

SELECTIONS

From

CORELLI'S CONCERTI GROSSI OP. 6, Nos. 7-12

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME FOUR

@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.

Allegro vivo from Op. 6, No. 7

Corelli

Bob Reifsnyder

♩=132

The musical score for Trombone 2 is written in 12/8 time. It consists of six staves of music, each containing measures 1 through 32. The dynamics are marked as follows:

- Measures 1-5: *p*, *mp*, *mf*
- Measures 6-12: *p*, *mp*, *mf*
- Measures 13-18: *mp*, *p*, *mp*
- Measures 19-24: *mf*, *mp*
- Measures 25-31: *mp*
- Measures 32: *mf*

Andante largo from Op. 6, No. 7

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

5

10

15

21

p *mf* *p* *p* *mf*

Allegro from Op. 6, No. 7

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

5

11

18

24

30

mf

mp

mp

p

mf

Allegro from Op. 6, No. 8

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

mf

7

mf

13

21

mf *mp* *mf*

27

mp *mf*

32

mp

38

mf

Pastorale ad libitum from Op. 6, No. 8

Corelli

Bob Reifsnyder

Largo ♩. = 50

This musical score is for a single melodic line in 12/8 time, featuring a key signature of one flat (B-flat). The piece is divided into measures, with measure numbers 6, 10, 14, 18, 23, 27, and 33 indicated at the start of their respective lines. The dynamics are marked as follows:

- Measures 1-5: *mp*
- Measures 6-9: *mp*, *mf*, *mp*
- Measures 10-13: *p*, *mp*, *p*
- Measures 14-17: *mf*, *mp*, *p*, *mp*
- Measures 18-22: *mf*, *mp*
- Measures 23-26: *p*, *mp*, *p*, *mf*, *mp*
- Measures 27-32: *p*, *mp*
- Measures 33-36: *mp*

39

mp *mf*

44

mp *p* *mp*

48

p *mf*

52

mp *p*

56

Finale from Op. 6, No. 8

Corelli

Bob Reifsnyder

 $\text{♩} = 90$

7 *mp* *mf*

13 *mp* *mf* *p*

19 *p*

25 *mp* *p* *mp*

32 *mf* *mf* *mp*

38 *p* *mp* *mf*

44 *mp*



Allemande from Op. 6, No. 9

Corelli

Bob Reifsnyder

 $\text{♩} = 90$

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

5 *mp*

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

12 *p* *mp*

17 *mf* *p* *mp*

22 *mf* *mp* *p*

27 *mp* *mf*

30 *mp* *mf*

35



Trombone 2

Largo from Op. 6, No. 9

Corelli
Bob Reifsnyder

♩ = 50

The musical score for Trombone 2 consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largo' and the time signature is 'C'. The first measure is marked with a dynamic of *mf*. The second staff begins with a measure number of 5 and continues the melodic line. The third staff begins with a measure number of 10 and continues the melodic line. The fourth staff begins with a measure number of 15 and continues the melodic line. The dynamics are marked as *mf*, *mp*, *p*, and *mf* respectively. The music is written in a single line for the Trombone 2 part.

Minuetto from Op. 6, No. 9

Corelli

Bob Reifsnnyder

 $\text{♩} = 50$

mf *mp*

11 *p*

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

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

43 *mf* *mp*

54 *p*

Corrente from Op. 6, No. 10

Corelli

Bob Reifsnyder

 $\text{♩} = 50$

mp

8 *mf* *mp*

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

24 *mp* *p*

32 *mp*

41

49 *mf*

58 *mp* *p* *mf*

66

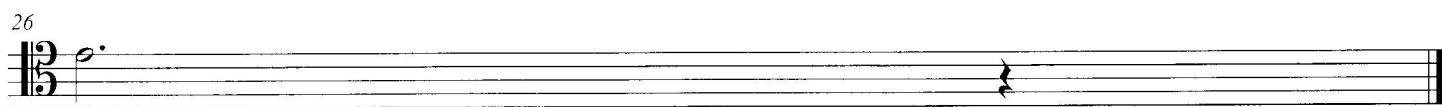
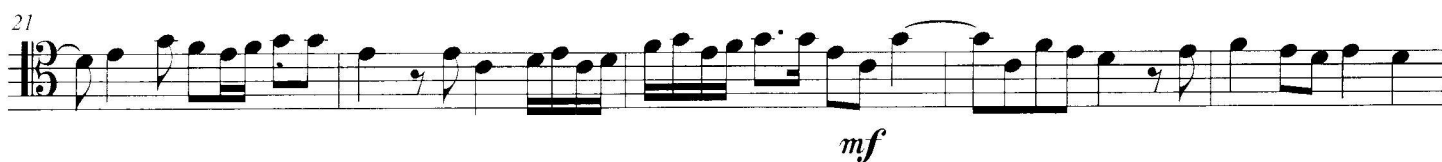
The musical score for measures 66-71 of the Corrente from Op. 6, No. 10 is written on a single staff in 3/8 time. The key signature has one flat (B-flat). The notation includes eighth and quarter notes, rests, and a half note. Dynamic markings *mp*, *p*, and *mf* are placed below the staff at measures 66, 67, and 70 respectively. The piece concludes with a double bar line at measure 71.

mp *p* *mf*

Andante Largo from Op. 6, No. 10

Corelli

Bob Reifsnyder

 $\text{♩} = 50$ 

Minuetto from Op. 6, no. 10

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

The musical score for Trombone 2 is written in 3/8 time with a tempo of 60 beats per minute. The key signature has one sharp (F#). The score is divided into seven staves, each containing measures of music with various dynamics and articulations.

Staff 1 (Measures 1-10):
Measures 1-4: *mp*
Measures 5-6: *mf*
Measures 7-10: *p*

Staff 2 (Measures 11-20):
Measures 11-12: *mp*
Measures 13-14: *mf*
Measures 15-20: *mp*

Staff 3 (Measures 21-30):
Measures 21-29: Rest
Measures 30-31: *p*
Measures 32-33: *mp*

Staff 4 (Measures 34-41):
Measures 34-35: *p*
Measures 36-37: *mf*
Measures 38-41: *mp* *p*

Staff 5 (Measures 42-53):
Measures 42-43: *mp*
Measures 44-45: *mf*
Measures 46-53: *p*

Staff 6 (Measures 54-62):
Measures 54-55: *mp*
Measures 56-57: *mf*
Measures 58-62: *mp*

Staff 7 (Measures 63-64):
Measures 63-64: Rest

Preludio from Op. 6, No. 11

Corelli

Bob Reifsnyder

Andante Largo ♩=60



Sarabanda from Op. 6, No. 11

Corelli

Bob Reifsnyder

♩ = 90

mp *mf*

9 *p* *mp*

17 *mp*

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

33 *mf*

Giga from Op. 6, No. 11

Corelli

Bob Reifsnyder

♩. = 120

7

15

23

31

39

46

54

mp

mf

mf

p

mp

mf

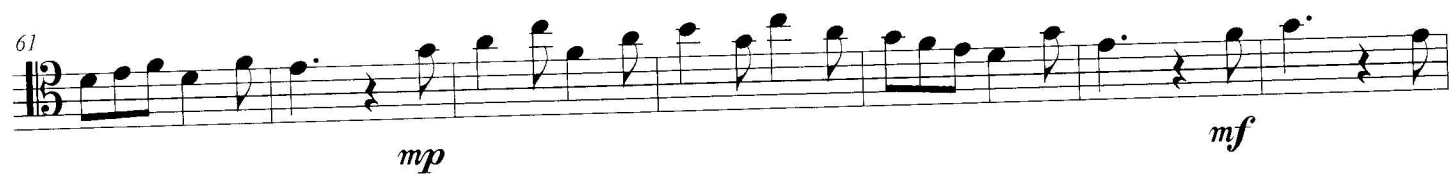
p

mp

mp

p

Giga from Op. 6, No. 11



Preludio from Op. 6, No. 12

Corelli

Bob Reifsnyder

♩ = 60

mp mf p

6 mp

11 mf mp

17 p mf

22 mp

Sarabanda from Op. 6, No. 12

Corelli

Bob Reifsnyder

Vivace ♩ = 120

The musical score for Trombone 2 is written in 3/4 time, key of D major (one sharp). The tempo is Vivace, 120 beats per minute. The score consists of four staves of music, with measures numbered 1 through 24. The dynamics are marked as *mp*, *mf*, *p*, and *mp*.

Staff 1 (Measures 1-7): *mp* (measures 1-3), *mf* (measures 4-7).
Staff 2 (Measures 8-15): *p* (measures 8-10), *mp* (measures 11-15).
Staff 3 (Measures 16-23): *p* (measures 16-17), *mp* (measures 18-19), *mf* (measures 20-23).
Staff 4 (Measures 24-24): *mp* (measures 24-24).

Giga from Op. 6, No. 12

Corelli

Bob Reifsnyder

Allegro ♩ = 110

7

14

23

31

38

45

53

p *mp* *mf*

mp *p*

mf

mf

mp *mp*

p *mf*

p *mp* *mf* *p*

