

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 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

6

9

12

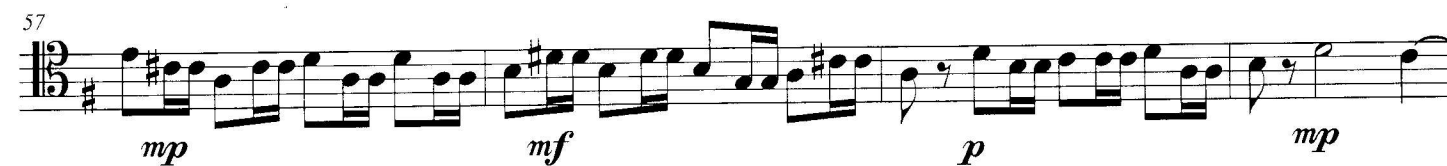
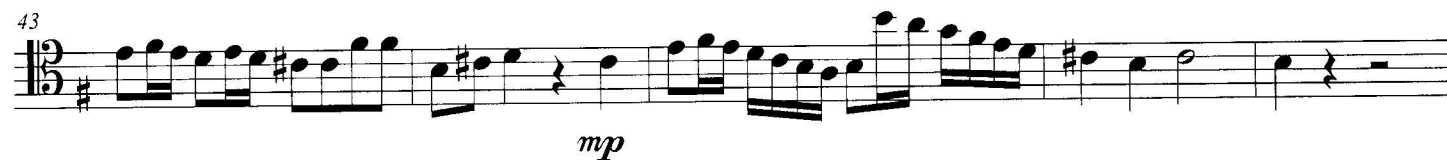
16

21

25

29

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



Trombone 2

Largo from TWV43:A6

Telemann
Bob Reifsnyder

♩ = 50

mf *mp*

5 *p*

10 *mp*

15 *mf*

Vivace from TWV43:A6

Telemann

Bob Reifsnyder

♩. = 50

The first system of the musical score for 'The Little Boat' is written in 3/8 time with a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The next measure contains quarter notes D5, E5, and F#5. The third measure has quarter notes G5, A5, and B5. The fourth measure consists of quarter notes C6, B5, and A5. The fifth measure is a half note G5. The sixth measure has quarter notes F#5, E5, and D5. The seventh measure contains quarter notes C5, B4, and A4. The eighth measure is a half note G4. The ninth measure has quarter notes F#4, E4, and D4. The tenth measure consists of quarter notes C4, B3, and A3. The eleventh measure is a half note G3. The twelfth measure has quarter notes F#3, E3, and D3. The thirteenth measure contains quarter notes C3, B2, and A2. The system ends with a half note G2. The dynamic marking *mf* is placed below the first measure, and *mp* is placed below the sixth measure.

9

17

26

36

The first system of the musical score for 'The Rose Tree' is written in 12/8 time on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The dynamics are marked as *p* (piano) and *mp* (mezzo-piano).

44

[illegible]

53

First staff of musical notation, showing a bass clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with dynamic markings *p*, *mp*, and *mf*.

65

Allegro from TWV43:a3

Telemann
Bob Reifsnyder

♩ = 100

6

11

16

19

23

29

32

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

37

p *p*

41

mp *p*

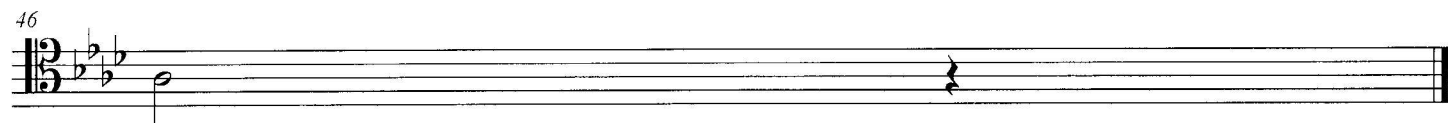
45

mf

Adagio from TWV43:a3

$\bullet = 60$

©



Vivace from TWV43:a3

Telemann

Bob Reifsnyder

♩ = 110

5

10

15

20

24

29

35

mf

mp

mf

mp

p

mp

p

mf

p

mf

40

mp *p*

44

mf *mp*

49

mf

54

mp *mf* *mp* *p*

59

mp

Detailed description: This image shows a musical score for a piece titled 'Vivace from TWV43:a3'. The score is written for a single melodic line in 3/8 time, using a treble clef and a key signature of one flat (B-flat). The music is divided into five systems, each starting with a measure number. The first system (measures 40-43) begins with a half rest followed by a quarter note, then continues with eighth-note patterns. Dynamic markings *mp* and *p* are present. The second system (measures 44-48) features a *mf* marking at the start and another *mp* marking towards the end. The third system (measures 49-53) starts with a *mf* marking. The fourth system (measures 54-58) includes markings for *mp*, *mf*, *mp*, and *p*. The fifth system (measures 59-62) begins with a *mp* marking and concludes with a final whole note and a double bar line.

Allegro from TWV43:C3

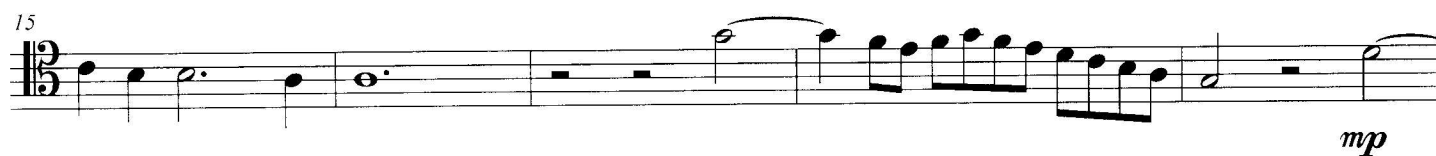
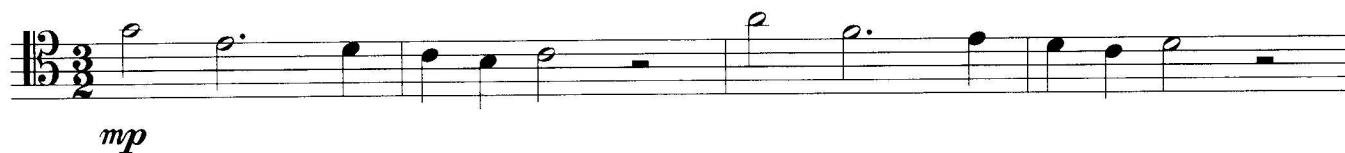
♩ = 90

Musical score for "The Rose Tree" in 12/8 time. The score consists of a single melodic line with various dynamics and articulations. The key signature is one sharp (F#), and the time signature is 12/8. The score is divided into measures, with measure numbers 5, 10, 15, 19, 24, 28, and 33 indicated. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Articulations include slurs and accents.

38

38

Grave from TWV43:C3

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

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Vivace from TWV43:C3

Telemann
Bob Reifsnyder $\text{♩} = 132$

8

15

22

28

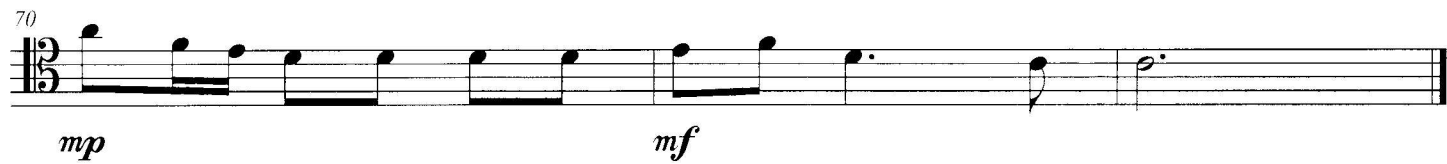
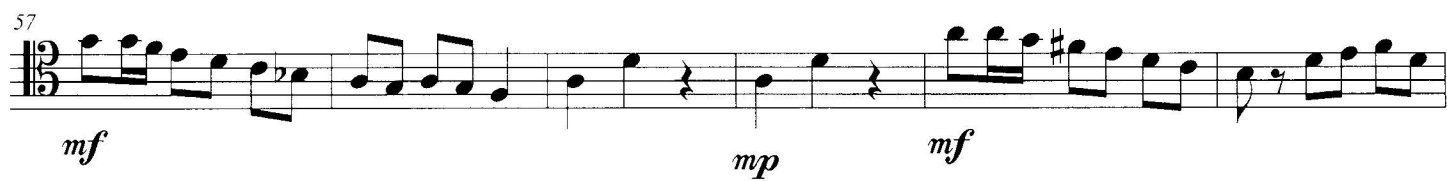
35

42

49

$\text{♩} = 132$

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



Allegro from TWV43:D1

Telemann
Bob Reifsnyder $\text{♩} = 90$

8

14

19

23

29

34

39

mf

mp

mf

mp

p

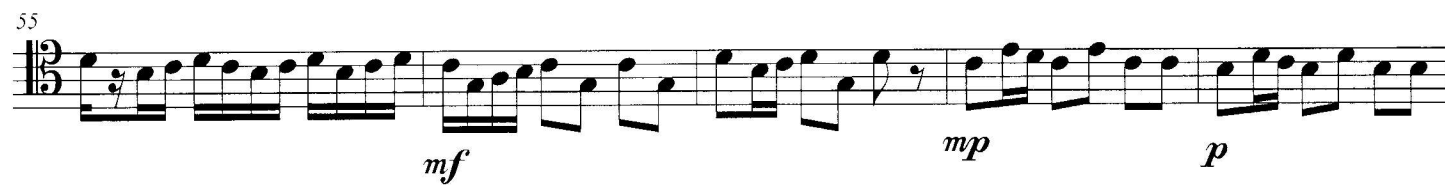
mf

mp

p

mf

p



Adagio from TWV43:D1

Telemann
Bob Reifsnyder

$\text{♩} = 60$

5

11

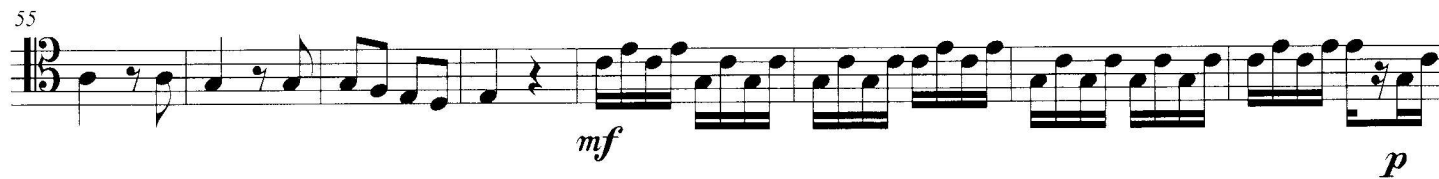
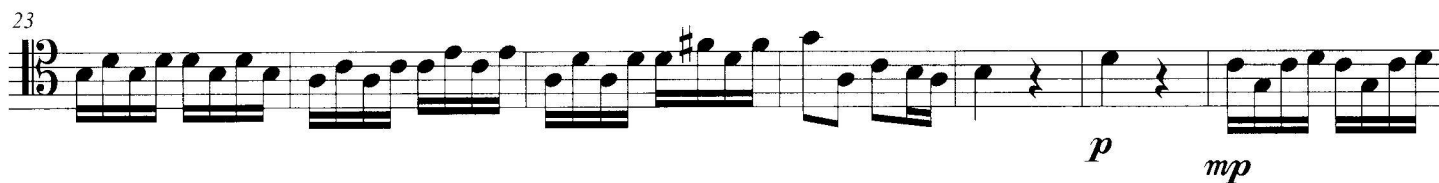
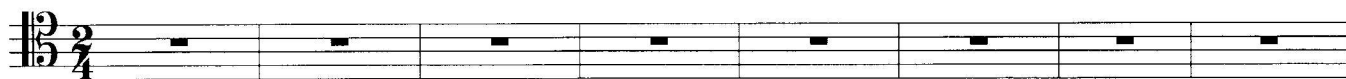
mf *mp* *p* *mf* *mp*

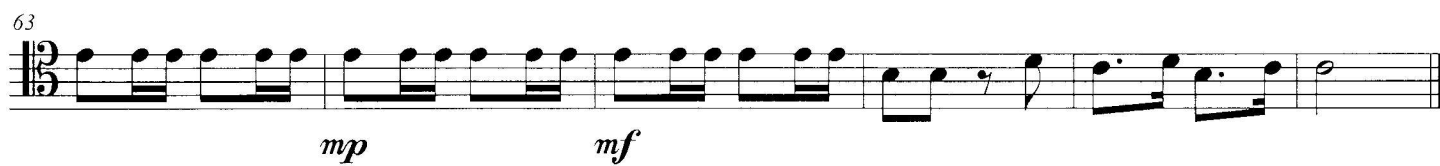
p *mf* *mp* *p*

mp

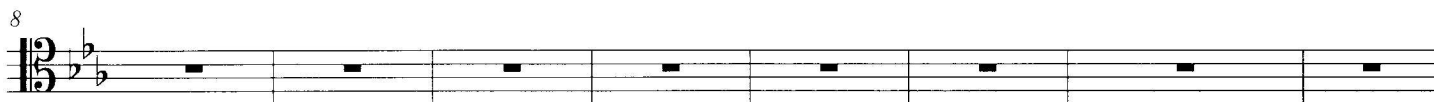
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Allegro moderato from TWV43:D1

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



Allegro from TWV43: D7

Telemann
Bob Reifsnyder $\text{♩} = 100$ 



Largo from TWV43: D7

Telemann
Bob Reifsnyder

♩ = 50

5

9

14

19

24

29

34

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

mp

mp *p* *mp*

p *mf*

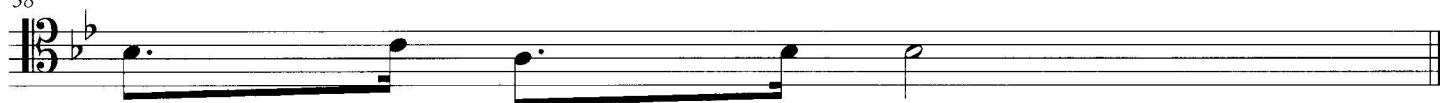
mf *mp* *p*

mp *p*

mp *p* *mf*

mp *mf*

38



Vivace from TWV43: D7

Telemann
Bob Reifsnyder

♩. = 50

6 *mf*

11 *mf*

16 *mf* *mp*

22 *mf* *mp*

29 *mf* *mp* *mf* *mp*

35 *mf* *mf*

40 *mp*



Vivace from TWV43: d1

Telemann
Bob Reifsnyder

♩ = 110

mf *mp*

6 *mp*

14 *mp* *p* *mp*

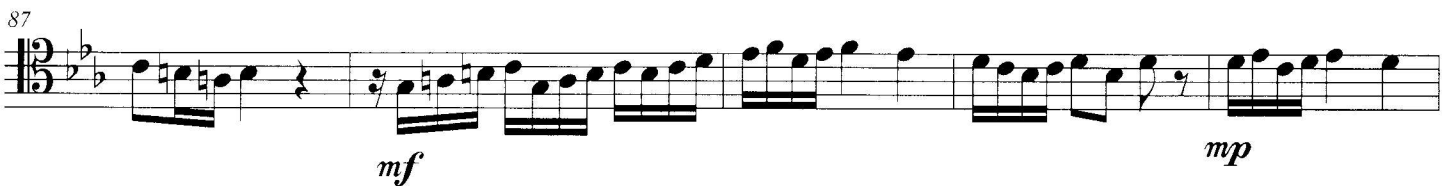
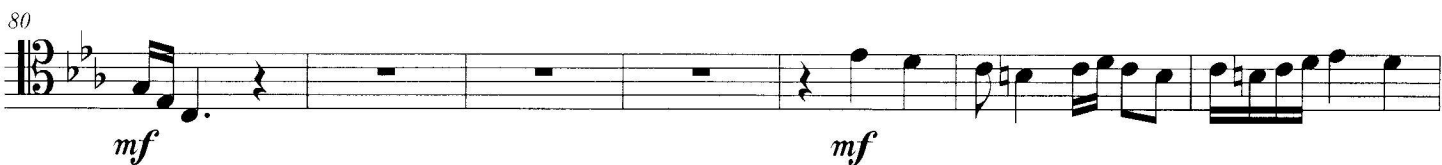
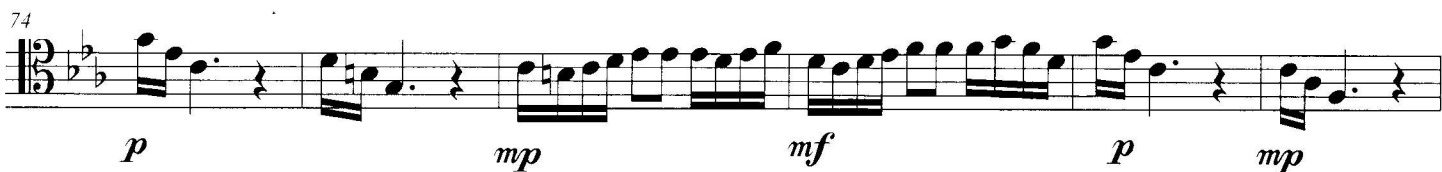
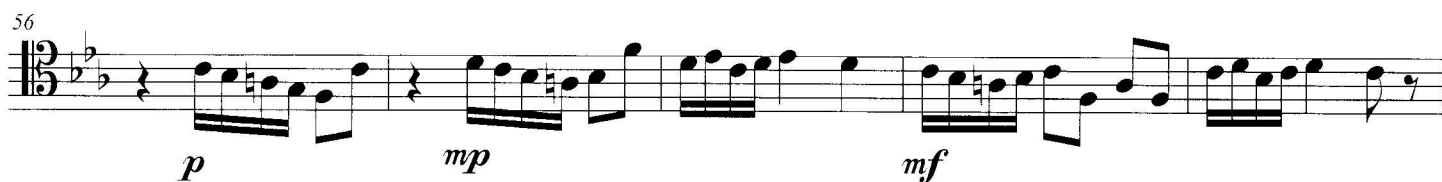
21 *p*

27 *mf*

32 *mp* *mf*

38 *p*

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



97



103



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Largo from TWV43: d1

$\text{♪} = 90$

©

40

p *mp*

44

p *mp* *mf* *mp*

48

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

53

mf *mp* *p* *p*

Allegro from TWV43: d1

$\bullet = 100$

[illegible]

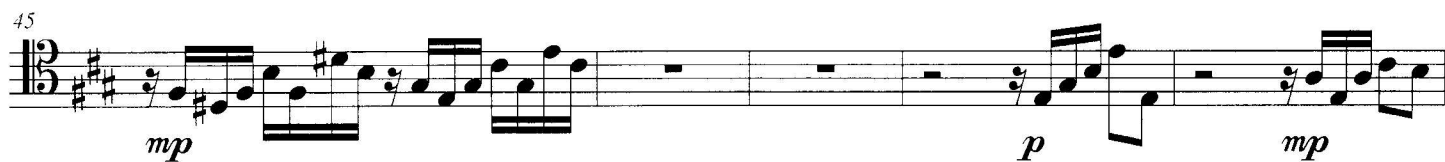
37



42



45

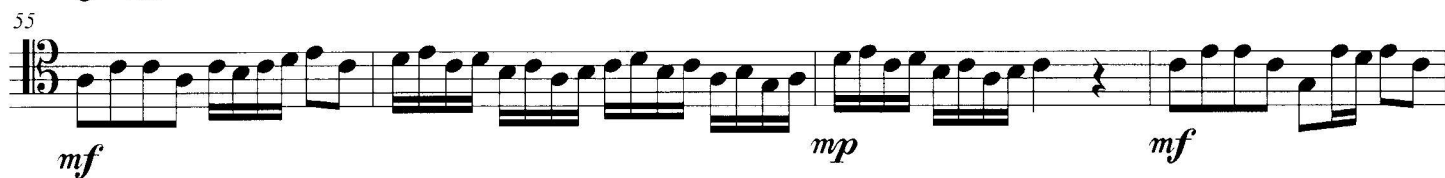


50



♩ = 100

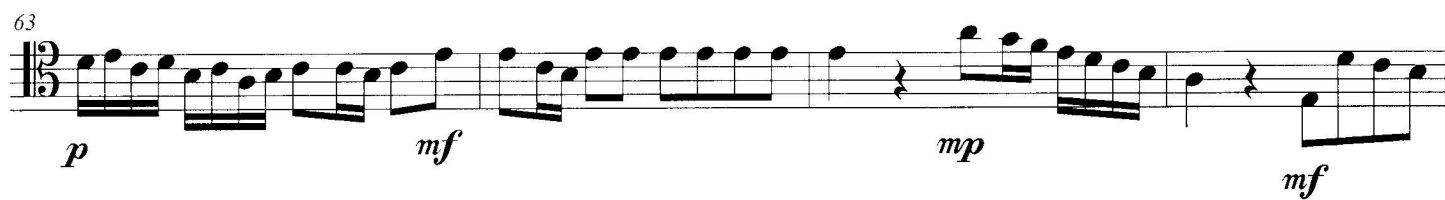
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59



63



67

