

SELECTIONS

From

HANDEL'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 SEVEN

@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 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 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.

Tuba

Largo-Allegro from HWV325

Op. 6, No. 7

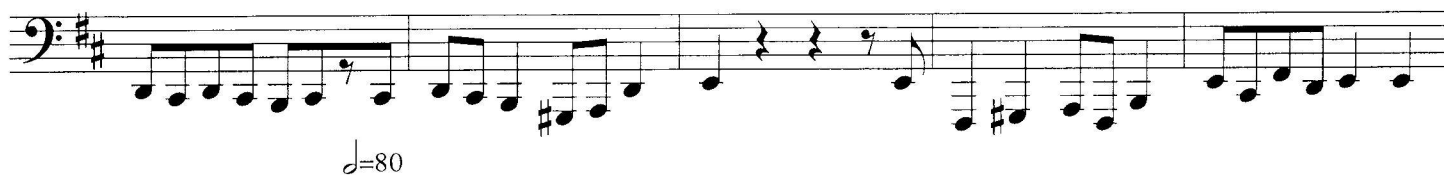
Handel

Bob Reifsnyder

$\text{♩} = 50$



5



10



15



21



27



32



38



45



51



56



61



67



72



78



83



$\text{♩} = 50$

Tuba

Largo from HWV325

Op. 6, No. 7

Handel

Bob Reifsnyder

$\text{♩} = 75$



7



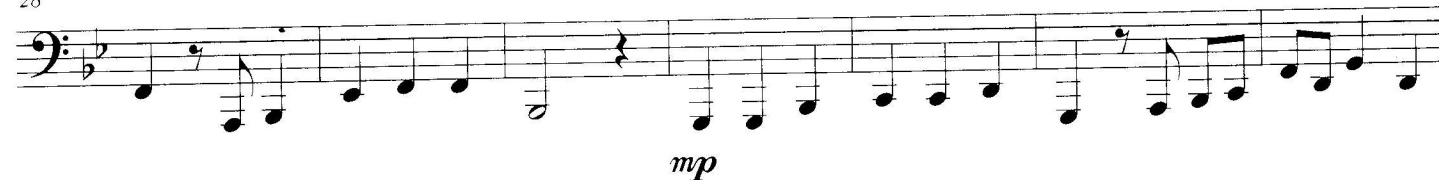
14



21



28



35



Tuba

Hornpipe from HWV325

Op. 6, No. 7

Handel

Bob Reifsnyder

$\text{♩} = 80$

mp

5

10

mf *mp*

15

20

24

mf *p*

29

34

39



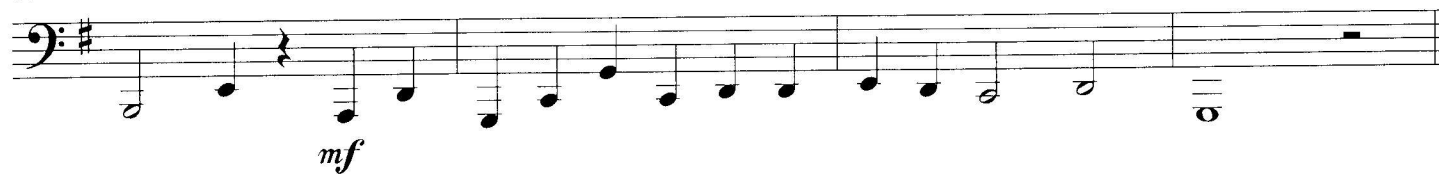
43



48



53



Tuba

Andante Allegro from HWV326, Op. 6

Handel

Bob Reifsnyder

 = 80

[illegible]

6

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody starts with a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. The dynamics *mf* and *p* are indicated.

12

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2. This is followed by a half note D2, a quarter note C2, and a quarter note B1. The melody then continues with a half note A1, a quarter note G1, and a quarter note F1. The piece concludes with a half note E1, a quarter note D1, and a quarter note C1. The dynamic markings *mp* and *mf* are placed below the staff at the beginning of the melody.

16

The bass line of 'The Rose Tree' is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and sixteenth notes, with rests. The dynamics are marked as *p* (piano) and *mf* (mezzo-forte).

20

[illegible]

24

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody consists of eighth and quarter notes. The dynamics are marked as *mp*, *p*, and *mf*.

28

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody begins with a quarter note G2, followed by a quarter rest, and then a quarter note F2. The next measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The following measure has a quarter note B1, a quarter note A1, and a quarter note G1. The melody then continues with a quarter note F1, 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 melody then continues with a quarter note G1, a quarter note F1, and a quarter note E1. The final measure has a quarter note D1, a quarter note C1, and a quarter note B1. The dynamic markings are *mp* (mezzo-piano) at the beginning, *p* (piano) in the middle, and *mf* (mezzo-forte) at the end.

32

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody consists of eighth and quarter notes, with rests. Dynamics markings *p*, *mp*, *mf*, and *mp* are placed below the notes. The notation ends with two whole rests.

37



41

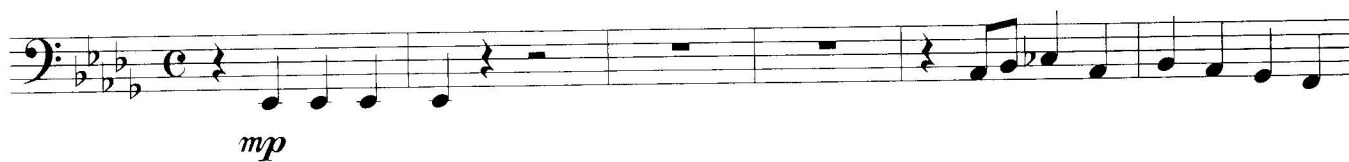


Tuba

Grave from HWV 326

Handel
Bob Reifsnyder

$\text{♩} = 60$



7



13



19



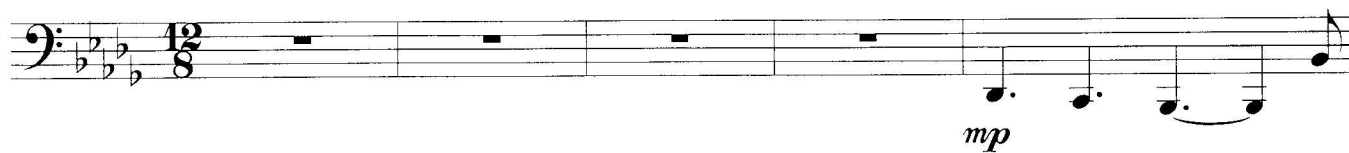
Tuba

Siciliana from HWV326, Op. 6

Handel

Bob Reifsnyder

$\text{♩} = 60$



6



11



15



19



23



27



30



34



37



40



44



48



Tuba

Allegro from HWV327

Op. 6, No. 9

Handel

Bob Reifsnyder

 = 100

5

11

16

21

26

31

36

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

41



46



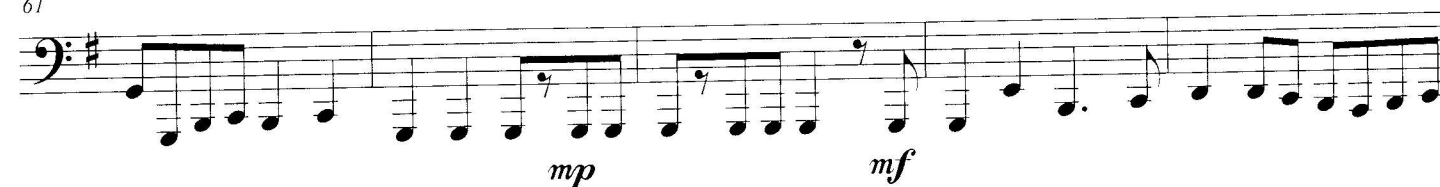
51



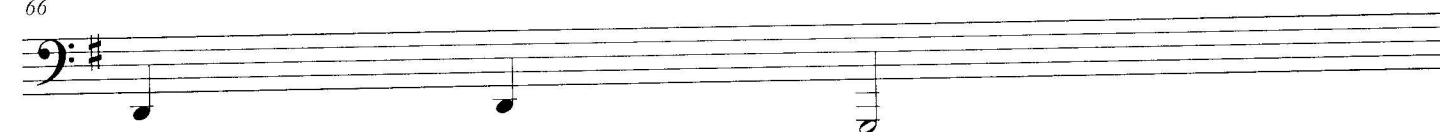
56



61



66



Tuba

Larghetto from HWV327

Op. 6, No. 9

Handel

Bob Reifsnyder

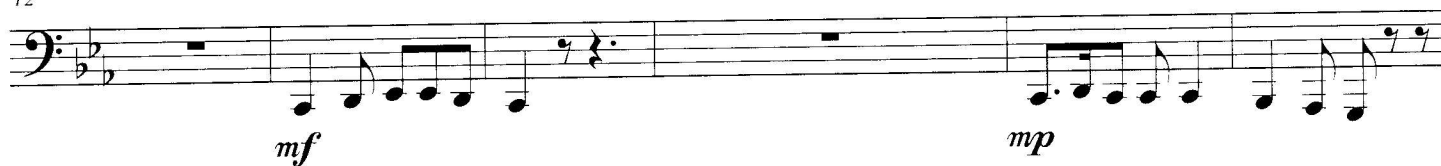
$\text{♩} = 40$



7



12



18



25



32



39



46



Tuba

Finale from HW327

Op. 6, No. 9

Handel
Bob Reifsnyder

♩ = 90



8



12



15



20



23



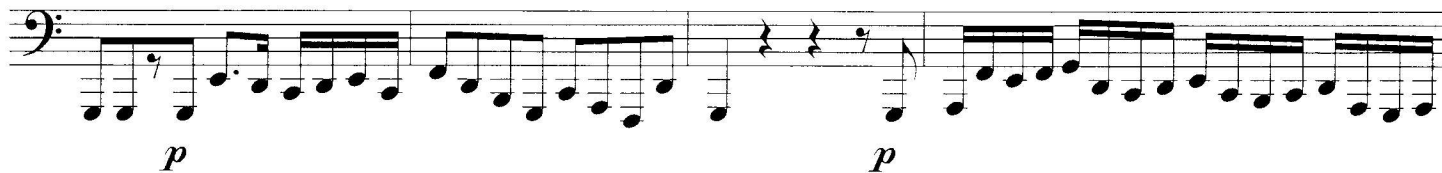
26



29



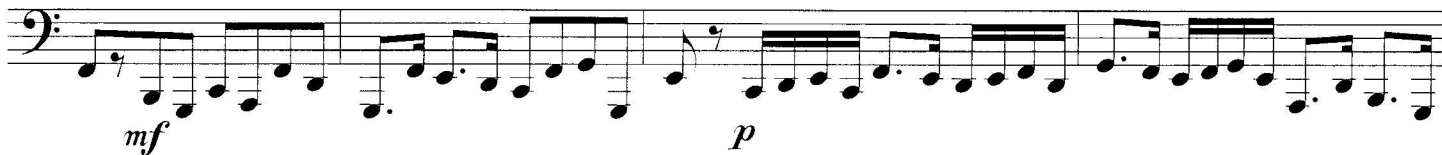
32



36



39



43



Tuba

Allegro from HWV 328, Op. 6

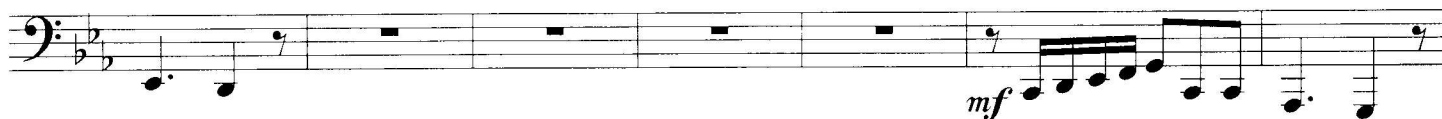
Handel

Bob Reifsnyder

$\text{♩} = 60$



8



15



19



25



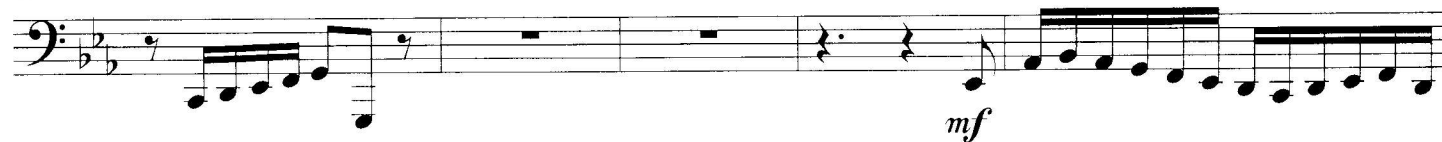
30



35



40



45

p

This musical staff contains measures 45 through 50. It begins with a bass clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth-note patterns, often beamed in groups of four. A dynamic marking of *p* (piano) is placed below the staff at measure 48.

51

mp *mf*

This musical staff contains measures 51 through 54. It continues the eighth-note pattern. A dynamic marking of *mp* (mezzo-piano) is at measure 51, and *mf* (mezzo-forte) is at measure 54.

55

mp *mf*

This musical staff contains measures 55 through 59. It features a mix of eighth-note runs and quarter notes. Dynamic markings of *mp* and *mf* are present at measures 56 and 58 respectively.

60

mf ♩=90

This musical staff contains measures 60 through 64. It continues with eighth-note patterns. A dynamic marking of *mf* is at measure 61. A tempo marking of ♩=90 (quarter note equals 90 beats per minute) is located below the staff at measure 63.

65

This musical staff contains measures 65 through 68. At measure 65, the time signature changes from 3/4 to 4/4. The melody continues with eighth-note patterns.

69

This musical staff contains measures 69 through 72, which concludes the piece with a double bar line. The melody consists of eighth-note patterns.

Tuba

Lentement from HWV 328, Op. 6

Handel

Bob Reifsnyder

$\text{♩} = 90$

5

10

16

21

28

35

40

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

Lentement from HWV 328, Op. 6

46

[illegible]

51

[illegible]

56

Tuba

Finale from HW328

Op. 6, No. 10

Handel

Bob Reifsnyder

♩ = 100

8

mp

13

mf

19

mf *mf* *mp*

25

mf *mp* *p*

31

mf *mf* *mp*

38

mf *p*

45

mp *mf* *mp*

51



57



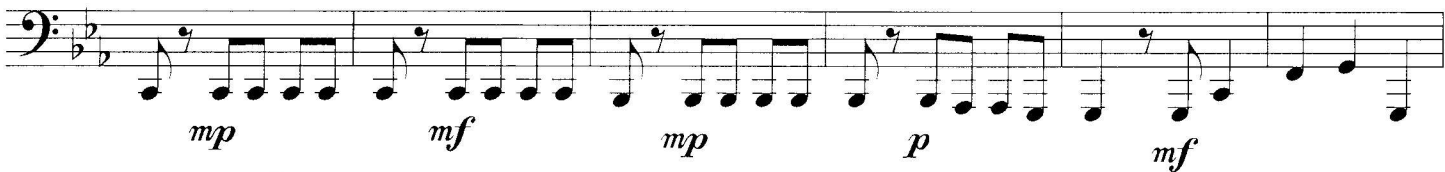
64



70



76



82



Tuba

Allegro from HWV329

Op. 6, No. 11

Handel

Bob Reifsnyder

♩ = 90

6

11

16

21

26

30

35

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

40



44



48



Tuba

Largo and Allegro from HWV329

Op. 6, No. 11

Handel

Bob Reifsnyder

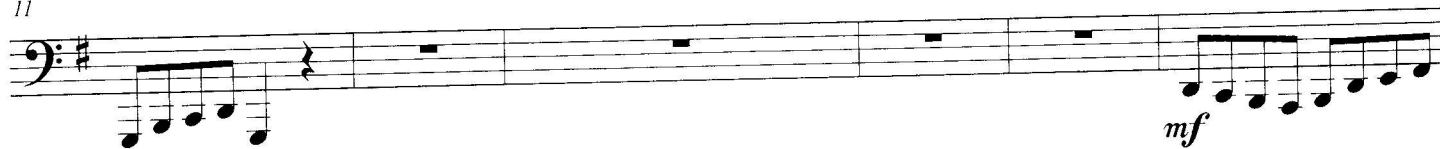
$\text{♩} = 50$

$\text{♩} = 100$

6



11



17



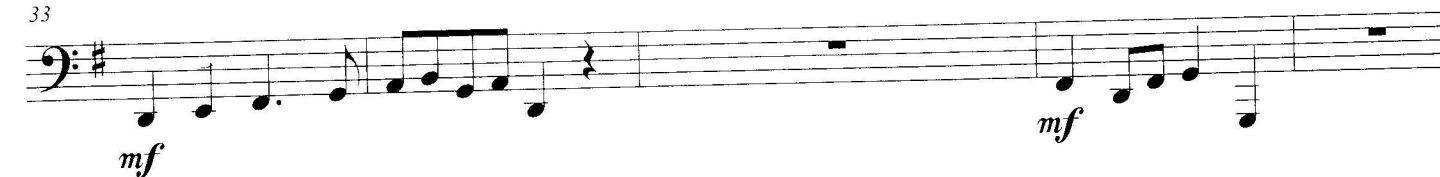
22



28



33



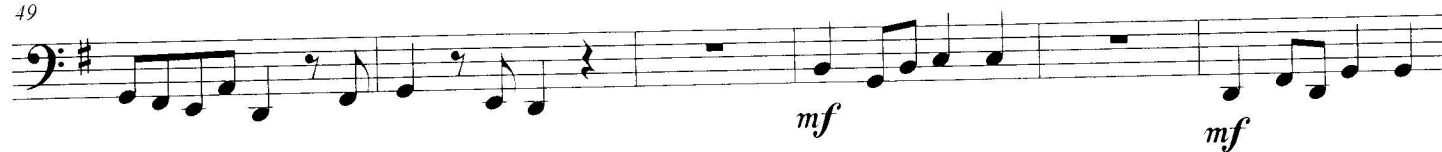
38



44



49



55



62



Tuba

Largo from HW330

Op. 6, No. 12

Handel

Bob Reifsnyder

$\text{♩} = 50$

The musical score is written for Tuba in bass clef, 2/4 time, and B-flat major. It consists of five staves of music, each starting with a measure number (1, 4, 9, 13, 18) and a dynamic marking of *mf* (mezzo-forte). The tempo is marked as Largo, with a quarter note equal to 50 beats.

Staff 1 (Measures 1-3):
Measure 1: *mf* (half note, B-flat)
Measure 2: (quarter note, A-flat), (quarter note, G)
Measure 3: (quarter note, F), (quarter note, E)

Staff 2 (Measures 4-8):
Measure 4: *mf* (half note, D)
Measure 5: (quarter note, C), (quarter note, B-flat)
Measure 6: (quarter note, A-flat), (quarter note, G)
Measure 7: (quarter note, F), (quarter note, E)
Measure 8: *mf* (half note, D)

Staff 3 (Measures 9-12):
Measure 9: *mf* (half note, C)
Measure 10: (quarter note, B-flat), (quarter note, A-flat)
Measure 11: (quarter note, G), (quarter note, F)
Measure 12: *mf* (half note, E)

Staff 4 (Measures 13-17):
Measure 13: *mf* (half note, D)
Measure 14: (quarter note, C), (quarter note, B-flat)
Measure 15: (quarter note, A-flat), (quarter note, G)
Measure 16: (quarter note, F), (quarter note, E)
Measure 17: *mf* (half note, D)

Staff 5 (Measures 18-20):
Measure 18: *mf* (half note, C)
Measure 19: (quarter note, B-flat), (quarter note, A-flat)
Measure 20: (quarter note, G), (quarter note, F)

Tuba

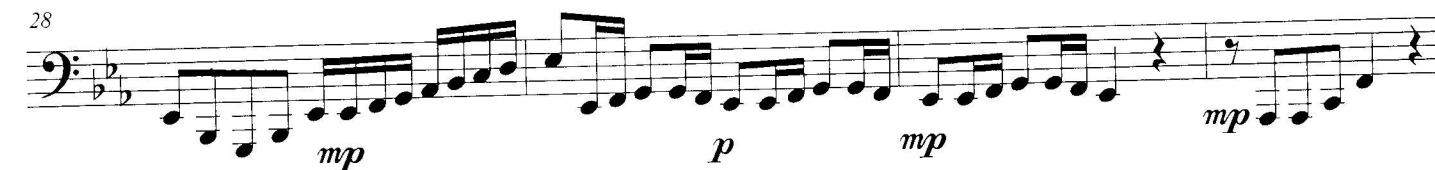
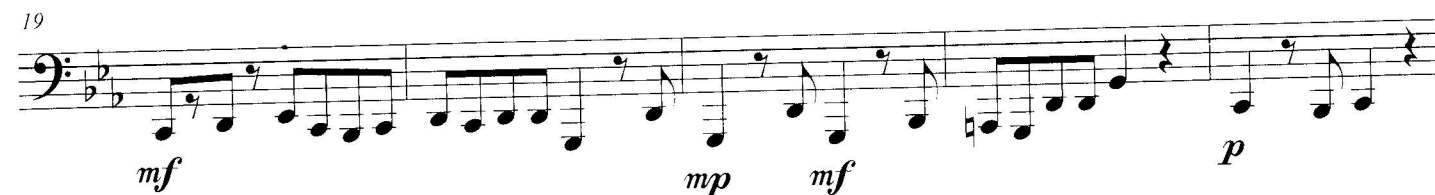
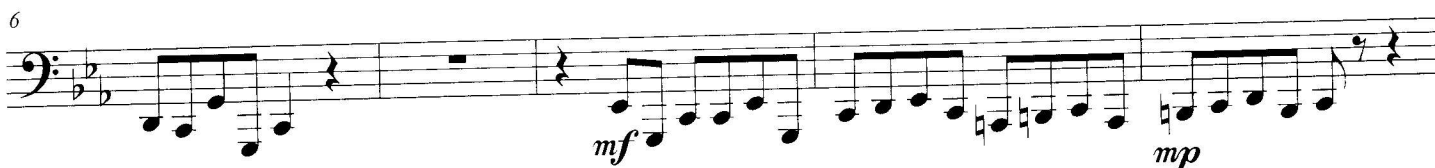
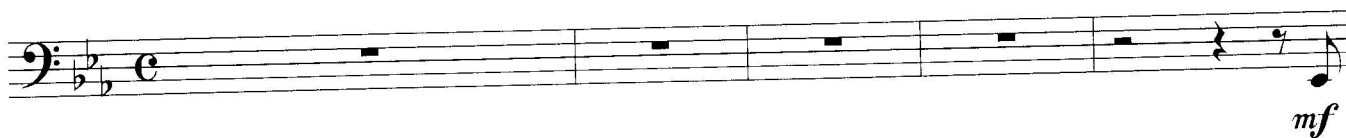
Allegro from HWV330

Op. 6, No. 12

Handel

Bob Reifsnyder

$\text{♩} = 80$



37



41



46



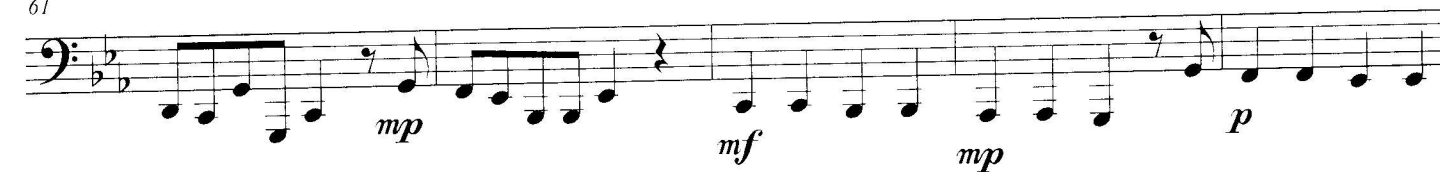
51



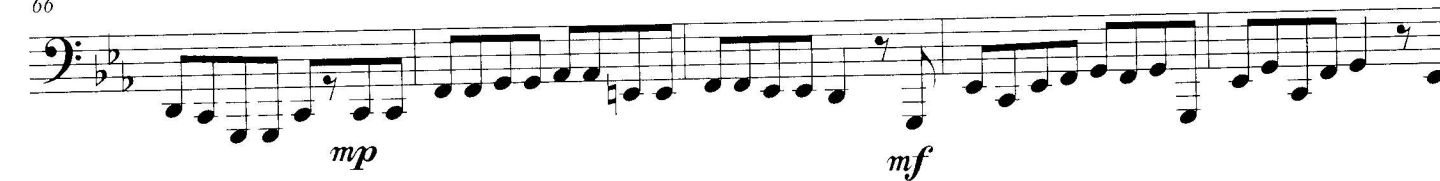
56



61



66



71



Tuba

Finale from HWV330

Op. 6, No. 12

Handel

Bob Reifsnyder

$\text{♩} = 110$



9



13



17



21



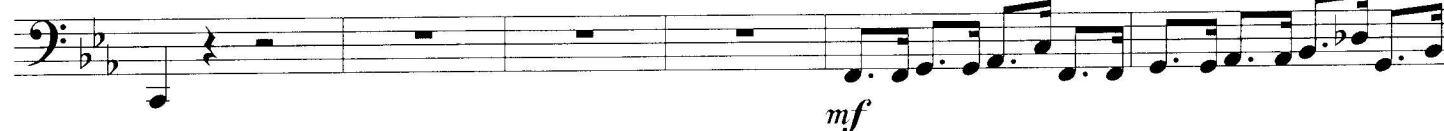
27



31



35



41



47



52



56



60



63

