

# SELECTIONS

From

## VIVALDI'S L'ESTRO ARMONICO OP. 3, Nos. 7-12

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

### BAROQUE POSAUNE PLATOON

### VOLUME NINE

@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.

The first three Opus numbers of Vivaldi (sets of Trio Sonatas, Solo Sonatas and Concerti Grossi ) mimic exactly the progression of Corelli's Op. 4-6, with all three owing much to the style of Corelli. His operatic and sacred compositions are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of these two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo form that remains totally captivating to modern audiences. This opus is where that development started reaching its maturity, thus providing a model for all future composers who wrote for the genre.

## 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

# Andante from Op. 3, No. 7

Vivaldi  
Bob Reifsnyder

♩ = 80

*mf* *mp*

7 *p*

13 *mf*

21 *p* *mp*

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

36 *mf*

43 *p*

50 *mp* *mf*

Andante from Op. 3, No. 7

57



Tuba

# Allegro from Op. 3, No. 7

Vivaldi  
Bob Reifsnyder

♩ = 90

Musical staff 1: Bass clef, common time signature. The staff contains a whole rest followed by a series of eighth notes. Dynamic markings *p* and *mp* are present.

6

Musical staff 2: Bass clef, common time signature. The staff contains eighth notes. Dynamic marking *mf* is present.

11

Musical staff 3: Bass clef, common time signature. The staff contains eighth notes. Dynamic markings *p* and *mp* are present.

17

Musical staff 4: Bass clef, common time signature. The staff contains eighth notes. Dynamic marking *mf* is present.

21

Musical staff 5: Bass clef, common time signature. The staff contains eighth notes. Dynamic markings *p* and *mp* are present.

27

Musical staff 6: Bass clef, common time signature. The staff contains eighth notes. Dynamic markings *mf* and *mp* are present.

33

Musical staff 7: Bass clef, common time signature. The staff contains eighth notes. Dynamic markings *p* and *mf* are present.

38

Musical staff 8: Bass clef, common time signature. The staff contains eighth notes. Dynamic markings *mf* and *mp* are present.

43

*p*

48

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

53

*p*

59

*mp* *mf*

64



38

*mp* *mf*

Musical staff 38-41: Bass clef, B-flat major key signature. Measures 38-41. Dynamics: *mp* (measures 38-39), *mf* (measures 40-41).

42

*mp* *p* *mp*

Musical staff 42-46: Bass clef, B-flat major key signature. Measures 42-46. Dynamics: *mp* (measures 42-43), *p* (measures 44-45), *mp* (measures 46).

47

*p* *mp*

Musical staff 47-51: Bass clef, B-flat major key signature. Measures 47-51. Dynamics: *p* (measures 47-48), *mp* (measures 49-51).

52

*mp* *mf*

Musical staff 52-56: Bass clef, B-flat major key signature. Measures 52-56. Dynamics: *mp* (measures 52-53), *mf* (measures 54-56).

57

*mp* *p* *mp*

Musical staff 57-60: Bass clef, B-flat major key signature. Measures 57-60. Dynamics: *mp* (measures 57-58), *p* (measures 59-60), *mp* (measures 61-62).

61

*mf*

Musical staff 61-64: Bass clef, B-flat major key signature. Measures 61-64. Dynamics: *mf* (measures 61-64).

65

*mp* *p* *mf*

Musical staff 65-69: Bass clef, B-flat major key signature. Measures 65-69. Dynamics: *mp* (measures 65-66), *p* (measures 67-68), *mf* (measures 69).

70

*p* *mf*

Musical staff 70-74: Bass clef, B-flat major key signature. Measures 70-74. Dynamics: *p* (measures 70-71), *mf* (measures 72-74).

75

*mf*

Musical staff 75-78: Bass clef, B-flat major key signature. Measures 75-78. Dynamics: *mf* (measures 75-78).

Tuba

# Larghetto e Spiritoso from Op. 3, No. 8

Vivaldi

Bob Reifsnyder

♩ = 80

*mp*

5

*p* *p*

10

15

*p*

20

*p*

25

*p*

30

*p*

36

*mf*

Tuba

# Finale from Op. 3, No. 8

Vivaldi  
Bob Reifsnyder

1  
*p* *mf*

6  
*p*

13  
*p*

22  
*p* *mp* *mf*

30  
*mp*

36  
*mp* *mf*

42  
*p*

49  
*p*

57

Musical staff 1: Bass clef, 8 measures. Measures 1-4: quarter notes with rests. Measure 5: quarter note with a grace note. Measure 6: eighth notes. Measure 7: eighth notes. Measure 8: eighth notes. Dynamics: *p* at measure 3, *mf* at measure 5.

64

Musical staff 2: Bass clef, 8 measures. Measures 1-2: quarter notes with rests. Measure 3: dotted quarter note. Measure 4: quarter note with rests. Measure 5: dotted quarter note. Measure 6: quarter note with a grace note. Measure 7: eighth notes. Measure 8: eighth notes. Dynamics: *p* at measure 3, *mf* at measure 6.

72

Musical staff 3: Bass clef, 4 measures. Measure 1: quarter note. Measure 2: quarter note. Measure 3: quarter note. Measure 4: dotted quarter note.

Tuba

# Allegro from Op. 3, No. 9

Vivaldi  
Bob Reifsnyder

♩ = 90

5

11

16

21

28

34

*mf*

*mp*

*mf*

*p*

*mf*

*p*

*mf*

Tuba

# Larghetto from Op. 3, No. 9

Vivaldi  
Bob Reifsnyder

♩ = 80

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-7. Dynamics: *mp*, *mf*.

Musical staff 2: Bass clef, 3/4 time signature. Measures 8-15. Dynamics: *p*.

Musical staff 3: Bass clef, 3/4 time signature. Measures 16-22. Dynamics: *p*.

Musical staff 4: Bass clef, 3/4 time signature. Measures 23-27. Dynamics: *mp*, *mf*.

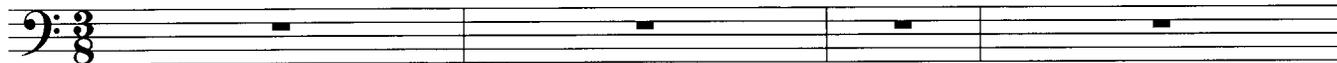
Musical staff 5: Bass clef, 3/4 time signature. Measures 28-30. Dynamics: none.

Tuba

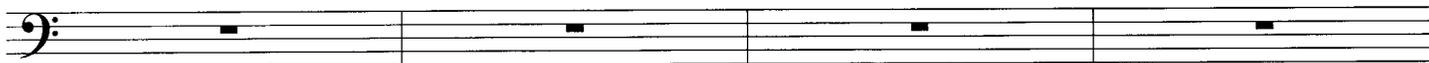
# Finale from Op. 3, No. 9

Vivaldi  
Bob Reifsnyder

♩. = 60



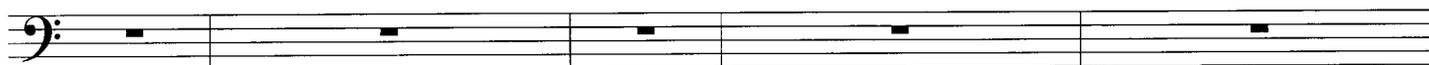
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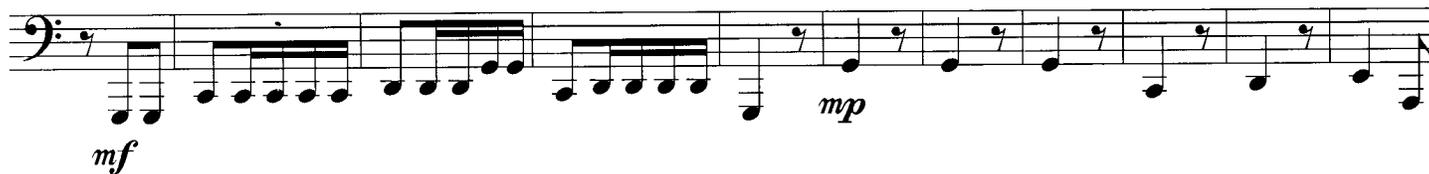
9



16



21



32



43



49



55

62

70

78

Tuba

# Allegro from Op. 3, No. 10

Vivaldi

Bob Reifsnyder

♩ = 90

mf mp p

7

mf mp mf mp

12

p mf mp

17

mf mp p mf

22

mp p mf mp mp

27

mf mp

32

mf p

37

mf

42

Musical staff 1: Bass clef, measures 42-46. The music consists of a continuous eighth-note pattern. Measure 45 features a dynamic marking of *mp*.

47

Musical staff 2: Bass clef, measures 47-52. The music continues with eighth notes, followed by a rest in measure 50. Measure 52 features a dynamic marking of *mf*.

53

Musical staff 3: Bass clef, measures 53-58. The music continues with eighth notes. Measure 53 has a dynamic marking of *mp*, and measure 54 has a dynamic marking of *p*.

59

Musical staff 4: Bass clef, measures 59-63. The music continues with eighth notes. Measure 59 has a dynamic marking of *p*, measure 61 has *mf*, measure 62 has *mp*, measure 63 has *p*, and measure 64 has *mp*.

64

Musical staff 5: Bass clef, measures 64-68. The music continues with eighth notes. Measure 65 has a dynamic marking of *mf*.

Tuba

# Largo from Op. 3, No. 10

Vivaldi  
Bob Reifsnyder

♩ = 80

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-6. Dynamics: *mp*, *p*.

7

Musical staff 2: Bass clef, 3/4 time signature. Measures 7-13. Dynamics: *mp*, *p*, *mp*.

14

Musical staff 3: Bass clef, 3/4 time signature. Measures 14-18.

Tuba

# Finale from Op. 3, No. 10

Vivaldi  
Bob Reifsnnyder

♩. = 60

7

13

19

25

30

37

43

*mp* *mf* *mp*

*p* *mp* *mf*

*mp* *p* *mf*

*mp*

*mp* *mp*

*mf*

*mp*

49

Musical staff 1: Bass clef, measures 49-54. Consistent eighth-note accompaniment.

55

Musical staff 2: Bass clef, measures 55-59. Dynamic markings *p* and *mf*.

60

Musical staff 3: Bass clef, measures 60-64. Dynamic markings *mp* and *p*.

65

Musical staff 4: Bass clef, measures 65-71. Dynamic marking *p*.

72

Musical staff 5: Bass clef, measures 72-77. Dynamic markings *mf*, *mp*, and *p*.

78

Musical staff 6: Bass clef, measures 78-83. Dynamic markings *mp* and *mf*.

84

Musical staff 7: Bass clef, measures 84-89. Dynamic marking *mf*.

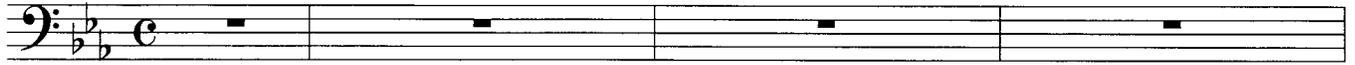
Tuba

# Allegro from Op. 3, No. 11

Vivaldi

Bob Reifsnyder

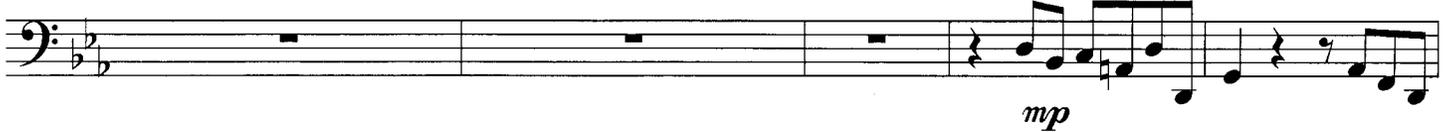
♩ = 90



5



10



15



20



24



29



34



Allegro from Op. 3, No. 11

38

Musical staff 1: Bass clef, 38 measures. The music consists of eighth and sixteenth notes with rests. The dynamic marking *mp* is centered below the staff.

43

Musical staff 2: Bass clef, 43 measures. The music continues with eighth and sixteenth notes. The dynamic marking *mp* is centered below the staff.

48

Musical staff 3: Bass clef, 48 measures. The music features eighth and sixteenth notes. The dynamic marking *p* is placed below the first measure, and *mp* is placed below the last measure.

54

Musical staff 4: Bass clef, 54 measures. The music transitions to a slower tempo with half notes. The dynamic marking *p* is placed below the first and third measures. The tempo change is indicated by the text "Adagio" and a quarter note followed by "=60".

62

Musical staff 5: Bass clef, 62 measures. The music continues with half notes. The dynamic marking *p* is placed below the first measure.

Tuba

# Largo from Op. 3, No. 11

Vivaldi  
Bob Reifsnyder

$\text{♩} = 50$

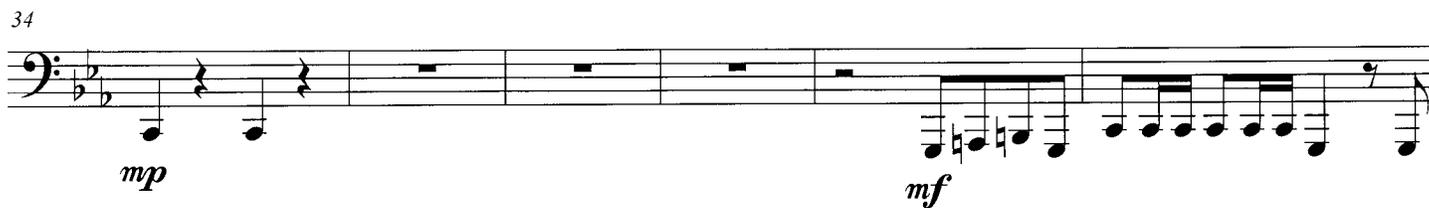
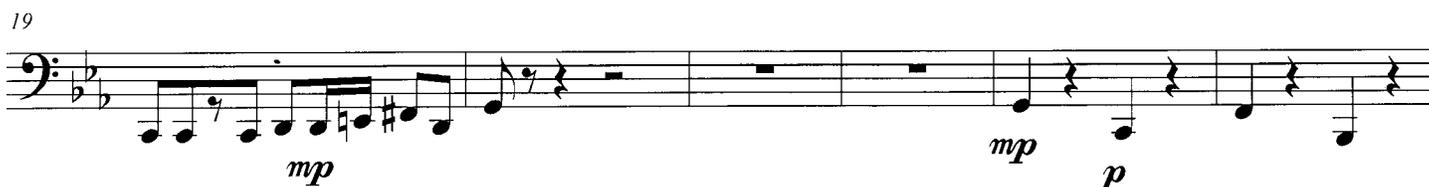
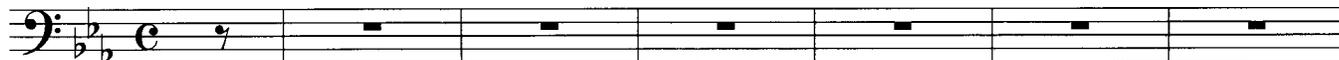
4/8

Tuba

# Finale from Op. 3, No. 8

Vivaldi  
Bob Reifsnnyder

♩ = 90



40

Musical staff 1: Bass clef, B-flat major key signature. Measures 40-45. Measure 40: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 41: whole rest. Measure 42: whole rest. Measure 43: whole rest. Measure 44: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 45: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mf* (measure 44), *mp* (measure 45), *mf* (measure 45).

46

Musical staff 2: Bass clef, B-flat major key signature. Measures 46-52. Measure 46: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 47: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 48: whole rest. Measure 49: whole rest. Measure 50: whole rest. Measure 51: whole rest. Measure 52: whole rest. Dynamics: *mf* (measure 46).

53

Musical staff 3: Bass clef, B-flat major key signature. Measures 53-57. Measure 53: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 54: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 55: whole rest. Measure 56: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 57: eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p* (measure 53), *mp* (measure 56), *mf* (measure 57).

58

Musical staff 4: Bass clef, B-flat major key signature. Measures 58-63. Measure 58: eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A2, B2, C3, D3, E3, F3, G3. Measure 59: eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A2, B2, C3, D3, E3, F3, G3. Measure 60: eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A2, B2, C3, D3, E3, F3, G3. Measure 61: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 62: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 63: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p* (measure 62).

Tuba

# Allegro from Op. 3, No. 12

Vivaldi

Bob Reifsnyder

♩ = 90

*mf*

5

*mf*

12

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

17

*mf*

21

26

*mf*

32

*mp* *p*

37

*mf*

Tuba

# Largo from Op. 3, No. 12

Vivaldi  
Bob Reifsnyder

♩ = 50

mp

6

mp mp

13

mp mp

18

mp mp mp

25

p mp

31

mf

Tuba

# Finale from Op. 3, No. 12

Vivaldi  
Bob Reifsnyder

$\text{♩} = 50$

8

*mf* *p*

16

*mp* *mf*

24

*mf*

32

*p* *mp*

40

*mf*

49

57

*mf* *p* *mf*

65

*mf*