

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

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About the Composer

The three great innovators of the 17th century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18th, Handel (1685-1759), Bach (1685-1750) and Vivaldi (1678-1741). The circumstances of the connections, however, differ greatly. From the operas of Monteverdi to the operas of Handel, there are two complete generations of composers, highlighted by the careers of Francesco Cavalli (1602-1676) and Alessandro Scarlatti (1660-1725), both of whom were quite famous during their lifetimes. From the sacred concertos of Gabrieli to the cantatas of Bach, there are also two generations of composers, represented most vividly by the careers of Heinrich Schutz (1585-1672), a celebrated student of Gabrieli and Dietrich Buxtehude (1637-1707), a much lesser known composer. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output.

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

About the arranger

Bob Reifsnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. **Performance-** This volume was created to add to the public performance repertoire of the low brass choir. Ideally, the first tenor part should be performed on a smaller bore instrument, thus providing as much contrast of color as possible.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top three parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** When needed, the solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice. As much as possible, the solo parts have been distributed throughout the ensemble.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate a C tuba. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass, which offers a wonderful chamber music experience for the trombonists involved.
5. **Tempi-** All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
 - A. triple tempi are faster than duple tempi
 - B. music with quarter and half notes as the fastest value have faster tempi
 - C. music with eighth and sixteenth notes as the fastest value have slower tempi
6. **Dynamics-** Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead. The use of dynamics often indicates a contrast between passages originally scored for the solo instruments alone and those scored for everyone
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Largo from TWV 53 A2

Telemann
Bob Reifsnyder

♩50

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

4

p *mp* *mf*

7

mp

10

mf *mp*

14

p *mp*

19

mp *p*

23

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

27

mp *mf*

32

mp *p* *mp*

36

mf *mp*

40

mf *mp*

44

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

48

mf *mp* *mf*

52

Trombone 1

ALLEGRO FROM TWV 53 A2

Telemann
Bob Reifsnyder

♩ = 100

mf mp mf p p

8 mp mf mp

14 p mp mf

20 mp mf

26 mf mp mf

31 mp p p

39 mf mp

45 p p p

Allegro from TWV52,A2

51

mf p

Musical staff 51-56: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *mf* and *p* are placed below the staff.

57

p p

Musical staff 57-62: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with some rests. Dynamic markings *p* are placed below the staff.

63

mp

Musical staff 63-68: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic marking *mp* is placed below the staff.

69

mf

Musical staff 69-74: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic marking *mf* is placed below the staff.

75

mp mf mp

Musical staff 75-81: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *mp*, *mf*, and *mp* are placed below the staff.

82

mf p mf

Musical staff 82-87: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *mf*, *p*, and *mf* are placed below the staff.

88

mp p p

Musical staff 88-92: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *mp*, *p*, and *p* are placed below the staff.

93

mp mf

Musical staff 93-98: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *mp* and *mf* are placed below the staff.

Grazioso from TWV53 A2

Telemann
Bob Reifsnyder

♩. = 50

mp *p*

7 *mp* *p* *p*

13 *mp* *p* *mp* *p*

18 *mp*

23 *p* *mp* *p*

29 *mp* *mf*

36 *p* *mp* *p*

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

Grazioso from TWV53 A2

46

Musical staff for measures 46-51. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *p* at measure 46, *mp* at measure 47, *p* at measure 48, and *mp* at measure 51.

52

Musical staff for measures 52-58. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mf* at measure 52, *p* at measure 55, and *mp* at measure 58.

59

Musical staff for measures 59-64. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *p* at measure 61 and *mf* at measure 62.

Finale from TWV53 A2

Telemann

Bob Reifsnnyder

♩ = 90

mf *mp* *mf* *p*

6

mp *p*

11

mp *mf* *mp*

16

p *mf*

20

mp

25

p *mp*

30

mf *mp* *mf*

34

mp *p*

37  *mp*

Musical staff 37-40: Bass clef, key signature of one sharp (F#). The staff contains a continuous eighth-note pattern with some rests. A dynamic marking of *mp* is placed at the end of the staff.

41  *mf* *p*

Musical staff 41-44: Bass clef, key signature of one sharp (F#). The staff contains a continuous eighth-note pattern with some rests. Dynamic markings of *mf* and *p* are placed below the staff.

45  *mp* *mf*

Musical staff 45-49: Bass clef, key signature of one sharp (F#). The staff contains a continuous eighth-note pattern with some rests. Dynamic markings of *mp* and *mf* are placed below the staff.

50  *p*

Musical staff 50-54: Bass clef, key signature of one sharp (F#). The staff contains a continuous eighth-note pattern with some rests. A dynamic marking of *p* is placed below the staff.

55  *p* *mp*

Musical staff 55-59: Bass clef, key signature of one sharp (F#). The staff contains a continuous eighth-note pattern with some rests. Dynamic markings of *p* and *mp* are placed below the staff.

60  *mp*

Musical staff 60-63: Bass clef, key signature of one sharp (F#). The staff contains a continuous eighth-note pattern with some rests. A dynamic marking of *mp* is placed below the staff.

64  *mf* *mp* *mf*

Musical staff 64-68: Bass clef, key signature of one sharp (F#). The staff contains a continuous eighth-note pattern with some rests. Dynamic markings of *mf*, *mp*, and *mf* are placed below the staff.

69  *p* *mp*

Musical staff 69-73: Bass clef, key signature of one sharp (F#). The staff contains a continuous eighth-note pattern with some rests. Dynamic markings of *p* and *mp* are placed below the staff.

74  *p* *mp* *mf*

Musical staff 74-77: Bass clef, key signature of one sharp (F#). The staff contains a continuous eighth-note pattern with some rests. Dynamic markings of *p*, *mp*, and *mf* are placed below the staff.

78



Gravement from TWV52 a2

Telemann
Bob Reifsnnyder

♩ = 60

Measures 1-4. Bass clef, one flat, common time. Dynamics: *p*.

5

Measures 5-8. Bass clef, one flat, common time.

10

Measures 9-12. Bass clef, one flat, common time. Dynamics: *mp*.

15

Measures 13-16. Bass clef, one flat, common time. Dynamics: *p*.

20

Measures 17-20. Bass clef, one flat, common time.

25

Measures 21-24. Bass clef, one flat, common time. Rests in measures 23 and 24.

32

Measures 25-28. Bass clef, one flat, common time. Dynamics: *p*.

38

Measures 29-32. Bass clef, one flat, common time.

Vivement from TWV52a2

Telemann
Bob Reifsnnyder

♩ = 100

mf *mf*

7
mp *p* *mp*

11
p *mf*

15
mp *p*

20
mf

25

33
p *mf* *mp*

38
p *mp*

Vitement from TWV52a2

42

mf *p*

This musical staff contains measures 42 through 46. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Measures 42-44 feature a continuous eighth-note pattern. Measure 45 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 46 contains a half note C5, a quarter note B4, and a quarter note A4. Dynamic markings *mf* and *p* are placed below the staff.

47

mp *mf*

This musical staff contains measures 47 through 51. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Measures 47-48 feature a continuous eighth-note pattern. Measure 49 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 50 contains a half note C5, a quarter note B4, and a quarter note A4. Measure 51 contains a half note G4, a quarter note A4, and a quarter note B4. Dynamic markings *mp* and *mf* are placed below the staff.

Trombone 1

Largement from TWV52 a2

Telemann
Bob Reifsnnyder

♩ = 75

The musical score is written for Trombone 1 in bass clef, 3/4 time, and B-flat major. It consists of four staves of music. The first staff begins with a whole rest, followed by a melodic line starting at measure 3. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff continues the melodic line. The dynamic markings are: *mp* (measures 3-4), *p* (measures 5-6), *mp* (measures 7-8), *p* (measures 9-10), *mp* (measures 11-12), and *mf* (measures 13-14).

Vivement from TWV52 a2

Telemann
Bob Reifsnnyder

♩. = 60

mp

9

p

19

29

mp *mf*

39

48

p *p*

59

mp

Gaiement from TWV52 B1

Telemann
Bob Reifsnyder

♩ = 90

mf

6
mp *mf* *mp* *mf* *mp*

10
mf *mp* *mp*

14
p

19
mp *p* *mp* *p* *mp*

23
mf *mp* *mf*

28
mp *mf*

32
mp

Gaiement from TWV52 B1

37

mp *mf* *mp*

Musical staff 1: Bass clef, 37-42 measures. The music consists of eighth and sixteenth notes with some slurs. Dynamics are marked as *mp*, *mf*, and *mp*.

43

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

Musical staff 2: Bass clef, 43-47 measures. The music consists of eighth and sixteenth notes with some slurs. Dynamics are marked as *mf*, *mp*, *mf*, *mp*, *p*, *mf*, and *mp*.

48

mf

Musical staff 3: Bass clef, 48-49 measures. The music consists of a few notes with slurs. Dynamics are marked as *mf*.

Grave from TWV52 B1

Telemann
Bob Reifsnnyder

$\text{♩} = 90$

5

9

14

19

23

27

32

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

Grave from TWV52 B1

37

Musical staff for measures 37-41. The staff is in bass clef with a 3/4 time signature. It contains five measures of music. The first measure has a whole rest. The second measure has a quarter note G2. The third measure has a quarter note F2. The fourth measure has a quarter note E2. The fifth measure has a quarter note D2. The sixth measure has a quarter note C2. The seventh measure has a quarter note B1. The eighth measure has a quarter note A1. The ninth measure has a quarter note G1. The tenth measure has a quarter note F1. The eleventh measure has a quarter note E1. The twelfth measure has a quarter note D1. The thirteenth measure has a quarter note C1. The fourteenth measure has a quarter note B0. The fifteenth measure has a quarter note A0. The dynamic markings are *mp* under the first measure, *mf* under the sixth measure, and *mp* under the thirteenth measure.

42

Musical staff for measures 42-46. The staff is in bass clef with a 3/4 time signature. It contains five measures of music. The first measure has a quarter note G2. The second measure has a quarter note F2. The third measure has a quarter note E2. The fourth measure has a quarter note D2. The fifth measure has a quarter note C2. The sixth measure has a quarter note B1. The seventh measure has a quarter note A1. The eighth measure has a quarter note G1. The ninth measure has a quarter note F1. The tenth measure has a quarter note E1. The eleventh measure has a quarter note D1. The twelfth measure has a quarter note C1. The thirteenth measure has a quarter note B0. The fourteenth measure has a quarter note A0. The dynamic marking is *p* under the sixth measure.

Vivace from TWV52 B1

Telemann
Bob Reifsnyder

$\text{♩} = 60$

p *mp*

5 *mf*

9

16 *mf*

21 *mf*

27 *p*

30 *mf*

33 *p*

36

mf *mp*

40

mf *p*

44

mp *p*

48

mf

52

mp *p*

56

mp *mf*

Allegro from TWV52 C2

Telemann
Bob Reifsnyder

$\text{♩} = 60$

1 *mf*

5 *p*

9 *mf*

13 *mf*

18 *mf*

22 *mf* *p* *mf*

27 *mf*

31 *mf*

36

Musical staff for measures 36-39. The staff is in bass clef. Measure 36 starts with a quarter rest, followed by quarter notes G2, F2, E2, D2. Measure 37 has a dotted quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Measure 38 has a dotted quarter note G1, followed by eighth notes F1, E1, D1, C1, B0, A0, G0. Measure 39 has a dotted quarter note G0, followed by eighth notes F0, E0, D0, C0, B-1, A-1, G-1. The dynamic marking *mp* is centered below the staff.

40

Musical staff for measures 40-43. The staff is in bass clef. Measure 40 has a dotted quarter note G-1, followed by eighth notes F-1, E-1, D-1, C-1, B-2, A-2, G-2. Measure 41 has a dotted quarter note G-2, followed by eighth notes F-2, E-2, D-2, C-2, B-3, A-3, G-3. Measure 42 has a dotted quarter note G-3, followed by eighth notes F-3, E-3, D-3, C-3, B-4, A-4, G-4. Measure 43 has a dotted quarter note G-4, followed by eighth notes F-4, E-4, D-4, C-4, B-5, A-5, G-5. The dynamic marking *mf* is centered below the staff.

44

Musical staff for measures 44-47. The staff is in bass clef. Measure 44 has a dotted quarter note G-5, followed by eighth notes F-5, E-5, D-5, C-5, B-6, A-6, G-6. Measure 45 has a dotted quarter note G-6, followed by eighth notes F-6, E-6, D-6, C-6, B-7, A-7, G-7. Measure 46 has a dotted quarter note G-7, followed by eighth notes F-7, E-7, D-7, C-7, B-8, A-8, G-8. Measure 47 has a dotted quarter note G-8, followed by eighth notes F-8, E-8, D-8, C-8, B-9, A-9, G-9. The staff ends with a double bar line.

Trombone 1

Adagio from TWV52 C2

Telemann
Bob Reifsnyder

♩ = 60

mp *p* *mp*

5 *p* *mp*

9 *p* *mp* *p* *mp* *p*

14 *mp*

Vivace from TWV52 C2

52

mp *mp*

58

mf *p*

64

mp *mf*

70

mp *mp*

76

mf

83

p *mp*

89

mf *mp*

95

p

102

mf

45

Musical staff 1: Bass clef, 3/4 time signature, measures 45-49. Dynamics: *mp*, *p*, *mp*.

50

Musical staff 2: Bass clef, 3/4 time signature, measures 50-53. Dynamics: *mp*, *p*, *mp*.

54

Musical staff 3: Bass clef, 3/4 time signature, measures 54-59. Dynamics: *mp*, *p*.

60

Musical staff 4: Bass clef, 3/4 time signature, measures 60-64. Dynamics: *mp*, *p*.

65

Musical staff 5: Bass clef, 3/4 time signature, measures 65-68. Dynamics: *mp*, *mf*, *mp*.

69

Musical staff 6: Bass clef, 3/4 time signature, measures 69-73. Dynamics: *p*, *mp*.

74

Musical staff 7: Bass clef, 3/4 time signature, measures 74-79. Dynamics: *p*, *mp*.

80

Musical staff 8: Bass clef, 3/4 time signature, measures 80-87. Dynamics: *p*.

88

Musical staff 9: Bass clef, 3/4 time signature, measures 88-91. Dynamics: *mf*.

Trombone 1

Adagio from TWV52 d1

Telemann
Bob Reifsnyder

♩ = 60

Musical staff 1, measures 1-5. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The music begins with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with quarter notes D3, E3, F3, and G3, then eighth notes A3 and B3, and finally quarter notes C4 and D4. The piece concludes with a quarter rest.

p

6

Musical staff 2, measures 6-13. The staff is in bass clef with a key signature of two flats. Measures 6-8 contain whole rests. Measure 9 begins with a half note G2, followed by quarter notes A2, B2, and C3. Measures 10-13 contain whole rests.

mp

14

Musical staff 3, measures 14-19. The staff is in bass clef with a key signature of two flats. The music begins with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with quarter notes D3, E3, F3, and G3, then eighth notes A3 and B3, and finally quarter notes C4 and D4. The piece concludes with a quarter rest.

p

20

Musical staff 4, measures 20-25. The staff is in bass clef with a key signature of two flats. Measures 20-21 contain whole rests. Measure 22 begins with a half note G2, followed by quarter notes A2, B2, and C3. Measures 23-25 contain eighth notes D3, E3, F3, G3, A3, B3, C4, and D4.

mf *mp*

26

Musical staff 5, measures 26-27. The staff is in bass clef with a key signature of two flats. Measures 26-27 contain whole rests.

Finale from TWV52 d1

Telemann
Bob Reifsnyder

♩ = 60

Musical staff 1: Measures 1-10. The staff is in bass clef with a key signature of two flats and a 3/8 time signature. It begins with a *mf* dynamic and ends with a *mp* dynamic.

Musical staff 2: Measures 11-21. The staff continues the piece with a *mf* dynamic.

Musical staff 3: Measures 22-30. The staff continues the piece with a *mp* dynamic.

Musical staff 4: Measures 31-38. The staff continues the piece with dynamics of *mp*, *p*, *mp*, and *p*.

Musical staff 5: Measures 39-49. The staff continues the piece with a *mf* dynamic.

Musical staff 6: Measures 50-61. The staff continues the piece with *mp* dynamics.

Musical staff 7: Measures 62-70. The staff continues the piece with a *p* dynamic.

Musical staff 8: Measures 71-80. The staff continues the piece with a *mp* dynamic.

80

Musical staff 80-88: Bass clef, key signature of two flats (Bb, Eb), 3/8 time signature. The staff contains a sequence of eighth notes and rests. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, 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G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F3

Largo from TWV52 e1

Telemann
Bob Reifsnnyder

♩ = 75

mf

6

11

p

17

23

p

29

p

35

mp

41

mf

47

Musical staff 1: Bass clef, B-flat major key signature, measures 47-51. Measure 47 starts with a half rest, followed by a half note G2, a quarter rest, and a quarter note G2. Measure 48 has a half note G2 with a slur over it, followed by a quarter note F2, a quarter note E2, and a quarter note D2. Measure 49 has a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. Measure 50 has a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. Measure 51 has a quarter note C1, a quarter note B0, a quarter note A0, and a quarter note G0.

52

Musical staff 2: Bass clef, B-flat major key signature, measures 52-56. Measure 52 has a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. Measure 53 has a quarter note C1, a quarter note B0, a quarter note A0, and a quarter note G0. Measure 54 has a quarter note F0, a quarter note E0, a quarter note D0, and a quarter note C0. Measure 55 has a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. Measure 56 has a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0.

57

Musical staff 3: Bass clef, B-flat major key signature, measures 57-58. Measure 57 has a half note G1. Measure 58 has a half note G1.

38

Musical staff 1: Bass clef, B-flat major key signature, 3/8 time signature. Measures 38-40. Dynamics: *p*

41

Musical staff 2: Bass clef, B-flat major key signature, 3/8 time signature. Measures 41-44. Dynamics: *p*

45

Musical staff 3: Bass clef, B-flat major key signature, 3/8 time signature. Measures 45-48. Dynamics: *p*

49

Musical staff 4: Bass clef, B-flat major key signature, 3/8 time signature. Measures 49-53. Dynamics: *mp*

54

Musical staff 5: Bass clef, B-flat major key signature, 3/8 time signature. Measures 54-58. Dynamics: *mp*

59

Musical staff 6: Bass clef, B-flat major key signature, 3/8 time signature. Measures 59-63. Dynamics: *p*

64

Musical staff 7: Bass clef, B-flat major key signature, 3/8 time signature. Measures 64-68. Dynamics: *mp*, *mf*

69

Musical staff 8: Bass clef, B-flat major key signature, 3/8 time signature. Measures 69-73. Dynamics: *mp*

74

Musical staff 9: Bass clef, B-flat major key signature, 3/8 time signature. Measures 74-77. Dynamics: *p*, *mf*

Allegro from TWV52 e1

78



Adagio from TWV52 e1

Telemann
Bob Reifsnnyder

♩ = 60

mp

7

p

12

p *mp*

17

p

21

mp

25

p

29

p

Presto from TWV52e1

Telemann

Bob Reifsnyder

$\text{♩} = 100$

Musical staff 1, measures 1-5. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music consists of eighth and quarter notes. A dynamic marking of *mf* is placed below the staff.

6

Musical staff 2, measures 6-11. The staff continues the piece with eighth and quarter notes. A dynamic marking of *mf* is placed below the staff.

12

Musical staff 3, measures 12-17. The staff continues with eighth and quarter notes. A dynamic marking of *p* is placed below the staff.

18

Musical staff 4, measures 18-22. The staff continues with eighth and quarter notes. Dynamic markings of *mp* and *p* are placed below the staff.

23

Musical staff 5, measures 23-30. The staff continues with eighth and quarter notes. A dynamic marking of *mp* is placed below the staff.

31

Musical staff 6, measures 31-36. The staff continues with eighth and quarter notes. A dynamic marking of *p* is placed below the staff.

37

Musical staff 7, measures 37-42. The staff continues with eighth and quarter notes. A dynamic marking of *mf* is placed below the staff.

43

Musical staff 8, measures 43-48. The staff continues with eighth and quarter notes. A dynamic marking of *mf* is placed below the staff.

