

SELECTIONS

From

Handel's Overtures
to his Operas and Oratorios

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 14

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. Handel's Overtures, however, show virtually no influence of the Monteverdi, Cavalli, Scarlatti continuum; they come straight from the "French Overture" style of Jean-Baptiste Lully (1632-1687). Dotted rhythms are quite prominent in the slow introductions, while the allegro sections that follow consistently use contrapuntal (fugal) texture. What is most fascinating is the "total" lack of operatic style in these preludes; one could never guess that an "Opera Seria" would soon follow. In the Oratorios, there is more stylistic unity, since he frequently used contrapuntal texture in the movements for Chorus. Handel is certainly one of the great minds in music history, but he was hardly influential on future generations of composers. His chosen media were the Opera Seria, Dance Suite, French Orchestra and Old Testament Oratorio. The first three essentially disappeared after his death and the Oratorio underwent a major overhaul, while ceasing to have a major impact on future audiences. Fortunately, however, we still have the masterpieces of Handel.

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-** Handel's overtures were sometimes written in five parts, but the ones in this collection are all basically four-part texture (Doubling in woodwinds sometimes appear). Handel 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 transcribed to make it less taxing 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 all originally scored for strings, with some doubling by woodwinds. 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 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.

Overture from Rodrigo

HWV5

Handel

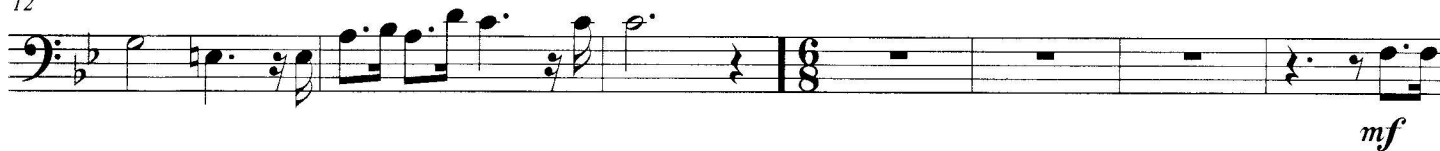
Bob Reifsnyder

 $\text{♩} = 100$ 

7

 $\text{♩} = 60$

12



19



25



31



37

 $\text{♩} = 100$

43



[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, followed by a whole note G1. The notation includes a double bar line and a repeat sign at the end.

Overture to Rinaldo

Handel

♩ = 100

The first staff of music is in bass clef, 4/4 time, and B-flat major. It begins with a mezzo-forte (*mf*) dynamic marking. The melody starts on a half note B-flat, followed by quarter notes A-flat, G, and F. A repeat sign follows, then an eighth rest, an eighth note E, and a quarter note D. The melody continues with quarter notes C, B, A, and G, followed by a half note F. A repeat sign follows, then an eighth rest, an eighth note E, and a quarter note D. The staff concludes with eighth notes C, B, A, and G, followed by a half note F.

6

[illegible]**Allegro**

$\text{♩} = 100$

12

18

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation consists of a single staff with a bass clef. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The melody starts on a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The notation is in a single staff with a bass clef. The key signature is one flat (B-flat). The notation consists of a single staff with a bass clef. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The melody starts on a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The notation is in a single staff with a bass clef. The key signature is one flat (B-flat). The notation consists of a single staff with a bass clef. It begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The melody starts on a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes.

24

[illegible]

29

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It consists of 12 measures. The first three measures are in the key of B-flat major (F major). The fourth measure contains a sharp sign (#) indicating a key change to D minor. The final two measures are in D minor. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *mp* (mezzo-piano) at the end.

34

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *mp* (mezzo-piano).

39

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with a mezzo-piano (*mp*) dynamic.

44



49



54



Overture to Julius Caesar

Handel
Bob Reifsnyder

10

16

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It begins with three measures of whole rests, followed by a quarter rest, and then a series of eighth and sixteenth notes. The melody starts on G2, moves to A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G1

21

Musical notation for the bass line of 'The Girl on the Train'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. A dynamic marking of *mp* (mezzo-piano) is present below the staff.

24

28

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a single staff. It begins with a quarter note G2, followed by eighth notes A2-B2, C3-D3, E3-F#3, G3-A3, B3-C4, D4-E4, F#4-G4, A4-B4, C5-D5, E5-F#5, G5-A5, B5-C6, D6-E6, F#6-G6, A6-B6, C7-D7, E7-F#7, G7-A7, B7-C8, D8-E8, F#8-G8, A8-B8, C9-D9, E9-F#9, G9-A9, B9-C10, D10-E10, F#10-G10, A10-B10, C11-D11, E11-F#11, G11-A11, B11-C12, D12-E12, F#12-G12, A12-B12, C13-D13, E13-F#13, G13-A13, B13-C14, D14-E14, F#14-G14, A14-B14, C15-D15, E15-F#15, G15-A15, B15-C16, D16-E16, F#16-G16, A16-B16, C17-D17, E17-F#17, G17-A17, B17-C18, D18-E18, F#18-G18, A18-B18, C19-D19, E19-F#19, G19-A19, B19-C20, D20-E20, F#20-G20, A20-B20, C21-D21, E21-F#21, G21-A21, B21-C22, D22-E22, F#22-G22, A22-B22, C23-D23, E23-F#23, G23-A23, B23-C24, D24-E24, F#24-G24, A24-B24, C25-D25, E25-F#25, G25-A25, B25-C26, D26-E26, F#26-G26, A26-B26, C27-D27, E27-F#27, G27-A27, B27-C28, D28-E28, F#28-G28, A28-B28, C29-D29, E29-F#29, G29-A29, B29-C30, D30-E30, F#30-G30, A30-B30, C31-D31, E31-F#31, G31-A31, B31-C32, D32-E32, F#32-G32, A32-B32, C33-D33, E33-F#33, G33-A33, B33-C34, D34-E34, F#34-G34, A34-B34, C35-D35, E35-F#35, G35-A35, B35-C36, D36-E36, F#36-G36, A36-B36, C37-D37, E37-F#37, G37-A37, B37-C38, D38-E38, F#38-G38, A38-B38, C39-D39, E39-F#39, G39-A39, B39-C40, D40-E40, F#40-G40, A40-B40, C41-D41, E41-F#41, G41-A41, B41-C42, D42-E42, F#42-G42, A42-B42, C43-D43, E43-F#43, G43-A43, B43-C44, D44-E44, F#44-G44, A44-B44, C45-D45, E45-F#45, G45-A45, B45-C46, D46-E46, F#46-G46, A46-B46, C47-D47, E47-F#47, G47-A47, B47-C48, D48-E48, F#48-G48, A48-B48, C49-D49, E49-F#49, G49-A49, B49-C50, D50-E50, F#50-G50, A50-B50, C51-D51, E51-F#51, G51-A51, B51-C52, D52-E52, F#52-G52, A52-B52, C53-D53, E53-F#53, G53-A53, B53-C54, D54-E54, F#54-G54, A54-B54, C55-D55, E55-F#55, G55-A55, B55-C56, D56-E56, F#56-G56, A56-B56, C57-D57, E57-F#57, G57-A57, B57-C58, D58-E58, F#58-G58, A58-B58, C59-D59, E59-F#59, G59-A59, B59-C60, D60-E60, F#60-G60, A60-B60, C61-D61, E61-F#61, G61-A61, B61-C62, D62-E62, F#62-G62, A62-B62, C63-D63, E63-F#63, G63-A63, B63-C64, D64-E64, F#64-G64, A64-B64, C65-D65, E65-F#65, G65-A65, B65-C66, D66-E66, F#66-G66, A66-B66, C67-D67, E67-F#67, G67-A67, B67-C68, D68-E68, F#68-G68, A68-B68, C69-D69, E69-F#69, G69-A69, B69-C70, D70-E70, F#70-G70, A70-B70, C71-D71, E71-F#71, G71-A71, B71-C72, D72-E72, F#72-G72, A72-B72, C73-D73, E73-F#73, G73-A73, B73-C74, D74-E74, F#74-G74, A74-B74, C75-D75, E75-F#75, G75-A75, B75-C76, D76-E76, F#76-G76, A76-B76, C77-D77, E77-F#77, G77-A77, B77-C78, D78-E78, F#78-G78, A78-B78, C79-D79, E79-F#79, G79-A79, B79-C80, D80-E80, F#80-G80, A80-B80, C81-D81, E81-F#81, G81-A81, B81-C82, D82-E82, F#82-G82, A82-B82, C83-D83, E83-F#83, G83-A83, B83-C84, D84-E84, F#84-G84, A84-B84, C85-D85, E85-F#85, G85-A85, B85-C86, D86-E86, F#86-G86, A86-B86, C87-D87, E87-F#87, G87-A87, B87-C88, D88-E88, F#88-G88, A88-B88, C89-D89, E89-F#89, G89-A89, B89-C90, D90-E90, F#90-G90, A90-B90, C91-D91, E91-F#91, G91-A91, B91-C92, D92-E92, F#92-G92, A92-B92, C93-D93, E93-F#93, G93-A93, B93-C94, D94-E94, F#94-G94, A94-B94, C95-D95, E95-F#95, G95-A95, B95-C96, D96-E96, F#96-G96, A96-B96, C97-D97, E97-F#97, G97-A97, B97-C98, D98-E98, F#98-G98, A98-B98, C99-D99, E99-F#99, G99-A99, B99-C100, D100-E100, F#100-G100, A100-B100, C101-D101, E101-F#101, G101-A101, B101-C102, D102-E102, F#102-G102, A102-B102, C103-D103, E103-F#103, G103-A103, B103-C104, D104-E104, F#104-G104, A104-B104, C105-D105, E105-F#105, G105-A105, B105-C106, D106-E106, F#106-G106, A106-B106, C107-D107, E107-F#107, G107-A107, B107-C108, D108-E108, F#108-G108, A108-B108, C109-D109, E109-F#109, G109-A109, B109-C110, D110-E110, F#110-G110, A110-B110, C111-D111, E111-F#111, G111-A111, B111-C112, D112-E112, F#112-G112, A112-B112, C113-D113, E113-F#113, G113-A113, B113-C114, D114-E114, F#114-G114, A114-B114, C115-D115, E115-F#115, G115-A115, B115-C116, D116-E116, F#116-G116, A116-B116, C117-D117, E117-F#117, G117-A117, B117-C118, D118-E118, F#118-G118, A118-B118, C119-D119, E119-F#119, G119-A119, B119-C120, D120-E120, F#120-G120, A120-B120, C121-D121, E121-F#121, G121-A121, B121-C122, D122-E122, F#122-G122, A122-B122, C123-D123, E123-F#123, G123-A123, B123-C124, D124-E124, F#124-G124, A124-B124, C125-D125, E125-F#125, G125-A125, B125-C126, D126-E126, F#126-G126, A126-B126, C127-D127, E127-F#127, G127-A127, B127-C128, D128-E128, F#128-G128, A128-B128, C129-D129, E129-F#129, G129-A129, B129-C130, D130-E130, F#130-G130, A130-B130, C131-D131, E131-F#131, G131-A131, B131-C132, D132-E132, F#132-G132, A132-B132, C133-D133, E133-F#133, G133-A133, B133-C134, D134-E134, F#134-G134, A134-B134, C135-D135, E135-F#135, G135-A135, B135-C136, D136-E136, F#136-G136, A136-B136, C137-D137, E137-F#137, G137-A137, B137-C138, D138-E138, F#138-G138, A138-B138, C139-D139, E139-F#139, G139-A139, B139-C140, D140-E140, F#140-G140, A140-B140, C141-D141, E141-F#141, G141-A141, B141-C142, D142-E142, F#142-G142, A142-B142, C143-D143, E143-F#143, G143-A143, B143-C144, D144-E144, F#144-G144, A144-B144, C145-D145, E145-F#145, G145-A145, B145-C146, D146-E146, F#146-G146, A146-B146, C147-D147, E147-F#147, G147-A147, B147-C148, D148-E148, F#148-G148, A148-B14

3.

Musical notation for the bass line of 'The Rose Tree'. The key signature is D major (two sharps). The melody is written on a single staff. It begins with a treble clef and a key signature of two sharps. The first measure contains a quarter note D4, followed by eighth notes E4-F4, G4-A4, and B4. The second measure contains a quarter note C5, followed by eighth notes B4-A4, G4-F4, and E4. The third measure contains a quarter note D4, followed by eighth notes C4-B3, A3-G3, and F3. The fourth measure contains a quarter note E3, followed by eighth notes D3-C3, B2-A2, and G2. The fifth measure contains a quarter note F3, followed by eighth notes E3-D3, C3-B2, and A2. The sixth measure contains a quarter note G3, followed by eighth notes F3-E3, D3-C3, and B2. The seventh measure contains a quarter note A3, followed by eighth notes G3-F3, E3-D3, and C3. The eighth measure contains a quarter note B3, followed by eighth notes A3-G3, F3-E3, and D3. The ninth measure contains a quarter note C4, followed by eighth notes B3-A3, G3-F3, and E3. The tenth measure contains a quarter note D4, followed by eighth notes C4-B3, A3-G3, and F3. The eleventh measure contains a quarter note E4, followed by eighth notes D4-C4, B3-A3, and G3. The twelfth measure contains a quarter note F4, followed by eighth notes E4-D4, C4-B3, and A3. The thirteenth measure contains a quarter note G4, followed by eighth notes F4-E4, D4-C4, and B3. The fourteenth measure contains a quarter note A4, followed by eighth notes G4-F4, E4-D4, and C4. The fifteenth measure contains a quarter note B4, followed by eighth notes A4-G4, F4-E4, and D4. The sixteenth measure contains a quarter note C5, followed by eighth notes B4-A4, G4-F4, and E4. The seventeenth measure contains a quarter note D5, followed by eighth notes C5-B4, A4-G4, and F4. The eighteenth measure contains a quarter note E5, followed by eighth notes D5-C5, B4-A4, and G4. The nineteenth measure contains a quarter note F5, followed by eighth notes E5-D5, C5-B4, and A4. The twentieth measure contains a quarter note G5, followed by eighth notes F5-E5, D5-C5, and B4. The twenty-first measure contains a quarter note A5, followed by eighth notes G5-F5, E5-D5, and C5. The twenty-second measure contains a quarter note B5, followed by eighth notes A5-G5, F5-E5, and D5. The twenty-third measure contains a quarter note C6, followed by eighth notes B5-A5, G5-F5, and E5. The twenty-fourth measure contains a quarter note D6, followed by eighth notes C6-B5, A5-G5, and F5. The twenty-fifth measure contains a quarter note E6, followed by eighth notes D6-C6, B5-A5, and G5. The twenty-sixth measure contains a quarter note F6, followed by eighth notes E6-D6, C6-B5, and A5. The twenty-seventh measure contains a quarter note G6, followed by eighth notes F6-E6, D6-C6, and B5. The twenty-eighth measure contains a quarter note A6, followed by eighth notes G6-F6, E6-D6, and C6. The twenty-ninth measure contains a quarter note B6, followed by eighth notes A6-G6, F6-E6, and D6. The thirtieth measure contains a quarter note C7, followed by eighth notes B6-A6, G6-F6, and E6. The thirty-first measure contains a quarter note D7, followed by eighth notes C7-B6, A6-G6, and F6. The thirty-second measure contains a quarter note E7, followed by eighth notes D7-C7, B6-A6, and G6. The thirty-third measure contains a quarter note F7, followed by eighth notes E7-D7, C7-B6, and A6. The thirty-fourth measure contains a quarter note G7, followed by eighth notes F7-E7, D7-C7, and B6. The thirty-fifth measure contains a quarter note A7, followed by eighth notes G7-F7, E7-D7, and C7. The thirty-sixth measure contains a quarter note B7, followed by eighth notes A7-G7, F7-E7, and D7. The thirty-seventh measure contains a quarter note C8, followed by eighth notes B7-A7, G7-F7, and E7. The thirty-eighth measure contains a quarter note D8, followed by eighth notes C8-B7, A7-G7, and F7. The thirty-ninth measure contains a quarter note E8, followed by eighth notes D8-C8, B7-A7, and G7. The fortieth measure contains a quarter note F8, followed by eighth notes E8-D8, C8-B7, and A7. The forty-first measure contains a quarter note G8, followed by eighth notes F8-E8, D8-C8, and B7. The forty-second measure contains a quarter note A8, followed by eighth notes G8-F8, E8-D8, and C8. The forty-third measure contains a quarter note B8, followed by eighth notes A8-G8, F8-E8, and D8. The forty-fourth measure contains a quarter note C9, followed by eighth notes B8-A8, G8-F8, and E8. The forty-fifth measure contains a quarter note D9, followed by eighth notes C9-B8, A8-G8, and F8. The forty-sixth measure contains a quarter note E9, followed by eighth notes D9-C9, B8-A8, and G8. The forty-seventh measure contains a quarter note F9, followed by eighth notes E9-D9, C9-B8, and A8. The forty-eighth measure contains a quarter note G9, followed by eighth notes F9-E9, D9-C9, and B8. The forty-ninth measure contains a quarter note A9, followed by eighth notes G9-F9, E9-D9, and C9. The fiftieth measure contains a quarter note B9, followed by eighth notes A9-G9, F9-E9, and D9. The fifty-first measure contains a quarter note C10, followed by eighth notes B9-A9, G9-F9, and E9. The fifty-second measure contains a quarter note D10, followed by eighth notes C10-B9, A9-G9, and F9. The fifty-third measure contains a quarter note E10, followed by eighth notes D10-C10, B9-A9, and G9. The fifty-fourth measure contains a quarter note F10, followed by eighth notes E10-D10, C10-B9, and A9. The fifty-fifth measure contains a quarter note G10, followed by eighth notes F10-E10, D10-C10, and B9. The fifty-sixth measure contains a quarter note A10, followed by eighth notes G10-F10, E10-D10, and C10. The fifty-seventh measure contains a quarter note B10, followed by eighth notes A10-G10, F10-E10, and D10. The fifty-eighth measure contains a quarter note C11, followed by eighth notes B10-A10, G10-F10, and E10. The fifty-ninth measure contains a quarter note D11, followed by eighth notes C11-B10, A10-G10, and F10. The sixtieth measure contains a quarter note E11, followed by eighth notes D11-C11, B10-A10, and G10. The sixty-first measure contains a quarter note F11, followed by eighth notes E11-D11, C11-B10, and A10. The sixty-second measure contains a quarter note G11, followed by eighth notes F11-E11, D11-C11, and B10. The sixty-third measure contains a quarter note A11, followed by eighth notes G11-F11, E11-D11, and C11. The sixty-fourth measure contains a quarter note B11, followed by eighth notes A11-G11, F11-E11, and D11. The sixty-fifth measure contains a quarter note C12, followed by eighth notes B11-A11, G11-F11, and E11. The sixty-sixth measure contains a quarter note D12, followed by eighth notes C12-B11, A11-G11, and F11. The sixty-seventh measure contains a quarter note E12, followed by eighth notes D12-C12, B11-A11, and G11. The sixty-eighth measure contains a quarter note F12, followed by eighth notes E12-D12, C12-B11, and A11. The sixty-ninth measure contains a quarter note G12, followed by eighth notes F12-E12, D12-C12, and B11. The seventieth measure contains a quarter note A12, followed by eighth notes G12-F12, E12-D12, and C12. The seventy-first measure contains a quarter note B12, followed by eighth notes A12-G12, F12-E12, and D12. The seventy-second measure contains a quarter note C13, followed by eighth notes B12-A12, G12-F12, and E12. The seventy-third measure contains a quarter note D13, followed by eighth notes C13-B12, A12-G12, and F12. The seventy-fourth measure contains a quarter note E13, followed by eighth notes D13-C13, B12-A12, and G12. The seventy-fifth measure contains a quarter note F13, followed by eighth notes E13-D13, C13-B12, and A12. The seventy-sixth measure contains a quarter note G13, followed by eighth notes F13-E13, D13-C13, and B12. The seventy-seventh measure contains a quarter note A13, followed by eighth notes G13-F13, E13-D13, and C13. The seventy-eighth measure contains a quarter note B13, followed by eighth notes A13-G13, F13-E13, and D13. The seventy-ninth measure contains a quarter note C14, followed by eighth notes B13-A13, G13-F13, and E13. The eightieth measure contains a quarter note D14, followed by eighth notes C14-B13, A13-G13, and F13. The eighty-first measure contains a quarter note E14, followed by eighth notes D14-C14, B13-A13, and G13. The eighty-second measure contains a quarter note F14, followed by eighth notes E14-D14, C14-B13, and A13. The eighty-third measure contains a quarter note G14, followed by eighth notes F14-E14, D14-C14, and B13. The eighty-fourth measure contains a quarter note A14, followed by eighth notes G14-F14, E14-D14, and C14. The eighty-fifth measure contains a quarter note B14, followed by eighth notes A14-G14, F14-E14, and D14. The eighty-sixth measure contains a quarter note C15, followed by eighth notes B14-A14, G14-F14, and E14. The eighty-seventh measure contains a quarter note D15, followed by eighth notes C15-B14, A14-G14, and F14. The eighty-eighth measure contains a quarter note E15, followed by eighth notes D15-C15, B14-A14, and G14. The eighty-ninth measure contains a quarter note F15, followed by eighth notes E15-D15, C15-B14, and A14. The ninetieth measure contains a quarter note G15, followed by eighth notes F15-E15, D15-C15, and B14. The hundredth measure contains a quarter note A15, followed by eighth notes G15-F15, E15-D15, and C15. The hundred and first measure contains a quarter note B15, followed by eighth notes A15-G15, F15-E15, and D15. The hundred and second measure contains a quarter note C16, followed by eighth notes B15-A15, G15-F15, and E15. The hundred and third measure contains a quarter note D16, followed by eighth notes C16-B15, A15-G15, and F15. The hundred and fourth measure contains a quarter note E16, followed by eighth notes D16-C16, B15-A15, and G15. The hundred and fifth measure contains a quarter note F16, followed by eighth notes E16-D16, C16-B15, and A15. The hundred and sixth measure contains a quarter note G16, followed by eighth notes F16-E16, D16-C16, and B15. The hundred and seventh measure contains a quarter note A16, followed by eighth notes G16-F16, E16-D16, and C16. The hundred and eighth measure contains a quarter note B16, followed by eighth notes A16-G16, F16-E16, and D16. The hundred and ninth measure contains a quarter note C17, followed by eighth notes B16-A16, G16-F16, and E16. The hundred and tenth measure contains a quarter note D17, followed by eighth notes C17-B16, A16-G16, and F16. The hundred and eleventh measure contains a quarter note E17, followed by eighth notes D17-C17, B16-A16, and G16. The hundred and twelfth measure contains a quarter note F17, followed by eighth notes E17-D17, C17-B16, and A16. The hundred and thirteenth measure contains a quarter note G17, followed by eighth notes F17-E17, D17-C17, and B16. The hundred and fourteenth measure contains a quarter note A17, followed by eighth notes G17-F17, E17-D17, and C17. The hundred and fifteenth measure contains a quarter note B17, followed by eighth notes A17-G17, F17-E17, and D17. The hundred and sixteenth measure contains a quarter note C18, followed by eighth notes B17-A17, G17-F17, and E17. The hundred and seventeenth measure contains a quarter note D18, followed by eighth notes C18-B17, A17-G17, and F17. The hundred and eighteenth measure contains a quarter note E18, followed by eighth notes D18-C18, B17-A17, and G17. The hundred and nineteenth measure contains a quarter note F18, followed by eighth notes E18-D18, C18-B17, and A17. The hundred and twentieth measure contains a quarter note G18, followed by eighth notes F18-E18, D18-C18, and B17. The hundred and twenty-first measure contains a quarter note A18, followed by eighth notes G18-F18, E18-D18, and C18. The hundred and twenty-second measure contains a quarter note B18, followed by eighth notes A18-G18, F18-E18, and D18. The hundred and twenty-third measure contains a quarter note C19, followed by eighth notes B18-A18, G18-F18, and E18. The hundred and twenty-fourth measure contains a quarter note D19, followed by eighth notes C19-B18, A18-G18, and F18. The hundred and twenty-fifth measure contains a quarter note E19, followed by eighth notes D19-C19, B18-A18, and G18. The hundred and twenty-sixth measure contains a quarter note F19, followed by eighth notes E19-D19, C19-B18, and A18. The hundred and twenty-seventh measure contains a quarter note G19, followed by eighth notes F19-E19, D19-C19, and B18. The hundred and twenty-eighth measure contains a quarter note A19, followed by eighth notes G19-F19, E19-D19, and C19. The hundred and twenty-ninth measure contains a quarter note B19, followed by eighth notes A19-G19, F19-E19, and D19. The hundred and thirtieth measure contains a quarter note C20, followed by eighth notes B19-A19, G19-F19, and E19. The hundred and thirty-first measure contains a quarter note D

35

p *mp*

39

mp *mp*

43

mp *mp*

47

mp

51

p *mp*

55

mp

59

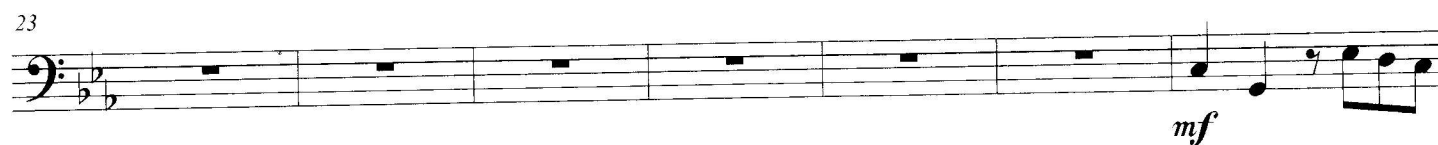
mf *p* *mf*

Overture from "Tamerlano"

HWV18

Handel

Bob Reifsnyder

 $\text{♩} = 66$ Allegro $\text{♩} = 132$ 

47



53



60



66



71



76



Overture from Rodelinda

Handel

♩ = 100

6

A single line of musical notation for the bass part of the song 'The Rose Tree'. It is written on a five-line staff with a bass clef. The key signature has one sharp (F#), indicating the key of D major or B minor. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The piece ends with a double bar line.

 = 120

11

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 3/4. The notation begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The first measure is followed by a double bar line. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eleventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twelfth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The thirteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventeenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The nineteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twentieth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The notation ends with a double bar line. The dynamic marking *mp* is placed below the first measure.

16

16

The musical score for the 16th measure is written on a single staff in bass clef. It begins with a double bar line and a repeat sign. The first part of the measure consists of a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138

21

21

p

28

28

The musical score for 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 sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with a repeat sign after the first four measures. The piece concludes with a mezzo-forte (*mp*) dynamic. The score is labeled '28' at the beginning.

34

34 

41

41

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of one sharp (F#). It consists of 12 measures. The first measure is a quarter rest, followed by a quarter note F#4, an eighth note G4, and a quarter note A4. The second measure is a quarter rest, followed by a quarter note B4, an eighth note C5, and a quarter note D5. The third measure is a quarter rest, followed by a quarter note E5, an eighth note F#5, and a quarter note G5. The fourth measure is a quarter rest, followed by a quarter note A5, an eighth note B5, and a quarter note C6. The fifth measure is a quarter rest, followed by a quarter note D6, an eighth note E6, and a quarter note F#6. The sixth measure is a quarter rest, followed by a quarter note G6, an eighth note A6, and a quarter note B6. The seventh measure is a quarter rest, followed by a quarter note C7, an eighth note D7, and a quarter note E7. The eighth measure is a quarter rest, followed by a quarter note F#7, an eighth note G7, and a quarter note A7. The ninth measure is a quarter rest, followed by a quarter note B7, an eighth note C8, and a quarter note D8. The tenth measure is a quarter rest, followed by a quarter note E8, an eighth note F#8, and a quarter note G8. The eleventh measure is a quarter rest, followed by a quarter note A8, an eighth note B8, and a quarter note C9. The twelfth measure is a quarter rest, followed by a quarter note D9, an eighth note E9, and a quarter note F#9. The dynamic markings *mp* and *p* are placed below the eighth and eleventh measures, respectively.

47



54



61



68



Overture from Por, King of India

HWV28

Handel

Bob Reifsnyder

 $\text{♩} = 100$ 

5



10

 $\text{♩} = 100$

15



23



28



32



36



39



42



45



48



52

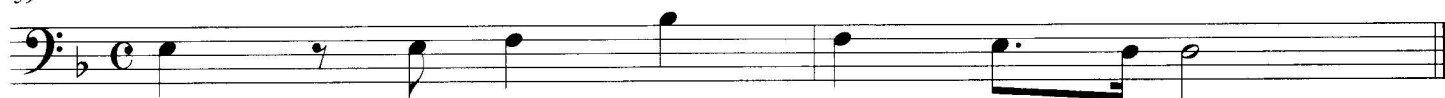


55



♩ = 100

59



Overture to Sosarme

HWV30

Handel

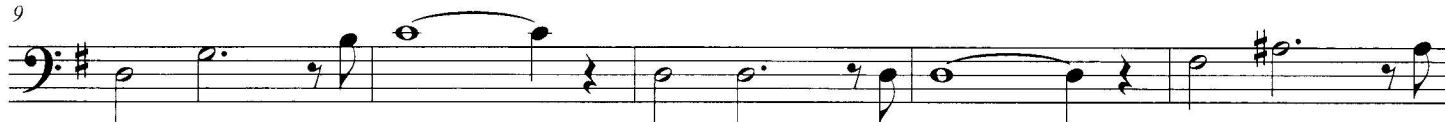
Bob Reifsnyder

 $\text{♩} = 55$ 

5



9



14

 $\text{♩} = 110$

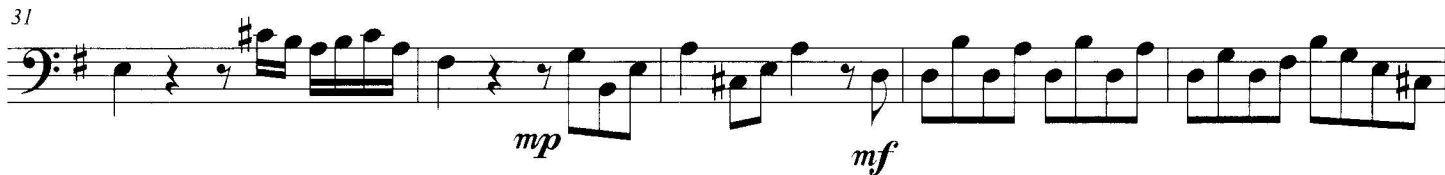
20



26



31



36



40



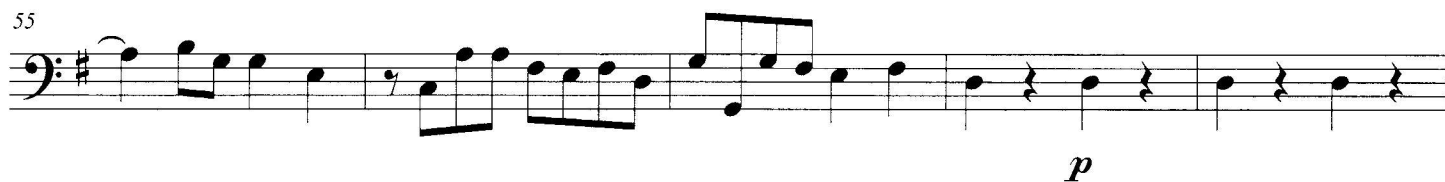
46



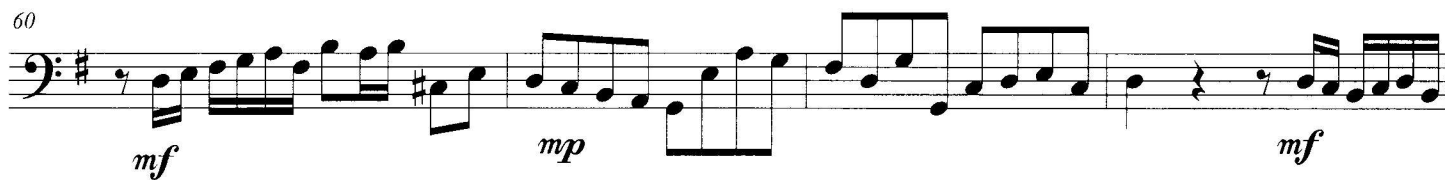
51



55



60



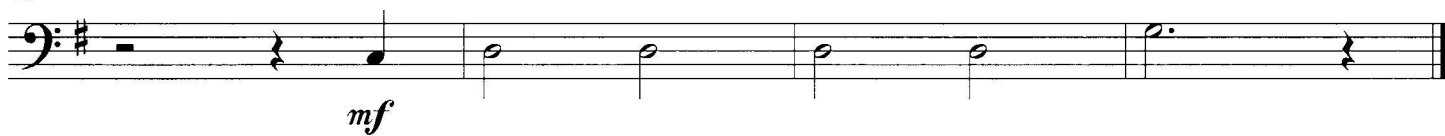
64



69



74



Overture to Ariodante

HWV33

Handel

Bob Reifsnyder

 $\text{♩} = 60$ 

5



10

 $\text{♩} = 60$

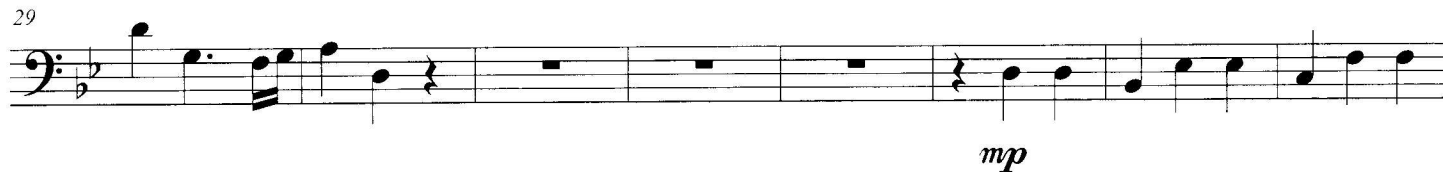
15



21



29



37



45



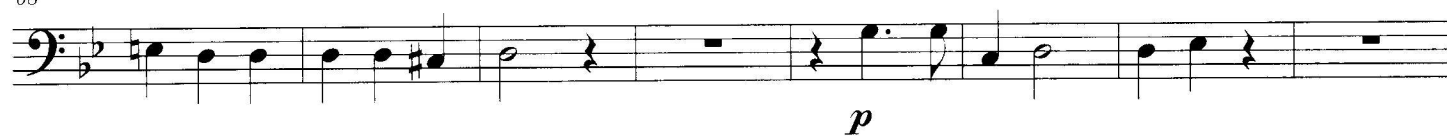
53



61



68



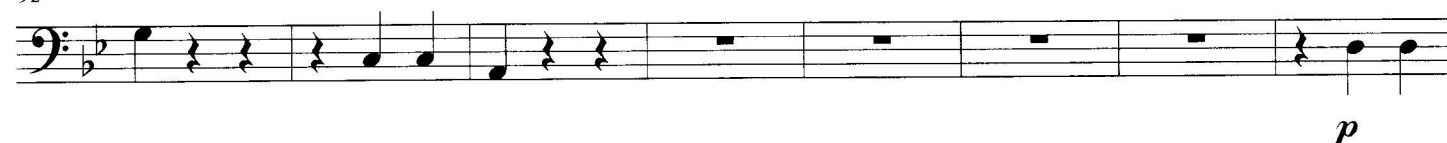
76



84



92



100



108



116



Adagio

♩ = 60

Overture from Alcina

HWV34

Handel
Bob Reifsnyder

$\text{♩} = 60$



5

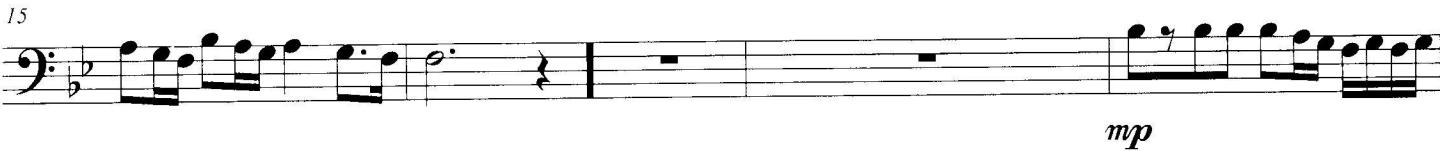


10



Allegro $\text{♩} = 120$

15



20



24



29



34



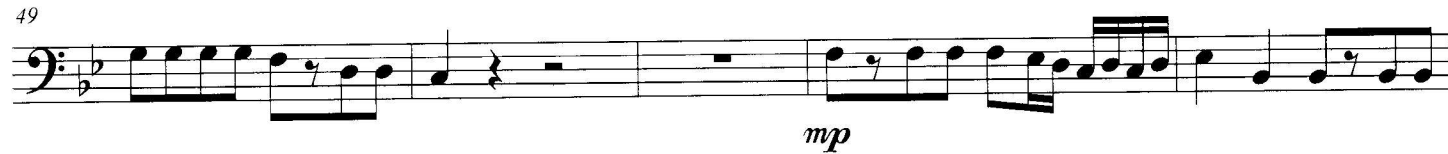
39



44



49



54



59



Adagio ♩=60

64



Overture to Berenice

Handel

♩ = 70

Musical notation for the bass line of 'The Rose Tree'. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation is on a single staff with a bass clef. The melody starts with a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E. This is followed by a quarter note D, a quarter note C, and a quarter note B. The melody then continues with a quarter note A, a quarter note G, a quarter note F, and a quarter note E. The notation ends with a quarter note D, a quarter note C, and a quarter note B.

5

Musical notation for Example 6-10, showing a bass staff with a key signature of one flat and a common time signature. The melody consists of eighth and quarter notes.

10

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written on a single staff with a bass clef. It begins with a quarter rest, followed by a quarter note G2, an eighth note A2, and a quarter note Bb2. The melody continues with various eighth and quarter notes, including some beamed eighth notes, and ends with a quarter rest.

Allegro =100

15

[illegible]

21

26

26 

31

31

The first system of the musical score is written on a single staff in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The music begins with a half rest, followed by a quarter note G2, an eighth note F2, and a quarter note E2. This is followed by a quarter note D2, an eighth note C2, and a quarter note B1. The next measure contains a quarter note A1, an eighth note G1, and a quarter note F1. The final measure of the system contains a quarter note E1, an eighth note D1, and a quarter note C1. The dynamic marking 'mp' is placed below the first measure, and 'p' is placed below the final measure.

35

35

35

39



43



48



53



Overture to Saul

Handel

♩ = 132

©

45

p

50

mf

This musical score is for the Overture to Saul, measures 45 through 50. It is written for a single staff in bass clef with a key signature of one flat (B-flat). The time signature is not explicitly shown but is 4/4. Measure 45 begins with a half note G2, followed by eighth notes F2, E2, D2, and C2. A half note B1 is tied to the next measure. Measure 46 contains a half note A1, a quarter note G1, and a half note F1. Measure 47 starts with a half note E1, followed by a quarter note D1, and a half note C1. Measure 48 begins with a half note B1, followed by a quarter note A1, and a half note G1. Measure 49 starts with a half note F1, followed by a quarter note E1, and a half note D1. Measure 50 begins with a half note C1, followed by a quarter note B1, and a half note A1. The piece concludes with a double bar line.

Overture to the Messiah

HWV56

Handel

Bob Reifsnyder

 $\text{♩} = 66$ 

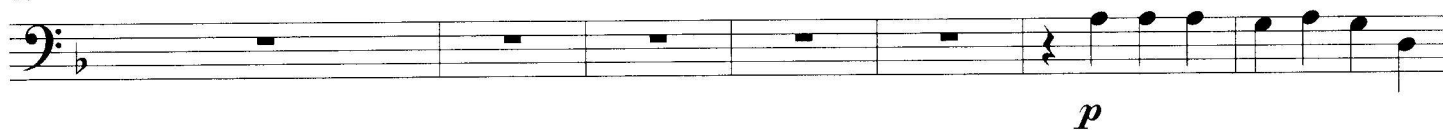
6

 $\text{♩} = 100$

11



16



23



29



35



41



47



53



59



65



71



77



83



89



95

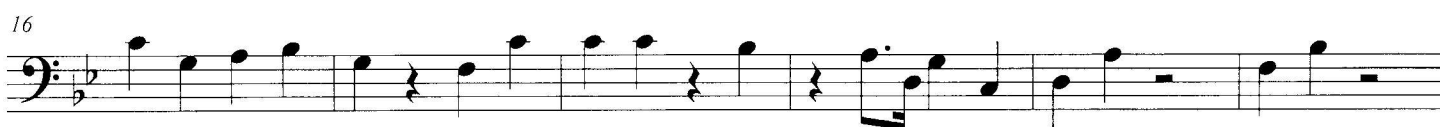
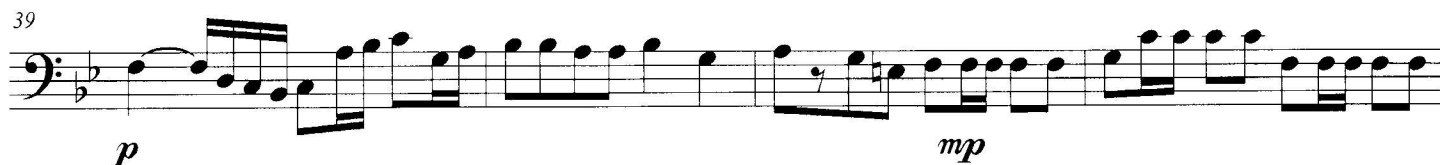


Overture from Hercules

HWV60

Handel

Bob Reifsnyder

 $\text{♩} = 100$ Allegro $\text{♩} = 100$ 

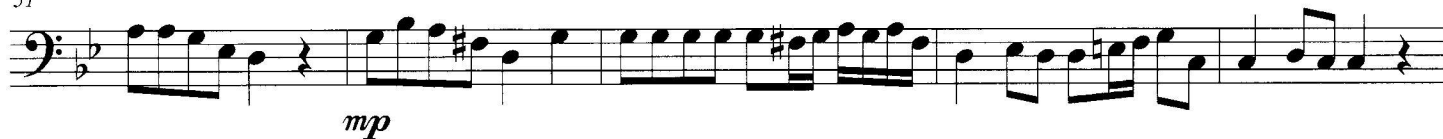
43



47



51



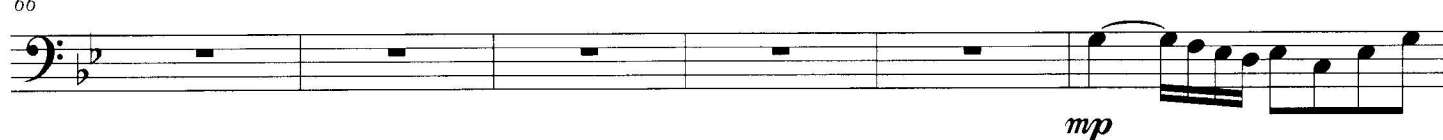
56



61



66



72



76



81



85



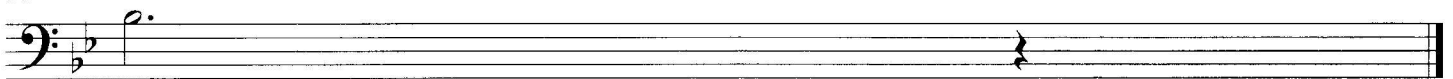
89



93



98



Overture to Judas Maccabeus

HWV63

Handel
Bob Reifsnyder

$\text{♩} = 60$

mf

5

10

15

Allegro $\text{♩} = 60$

20

28

37

mp *p*

46

mp

56



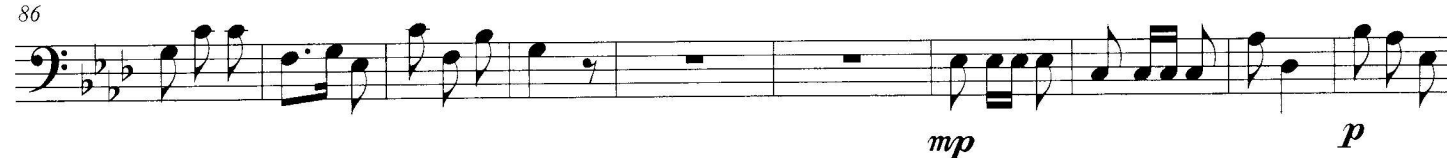
65



75



86



96



106



115



123



132



142



153



Overture to Solomon

HWV67

Handel

Bob Reifsnyder

 $\text{♩} = 66$ 

6



11



16

Allegro $\text{♩} = 132$

21



26

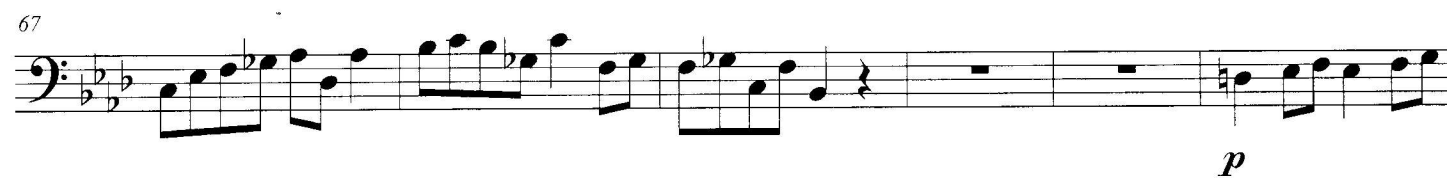


32



37





3

88

88

p *mf*