

SELECTIONS

From

HANDEL'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 SIX

@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.

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 those 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. 6), written much later in his career, is much closer to the Corelli model than his earlier Op. 3 collection. Very little of this music is reminiscent of Lully, but it does share one important stylistic trait; it would be equally as difficult to hear one of these works and one of his operas without thinking they were by different individuals.

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 first tenor part should 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. 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.

Trombone 3

A Tempo giusto from HWV319

Op. 6, No. 1

Handel
Bob Reifsnyder

$\text{♩} = 80$

mf mp p mp

6 *mp p mf*

12 *mp mf mp p mp*

18 *mf mp p mp*

24 *p mp p*

30

Adagio $\text{♩} = 60$

Allegro from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

 $\text{♩} = 90$

6 *mf* *mp* *p*

11 *mp* *mf* *p*

16 *p*

20 *mp* *mf*

24 *mp*

28 *p* *mf*

33 *mp* *p*

39

mf *p* *mp*

44

p *mp* *mp*

49

mf

54

Adagio from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

♩ = 80

The musical score is written for Trombone 3 and consists of five staves of music. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked as Adagio. The score includes dynamic markings: *mp*, *mf*, *p*, and *mf*. The first staff begins with a tempo marking of ♩ = 80. The second staff starts at measure 8, the third at measure 16, the fourth at measure 24, and the fifth at measure 32. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The final measure of the fifth staff ends with a double bar line.

Finale from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

 $\text{♩} = 90$

6 *mf*

10 *mp*

17 *mp* *p* *mp*

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

28 *mp* *p*

35

42 *mp* *p*



Andante larghetto from HWV320

Op. 6, No. 2

Handel

Bob Reifsnyder

 $\text{♩} = 70$

5

10

14

19

23

26

29

mf *mp* *p*

mf *mp* *p*

mp *mp*

p *mp*

mf *mp* *mf*

p

mf

mp



Allegro from HWV320

Op. 6, No. 2

Handel

Bob Reifsnyder

 $\text{♩} = 90$

5

8

12

16

21

26

30

p

p

mp

mp

mf

mf

p

mp

mf

mp

33



37



41



Adagio ♩=60

45



50

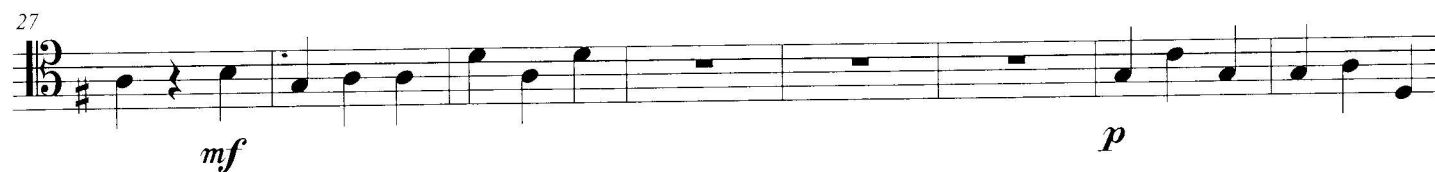
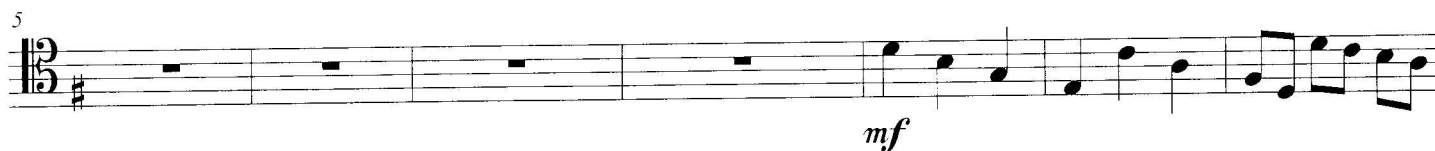
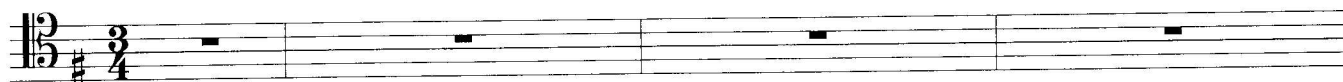


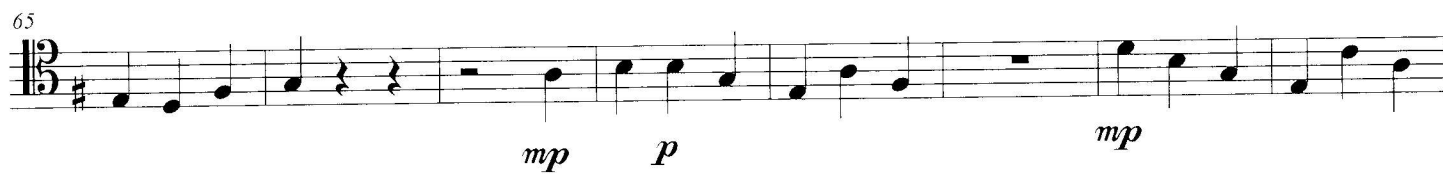
Finale from HWV320

Op. 6, No. 2

Handel

Bob Reifsnyder

 $\text{♩} = 50$ 



Adagio ♩=60



Larghetto from HWV321

Op. 6, no.3

Handel

Bob Reifsnyder

 $\text{♩} = 80$

6

11

16

21

26

mf

p

mp

mf

p

Andante from HWV321

Op. 6 No. 3

Handel

Bob Reifsnyder

 $\text{♩} = 80$

6 *mp* *mp*

10 *mp*

14 *p* *p*

18 *mp* *p* *mf*

23 *mp* *p* *mf*

27

Adagio $\text{♩} = 60$

31 *mp* *p*

Polonaise from H321

Op. 6, No. 3

Handel

Bob Reifsnnyder

 $\text{♩} = 80$

7 *mp* *p* *mp*

13 *p* *mf* *mp*

19 *p* *mf* *mp*

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

32 *mf* *mp*

39 *p*

46 *mp* *p* *mf*

53

mp *p*

60

mf *p*

66

mf *mp*

72

mf *mp*

Trombone 3

Larghetto affettuoso from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

$\text{♩} = 60$

The musical score for Trombone 3 consists of five staves of music. The first staff (measures 1-5) begins with a tempo marking of $\text{♩} = 60$. The key signature is one flat (B-flat major). The first staff contains measures 1 through 5, with dynamics *mp* and *p*. The second staff (measures 6-9) contains measures 6 through 9, with dynamics *mf*, *mp*, and *p*. The third staff (measures 10-15) contains measures 10 through 15, with dynamics *mp* and *p*. The fourth staff (measures 16-20) contains measures 16 through 20, with dynamics *mp*, *p*, and *mf*. The fifth staff (measures 21-27) contains measures 21 through 27, with dynamics *mp* and *p*. The score concludes with a double bar line at the end of measure 27.

Allegro from HWV322

Op. 6, No.4

Handel

Bob Reifsnyder

 $\text{♩} = 60$

6

12

18

23

30

36

42

mp

mp

mp

mp

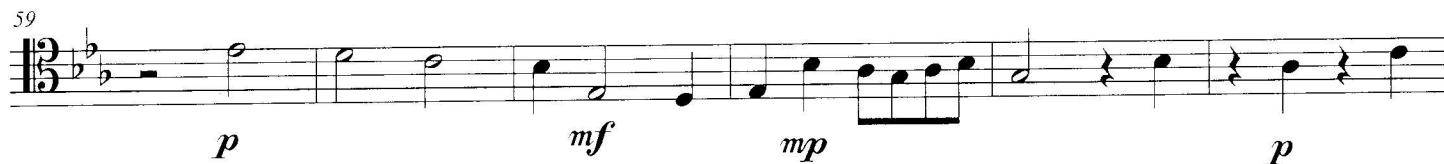
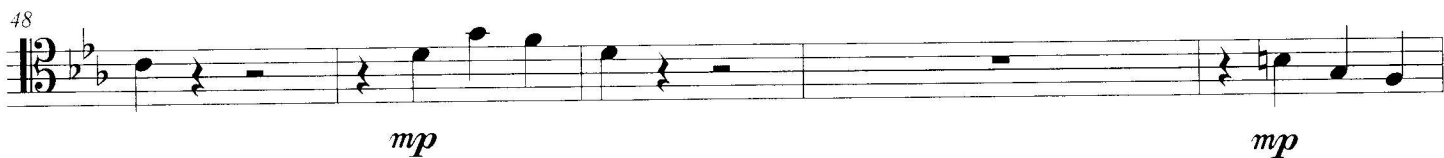
mp

mf

mp

mp

mp



Trombone 3

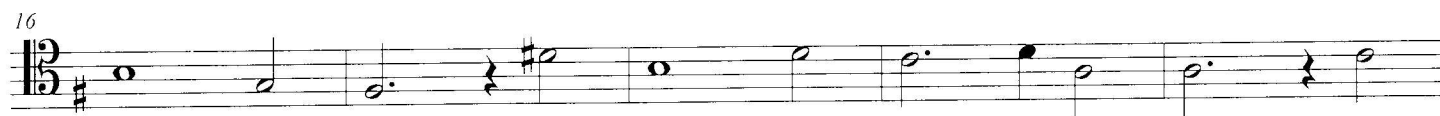
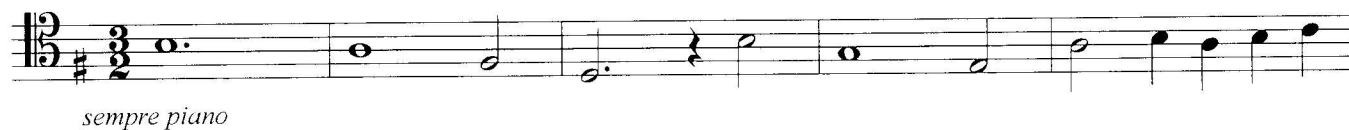
Largo e piano from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

$\text{♩} = 75$



Finale from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

$\text{♩} = 110$

8

mp *mf* *mp* *mf*

15

The third system of the musical score for 'The Little Boat' is in 12/8 time, featuring a single melodic line in the bass clef. The key signature has one flat (B-flat). The system begins with a measure of whole rest, followed by a series of eighth and sixteenth notes. Dynamic markings include *mp* (mezzo-piano) at the start, *p* (piano) in the middle, and *mp* at the end. The system concludes with a final measure of whole rest.

22

The second system of the musical score for 'The Little Boat' is shown. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of six measures. The first measure contains a quarter rest, followed by a quarter note G4, and an eighth note F#4. The second measure contains a quarter rest, followed by a quarter note A4, and an eighth note G4. The third measure contains a quarter rest, followed by a quarter note B4, and an eighth note A4. The fourth measure contains a quarter rest, followed by a quarter note C5, and an eighth note B4. The fifth measure contains a quarter rest, followed by a quarter note B4, and an eighth note A4. The sixth measure contains a quarter rest, followed by a quarter note G4, and an eighth note F#4. The dynamic marking *p* is placed below the first measure, and *mf* is placed below the fifth measure.

28

p *mp* *mf* *mf*

34



39

mp *p*

45

mp

mp

This block contains the musical notation for measures 45 and 46. Measure 45 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. Measure 46 continues the melody with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The dynamic marking 'mp' (mezzo-piano) is placed below the staff for both measures.

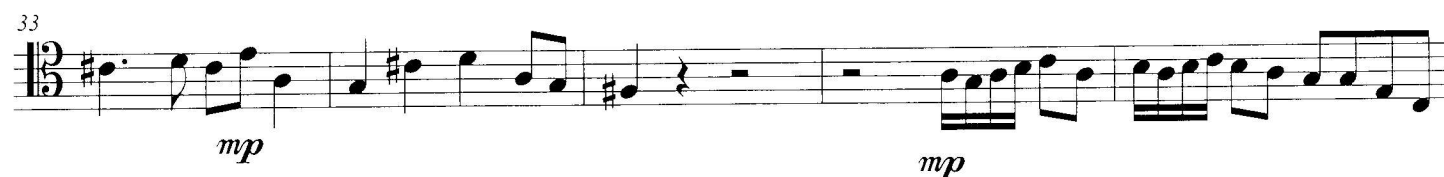
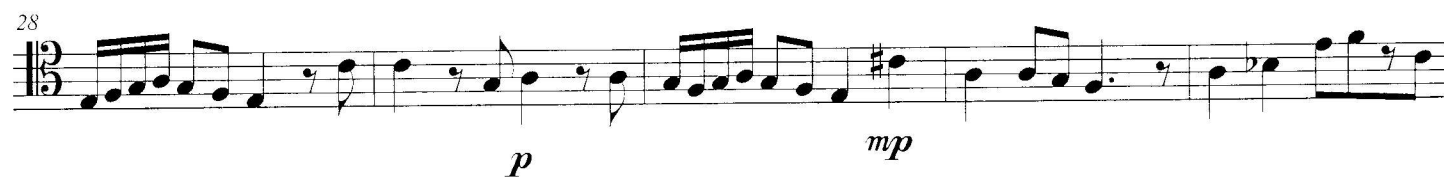
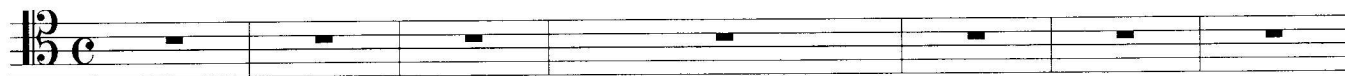


Allegro from HWV323

Op. 6, no. 5

Handel

Bob Reifsnyder

 $\text{♩} = 90$ 

44

mp

48

p *p*

52

p *mp* *mf*

57

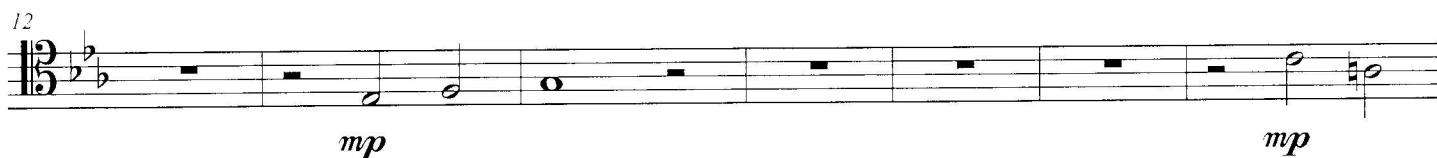
62

Largo from HWV323

Op. 6, No. 5

Handel

Bob Reifsnyder

 $\text{♩} = 75$ 

Presto from HWV323

Handel

$\bullet = 60$

10

mf *p* *p*

22

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

32

p *mp* *mf* *p*

43

mf *p*

53

mf *p*

64

mf *mp* *p* *mf*

75

p

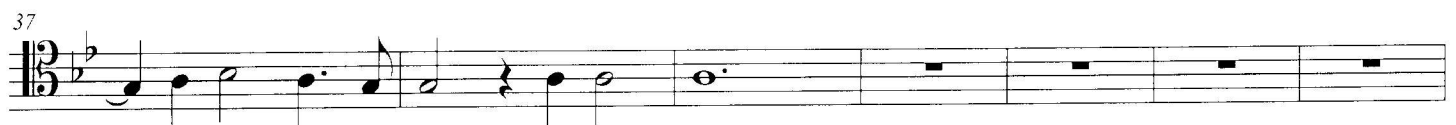
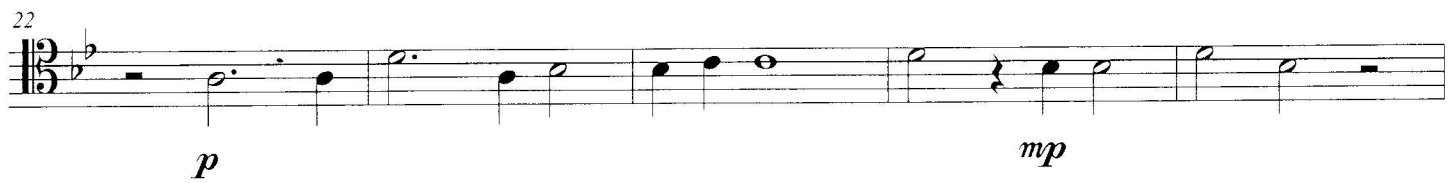
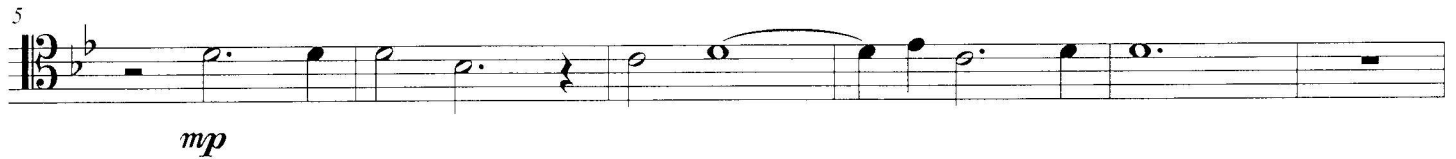


Largo affettuoso from HWV324

Op. 6, No. 6

Handel

Bob Reifsnyder

 $\text{♩} = 75$ 

44

44 45 46 47 48

p *mp* *mf*

This musical staff contains measures 44 through 48. It begins with a whole rest in measure 44, followed by a half note G3 in measure 45. Measure 46 features a half note A3 tied to a half note G3 in measure 47. Measure 48 contains a half note F#3, a quarter note G3, and a quarter note A3. Dynamic markings *p*, *mp*, and *mf* are placed below measures 45, 47, and 48 respectively.

49

49 50 51 52 53

mp *p*

This musical staff contains measures 49 through 53. Measure 49 has a whole rest, followed by a half note G3 in measure 50. Measure 51 has a whole rest, followed by a half note A3 in measure 52. Measure 53 contains a half note G3, a quarter note F#3, and a quarter note E3. Dynamic markings *mp* and *p* are placed below measures 52 and 53 respectively.

54

54 55

This musical staff contains measures 54 and 55. Measure 54 has a whole rest, followed by a half note G3 in measure 55. The piece concludes with a double bar line at the end of measure 55.

Trombone 3

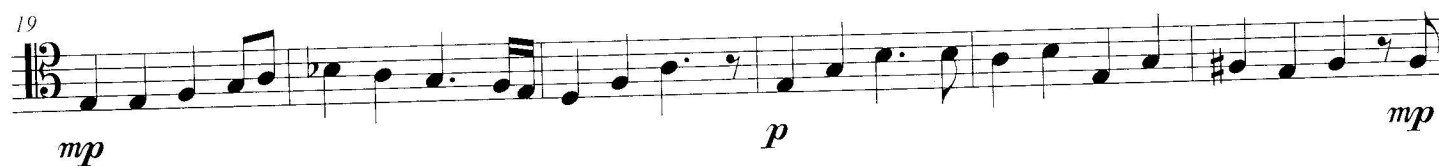
A tempo guisto from HWV324

Op. 6, No. 6

Handel

Bob Reifsnyder

$\text{♩} = 110$



Adagio $\text{♩} = 55$



Finale from HWV324

Op. 6, No. 6

Handel

Bob Reifsnyder

 $\text{♩} = 90$

1 *mf* *mp*

5 *mf* *mp*

10 *p* *mp*

15 *mf*

23

28 *mp* *mp* *p*

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

36 *p* *mp* *p*

41 *mf*

46 *mp p mp mf mp p*

51 *mf mp p*

57 *mp p mf*

63

The image shows a musical score for the Finale from HWV324, measures 41 to 63. The score is written in 3/8 time and B-flat major. The key signature has two flats (B-flat and E-flat). The score is divided into five systems, each starting with a measure number. The first system (measures 41-45) begins with a *mf* dynamic. The second system (measures 46-50) includes dynamics *mp*, *p*, *mp*, *mf*, *mp*, and *p*. The third system (measures 51-55) includes *mf*, *mp*, and *p*. The fourth system (measures 56-62) includes *mp*, *p*, and *mf*. The fifth system (measures 63-63) ends with a double bar line. The notation includes eighth and sixteenth notes, rests, and dynamic markings.