

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 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.

# Allegro from TWV43: A6

Telemann  
Bob Reifsnyder

♩ = 90

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music, each starting with a measure number. The dynamics are indicated by *mf*, *mp*, and *p*.

- Staff 1 (Measures 1-5): *mf* (measures 1-2), *mp* (measures 3-4), *p* (measure 5).
- Staff 2 (Measures 6-10): *mf* (measures 6-7), *mp* (measures 8-9), *mp* (measure 10).
- Staff 3 (Measures 11-14): *mp* (measures 11-14).
- Staff 4 (Measures 15-19): *mf* (measures 15-16), *mp* (measures 17-19).
- Staff 5 (Measures 20-23): *mf* (measures 20-21), *mp* (measures 22-23), *p* (measure 24), *mf* (measures 25-26).
- Staff 6 (Measures 27-32): *mp* (measures 27-28), *p* (measures 29-30), *mf* (measures 31-32), *mp* (measures 33-34).
- Staff 7 (Measures 35-38): *p* (measures 35-36), *mf* (measures 37-38), *mp* (measures 39-40).
- Staff 8 (Measures 41-44): *mf* (measures 41-42), *mp* (measures 43-44).

38

*mf*

43

*mf* *mf*

49

*mp* *mp*

53

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

57

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

61

*mf*

Trombone 1

# Largo from TWV43:A6

Telemann  
Bob Reifsnyder

♩ = 50

*mf* *mp*

5 *p*

10 *mp*

15 *mf*

# Vivace from TWV43:A6

Telemann  
Bob Reifsnnyder

♩ = 50

9

*mf* *mp*

18

*p* *mp* *mf*

28

*mp* *p*

37

*mf* *mp*

47

*p* *mp* *mf*

56

*mp* *p*

65

*mp* *mf*

74

74

# Allegro from TWV43:a3

Telemann  
Bob Reifsnyder

♩ = 100

Musical staff 1, measures 1-4. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music begins with a quarter rest, followed by a series of eighth and sixteenth notes. Dynamic markings *mf* and *mp* are present.

Musical staff 2, measures 5-8. The music continues with eighth and sixteenth notes. A dynamic marking of *mf* is present.

Musical staff 3, measures 9-14. The music features eighth and sixteenth notes. Dynamic markings *mp* and *mf* are present.

Musical staff 4, measures 15-20. The music includes eighth notes and rests. Dynamic markings *mp* and *mp* are present.

Musical staff 5, measures 21-24. The music features eighth and sixteenth notes. Dynamic markings *mf*, *mp*, and *p* are present.

Musical staff 6, measures 25-28. The music consists of sixteenth-note passages. A dynamic marking of *mf* is present.

Musical staff 7, measures 29-32. The music includes eighth notes and rests. Dynamic markings *mp* and *p* are present.

Musical staff 8, measures 33-36. The music features sixteenth-note passages. A dynamic marking of *mf* is present.

Allegro from TWV43:a3

37

*mp* *p* *p*

41

*mp*

44

*p* *mf*

48

# Adagio from TWV43:a3

Telemann  
Bob Reifsnnyder

♩ = 60

*mp* *p* *p*

7 *mp* *p*

11 *mp* *p*

15 *mp* *p* *mp*

20 *p* *mp* *mp*

25 *p* *mp*

29 *p*

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

40

A musical score for a single staff in bass clef, 3/4 time signature, and B-flat major key. The score consists of five measures. The first measure begins with a piano (*p*) dynamic and contains a quarter rest, a quarter note G2, and a quarter rest. The second measure starts with a mezzo-piano (*mp*) dynamic and features a half note G2 with a slur over it, followed by a quarter note F2. The third measure continues with a piano (*p*) dynamic, showing a half note G2 with a slur, a quarter note F2, and a quarter note E2. The fourth measure is mezzo-piano (*mp*) and contains a half note G2 with a slur, a quarter note F2, and a quarter note E2. The fifth measure concludes with a mezzo-piano (*mp*) dynamic, featuring a half note G2 with a slur, a quarter note F2, and a quarter note E2. The piece ends with a double bar line.

# Vivace from TWV43:a3

Telemann  
Bob Reifsnyder

♩ = 110

1 *mf* *mp*

6 *mf*

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

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

23 *mp* *p* *mp* *p*

29 *mf* *mp*

36 *p* *mf*

42 *mp* *p* *mf*

Detailed description: This is a musical score for Trombone 1, titled 'Vivace from TWV43:a3' by Telemann, arranged by Bob Reifsnyder. The score is in 3/4 time with a tempo of 110 beats per minute. It consists of eight staves of music, each starting with a measure number. The key signature has one flat (B-flat). The dynamics are marked as follows: Staff 1 (measures 1-5) starts with *mf* and ends with *mp*. Staff 2 (measures 6-10) starts with *mf*. Staff 3 (measures 11-16) has dynamics *mp*, *mf*, *mp*, and *p*. Staff 4 (measures 17-22) has dynamics *mp*, *p*, *mp*, and *p*. Staff 5 (measures 23-28) has dynamics *mp*, *p*, *mp*, and *p*. Staff 6 (measures 29-35) starts with *mf* and ends with *mp*. Staff 7 (measures 36-41) starts with *p* and ends with *mf*. Staff 8 (measures 42-46) has dynamics *mp*, *p*, and *mf*.

Vivace from TWV43:a3

48

*mp* *mf*

This musical staff contains measures 48 through 52. It begins with a dynamic marking of *mp* (mezzo-piano) and transitions to *mf* (mezzo-forte) at measure 50. The music features a rhythmic pattern of eighth and sixteenth notes.

53

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

This musical staff contains measures 53 through 58. The dynamics are marked as *mp*, *mf*, *mp*, and *p* (piano) across the measures. The piece concludes with a double bar line at the end of measure 58.

59

*mp*

This musical staff contains measures 59 through 62. It starts with a dynamic marking of *mp* and ends with a double bar line at the end of measure 62.

# Allegro from TWV43:C3

Telemann  
Bob Reifsnyder

♩ = 90

mf mp

6 mf

11 mp

15 mf

20 mp

25 mp p mf

29 mp p mp p

33 mf mp p mf

37

Musical notation for measure 37, featuring a bass clef and a sequence of notes including dotted quarter notes, eighth notes, and quarter notes, with a slur over a pair of notes.

# Grave from TWV43:C3

Telemann  
Bob Reifsnyder

$\text{♩} = 60$

Staff 1: Bass clef, 3/2 time signature. Measures 1-4. Dynamics: *mp*. The music begins with a whole rest in measure 1, followed by a half note G2 in measure 2, a half note F2 in measure 3, and a half note E2 in measure 4. There are slurs over the first two notes and the last two notes.

Staff 2: Bass clef. Measures 5-8. Dynamics: *mp*. Measure 5: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 6: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 7: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 8: quarter note B1, quarter note A1, quarter note G1, quarter note F1.

Staff 3: Bass clef. Measures 9-12. Dynamics: *p* and *mp*. Measure 9: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 10: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 11: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 12: quarter note B1, quarter note A1, quarter note G1, quarter note F1.

Staff 4: Bass clef. Measures 13-16. Dynamics: *mf*. Measure 13: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 14: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 15: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 16: quarter note B1, quarter note A1, quarter note G1, quarter note F1.

Staff 5: Bass clef. Measures 17-21. Dynamics: *mp* and *p*. Measure 17: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 18: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 19: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 20: quarter note B1, quarter note A1, quarter note G1, quarter note F1. Measure 21: quarter note E2, quarter note D2, quarter note C2, quarter note B1.

Staff 6: Bass clef. Measures 22-25. Dynamics: *p*. Measure 22: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 23: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 24: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 25: quarter note B1, quarter note A1, quarter note G1, quarter note F1.

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# Vivace from TWV43:C3

Telemann  
Bob Reifsnyder

♩ = 132

1 *mf*

6 *mp* *mf* *mp* *mf*

13 *mp* *mf*

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

25 *p* *mf*

32 *mp* *p* *mp* *p*

39 *mp*

46 *mf* *mf*

♩ = 132

53

*mp* *mf*

59

*mp* *mf* *mp*

65

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

72

*p*

# Allegro from TWV43:D1

Telemann  
Bob Reifsnyder

♩ = 90

1 *mf*

6 *mp* *mf*

11 *mf* *mp* *mf*

17 *mp*

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

28 *p*

33 *mp* *mp* *p*

40 *mf* *p*

47

*mp* *p* *mf*

53

*mf* *mp*

58

*p* *mp*

62

*mf* *mp* *p*

69

*mp* *mf*

Trombone 1

# Adagio from TWV43:D1

Telemann  
Bob Reifsnyder

♩ = 60

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

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

10 *mp*

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Trombone 1

# Allegro moderato from TWV43:D1

Telemann

Bob Reifsnnyder

♩ = 80

7

*mf*

7

*mp* *mf* *mf*

14

*mp*

20

*mf* *mf*

26

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

34

*p* *mf*

43

*mf*

49

*mf* *mp* *mf*

56

*mf*

This musical staff contains measures 56 through 61. It begins with a bass clef and a 3/4 time signature. The melody consists of eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure of this system.

62

*p*      *mp*      *mf*

This musical staff contains measures 62 through 67. It begins with a bass clef and a 3/4 time signature. The melody continues with eighth-note patterns. Dynamic markings are placed below the staff: *p* (piano) at the start of measure 62, *mp* (mezzo-piano) at the start of measure 64, and *mf* (mezzo-forte) at the start of measure 65. The piece concludes with a double bar line at the end of measure 67.

# Allegro from TWV43: D7

Telemann  
Bob Reifsnyder

♩ = 100

*mf*

8  
*mp* *p* *mp*

18  
*mf* *mf*

26

34  
*mp*

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

50  
*p* *mf*

59  
*mf*

65

Musical notation for measures 65-73. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand. Dynamic markings *mp*, *mp*, and *mf* are present below the staff.

74

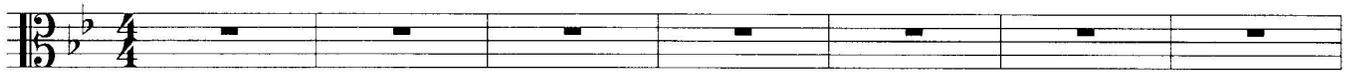
Musical notation for measures 74-78. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music continues with the same rhythmic and melodic patterns as the previous section.

Trombone 1

# Largo from TWV43: D7

Telemann  
Bob Reifsnyder

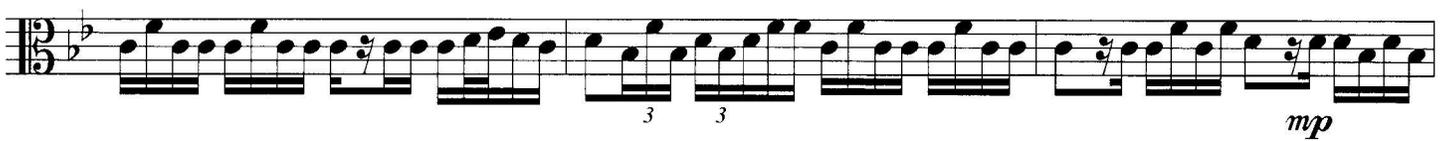
♩ = 50



8



12



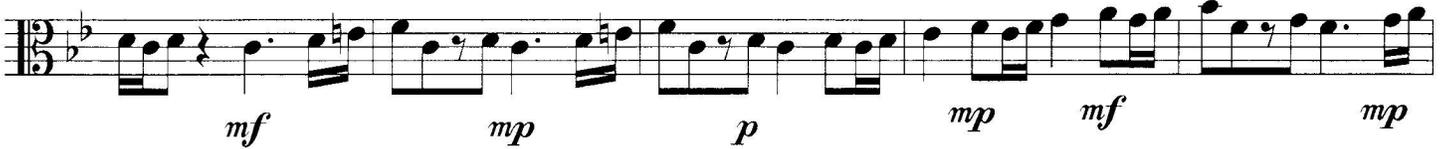
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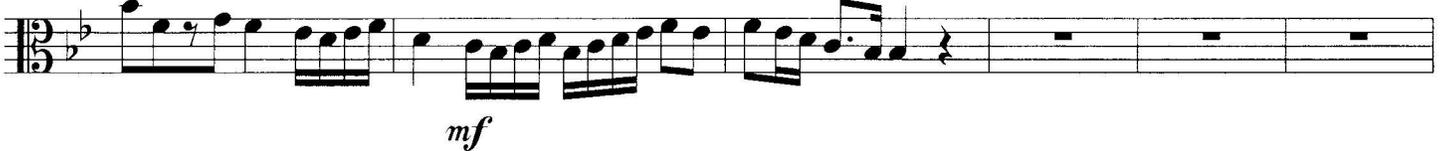
20



25



30



36

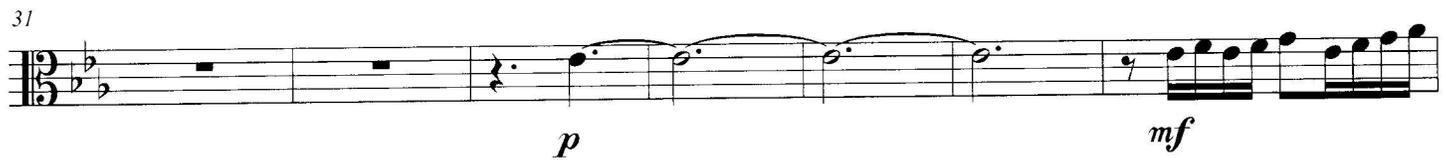
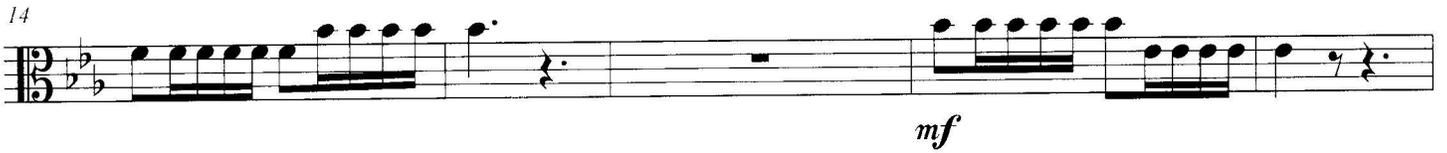


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# Vivace from TWV43: D7

Telemann  
Bob Reifsnyder

♩. = 50



Vivace from BWV 43: D7

49

*mp* *p* *mf*

54

*mp* *mf*

59

# Vivace from TWV43: d1

Telemann  
Bob Reifsnyder

♩ = 110

5

10

15

19

23

28

36

*mf*

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*

*mf*

*mp*

*mf*

42

Musical staff 1: Bass clef, B-flat major key signature, 3/4 time signature. Measures 42-47. Dynamics: *mf*, *mp*, *mf*.

48

Musical staff 2: Bass clef, B-flat major key signature, 3/4 time signature. Measures 48-50. Dynamics: *mf*, *mp*, *p*.

51

Musical staff 3: Bass clef, B-flat major key signature, 3/4 time signature. Measures 51-55. Dynamics: *p*, *mp*, *mf*, *p*.

56

Musical staff 4: Bass clef, B-flat major key signature, 3/4 time signature. Measures 56-61. Dynamics: *mp*, *p*, *mp*, *mf*.

62

Musical staff 5: Bass clef, B-flat major key signature, 3/4 time signature. Measures 62-67. Dynamics: *mp*, *p*.

68

Musical staff 6: Bass clef, B-flat major key signature, 3/4 time signature. Measures 68-75. Dynamics: *mf*.

76

Musical staff 7: Bass clef, B-flat major key signature, 3/4 time signature. Measures 76-80. Dynamics: *p*, *mp*, *mf*.

81

Musical staff 8: Bass clef, B-flat major key signature, 3/4 time signature. Measures 81-87. Dynamics: *p*, *mp*, *p*, *mf*.

88

Musical staff 9: Bass clef, B-flat major key signature, 3/4 time signature. Measures 88-91. Dynamics: none.

97

Musical notation for measures 97-102. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. Dynamic markings *p* and *mp* are present below the staff.

103

Musical notation for measures 103-104. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of two measures, each containing a single eighth note followed by a whole rest.

97

Musical notation for measures 97-102. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, some beamed together. Dynamic markings *p* and *mp* are present below the staff.

103

Musical notation for measures 103-104. The staff is in bass clef with a key signature of one flat. The notation shows two measures with a whole rest in each, indicating a full measure of silence.

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# Largo from TWV43: d1

Telemann  
Bob Reifsnyder

♩ = 90

mp p mp

5 p mp

9 mf mp

13 mp p mp

17 p

21 mf mp p mf mp p

26 mp mp

32 mp p

37

*mp*

41

*p* *mp*

45

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

51

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

57

Trombone 1

# Allegro from TWV43: d1

Telemann  
Bob Reifsnyder

♩ = 100

*mf*

4

8 *mp* *p* *mf*

12 *p* *mf* *p*

17 *p* *p*

21 *p*

28 *p* *mf*

32 *mp* *mf* *mp* *mf*

36

Musical staff 1: Measures 36-40. Bass clef, key signature of two sharps (F# and C#). Dynamics: *mp*, *mf*, *mp*, *mp*.

41

Musical staff 2: Measures 41-46. Bass clef, key signature of two sharps. Dynamics: *p*, *p*, *mp*, *mf*.

47

Musical staff 3: Measures 47-50. Bass clef, key signature of two sharps. Dynamics: *p*.

♩ = 100

51

Musical staff 4: Measures 51-55. Bass clef, key signature of two sharps. Dynamics: *mp*, *p*, *mf*.

56

Musical staff 5: Measures 56-60. Bass clef, key signature of two sharps. Dynamics: *mp*, *p*, *mf*.

60

Musical staff 6: Measures 60-64. Bass clef, key signature of two sharps. Dynamics: *mp*, *p*, *mf*.

64

Musical staff 7: Measures 64-68. Bass clef, key signature of two sharps. Dynamics: *p*, *mf*.

68

Musical staff 8: Measures 68-70. Bass clef, key signature of two sharps.