

SELECTIONS

From

Vivaldi's String Concertos

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 18

@2017

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 first three Opus numbers of Vivaldi (sets of Trio Sonatas, Solo Sonatas and Concerti Grossi) mimic exactly the progression of Corelli's Op. 4-6, with all three owing much to the style of Corelli. The operatic and sacred compositions of Vivaldi are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of the two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo concerto form that remains captivating to modern audiences. The examples in this collection are youthful compositions, undoubtedly written for his students at the "Ospedale della Pieta", an orphanage for young females that used his concerts as a major fund raising tool. These String Concertos closely resemble the Sinfonias first written as Preludes to Operas; eventually developing into the modern Symphony.

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-** Vivaldi 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.
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-** The string concertos were scored for two violins, viola and basso continuo. The original notes have been infrequently exchanged in these arrangements, since the four voices are almost always in four different ranges.
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 never an indication of the relative importance of the four independent lines, in direct contrast to the use of dynamics in volumes 11-12 (Bach). Instead, the dynamics are meant to contrast musical sections.
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.

Bass Trombone

Largo from RV118

Vivaldi

Bob Reifsnyder

♩ = 75



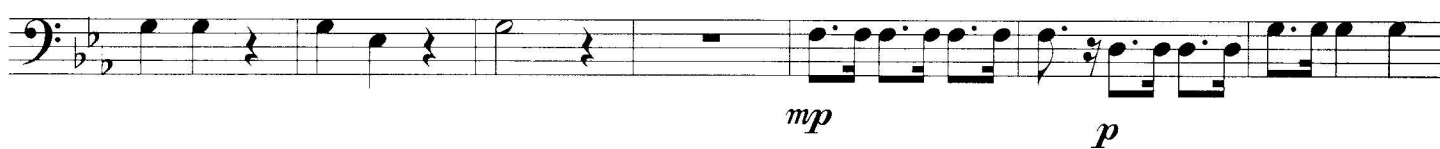
8



15



21



28



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Allegro from RV118

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

mf

5

mp

9

p *mf* *mp* *mf*

13

mp

18

mf *mp* *p*

23

mf *mp* *mf*

28

mp *p* *mf*

33

mp *mf* *mp*

38



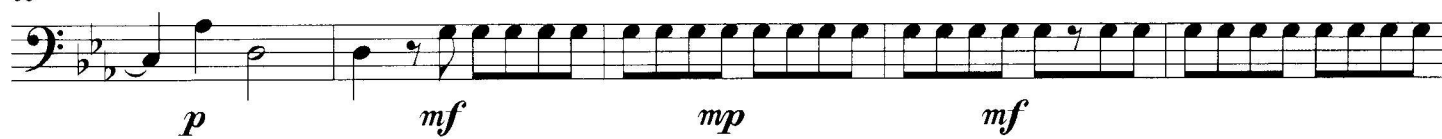
43



48



53



58



Largo from RV119

Vivaldi
Bob Reifsnyder

♩ = 50

5

10

p *mp* *mf* *mp*

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

The musical score is written for Bass Trombone in the bass clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Largo' and the metronome marking is 50 beats per minute (♩ = 50). The score consists of three staves of music. The first staff contains measures 1 through 4, with dynamics *p*, *mp*, *mf*, and *mp* respectively. The second staff contains measures 5 through 9, with dynamics *p*, *mp*, *mf*, *mp*, and *p* respectively. The third staff contains measures 10 and 11, ending with a double bar line. The notation includes eighth and sixteenth notes, rests, and a fermata over the final note of measure 11.

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Allegro from RV119

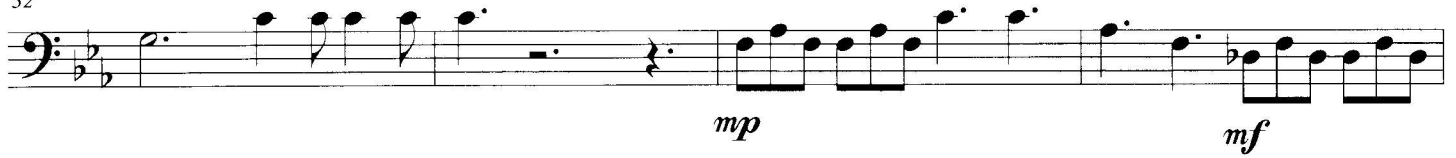
$$d. = 50$$

©

28



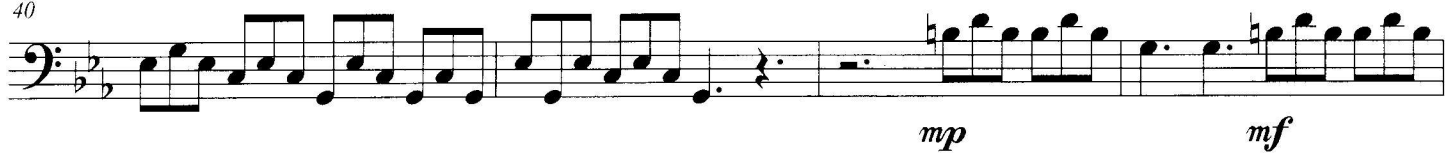
32



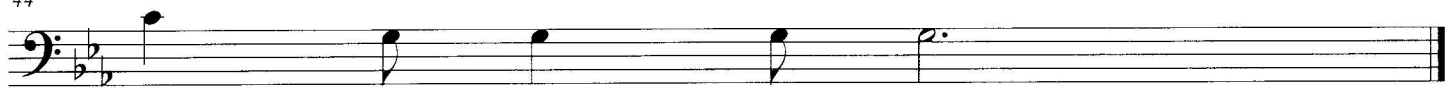
36



40



44



Largo from RV120

Vivaldi
Bob Reifsnyder

♩ = 50

6

12

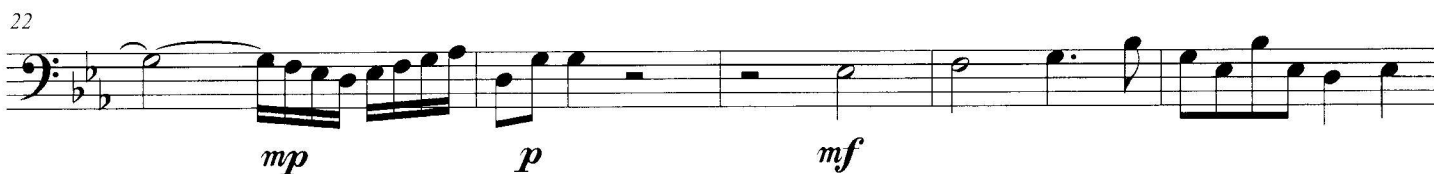
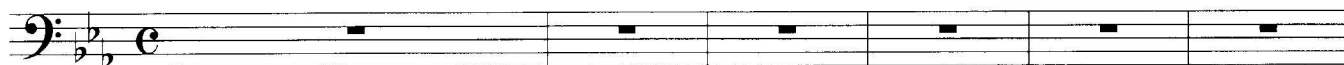
mf *mp* *p*

mp *mf*

mp *p*

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Allegro from RV120

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

41



46



50



54



57



Adagio from RV121

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

mf

7

mp *p*

14

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Allegro from RV121

$$\mathcal{O} = 50$$

©

55



61



67



74



83



90



Bass Trombone

Adagio from RV123

Vivaldi
Bob Reifsnyder

♩ = 90

8

16

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

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Allegro from RV123

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

6

*mf*

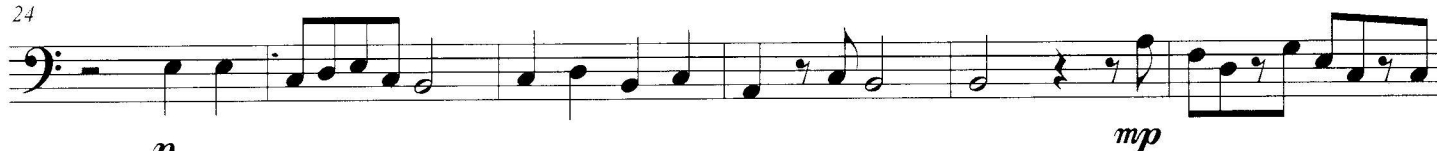
13

*mp**p*

18

*mf*

24

*p**mp*

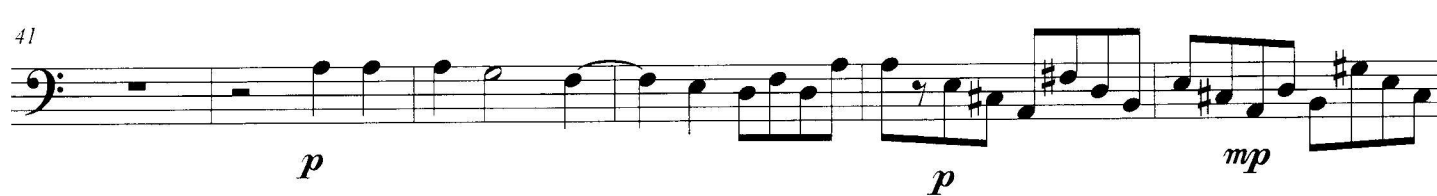
30

*p**mp**p*

36

*mp*

41

*p**p**mp*

47



52



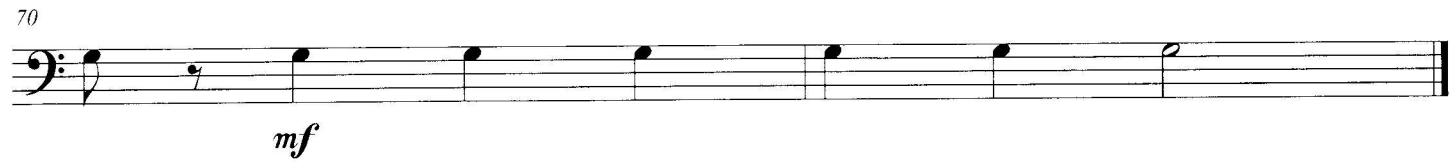
58



64



70



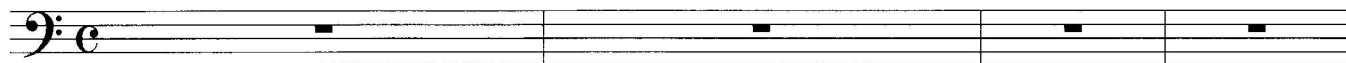
Grave from RV124

♩ = 60

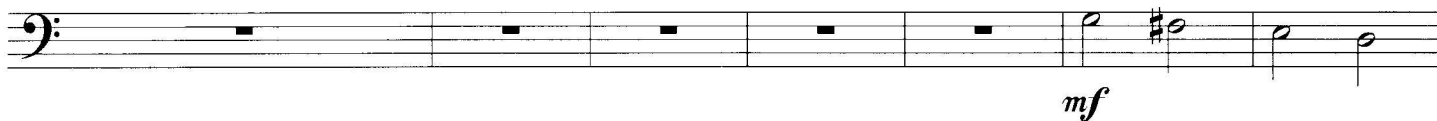
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Allegro from RV124

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

5



12



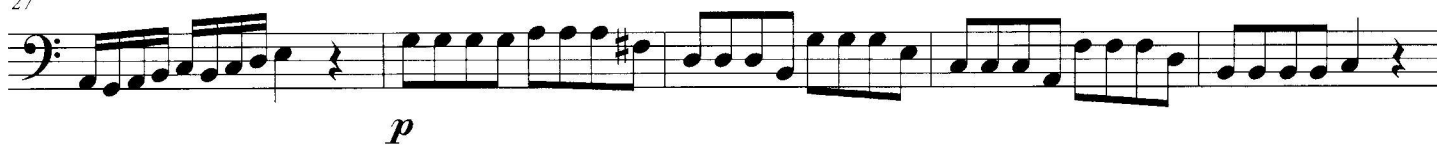
17



22



27



32



38





Andante from RV126

Vivaldi

Bob Reifsnyder

 $\text{♩} = 70$ 

6



11



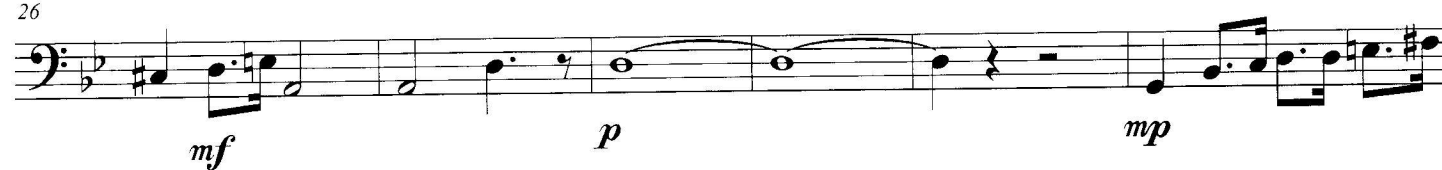
16



21



26



32



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Allegro from RV126

$\text{♩} = 90$

©

40



45

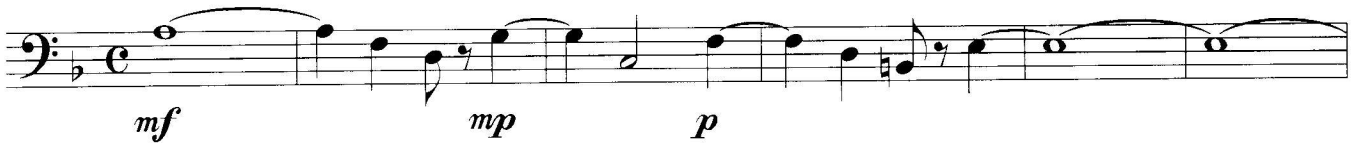


Bass Trombone

Largo from RV128

Vivaldi
Bob Reifsnyder

 = 100



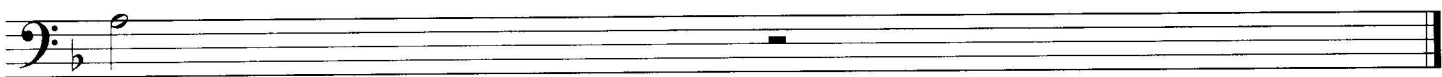
mf mp p

7



mf mp p p mf

13



mf

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Allegro from RV128

Bob Reifsnyder

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats), and the time signature is common time (C). The notation starts with a whole rest, followed by a series of eighth and sixteenth notes. The dynamic markings *mf* and *mp* are present.

5



9

mp

14

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 14 measures. The first measure is a whole note chord (F2, A-flat2, C3). The second measure is a half note chord (F2, A-flat2). The third measure is a half note chord (F2, A-flat2). The fourth measure is a half note chord (F2, A-flat2). The fifth measure is a half note chord (F2, A-flat2). The sixth measure is a half note chord (F2, A-flat2). The seventh measure is a half note chord (F2, A-flat2). The eighth measure is a half note chord (F2, A-flat2). The ninth measure is a half note chord (F2, A-flat2). The tenth measure is a half note chord (F2, A-flat2). The eleventh measure is a half note chord (F2, A-flat2). The twelfth measure is a half note chord (F2, A-flat2). The thirteenth measure is a half note chord (F2, A-flat2). The fourteenth measure is a half note chord (F2, A-flat2). The dynamic markings are *mp* at the beginning, *mf* at the start of the eighth measure, and *p* at the end of the fourteenth measure.

18

The first system of the musical score is written on a single staff with a bass clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a dynamic of *mf* (mezzo-forte) and features a series of eighth-note chords. The dynamics change to *mp* (mezzo-piano) at measure 4, then to *p* (piano) at measure 5, and back to *mp* at measure 6. The system concludes with a *mf* (mezzo-forte) dynamic at measure 7.

23

mp *mf*

27

mp *mf* *mp* *mf*

31

The first system of the musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). It begins with a half rest, followed by a quarter note G2, a quarter note F2, and a half note E2. This is followed by a quarter rest, a quarter note D2, and a half note C2. The next measure contains a quarter note B1, a quarter note A1, and a half note G1. The final measure of the system contains a quarter note F1, a quarter note E1, and a half note D1. The dynamic markings *mp*, *mp*, *mf*, and *mp* are placed below the staff at the beginning of the first, second, third, and fourth measures, respectively.



Bass Trombone

Adagio from RV129

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

p

8

Bass Trombone

Allegro moderato from RV129

Vivaldi

Bob Reifsnyder

$\text{♩} = 60$



Largo from RV130

Vivaldi
Bob Reifsnyder

$\text{♩} = 100$

5

8

13

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

Detailed description: This is a musical score for Bass Trombone, measures 1 through 14 of the Largo from Vivaldi's RV130. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as Largo, with a metronome indication of 100 beats per minute. The score is divided into four systems. The first system contains measures 1-4, the second system contains measures 5-7, the third system contains measures 8-12, and the fourth system contains measures 13-14. The dynamics are marked as follows: *mp* (mezzo-piano) for measures 1, 5, 6, and 11; *mf* (mezzo-forte) for measures 2, 7, 9, and 12; *p* (piano) for measures 3, 8, 10, 13, and 14. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and quarter notes, with some measures containing rests.

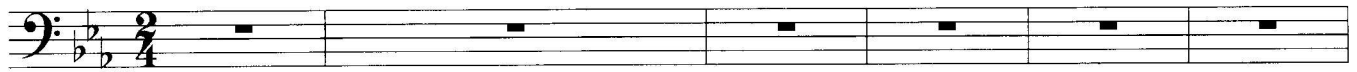
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Allegro ma poco from RV130

Vivaldi

Bob Reifsnyder

♩=100



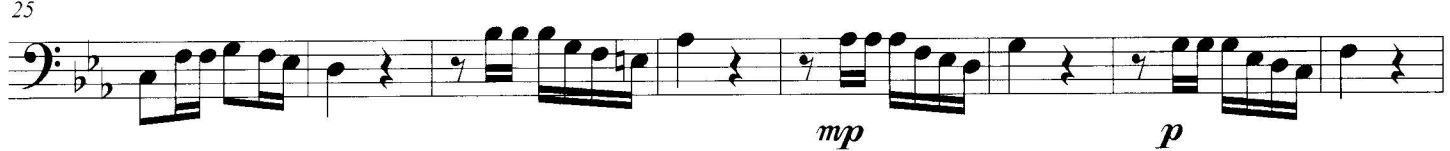
7



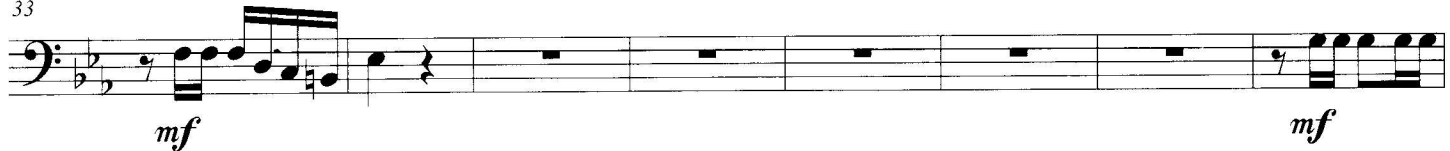
17



25



33



41



48



55



65



72



79



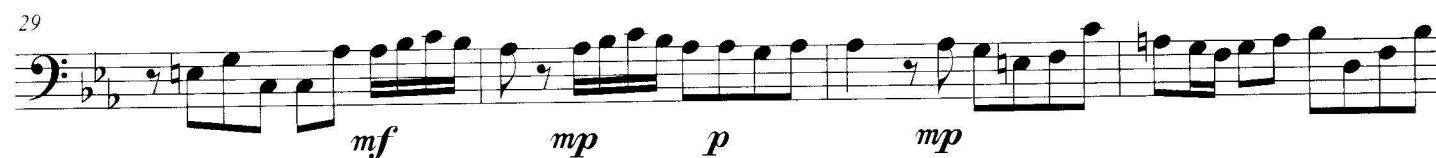
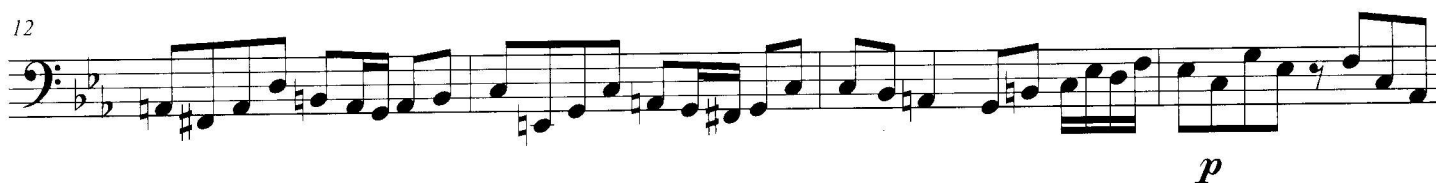
86



Allegro moderato from RV134

Vivaldi

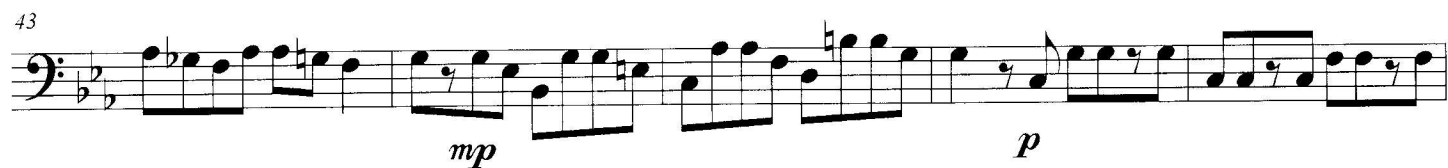
Bob Reifsnyder

 $\text{♩} = 90$ 

38



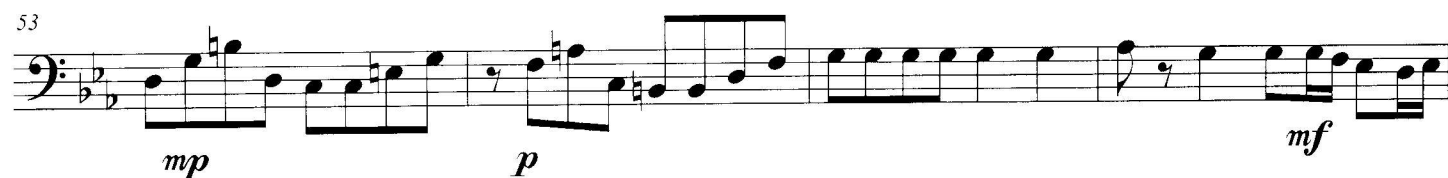
43



48



53



57



61



67



Minuetto from RV136

Vivaldi
Bob Reifsnyder

♩ = 50

The musical score is written for Bass Trombone in bass clef, 3/8 time, and B-flat major. It consists of four staves of music. The first staff contains measures 1 through 12, with dynamic markings *mf*, *mp*, *mf*, and *mp*. The second staff contains measures 13 through 25, with dynamic markings *mf*, *mp*, *mf*, *mp*, *p*, and *mf*. The third staff contains measures 26 through 37, with dynamic markings *mp*, *p*, *mf*, *mp*, *p*, and *mf*. The fourth staff contains measures 38 through 40, which end with a double bar line. The tempo marking is ♩ = 50.

Presto from RV137

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

9

19

28

36

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

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

p *mf* *mp* *mf*

mp *mf* *mp*

mf