

SELECTIONS

From

TELEMANN'S  
DOUBLE CONCERTOS  
(cont.)

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME 11

## 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 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, 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

# Allegro from TWV52: Es1

Telemann  
Bob Reifsnnyder

♩ = 110

7

14

22

29

35

43

49

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

*mp* *mf* *p*

*p* *p*

*mf* *p* *mp*

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

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

*p* *p*

57

Musical staff 1: Bass clef, measures 57-62. The music consists of eighth notes with a consistent rhythmic pattern. The first half (measures 57-60) is marked *mp* (mezzo-piano), and the second half (measures 61-62) is marked *mf* (mezzo-forte).

63

Musical staff 2: Bass clef, measures 63-69. The music continues with eighth notes. The first half (measures 63-66) is marked *mp* (mezzo-piano), and the second half (measures 67-69) is marked *p* (piano).

70

Musical staff 3: Bass clef, measures 70-70. This staff shows a single measure with a whole note, followed by a double bar line.

Tuba

# Largo from TWV52: Es1

Telemann  
Bob Reifsnyder

♩ = 50



5



Tuba

# Vivace from TWV52 Es1

Telemann  
Bob Reifsnnyder

♩. = 60

6

12

18

23

30

36

42

*mp* *mf*

*p* *mp*

*p* *mp*

*mf*

*mp*

*mf* *mp*

*mf* *mp*

*p*

Vivace from TWV52 Es1

49

Musical staff for measures 49-53. The staff begins with a bass clef. Measure 49 starts with a *mp* dynamic marking. The music consists of eighth and sixteenth notes. Measure 53 ends with a *mf* dynamic marking. The staff concludes with a fermata over the final note.

54

Musical staff for measures 54-58. The staff begins with a bass clef. Measure 54 starts with a fermata over the first note. The music continues with eighth and sixteenth notes. The staff concludes with a double bar line.

Tuba

# Allegro from TWV52 e3

Telemann  
Bob Reifsnnyder

♩=110

*mf*

5

11

*mp*

16

*p* *mp*

21

*p* *mp* *mf*

27

*mp* *p*

32

*mp* *mf*

39

*mf*

45

Musical staff 45-48: Bass clef, B-flat key signature. Measures 45-48 contain a continuous eighth-note pattern.

49

Musical staff 49-53: Bass clef, B-flat key signature. Measures 49-53 contain a continuous eighth-note pattern. Dynamic markings: *mp* at measure 51, *p* at measure 52.

54

Musical staff 54-59: Bass clef, B-flat key signature. Measures 54-59 contain a continuous eighth-note pattern. Dynamic markings: *mp* at measure 54, *p* at measure 56.

60

Musical staff 60-65: Bass clef, B-flat key signature. Measures 60-65 contain a continuous eighth-note pattern. Dynamic markings: *mf* at measure 61, *mp* at measure 63, *p* at measure 64.

66

Musical staff 66-70: Bass clef, B-flat key signature. Measures 66-70 contain a continuous eighth-note pattern. Dynamic marking: *mf* at measure 67.

71

Musical staff 71-75: Bass clef, B-flat key signature. Measures 71-75 contain a continuous eighth-note pattern. Dynamic markings: *p* at measure 72, *mf* at measure 74.

76

Musical staff 76-79: Bass clef, B-flat key signature. Measures 76-79 contain a continuous eighth-note pattern.

80

Musical staff 80-83: Bass clef, B-flat key signature. Measures 80-83 contain a continuous eighth-note pattern.

Tuba

# Adagio from TWV52 e3

Telemann  
Bob Reifsnnyder

♩ = 80

Tuba

# Finale from TWV52 e3

Telemann  
Bob Reifsnnyder

♩.=70

*p*

6

*mp*

13

*mf*

19

*mf* *p*

27

*mp*

33

*mf* *mf*

39

44

48

Musical staff 48-53: Bass clef, B-flat key signature. Measures 48-53. Dynamics: *mp* (measures 48-51), *p* (measures 52-53).

54

Musical staff 54-59: Bass clef, B-flat key signature. Measures 54-59. Dynamics: *mf* (measures 54-57), *p* (measures 58-59).

61

Musical staff 61-65: Bass clef, B-flat key signature. Measures 61-65. Dynamics: *mf* (measures 61-65).

66

Musical staff 66-72: Bass clef, B-flat key signature. Measures 66-72. Dynamics: *p* (measures 66-72).

73

Musical staff 73-78: Bass clef, B-flat key signature. Measures 73-78. Dynamics: *mf* (measures 73-74), *mf* (measures 75-78).

79

Musical staff 79-83: Bass clef, B-flat key signature. Measures 79-83. Dynamics: *p* (measures 79-83).

84

Musical staff 84-88: Bass clef, B-flat key signature. Measures 84-88. Dynamics: *p* (measures 84-88).

89

Musical staff 89-94: Bass clef, B-flat key signature. Measures 89-94. Dynamics: *mf* (measures 89-94).

95

Musical staff 95-99: Bass clef, B-flat key signature. Measures 95-99. Dynamics: *mp* (measures 95-99).

101

Musical staff 101: A single staff in bass clef with a key signature of one flat (B-flat). The music begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The staff concludes with a quarter rest.

108

Musical staff 108: A single staff in bass clef with a key signature of one flat (B-flat). The music starts with a quarter rest, followed by a quarter note, a quarter rest, and a quarter note. A dynamic marking of *mf* is placed below the first quarter note. The staff continues with a series of quarter notes, including a sharp sign (#) above the first note of a pair, and ends with a half note tied to the next measure.

Tuba

# Andante from TWV52 e4

Telemann  
Bob Reifsnyder

$\text{♩} = 80$

*p*

4

8

12

16

*p*

20

24

28

32

Musical staff 1: Bass clef, key signature of two flats, starting at measure 32. The melody consists of eighth and quarter notes with rests.

36

Musical staff 2: Bass clef, key signature of two flats, starting at measure 36. The melody continues with eighth and quarter notes.

*p*

40

Musical staff 3: Bass clef, key signature of two flats, starting at measure 40. The melody continues with eighth and quarter notes.

44

Musical staff 4: Bass clef, key signature of two flats, starting at measure 44. The melody concludes with a final chord.

*mp*

Tuba

# Allegro from TWV52 e4

Telemann  
Bob Reifsnnyder

♩ = 90

mf

5

p

10

mp mp mf

15

p mp mf

20

p mp

25

mp p mf

31

mf p mp mf

36

mf

Allegro from TWV52 e4

42

Musical staff 1: Bass clef, key signature of two flats (B-flat and E-flat). Measures 42-46. The music consists of a sequence of eighth and sixteenth notes with rests. Measure 42: quarter rest, eighth note G2, quarter rest, eighth note F2. Measure 43: quarter rest, eighth note E2, quarter rest, eighth note D2. Measure 44: quarter rest, eighth note C2, quarter rest, eighth note B1. Measure 45: quarter rest, eighth note A1, quarter rest, eighth note G1. Measure 46: quarter rest, eighth note F1, quarter rest, eighth note E1.

47

Musical staff 2: Bass clef, key signature of two flats. Measure 47: quarter note G2, followed by a double bar line.

Tuba

# Adagio from TWV52 e4

Telemann  
Bob Reifsnyder

♩ = 60

*sempre p*

6

11

*mf*

Tuba

# Vivace from TWV52 e4

Telemann  
Bob Reifsnyder

♩.=100

12/8

*p*

♩.=100

5

*mp*

♩.=100

9

*p*

♩.=100

13

*p*

♩.=100

18

*mp*

♩.=100

22

*mp*

♩.=100

28

*mp*

♩.=100

34

*p*

♩.=100

Vivace from TWV52 e4

39

Musical notation for a bass line, measures 39-43. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff at the beginning of measure 41. The piece concludes with a double bar line at the end of measure 43.

Tuba

# Allegro from TWV52 F1

Telemann  
Bob Reifsnnyder

♩ = 90

5

*mf*

10

*p*

15

*mp* *mf*

19

*p*

25

*mp* *p*

31

*mf* *p*

36

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

Allegro from TWV52 F1

41

A musical staff in bass clef containing measures 41 through 45. The music consists of a continuous eighth-note pattern. Measure 41 starts with a quarter rest followed by an eighth note. Measures 42-44 continue the eighth-note sequence. Measure 45 begins with a quarter rest, followed by an eighth note, and ends with a double bar line.

46

A musical staff in bass clef containing measures 46 through 48. Measure 46 starts with a quarter rest followed by an eighth note. Measure 47 contains a quarter rest followed by a dotted quarter note. Measure 48 contains a half note, followed by a double bar line.

Tuba

# Largo from TWV52 F1

Telemann  
Bob Reifsnnyder

$\text{♩} = 75$

4

*mp*

*mp*

8

*p*

13

*p*

18

*p*

23

*p*

27

*mp*

31

*p*

Largo from TWV52 F1

35

Musical staff 1: Bass clef, B-flat major key signature, measures 35-40. The music consists of quarter notes and rests. A dynamic marking of *p* is present below the staff.

40

Musical staff 2: Bass clef, B-flat major key signature, measures 40-45. The music consists of quarter notes and rests. A dynamic marking of *p* is present below the staff.

45

Musical staff 3: Bass clef, B-flat major key signature, measures 45-49. The music features a sixteenth-note run in measures 45-46, followed by quarter notes and rests. Dynamic markings of *mp* and *p* are present.

49

Musical staff 4: Bass clef, B-flat major key signature, measures 49-53. The music consists of quarter notes and rests. A dynamic marking of *mp* is present below the staff.

53

Musical staff 5: Bass clef, B-flat major key signature, measures 53-57. The music consists of quarter notes and rests. A dynamic marking of *mp* is present below the staff.

57

Musical staff 6: Bass clef, B-flat major key signature, measures 57-60. The music consists of quarter notes and rests. A dynamic marking of *mp* is present below the staff.

Tuba

# Finale from TWV52 F1

Telemann  
Bob Reifsnyder

♩ = 90

*mp*

5

10

15

*p*

20

*mp* *p*

25

*mp*

30

35

*p*

40

Musical staff 1: Bass clef, measures 40-45. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking *p* is placed below the staff at the end of the line.

46

Musical staff 2: Bass clef, measures 46-50. The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings *mp* and *p* are placed below the staff.

51

Musical staff 3: Bass clef, measures 51-55. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking *mp* is placed below the staff.

56

Musical staff 4: Bass clef, measures 56-60. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking *mf* is placed below the staff.

61

Musical staff 5: Bass clef, measures 61-65. The staff contains a sequence of eighth and sixteenth notes with rests, ending with a double bar line.

Tuba

# Andante from TWV52 F2

Telemann  
Bob Reifsnyder

$\text{♩} = 90$

*mp*

5

*p*

9

*mp*

14

*mp*

18

*p*

22

*mp*

26

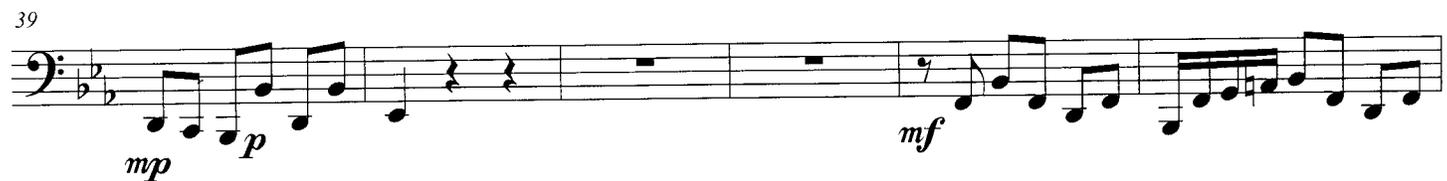
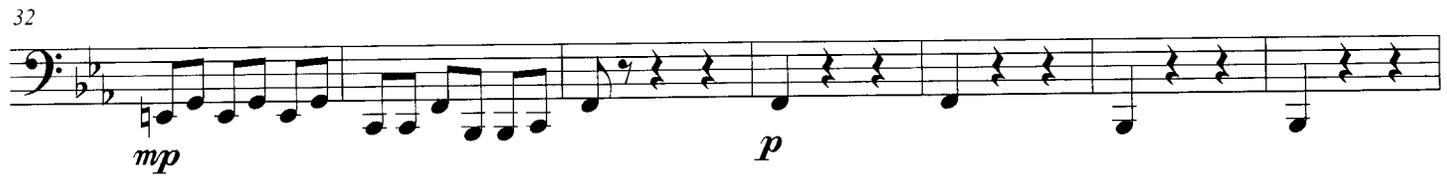
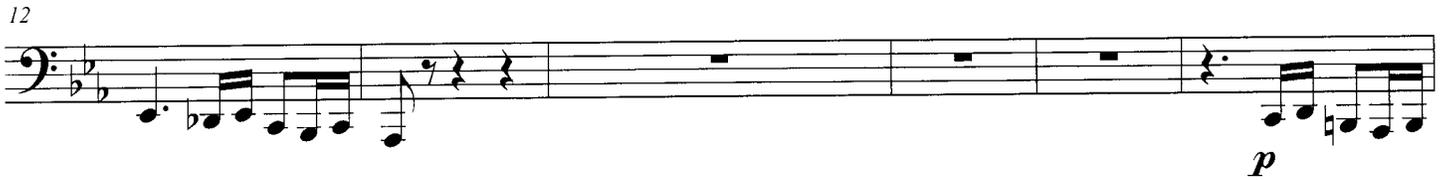
*mp*

Tuba

# Vivace from TWV52 F2

Telemann  
Bob Reifsnyder

♩ = 100



Vivace from TWV52 F2

51

Musical staff 1: Bass clef, B-flat major key signature, measures 51-57. The staff contains a sequence of eighth and quarter notes. Dynamics include *p* (piano) and *mp* (mezzo-piano).

58

Musical staff 2: Bass clef, B-flat major key signature, measures 58-62. The staff contains a sequence of eighth and quarter notes. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *mf* (mezzo-forte).

63

Musical staff 3: Bass clef, B-flat major key signature, measures 63-66. The staff contains a sequence of eighth and quarter notes, ending with a double bar line.

Tuba

# Andante from TWV52 G3

Telemann  
Bob Reifsnnyder

$\text{♩} = 70$

*mf*

5

*p* *mp* *p*

10

*mp* *p* *mp*

15

*p* *mp* *p*

19

*mp* *p* *mf*

24

*mf*

Tuba

# Vivace from TWV52 G3

Telemann  
Bob Reifsnnyder

♩. = 60

*mp* *mp*

7

*mf*

13

*p* *mp*

19

*p* *mp*

26

*p* *mf* *p*

32

*mp* *p*

38

*mf* *mp*

44

*p* *mf*

Tuba

# Largo from TWV52 D3

Telemann  
Bob Reifsnyder

♩ = 60

*p* *mp*

5

*p* *mp* *p*

10

*p*

Tuba

# Vivement from TWV52 D3

Telemann  
Bob Reifsnnyder

♩ = 110

mf

5

10

p mp

16

mf

21

27

33

38