

SELECTIONS

From

CORELLI'S CONCERTI GROSSI OP. 6, Nos. 1-6

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME THREE

@2018

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 most important characteristic of Baroque music was contrast, as illustrated vividly by the early masters. In his operas, Monteverdi helped introduce three important elements: recitative vs. aria, melody vs. bass line and melody A vs. melody B (Da Capo aria). Gabrieli incorporated instruments into his church music with a dizzying array of contrasts that included rhythm (duple vs. triple), mode (major vs. minor), texture (homophonic vs. polyphonic), dynamics (loud vs. soft), tessitura (high vs. low) and space (antiphonal choirs). Arcangelo Corelli (1653-1713), in developing new forms of secular instrumental music, added three more; small group vs. large group, diatonic vs. chromatic (sequence) and dissonance vs. consonance (harmonic second resolving to the third). When he was finished, the musical materials of the Baroque were all in place, thus enabling later Baroque masters to elevate music to a high art form.

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 second tenor part would 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-** The original solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players instead of the original eight. The disadvantage of this approach is that the concerto grosso style is not always readily apparent; making these essentially modern realizations. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instrument and to establish the alto trombone as the highest voice.
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.

First movement from Op. 6, No. 1

Corelli

Bob Reifsnyder

Largo $\text{♩} = 90$

mf *p* *mp* *mf*

6

mp *mf*

Allegro $\text{♩} = 90$

12

p *mp* *mf*

Adagio

$\text{♩} = 60$

Allegro

17

mp *mf*

$\text{♩} = 90$

22

mp *mf* *mp* *p*

Adagio

$\text{♩} = 60$

Allegro

$\text{♩} = 90$

27

mp

Adagio

$\text{♩} = 60$

32

mf

38

Largo from Op. 6, No. 1

Corelli

Bob Reifsnyder

Largo $\text{♩} = 100$

The musical score consists of six staves of music in bass clef with a common time signature (C). The tempo is marked 'Largo' with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#). The dynamics are indicated by *p*, *mp*, and *mf*. Measure numbers 4, 8, 13, 18, and 23 are marked at the beginning of their respective staves.

Staff 1: *p* *mp*

Staff 2: *p* *mp*

Staff 3: *mf* *mp*

Staff 4: *p*

Staff 5: *mf* *mp*

Staff 6: *mp* *mf* *p*

Allegro from Op. 6, No. 1

Corelli

Bob Reifsnyder

♩ = 120

mf

6 *p*

12 *mp* *mf*

18

24 *p* *mp* *mf*

31 *mp*

39 *p*

45 *mp* *mf*

Trombone 1

Allegro-Adagio-Allegro from Op. 6, No. 2

Corelli

Bob Reifsnyder

Allegro ♩=100

7

12

17

23

30

Adagio ♩=60

38

Allegro ♩=100

46

©

53

p

59

p *mp* *mf*

64

mp *mf*

71

mp *p* *mp* *mf*

78

Trombone 1

Allegro ritmico from Op. 6, No. 2

Corelli
Bob Reifsnyder

$\text{♩} = 60$

mf

8 mp mf

14 mp p

20 mf

26 p mp

32 p

38 mp p

44 mp mf

Trombone 1

Allegro scherzoso from Op. 6, No. 2

Corelli

Bob Reifsnyder

$\text{♩} = 80$

mp

7

mf *p* *mp*

13

mf *mp* *mf*

19

mp *p*

26

mp

33

mf *mp*

39

mf *mp* *mf*

46

mp *mf* *p*

52

Musical notation for measures 52-55. The key signature is one sharp (F#) and the time signature is 3/4. The notation is in bass clef. Measure 52 starts with a half rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Measure 53 contains a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F#3. Measure 54 contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. Measure 55 starts with a half rest, followed by a quarter note D4, a quarter note E4, and a quarter note F#4. Dynamic markings *mp* and *mf* are placed below the staff.

Vivace from Op. 6, No. 3

Corelli
Bob Reifsnyder

♩ = 132

mf mf mp mf

7
p mp mp p

13
mf mf mp

20
mf mp mf

26
mf mp mf

32
mp mf mp mf mp

38
mf p mp mf

44
p mp mf

Vivace from Op. 6, No. 3

50

Musical notation for a single staff, measure 50. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. A slur covers the notes from G2 to A1.

Trombone 1

Grave from Op. 6, No. 3

Corelli

Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1, measures 1-6. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of quarter and eighth notes, some with slurs. Dynamic markings are *mp* at the beginning, *p* in the middle, and *mp* at the end.

Musical staff 2, measures 7-12. The staff is in bass clef with a key signature of one flat and a common time signature. The music features quarter and eighth notes with slurs. Dynamic markings are *mf* at the beginning and *mp* in the middle.

Musical staff 3, measures 13-18. The staff is in bass clef with a key signature of one flat and a common time signature. The music consists of quarter and eighth notes with slurs. A dynamic marking of *p* is present at the beginning.

Trombone 1

Allegro from Op. 6, No. 3

Corelli

Bob Reifsnyder

$\text{♩} = 60$

mp

7

mf

14

mf *mf*

22

mp

30

mf

Adagio $\text{♩} = 90$

37

p *mf*

45

mf

Trombone 1

Allegro from Op. 6, no. 4

Corelli

Bob Reifsnyder

$\text{♩} = 90$

mp

6

mf

10

14

mp *mf*

18

p *mf*

22

p *mf*

27

mp *p*

32

mf

37

p *mp* *mf*

Musical staff 1: Bass clef, measures 37-40. The staff contains a sequence of eighth and sixteenth notes. Measure 37 starts with a piano (*p*) dynamic. Measure 38 has a mezzo-piano (*mp*) dynamic. Measure 39 has a mezzo-forte (*mf*) dynamic. Measure 40 continues the melodic line with a slur over the final notes.

41

mf *p*

Musical staff 2: Bass clef, measures 41-44. The staff contains a sequence of eighth and sixteenth notes. Measure 41 starts with a mezzo-forte (*mf*) dynamic. Measure 42 has a piano (*p*) dynamic. Measures 43 and 44 continue the melodic line with a slur over the final notes.

44

p *p* *mf*

Musical staff 3: Bass clef, measures 44-47. The staff contains a sequence of eighth and sixteenth notes. Measure 44 starts with a piano (*p*) dynamic. Measure 45 has a piano (*p*) dynamic. Measure 46 has a mezzo-forte (*mf*) dynamic. Measure 47 continues the melodic line with a slur over the final notes.

Trombone 1

Adagio from Op. 6, No. 4

Corelli

Bob Reifsnyder

♩ = 60

mp p

6

mp p mp p mp p mp

11

p mp

Trombone 1

ADAGIO AND ALLEGRO FROM OP. 6, NO. 5

Corelli

Bob Reifsnyder

Adagio ♩ = 60

Musical notation for measures 1-5 of the Adagio section. The music is in 4/4 time and begins with a *mf* dynamic. The notes are: 1. quarter note G4, quarter rest; 2. quarter note A4, quarter note G4; 3. quarter note F4, quarter note E4; 4. quarter note D4, quarter note C4; 5. quarter note B3, quarter note A3. Dynamics: *mf*, *mp*, *mf*, *p*, *mf*, *p*.

Allegro ♩ = 90

Musical notation for measures 6-11 of the Adagio section. The music continues with a *mp* dynamic. The notes are: 6. quarter note G4, quarter note F4; 7. quarter note E4, quarter note D4; 8. quarter note C4, quarter note B3; 9. quarter note A3, quarter note G3; 10. quarter note F3, quarter note E3; 11. quarter note D3, quarter note C3. Dynamics: *mp*, *mf*, *p*.

Musical notation for measures 12-16 of the Adagio section. The music continues with a *mf* dynamic. The notes are: 12. quarter note B3, quarter note A3; 13. quarter note G3, quarter note F3; 14. quarter note E3, quarter note D3; 15. quarter note C3, quarter note B2; 16. quarter note A2, quarter note G2. Dynamics: *mf*.

Musical notation for measures 17-21 of the Adagio section. The music continues with a *p* dynamic. The notes are: 17. quarter note F2, quarter note E2; 18. quarter note D2, quarter note C2; 19. quarter note B1, quarter note A1; 20. quarter note G1, quarter note F1; 21. quarter note E1, quarter note D1. Dynamics: *p*, *mp*, *mf*.

Musical notation for measures 22-27 of the Adagio section. The music continues with a *mp* dynamic. The notes are: 22. quarter note C2, quarter note B1; 23. quarter note A1, quarter note G1; 24. quarter note F1, quarter note E1; 25. quarter note D1, quarter note C1; 26. quarter note B0, quarter note A0; 27. quarter note G0, quarter note F0. Dynamics: *mp*, *mf*.

Musical notation for measures 28-32 of the Adagio section. The music continues with a *mp* dynamic. The notes are: 28. quarter note E1, quarter note D1; 29. quarter note C1, quarter note B0; 30. quarter note A0, quarter note G0; 31. quarter note F0, quarter note E0; 32. quarter note D0, quarter note C0. Dynamics: *mp*, *mf*.

Trombone 1

Largo from Op. 6, No. 5

Corelli
Bob Reifsnyder

$\text{♩} = 75$

The musical score is written for Trombone 1 in 3/4 time. It consists of two staves. The first staff contains measures 1 through 7. The second staff begins with a measure rest for the first measure (measure 8) and then contains measures 9 through 14. The tempo is marked as Largo with a quarter note equal to 75 beats per minute. The key signature has one sharp (F#). The dynamics are marked as *mp* (mezzo-piano) in measures 1, 7, and 10; *p* (piano) in measures 3, 4, and 11; and *mp* (mezzo-piano) in measures 13 and 14.

mp *p* *mp*

8 *p* *mp*

Allegro from Op. 6, No. 5

Corelli

Bob Reifsnyder

1 *mp* *mf*

7 *p*

14 *mf* *mp*

20 *p* *mf*

26

32 *mp*

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

44 *mf* *mp*

Allegro from Op. 6, No. 5

50

p *mf*

56

mp *p* *mf* *mp*

Adagio ♩=60

62

mf

Trombone 1

Allegro from Op. 6, No. 6

Corelli
Bob Reifsnyder

♩=120

mf

11

mp p mp p mf

22

mp

32

p mp p mf

42

mp p

52

mp p mp mf p mp

62

mf mf

72

p mp mf

Allegro from Op. 6, No. 6

83

mp

94

p

105

mf

Largo from Op. 6, No. 6

Corelli
Bob Reifsnyder

♩ = 100

mp

5

p

9

mf

14

p

19

mf

23

mp

Trombone 1

Vivace from Op. 6, No.6

Corelli

Bob Reifsnyder

♩. = 60

Musical staff 1: Measures 1-6. The staff is in bass clef with a 6/8 time signature. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, 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53

Musical staff 1: Bass clef, measures 53-57. Dynamics: *mf*, *mp*, *p*.

58

Musical staff 2: Bass clef, measures 58-64. Dynamics: *mp*, *p*, *p*, *mp*, *mf*.

65

Musical staff 3: Bass clef, measures 65-71. Dynamics: *mp*, *p*, *mf*.

72

Musical staff 4: Bass clef, measures 72-76. Dynamics: none.