

Concerto per la Chiesa

Bass Trombone & Organ (Piano)

Arr.: Peter Reichert

Georg Philip Telemann

EMR 39590

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Concerto per la Chiesa

nach der Orgelbearbeitung von J.G. Walther
eingearbeitet von Peter Reichert



I

Georg Philip Telemann

Fuga

Bass Trombone

Organ (Piano)

4

8

12

The image shows a musical score for a fugue. It consists of four systems of music. The first system shows the beginning of the piece with a Bass Trombone part (single staff) and an Organ (Piano) part (grand staff). The second system starts at measure 4, the third at measure 8, and the fourth at measure 12. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The Organ part features a complex, rhythmic texture with many sixteenth and thirty-second notes, while the Bass Trombone part has a more melodic and rhythmic line.

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II

Allegro

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of two flats. The bass line starts with a whole rest, followed by a series of eighth notes. The treble line features a complex rhythmic pattern with sixteenth and thirty-second notes. The bass line continues with eighth notes.

5

Musical notation for measures 5-8. The bass line has a whole rest in measure 5, then continues with eighth notes. The treble line has a whole rest in measure 5, then continues with sixteenth notes. The bass line continues with eighth notes.

9

Musical notation for measures 9-11. The bass line continues with eighth notes. The treble line features a melodic line with eighth notes and a trill (tr) in measure 11. The bass line continues with eighth notes.

12

Musical notation for measures 12-15. The bass line continues with eighth notes. The treble line has a whole rest in measure 12, then continues with sixteenth notes. The bass line continues with eighth notes.

16

Musical notation for measures 16-19. The bass line has a whole rest in measure 16, then continues with eighth notes. The treble line features a melodic line with eighth notes and trills (tr) in measures 17 and 18. The bass line continues with eighth notes.

III

Andante

Musical notation for measures 1-7. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a bass line and a grand staff (treble and bass clefs). The melody is primarily in the bass clef, with accompaniment in the grand staff.

8

Musical notation for measures 8-15. The score continues with the same instrumentation and tempo. The bass line has some rests, and the grand staff accompaniment becomes more active with chords and moving lines.

16

Musical notation for measures 16-23. The bass line continues with a steady rhythm, while the grand staff accompaniment features more complex chordal textures and melodic fragments.

24

Musical notation for measures 24-30. The bass line has several rests, and the grand staff accompaniment is more prominent, featuring arpeggiated chords and melodic lines.

31

Musical notation for measures 31-37. The bass line is more active, and the grand staff accompaniment continues with its characteristic textures. The piece concludes with a final cadence.

IV

Allegro

Musical notation for measures 1-7. The score is in 3/8 time with a key signature of two flats. The bass line is mostly rests, while the treble and bass staves of the piano part feature rhythmic patterns of chords and eighth notes.

8

Musical notation for measures 8-15. Measure 8 features a trill (tr) in the treble staff. The piano part continues with rhythmic accompaniment, and the bass line begins to move with eighth notes.

16

Musical notation for measures 16-22. The piano part features more complex chordal textures and eighth-note patterns. The bass line continues with a steady eighth-note accompaniment.

23

Musical notation for measures 23-29. Measure 23 features a trill (tr) in the treble staff. The piano part has dense chordal accompaniment, and the bass line remains active with eighth notes.

30

Musical notation for measures 30-36. The piano part features a mix of eighth-note patterns and chords. The bass line continues with eighth-note accompaniment, ending with a final chord in measure 36.

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