

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 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-** 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 ♩ = 90



Allegro

♩ = 90



Adagio

♩ = 60

Allegro



♩ = 90



Adagio

♩ = 60



Allegro

♩ = 90





Largo from Op. 6, No. 1

Corelli

Bob Reifsnyder

Largo ♩ = 100

The musical score is written for Bass Trombone in common time (C). It consists of six staves of music, each beginning with a measure number. 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* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

Staff 1 (Measures 1-5):
Measure 1: *p*
Measure 2: *mp*
Measure 3: *p*

Staff 2 (Measures 6-10):
Measure 6: *mp*

Staff 3 (Measures 11-15):
Measure 11: *mf*
Measure 12: *mp*
Measure 13: *p*

Staff 4 (Measures 16-20):
Measure 16: *mf*
Measure 17: *mp*

Staff 5 (Measures 21-25):
Measure 21: *p*
Measure 22: *mp*
Measure 23: *mf*

Staff 6 (Measures 26-30):
Measure 26: *mp*
Measure 27: *p*

Allegro from Op. 6, No. 1

Corelli

Bob Reifsnyder

 $\text{♩} = 120$

7 *mf*

13 *mp* *mf*

19 *p*

26 *mp* *mf*

32 *p* *mp*

39 *p*

45 *mp* *mf*

51



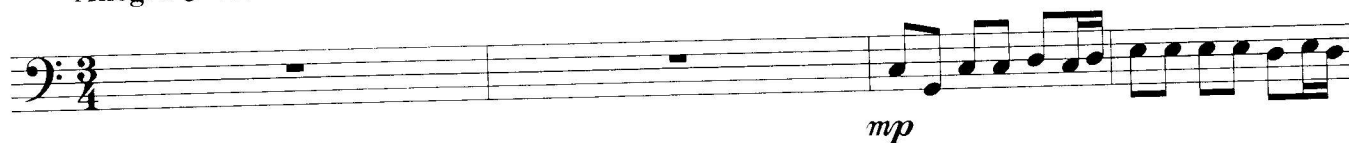
Bass Trombone

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

Corelli

Bob Reifsnyder

Allegro ♩=100



Adagio ♩=60



Allegro ♩=100



p

55



62



70



78



Bass Trombone

Allegro ritmico from Op. 6, No. 2

Corelli

Bob Reifsnyder

$\text{♩} = 60$



48

mf

This musical staff contains measures 48 through 52. It begins with a bass clef and a key signature of one sharp (F#). Measure 48 starts with a half note F#2, followed by eighth notes G2, A2, B2, C3, D3, E3, and F#3. Measures 49 and 50 continue with eighth-note patterns. Measure 51 features a triplet of eighth notes (G2, A2, B2) followed by eighth notes C3, D3, E3, and F#3. Measure 52 concludes with eighth notes G2, A2, B2, C3, D3, E3, and a final half note F#3.

53

This musical staff contains measures 53 through 57. It continues with a bass clef and a key signature of one sharp (F#). Measures 53 and 54 consist of half notes F#2 and G2. Measure 55 contains a half rest. Measures 56 and 57 are half notes A2 and B2. The piece concludes in measure 58 with a half note C3, followed by a double bar line.

Allegro scherzoso from Op. 6, No. 2

Bob Reifsnyder

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F#3, and G3. There is a whole rest for two measures, followed by a half note G2. The dynamics are marked *mf* for the first measure, *p* for the measure with the whole rest, and *mp* for the final measure.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of two phrases, each marked with a mezzo-forte (*mf*) dynamic. The first phrase is: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (half). The second phrase is: F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (half). There are rests between the phrases and after the second phrase.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes. The dynamics are marked as *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

A musical score for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. It begins with a half note G2, followed by a quarter note F#2, a half note E2, and a quarter note D2. This is followed by a measure with a quarter rest and a quarter note G2. The next measure has a quarter note A2, a quarter note G2, and a quarter note F#2. The following measure has a quarter note E2, a quarter note D2, and a quarter note C2. The next measure has a quarter note B1, a quarter note A1, and a quarter note G1. The following measure has a quarter note F#1, a quarter note E1, and a quarter note D1. The next measure has a quarter note C1, a quarter note B1, and a quarter note A1. The following measure has a quarter note G1, a quarter note F#1, and a quarter note E1. The next measure has a quarter note D1, a quarter note C1, and a quarter note B1. The final measure has a quarter note A1, a quarter note G1, and a quarter note F#1. The dynamics are marked as *mf* (mezzo-forte) at the beginning, *p* (piano) in the middle, and *mp* (mezzo-piano) at the end.

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody begins with a half note F#4, followed by quarter notes G#4, A4, and B4. This is followed by a half note C#5, then quarter notes B4, A4, and G#4. The next measure contains a half note F#4 and a quarter note E4. The melody then continues with quarter notes D4, C#4, and B3. The final measure of the first line is a half note A3. The second line begins with a half note G#3, followed by quarter notes F#3, E3, and D3. The melody then continues with quarter notes C3, B2, and A2. The final measure of the second line is a half note G2. The dynamic markings *mf* and *mp* are placed below the staff at the beginning and middle of the piece, respectively.

51

p *mf*

This musical score is for a bass clef instrument in the key of D major (indicated by two sharps). It covers measures 51 through 56. Measure 51 begins with a piano (*p*) dynamic and contains a half note D4, a half note E4, and a whole note F#4. Measure 52 contains a half note G4, a half note A4, and a whole note B4. Measure 53 contains a whole rest, a whole rest, and a whole note C5. Measure 54 contains a whole rest, a whole rest, and a whole note B4. Measure 55 begins with a mezzo-forte (*mf*) dynamic and contains a quarter note D5, an eighth note E5, a quarter note F#5, an eighth note G5, a quarter note A5, an eighth note B5, and a quarter note C6. Measure 56 contains a quarter note B5, an eighth note A5, a quarter note G5, an eighth note F#5, a quarter note E5, an eighth note D5, and a whole note C5. The piece concludes with a double bar line at the end of measure 56.

Vivace from Op. 6, No. 3

Corelli

Bob Reifsnyder

♩ = 132

6

12

17

22

28

34

40

mp *mf* *mf*

mp *mp* *mp*

p *mf* *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mp *mf*

p *mp* *mf*

46



51



Grave from Op. 6, No. 3

Corelli
Bob Reifsnyder

♩ = 60

First staff of music (measures 1-5). The key signature is one flat (B-flat). The time signature is common time (C). The staff contains rests for measures 1, 2, and 3, followed by a half note G2 in measure 4, and a half note F2 in measure 5. Dynamics: *p* (piano) under measure 4, *mp* (mezzo-piano) under measure 5.

6

Second staff of music (measures 6-11). The staff contains a half note G2 in measure 6, followed by rests in measures 7 and 8, then a half note F2 in measure 9, and a half note E2 in measure 10. Measures 11-15 contain a descending eighth-note scale: D2, C2, B1, A1, G1, F1, E1, D1. Dynamics: *mf* (mezzo-forte) under measure 9.

12

Third staff of music (measures 12-15). The staff contains a half note G2 in measure 12, followed by a half note F2 in measure 13, a half note E2 in measure 14, and a half note D2 in measure 15. Dynamics: *mp* (mezzo-piano) under measure 12, *p* (piano) under measure 13.

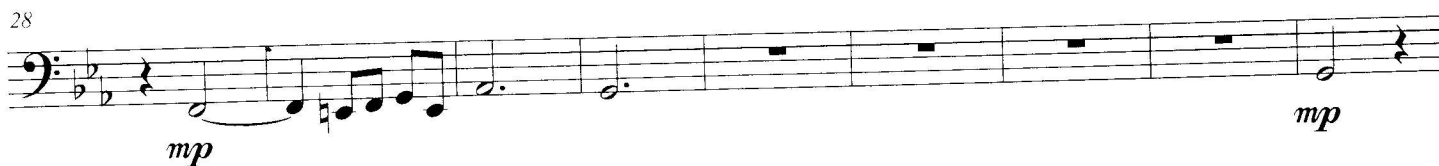
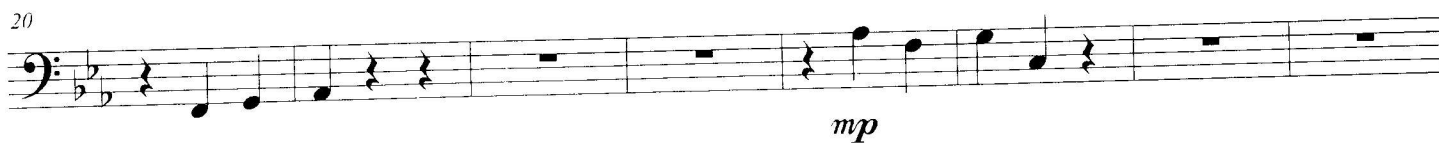
Bass Trombone

Allegro from Op. 6, No. 3

Corelli

Bob Reifsnyder

$\text{♩} = 60$



Adagio $\text{♩} = 90$



Allegro from Op. 6, no. 4

Corelli

Bob Reifsnyder

 $\text{♩} = 90$

8 *mf*

8 *mp* *mp* *mf*

13 *mp* *mp* *mf*

18 *p* *p* *mf*

23 *p* *mp* *mf*

28 *mp* *p* *mf*

34 *p* *mp*

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

First staff of musical notation (Bass clef, 4/4 time, key signature of one flat). The melody consists of eighth and quarter notes, with dynamic markings *p*, *p*, and *mf*.

Bass Trombone

Adagio from Op. 6, No. 4

Corelli

Bob Reifsnyder

$\text{♩} = 60$

The musical score is written for Bass Trombone in common time (C). It consists of three staves of music. The first staff begins with a dynamic marking of *p* (piano) and transitions to *mp* (mezzo-piano) in the second measure. The second staff starts at measure 5, marked with *p*, and includes several dynamic changes to *mp* and back to *p*. The third staff starts at measure 10, marked with *p*, and also includes dynamic changes to *mp* and back to *p*. The piece concludes with a final whole note chord in the third staff.

Vivace from Op. 6, No. 4

Corelli
Bob Reifsnyder

♩ = 132

mp *mf*

7 *p* *mp* *mf*

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

22 *mf* *mp*

Bass Trombone

ADAGIO AND ALLEGRO FROM OP. 6, NO. 5

Corelli

Bob Reifsnyder

Adagio ♩ = 60



Allegro ♩ = 90



Largo from Op. 6, No. 5

Corelli
Bob Reifsnyder

♩ = 75

mp *p* *mp*

8

p *mp*

Allegro from Op. 6, No. 5

Corelli

Bob Reifsnyder

7

12

18

25

30

36

42

mp *mf*

mf

mp *mf*

p *mp*

mf *mf*



Adagio ♩=60



Allegro from Op. 6, No. 6

Corelli

Bob Reifsnyder

 = 120



mp

p

mp

p

mf

mp

p

mp

p

 mf

mp

p

mp

p

mp

 mf mf mf

77



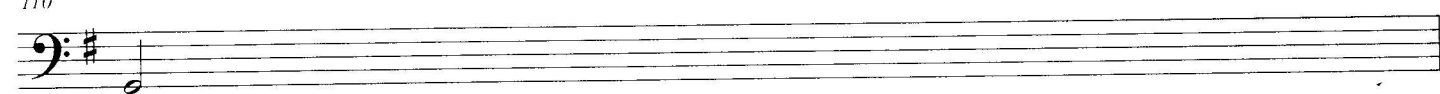
88



99



110



Largo from Op. 6, No. 6

Corelli

Bob Reifsnyder

 $\text{♩} = 100$

mp

5

p

10

mf *p* *mp*

15

p *mp* *mf*

20

mf

25

Bass Trombone

Vivace from Op. 6, No.6

Corelli

Bob Reifsnyder

$\text{♩} = 60$

mp

7
p *mf*

14
mp *mf*

22
mp *p* *mp*

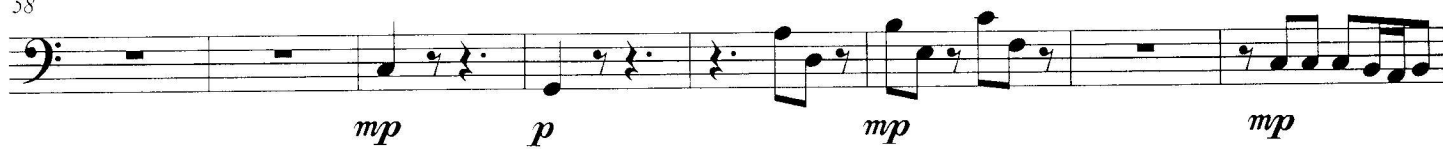
30
p *mf* *mp*

37
mf *mp*

44
p

51
mp *mf* *mp* *p*

58



66



73

