

# 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

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## 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.



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# Allegro from TWV 42 e1

Telemann  
Bob Reifsnnyder

♩ = 90

mf mp

5 p mp

10 mf mp mf

15 mp mf

20 mp

24 p mp p

27 mp p mf

31 mp p mf

37

Musical staff 1: Bass clef, measures 37-40. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings are *mf* at measure 38, *mp* at measure 39, and *p* at measure 40.

41

Musical staff 2: Bass clef, measures 41-43. The music continues with a rhythmic pattern of eighth and sixteenth notes. Dynamic markings are *mf* at measure 41, *mp* at measure 42, and *p* at measure 43.

44

Musical staff 3: Bass clef, measures 44-48. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings are *mf* at measure 44, *p* at measure 45, *mf* at measure 46, and *mp* at measure 47.

49

Musical staff 4: Bass clef, measures 49-52. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic marking is *mf* at measure 49.

Trombone 1

# Andante affetuoso from Sonata TWV 42 e1

Telemann

Bob Reifsnyder

♩ = 70

*mf* *mp*

5 *mf* *mp* *p*

9 *mf* *mp*

13 *mf* *p*

17 *mp* *mf*

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# Vivace from Sonata TWV 42 e1

Telemann  
Bob Reifsnyder

mf

6  
mp mf

12  
mp mf

18  
mp mf mp mf

24  
p mp mf

30  
mp mf mp mf

36  
mp p mp

42  
mf mp mf mp

49

*mf* *mp* *mf*

Trombone 1

# Affettuoso from Sonata TWV42 e2

Telemann  
Bob Reifsnyder

♩ = 100

8

16

25

32

39

45

52

*mf* *mf*

*mf*

*mp* *mp*

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

*mp* *mf*

*p* *mp* *mf*

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

59

Musical staff 1, measures 59-65. The staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, some beamed together. Dynamic markings *mp* and *p* are placed below the staff.

66

Musical staff 2, measures 66-72. The staff continues the melodic line with various note values and rests. Dynamic markings *mf*, *mp*, *mf*, *p*, and *mp* are placed below the staff.

73

Musical staff 3, measures 73-80. The staff features a melodic line with some rests and dynamic markings *mf*, *mp*, *p*, *mp*, and *mf* placed below the staff.

81

Musical staff 4, measure 81. The staff shows the beginning of a new measure with a single note on the staff.

Trombone 1

# Allegro from Sonata TWV 42 e2

Telemann  
Bob Reifsnnyder

♩ = 90

mf mp p

10

mf mp mf

19

mp mf mp

27

mf mp mf

36

mp p mp mf

47

mp p mp mf

56

mp

64

mf mp mf mp

72

Musical staff 1: Bass clef, measures 72-78. Dynamics: *p*, *mf*, *mp*, *mf*.

79

Musical staff 2: Bass clef, measures 79-85. Dynamics: *mp*, *mf*.

# Dolce from Sonata TWV 42 e2

Telemann  
Bob Reifsnnyder

♩ = 120

*mp*

10

*p* *mp*

20

*mf* *mp*

30

*p* *mp*

40

*mf* *mp* *p*

51

*mf* *p* *mp*

62

*mf*

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# Vivace from Sonata TWV 42 e2

Telemann  
Bob Reifsnyder

♩ = 140

mf mp

9  
mf mp mf mp mf

16  
mf mp p mf mp mf mp

24  
p mf p mp

33  
mp mf p mp mf

42  
mf mp

52  
mf mp mf mp mf

58  
mf mp mf

65

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

72

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

80

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

89

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

Trombone 1

# Andante from Sonata TWV 42 e5

Telemann  
Bob Reifsnyder

♩ = 70

*mf* *mp*

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

10 *p* *mp* *mf*

15

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Trombone 1

# Vivace from Sonata TWV 42 e5

Telemann  
Bob Reifsnyder

♩ = 130

1 *mf* *p*

5 *mp* *mf*

9 *mp* *p* *mf*

13 *mp* *mf* *mf*

18

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

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

31 *mp* *p*

Vivace from Sonata TWV 42 e5

36

The image shows a single line of musical notation for a piece titled "Vivace from Sonata TWV 42 e5". The notation is in bass clef with a key signature of one flat (B-flat). It consists of five measures. The first measure starts with a dynamic marking of *mp* (mezzo-piano). The second measure has a dynamic marking of *mf* (mezzo-forte). The notation includes eighth notes, quarter notes, and a half note, with some notes beamed together. The piece concludes with a double bar line at the end of the fifth measure.



Trombone 1

# Affettuoso from Sonata TWV 42 e6

Telemann  
Bob Reifsnyder

♩ = 70

*mf*

7

*mp*

10

*p*

14

*mp* *mf*

18

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

22

*mp*

Trombone 1

# Allegro from Sonata TWV 42 e6

Telemann  
Bob Reifsnnyder

♩. = 60

1 *mf*

3

6 *mp* *mf*

10 *mp* *p*

13 *mp* *mf*

15 *mp* *p* *mp*

17 *mf* *p*

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

24

*mf*

28

*mp* *mf*

32

*mp* *mf*

35

*mp* *mf* *mp*

37

*p* *mp*

39

*mf* *mp* *mf*

42

*mp* *p*

44

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

48

Trombone 1

# Grave from Sonata TWV 42 e6

Telemann

Bob Reifsnyder

♩ = 75

The musical score is written for Trombone 1 in bass clef, 3/4 time, and E-flat major. It consists of five staves of music. The first staff begins with a tempo marking of ♩ = 75. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf*, *mp*, and *p*. Measure numbers 6, 11, 16, and 21 are indicated at the start of their respective staves. The score concludes with a double bar line at the end of the fifth staff.

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Trombone 1

# Allegretto from Sonata TWV 42 e6

Telemann  
Bob Reifsnyder

♩ = 80

*mf*

5

*mp* *p*

9

*mf* *p*

14

*mp* *mf* *mp*

17

*p* *mp* *mf*

21

*p*

24

*mp*

28

*mf*

32

*mf* *mf*

36

40

*mf* *mp*

44

*mf*

48

*mf*

# Largo from Sonata TWV 42 e7

Telemann  
Bob Reifsnyder

♩ = 100

*mf*

5  
*mp*

10  
*mf* *mp* *mf*

13  
*mp* *mf* *mf*

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

20  
*mf* *mp* *p* *mf*

24

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Trombone 1

# Allegro from Sonata TWV 42 e7

Telemann  
Bob Reifsnnyder

♩ = 90

The musical score for Trombone 1 consists of eight staves of music. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked as Allegro with a quarter note equal to 90 beats per minute. The dynamics are indicated by *mf*, *mp*, and *p*. The score includes measure numbers 6, 11, 16, 20, 23, 30, and 34. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

38 *mf* *mp* *p*

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

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

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

53 *mf* *mp* *p*

58 *mf* *p*

61 *mp*

65 *mp* *mf*

70 *mf*

# Rondo from Sonata TWV 42 e7

Telemann  
Bob Reifsnyder

Allegro ♩ = 100

5

*mf*

10

*mp* *p*

15

*mp* *p* *mp*

20

*mf*

25

*p*

28

*p*

34

*mf*

39

Musical staff 1: Bass clef, 39-42 measures. Dynamics: *mf*, *mp*, *p*.

43

Musical staff 2: Bass clef, 43-46 measures. Dynamics: *mp*, *mf*, *mp*.

47

Musical staff 3: Bass clef, 47-51 measures. Dynamics: *p*, *mf*.

52

Musical staff 4: Bass clef, 52-55 measures.

Trombone 1

# Adagio from Sonata TWV 42 f2

Telemann  
Bob Reifsnyder

♩ = 60

*mf*

4 *p* *p*

8 *p* *mp* *mp*

12 *p*

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

19 *mf* *mf*

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# Rondo from Sonata TWV 42 f2

Telemann  
Bob Reifsnnyder

Allegro ♩ = 90

*mf*

7

*p*

11

14

*mp* *mp*

19

*p*

23

*mp*

27

*p*

32

*mf* *mf*

Rondo from Sonata TWV 42 f2

37

Musical staff 1: Bass clef, key signature of one flat, starting at measure 37. The staff contains a sequence of eighth and sixteenth notes with dynamic markings *mp* and *mf*.

42

Musical staff 2: Bass clef, key signature of one flat, starting at measure 42. The staff contains a sequence of eighth and sixteenth notes.

Trombone 1

# Adagio from Sonata TWV 42 f2

Telemann  
Bob Reifsnyder

$\text{♩} = 90$

Musical staff 1, measures 1-4. The staff is in bass clef with a key signature of two flats and a 3/2 time signature. The music begins with a whole rest in measure 1, followed by a half note G2 in measure 2, a dotted half note F2 in measure 3, and a half note G2 in measure 4. The dynamic marking *mf* is centered below the staff.

5

Musical staff 2, measures 5-8. The music continues with a half note G2 in measure 5, a dotted half note F2 in measure 6, and a half note G2 in measure 7. Measure 8 contains a half note G2. The dynamic marking *mp* is centered below the staff.

10

Musical staff 3, measures 9-13. The music features a half note G2 in measure 9, a dotted half note F2 in measure 10, and a half note G2 in measure 11. Measure 12 contains a half note G2, and measure 13 contains a half note G2. The dynamic marking *p* is centered below the staff.

14

Musical staff 4, measures 14-18. The music begins with a whole rest in measure 14, followed by a half note G2 in measure 15, a dotted half note F2 in measure 16, and a half note G2 in measure 17. Measure 18 contains a half note G2. The dynamic marking *p* is centered below the staff.

19

Musical staff 5, measures 19-23. The music continues with a half note G2 in measure 19, a dotted half note F2 in measure 20, and a half note G2 in measure 21. Measure 22 contains a half note G2, and measure 23 contains a half note G2. The dynamic marking *mf* is centered below the staff.

Trombone 1

# Allegro from TWV 42 f2

Telemann  
Bob Reifsnyder

♩ = 90

The musical score for Trombone 1 consists of six staves of music. The first staff begins with a tempo marking of ♩ = 90. The music is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The first staff contains measures 1 through 3, with dynamic markings of *mf*, *mf*, and *mp*. The second staff, starting at measure 4, contains measures 4 through 7, with dynamic markings of *p* and *mf*. The third staff, starting at measure 8, contains measures 8 through 11, with dynamic markings of *p*, *mp*, and *mf*. The fourth staff, starting at measure 12, contains measures 12 through 15, with dynamic markings of *mp* and *p*. The fifth staff, starting at measure 16, contains measures 16 through 19, with dynamic markings of *mf*, *mp*, *p*, and *mf*. The sixth staff, starting at measure 20, contains measures 20 through 23, ending with a double bar line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Trombone 1

# Vivace from Sonata TWV 42 F6

Telemann  
Bob Reifsnyder

♩ = 100

1 *mf*

4 *mf* *mp* *p*

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

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

15 *mf* *mf*

19 *p* *mp* *mf*

23

Trombone 1

# Largo from Sonata TWV 42 F6

Telemann  
Bob Reifsnyder

♩ = 75

*mp*

7

*p*

11

# Allegro from Sonata TWV 42 F6

Telemann  
Bob Reifsnyder

♩ = 90

*mf*

5

*mp* *mf*

9

*mp*

13

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

17

*p* *mf* *mp*

21

*p* *mf*

26

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

30

*mp* *mf*

Allegro from Sonata TWV 42 F6

34



Trombone 1

# Affettuoso from Sonata TWV 42 F7

Telemann  
Bob Reifsnyder

Andante  $\text{♩} = 70$

*mf*

4 *mp*

8

11 *p* *mp* *p*

15 *mp* *mp*

19 *mf*

23

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Trombone 1

# Allegro from Sonata TWV 42 F7

Telemann  
Bob Reifsnyder

♩. = 60

*mf*

5 *mp* *mp*

11 *p* *mp* *mf*

17 *mp* *p* *mp*

23 *mf*

28 *mp* *p* *mf*

33 *mf*

38 *mp* *p* *mp* *p* *mp*

44

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

This musical staff contains measures 44 through 50. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of eighth-note patterns with various dynamics: *p* (piano) for measures 44-45, *mf* (mezzo-forte) for measure 46, *mp* (mezzo-piano) for measure 47, *p* for measure 48, and *mp* for measure 50. Measures 49 and 50 end with a fermata over a half note.

51

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

This musical staff contains measures 51 through 56. It continues with the same clef and key signature. The dynamics are: *p* (piano) for measure 51, *mf* (mezzo-forte) for measure 52, *mp* (mezzo-piano) for measure 53, and *mf* for measure 54. Measures 55 and 56 end with a fermata over a half note.

Trombone 1

# Adagio from Sonata TWV 42 F7

Telemann  
Bob Reifsnyder

♩ = 60

*mf* *mf*

5 *mp* *mf*

9

14

# Vivace from Sonata TWV 42 F7

Telemann  
Bob Reifsnyder

♩. = 70

*mf mp*

3

6 *mf*

9 *mp mf*

11 *mp*

14 *mf*

Trombone 1

# Andante from Sonata TWV 42 F8

Telemann  
Bob Reifsnyder

♩ = 70

Musical staff 1, measures 1-4. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music begins with a quarter rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff.

Musical staff 2, measures 5-8. The staff continues the melodic line with various rhythmic patterns. A dynamic marking of *mp* is placed below the staff.

Musical staff 3, measures 9-14. The staff features a series of eighth notes and rests. Dynamic markings of *p* and *mp* are placed below the staff.

Musical staff 4, measures 15-18. The staff continues with eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff.

Musical staff 5, measures 19-20. The staff concludes with a half note and a whole rest. A double bar line is at the end of the staff.

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Trombone 1

# Allegro vivo from Sonata TWV 42 F8

Telemann  
Bob Reifsnyder

♩ = 135

*mf*

7

14

*mp*

23

29

36

*p*

43

49

Allegro vivo from Sonata TWV 42 F8

56

*mp*

64

*mf*

71

78

# Allegro from TWV 42 F8

Telemann  
Bob Reifsnyder

♩ = 80

1 *mf*

7 *mp* *p*

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

17 *mp*

21 *mf* *p* *mf*

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

31 *p* *mf* *mp*

36 *mf* *mp*

Trombone 1

# Affettuoso from Sonata TWV 42 F9

Telemann  
Bob Reifsnyder

Andante ♩ = 70

mf

6 mp

10 mf mf

14 mp

18 p mp mf

# Presto from Sonata TWV 42 F9

Telemann

Bob Reifsnyder

♩ = 130

*mf* *mp* *mf*

7  
*p* *mf* *mp* *mf*

13  
*mp* *mf* *mp* *p*

20  
*mp* *mf* *mp* *mf* *mp*

26  
*mf* *mf* *mp* *mf*

32  
*mp* *mf*

39  
*mp* *mf* *p* *mp* *mf*

45  
*mp* *p* *mp* *mf* *mp*

52

Musical staff for measures 52-58. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mf*, *mp*, *mf*, and *p*.

59

Musical staff for measures 59-64. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mp*, *mf*, *mp*, *mf*, *mp*, and *mf*.

65

Musical staff for measures 65-68. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mp* and *mf*.

Trombone 1

# Largo from Sonata TWV 42 h6

Telemann  
Bob Reifsnnyder

♩ = 75

Musical staff 1, measures 1-7. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The music features a melodic line with a half note followed by a dotted half note, and a phrase of eighth notes. The dynamic changes to mezzo-piano (*mp*) at the end of the staff.

Musical staff 2, measures 8-15. The staff continues the melodic line from the previous staff. It starts with a piano (*p*) dynamic. The music consists of a series of eighth notes and quarter notes, with a phrase of eighth notes at the end.

Musical staff 3, measures 16-23. The staff continues the melodic line. It starts with a mezzo-piano (*mp*) dynamic. The music features a series of eighth notes and quarter notes, with a phrase of eighth notes at the end.

Musical staff 4, measures 24-30. The staff continues the melodic line. It starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The music features a series of eighth notes and quarter notes, with a phrase of eighth notes at the end.

Musical staff 5, measures 31-38. The staff continues the melodic line. It starts with a mezzo-piano (*mp*) dynamic. The music features a series of eighth notes and quarter notes, with a phrase of eighth notes at the end.

Musical staff 6, measures 39-45. The staff continues the melodic line. It starts with a mezzo-piano (*mp*) dynamic. The music features a series of eighth notes and quarter notes, with a phrase of eighth notes at the end.

Musical staff 7, measures 46-53. The staff continues the melodic line. It starts with a mezzo-forte (*mf*) dynamic. The music features a series of eighth notes and quarter notes, with a phrase of eighth notes at the end.

Musical staff 8, measures 54-60. The staff continues the melodic line. It starts with a mezzo-forte (*mf*) dynamic. The music features a series of eighth notes and quarter notes, with a phrase of eighth notes at the end.

62



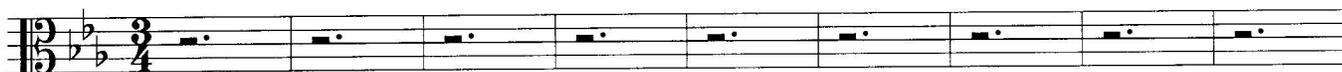
Trombone 1

# Vivace from Sonata TWV 42 h6

Telemann

Bob Reifsnyder

♩ = 130



10



16



22



29



35



41



47



54



*mf*

Musical notation for measures 54-58. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a continuous eighth-note pattern. Measure 54 starts with a quarter rest followed by an eighth note. The pattern continues through measures 55, 56, 57, and 58, ending with a quarter rest.

59



Musical notation for measures 59-64. The staff is in bass clef with a key signature of one flat. The music continues with eighth-note patterns. Measure 59 starts with a quarter rest. Measures 60-64 show a steady eighth-note flow, with measure 64 ending with a quarter rest.

65



Musical notation for measures 65-69. The staff is in bass clef with a key signature of one flat. Measure 65 begins with a quarter rest. Measures 66-68 feature eighth-note patterns with some slurs. Measure 69 concludes with a quarter rest.

# Andante from Sonata TWV 42 h5

Telemann  
Bob Reifsnnyder

♩ = 70

*mf* *p*

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

9 *mf* *mf*

13 *mp* *mf* *p*

17 *mf* *mp*

20 *mf* *p* *mf*

24 *mp* *mf* *mp*

28 *p* *mf*

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# Finale from Sonata TWV 42 h6

Telemann  
Bob Reifsnyder

Allegro ♩ = 80

1 *mf*

5 *p*

9 *mf*

13 *p*

17 *p*

21 *mf*

25 *mp* *p*

29 *p*

34

*mp* *mf*

39

*mp* *mf*

44

*mf*

48

*p*

52

*p*

57

*mf*

62

*p*

66

*mf* *mp* *mf*