

SELECTIONS

From

TELEMANN'S DOUBLE CONCERTOS

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME 10

@2018

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 concerti of Vivaldi were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo form that remains totally captivating to modern audiences. Georg Philipp Telemann (1681-1767) was also adept at this form, with many of his finest works in the genre written for two, three or four solo instruments. This practice fell out of favor after the Baroque period, with only isolated works by Mozart, Beethoven and Brahms, etc. still in the modern repertory. They were, however, a key part of the historical transition of the solo concerto. Distinguishing himself from Vivaldi, Telemann wrote double concertos for a dizzying array of instruments, most of which were likely performed in the secular "Collegium Musicum" that he directed in Hamburg.

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-** This volume was created to add to the public performance repertoire of the low brass choir. Ideally, the first tenor part should be performed on a smaller bore instrument, thus providing as much contrast of color as possible.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top three 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-** When needed, the solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice. As much as possible, the solo parts have been distributed throughout the ensemble.
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, two trombones, cello and string bass, which offers a wonderful chamber music experience for the trombonists involved.
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 often indicates a contrast between passages originally scored for the solo instruments alone and those scored for everyone
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.

Largo from TWV 53 A2

Telemann
Bob Reifsnyder

♩50

p *p*

5

p *mp* *mf* *mp*

10

mf *p*

15

p *mf*

21

p *mp* *mp* *p*

25

mp *p* *mp*

30

p *p*

35

mp *mf* *p* *mp*

39

mp

42

p *p* *mp*

46

p *mp* *mf* *mp*

51

mf

Bass Trombone

ALLEGRO FROM TWV 53 A2

Telemann
Bob Reifsnyder

♩ = 100

6

mf *mp* *mf* *p*

6

mp *mf* *mp*

11

mf *mp* *p* *mp*

17

mp

23

p

30

p *mp*

37

p *mp*

43

mp *p*

50

mp *p* *p*

56

p *p*

63

mp

70

mf *mp* *mp*

78

mf *mp* *mf* *p*

85

mp *p*

92

p *mp* *mf*

Grazioso from TWV53 A2

Telemann
Bob Reifsnyder

♩. = 50

mp p

7 mp p

13 mp

21 p mp

27 p mp p

33 mp mf p

40 p mp p

48 p mp mf

Grazioso from TWV53 A2

54

Musical staff for measures 54-60. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with rests. Dynamic markings *p* and *mp* are present.

61

Musical staff for measures 61-66. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with rests. Dynamic markings *p* and *mf* are present.

Finale from TWV53 A2

Telemann
Bob Reifsnyder

♩ = 90

mf mp mf

5
p mp p

10
mp mf

14
mp p

19
mf

23
mp p

29
mp mf mp mf

34
mp p

39

mp *mf*

44

p *mp* *mf*

49

mf *mp*

55

mp

61

p *mp* *mf*

67

mp *mf* *p*

72

mp *p* *mp* *mf*

77

mf

44



Vitement from TWV52a2

Telemann
Bob Reifsnyder

♩ = 100

7

14

19

24

29

36

42

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

Vitement from TWV52a2

48

The image shows a single staff of music in bass clef, spanning measures 48 to 52. The key signature has one flat (B-flat). The notation includes quarter notes, eighth notes, and a sixteenth note. There are two dynamic markings: *mp* (mezzo-piano) under the first measure and *mf* (mezzo-forte) under the fourth measure. The piece concludes with a double bar line at the end of measure 52.

Bass Trombone

Largement from TWV52 a2

Telemann
Bob Reifsnyder

♩ = 75

Musical staff 1: Bass clef, 3/4 time signature, key signature of one flat. Measures 1-7. Dynamics: *mp*.

8

Musical staff 2: Bass clef, 3/4 time signature, key signature of one flat. Measures 8-15. Dynamics: *mp*.

16

Musical staff 3: Bass clef, 3/4 time signature, key signature of one flat. Measures 16-22. Dynamics: *p*, *mf*.

23

Musical staff 4: Bass clef, 3/4 time signature, key signature of one flat. Measures 23-29. Dynamics: none.

Vivement from TWV52 a2

Telemann
Bob Reifsnyder

♩. = 60

mp

12

p

22

mp

33

mf

44

p

54

mp

64

©

Gaiement from TWV52 B1

Telemann
Bob Reifsnnyder

♩ = 90

mf

6

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

10

mf *mp* *mp*

15

p *mp*

20

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

24

mp *mf*

30

mp *mf*

34

p *mp*

Gaiement from TWV52 B1

39

Musical staff for measures 39-43. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Dynamic markings are *mf* at measure 40, *mp* at measure 41, and *mf* at measure 43.

44

Musical staff for measures 44-48. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Dynamic markings are *mp* at measure 44, *mf* at measure 45, *mp* at measure 46, *p* at measure 47, *mf* at measure 48, *mp* at measure 49, and *mf* at measure 50.

Grave from TWV52 B1

Telemann
Bob Reifsnyder

$\text{♩} = 90$

mp *p*

5
mp *mf* *mp*

10
mp

15
p *mp* *mf*

20
mp *p*

24
mp

29
mf *mp*

34
p *mp*

Grave from TWV52 B1

39

Musical staff for measures 39-43. The staff is in bass clef. Measure 39 starts with a half rest, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 40 starts with a half rest, followed by quarter notes G1, F1, E1, D1, C1, B0, A0, G0. Measure 41 has a half note G0. Measure 42 has a half note F0. Measure 43 has a half note E0. Dynamic markings *mf*, *mp*, and *p* are placed below the staff at measures 39, 40, and 43 respectively.

44

Musical staff for measure 44. The staff is in bass clef. Measure 44 contains a half note G0, followed by a whole rest. The staff ends with a double bar line.

Vivace from TWV52 B1

Telemann
Bob Reifsnyder

$\text{♩} = 60$

p

5

mf

9

p

13

mp

17

mf

21

p

25

mp *mf*

28

p *mf*

31

37

41

47

51

55

59

Bass Trombone

Allegro from TWV52 C2

Telemann
Bob Reifsnyder

$\text{♩} = 60$

mf

5

p

9

mf

13

mf

18

p

22

mf *mf*

27

p

31

mf

Allegro from TWV52 C2

35

p

39

mf

43

Bass Trombone

Adagio from TWV52 C2

Telemann
Bob Reifsnyder

♩ = 60

p *mp* *p*

6

mp *p* *mp*

11

p *mp* *p* *mp*

Vivace from TWV52 C2

Telemann
Bob Reifsnyder

$\text{♩} = 100$

mf

6

mp mp mf

12

19

mp

25

mp

30

p

36

mf mp

43

mf

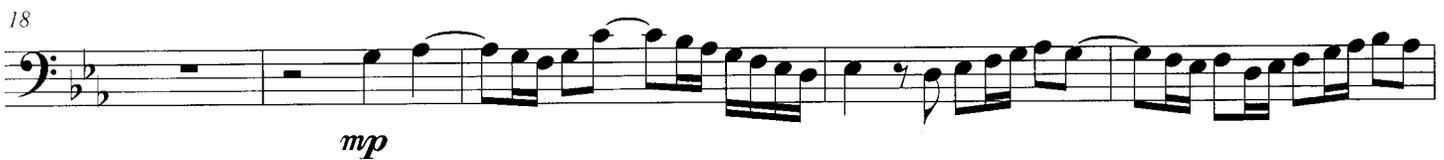
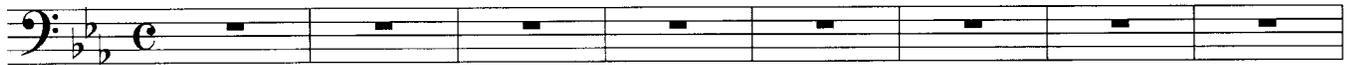
103

A single staff of music in bass clef, containing measures 103 through 107. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), and A1 (half). A dynamic marking of *mf* is placed below the staff between measures 104 and 105.

Allegro from TWV52 d1

Telemann
Bob Reifsnnyder

♩ = 90



41

41 *mp* *p* *mp*

45

45 *mp* *p* *mp*

49

49 *p*

55

55 *mf*

60

60 *mp*

65

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

70

70 *mp* *p*

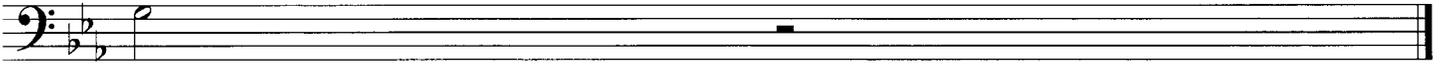
76

76 *mp*

82

82 *mp* *p* *MF*

89



Bass Trombone

Adagio from TWV52 d1

Telemann
Bob Reifsnyder

♩ = 60

p

5

10

mp

17

mp *mf*

23

mp *p*

Finale from TWV52 d1

Telemann
Bob Reifsnnyder

♩. = 60

mf *mp*

12

p *mf* *p*

23

mp

34

p *mp* *p*

45

mf *mp*

57

65

p

75

p

83

mp *p*

93

mp

103

mf

Largo from TWV52 e1

Telemann
Bob Reifsnnyder

♩ = 75

mp

8

p

15

21

mp

26

30

mp *mp*

35

mp

40

p *p* *mp*

47



54



Bass Trombone

Allegro from TWV52 e1

Telemann
Bob Reifsnyder

♩ = 90

mf

6

11

16

21

p

27

mp

33

p

39

p *p*

46

Musical staff 46-49: Bass clef, B-flat major key signature. Measures 46-49. Measure 46: quarter note G2, quarter note A2, quarter note B2, quarter rest. Measure 47: eighth notes G2-A2-B2-C3, eighth notes D3-E3-F3-G3, eighth notes A3-B3-C4, eighth notes D4-E4-F4-G4. Measure 48: eighth notes G4-A4-B4-C5, eighth notes D5-E5-F5-G5, eighth notes A5-B5-C6, eighth notes D6-E6-F6-G6. Measure 49: quarter note G5, quarter rest.

50

Musical staff 50-53: Bass clef, B-flat major key signature. Measures 50-53. Measure 50: quarter rest, quarter note G2, quarter note A2, quarter note B2, quarter rest. Measure 51: eighth notes G2-A2-B2-C3, eighth notes D3-E3-F3-G3, eighth notes A3-B3-C4, eighth notes D4-E4-F4-G4. Measure 52: eighth notes G4-A4-B4-C5, eighth notes D5-E5-F5-G5, eighth notes A5-B5-C6, eighth notes D6-E6-F6-G6. Measure 53: quarter note G5, quarter rest. Dynamics: *mp* under measure 51, *p* under measure 52.

54

Musical staff 54-57: Bass clef, B-flat major key signature. Measures 54-57. Measure 54: quarter rest, quarter note G2, quarter note A2, quarter note B2, quarter rest. Measure 55: eighth notes G2-A2-B2-C3, eighth notes D3-E3-F3-G3, eighth notes A3-B3-C4, eighth notes D4-E4-F4-G4. Measure 56: eighth notes G4-A4-B4-C5, eighth notes D5-E5-F5-G5, eighth notes A5-B5-C6, eighth notes D6-E6-F6-G6. Measure 57: quarter note G5, quarter rest. Dynamics: *mp* under measure 55.

60

Musical staff 60-64: Bass clef, B-flat major key signature. Measures 60-64. Measure 60: eighth notes G2-A2-B2-C3, eighth notes D3-E3-F3-G3, eighth notes A3-B3-C4, eighth notes D4-E4-F4-G4. Measure 61: quarter rest, quarter note G2, quarter note A2, quarter note B2, quarter rest. Measure 62: quarter rest, quarter note G2, quarter note A2, quarter note B2, quarter rest. Measure 63: eighth notes G2-A2-B2-C3, eighth notes D3-E3-F3-G3, eighth notes A3-B3-C4, eighth notes D4-E4-F4-G4. Measure 64: eighth notes G4-A4-B4-C5, eighth notes D5-E5-F5-G5, eighth notes A5-B5-C6, eighth notes D6-E6-F6-G6. Dynamics: *p* under measure 60, *p* under measure 63.

65

Musical staff 65-70: Bass clef, B-flat major key signature. Measures 65-70. Measure 65: eighth notes G2-A2-B2-C3, eighth notes D3-E3-F3-G3, eighth notes A3-B3-C4, eighth notes D4-E4-F4-G4. Measure 66: quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 67: quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 68: quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 69: eighth notes G2-A2-B2-C3, eighth notes D3-E3-F3-G3, eighth notes A3-B3-C4, eighth notes D4-E4-F4-G4. Measure 70: eighth notes G4-A4-B4-C5, eighth notes D5-E5-F5-G5, eighth notes A5-B5-C6, eighth notes D6-E6-F6-G6. Dynamics: *mf* under measure 68.

71

Musical staff 71-75: Bass clef, B-flat major key signature. Measures 71-75. Measure 71: quarter note G2, quarter note A2, quarter note B2, quarter rest. Measure 72: quarter note G2, quarter note A2, quarter note B2, quarter rest. Measure 73: eighth notes G2-A2-B2-C3, eighth notes D3-E3-F3-G3, eighth notes A3-B3-C4, eighth notes D4-E4-F4-G4. Measure 74: eighth notes G4-A4-B4-C5, eighth notes D5-E5-F5-G5, eighth notes A5-B5-C6, eighth notes D6-E6-F6-G6. Measure 75: eighth notes G5-A5-B5-C6, eighth notes D6-E6-F6-G6, eighth notes A6-B6-C7, eighth notes D7-E7-F7-G7. Dynamics: *mp* under measure 73.

76

Musical staff 76-80: Bass clef, B-flat major key signature. Measures 76-80. Measure 76: quarter rest, quarter rest, eighth notes G2-A2-B2-C3, eighth notes D3-E3-F3-G3. Measure 77: eighth notes G4-A4-B4-C5, eighth notes D5-E5-F5-G5, eighth notes A5-B5-C6, eighth notes D6-E6-F6-G6. Measure 78: eighth notes G5-A5-B5-C6, eighth notes D6-E6-F6-G6, eighth notes A6-B6-C7, eighth notes D7-E7-F7-G7. Measure 79: eighth notes G5-A5-B5-C6, eighth notes D6-E6-F6-G6, eighth notes A6-B6-C7, eighth notes D7-E7-F7-G7. Measure 80: quarter note G5, quarter rest. Dynamics: *p* under measure 76, *mf* under measure 78.

Adagio from TWV52 e1

Telemann
Bob Reifsnyder

♩ = 60

mp *p*

6

11

mp

15

p

20

mp *p*

25

mp

29

p

34

Presto from TWV52e1

Telemann

Bob Reifsnyder

$\text{♩} = 100$

mf

8

16

24

mp p mp

30

p mp p

36

mf

44

52