

# 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.

## Largo from TWV 53 A2

Telemann  
Bob Reifsnyder

50

*p* *p*

5

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

10

*mf* *p*

15

*p* *mf*

21

*p* *mp* *mp* *p*

25

*mp* *p* *mp*

30

*p* *p*

35

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

39



42



46



51



Bass Trombone

ALLEGRO FROM TWV 53 A2

Telemann  
Bob Reifsnyder

$\text{♩} = 100$



6



11



17



23



30



37



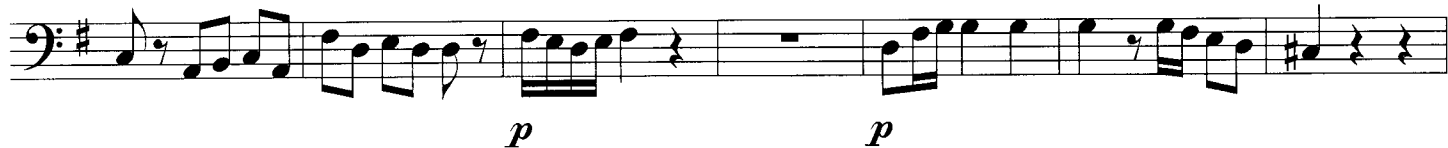
43



50



56



63



70



78



85



92



## Grazioso from TWV53 A2

Telemann  
Bob Reifsnyder $\text{♩} = 50$ 

*mp* *p*

7 *mp* *p*

13 *mp*

21 *p* *mp*

27 *p* *mp* *p*

33 *mp* *mf* *p*

40 *p* *mp* *p*

48 *p* *mp* *mf*



54



61



## Finale from TWV53 A2

Telemann  
Bob Reifsnnyder $\text{♩} = 90$ 

5



10



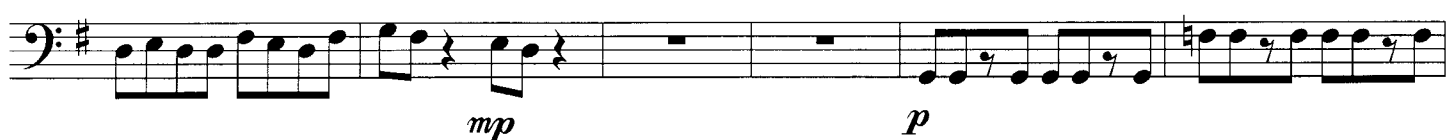
14



19



23



29



34



39



44



49



55



61



67



72



77



## Gravement from TWV52 a2

Telemann

Bob Reifsnyder

 $\text{♩} = 60$ 

6



12



17



22



28



33



38



44



## Vitement from TWV52a2

Telemann

Bob Reifsnyder

 $\text{♩} = 100$ 

7

14

19

24

29

36

42

*mf*

*mf*

*mf*

*mp*

*p*

*mf*

*p*

*mp*

*mf*

*p*

48



## Largement from TWV52 a2

♩ = 75

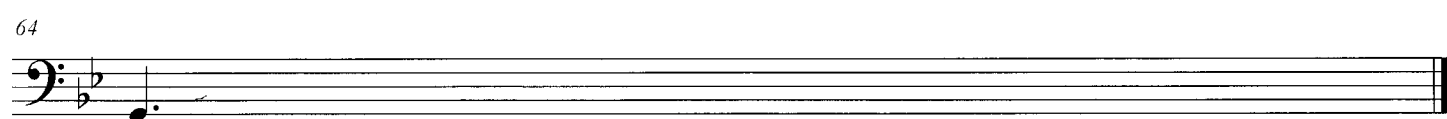
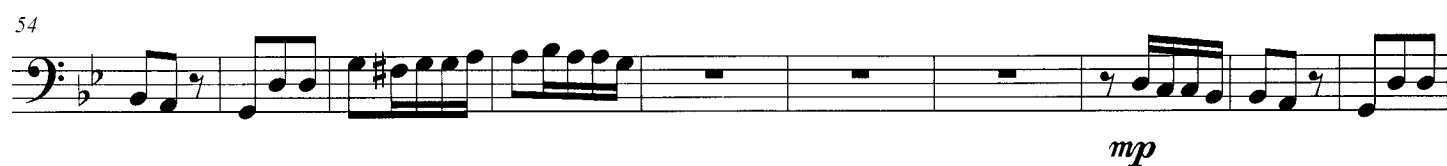
8

16

23



## Vivement from TWV52 a2

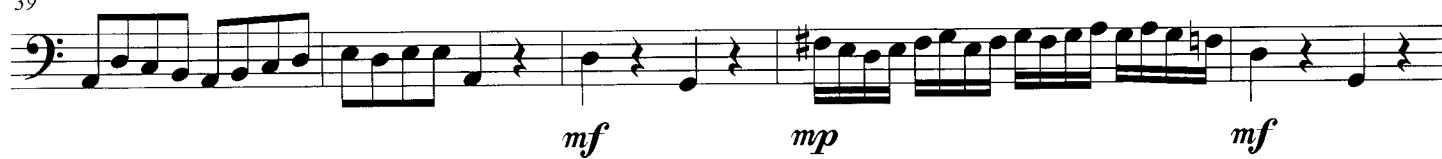
Telemann  
Bob Reifsnyder $\text{♩} = 60$ 

# Gaiment from TWV52 B1

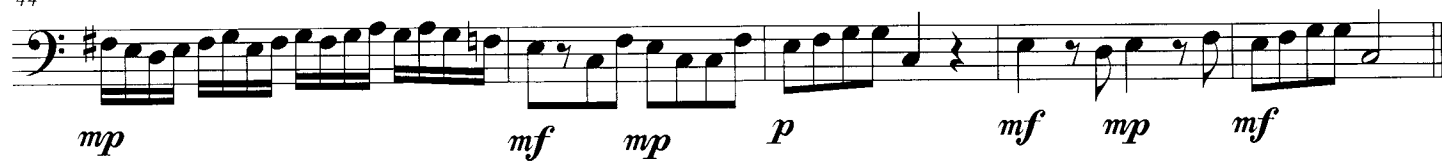
♩ = 90

©

39



44



# Grave from TWV52 B1

Telemann  
Bob Reifsnyder

$\text{♩} = 90$

5

10

15

20

24

29

34

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

39

Musical staff for measures 39-43. The staff is in bass clef. The notes are: 39: G2, A2, B2, C3, D3, E3, F3, G3; 40: G3, F3, E3, D3, C3, B2, A2, G2; 41: G2, A2, B2, C3, D3, E3, F3, G3; 42: G3, F3, E3, D3, C3, B2, A2, G2; 43: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mf* (measures 39-40), *mp* (measures 41-42), *p* (measure 43).

44

Musical staff for measures 44-45. The staff is in bass clef. The notes are: 44: G2, A2, B2, C3, D3, E3, F3, G3; 45: G3, F3, E3, D3, C3, B2, A2, G2. The piece ends with a double bar line.

## Vivace from TWV52 B1

Telemann  
Bob Reifsnyder $\text{♩} = 60$ 

*p*

5

*mf*

9

*p*

13

*mp*

17

*mf*

21

*p*

25

*mp* *mf*

28

*p* *mf*

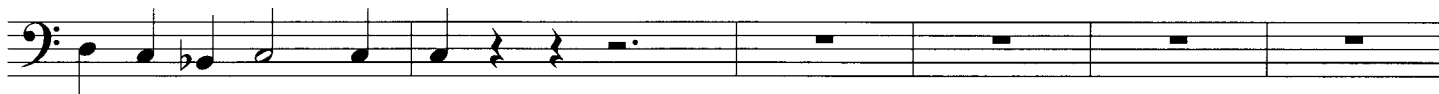
31



37



41



47



51



55



59



## Allegro from TWV52 C2

Telemann  
Bob Reifsnyder $\text{♩} = 60$ 

5

9

13

18

22

27

31

*mf*

*p*

*mf*

*mf*

*p*

*mf*



35

*p*

39

*mf*

43



Bass Trombone

# Adagio from TWV52 C2

Telemann  
Bob Reifsnyder

♩ = 60

*p* *mp* *p*

6 *mp* *p* *mp*

11 *p* *mp* *p* *mp*

## Vivace from TWV52 C2

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

*mf*

6 *mp* *mp* *mf*

12

19 *mp*

25 *mp*

30 *p*

36 *mf* *mp*

43 *mf*

The bass line is written on a single staff with a bass clef. It consists of four measures. The first three measures each contain a single eighth rest. The fourth measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The dynamic marking *mp* is placed below the staff at the end of the fourth measure.

[illegible]

The first staff of music is in bass clef with a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes, followed by a half note and a whole note, indicating a gradual deceleration.

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The first two measures contain whole rests. The third measure starts with a brace and a mezzo-piano (*mp*) dynamic marking, followed by a series of eighth and sixteenth notes. The fourth measure continues this melodic line. The fifth measure features a mezzo-forte (*mf*) dynamic marking and a series of eighth and sixteenth notes. The sixth measure concludes the phrase with a final note and a fermata.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 10 measures. The first measure has a whole note G2. The second measure has a whole rest. The third measure has a whole note F2. The fourth measure has a whole note E2. The fifth measure has a quarter note D2, followed by a quarter rest. The sixth measure has a quarter note C2, followed by a quarter note B1. The seventh measure has a quarter note A1, followed by a quarter note G1. The eighth measure has a quarter note F1, followed by a quarter note E1. The ninth measure has a quarter note D1, followed by a quarter note C1. The tenth measure has a whole note B1. The dynamic marking *mp* is placed below the fifth measure.

[illegible]

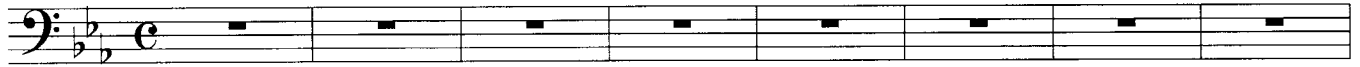
The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note G2. This is followed by a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. The melody then continues with a quarter note B-flat2, a quarter note A2, a quarter note G2, and a quarter note F2. The melody ends with a quarter note E2, a quarter note D2, and a quarter note C2. The dynamic marking *mf* is placed below the first measure. The melody then continues with a quarter note B-flat2, a quarter note A2, a quarter note G2, and a quarter note F2. The melody ends with a quarter note E2, a quarter note D2, and a quarter note C2. The dynamic marking *mp* is placed below the second measure.

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 measure with a whole rest. The melody then continues with a series of eighth notes, marked with a piano (*p*) dynamic. The final measure is marked with a mezzo-forte (*mp*) dynamic.

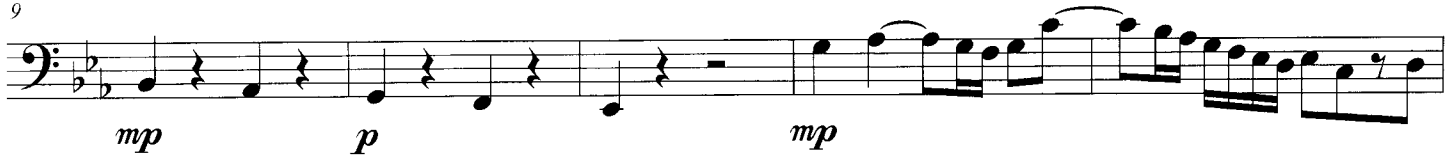
103



## Allegro from TWV52 d1

Telemann  
Bob Reifsnyder $\text{♩} = 90$ 

9



14



18



23



27



31



35



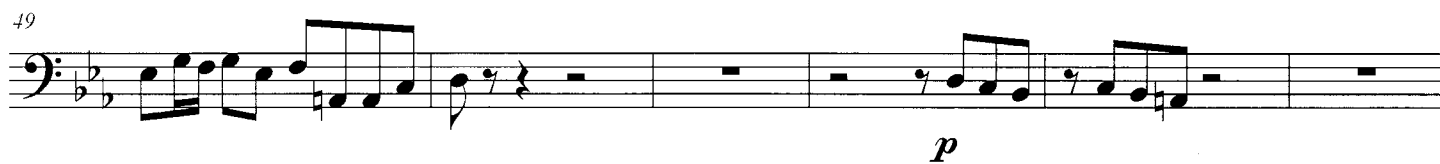
41



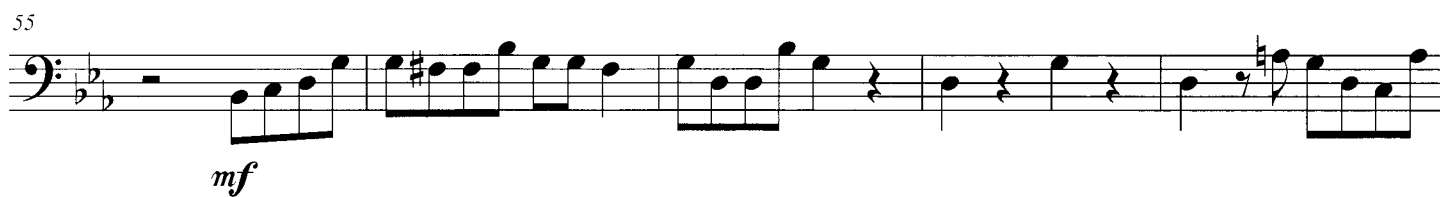
45



49



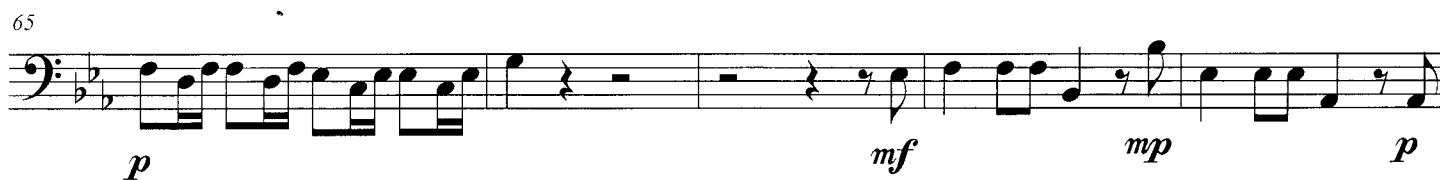
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60



65



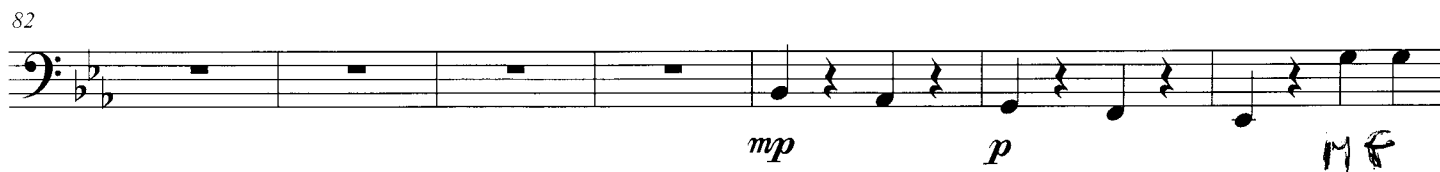
70



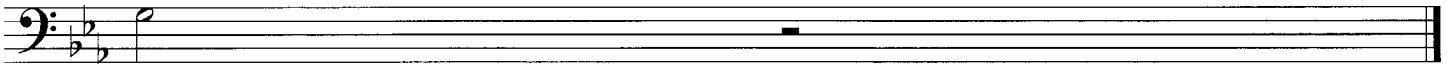
76



82



89





# Adagio from TWV52 d1

Telemann  
Bob Reifsnyder

♩ = 60



5



10



17



23



## Finale from TWV52 d1

Telemann  
Bob Reifsnyder $\text{♩} = 60$ 

*mf* *mp*

12 *p* *mf* *p*

23 *mp*

34 *p* *mp* *p*

45 *mf* *mp*

57

65 *p*

75 *p*

83



93



103



## Largo from TWV52 e1

Telemann  
Bob Reifsnyder

♩ = 75



8



15



21



26



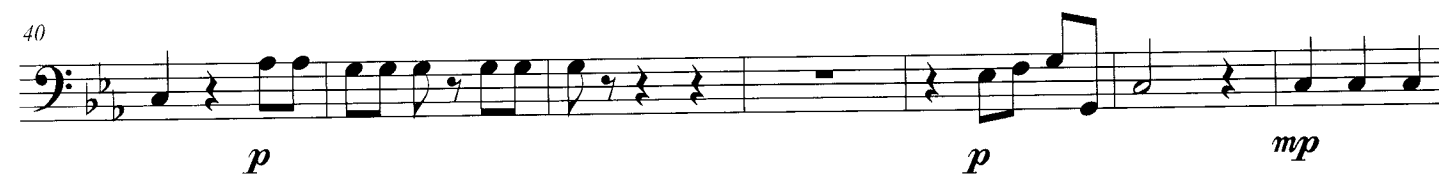
30



35



40



47



54



## Allegro from TWV52 e1

Telemann  
Bob Reifsnyder $\text{♩} = 90$ 

6



11



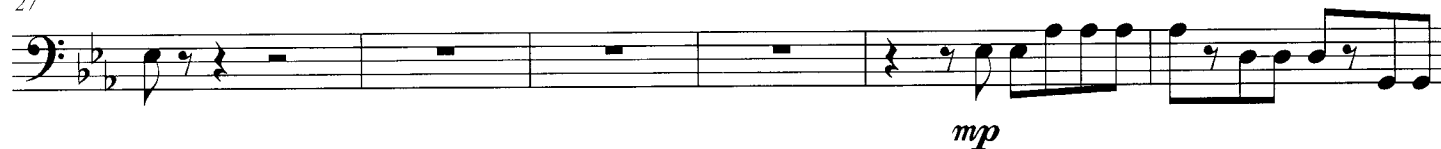
16



21



27



33



39



46



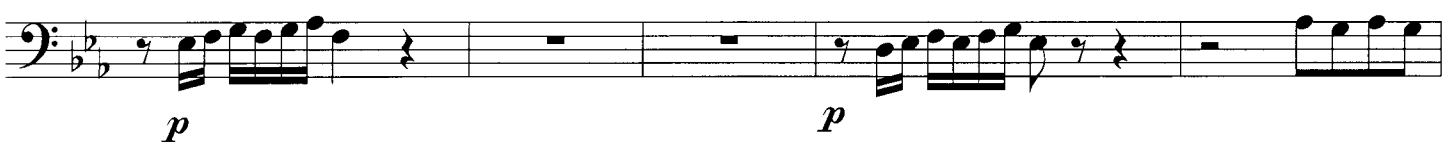
50



54



60



65



71



76



## Adagio from TWV52 e1

Telemann  
Bob Reifsnyder $\text{♩} = 60$ 

6

11

15

20

25

29

34

*mp* *p* *mp* *p* *mp* *p*



## Presto from TWV52e1

Telemann

Bob Reifsnyder

 $\text{♩} = 100$ 

8



16



24



30



36



44



52

