

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 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 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.

Tuba

# Largo from TWV 53 A2

Telemann  
Bob Reifsnnyder

♩50



5



9



13



17



21



25



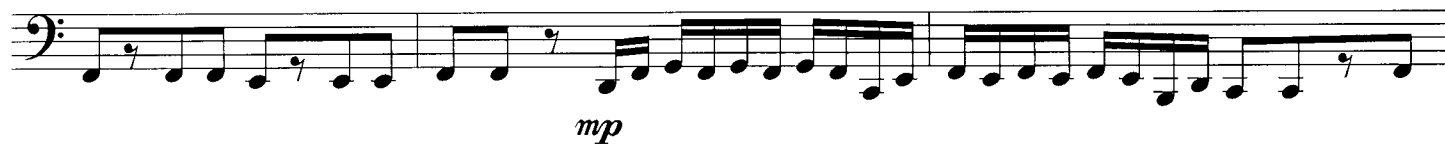
30



34



39



42



46



51



## Tuba

## ALLEGRO FROM TWV 53 A2

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

6

12

17

23

29

35

42

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

49



55



61



69



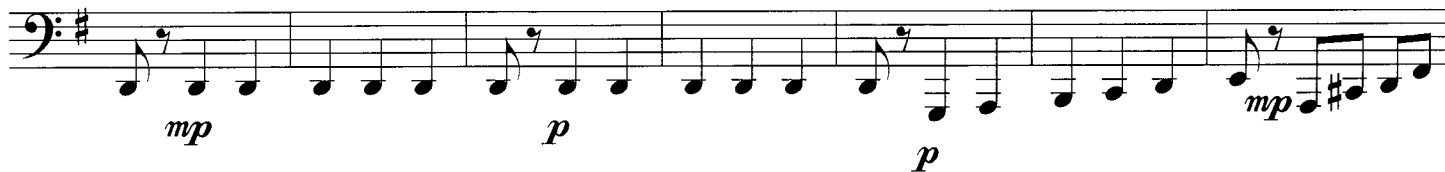
75



81



88



95



Tuba

# Grazioso from TWV53 A2

Telemann

Bob Reifsnyder

♩. = 50

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 6/8. The notation is written on a single staff. The melody consists of eighth and sixteenth notes, with some rests. The dynamics *mp* and *p* are indicated below the staff.

7

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It consists of 12 measures. The first 9 measures are a descending eighth-note scale from G2 to G1. The 10th measure is a quarter rest, followed by a half note G1. The 11th measure is a quarter note G1, and the 12th measure is a quarter note F#1. The piece ends with a double bar line.

13

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with rests. Dynamics include *p* (piano) and *mp* (mezzo-piano).

19

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with rests. The notation is written on a single staff.

25

[illegible]

31

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody is written in a single line of music, featuring a variety of note values including eighth and sixteenth notes, and rests. The piece concludes with a *mf* (mezzo-forte) dynamic marking.

36

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 12 measures. The first measure contains a half note G2, a quarter note A2, and a quarter note B2. The second measure is a whole rest. The third measure contains a half note G2, a quarter note A2, and a quarter note B2. The fourth measure is a whole rest. The fifth measure contains a half note G2, a quarter note A2, and a quarter note B2. The sixth measure is a whole rest. The seventh measure contains a half note G2, a quarter note A2, and a quarter note B2. The eighth measure is a whole rest. The ninth measure contains a half note G2, a quarter note A2, and a quarter note B2. The tenth measure is a whole rest. The eleventh measure contains a half note G2, a quarter note A2, and a quarter note B2. The twelfth measure is a whole rest. The piece ends with a double bar line.

43

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It consists of 12 measures. The first four measures are marked *mp* (mezzo-piano) and the last four measures are marked *p* (piano). The melody is as follows:

- Measure 1: G2, A2, B2 (quarter note)
- Measure 2: C3, B2, A2 (quarter note)
- Measure 3: G2, F2, E2 (quarter note)
- Measure 4: D2, C2, B1 (quarter note)
- Measure 5: A1, G1, F1 (quarter note)
- Measure 6: E1, D1, C1 (quarter note)
- Measure 7: B1, A1, G1 (quarter note)
- Measure 8: F1, E1, D1 (quarter note)
- Measure 9: C1, B1, A1 (quarter note)
- Measure 10: G1, F1, E1 (quarter note)
- Measure 11: D1, C1, B1 (quarter note)
- Measure 12: A1, G1, F1 (quarter note)



50



56



63



Tuba

# Finale from TWV53 A2

Telemann  
Bob Reifsnyder

$\text{♩} = 90$

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is common time (C). The notation consists of four measures. The first measure contains a continuous eighth-note pattern starting on G2. The second measure contains a quarter note on G2, a quarter rest, and a quarter note on A2. The third measure contains a continuous eighth-note pattern starting on G2. The fourth measure contains a continuous eighth-note pattern starting on G2, with a sharp sign (#) above the final note (F#2). Dynamic markings are placed below the first, second, and third measures: *mf*, *mp*, and *mf* respectively.

5

10

[illegible]

15

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G2, a quarter note F#2, and a quarter note E2. This is followed by a half note D2, a quarter note C2, and a quarter note B1. The line then continues with a half note A1, a quarter note G1, and a quarter note F#1. After a half rest, there is a quarter note E1, a quarter note D1, and a quarter note C1. The piece concludes with a half note B1, a quarter note A1, and a quarter note G1. The dynamic marking *p* (piano) is placed below the first measure, and *mf* (mezzo-forte) is placed below the final measure.

20

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody is written on a single staff. It begins with a treble clef and a key signature of one sharp. The melody consists of several measures of music, including eighth and sixteenth notes, and rests. The piece ends with a double bar line and the marking *mp*.

25

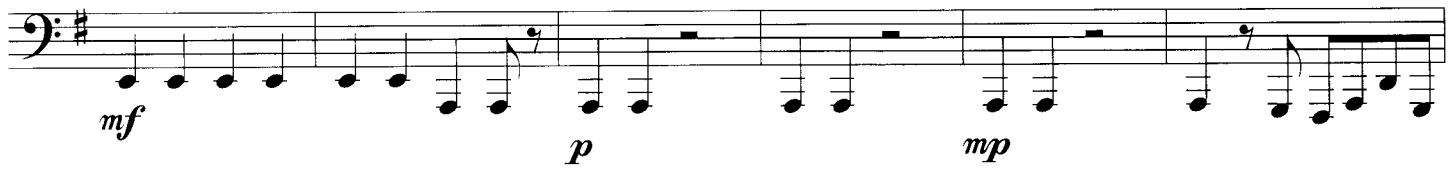
30

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It begins with a whole rest, followed by a series of eighth and sixteenth notes. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano).

35

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It begins with a whole note G2, followed by a half rest. The next five measures each contain a whole note G2. The final measure of the first system is a whole note G2. The second system begins with a half note G2, followed by a half note F#2, then a quarter note E2, and a quarter note D2. The final measure of the second system is a quarter note C2, followed by a quarter note B1, and a quarter note A1. The piece ends with a double bar line.

42



48



53



59



65



69



74



78



Tuba

# Gravement from TWV52 a2

Telemann

Bob Reifsnyder

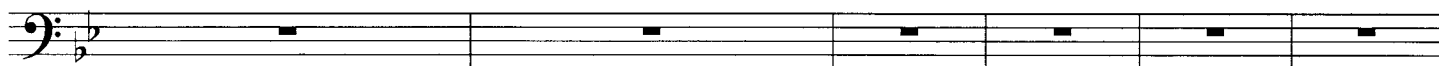
♩ = 60



6



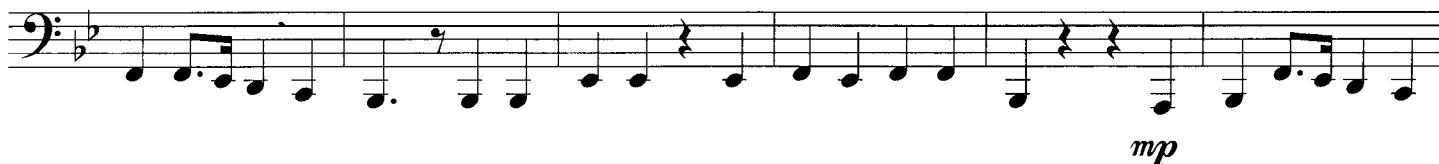
11



17



23



29



35



40



46



Tuba

# Vitement from TWV52a2

Telemann  
Bob Reifsnnyder

♩ = 100

6

12

18

24

29

34

39

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

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

*mf* *mp*

*p* *mf*

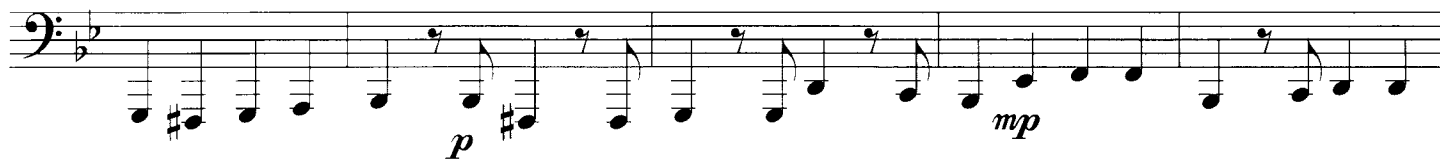
*p*

*mf* *mp* *p*

*mf* *mp* *p*

*p* *mp* *mf*

45



50



Tuba

# Largement from TWV52 a2

Telemann  
Bob Reifsnyder

♩ = 75

The musical score is written for Tuba in bass clef, 3/4 time, and B-flat major. It consists of four staves of music. The first staff begins with a dynamic marking of *p* (piano) and includes a *mp* (mezzo-piano) marking. The second staff begins with a *mp* marking and ends with a *p* marking. The third staff begins with a *mp* marking and includes a *p* marking. The fourth staff begins with a *mf* (mezzo-forte) marking. The score includes various musical notations such as eighth notes, quarter notes, and rests.

7

14

21

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



Tuba

# Vivement from TWV52 a2

Telemann

Bob Reifsnyder

♩. = 60

[illegible]

*mp*

11

The bass line of 'The Rose Tree' is written in G major (one sharp, F#) and 2/4 time. It consists of 12 measures. The first six measures are: G2-A2-B2 (quarter), C3-B2-A2 (quarter), G2 (half). The next six measures are: G2 (half), A2-B2-C3 (quarter), D3-E3-F#3 (quarter), G3-A3-B3 (quarter), C4-B3-A3 (quarter), G3 (half). The final measure is a whole note G3.

*p*

20

The bass line of 'The Rose Tree' is written in G major (one flat) and 2/4 time. It begins with a treble clef and a key signature of one flat. The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and sixteenth notes. The piece concludes with a final G4 note and a repeat sign.

*mp*

29

The bass line of 'The Rose Tree' is written in 3/4 time with a key signature of one flat (B-flat). The melody begins with two measures of whole rests, followed by a series of eighth and sixteenth notes, including triplets, and concludes with a final quarter note.

 $mf$ 

39

A musical score for the bass line of the song 'The Rose Tree'. The notation is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

49

[illegible]

*p*

58

The musical notation for the bass staff shows a sequence of notes across several measures. It begins with a single eighth note, followed by two measures each containing a pair of eighth notes. This is followed by a measure with a triplet of eighth notes, indicated by a bracket above them. The final measure contains another pair of eighth notes.

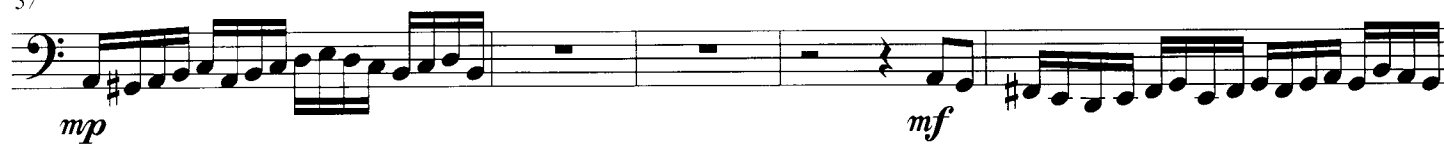
*mp*

# Gaiment from TWV52 B1

$\text{♩} = 90$

©

37



42



46

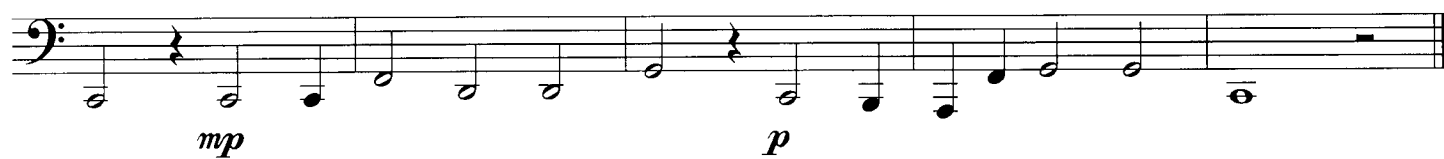


# Grave from TWV52 B1

$$\mathcal{J} = 90$$

The bass line is written on a single staff in bass clef. It begins with a whole rest, followed by a half rest, and then a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The dynamics *mp* and *mf* are indicated below the staff.

41

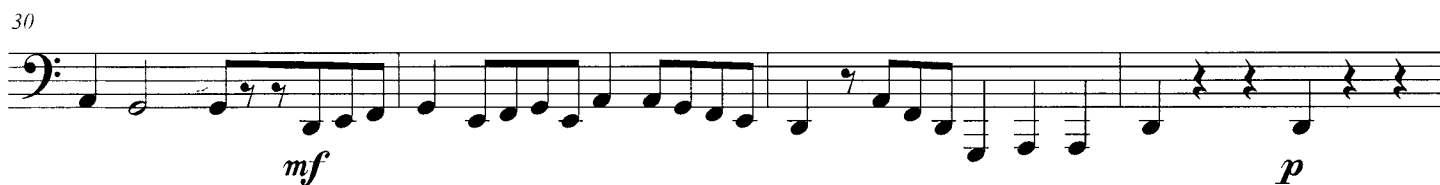


Tuba

# Vivace from TWV52 B1

Telemann  
Bob Reifsnyder

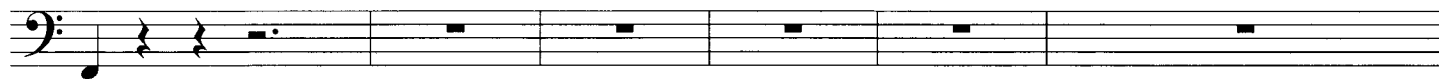
$\text{♩} = 60$



38



42



48



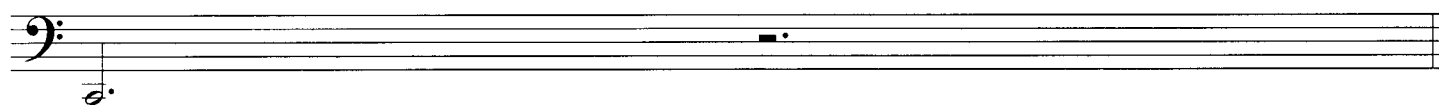
52



56



60



Tuba

# Allegro from TWV52 C2

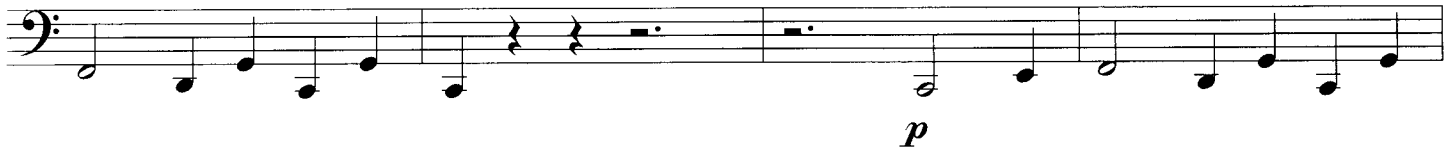
Telemann  
Bob Reifsnyder

$\text{♩} = 60$





36

*p*

40

*mf*

44

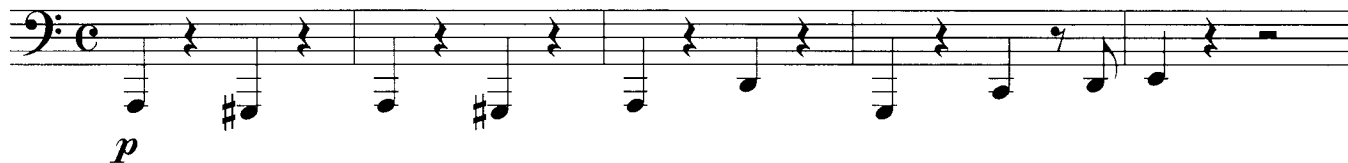


Tuba

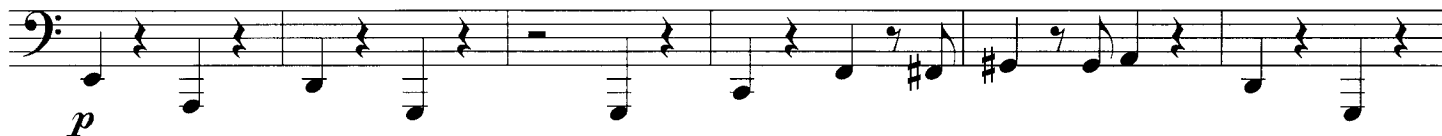
# Adagio from TWV52 C2

Telemann  
Bob Reifsnyder

$\text{♩} = 60$



6



12



Tuba

# Vivace from TWV52 C2

Telemann

Bob Reifsnyder

$$d = 100$$
[illegible]

6

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a mezzo-piano (*mp*) dynamic marking. The melody consists of eighth and quarter notes, with some rests, and ends with a final whole note.

11

The bass line is written on a single staff in bass clef. It begins with a treble clef symbol. The melody consists of eighth and quarter notes, with some rests. The dynamic markings *mf* and *mp* are placed below the staff. The key signature has one sharp (F#).

17

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The melody then continues with a series of eighth and sixteenth notes, ending with a final note on the first line of the staff.

23

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef and contains seven measures, each with a single eighth note: G2, F2, E2, D2, C2, B1, and A1.

30

The first staff of music is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody begins with a quarter note on G2, followed by eighth notes on A2 and B-flat2, then a quarter note on C3. This is followed by a descending eighth-note pair (B-flat2, A2), a quarter note on G2, and another descending eighth-note pair (F2, E2). The staff concludes with a half note on D2. The dynamic marking *mp* is placed below the first measure.

36

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with rests. The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano).

42

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The melody is marked with a mezzo-piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic. The piece concludes with a whole rest.

Musical notation for the bass line of 'The Rose Tree'. It consists of a single staff with a bass clef. The first three measures each contain a whole rest. The fourth measure contains a triplet of eighth notes, starting on G4 and ascending to A4, B4, and C5. The dynamic marking *mp* is placed below the staff at the end of the fourth measure.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a G2 note, followed by a quarter note G#2, a quarter note A2, and a quarter note B2. This is followed by a quarter note C3, a quarter note B2, and a quarter note A2. The melody then continues with a quarter note G#2, a quarter note F#2, and a quarter note E2. The line concludes with a quarter note D2, a quarter note C2, and a quarter note B1.

[illegible]

The bass line is written on a single staff in bass clef. It begins with two measures of whole rests. The third measure starts with a treble clef change and contains a half note G2, followed by eighth notes A2, B2, and C3. The fourth measure contains eighth notes D3, E3, F3, and G3. The fifth measure contains eighth notes A3, B3, C4, and D4. The sixth measure contains eighth notes E4, F4, G4, and A4. The seventh measure contains a half note B4. The eighth measure contains a half note A4. The ninth measure contains a half note G4. The tenth measure contains a half note F4. The eleventh measure contains a half note E4. The twelfth measure contains a half note D4. The thirteenth measure contains a half note C4. The fourteenth measure contains a half note B3. The fifteenth measure contains a half note A3. The sixteenth measure contains a half note G3. The seventeenth measure contains a half note F3. The eighteenth measure contains a half note E3. The nineteenth measure contains a half note D3. The twentieth measure contains a half note C3. The notation includes dynamic markings *mp* at the beginning of the eighth measure and *mf* at the beginning of the thirteenth measure.

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts on a G2 note, followed by a quarter rest, then a series of eighth and quarter notes: A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4. This is followed by a quarter rest, then a series of quarter notes: D4, E4, F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4. The piece ends with a final G2 note. The dynamic marking *mp* (mezzo-piano) is placed below the first and last measures.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts on a middle C (C4) and follows a descending stepwise pattern: C4, B3, A3, G3, F3, E3, D3, C3. The first four notes (C4, B3, A3, G3) are beamed together. The fifth note (F3) is a half note, and the sixth note (E3) is a quarter note. The seventh note (D3) is a half note, and the eighth note (C3) is a half note. The piece concludes with a final C-clef (soprano clef) on the first line of the staff, indicating the start of the vocal line.

Musical notation for Example 8-6, bass clef. The staff contains four measures of whole rests, followed by a melodic phrase starting with a fermata over the first note. The dynamic marking *mp* is placed below the staff.

The bass line is written on a single staff with a bass clef. It begins with a *mf* (mezzo-forte) dynamic marking. The melody consists of eighth and sixteenth notes, with a repeat sign after the first measure. The second measure is marked *mp* (mezzo-piano). The line ends with a final measure containing a whole note and a repeat sign.

[illegible]

104



Tuba

# Allegro from TWV52 d1

Telemann

Bob Reifsnyder

♩ = 90



5



10



16



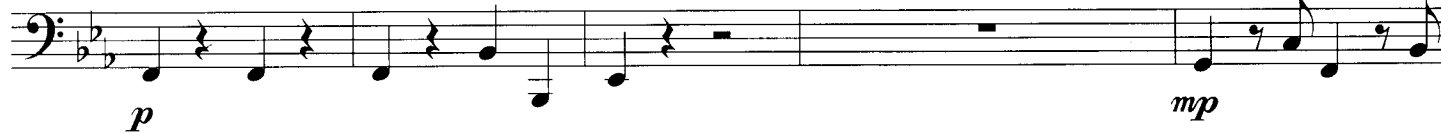
21



26



31



36



41



46



52



57



62



67



73



79



84

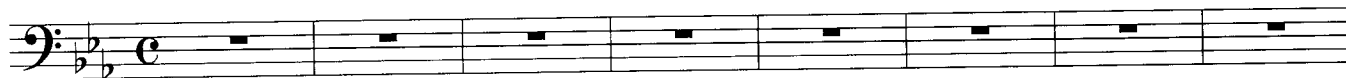


Tuba

# Adagio from TWV52 d1

Telemann  
Bob Reifsnyder

♩ = 60



9



15



20



26





Tuba

# Finale from TWV52 d1

Telemann  
Bob Reifsnyder

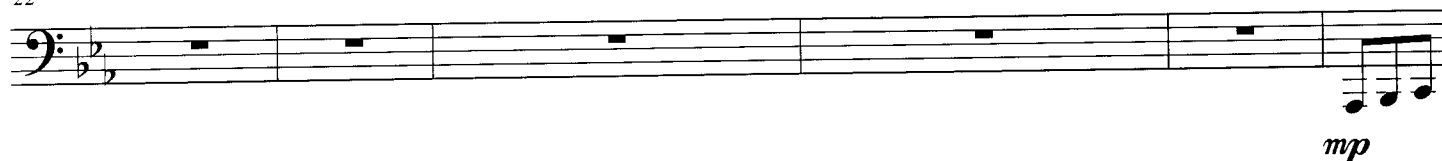
♩. = 60



11



22



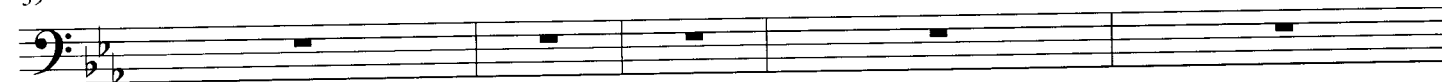
28



35



39



44



55



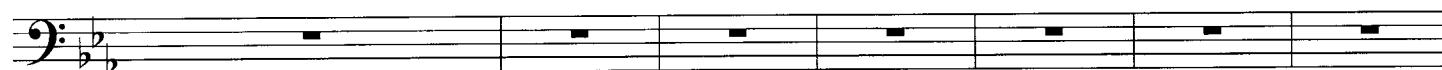
64



74



83



90



98



109



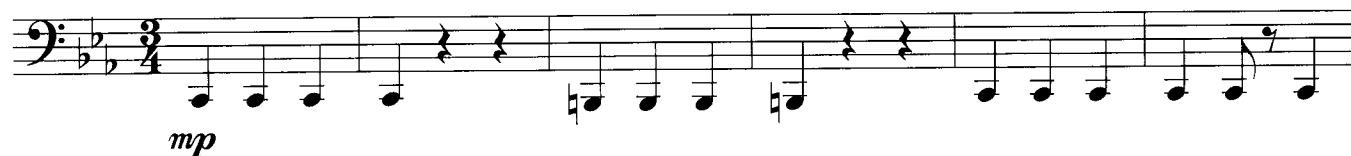
Tuba

# Largo from TWV52 e1

Telemann

Bob Reifsnnyder

♩ = 75



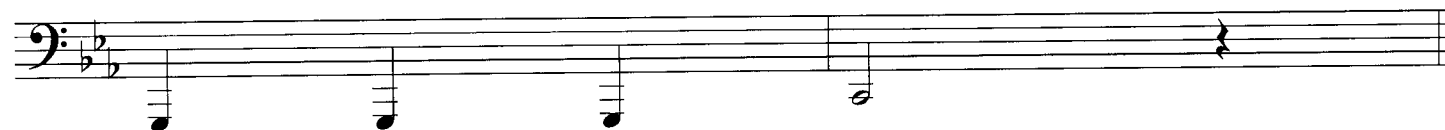
43



49



56



Tuba

# Allegro from TWV52 e1

Telemann  
Bob Reifsnyder

♩ = 90



5



9



14



19



26



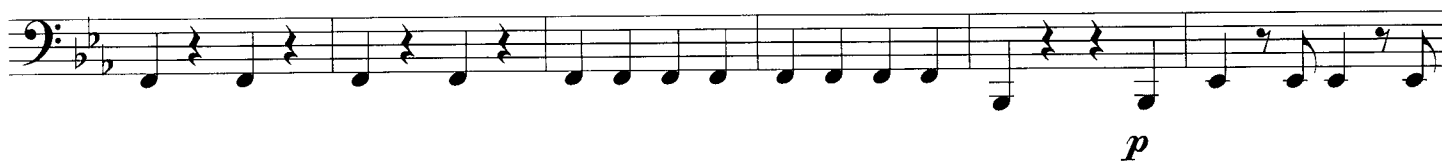
31



36



42



48



53



57



62



67



72



77



Tuba

# Adagio from TWV52 e1

Telemann  
Bob Reifsnnyder

$\text{♩} = 60$



6



11



16



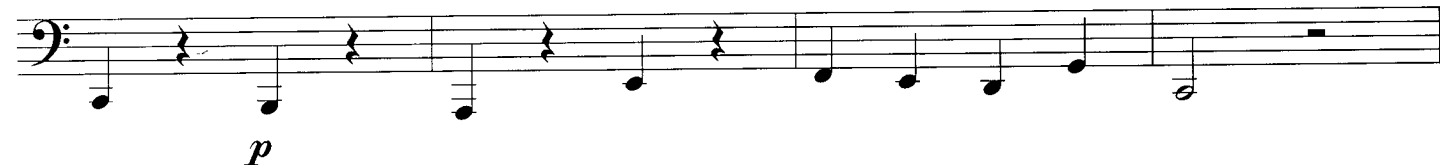
21



26



31



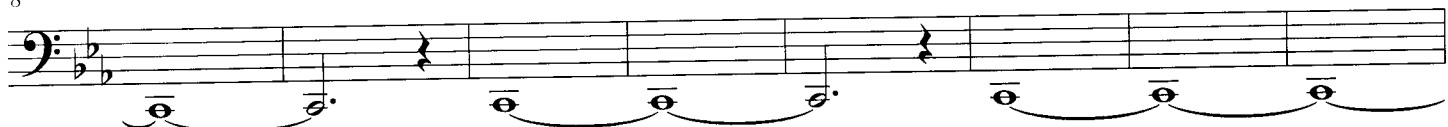
## Presto from TWV52e1

Telemann

Bob Reifsnyder

 $\text{♩} = 100$ 

8



16



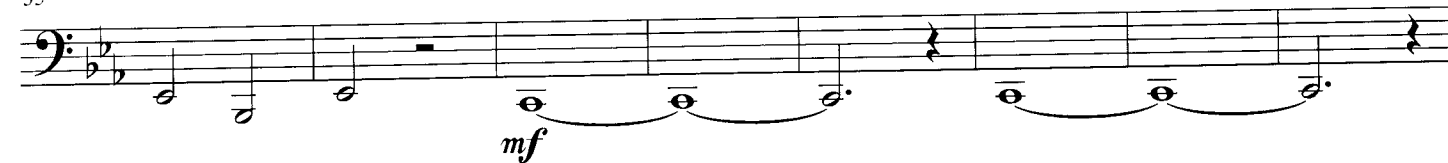
22



29



35



43



51

