

# SELECTIONS

From

## HANDEL'S CONCERTI GROSSI OP. 3

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

## BAROQUE POSAUNE PLATOON

## VOLUME FIVE

@2018

## About the Composer

The three great innovators of the 17<sup>th</sup> century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18<sup>th</sup>, 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.

Handel's Trio Sonata collections (Op. 2 and Op.5) also owe much to Corelli, but they were at least equally if not more influenced by the "French Overture" style of Jean-Baptiste Lully (1632-1687). Dotted rhythms are quite prominent in the slow movements, while the allegro sections that follow are almost always in contrapuntal texture. What is most fascinating is the "total" lack of operatic style in these works; listening to a Handel Trio Sonata and Opera back to back, it would be impossible to guess the works were by the same composer. This collection of Concerti Grossi (Op. 3) was compiled by Handel's publisher in the 1730's, most likely without his knowledge or approval. These earlier works are almost never in pure Concerto Grosso style; the closest model would be the French Suites of Lully. As a result, they are stylistically quite similar to the Trio Sonatas, which were also composed early in his career.

## 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-** When needed, the solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players. The disadvantage of this approach is that the concerto grosso style is not always readily apparent, but pure Concerto Grosso style is actually seldom used in this collection. 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.

Tuba

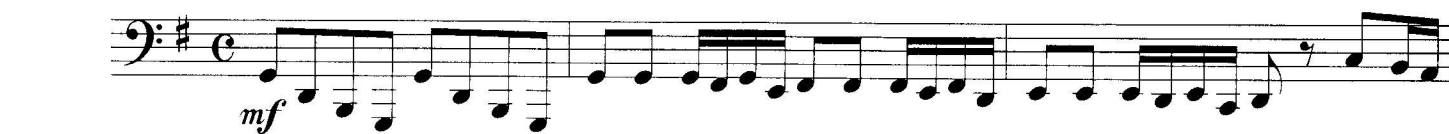
# First movement from Concerto Grosso HWV312

Opus 3

Handel

Bob Reifsnyder

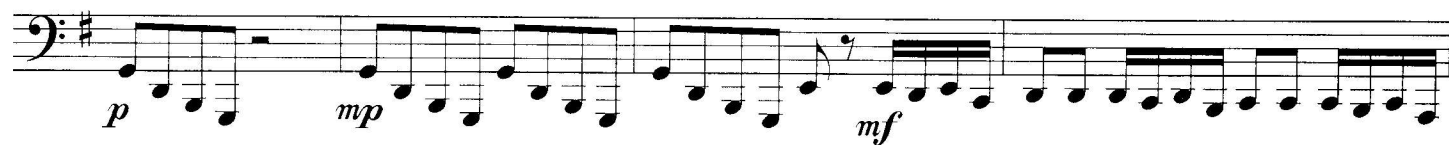
♩ = 90



4



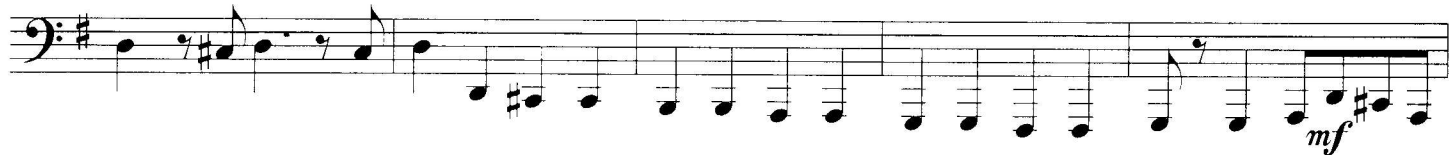
9



13



17



22



26



30

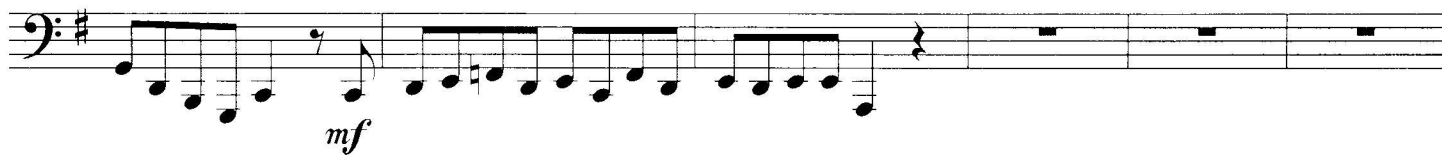




33



38



44



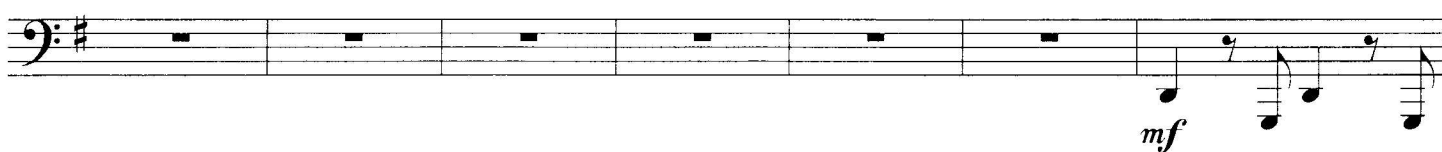
49



53



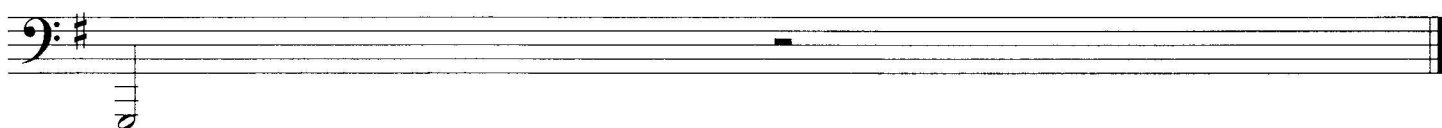
58



65



69



Tuba

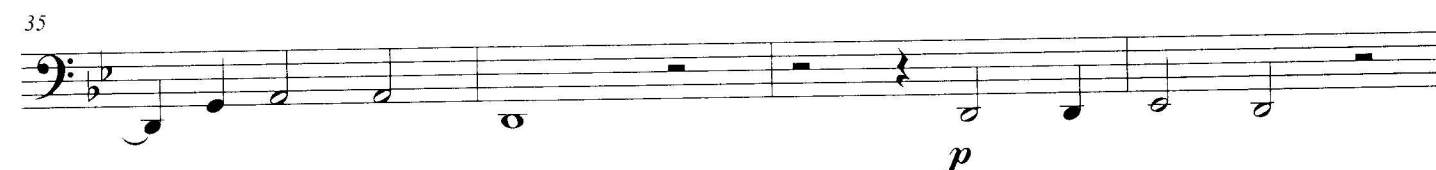
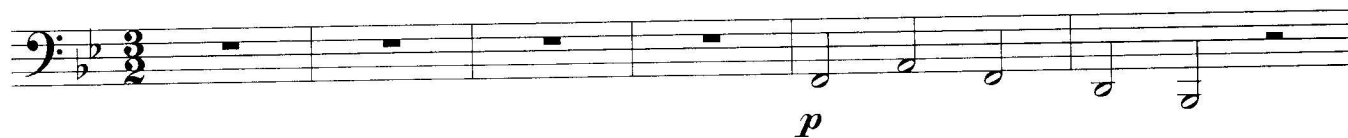
# Second movement from HWV312

Op. 3

Handel

Bob Reifsnyder

$\text{♩} = 90$



44



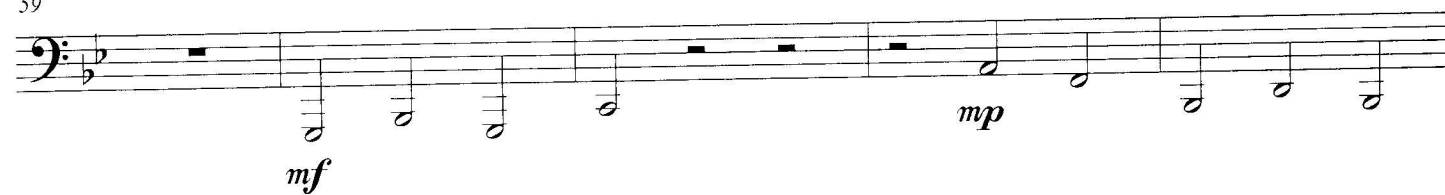
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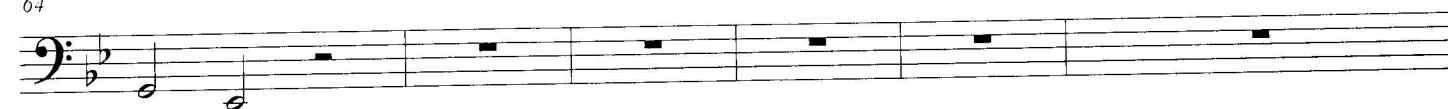
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59



64



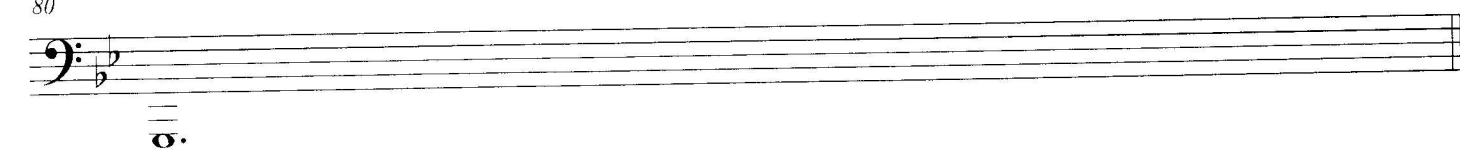
70



75



80



Tuba

# Finale from HWV312

Op. 3

Handel

Bob Reifsnyder

♩ = 90

5

10

14

18

23

27

32

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

Tuba

# Vivace from HWV313

Op. 3, No. 2

Handel

Bob Reifsnyder

♩ = 90

The first system of the musical score is written in bass clef with a 3/4 time signature. It consists of 12 measures. The first measure is a whole note G2. The second measure is a half note G2. The third measure is a half note F2. The fourth measure is a half note E2. The fifth measure is a half note D2. The sixth measure is a half note C2. The seventh measure is a half note B1. The eighth measure is a half note A1. The ninth measure is a half note G1. The tenth measure is a half note F1. The eleventh measure is a half note E1. The twelfth measure is a half note D1. The dynamic marking *mf* is placed below the first measure, and *mp* is placed below the eleventh measure.

7

14

[illegible]

21

27

The bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef. The first four measures each contain a single eighth note: G2, F2, E2, and D2. The fifth measure contains a half note G2. The sixth measure contains a half note F2. The seventh measure contains a half note E2. The eighth measure contains a half note D2. The ninth measure contains a half note C2. The tenth measure contains a half note B1. The eleventh measure contains a half note A1. The twelfth measure contains a half note G1. The thirteenth measure contains a half note F1. The fourteenth measure contains a half note E1. The fifteenth measure contains a half note D1. The sixteenth measure contains a half note C1. The seventeenth measure contains a half note B0. The eighteenth measure contains a half note A0. The nineteenth measure contains a half note G0. The twentieth measure contains a half note F0. The twenty-first measure contains a half note E0. The twenty-second measure contains a half note D0. The twenty-third measure contains a half note C0. The twenty-fourth measure contains a half note B-1. The twenty-fifth measure contains a half note A-1. The twenty-sixth measure contains a half note G-1. The twenty-seventh measure contains a half note F-1. The twenty-eighth measure contains a half note E-1. The twenty-ninth measure contains a half note D-1. The thirtieth measure contains a half note C-1. The thirty-first measure contains a half note B-1. The thirty-second measure contains a half note A-1. The thirty-third measure contains a half note G-1. The thirty-fourth measure contains a half note F-1. The thirty-fifth measure contains a half note E-1. The thirty-sixth measure contains a half note D-1. The thirty-seventh measure contains a half note C-1. The thirty-eighth measure contains a half note B-1. The thirty-ninth measure contains a half note A-1. The fortieth measure contains a half note G-1. The forty-first measure contains a half note F-1. The forty-second measure contains a half note E-1. The forty-third measure contains a half note D-1. The forty-fourth measure contains a half note C-1. The forty-fifth measure contains a half note B-1. The forty-sixth measure contains a half note A-1. The forty-seventh measure contains a half note G-1. The forty-eighth measure contains a half note F-1. The forty-ninth measure contains a half note E-1. The fiftieth measure contains a half note D-1. The fifty-first measure contains a half note C-1. The fifty-second measure contains a half note B-1. The fifty-third measure contains a half note A-1. The fifty-fourth measure contains a half note G-1. The fifty-fifth measure contains a half note F-1. The fifty-sixth measure contains a half note E-1. The fifty-seventh measure contains a half note D-1. The fifty-eighth measure contains a half note C-1. The fifty-ninth measure contains a half note B-1. The sixtieth measure contains a half note A-1. The sixty-first measure contains a half note G-1. The sixty-second measure contains a half note F-1. The sixty-third measure contains a half note E-1. The sixty-fourth measure contains a half note D-1. The sixty-fifth measure contains a half note C-1. The sixty-sixth measure contains a half note B-1. The sixty-seventh measure contains a half note A-1. The sixty-eighth measure contains a half note G-1. The sixty-ninth measure contains a half note F-1. The seventieth measure contains a half note E-1. The seventy-first measure contains a half note D-1. The seventy-second measure contains a half note C-1. The seventy-third measure contains a half note B-1. The seventy-fourth measure contains a half note A-1. The seventy-fifth measure contains a half note G-1. The seventy-sixth measure contains a half note F-1. The seventy-seventh measure contains a half note E-1. The seventy-eighth measure contains a half note D-1. The seventy-ninth measure contains a half note C-1. The eightieth measure contains a half note B-1. The eighty-first measure contains a half note A-1. The eighty-second measure contains a half note G-1. The eighty-third measure contains a half note F-1. The eighty-fourth measure contains a half note E-1. The eighty-fifth measure contains a half note D-1. The eighty-sixth measure contains a half note C-1. The eighty-seventh measure contains a half note B-1. The eighty-eighth measure contains a half note A-1. The eighty-ninth measure contains a half note G-1. The ninetieth measure contains a half note F-1. The ninety-first measure contains a half note E-1. The ninety-second measure contains a half note D-1. The ninety-third measure contains a half note C-1. The ninety-fourth measure contains a half note B-1. The ninety-fifth measure contains a half note A-1. The ninety-sixth measure contains a half note G-1. The ninety-seventh measure contains a half note F-1. The ninety-eighth measure contains a half note E-1. The ninety-ninth measure contains a half note D-1. The hundredth measure contains a half note C-1.

33

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests. The dynamics *p* (piano) and *mp* (mezzo-piano) are indicated below the staff.

40

75

Bass line musical notation for measures 75-82. The key signature has one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and dynamic markings: *mf*, *p*, and *mp*.

47

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some rests. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piece ends with a double bar line.

54



Tuba

# Largo from HWV313

Op. 3, No. 2

Handel

Bob Reifsnyder

$\bullet = 60$

[illegible]

6

[illegible]

12

The first staff of music is written in bass clef with a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G2, and then a series of eighth notes: A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, 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F133, G133, A133, Bb133, C134, D134, E134, F

18

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *p* (piano).

24

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a dynamic marking of *p* (piano) at the beginning and end of the phrase. The notation includes a repeat sign at the end of the first measure.

30

The bass line of 'The Rose Tree' is written on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with a key signature change to one sharp (F#) for the final measure. The piece is marked with a piano (*p*) dynamic.

36

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of the following notes: G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The dynamic marking *mp* (mezzo-piano) is placed below the notes. The piece ends with a double bar line.

Tuba

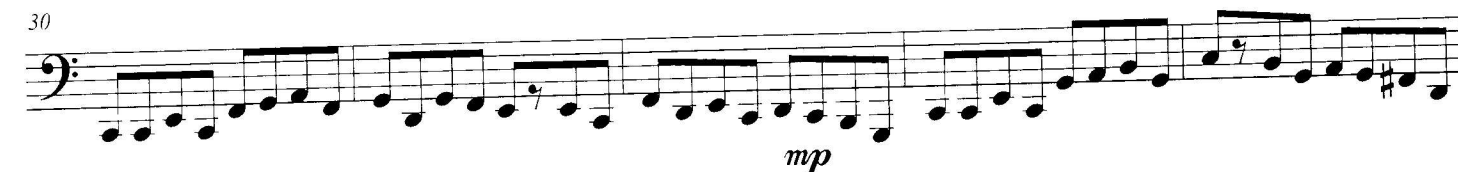
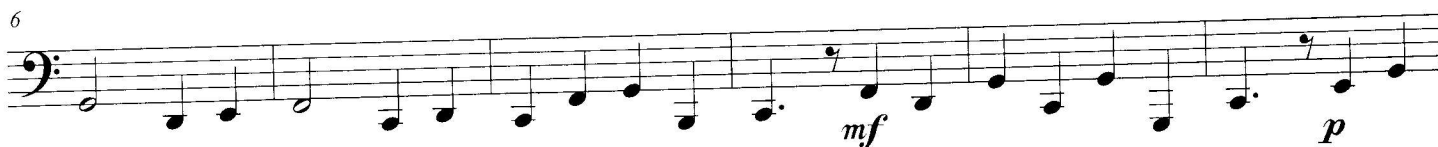
# Finale from HWV313

Op. 3, No. 2

Handel

Bob Reifsnyder

$\text{♩} = 80$

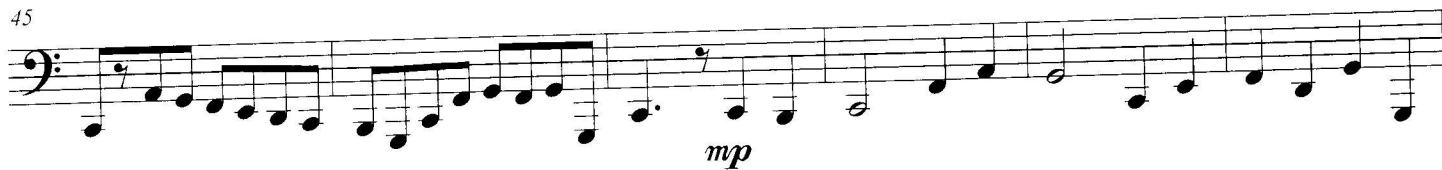




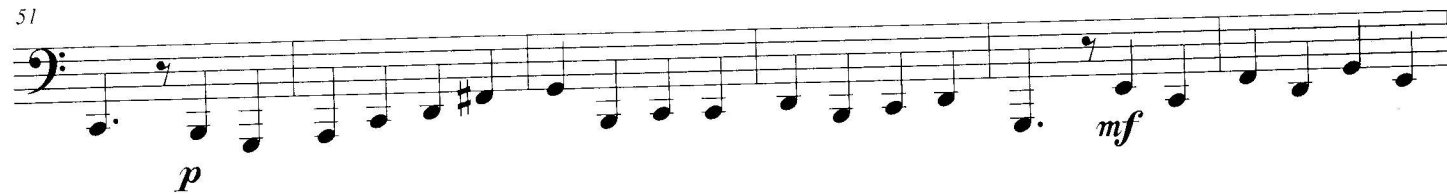
Finale from HWV313

2

45



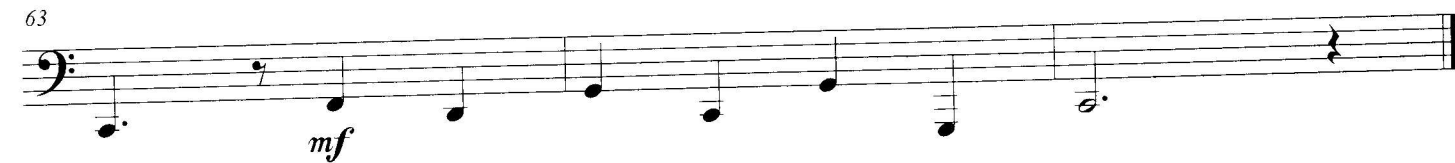
51



57



63



Tuba

# Largo and Allegro from HWV314, Op. 3

Handel

Bob Reifsnyder

♩ = 50

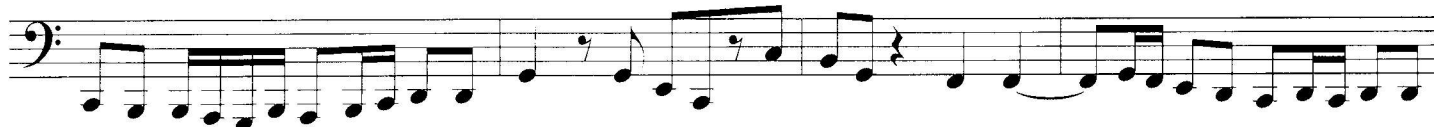
♩ = 100



7



11



15



20



25



30



36



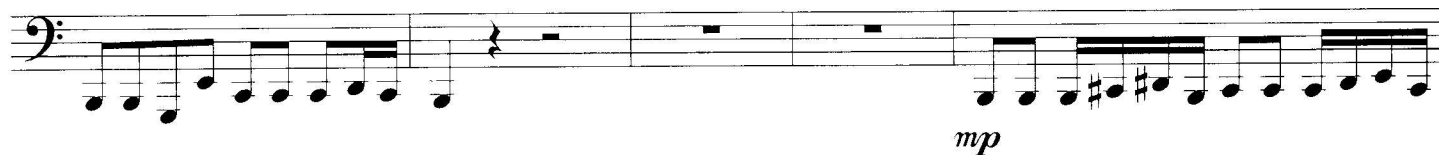
41



45



49



54



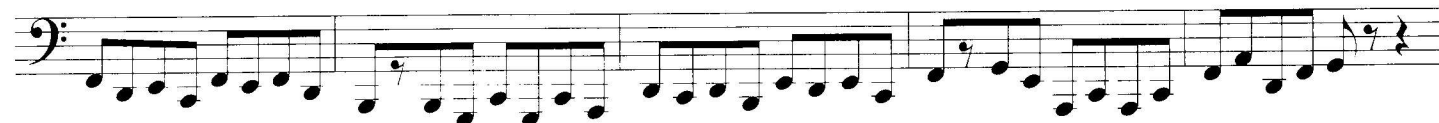
58



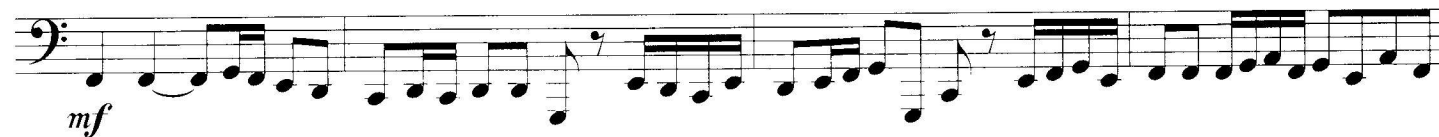
62



66



71



75



Tuba

# Finale from HWV314

Op. 3, No. 3

Handel

Bob Reifsnyder

Allegro ♩ = 120

7

12

16

21

26

31

36

*p*

*mf*

*mp*

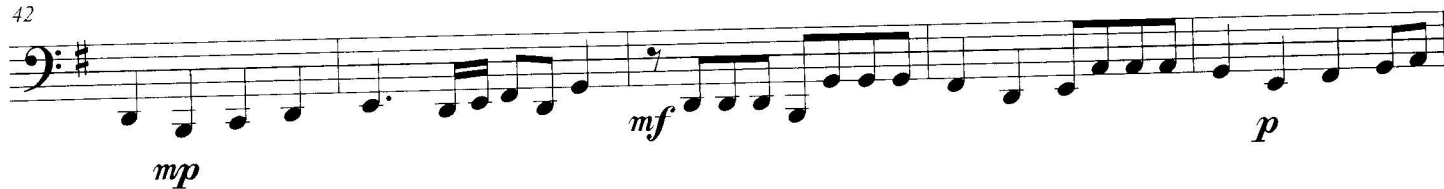
*p*

*p*

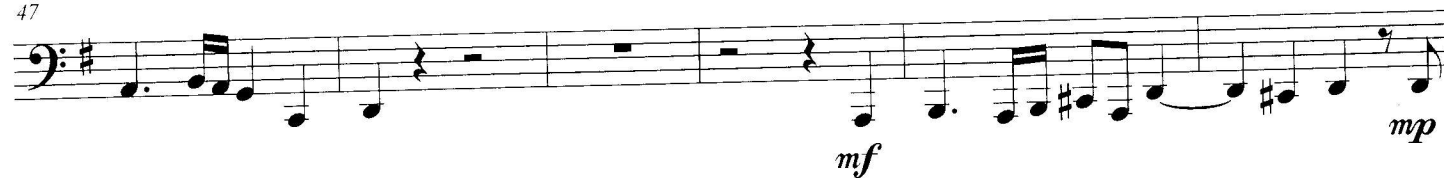
*p*

*p*

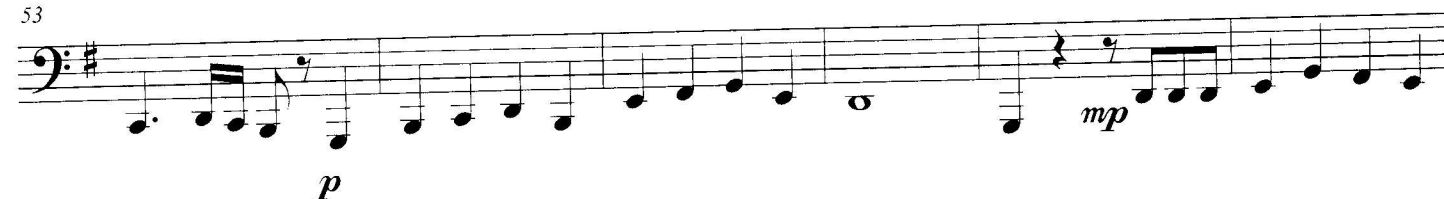
42



47



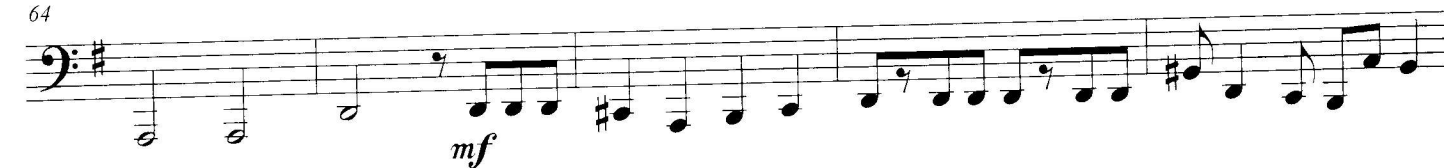
53



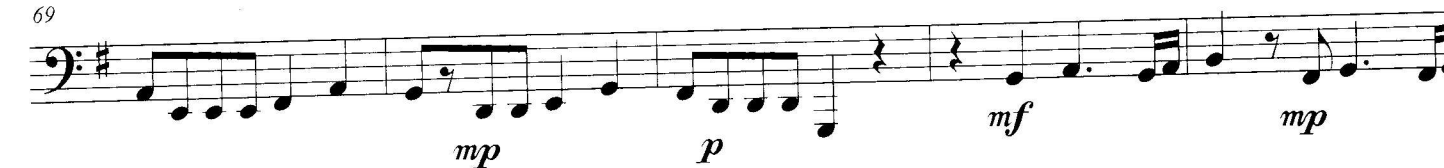
59



64



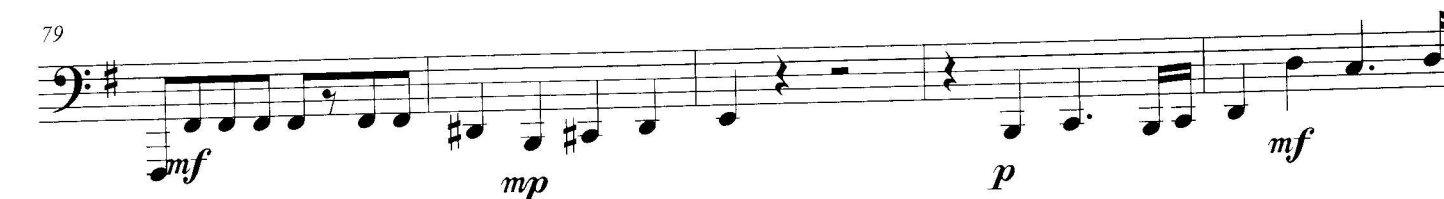
69



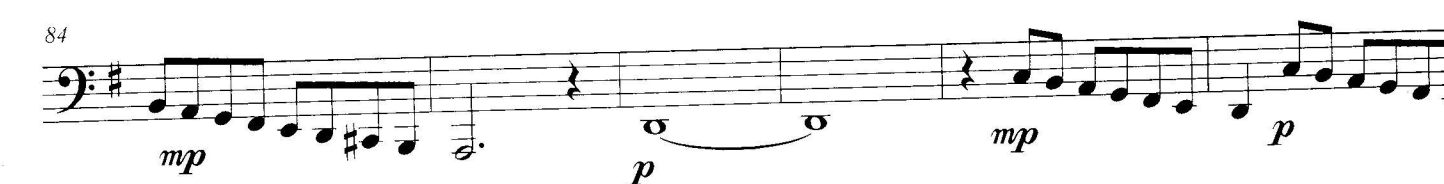
74



79



84



90

*f*

Tuba

# Largo and Allegro from HWV315

Op. 3, No. 4

Handel

Bob Reifsnyder

♩ = 60



5

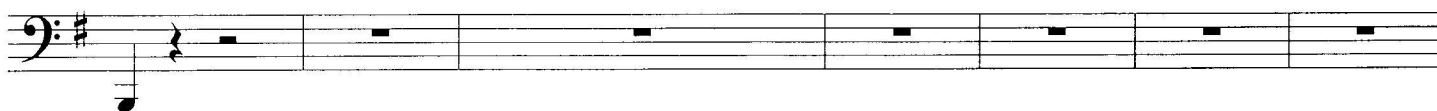


10

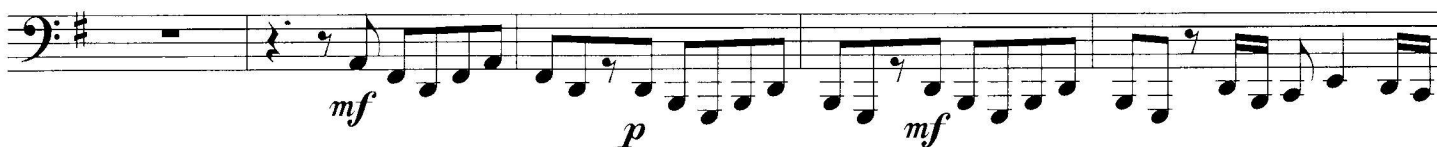


**Allegro** ♩ = 100

14



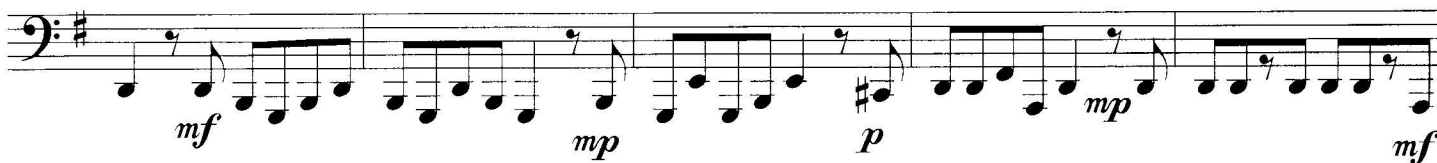
21



26



30



35



39



43



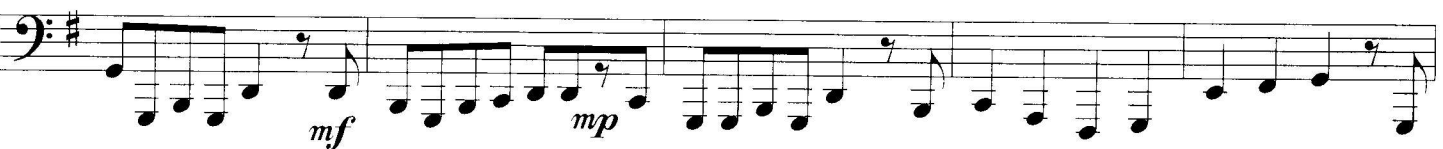
47



52



57



62



67



71



76





Tuba

# Andante from HWV315

Op. 3, No. 4

Handel

Bob Reifsnyder

♩=90

6

13

22

31

40

48

56

*mp* *p* *mp* *p*

*mp* *p* *mp* *mp* *p* *mp*

*mp* *p* *mp* *p* *mp* *p* *mp*

*p* *mp* *p*

*mp* *mp*

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

*mp* *p* *mf*

*mf*

Tuba

# Finale from HWV315

Op. 3, No.4

Handel

Bob Reifsnyder

$\text{♩} = 90$

6

10

16

21

27

33

38

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

Tuba

# Grave from HWV316

Op. 3, No. 5

Handel

Bob Reifsnyder

$\text{♩} = 80$

*p*

7

*mp*

13

20

*mf*

26

*mp*

32

*p* *mp* *mf*

39

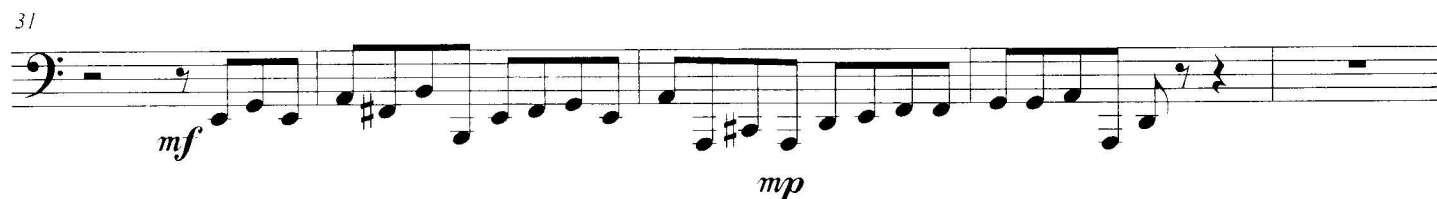
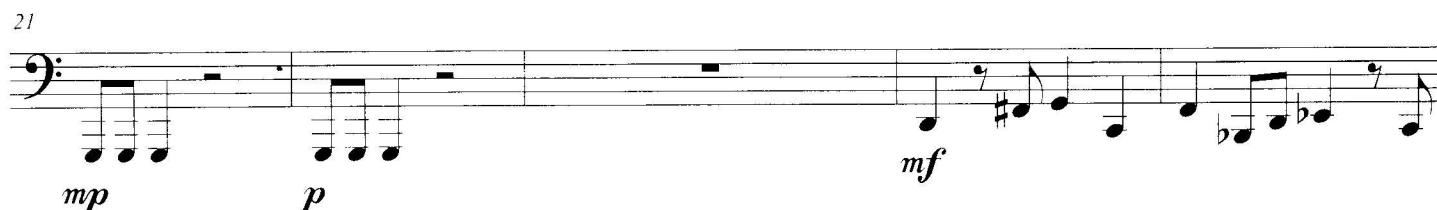
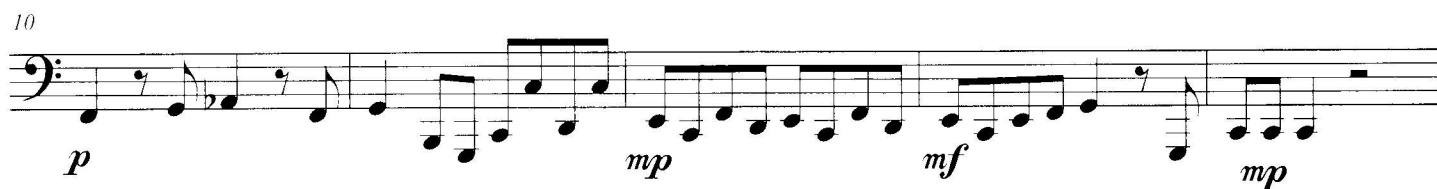
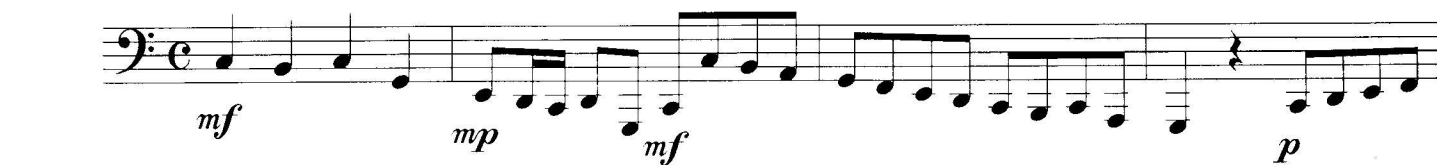
Tuba

# Vivace from HWV317, Op. 3

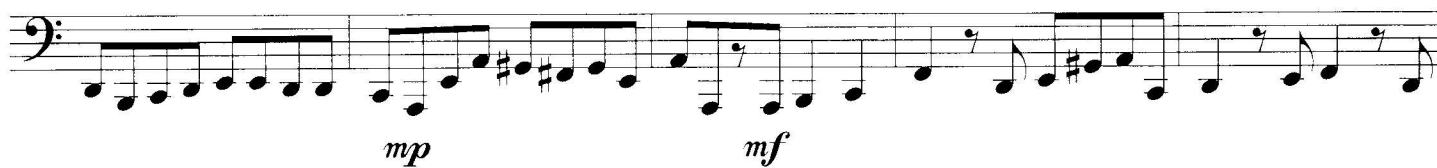
Handel

Bob Reifsnyder

$\text{♩} = 100$



41



46



50



54



61



66



71



76

