

SELECTIONS

From

Vivaldi's String Concertos (concluded)

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 20

@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 Reifsnnyder, 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.

Adagio from RV156

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

p

7

13

The musical score is written for Trombone 2 in 3/4 time, key of B-flat major. It consists of three staves. The first staff begins with a piano (*p*) dynamic and a tempo marking of quarter note = 60. The second staff begins at measure 7. The third staff begins at measure 13 and ends with a double bar line.

Allegro from RV156

Vivaldi

Bob Reifsnyder

$\text{♩} = 90$

Musical score for "The Rose Tree" in 12/8 time. The score is written for piano accompaniment and includes dynamic markings. The key signature is one flat (B-flat). The tempo is marked "Moderato". The score is divided into measures, with measure numbers 7, 10, 14, 18, 22, 25, and 28 indicated at the beginning of their respective staves.

The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat. The time signature is 12/8. The first staff contains measures 1 through 6, with dynamic markings *mf* and *mp*. The second staff contains measures 7 through 9, with dynamic markings *p*, *mf*, and *mp*. The third staff contains measures 10 through 13, with dynamic markings *p*, *mf*, and *mp*. The fourth staff contains measures 14 through 17, with dynamic markings *mp*, *p*, and *mp*. The fifth staff contains measures 18 through 21, with dynamic markings *mf*, *mp*, and *p*. The sixth staff contains measures 22 through 24, with dynamic markings *mf* and *mp*. The seventh staff contains measures 25 through 28, with dynamic markings *p*, *mf*, and *mp*.

31 *mp* *mf*

34 *mp*

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

41 *mp* *p* *mf*

45 *mp* *p*

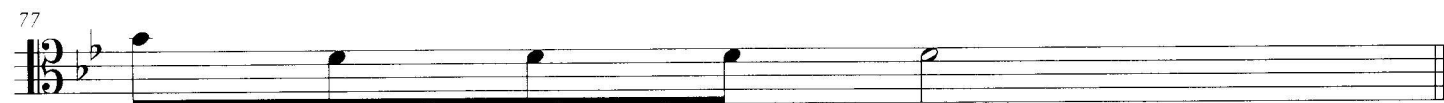
48 *mp* *mf* *mp*

52 *p* *mf* *mp*

56 *p* *mf*

60 *mp* *p* *mf*

The musical score is written for a single melodic line in 3/8 time. The key signature is C major. The dynamics are indicated by italicized letters: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The score is divided into measures by bar lines, with some measures containing multiple beams for eighth or sixteenth notes. The staves are numbered 31 through 60, indicating the measure number.



Largo from RV157

Vivaldi
Bob Reifsnyder

♩ = 75

p

8 *mp* *mf*

15 *mp*

23 *p* *mf*

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Allegro from RV157

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

mf

5
mp

8

11
p

14
mp

19
mf

25
mp

31
p



Allegro molto from RV158

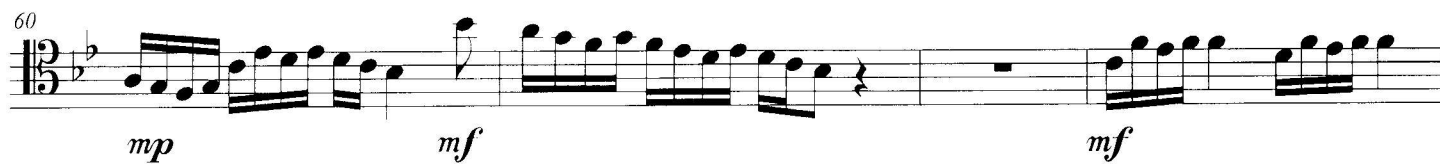
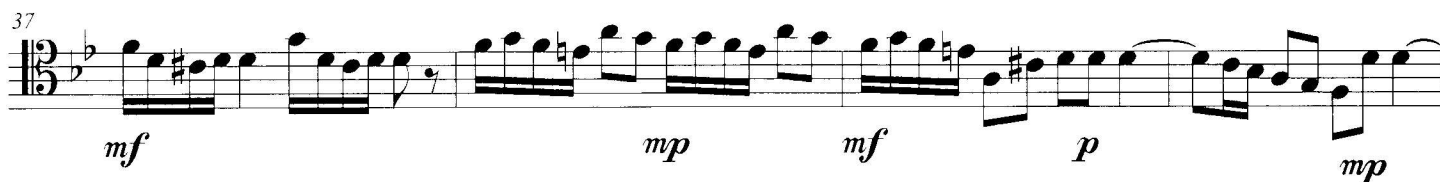
Vivaldi
Bob Reifsnyder

$\bullet = 100$

Musical score for "The Rose Tree" in 12/8 time. The score consists of a single melodic line with dynamic markings. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score is divided into measures, with measure numbers 5, 9, 13, 16, 20, 24, and 28 indicated at the start of their respective lines.

Dynamics and phrasing:

- Measures 1-4: *mf* (mezzo-forte), phrased with a slur.
- Measures 5-8: *mp* (mezzo-piano), *mf*, *mp*, *p* (piano).
- Measures 9-12: *mp*, *p*, *mp*, *p*, *mf*.
- Measures 13-15: *mp*, *p*.
- Measures 16-19: *mp*, *mf*, *mp*, *p*.
- Measures 20-23: *mp*, *mf*, *mp*.
- Measures 24-27: *mf*, *mp*.
- Measures 28-31: *mf*, *mp*, *mf*, *mp*, *mf*.





Adagio from RV159

Vivaldi
Bob Reifsnyder

♩ = 60

First staff of music (measures 1-4). The key signature is one sharp (F#). The time signature is common time (C). The dynamics are *p* (piano) for measures 1-3 and *mp* (mezzo-piano) for measure 4.

Second staff of music (measures 5-8). The key signature is one sharp (F#). The time signature is common time (C). The dynamics are *mf* (mezzo-forte) for measures 5-6 and *p* (piano) for measures 7-8. A measure rest is present in measure 6.

Allegro from RV159

Vivaldi

Bob Reifsnnyder

 $\text{♩} = 50$

mp *mf*

10 *mp* *mf*

20 *mp*

31 *mf*

40 *mp*

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

62 *mf*

Andante from RV160

Vivaldi
Bob Reifsnyder

♩ = 70

sempre p

The first staff of music contains measures 1 through 5. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a series of eighth notes (F4, G4, A4, Bb4, A4, G4, F4), followed by a half note (F#4), a quarter note (G4), and a quarter rest. The final measure features a dotted half note (F#4) followed by a descending eighth-note scale (E4, D4, C4, Bb3, A3, G3, F3).

6

The second staff of music contains measures 6 through 10. It continues the descending eighth-note scale from the previous staff. Measure 10 ends with a quarter rest.

11

The third staff of music contains measures 11 through 15. It begins with a repeat sign, followed by a series of eighth notes (F3, G3, A3, Bb3, A3, G3, F3). The melody then moves to a higher register with eighth notes (F#4, G4, A4, Bb4, A4, G4, F4). Measure 15 ends with a quarter rest.

16

The fourth staff of music contains measures 16 through 20. It begins with a quarter rest, followed by a series of eighth notes (F3, G3, A3, Bb3, A3, G3, F3). The melody then moves to a higher register with eighth notes (F#4, G4, A4, Bb4, A4, G4, F4). Measure 20 ends with a quarter rest.

[illegible][illegible]

8

mf *mp*

11

mf

p

The first system of the musical score is in 3/8 time, marked with a treble clef and a key signature of one sharp (F#). It begins with a forte dynamic marking of *mf*. The melody consists of eighth notes in the first four measures, followed by a quarter rest in the fifth measure, and then a half note in the sixth measure. The dynamic marking changes to *p* (piano) for the final two measures, which contain a half note and a quarter note.

15

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It contains 15 measures. The notation includes quarter notes, eighth notes, and sixteenth notes. Dynamic markings *mf*, *mp*, and *p* are placed below the staff at measures 10, 12, and 14 respectively. The system ends with a double bar line.

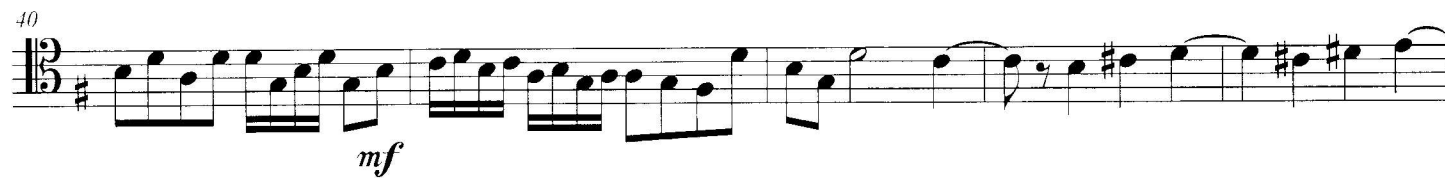
20

mp

24

mf *mp* *p* *mp*

27 
mf *mp*



Largo from RV161

Vivaldi
Bob Reifsnyder

♩ = 50



sempre p

6



Allegro molto moderato from RV163

Vivaldi

Bob Reifsnnyder

 $\text{♩} = 100$

6

12

17

22

27

33

38

mf *mp* *mf*

mp *p* *mp*

mf *mp* *p*

mp

mf

mp *p*

mp

mf

Adagio from RV164

Vivaldi
Bob Reifsnyder

♩ = 60

p *mp* *mf* *mp*

8 *p*

Allegro from RV164

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

p *mf*

11 *p*

21 *mf*

30 *p* *mf*

40 *p*

51 *mf*

62 *mp* *mp* *p*

73 *p*

Adagio from RV166

Vivaldi
Bob Reifsnyder

♩ = 60

p

5
mp *p*

10

Allegro from RV166

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

mf

6 *p*

12 *mp* *p*

17 *mp*

23 *mf* *mp*

29

Trombone 2

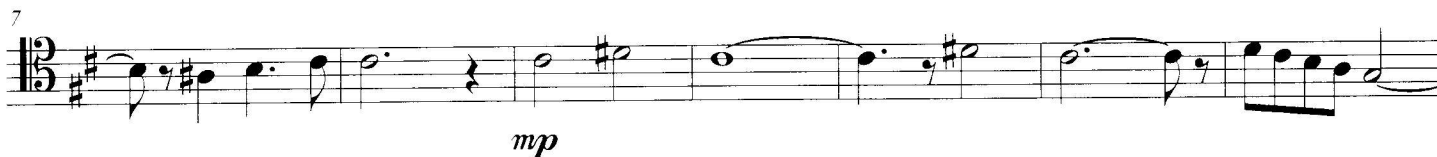
Adagio from "Al Santo Sepolcro"

RV169

Vivaldi

Bob Reifsnyder

♩ = 60



Allegro from "Al Santo Sepulcro"

RV169

Vivaldi

Bob Reifsnyder

 $\text{♩} = 60$

6

12

18

24

30

35

40

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