

SELECTIONS

From

TELEMANN'S  
DOUBLE CONCERTOS  
(cont.)

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME 11

## About the Composer

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

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

## About the arranger

Bob 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.

# Allegro from TWV52: Es1

$\text{♩} = 110$

First staff of music, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows a sequence of eighth and quarter notes with dynamic markings *mf*, *mp*, *mf*, and *p*.

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The musical score for the 6th measure is written on a single staff with a treble clef and a key signature of one sharp (F#). The measure is divided into two parts by a dynamic marking change. The first part, marked *mp* (mezzo-piano), consists of a series of eighth notes: 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,

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The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 7/8. The melody begins with a quarter note G4, followed by an eighth rest, then an eighth note A4. The next measure contains a quarter note B-flat4, a quarter note C5, and a quarter note D5. The third measure consists of a quarter note E5, a quarter note F5, and a quarter note G5. The fourth measure has a quarter note A5, a quarter note B5, and a quarter note C6. The fifth measure contains a quarter note D6, a quarter note E6, and a quarter note F6. The sixth measure has a quarter note G6, a quarter note A6, and a quarter note B6. The seventh measure contains a quarter note C7, a quarter note D7, and a quarter note E7. The eighth measure has a quarter note F7, a quarter note G7, and a quarter note A7. The ninth measure contains a quarter note B7, a quarter note C8, and a quarter note D8. The tenth measure has a quarter note E8, a quarter note F8, and a quarter note G8. The eleventh measure contains a quarter note A8, a quarter note B8, and a quarter note C9. The twelfth measure has a quarter note D9, a quarter note E9, and a quarter note F9. The thirteenth measure contains a quarter note G9, a quarter note A9, and a quarter note B9. The fourteenth measure has a quarter note C10, a quarter note D10, and a quarter note E10. The fifteenth measure contains a quarter note F10, a quarter note G10, and a quarter note A10. The sixteenth measure has a quarter note B10, a quarter note C11, and a quarter note D11. The seventeenth measure contains a quarter note E11, a quarter note F11, and a quarter note G11. The eighteenth measure has a quarter note A11, a quarter note B11, and a quarter note C12. The nineteenth measure contains a quarter note D12, a quarter note E12, and a quarter note F12. The twentieth measure has a quarter note G12, a quarter note A12, and a quarter note B12. The twenty-first measure contains a quarter note C13, a quarter note D13, and a quarter note E13. The twenty-second measure has a quarter note F13, a quarter note G13, and a quarter note A13. The twenty-third measure contains a quarter note B13, a quarter note C14, and a quarter note D14. The twenty-fourth measure has a quarter note E14, a quarter note F14, and a quarter note G14. The twenty-fifth measure contains a quarter note A14, a quarter note B14, and a quarter note C15. The twenty-sixth measure has a quarter note D15, a quarter note E15, and a quarter note F15. The twenty-seventh measure contains a quarter note G15, a quarter note A15, and a quarter note B15. The twenty-eighth measure has a quarter note C16, a quarter note D16, and a quarter note E16. The twenty-ninth measure contains a quarter note F16, a quarter note G16, and a quarter note A16. The thirtieth measure has a quarter note B16, a quarter note C17, and a quarter note D17. The thirty-first measure contains a quarter note E17, a quarter note F17, and a quarter note G17. The thirty-second measure has a quarter note A17, a quarter note B17, and a quarter note C18. The thirty-third measure contains a quarter note D18, a quarter note E18, and a quarter note F18. The thirty-fourth measure has a quarter note G18, a quarter note A18, and a quarter note B18. The thirty-fifth measure contains a quarter note C19, a quarter note D19, and a quarter note E19. The thirty-sixth measure has a quarter note F19, a quarter note G19, and a quarter note A19. The thirty-seventh measure contains a quarter note B19, a quarter note C20, and a quarter note D20. The thirty-eighth measure has a quarter note E20, a quarter note F20, and a quarter note G20. The thirty-ninth measure contains a quarter note A20, a quarter note B20, and a quarter note C21. The fortieth measure has a quarter note D21, a quarter note E21, and a quarter note F21. The forty-first measure contains a quarter note G21, a quarter note A21, and a quarter note B21. The forty-second measure has a quarter note C22, a quarter note D22, and a quarter note E22. The forty-third measure contains a quarter note F22, a quarter note G22, and a quarter note A22. The forty-fourth measure has a quarter note B22, a quarter note C23, and a quarter note D23. The forty-fifth measure contains a quarter note E23, a quarter note F23, and a quarter note G23. The forty-sixth measure has a quarter note A23, a quarter note B23, and a quarter note C24. The forty-seventh measure contains a quarter note D24, a quarter note E24, and a quarter note F24. The forty-eighth measure has a quarter note G24, a quarter note A24, and a quarter note B24. The forty-ninth measure contains a quarter note C25, a quarter note D25, and a quarter note E25. The fiftieth measure has a quarter note F25, a quarter note G25, and a quarter note A25. The fifty-first measure contains a quarter note B25, a quarter note C26, and a quarter note D26. The fifty-second measure has a quarter note E26, a quarter note F26, and a quarter note G26. The fifty-third measure contains a quarter note A26, a quarter note B26, and a quarter note C27. The fifty-fourth measure has a quarter note D27, a quarter note E27, and a quarter note F27. The fifty-fifth measure contains a quarter note G27, a quarter note A27, and a quarter note B27. The fifty-sixth measure has a quarter note C28, a quarter note D28, and a quarter note E28. The fifty-seventh measure contains a quarter note F28, a quarter note G28, and a quarter note A28. The fifty-eighth measure has a quarter note B28, a quarter note C29, and a quarter note D29. The fifty-ninth measure contains a quarter note E29, a quarter note F29, and a quarter note G29. The sixtieth measure has a quarter note A29, a quarter note B29, and a quarter note C30. The sixty-first measure contains a quarter note D30, a quarter note E30, and a quarter note F30. The sixty-second measure has a quarter note G30, a quarter note A30, and a quarter note B30. The sixty-third measure contains a quarter note C31, a quarter note D31, and a quarter note E31. The sixty-fourth measure has a quarter note F31, a quarter note G31, and a quarter note A31. The sixty-fifth measure contains a quarter note B31, a quarter note C32, and a quarter note D32. The sixty-sixth measure has a quarter note E32, a quarter note F32, and a quarter note G32. The sixty-seventh measure contains a quarter note A32, a quarter note B32, and a quarter note C33. The sixty-eighth measure has a quarter note D33, a quarter note E33, and a quarter note F33. The sixty-ninth measure contains a quarter note G33, a quarter note A33, and a quarter note B33. The seventieth measure has a quarter note C34, a quarter note D34, and a quarter note E34. The seventy-first measure contains a quarter note F34, a quarter note G34, and a quarter note A34. The seventy-second measure has a quarter note B34, a quarter note C35, and a quarter note D35. The seventy-third measure contains a quarter note E35, a quarter note F35, and a quarter note G35. The seventy-fourth measure has a quarter note A35, a quarter note B35, and a quarter note C36. The seventy-fifth measure contains a quarter note D36, a quarter note E36, and a quarter note F36. The seventy-sixth measure has a quarter note G36, a quarter note A36, and a quarter note B36. The seventy-seventh measure contains a quarter note C37, a quarter note D37, and a quarter note E37. The seventy-eighth measure has a quarter note F37, a quarter note G37, and a quarter note A37. The seventy-ninth measure contains a quarter note B37, a quarter note C38, and a quarter note D38. The eightieth measure has a quarter note E38, a quarter note F38, and a quarter note G38. The eighty-first measure contains a quarter note A38, a quarter note B38, and a quarter note C39. The eighty-second measure has a quarter note D39, a quarter note E39, and a quarter note F39. The eighty-third measure contains a quarter note G39, a quarter note A39, and a quarter note B39. The eighty-fourth measure has a quarter note C40, a quarter note D40, and a quarter note E40. The eighty-fifth measure contains a quarter note F40, a quarter note G40, and a quarter note A40. The eighty-sixth measure has a quarter note B40, a quarter note C41, and a quarter note D41. The eighty-seventh measure contains a quarter note E41, a quarter note F41, and a quarter note G41. The eighty-eighth measure has a quarter note A41, a quarter note B41, and a quarter note C42. The eighty-ninth measure contains a quarter note D42, a quarter note E42, and a quarter note F42. The ninetieth measure has a quarter note G42, a quarter note A42, and a quarter note B42. The hundredth measure contains a quarter note C43, a quarter note D43, and a quarter note E43. The hundred-first measure has a quarter note F43, a quarter note G43, and a quarter note A43. The hundred-second measure contains a quarter note B43, a quarter note C44, and a quarter note D44. The hundred-third measure has a quarter note E44, a quarter note F44, and a quarter note G44. The hundred-fourth measure contains a quarter note A44, a quarter note B44, and a quarter note C45. The hundred-fifth measure has a quarter note D45, a quarter note E45, and a quarter note F45. The hundred-sixth measure contains a quarter note G45, a quarter note A45, and a quarter note B45. The hundred-seventh measure has a quarter note C46, a quarter note D46, and a quarter note E46. The hundred-eighth measure contains a quarter note F46, a quarter note G46, and a quarter note A46. The hundred-ninth measure has a quarter note B46, a quarter note C47, and a quarter note D47. The hundred-tieth measure contains a quarter note E47, a quarter note F47, and a quarter note G47. The hundred-first measure has a quarter note A47, a quarter note B47, and a quarter note C48. The hundred-second measure contains a quarter note D48, a quarter note E48, and a quarter note F48. The hundred-third measure has a quarter note G48, a quarter note A48, and a quarter note B48. The hundred-fourth measure contains a quarter note C49, a quarter note D49, and a quarter note E49. The hundred-fifth measure has a quarter note F49, a quarter note G49, and a quarter note A49. The hundred-sixth measure contains a quarter note B49, a quarter note C50, and a quarter note D50. The hundred-seventh measure has a quarter note E50, a quarter note F50, and a quarter note G50. The hundred-eighth measure contains a quarter note A50, a quarter note B50, and a quarter note C51. The hundred-ninth measure has a quarter note D51, a quarter note E51, and a quarter note F51. The hundred-tieth measure contains a quarter note G51, a quarter note A51, and a quarter note B51. The hundred-first measure has a quarter note C52, a quarter note D52, and a quarter note E52. The hundred-second measure contains a quarter note F52, a quarter note G52, and a quarter note A52. The hundred-third measure has a quarter note B52, a quarter note C53, and a quarter note D53. The hundred-fourth measure contains a quarter note E53, a quarter note F53, and a quarter note G53. The hundred-fifth measure has a quarter note A53, a quarter note B53, and a quarter note C54. The hundred-sixth measure contains a quarter note D54, a quarter note E54, and a quarter note F54. The hundred-seventh measure has a quarter note G54, a quarter note A54, and a quarter note B54. The hundred-eighth measure contains a quarter note C55, a quarter note D55, and a quarter note E55. The hundred-ninth measure has a quarter note F55, a quarter note G55, and a quarter note A55. The hundred-tieth measure contains a quarter note B55, a quarter note C56, and a quarter note D56. The hundred-first measure has a quarter note E56, a quarter note F56, and a quarter note G56. The hundred-second measure contains a quarter note A56, a quarter note B56, and a quarter note C57. The hundred-third measure has a quarter note D57, a quarter note E57, and a quarter note F57. The hundred-fourth measure contains a quarter note G57, a quarter note A57, and a quarter note B57. The hundred-fifth measure has a quarter note C58, a quarter note D58, and a quarter note E58. The hundred-sixth measure contains a quarter note F58, a quarter note G58, and a quarter note A58. The hundred-seventh measure has a quarter note B58, a quarter note C59, and a quarter note D59. The hundred-eighth measure contains a quarter note E59, a quarter note F59, and a quarter note G59. The hundred-ninth measure has a quarter note A59, a quarter note B59, and a quarter note C60. The hundred-tieth measure contains a quarter note D60, a quarter note E60, and a quarter note F60. The hundred-first measure has a quarter note G60, a quarter note A60, and a quarter note B60. The hundred-second measure contains a quarter note C61, a quarter note D61, and a quarter note E61. The hundred-third measure has a quarter note F61, a quarter note G61, and a quarter note A61. The hundred-fourth measure contains a quarter note B61, a quarter note C62, and a quarter note D62. The hundred-fifth measure has a quarter note E62, a quarter note F62, and a quarter note G62. The hundred-sixth measure contains a quarter note A62, a quarter note B62, and a quarter note C63. The hundred-seventh measure has a quarter note D63, a quarter note E63, and a quarter note F63. The hundred-eighth measure contains a quarter note G63, a quarter note A63, and a quarter note B63. The hundred-ninth measure has a quarter note C64, a quarter note D64, and a quarter note E64. The hundred-tieth measure contains a quarter note F64, a quarter note G64, and a quarter note A64. The hundred-first measure has a quarter note B64, a quarter note C65, and a quarter note D65. The hundred-second measure contains a quarter note E65, a quarter note F65, and a quarter note G65. The hundred-third measure has a quarter note A65, a quarter note B65, and a quarter note C66. The hundred-fourth measure contains a quarter note D66, a quarter note E66, and a quarter note F66. The hundred-fifth measure has a quarter note G66, a quarter note A66, and a quarter note B66. The hundred-sixth measure contains a quarter note C67, a quarter note D67, and a quarter note E67. The hundred-seventh measure has a quarter note F67, a quarter note G6

19

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody begins with a quarter note G4, followed by a quarter note A4, a half note B4, and a quarter rest. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure features a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure consists of a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure has a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure concludes with a quarter note F#2, a quarter note E2, and a quarter note D2. The dynamic marking *mf* is placed below the staff at the beginning of the fourth measure.

26

31

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody begins with a quarter note F#4, followed by eighth notes G4, A4, B4, and C5. This is followed by a quarter rest, then a quarter note D5, and another quarter rest. The next measure contains a half note E5. The melody then descends with a quarter note D5, followed by quarter notes C5 and B4. A half note A4 is followed by a quarter note G4. The system concludes with a quarter note F#4. The dynamic marking *p* (piano) is placed below the final measure.

39

*mf* *p*

45

*mp* *mf* *p*

The first system of the musical score for 'The Rose Tree' is written in 3/4 time. It consists of a single staff with a treble clef. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note A4. This is followed by a quarter note G4, an eighth note F4, a quarter note E4, and an eighth note D4. The next measure contains a quarter note C4, an eighth note B3, a quarter note A3, and an eighth note G3. The final measure of the system is a quarter note F3, an eighth note E3, a quarter note D3, and an eighth note C3. The system ends with a double bar line.

56

*p* *mp* *mf*

62 

Trombone 1

# Largo from TWV52: Es1

Telemann  
Bob Reifsnyder

♩ = 50



5



Trombone 1

# Vivace from TWV52 Es1

Telemann  
Bob Reifsnnyder

♩. = 60

6

13

18

24

31

37

44

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

52

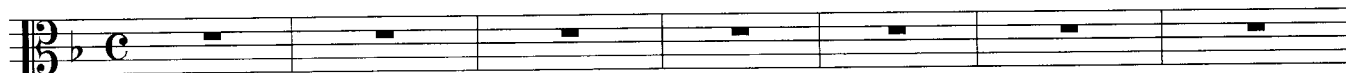




## Allegro from TWV52 e3

Telemann  
Bob Reifsnyder

♩=110



8



14



21



27



32

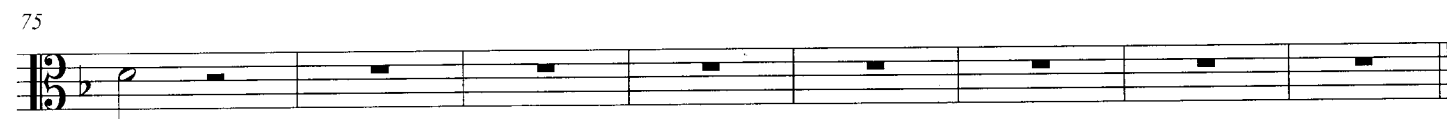
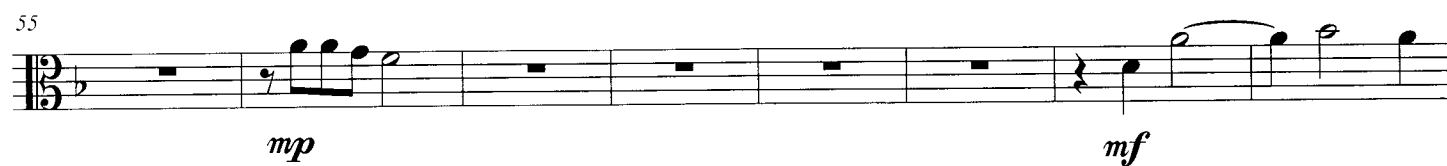


38



44





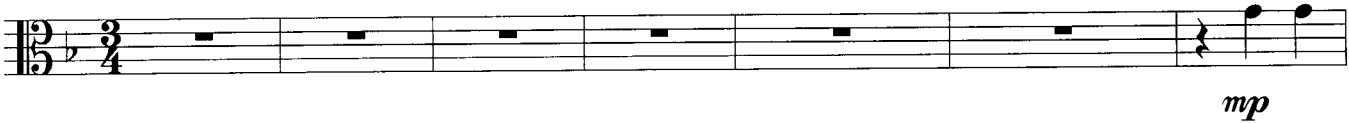
Trombone 1

Adagio from TWV52 e3

Telemann  
Bob Reifsnyder

♩ = 80

mp



8



16



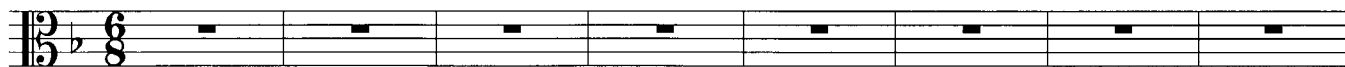
24



31



## Finale from TWV52 e3

Telemann  
Bob Reifsnyder = 70

9



16



22



29



35



41



47



54

*p*

63

*mf*

68

*mp*

75

*mf*

82

*p*

88

*mp*

94

*mf*

99

*mp*

105

*p*

*mf*

## Andante from TWV52 e4

Telemann  
Bob Reifsnyder $\text{♩} = 80$ 

*mf*

5

10

15

*mf*

20

25

*mf*

30

35

*mf*

©

40



45

*mp*

## Allegro from TWV52 e4

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

5

10

13

17

23

28

34

*mf*

*p*

*mp*

*p*

*mf*

*p*

*mp*

*mf*

*mf*

*mp*



38



42



46



Trombone 1

# Adagio from TWV52 e4

Telemann  
Bob Reifsnyder

♩ = 60

*mf* *p*

5 *mf* *p* *mf*

9 *mf*

13 *mf*

## Vivace from TWV52 e4

Telemann  
Bob Reifsnnyder

♩.=100

*p* *mf*

4

*p* *mf* ♩.=100

8

*mf* ♩.=100

13

♩.=100 ♩.=100

18

*p* ♩.=100

*mf* *mp*

23

♩.=100 ♩.=100

26

32

*mp*

## Vivace from TWV52 e4

 $\text{♩} = 100$ 

35



38



41



## Allegro from TWV52 F1

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

8 *mp*

12

16 *mf* *mp*

22 *p* *mp*

26 *mp*

30 *mf* *mp*

34

37



41



45



# Largo from TWV52 F1

 $d = 75$ [illegible]

31



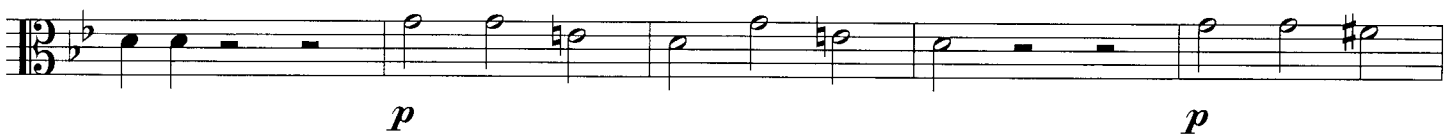
35



39



43



48



53



57



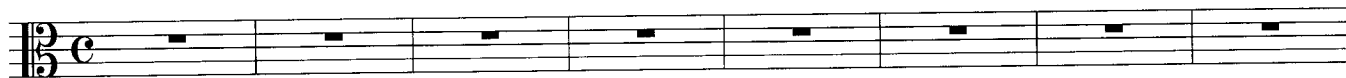


Trombone 1

# Finale from TWV52 F1

Telemann  
Bob Reifsnyder

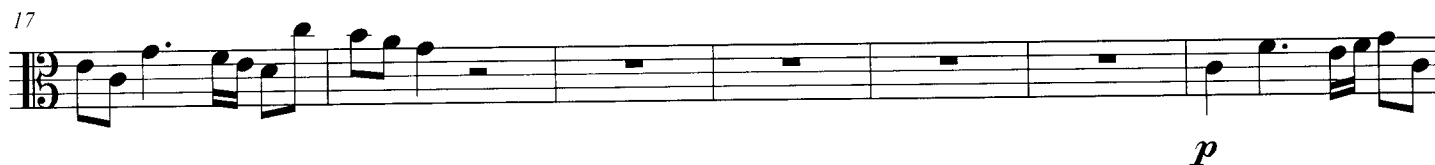
♩ = 90



9



17



24



28



36



43



47



52



58



62



Trombone 1

# Andante from TWV52 F2

Telemann  
Bob Reifsnyder

$\text{♩} = 90$



8



*p*

12



20

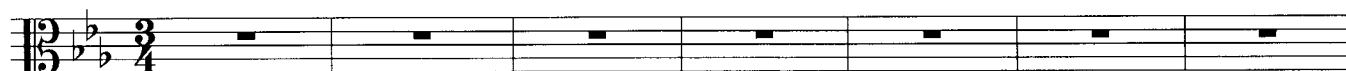


*p*

25



## Vivace from TWV52 F2

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

8



14



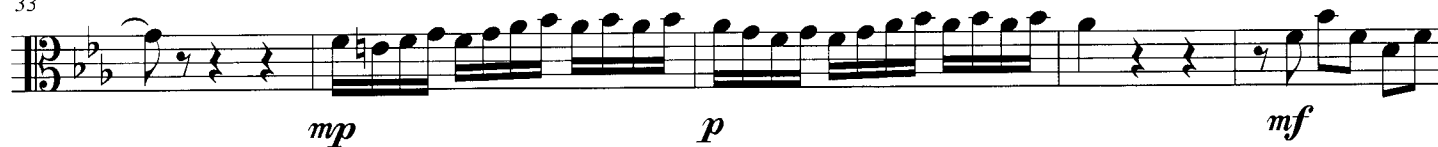
21



27



33



38



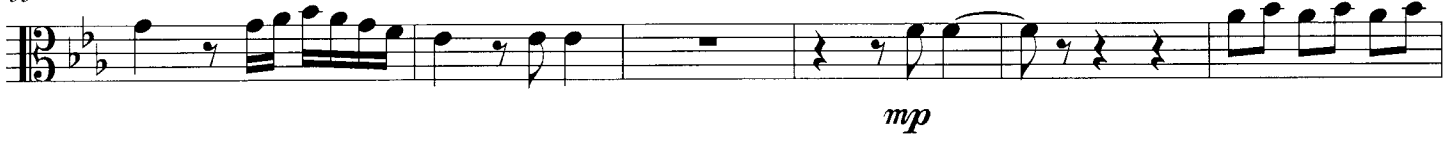
43



49



55



61



## Andante from TWV52 G3

Telemann

Bob Reifsnyder

 $\text{♩} = 70$ 

*mf*

4 *mp*

8 *mp* *mp*

13 *mp*

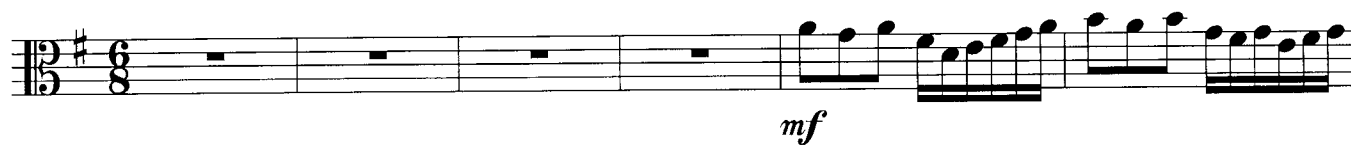
17 *mp*

21 *p* *mf*

## Vivace from TWV52 G3

Telemann

Bob Reifsnyder

 $\text{♩} = 60$ 

7



13



20



27



34



41



# Largo from TWV52 D3

Telemann  
Bob Reifsnyder

$\text{♩} = 60$

The musical score is written for Trombone 1 in bass clef with a key signature of one sharp (F#). The tempo is marked 'Largo' and the time signature is common time (C). The score consists of three staves. The first staff contains measures 1 through 4, starting with a dynamic of *p* and ending with *mp*. The second staff contains measures 5 through 8, with dynamics *p*, *mp*, and *p* indicated. The third staff contains measures 9 and 10, ending with a double bar line. The notation includes various note values, rests, and slurs.

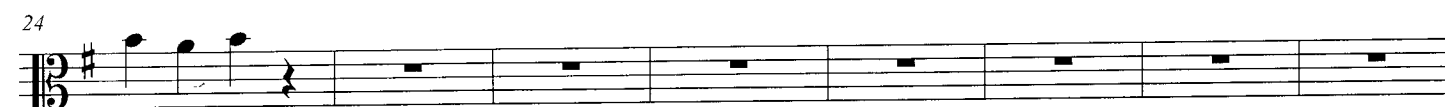
*p* *mp*

5 *p* *mp* *p*

10



## Vivement from TWV52 D3

Telemann  
Bob Reifsnyder $\text{♩} = 110$ 

37 