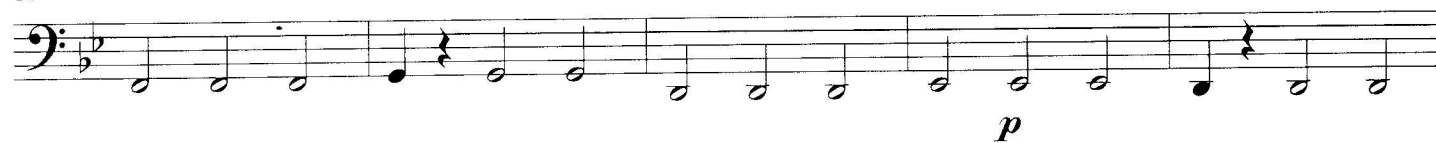
10



15



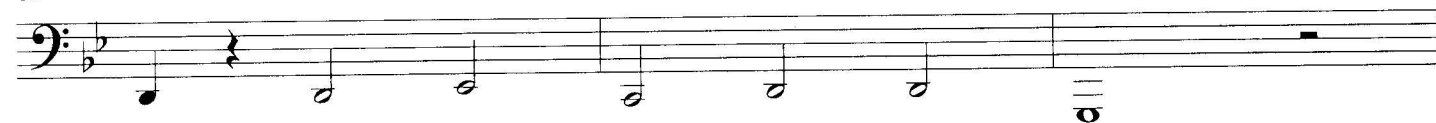
20



25



30



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Tuba

# Allegro vivo from TWV43:g4

Telemann  
Bob Reifsnyder

♩ = 110

6

12

18

23

29

35

41

mf mp p mf

mp mf mp p mf

mp p mf mp

p mf mp p mf

mf mp p

mp mf mp p

mp mf

45



50



55

