

# 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 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 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.

Bass Trombone

A Tempo giusto from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

$\text{♩} = 80$



Adagio  $\text{♩} = 60$





# Allegro from HWV319

Op. 6, No. 1

Handel  
Bob Reifsnyder

♩ = 90

6 *mf* *mp*

12 *mp* *mf*

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

22 *p*

27 *p* *mp* *mf*

33 *mp* *p*

38 *mf* *mp*

44



49



54



## Adagio from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

 $\text{♩} = 80$ 

7

14

20

27

34

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

## Finale from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

 $\text{♩} = 90$ 

6

*mp* *mf*

13

*mp* *mf* *mp* *mf* *mp*

19

*p* *mp* *mf*

24

*mp* *mp* *mf* *mp*

30

*mf* *mp* *p*

35

*mp*

40

46

*p* *p* *mp*

51

*mf* *mp* *mf*

56

*mf* *mf* *mp*

62

*mf*

68

*mf* *mp* *p*

74

*mp* *mf*

80

Detailed description: This image shows a page of musical notation for the Finale from BWV 319, measures 46 through 80. The music is written in bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The dynamics are: *p* (piano) at measures 46, 50, and 68; *mp* (mezzo-piano) at measures 48, 52, 56, 62, 66, and 74; *mf* (mezzo-forte) at measures 51, 54, 58, 60, 64, 68, 70, and 74; and *p* (piano) at measure 68. The piece concludes with a double bar line at measure 80.

Bass Trombone

# Andante larghetto from HWV320

Op. 6, No. 2

Handel

Bob Reifsnyder

$\text{♩} = 70$

*mf* *mp* *p*

5 *mf* *mp*

10 *mp* *mp* *p*

15 *p* *mp* *mf*

20 *mp* *mf*

25 *p* *mp*

30 *mp* *mf*

34 *mp*

39

*p* *mf*

This musical score shows measures 39 through 44 of the Andante larghetto from BWV 320. The notation is in bass clef with a key signature of one sharp (F#). Measures 39-42 feature a continuous eighth-note pattern, with a piano (*p*) dynamic marking under measure 40. Measures 43-44 continue the pattern, with a mezzo-forte (*mf*) dynamic marking under measure 43. The piece concludes with a final whole note in measure 44.

Bass Trombone

# Allegro from HWV320

Op. 6, No. 2

Handel

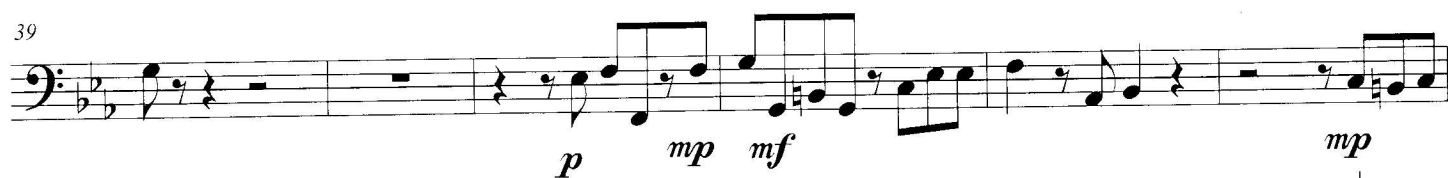
Bob Reifsnyder

♩ = 90





39



Adagio ♩=60

45



50



# Finale from HWV320

Handel  
Bob Reifsnyder

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody starts on a middle C (C4) and proceeds through a series of eighth and sixteenth notes, ending on a whole note F#4. The dynamic marking *mf* is present.

27

*p* *mp* *mf*

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano) again. The piece ends with a final G4 note.

Musical notation for Example 6-10, showing a bass staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes and quarter notes, with dynamic markings *mf* and *p*.

[illegible]

61



69



75



Adagio ♩=60

84



Bass Trombone

# Larghetto from HWV321

Op. 6, no.3

Handel  
Bob Reifsnyder

$\text{♩} = 80$

First staff of music (measures 1-5). The key signature is one flat (B-flat), and the time signature is 3/2. The music begins with a whole rest in measure 1, followed by whole notes in measures 2 and 3, and a half note in measure 4. The dynamic marking *p* (piano) is placed below the staff in measure 5.

Second staff of music (measures 6-10). The music continues with a half note in measure 6, followed by quarter notes in measures 7 and 8, and a half note in measure 9. The dynamic marking *mf* (mezzo-forte) is placed below the staff in measure 7. The staff ends with a half note in measure 10, followed by a whole rest in measure 11. The dynamic marking *p* (piano) is placed below the staff in measure 10.

Third staff of music (measures 11-15). The music begins with a half note in measure 11, followed by quarter notes in measures 12 and 13, and a half note in measure 14. The dynamic marking *mf* (mezzo-forte) is placed below the staff in measure 14. The staff ends with a half note in measure 15, followed by a whole rest in measure 16.

Fourth staff of music (measures 16-20). The music begins with a half note in measure 16, followed by quarter notes in measures 17 and 18, and a half note in measure 19. The dynamic marking *p* (piano) is placed below the staff in measure 17. The staff ends with a half note in measure 20, followed by a whole rest in measure 21.

Fifth staff of music (measures 21-25). The music begins with a half note in measure 21, followed by quarter notes in measures 22 and 23, and a half note in measure 24. The dynamic marking *mf* (mezzo-forte) is placed below the staff in measure 22. The staff ends with a half note in measure 25, followed by a whole rest in measure 26. The dynamic marking *p* (piano) is placed below the staff in measure 25.

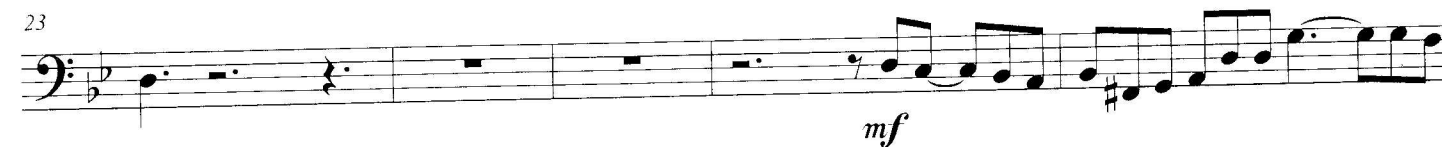
Sixth staff of music (measures 26-27). The music begins with a half note in measure 26, followed by a whole note in measure 27. The staff ends with a double bar line.

## Andante from HWV321

Op. 6 No. 3

Handel

Bob Reifsnyder

 $\text{♩} = 80$ Adagio  $\text{♩} = 60$ 

Bass Trombone

# Polonaise from H321

Op. 6, No. 3

Handel  
Bob Reifsnyder

$\text{♩} = 80$

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

8 *mf* *mp* *p*

15 *mf* *mp*

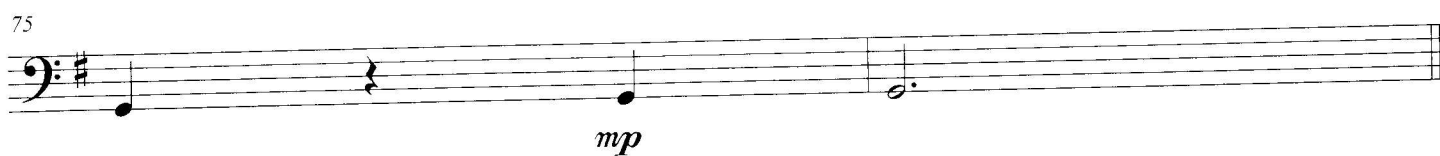
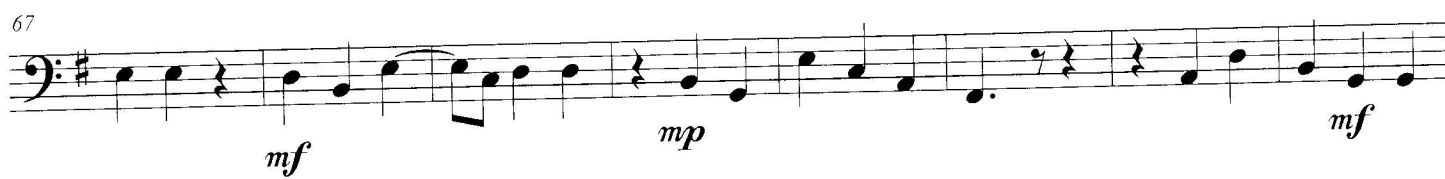
21 *p*

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

34 *mp* *p*

41

47 *mp* *p* *mf*



Bass Trombone

# Larghetto affettuoso from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

$\text{♩} = 60$

The musical score is written for Bass Trombone in bass clef, 4/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a tempo marking of  $\text{♩} = 60$ . The first staff contains measures 1 through 5, with a *mp* marking at the beginning and a *p* marking at the end. The second staff begins at measure 6, marked *mp*, and continues to measure 10, also marked *mp*. The third staff begins at measure 11, marked *mp*, and continues to measure 14. The fourth staff begins at measure 15, marked *p*, and continues to measure 19. The fifth staff begins at measure 20, marked *mp*, and continues to measure 24, ending with a double bar line.



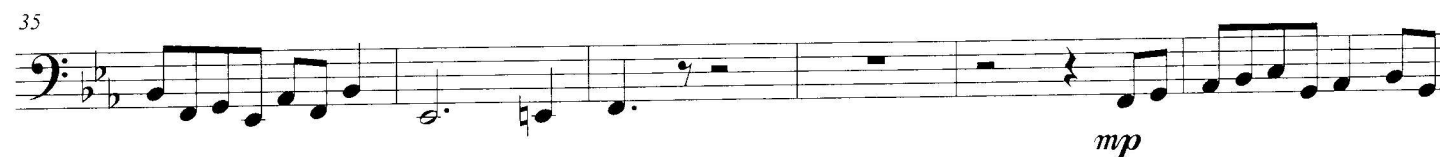
# Allegro from HWV322

Op. 6, No.4

Handel

Bob Reifsnyder

$\text{♩} = 60$





Bass Trombone

# Largo e piano from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

$\text{♩} = 75$



33



## Finale from HWV322

Op. 6, No. 4

Handel  
Bob Reifsnyder

♩=110

8

16

24

31

38

45

52

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

59



67

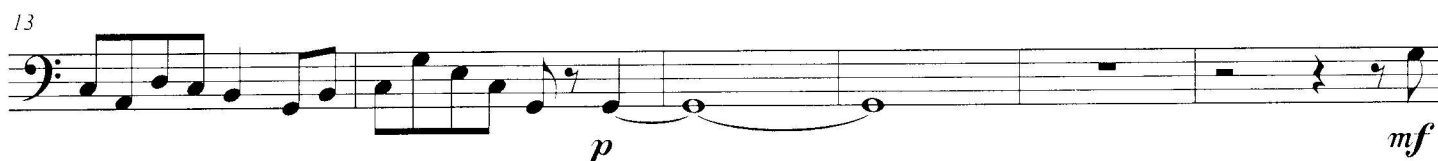
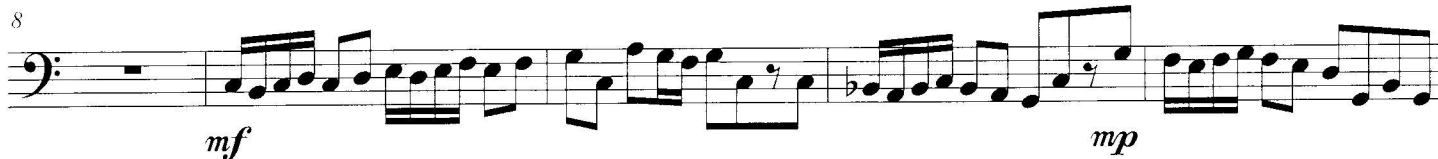


75



## Allegro from HWV323

Op. 6, no. 5

Handel  
Bob Reifsnyder $\text{♩} = 90$ 

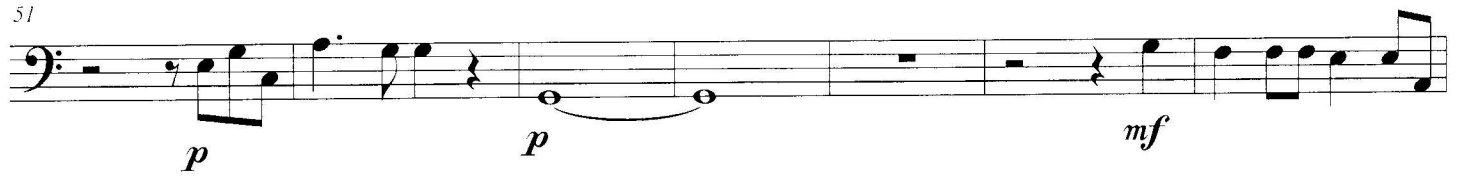
42



47



51



58





## Largo from HWV323

Op. 6, No. 5

Handel

Bob Reifsnyder

 $\text{♩} = 75$ 

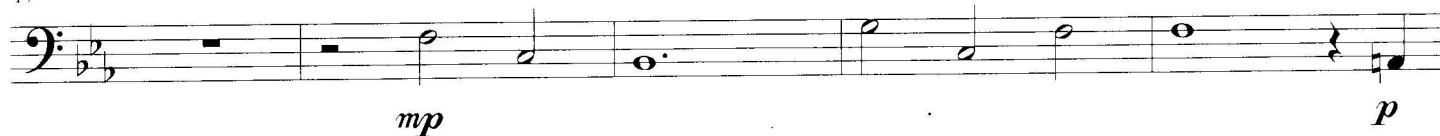
5



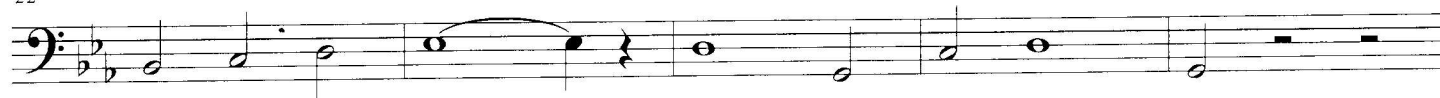
11



17



22



27



33



## Presto from HWV323

Op. 6, No. 5

Handel

Bob Reifsnyder

 $\text{♩} = 60$ 

12

21

32

43

53

63

74

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

*mf* *p* *mp*

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

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

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

*mp* *p* *mf*

*p*

84



Bass Trombone

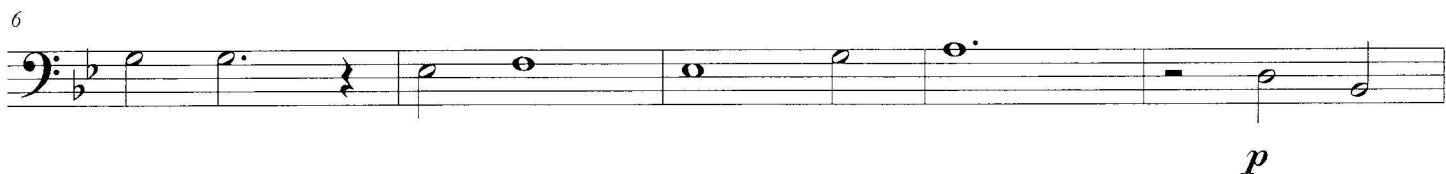
# Largo affettuoso from HWV324

Op. 6, No. 6

Handel

Bob Reifsnyder

$\text{♩} = 75$



47



52



Bass Trombone

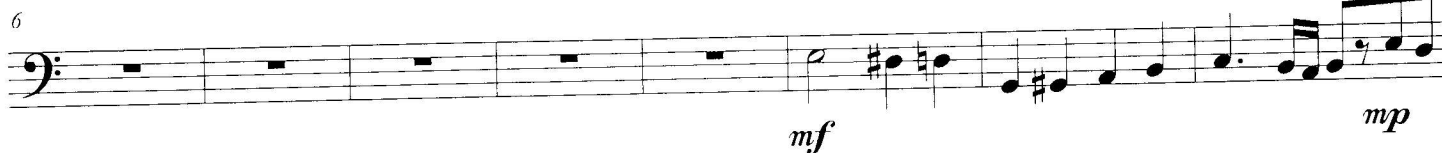
# A tempo guisto from HWV324

Op. 6, No. 6

Handel

Bob Reifsnyder

$\text{♩} = 110$



Adagio  $\text{♩} = 55$



# Finale from HWV324

Handel  
Bob Reifsnyder

♩ = 90

*mf* *mp*

6 *mf* *mp* *p*

12 *mp* *p*

17 *mp* *p* *mp*

22 *mf*

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

35 *mp* *p* *mp*

40 *p* *mf*

46



51



56



62

