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

@2016

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. 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 19th-century, he has now been rediscovered, which is greatly to the benefit of modern performers and audiences.

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, 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 Bustehude, 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

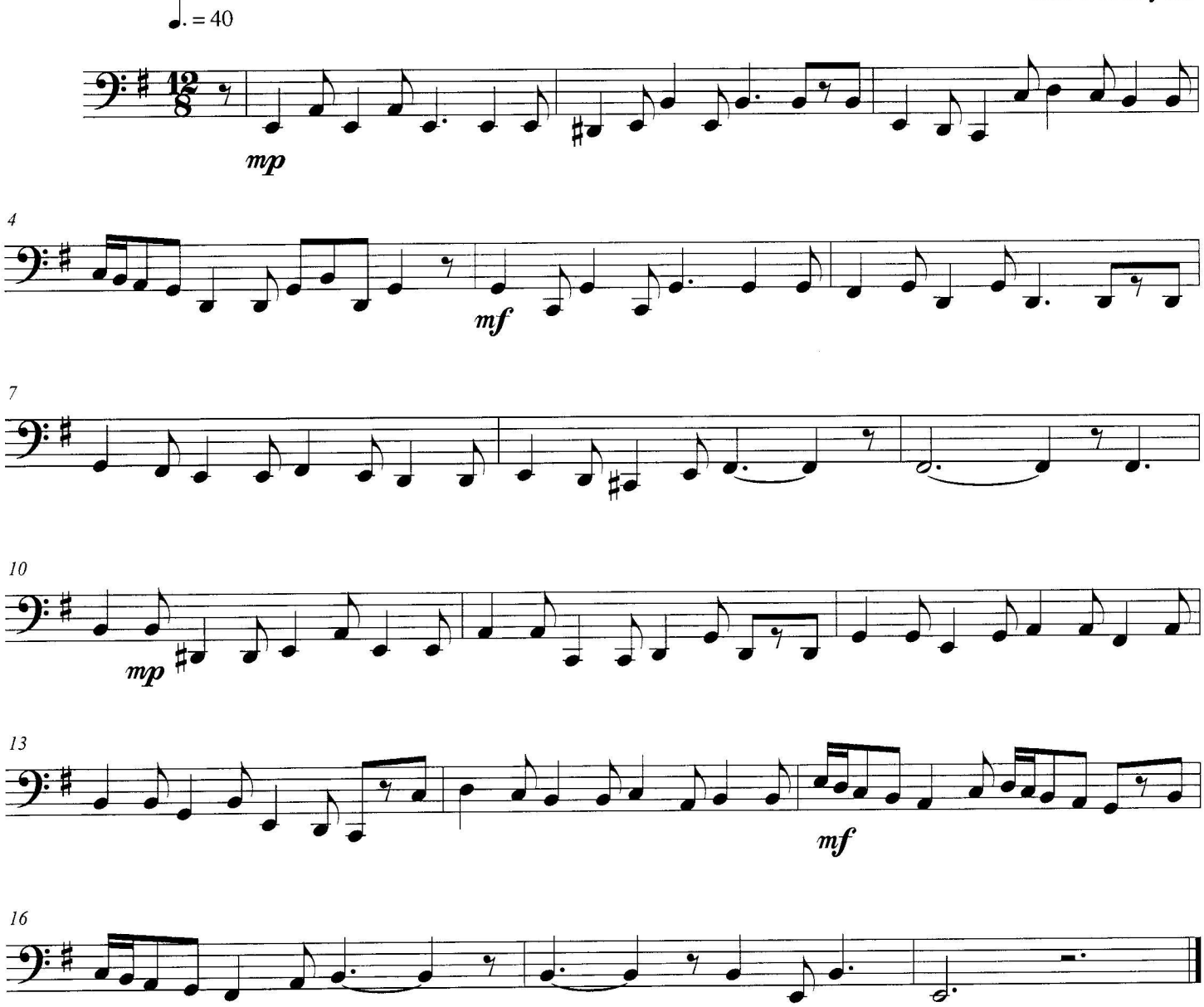
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a trombonist ever makes. There are, however, notes left out in extended passages that would be impossible to perform on a trombone, hopefully in the most appropriate locations.

Bass Trombone

Largo from TWV 42 e1

Telemann

Bob Reifsnyder



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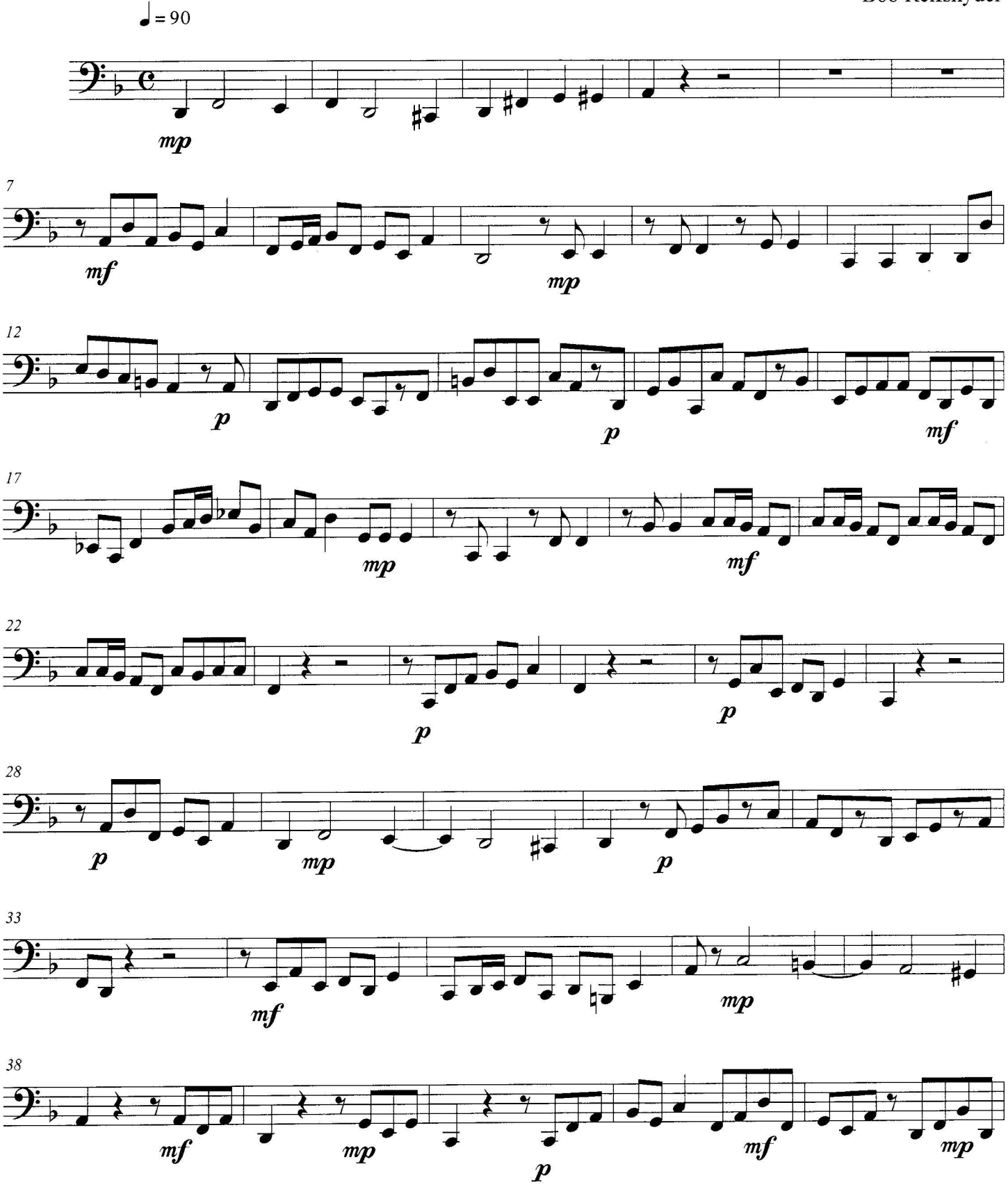
Bass Trombone

Allegro from TWV 42 e1

Telemann

Bob Reifsnyder



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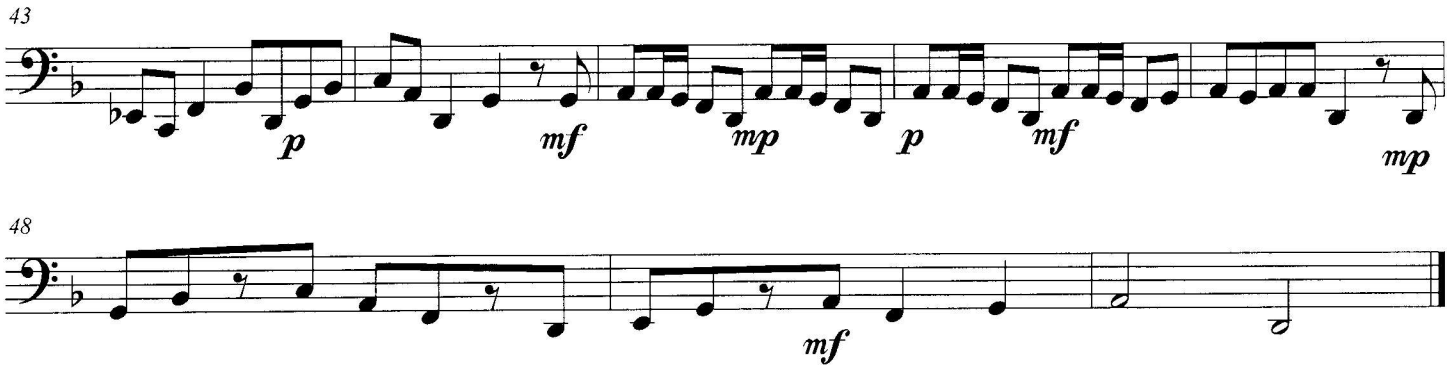

43
p
mf
mp
p
mf
mp

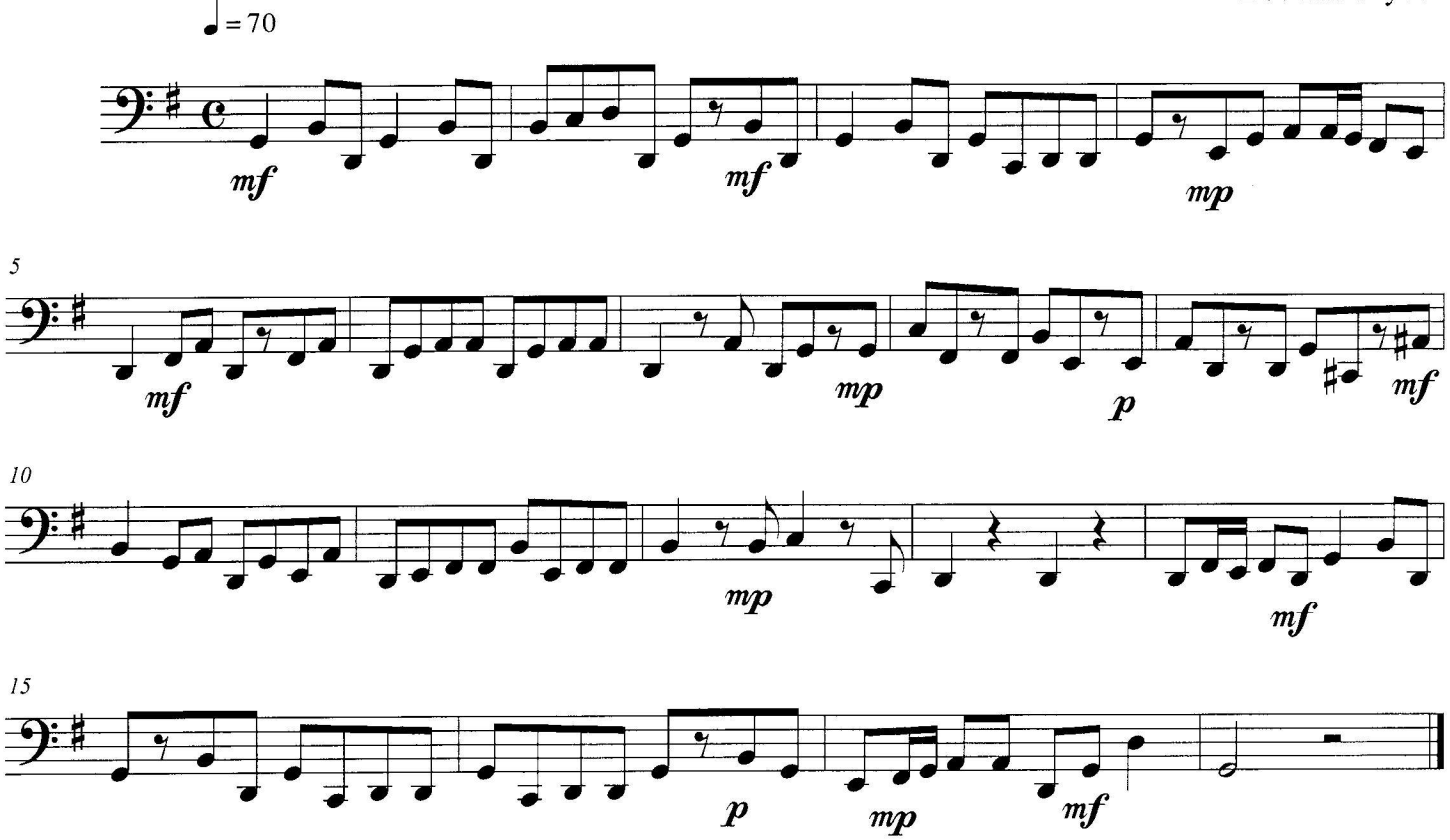
48
mf

Bass Trombone

Andante affetuoso from Sonata TWV 42 e1

Telemann

Bob Reifsnyder



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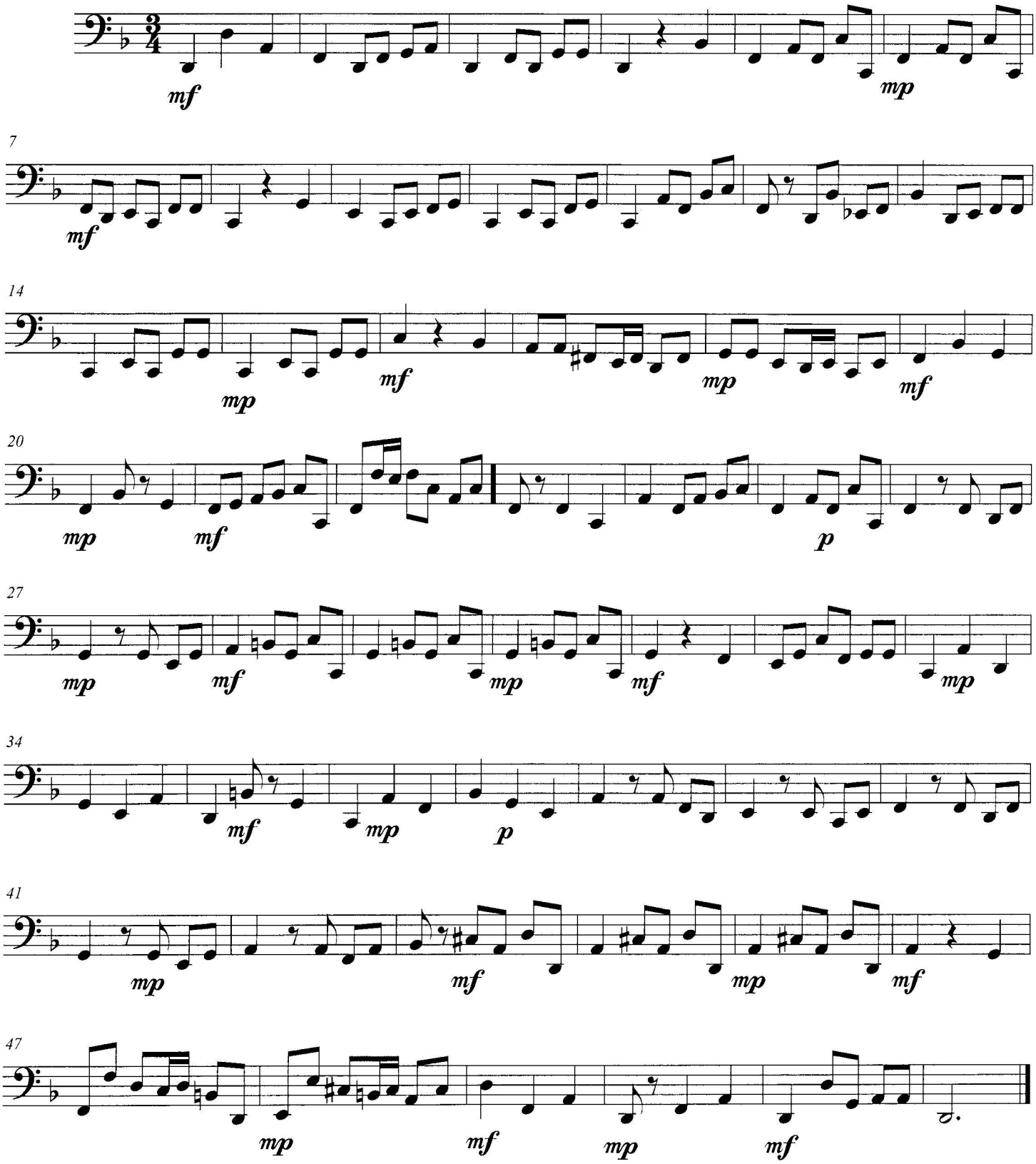
Bass Trombone

Vivace from Sonata TWV 42 e1

Telemann

Bob Reifsnyder



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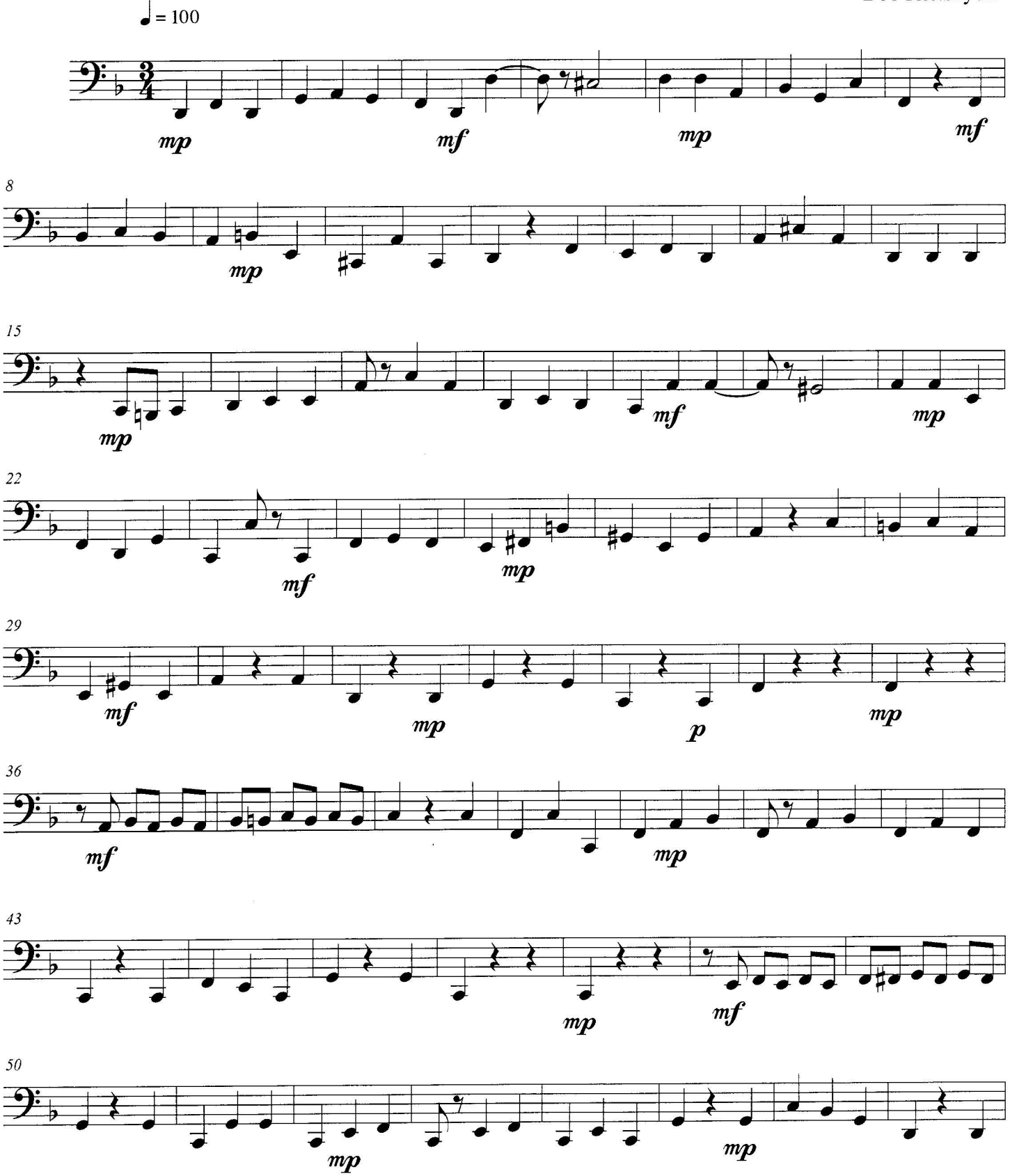
Bass Trombone

Affettuoso from Sonata TWV42 e2

Telemann

Bob Reifsnyder



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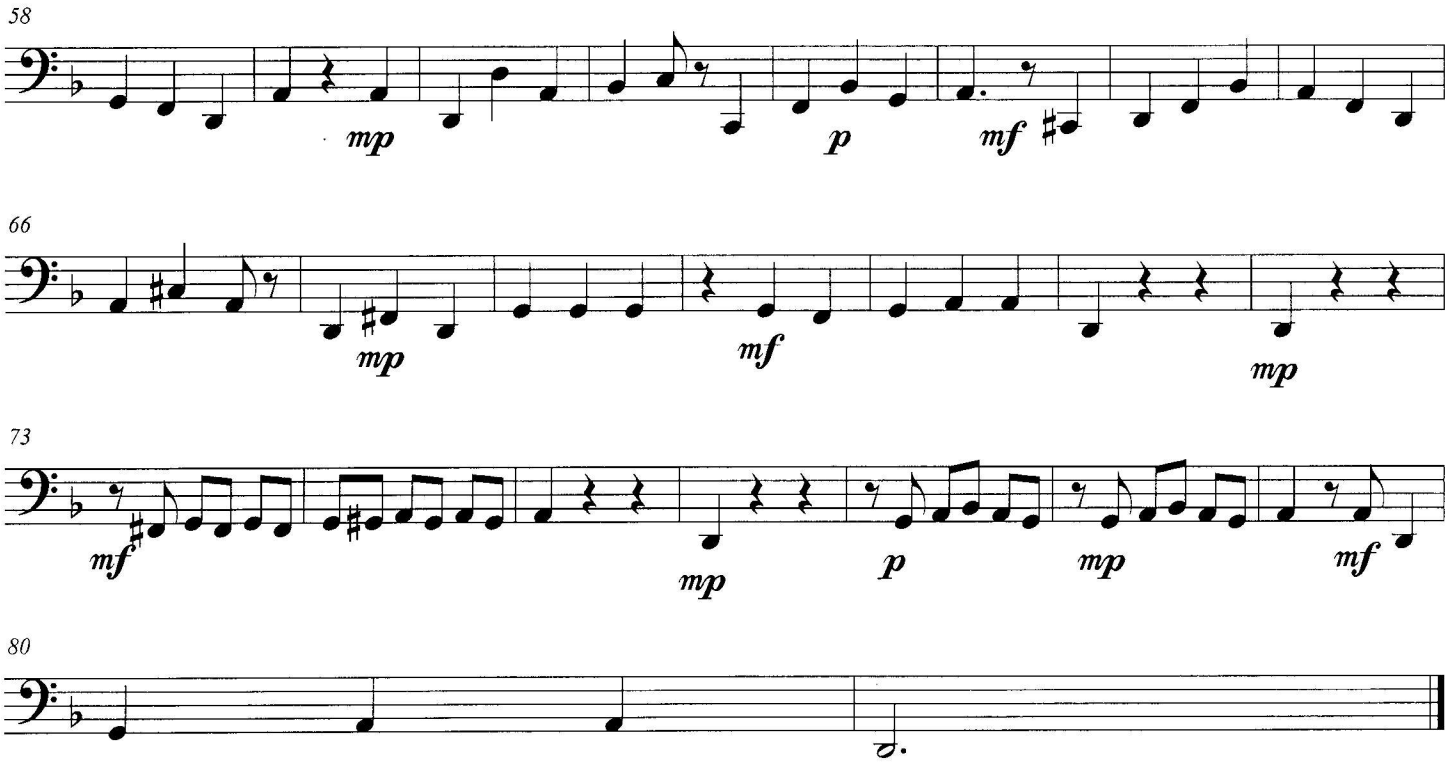
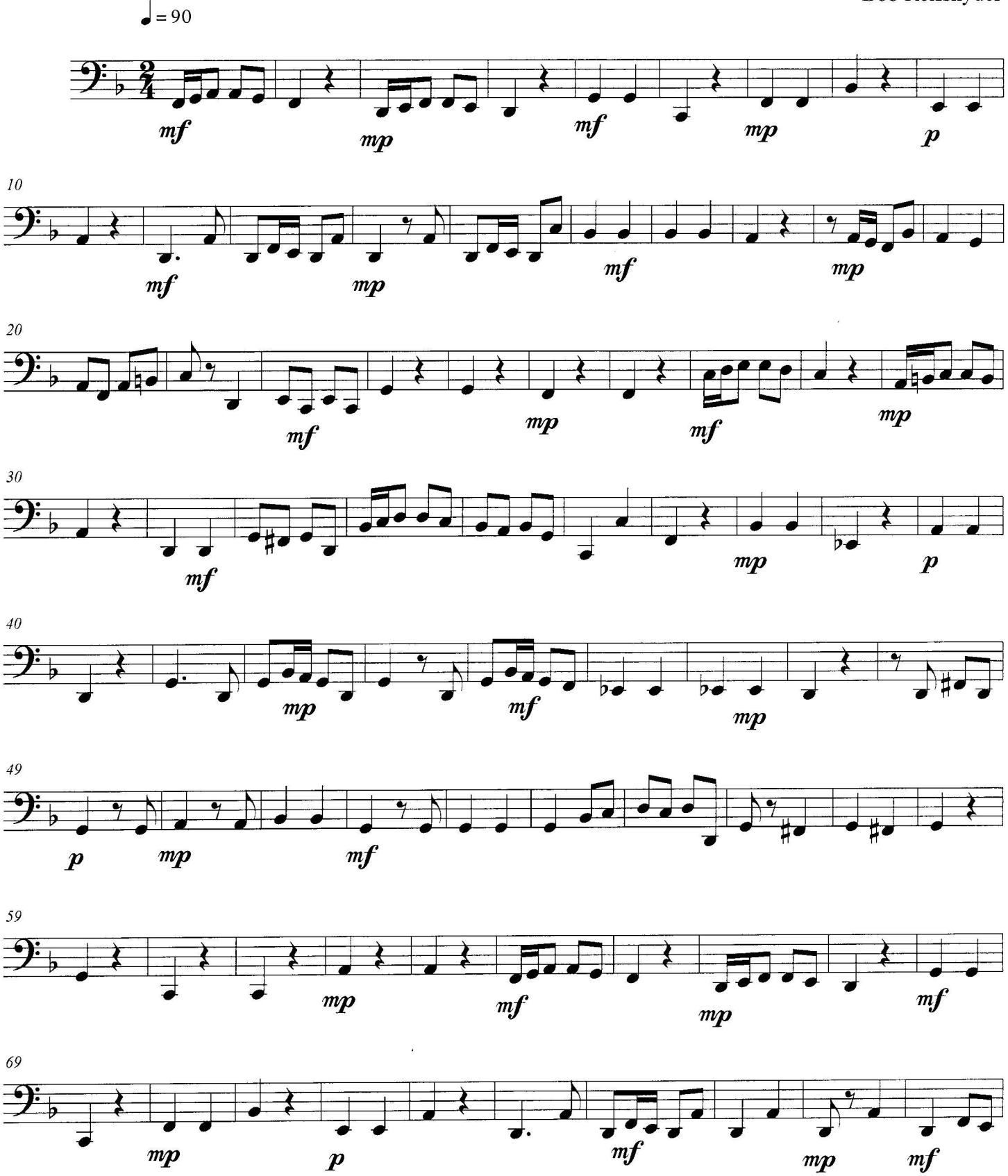

58
mp
p
mf
66
mp
mf
mp
73
mf
mp
p
mp
mf
80

Bass Trombone

Allegro from Sonata TWV 42 e2

Telemann

Bob Reifsnyder



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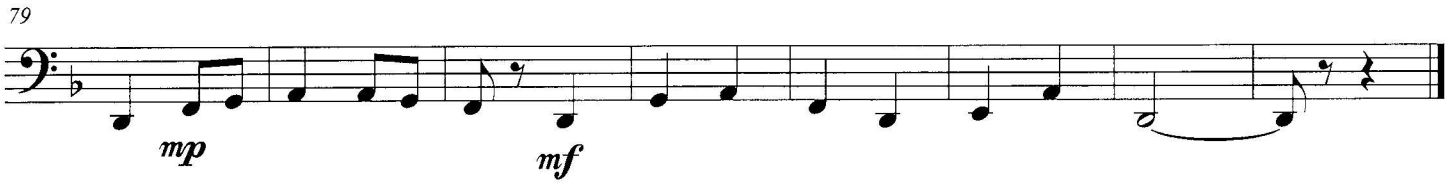
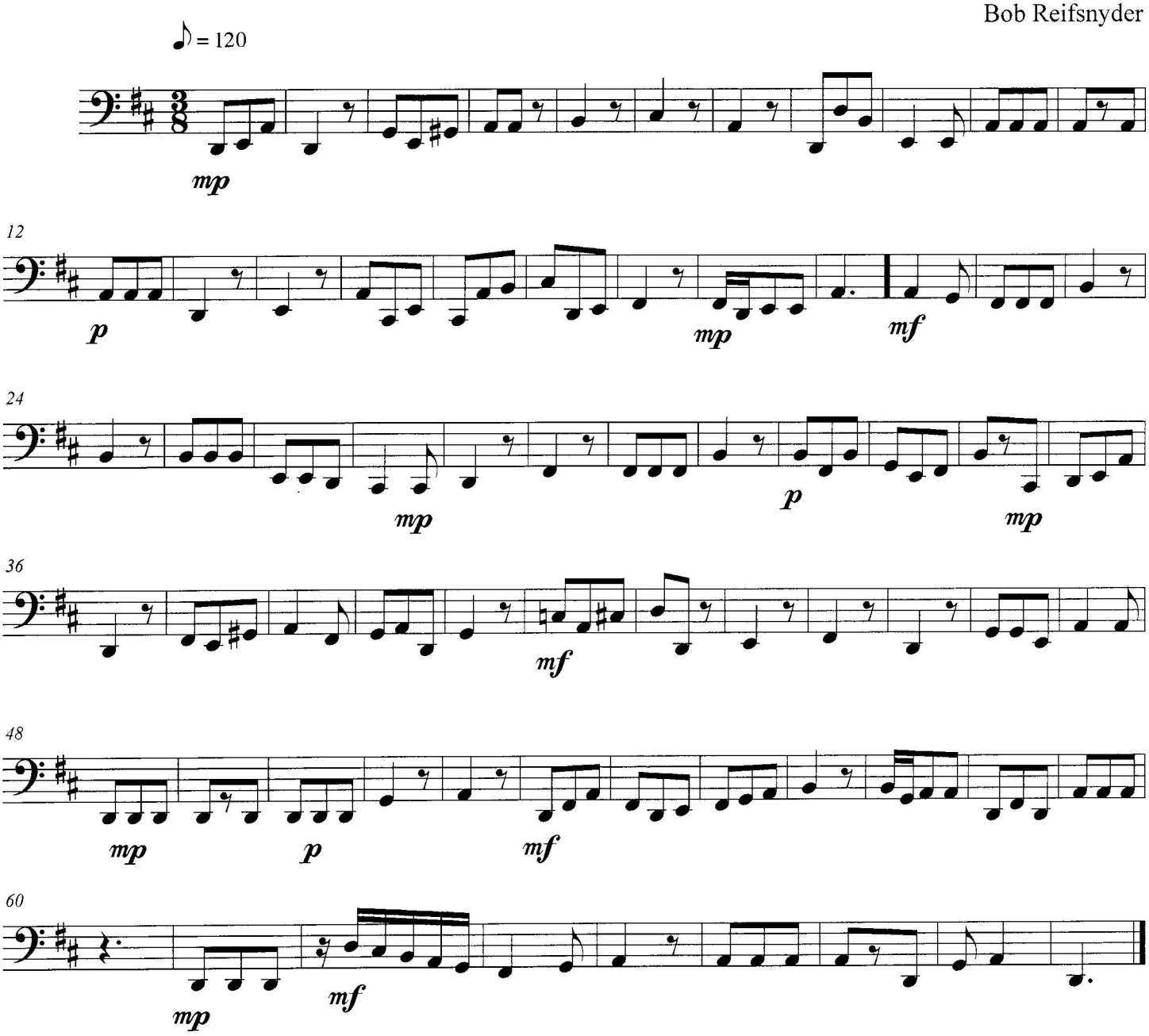

79
mp
mf

Bass Trombone

Dolce from Sonata TWV 42 e2

Telemann

Bob Reifsnyder



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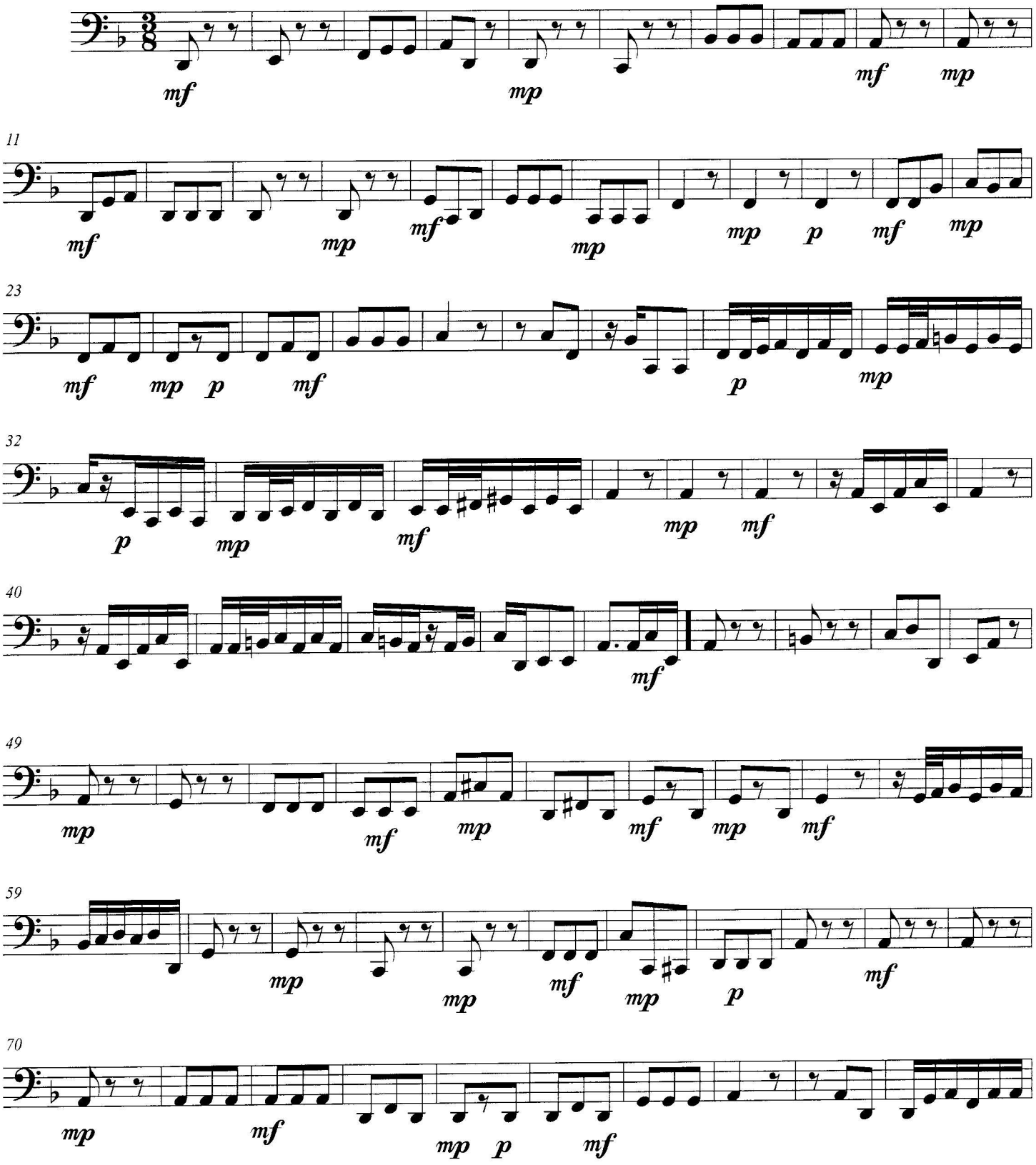
Bass Trombone

Vivace from Sonata TWV 42 e2

Telemann

Bob Reifsnyder

♪ = 140



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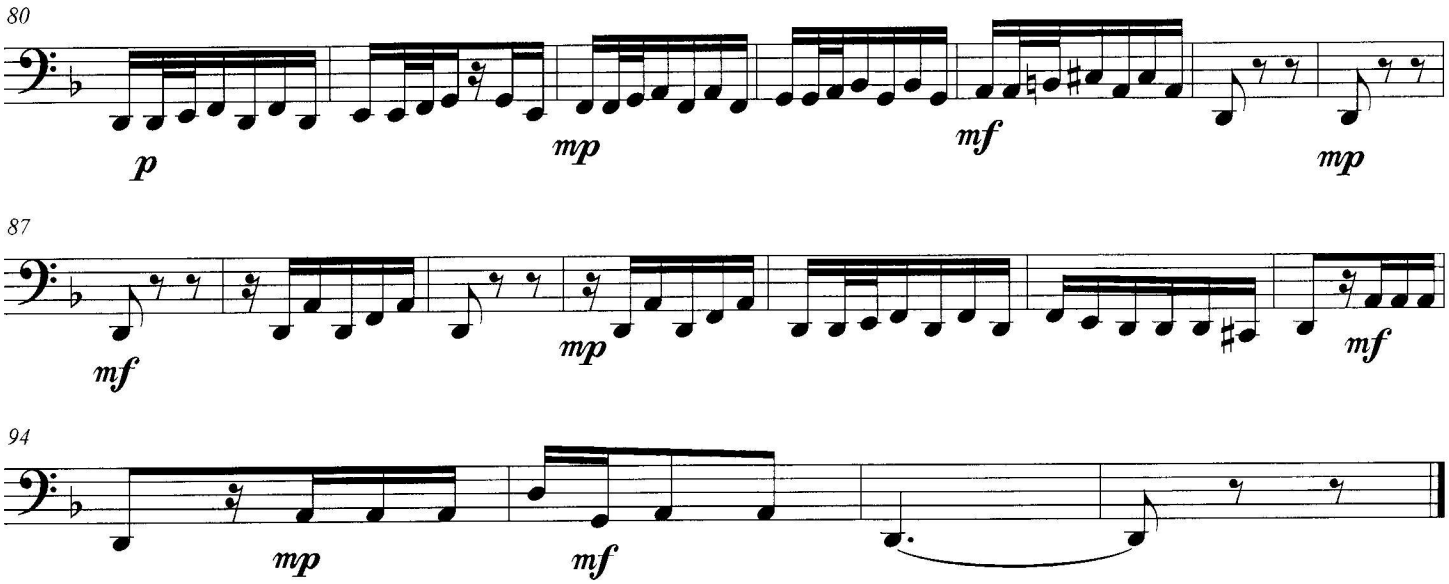
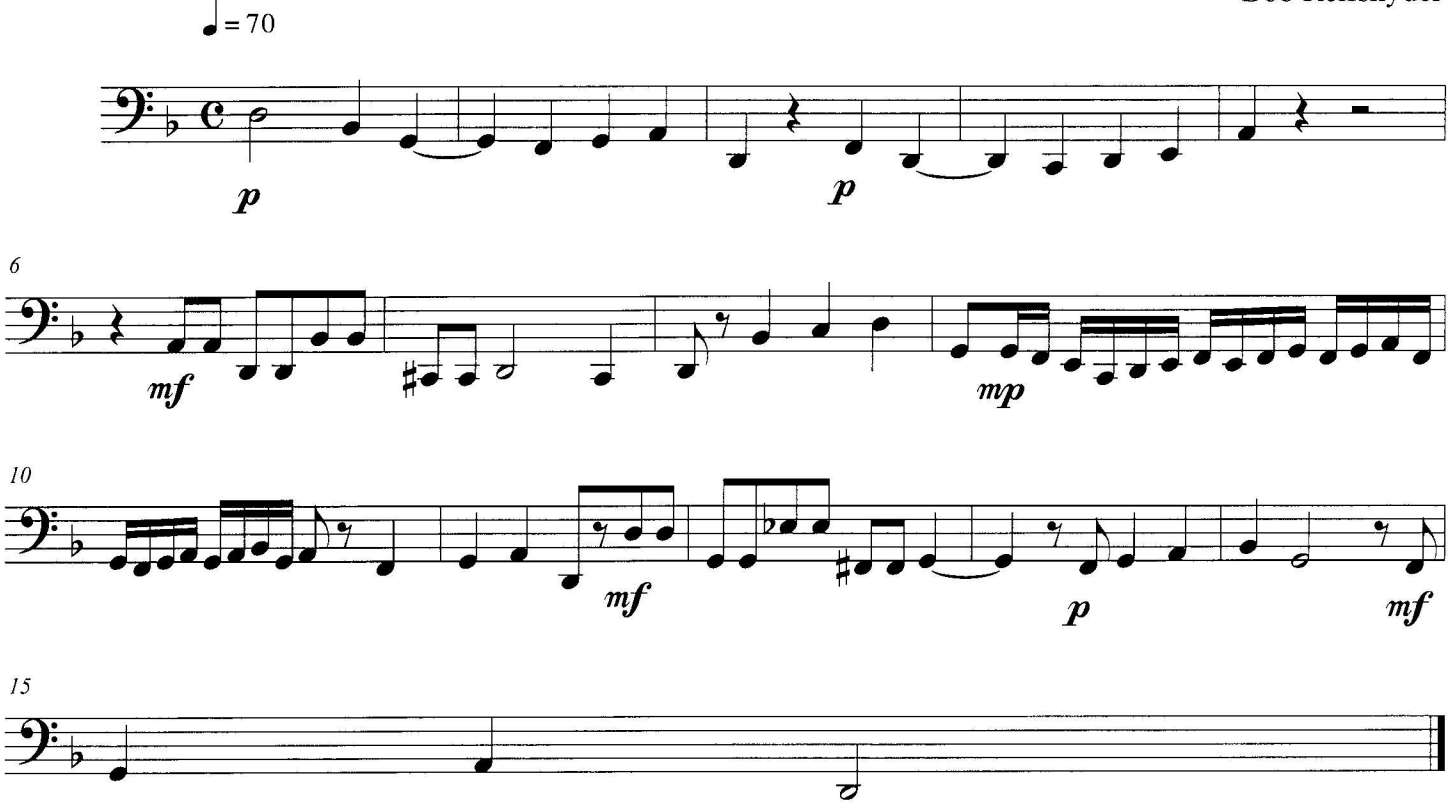

80
p
mp
mf
mp
87
mf
mp
mf
94
mp
mf

Bass Trombone

Andante from Sonata TWV 42 e5

Telemann

Bob Reifsnyder



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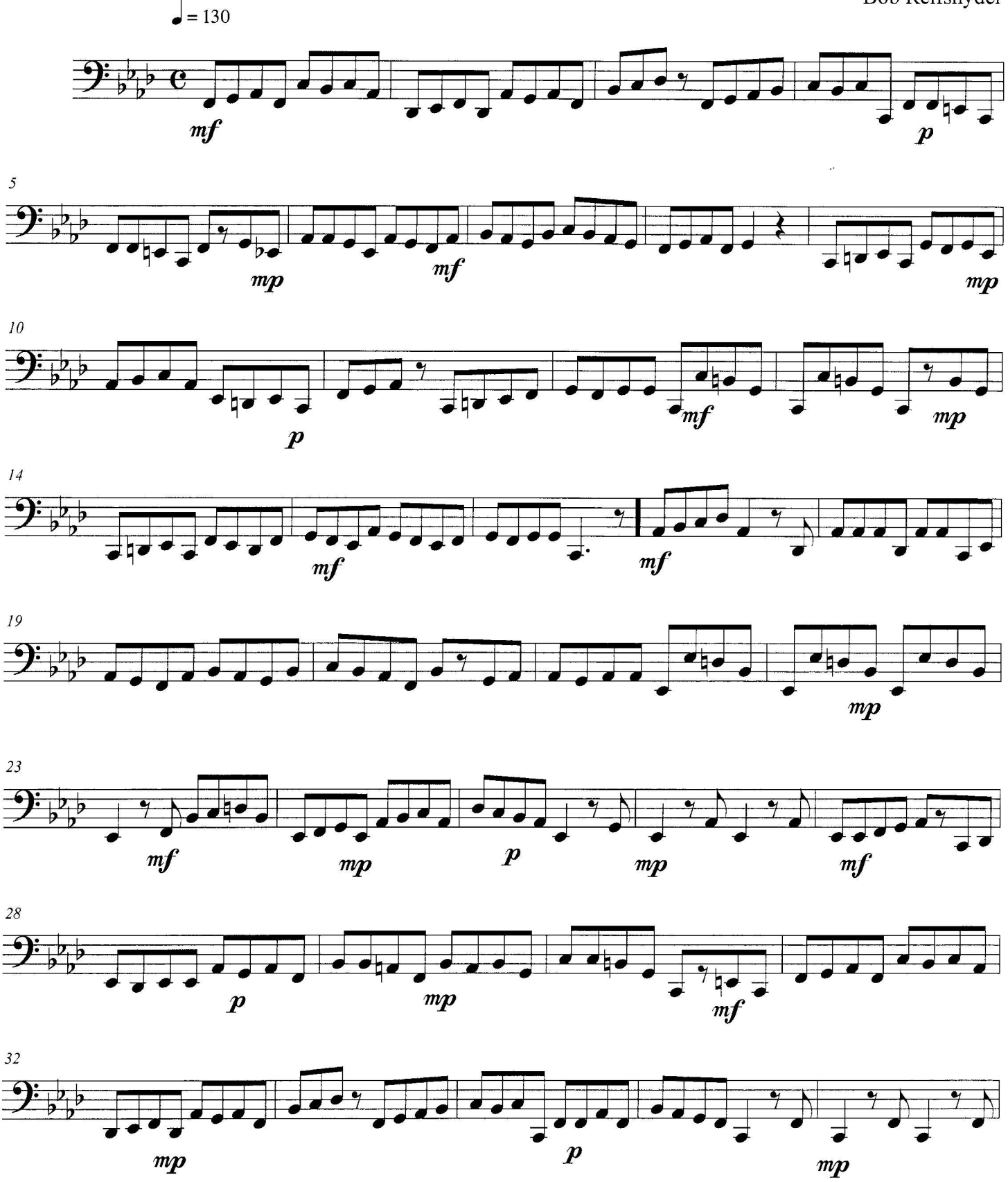
Bass Trombone

Vivace from Sonata TWV 42 e5

Telemann

Bob Reifsnyder



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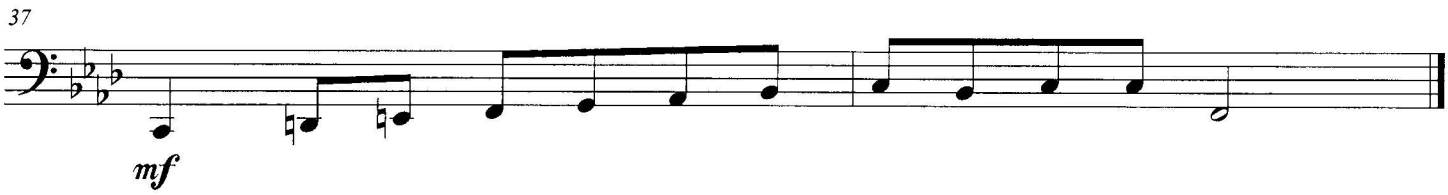
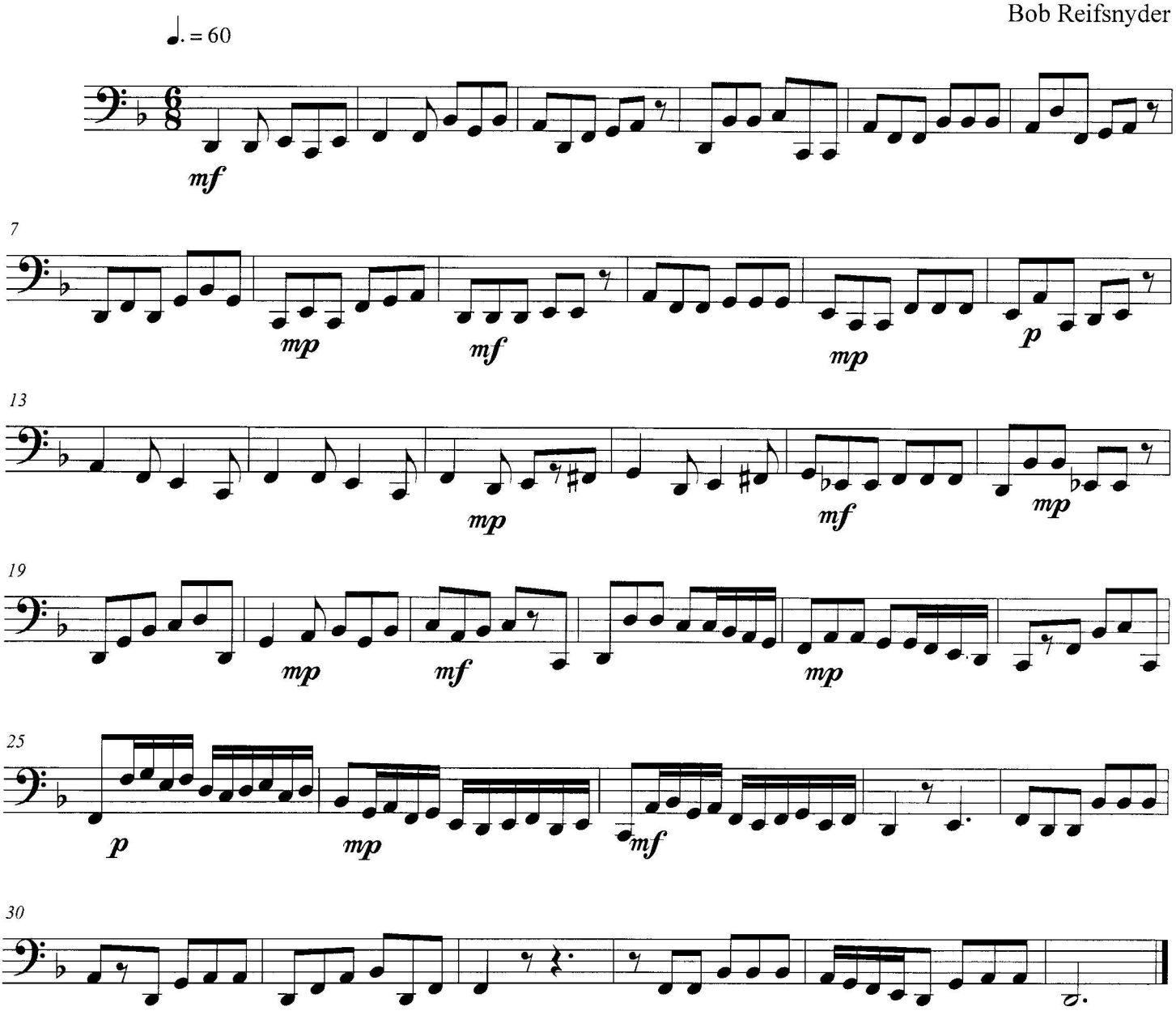

37
mf

Bass Trombone

Allegro from Sonata TWV 42 e5

Telemann

Bob Reifsnyder



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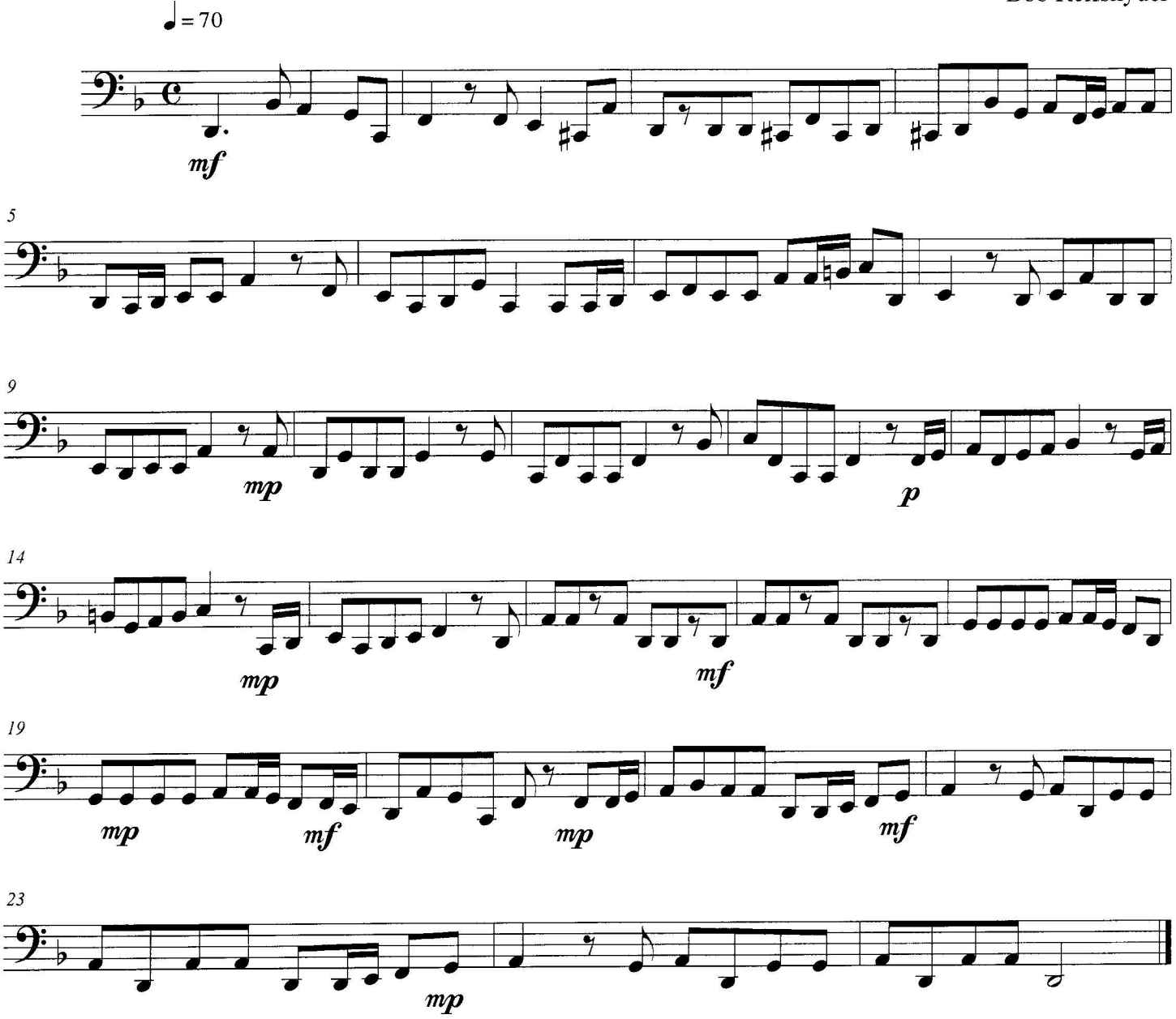
Bass Trombone

Affettuoso from Sonata TWV 42 e6

Telemann

Bob Reifsnyder



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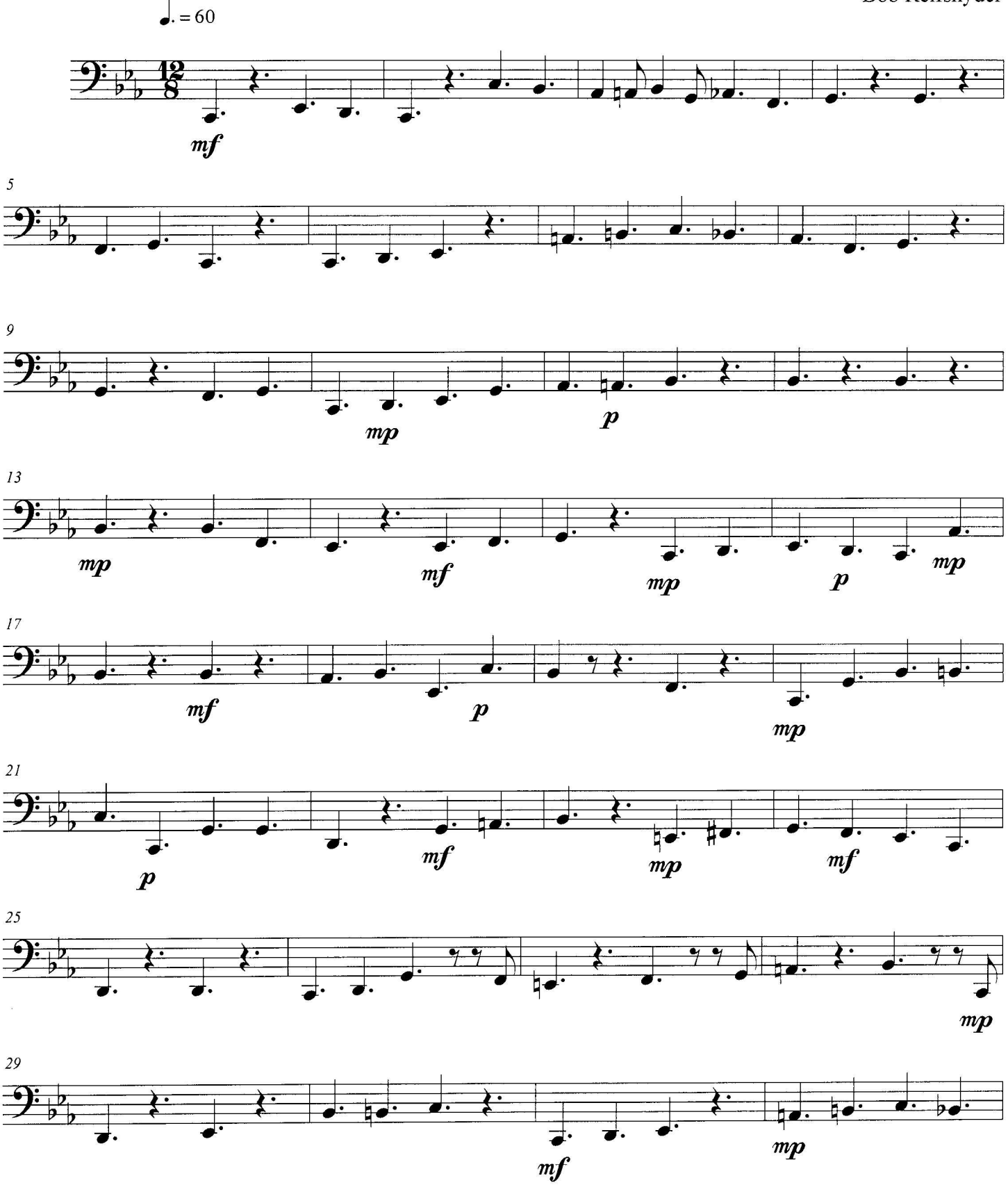
Bass Trombone

Allegro from Sonata TWV 42 e6

Telemann

Bob Reifsnyder



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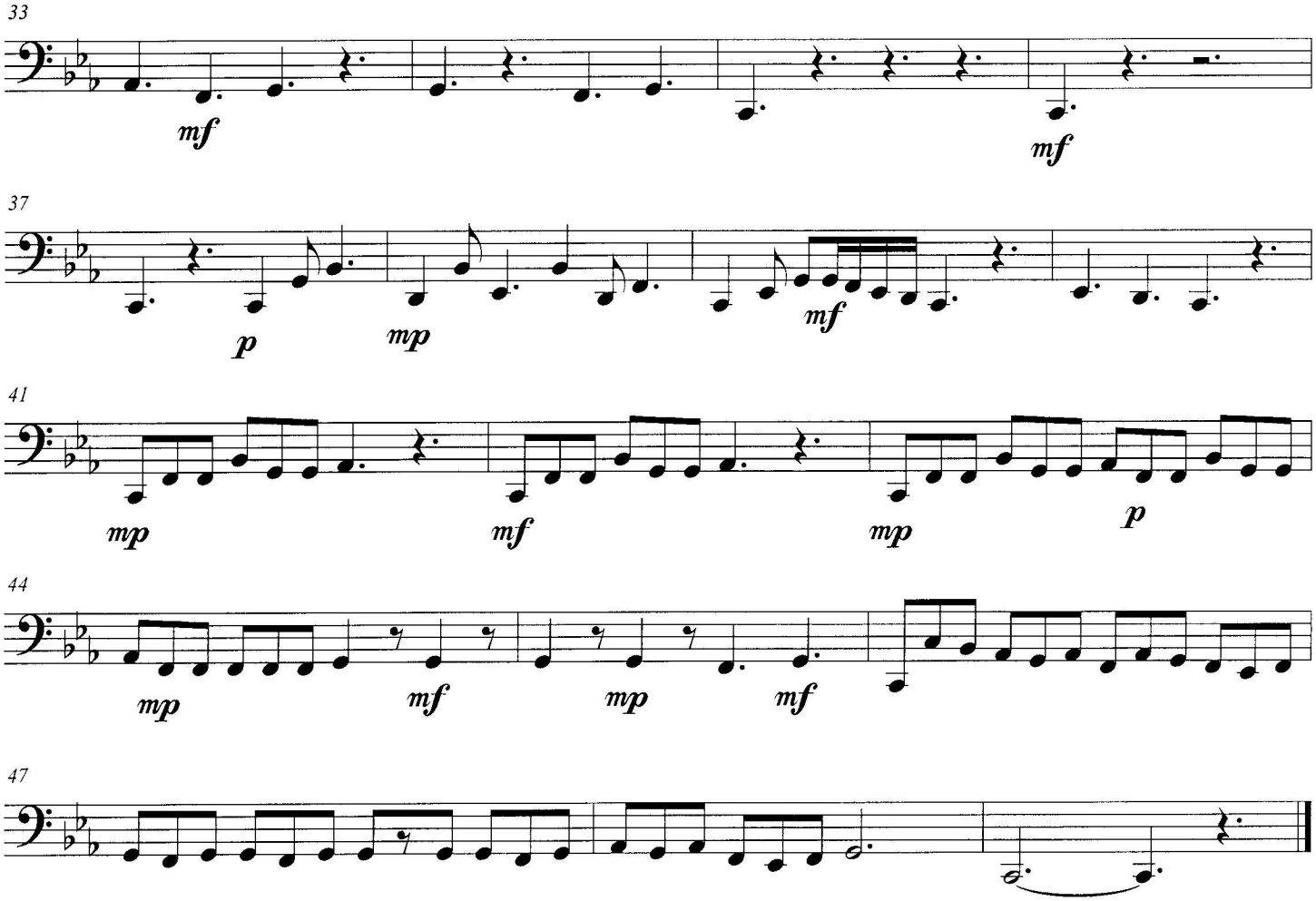
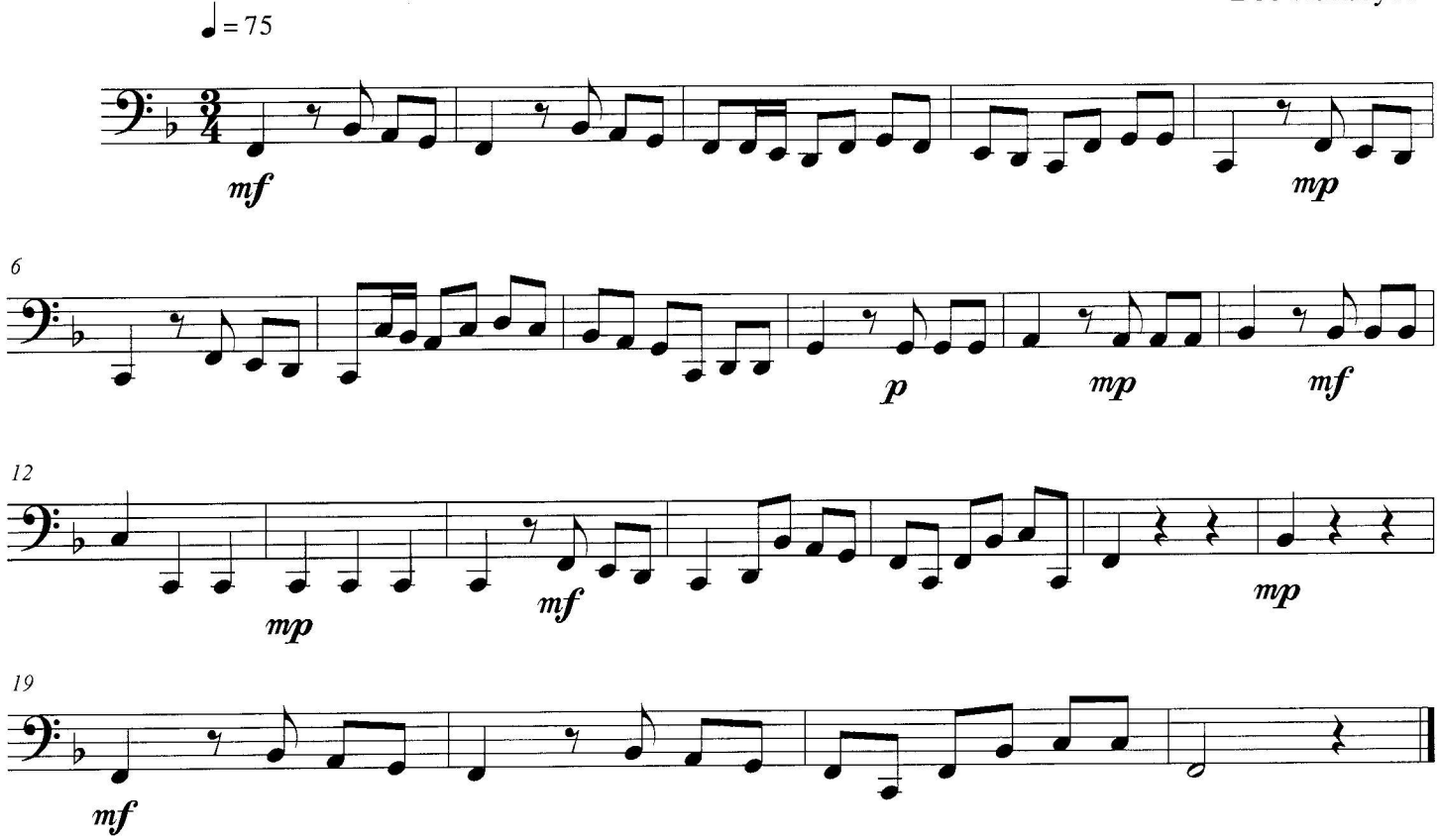

33
mf
mf
37
p
mp
mf
41
mp
mf
mp
p
44
mp
mf
mp
mf
47

Bass Trombone

Grave from Sonata TWV 42 e6

Telemann

Bob Reifsnyder



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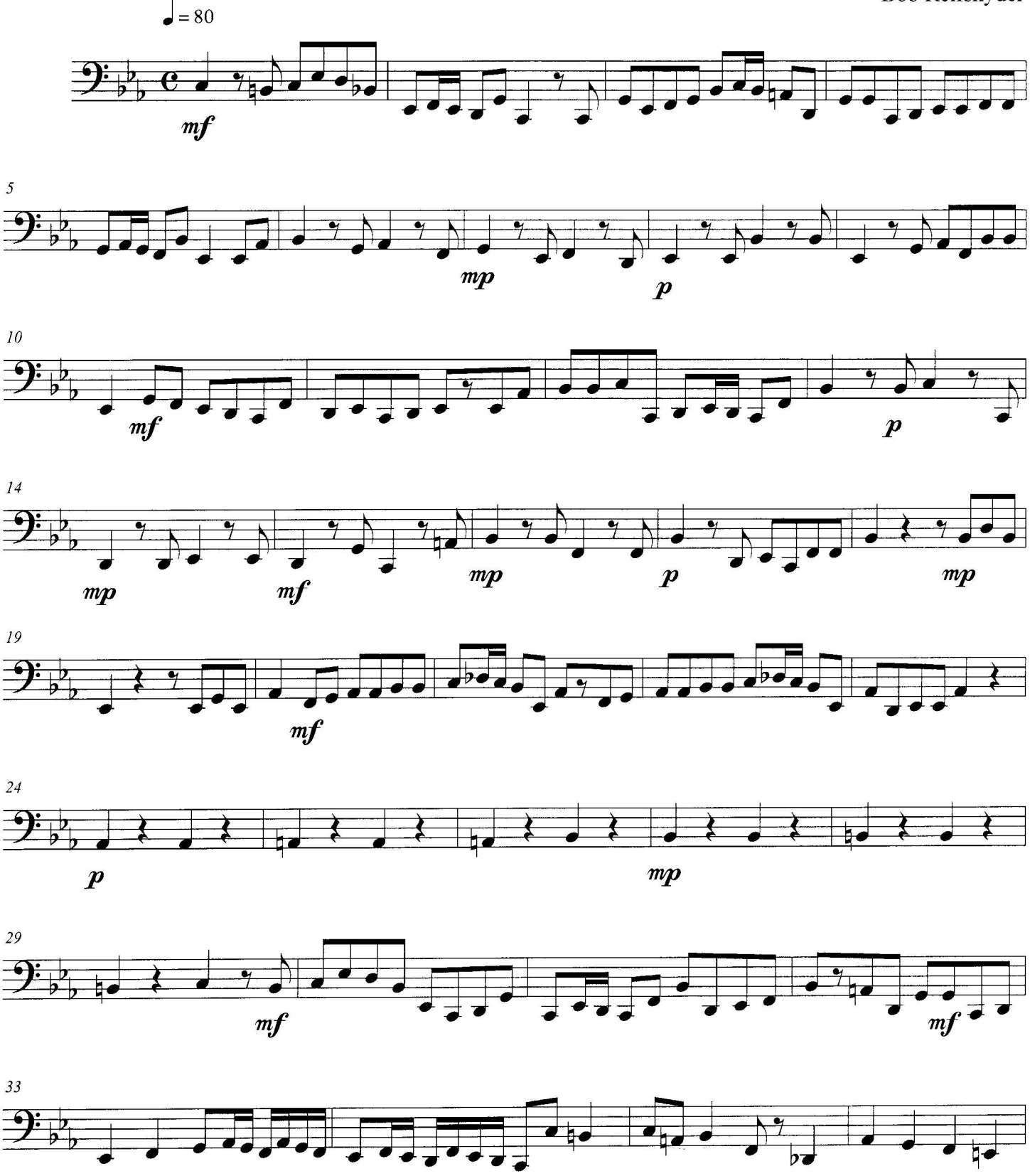
Bass Trombone

Allegretto from Sonata TWV 42 e6

Telemann

Bob Reifsnyder



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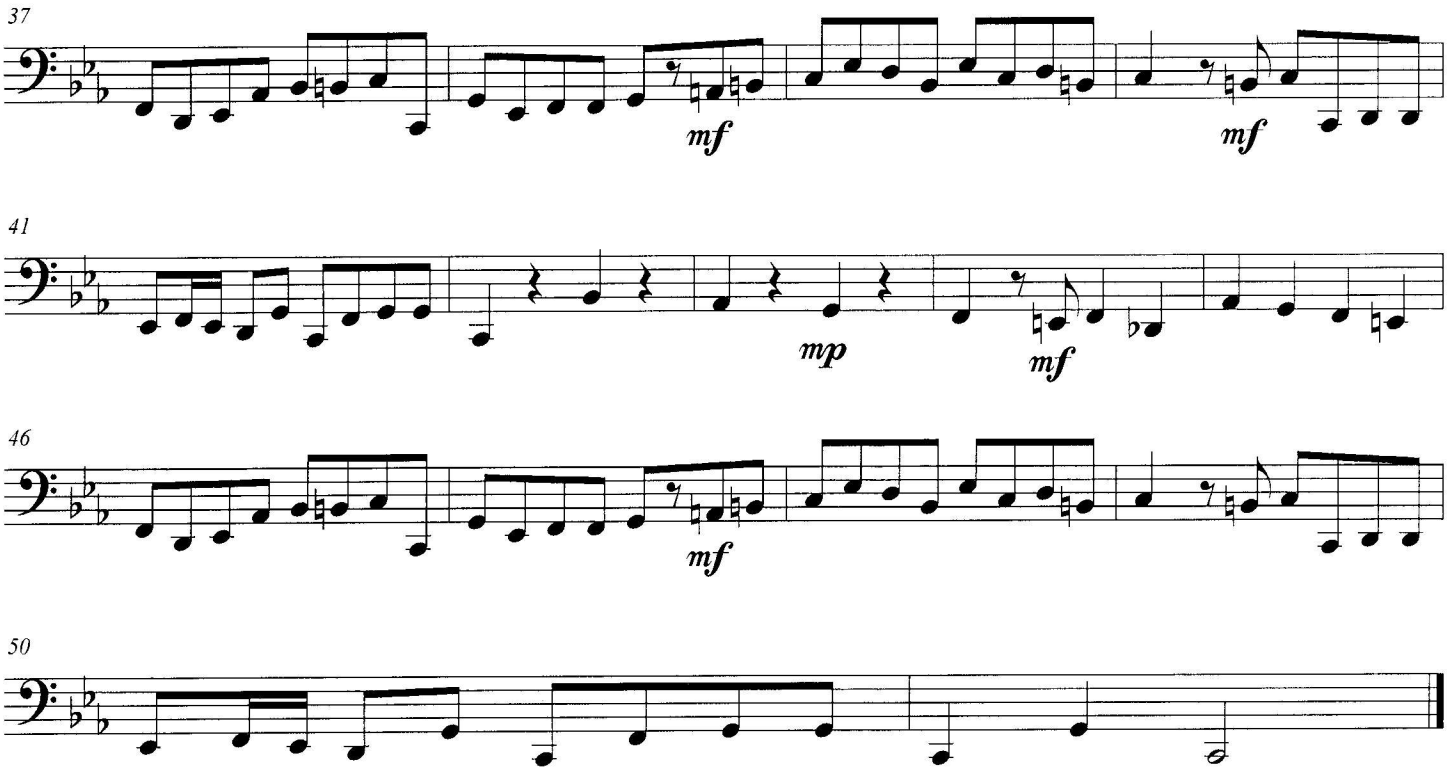

37
mf
mf
41
mp
mf
46
mf
50

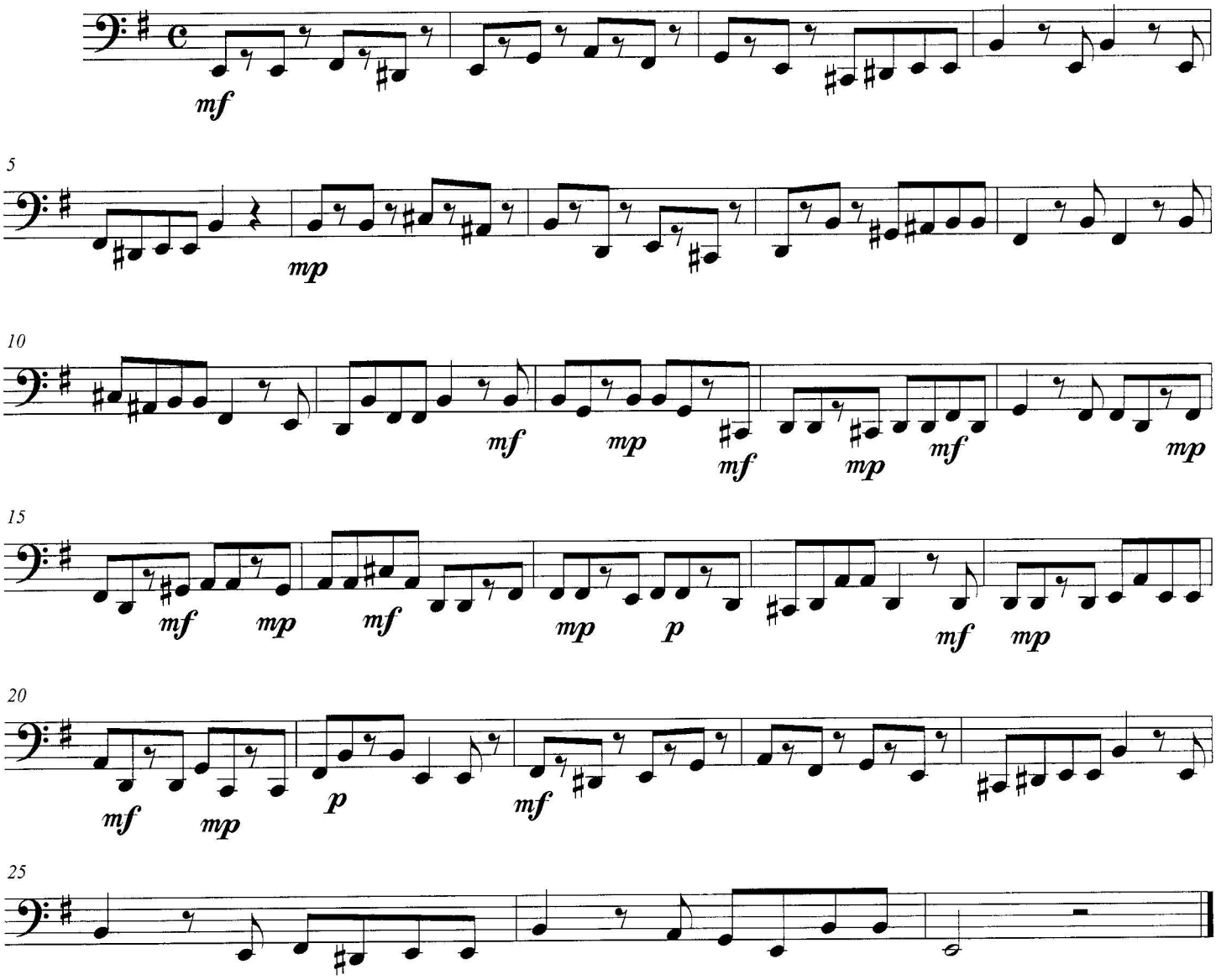
Bass Trombone

Largo from Sonata TWV 42 e7

Telemann

Bob Reifsnyder

♪ = 100



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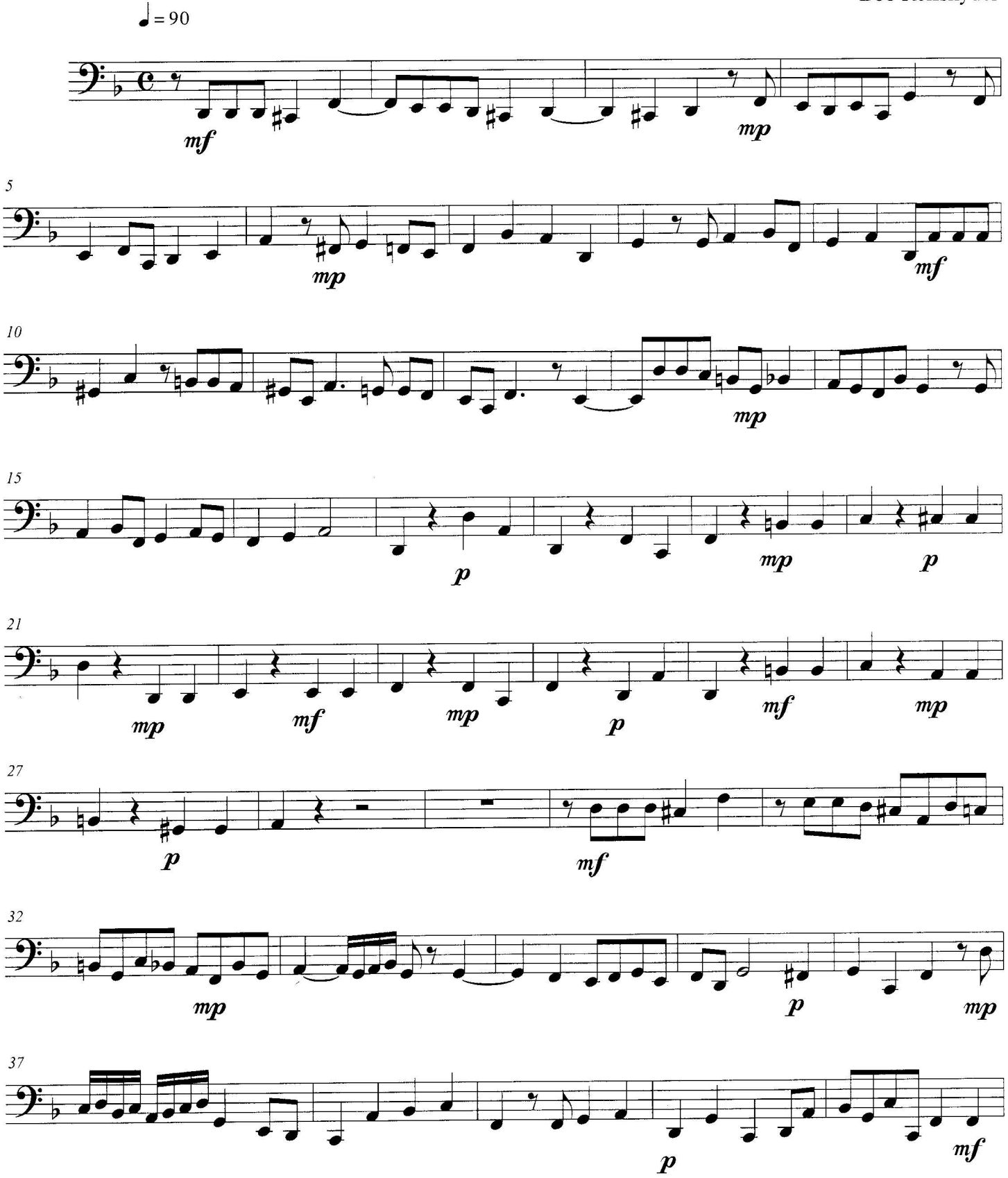
Bass Trombone

Allegro from Sonata TWV 42 e7

Telemann

Bob Reifsnyder



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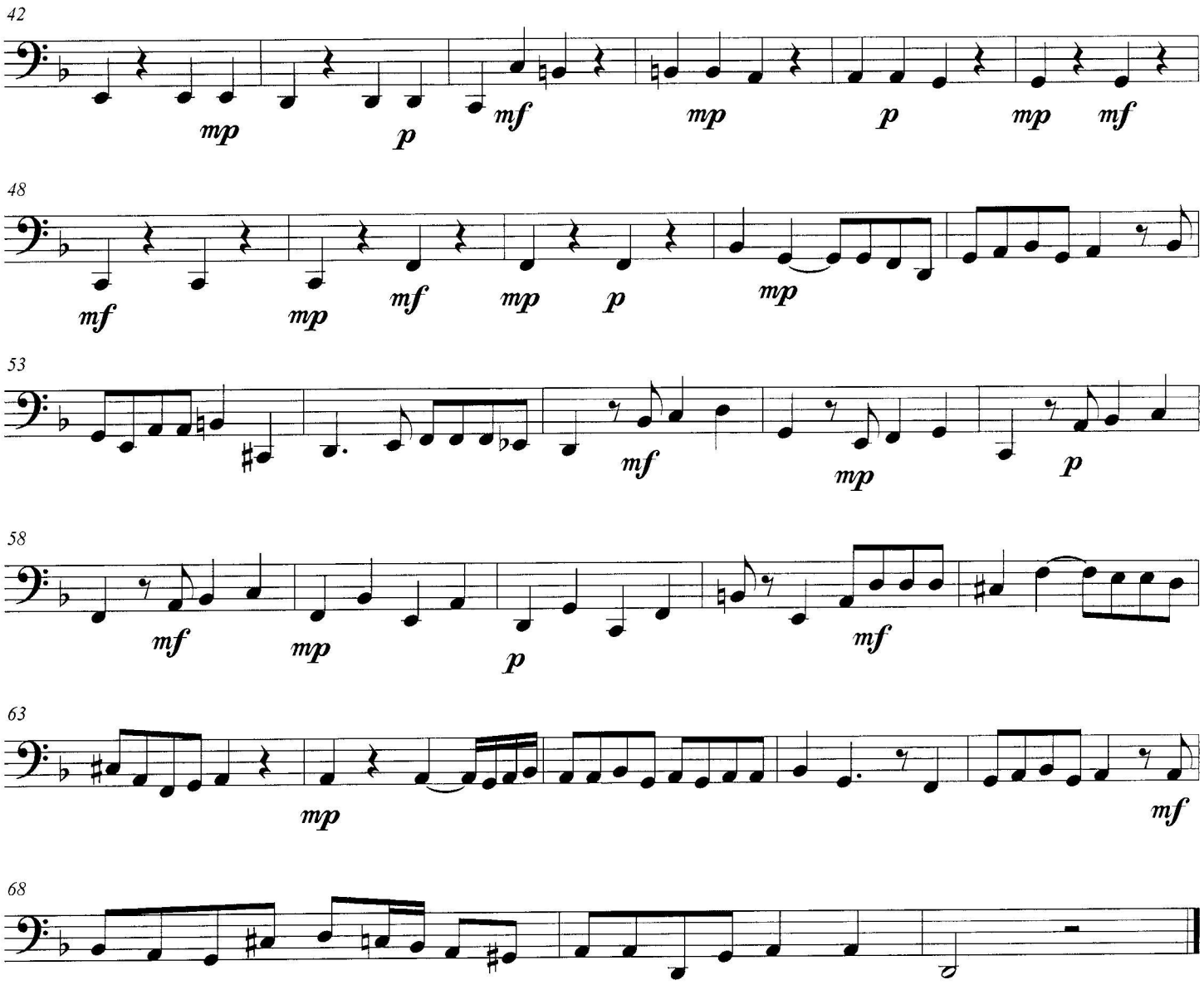

42
mp
p
mf
mp
p
mp
mf
48
mf
mp
mf
mp
p
mp
53
mf
mp
p
58
mf
mp
p
mf
63
mp
mf
68

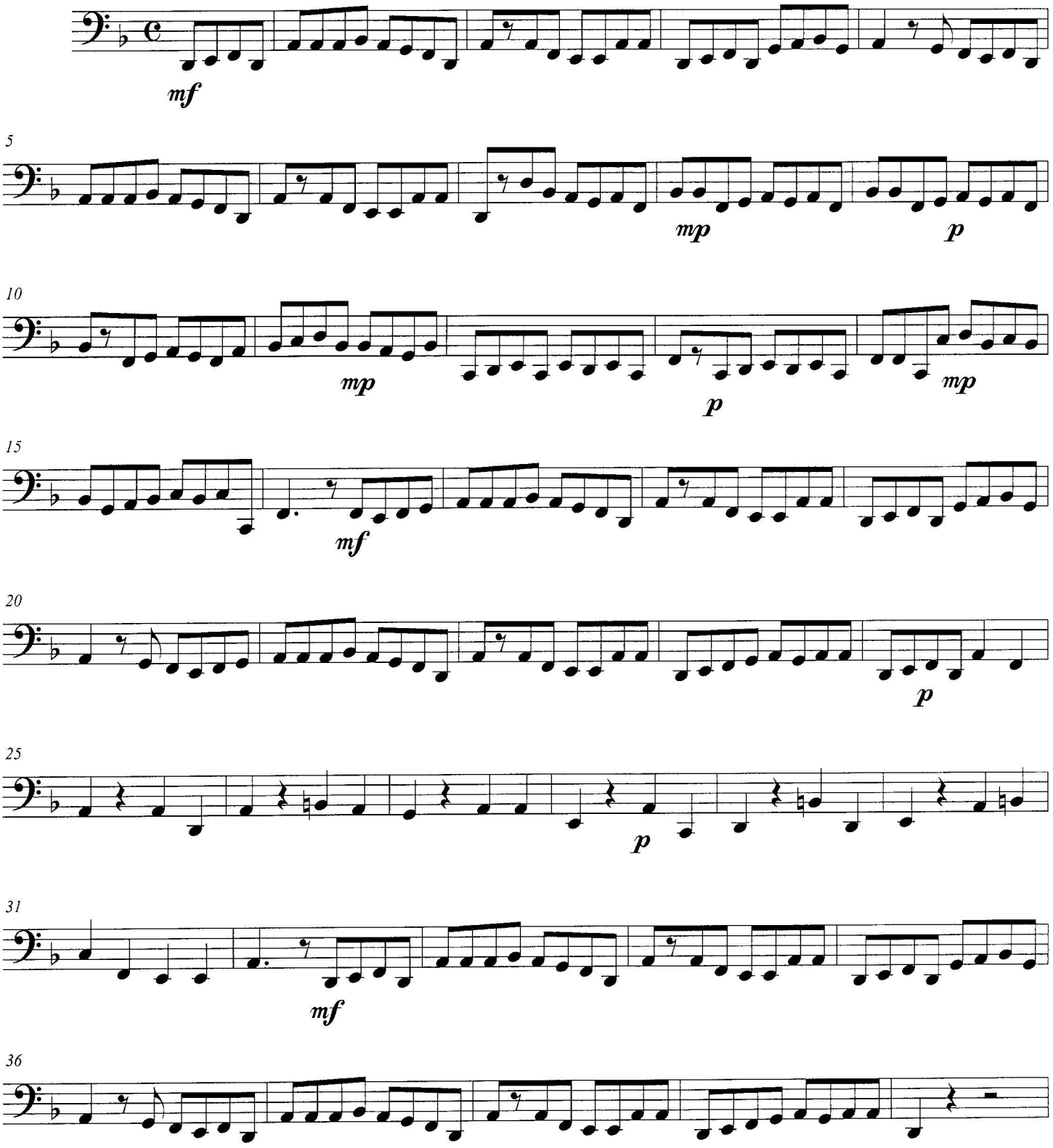
Bass Trombone

Rondo from Sonata TWV 42 e7

Telemann

Bob Reifsnyder

Allegro ♩ = 100



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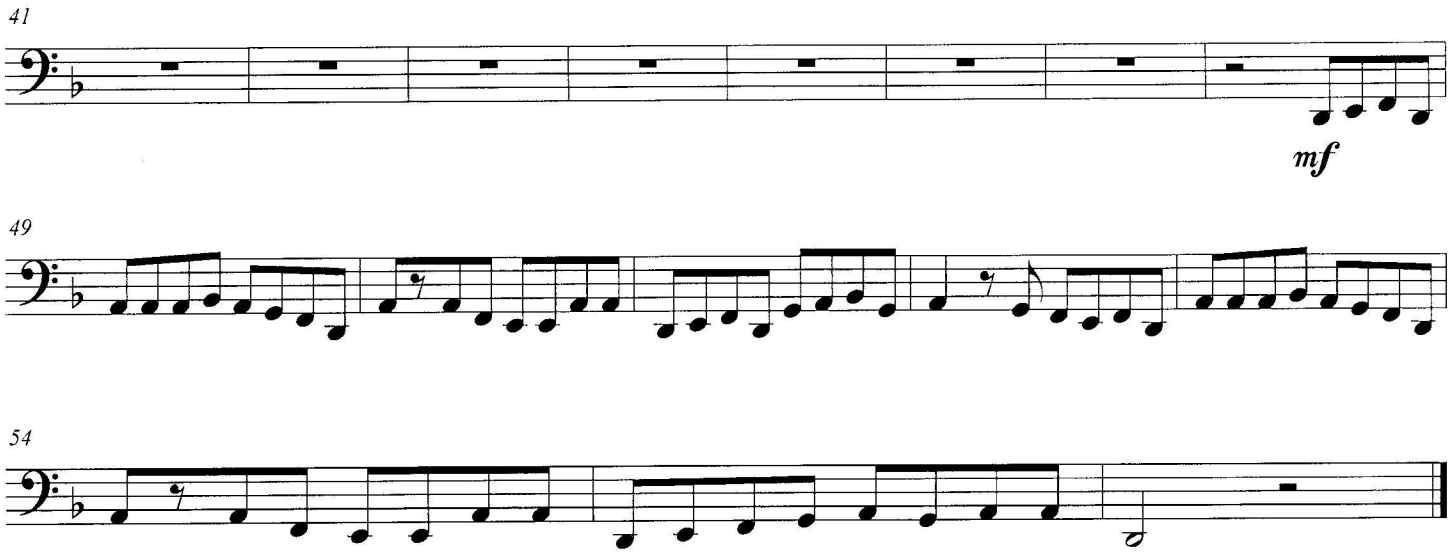
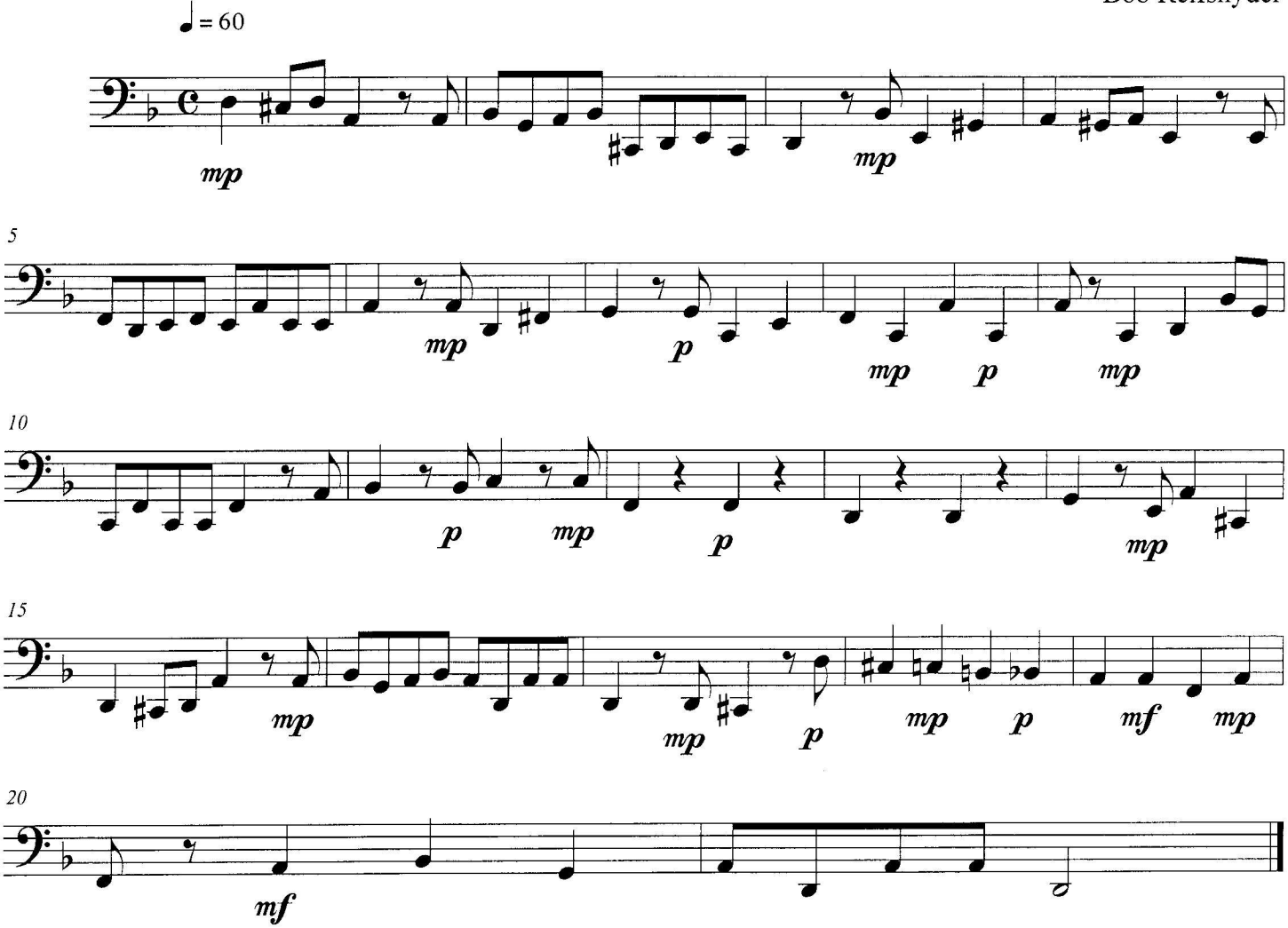

41
mf
49
54

Bass Trombone

Adagio from Sonata TWV 42 f2

Telemann

Bob Reifsnyder



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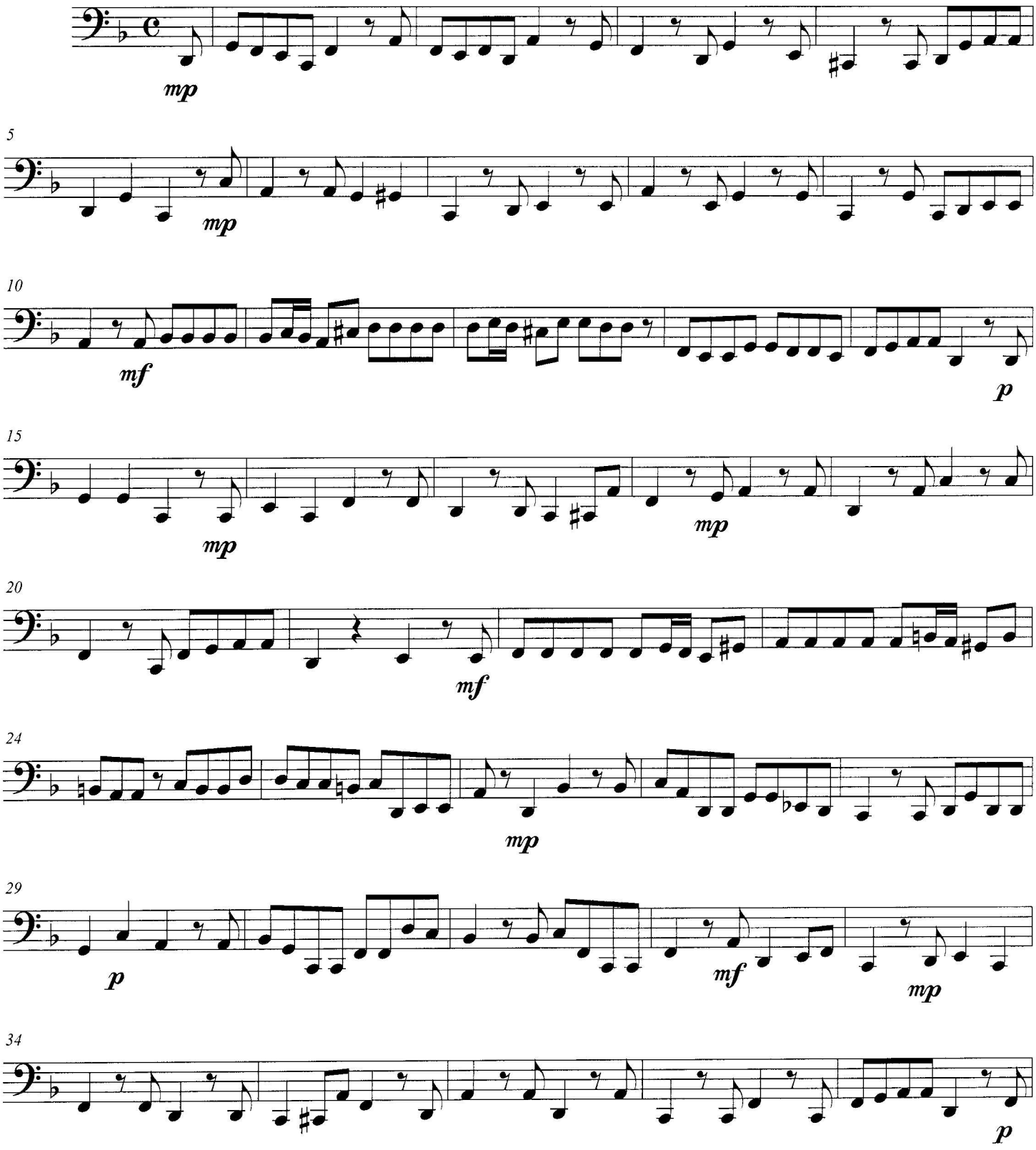
Bass Trombone

Rondo from Sonata TWV 42 f2

Telemann

Bob Reifsnyder

Allegro ♩ = 90



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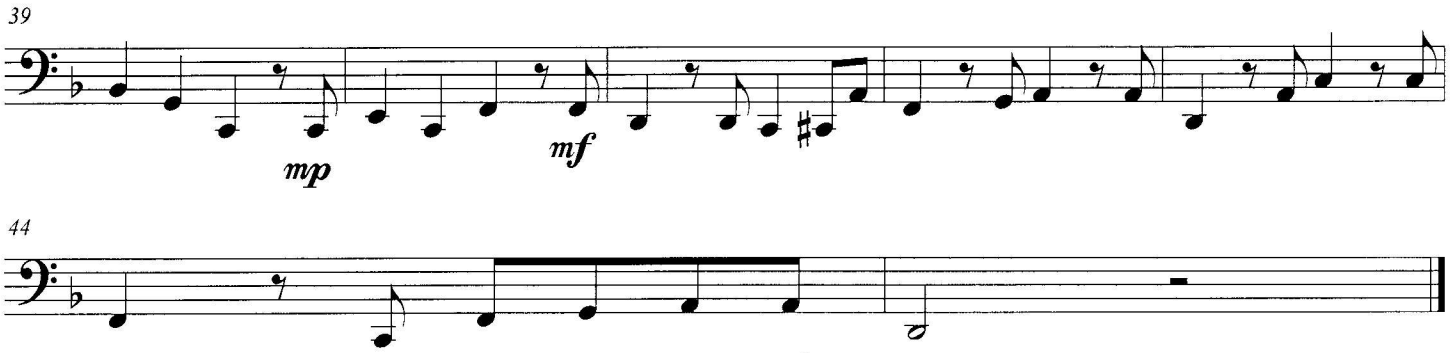

39
mp
mf

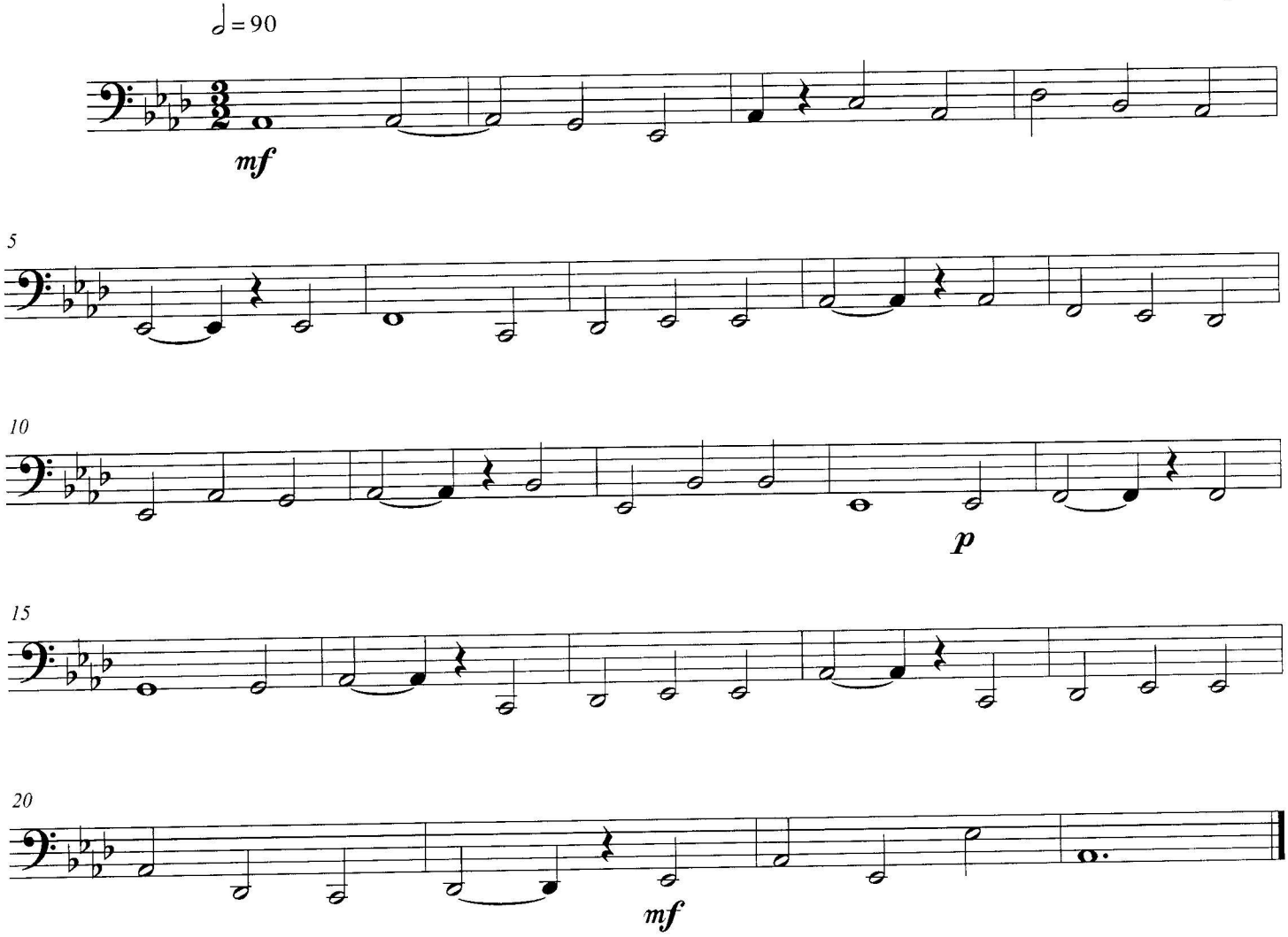
44

Bass Trombone

Adagio from Sonata TWV 42 f2

Telemann

Bob Reifsnyder



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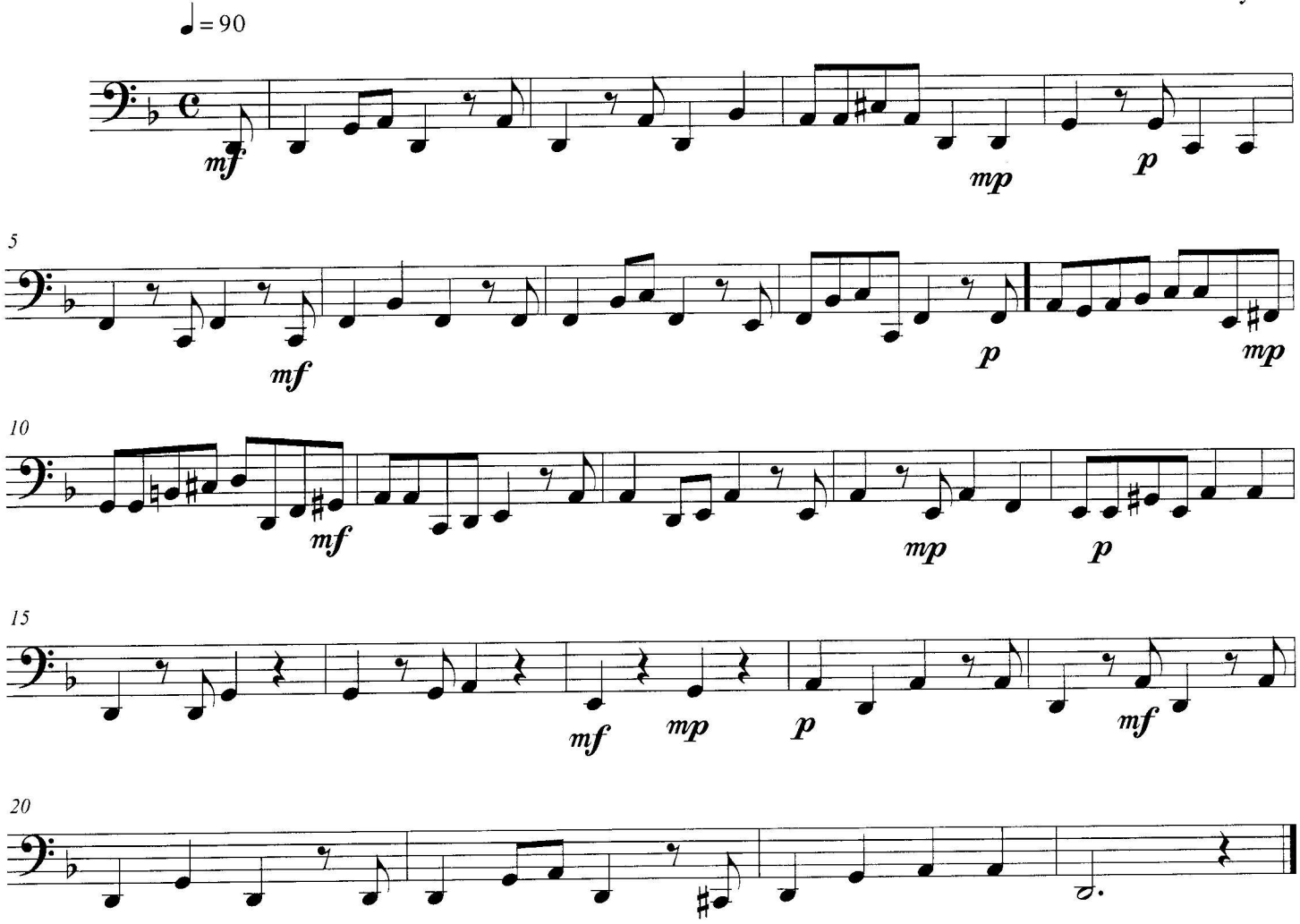
Bass Trombone

Allegro from TWV 42 f2

Telemann

Bob Reifsnyder



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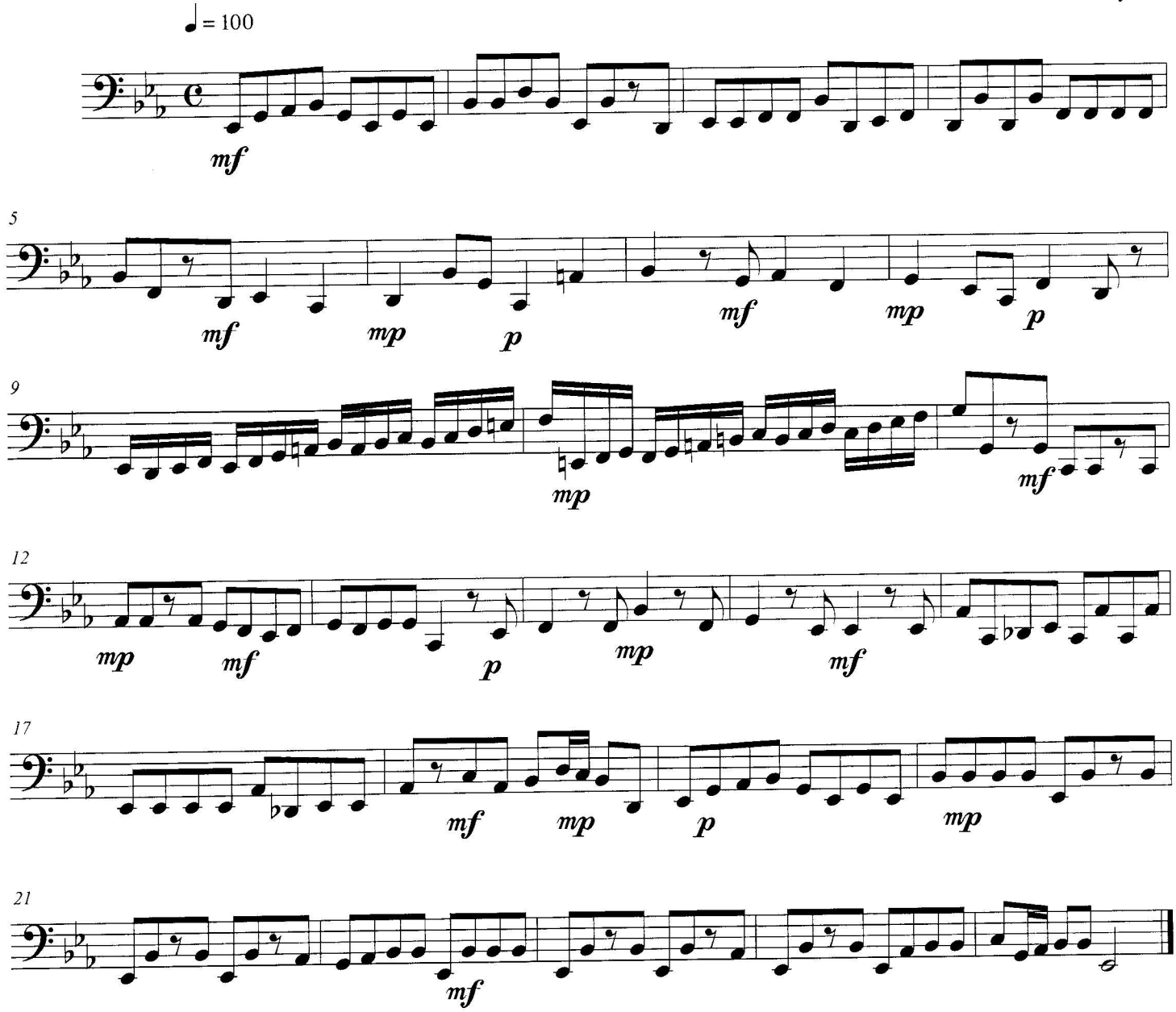
Bass Trombone

Vivace from Sonata TWV 42 F6

Telemann

Bob Reifsnyder



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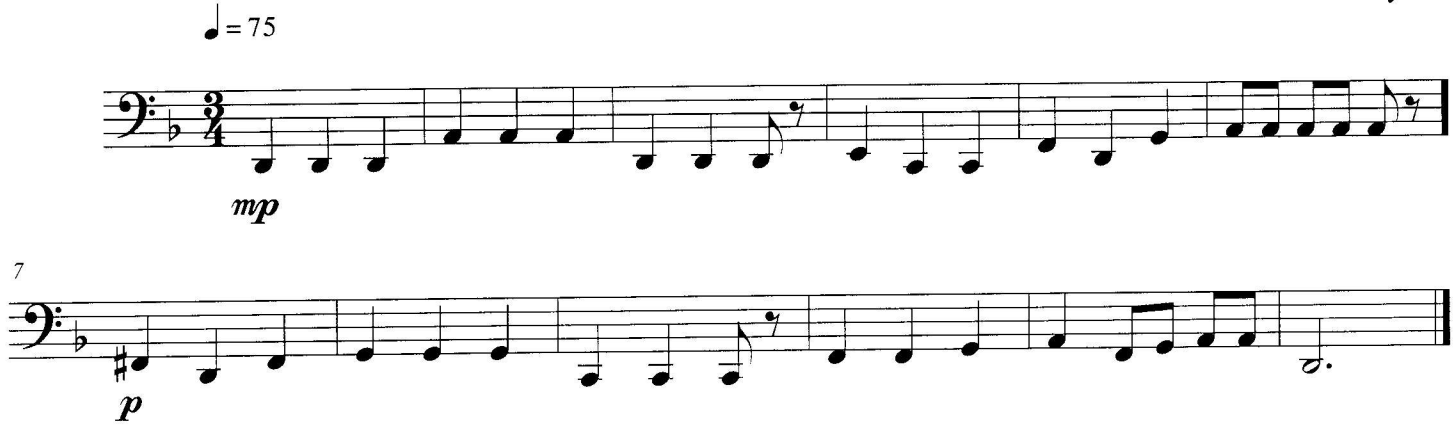
Bass Trombone

Largo from Sonata TWV 42 F6

Telemann

Bob Reifsnyder



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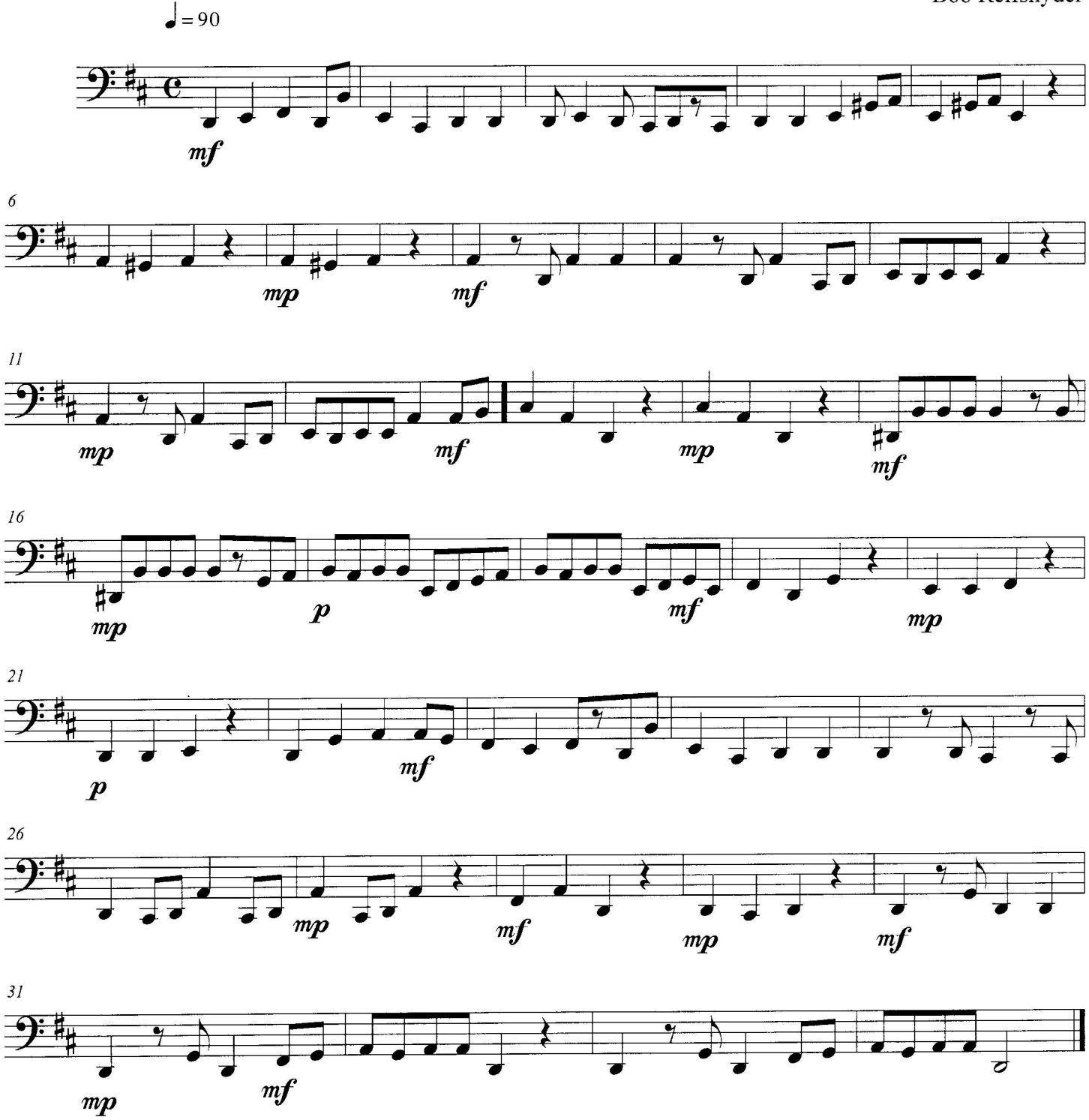
Bass Trombone

Allegro from Sonata TWV 42 F6

Telemann

Bob Reifsnyder



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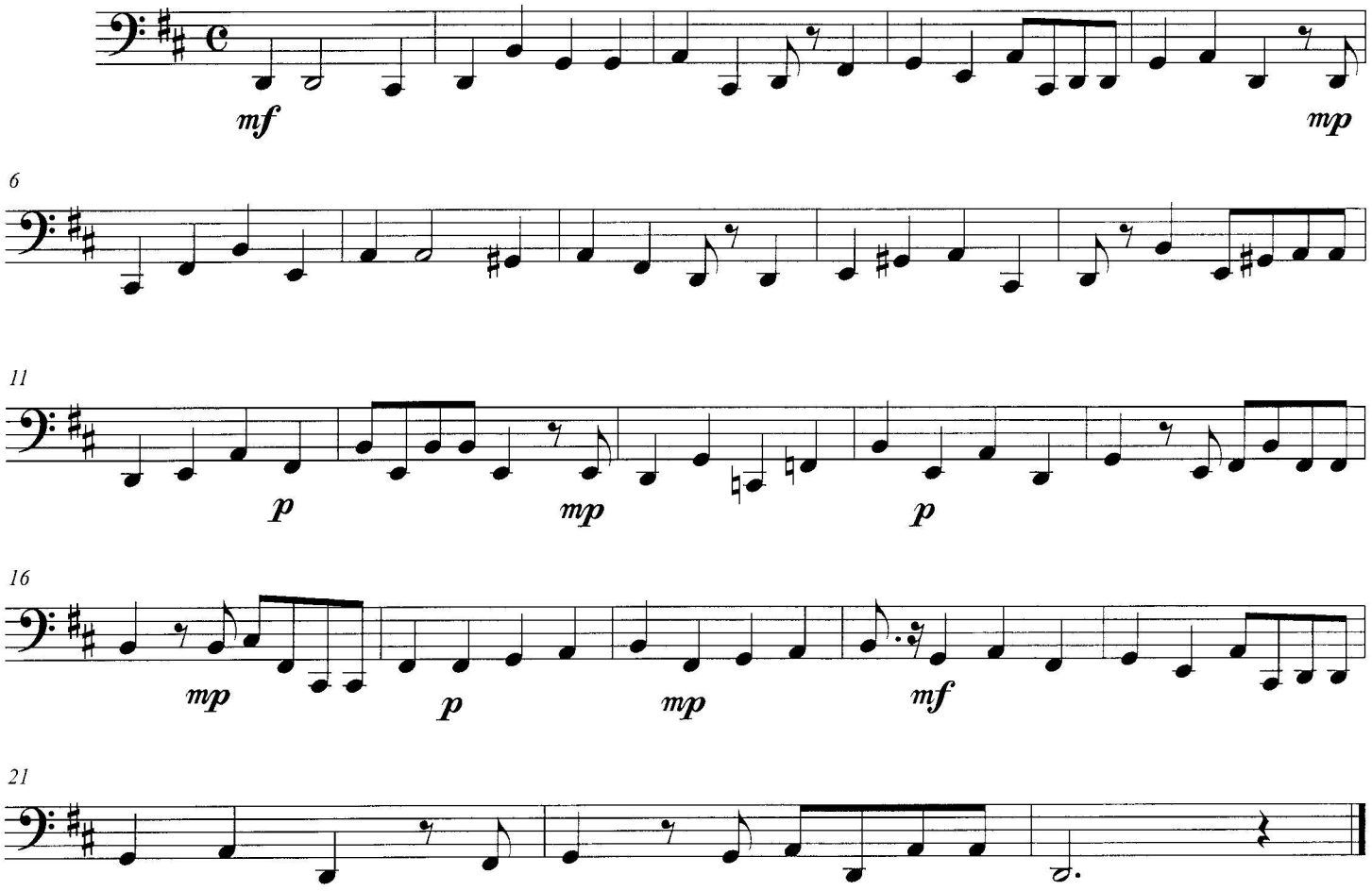
Bass Trombone

Affettuoso from Sonata TWV 42 F7

Telemann

Bob Reifsnyder

Andante ♩ = 70



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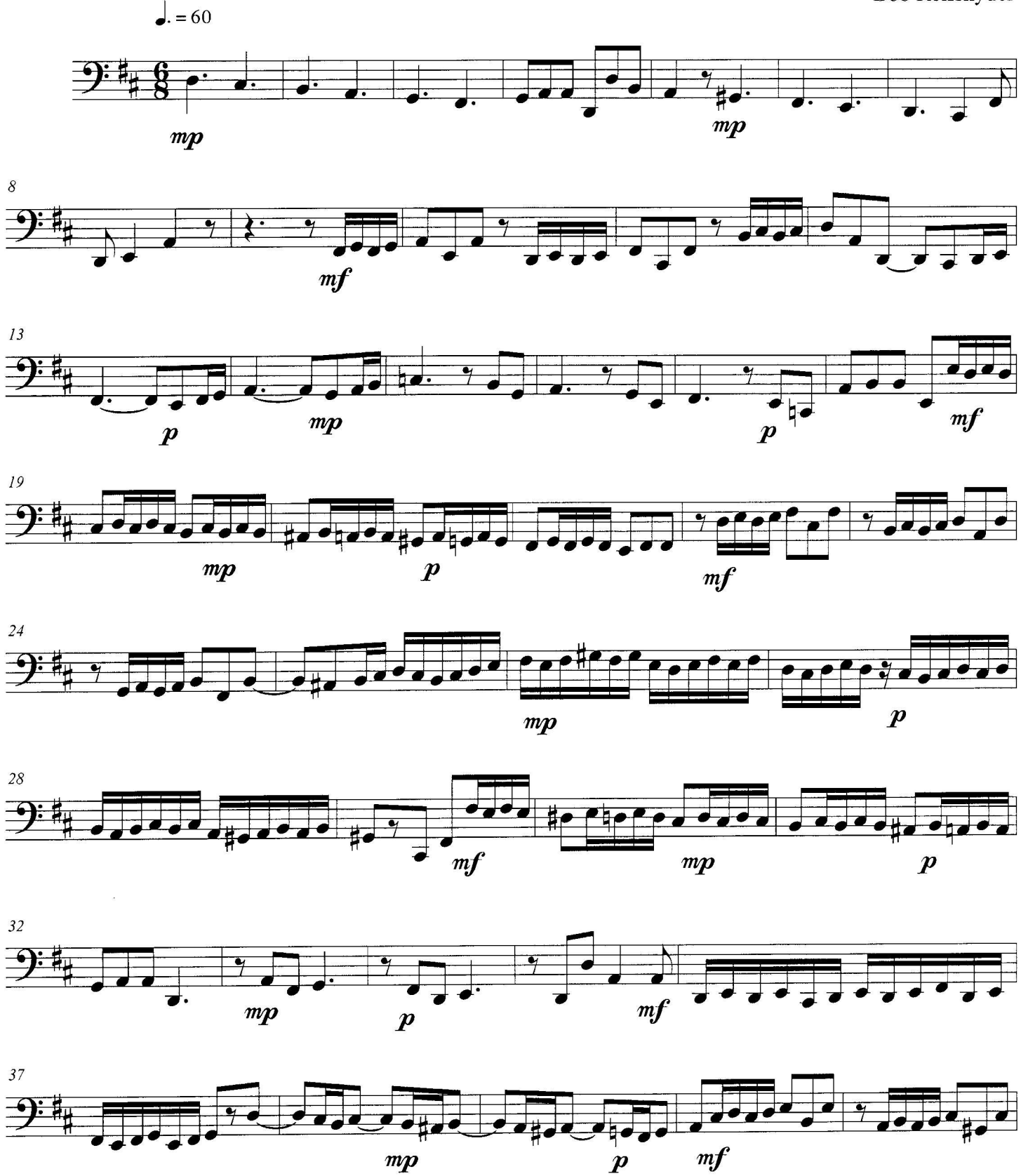
Bass Trombone

Allegro from Sonata TWV 42 F7

Telemann

Bob Reifsnyder



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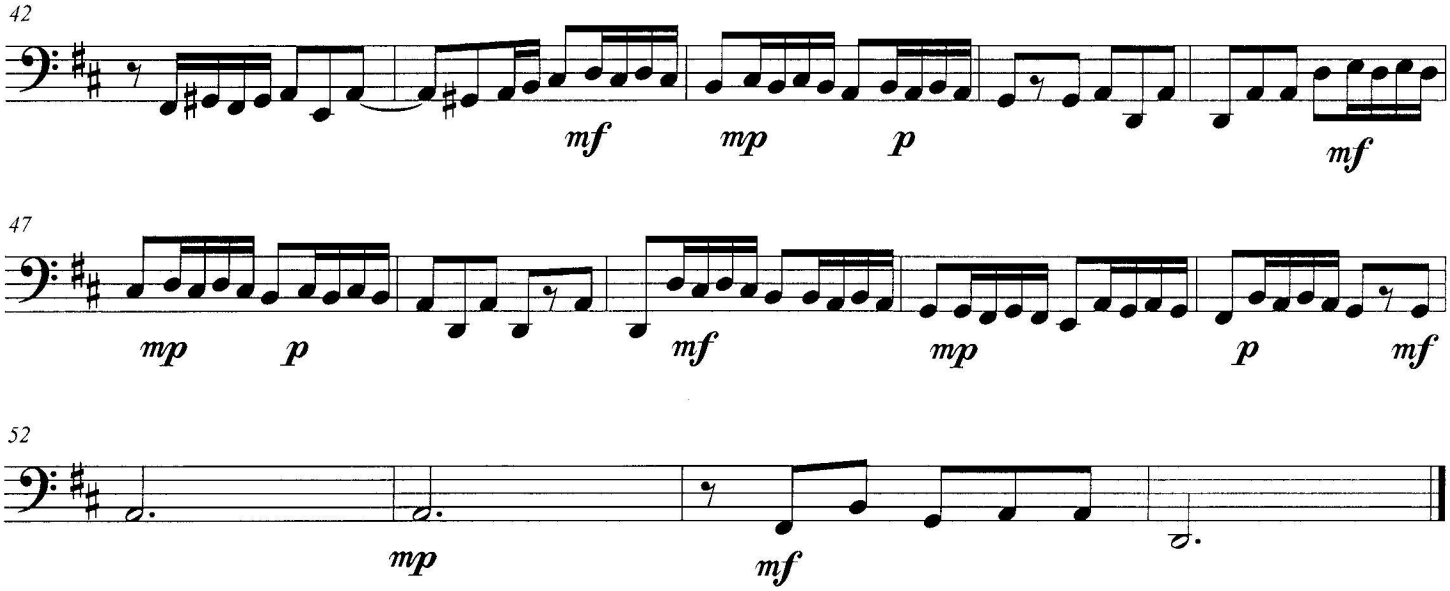
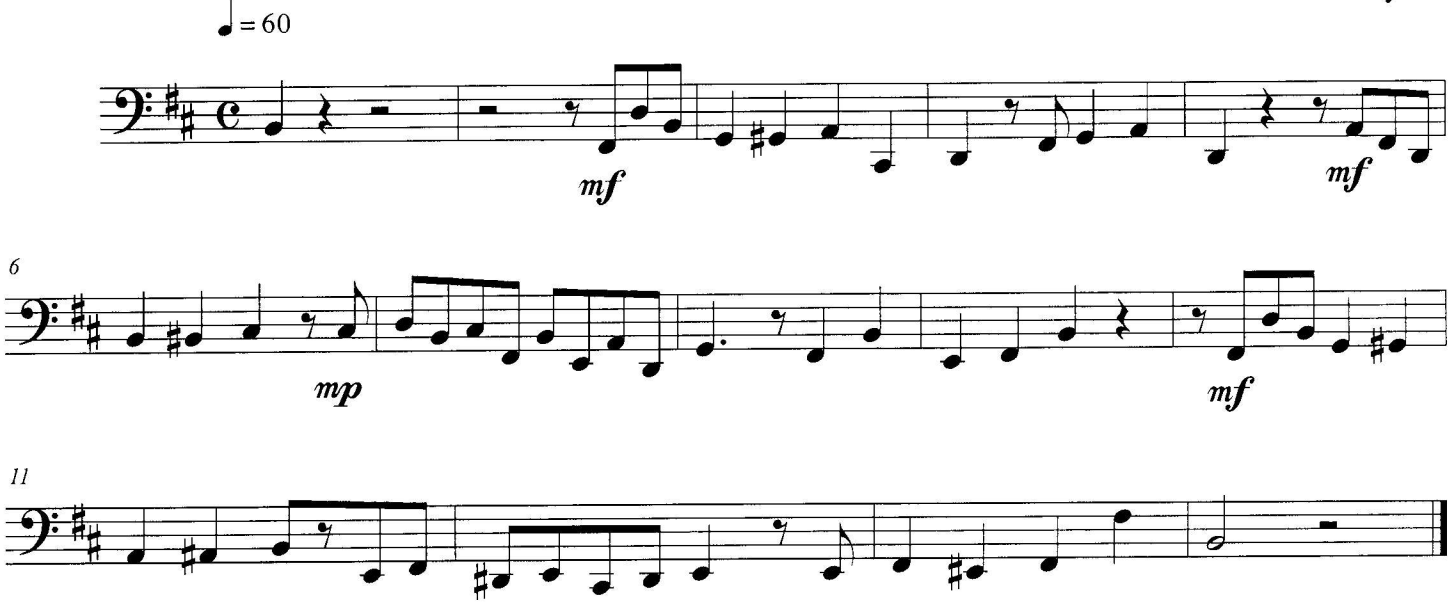

42
mf
mp
p
mf
47
mp
p
mf
mp
p
mf
52
mp
mf

Bass Trombone

Adagio from Sonata TWV 42 F7

Telemann

Bob Reifsnyder



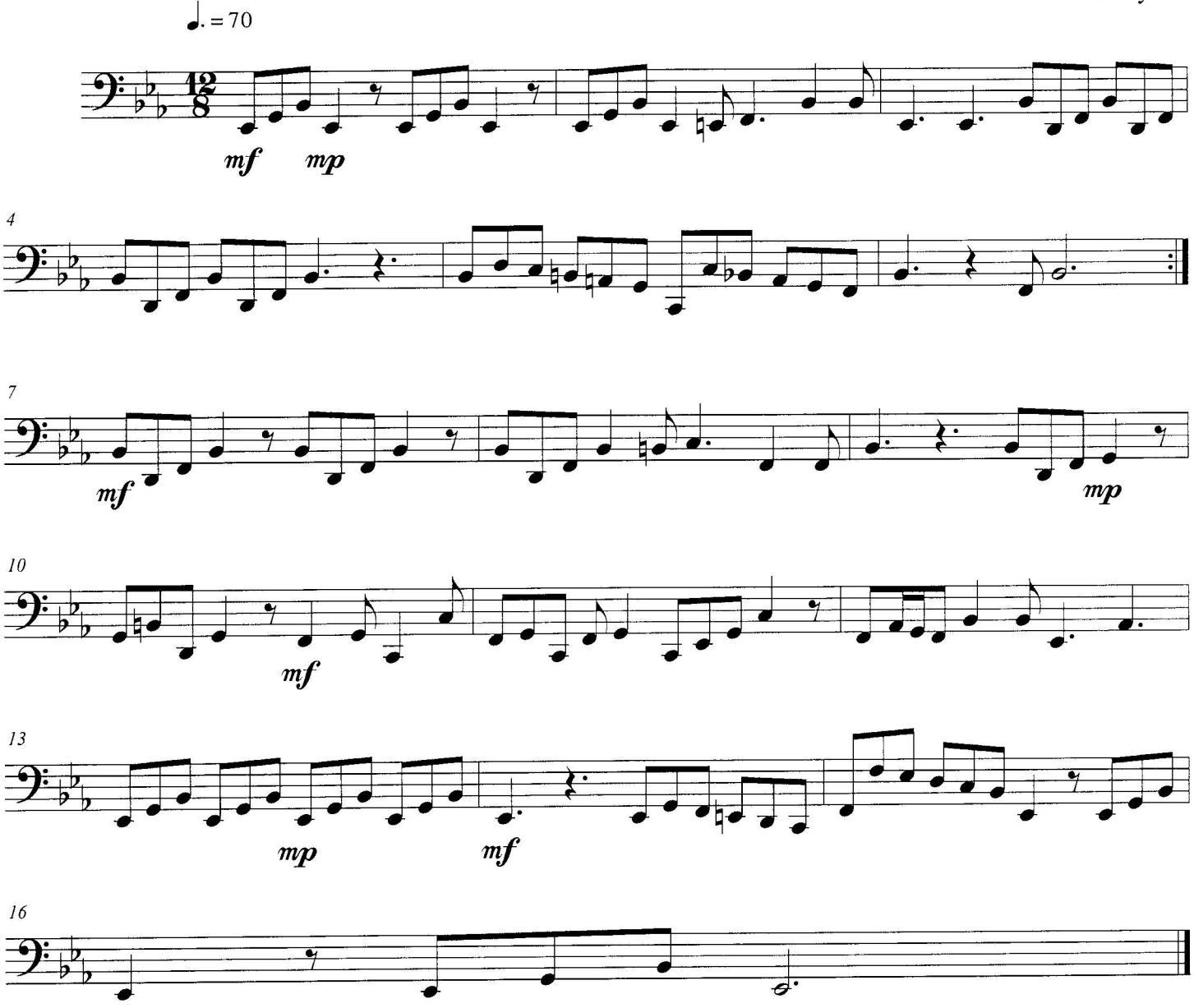
©

Bass Trombone

Vivace from Sonata TWV 42 F7

Telemann

Bob Reifsnyder



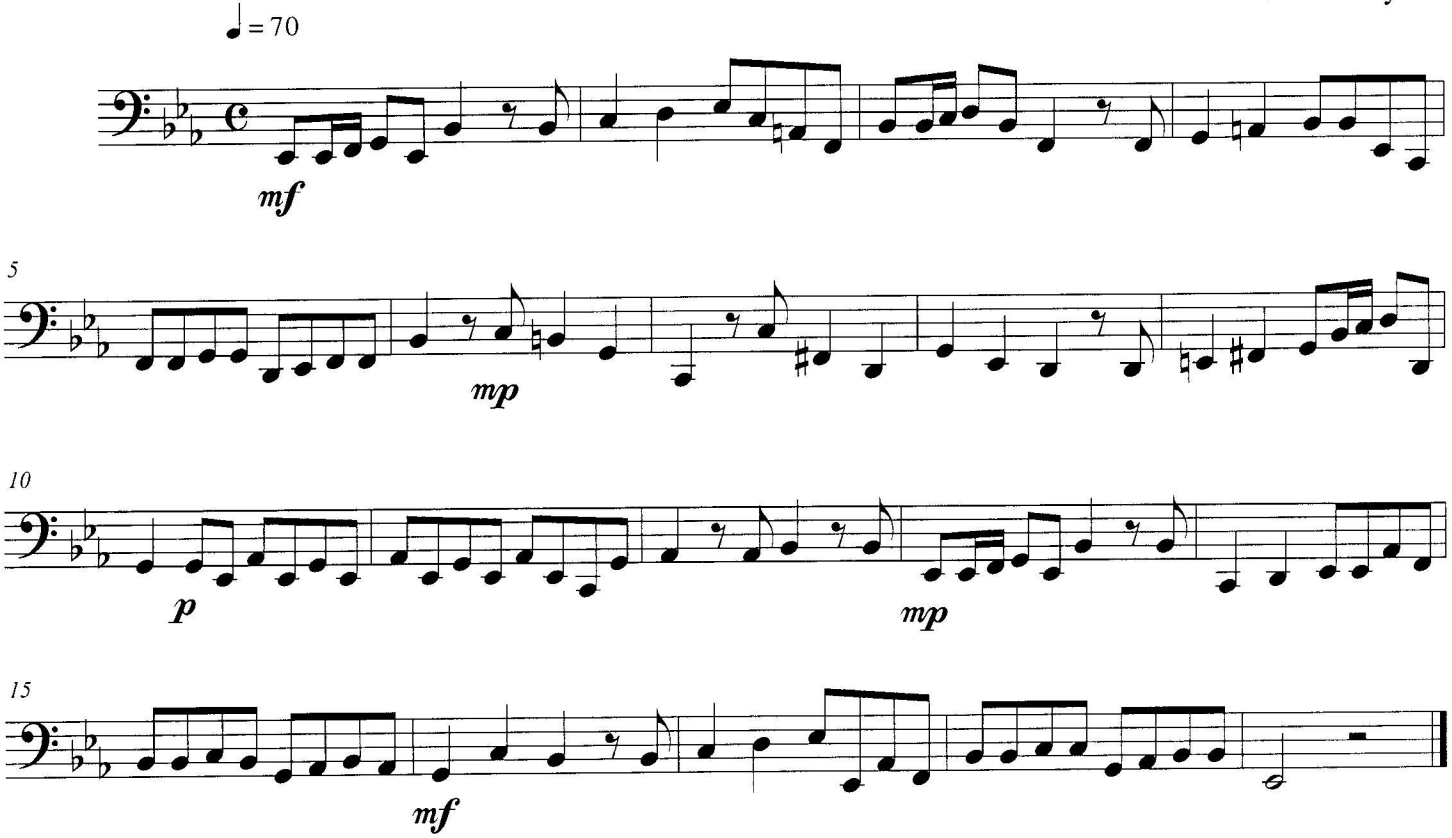
©

Bass Trombone

Andante from Sonata TWV 42 F8

Telemann

Bob Reifsnyder



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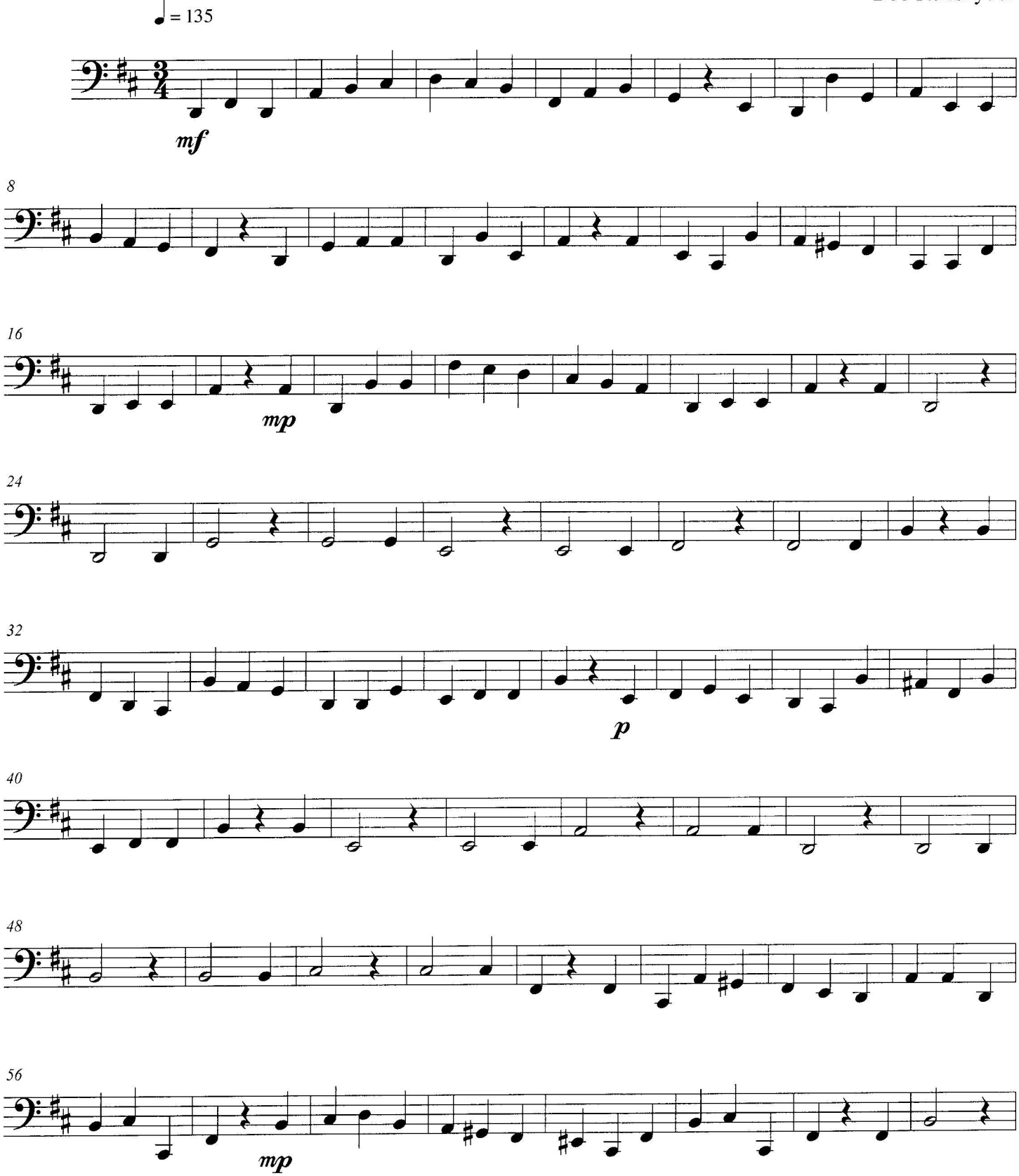
Bass Trombone

Allegro vivo from Sonata TWV 42 F8

Telemann

Bob Reifsnyder



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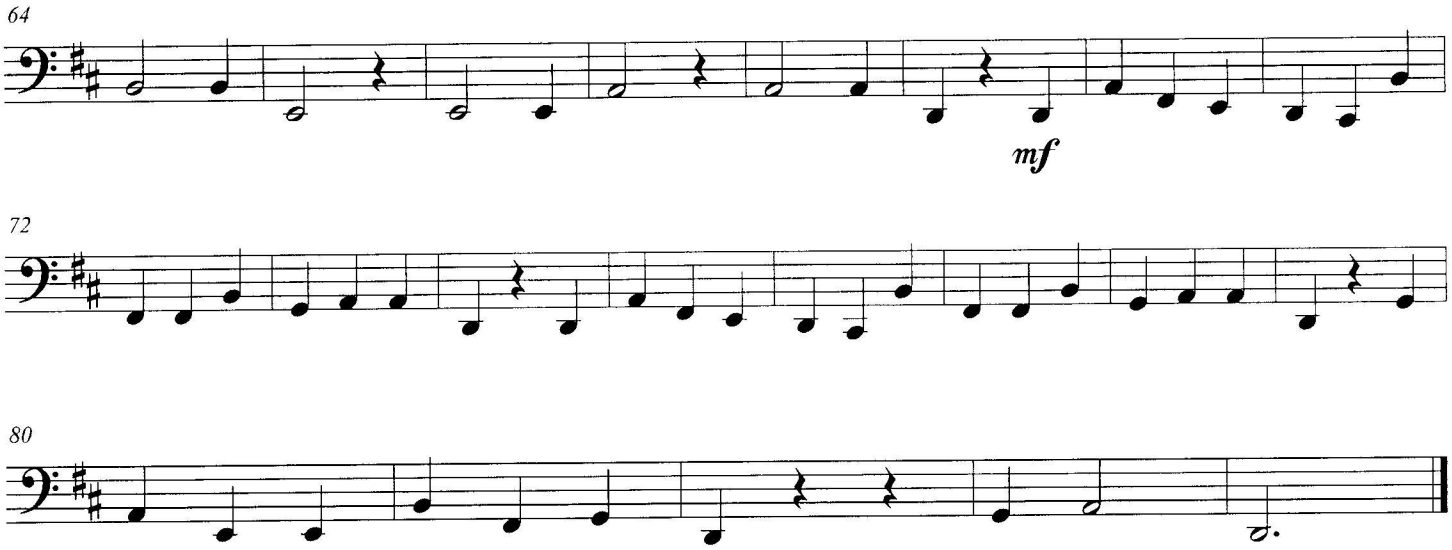
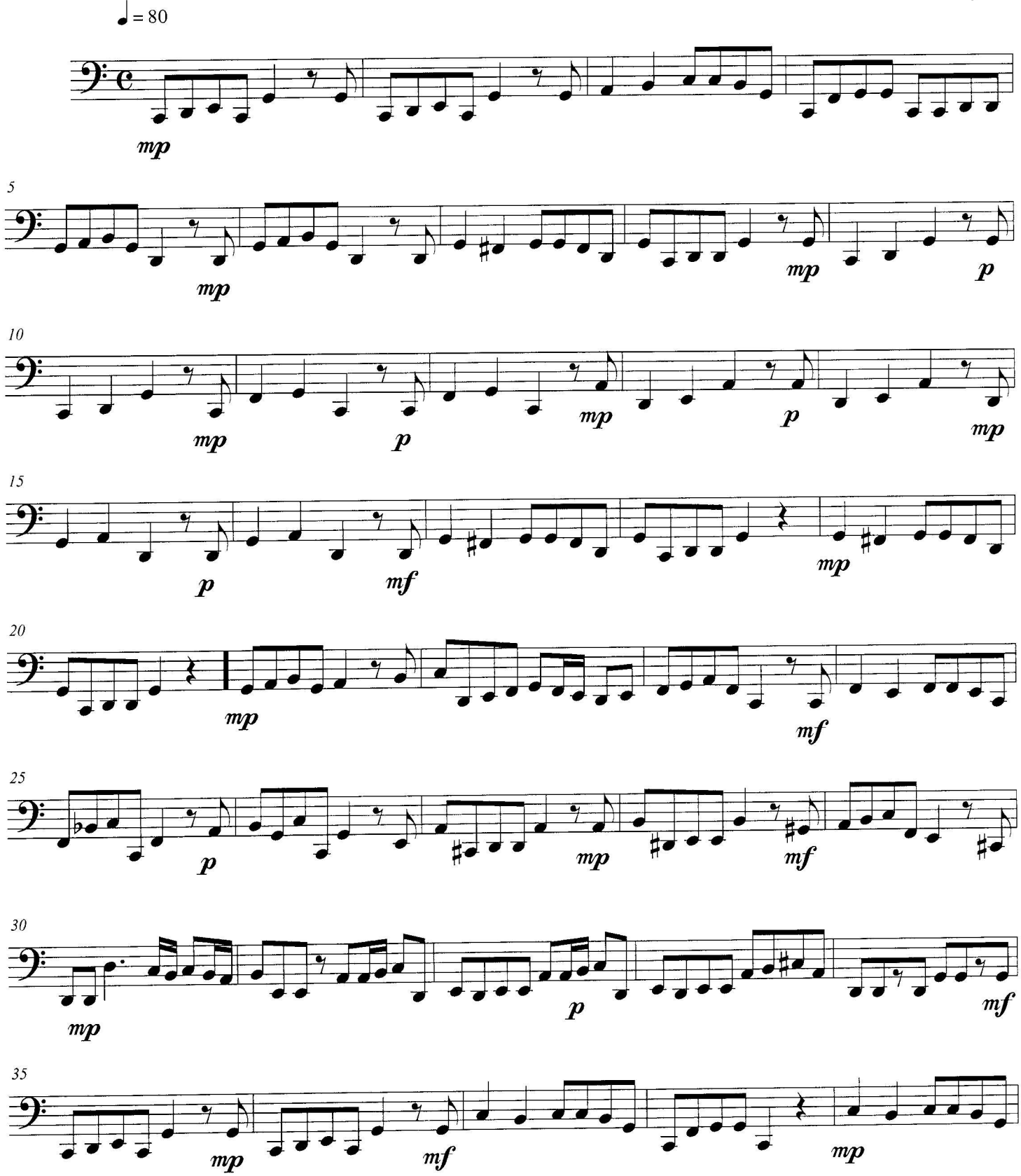

64
mf
72
80

Bass Trombone

Allegro from TWV 42 F8

Telemann

Bob Reifsnyder



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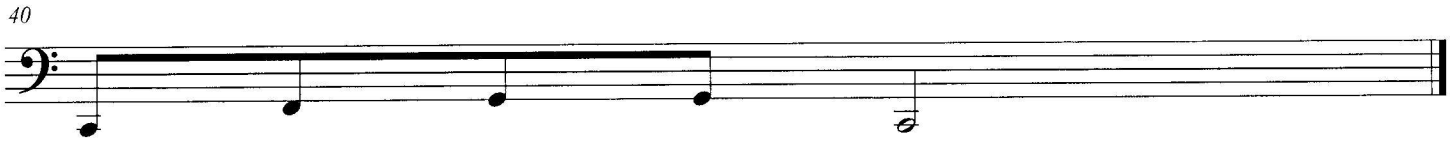

40

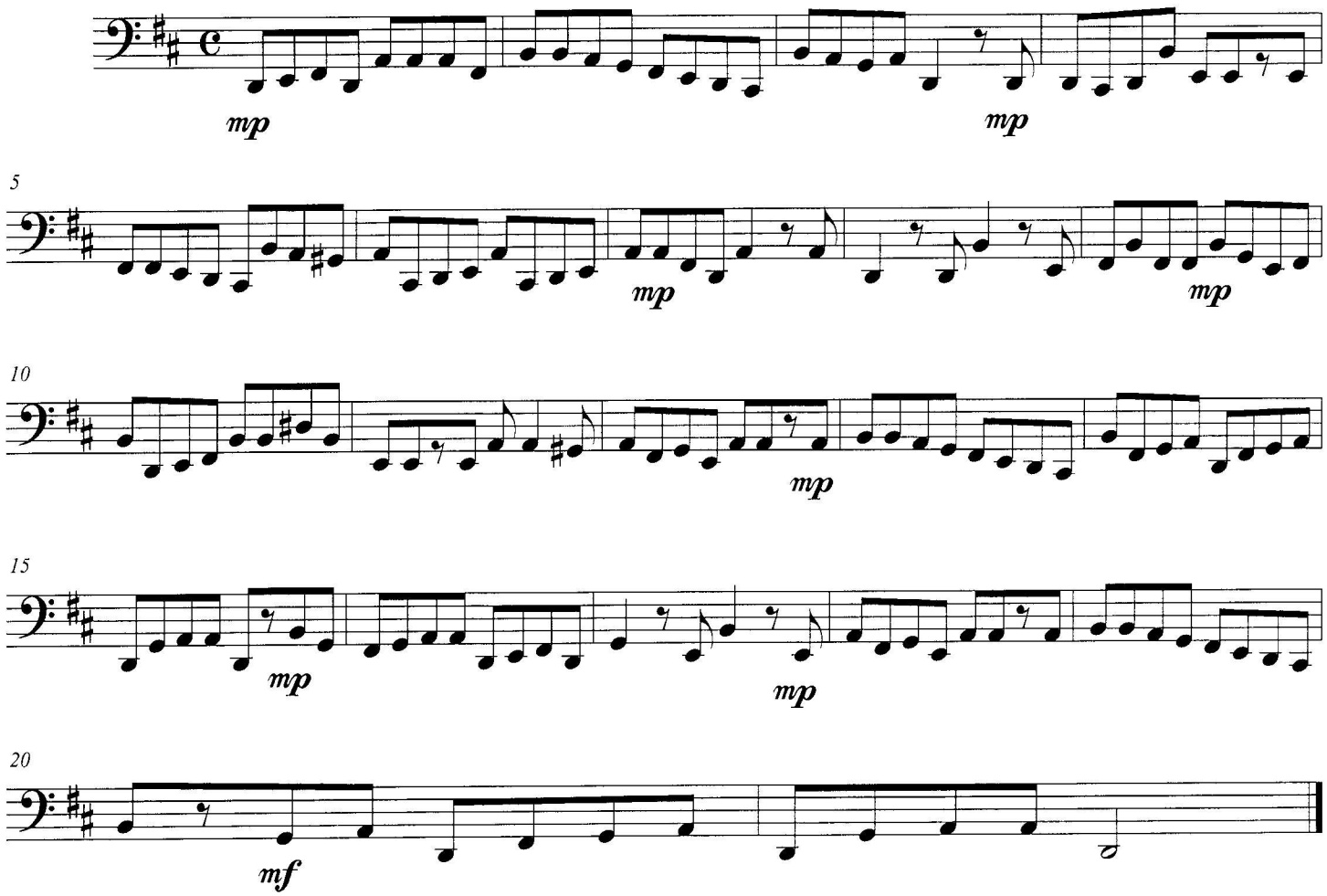
Bass Trombone

Affettuoso from Sonata TWV 42 F9

Telemann

Bob Reifsnyder

Andante ♩ = 70



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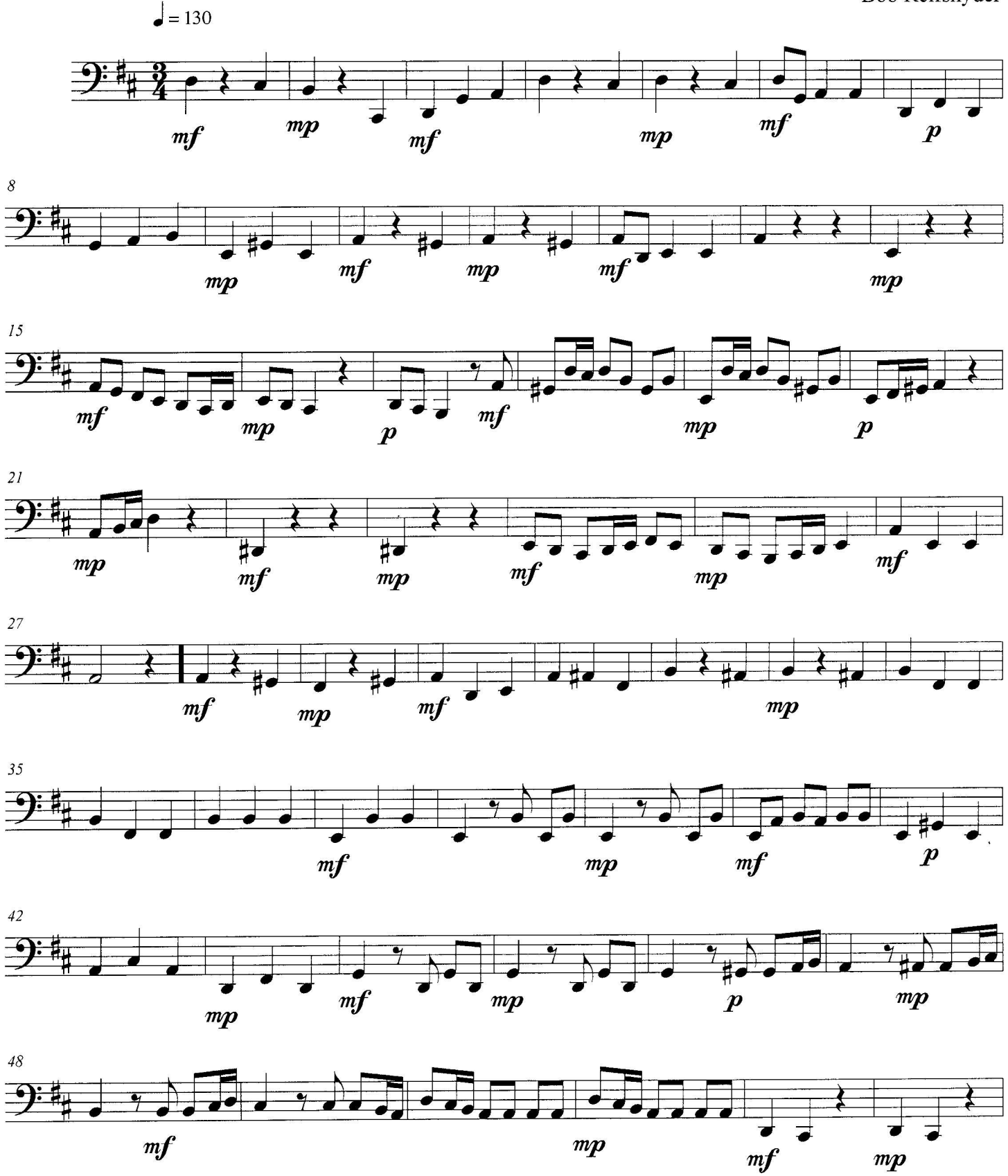
Bass Trombone

Presto from Sonata TWV 42 F9

Telemann

Bob Reifsnyder



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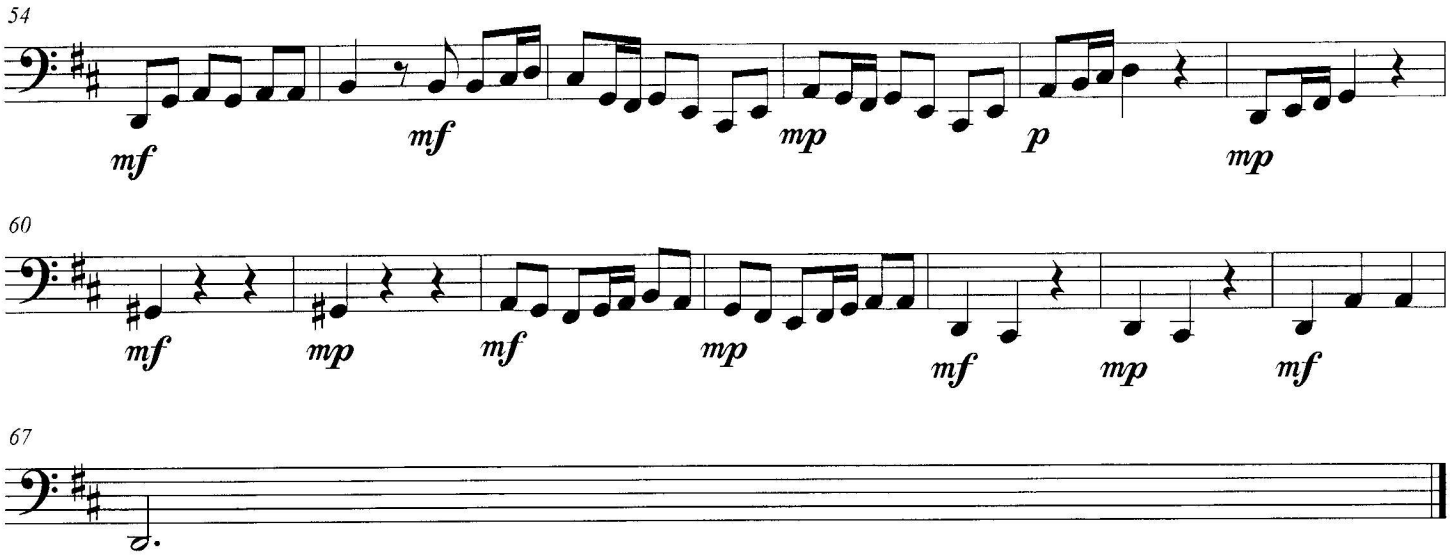

54
mf
mf
mp
p
mp

60
mf
mp
mf
mp
mf
mp
mf

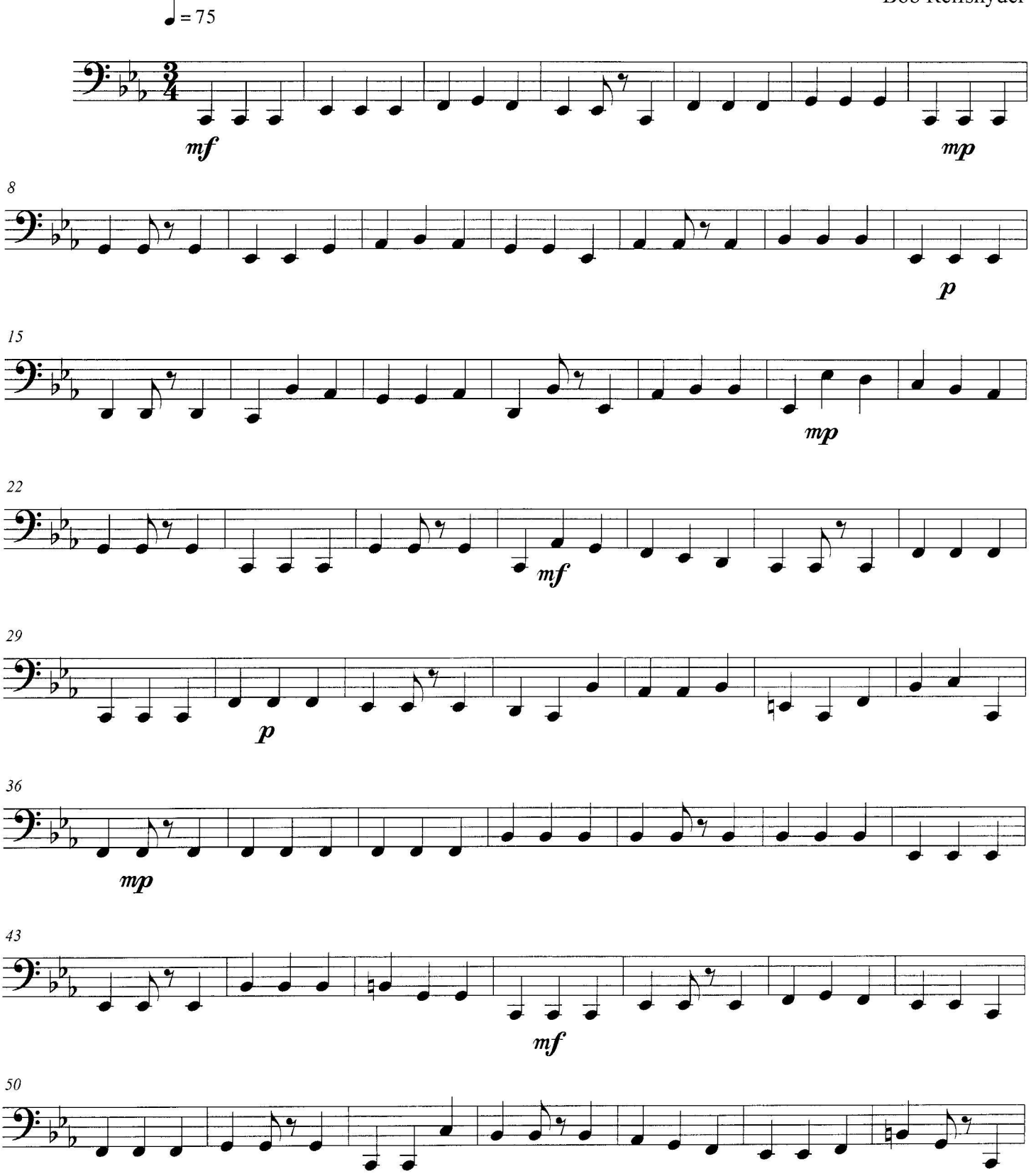
67

Bass Trombone

Largo from Sonata TWV 42 h6

Telemann

Bob Reifsnyder



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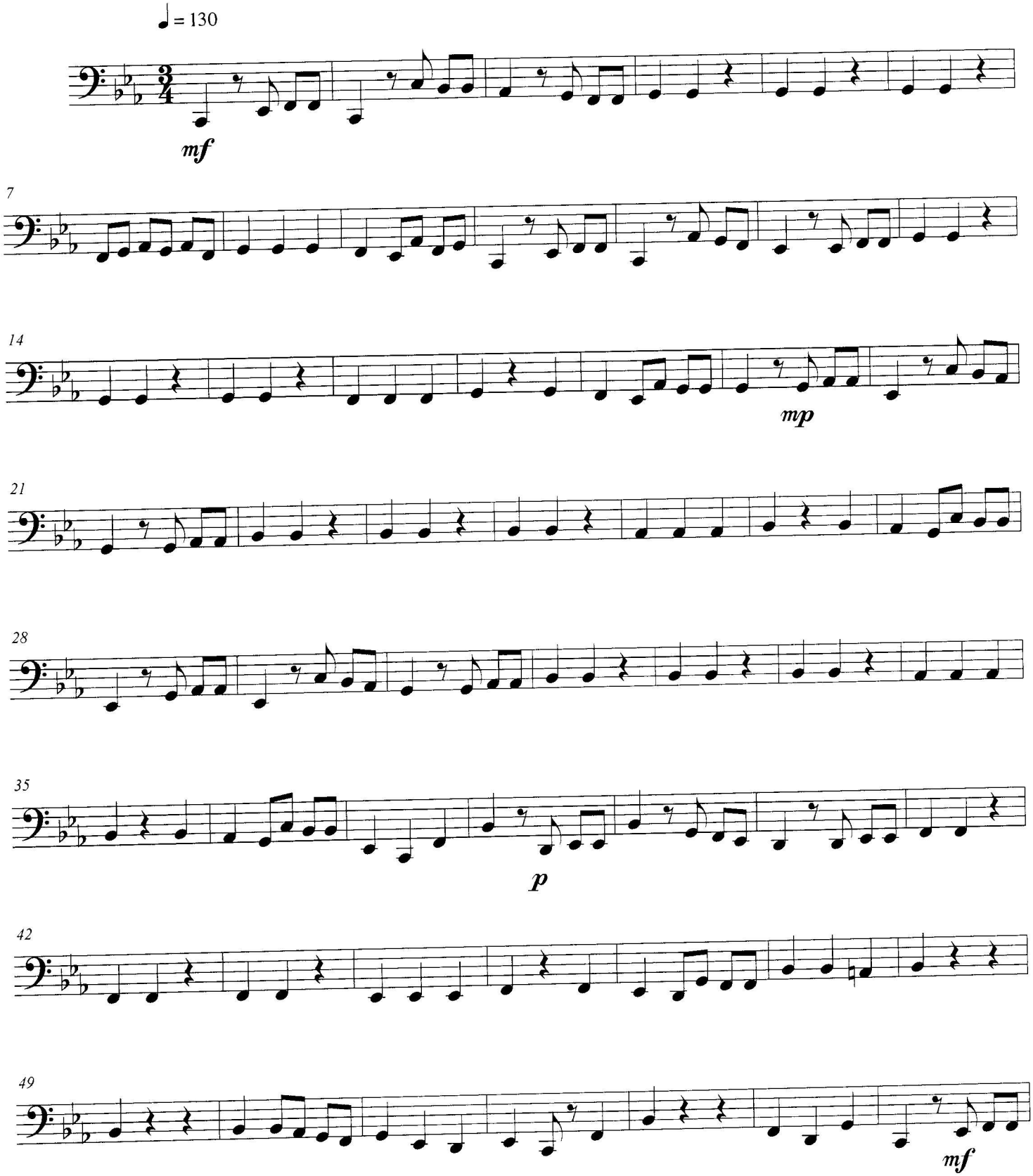
57

Bass Trombone

Vivace from Sonata TWV 42 h6

Telemann

Bob Reifsnyder



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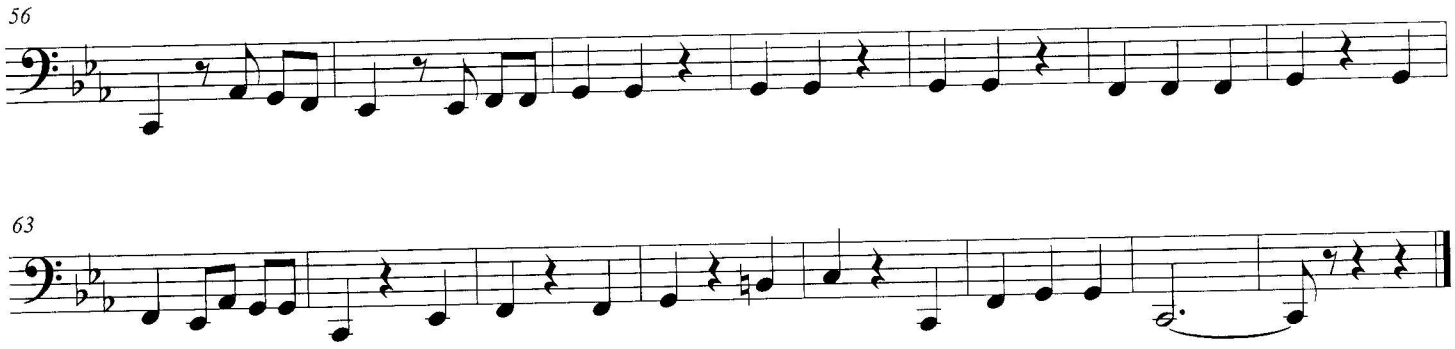
Vivace from Sonata TWV 42 h6

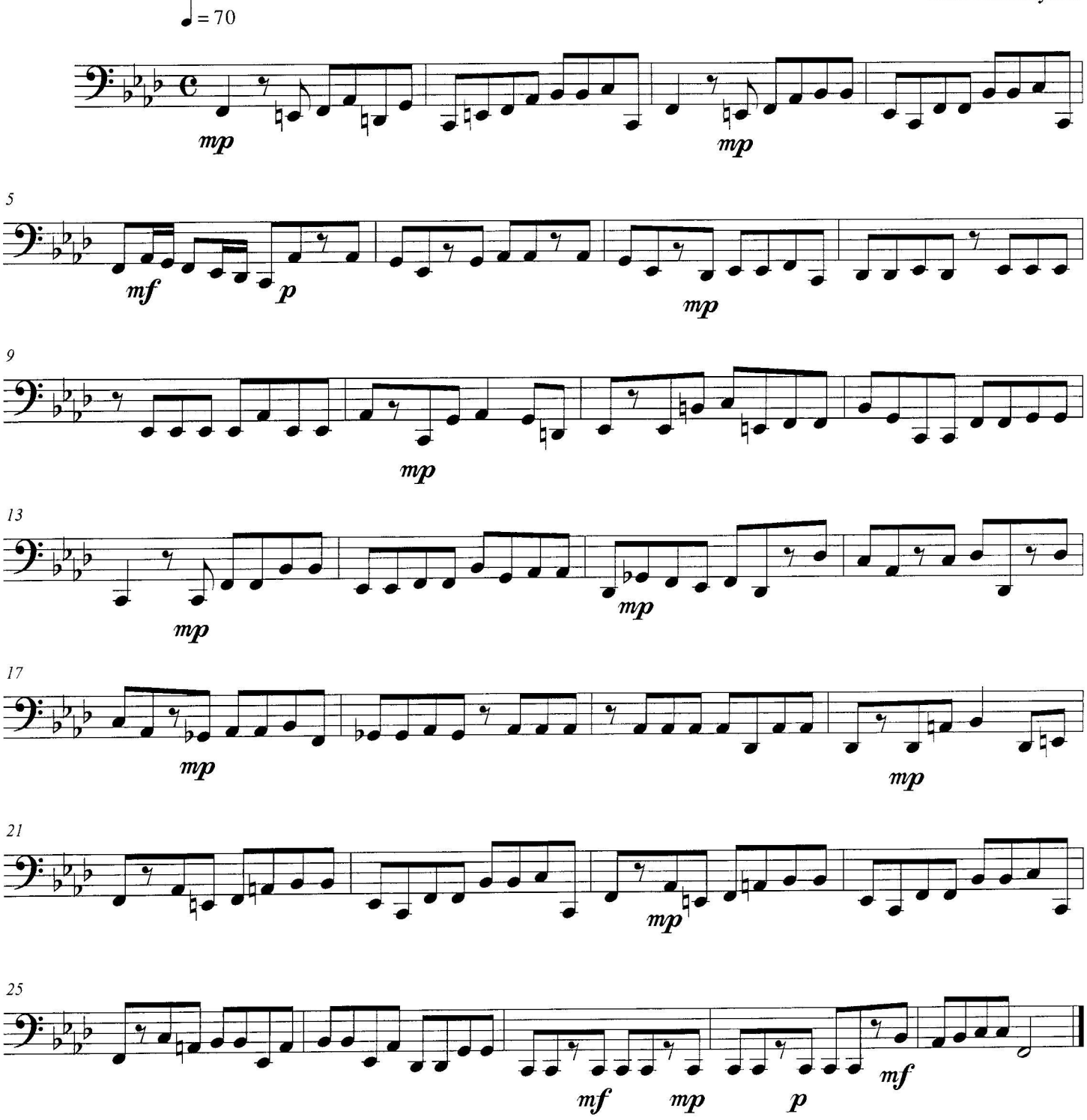


Bass Trombone

Andante from Sonata TWV 42 h5

Telemann

Bob Reifsnyder



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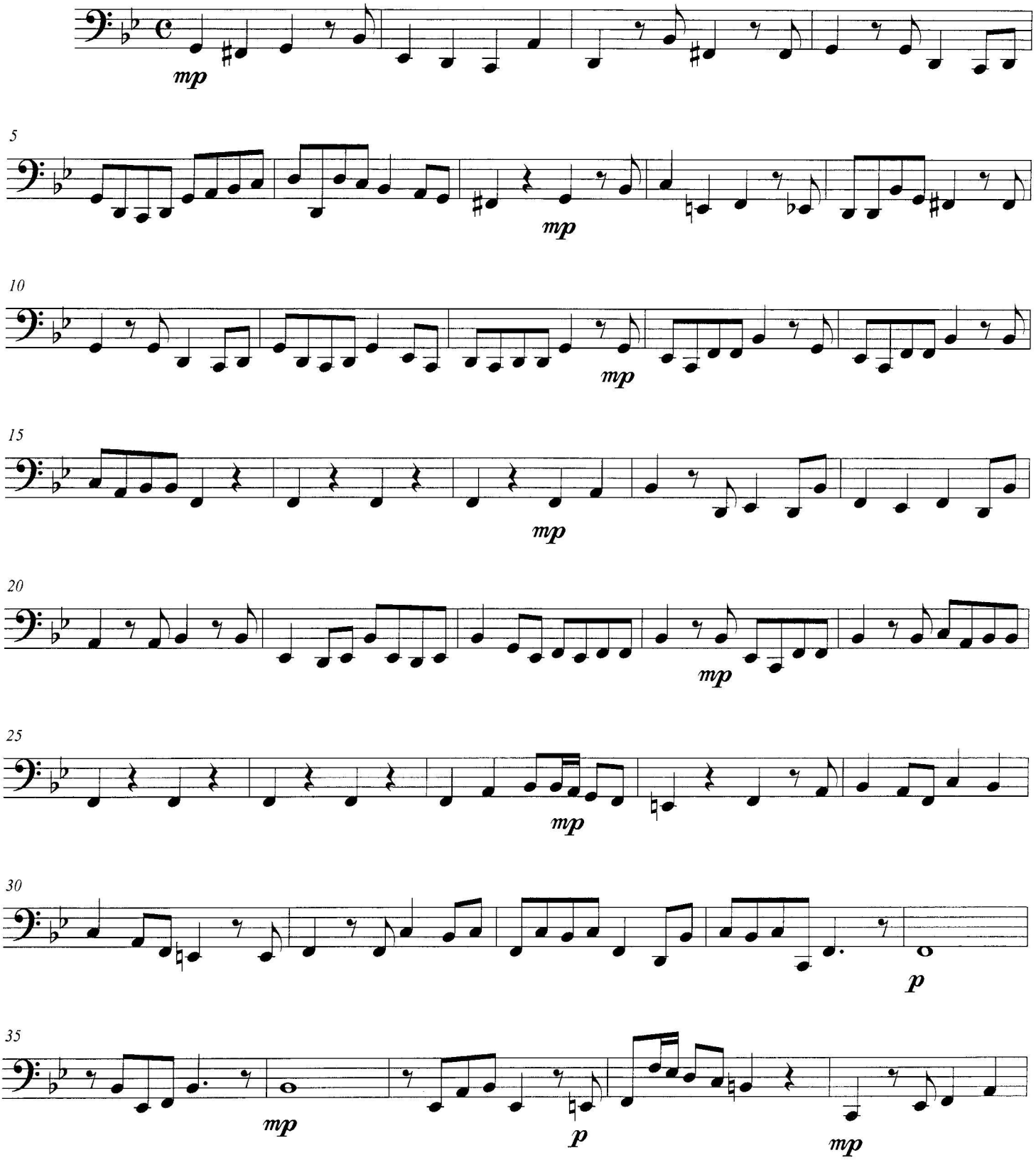
Bass Trombone

Finale from Sonata TWV 42 h6

Telemann

Bob Reifsnyder

Allegro ♩ = 80



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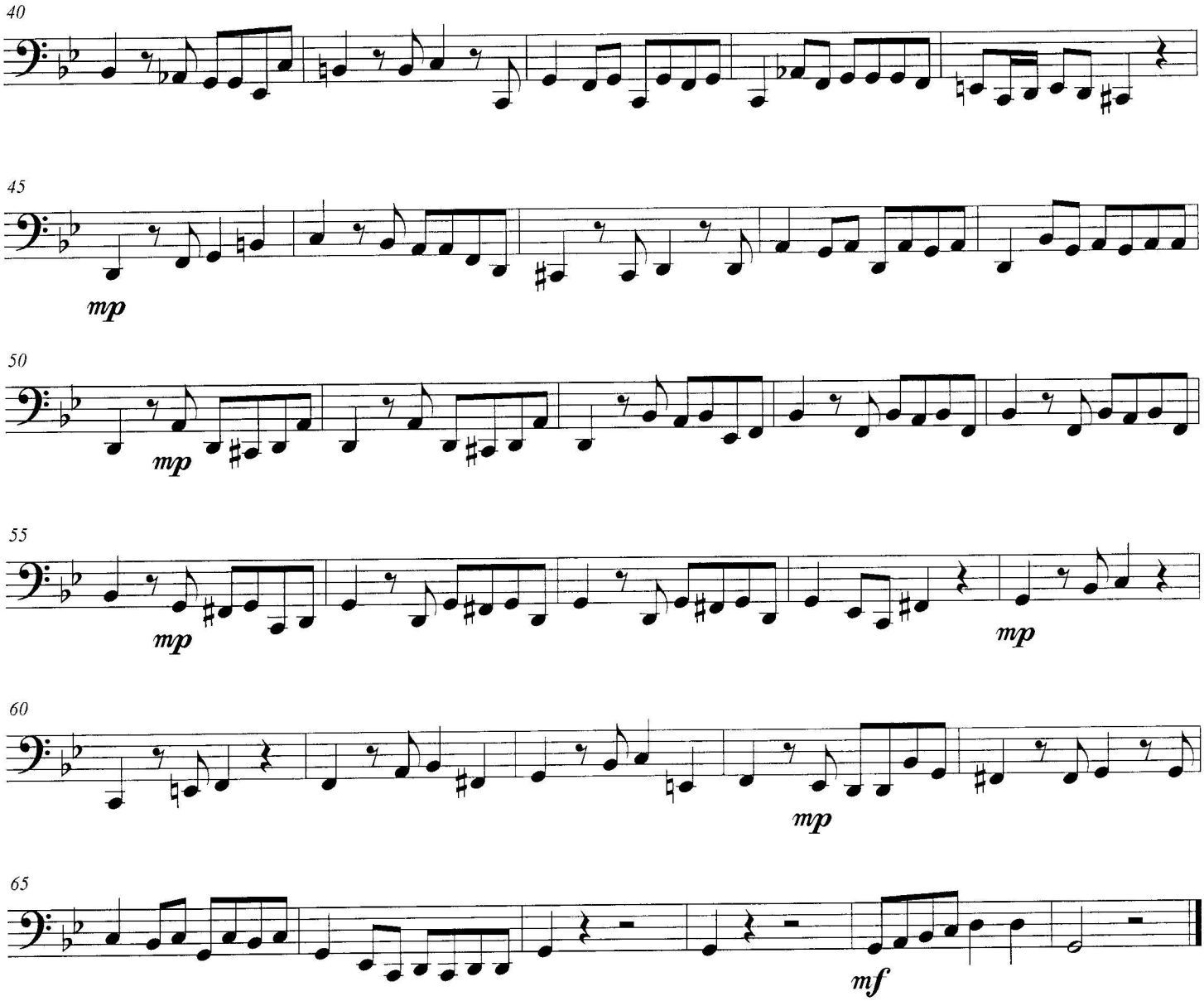
40
45
mp
50
mp
55
mp
mp
60
mp
65
mf