

SELECTIONS

From

Vivaldi's String Concertos

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 18

@2017

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. 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. The operatic and sacred compositions of Vivaldi are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of the two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo concerto form that remains captivating to modern audiences. The examples in this collection are youthful compositions, undoubtedly written for his students at the "Ospedale della Pietà", an orphanage for young females that used his concerts as a major fund raising tool. These String Concertos closely resemble the Sinfonias first written as Preludes to Operas; eventually developing into the modern Symphony.

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

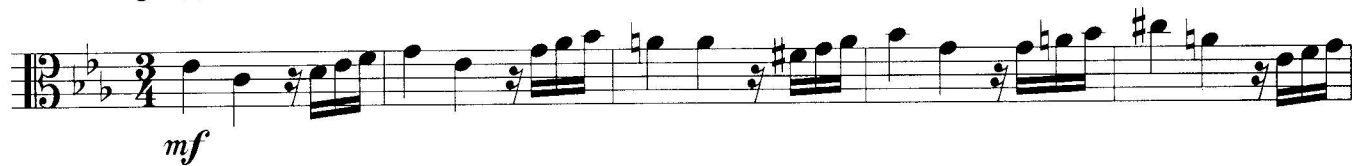
1. **Performance-** Vivaldi did indeed write continuo parts for all of these works, but their inclusion is hardly necessary to give a sense of completeness. As a result, public performance is highly encouraged.
2. **Clef reading-** These arrangements will hopefully serve as advanced clef practice for trombonists playing the first and second 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-** The string concertos were scored for two violins, viola and basso continuo. The original notes have been infrequently exchanged in these arrangements, since the four voices are almost always in four different ranges.
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, trombone, cello and string bass, which offers a wonderful chamber music experience for a trombonist.
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 here is almost never an indication of the relative importance of the four independent lines, in direct contrast to the use of dynamics in volumes 11-12 (Bach). Instead, the dynamics are meant to contrast musical sections.
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 1

Largo from RV118

Vivaldi
Bob Reifsnyder

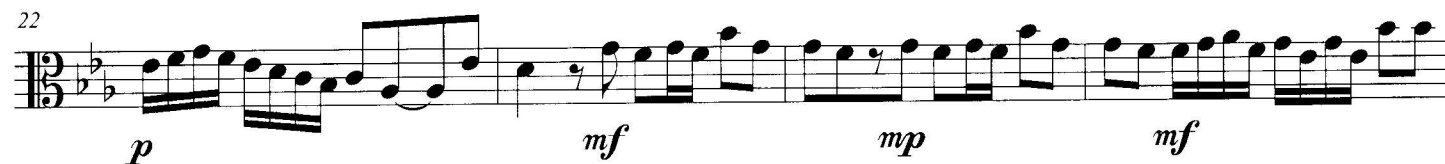
♩ = 75



Allegro from RV118

Vivaldi
Bob Reifsnyder

♩ = 90



29



34



38



41



44



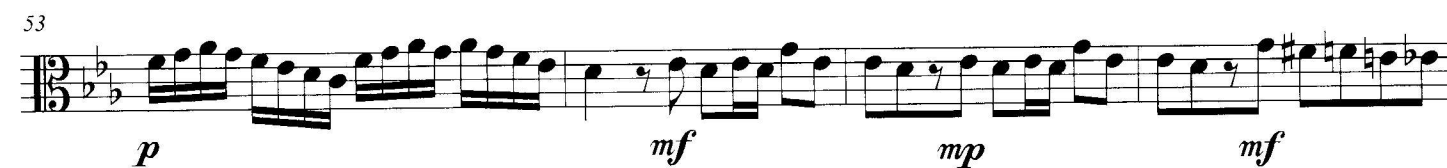
47



50



53



57



60



Largo from RV119

Bob Reifsnyder

[illegible][illegible]

6

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 12 measures. The first four measures are marked *mp* (mezzo-piano), the next four measures are marked *mf* (mezzo-forte), and the final four measures are marked *p* (piano). The melody is primarily eighth-note based, with some sixteenth-note passages in the final measures. The dynamics are indicated by italicized letters below the staff.

The first staff of the exercise is written in bass clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, followed by a whole note G1 and a whole rest.

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Allegro from RV119

$$d. = 50$$

©

27



30



34



38



42



Trombone 1

Largo from RV120

Vivaldi
Bob Reifsnyder

♩ = 50

6

11

mf *mp* *p*

mp *mf*

mp *p*

The musical score is written for Trombone 1 in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Largo'. The score consists of three staves of music. The first staff contains measures 1 through 5, with dynamic markings *mf*, *mp*, and *p*. The second staff contains measures 6 through 10, with dynamic markings *mp* and *mf*. The third staff contains measures 11 through 15, with dynamic markings *mp* and *p*. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The piece concludes with a double bar line at the end of the third staff.

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Allegro from RV120

Vivaldi
Bob Reifsnnyder $\text{♩} = 90$

5

8

13

18

22

26

32

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

36

Musical notation for measure 36, bass clef, B-flat major key signature. The measure contains a sequence of eighth and sixteenth notes, including some beamed sixteenth notes and a final quarter note.

39

mf *mp* *p* *mp*

44

The 44th measure of the musical score for 'The Rose Tree' is shown. It is in 3/4 time and features a treble clef with a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and a half note Bb4. A slur covers the next two notes: a quarter note A4 and a quarter note G4. This is followed by a quarter rest, then a quarter note F4, a quarter note E4, and a quarter note D4. The measure concludes with a quarter note C4. The dynamic marking *mf* (mezzo-forte) is placed below the first note, and *mp* (mezzo-piano) is placed below the final note.

49

mf *mp* *mf*

54

mp *mf*

Trombone 1

Adagio from RV121

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

First staff of music (measures 1-7). The staff is in bass clef with a key signature of one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The notes are: G2 (half), F2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half).

Second staff of music (measures 8-15). The staff is in bass clef with a key signature of one flat (B-flat). The tempo is marked *mp* (mezzo-piano) and *p* (piano). The notes are: G2 (half), F2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half).

Third staff of music (measures 16-17). The staff is in bass clef with a key signature of one flat (B-flat). The tempo is marked *p* (piano). The notes are: G2 (half), F2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half).

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Allegro from RV121

Vivaldi
Bob Reifsnyder $\text{♩} = 50$

7 *mf* *mp*

14 *mf* *mp* *p*

21 *mp* *mf*

28 *mp* *p*

35 *mp*

42 *mf* *mp*

49 *mf*

56

56 57 58 59 60 61 62 63

mp *p*

Staff 56-63: Bass clef, key of D major. Measures 56-59: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5), quarter notes (E5, F#5, G5, A5), quarter notes (A5, B5, C6, D6). Measure 60: Half note (F#4), quarter rest. Measure 61: Half note (G#4), quarter rest. Measure 62: Half note (A4), quarter rest. Measure 63: Half note (B4), quarter rest. Dynamics: *mp* (measures 56-59), *p* (measures 60-63).

64

64 65 66 67 68 69 70

mp *mf*

Staff 64-70: Bass clef, key of D major. Measures 64-67: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5), quarter notes (E5, F#5, G5, A5), quarter notes (A5, B5, C6, D6). Measure 68: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5). Measure 69: Quarter notes (E5, F#5, G5, A5), quarter notes (A5, B5, C6, D6). Measure 70: Half note (F#4), quarter rest. Dynamics: *mp* (measures 64-67), *mf* (measures 68-70).

71

71 72 73 74 75 76 77 78

mp *p* *mp* *mf*

Staff 71-78: Bass clef, key of D major. Measures 71-72: Quarter rest, quarter rest. Measure 73: Half note (F#4), quarter rest. Measure 74: Quarter rest, quarter rest. Measure 75: Half note (G#4), quarter rest. Measure 76: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5). Measure 77: Quarter notes (E5, F#5, G5, A5), quarter notes (A5, B5, C6, D6). Measure 78: Half note (F#4), quarter rest. Dynamics: *mp* (measures 71-72), *p* (measures 73-74), *mp* (measures 75-76), *mf* (measures 77-78).

79

79 80 81 82 83 84 85

mp *p* *mp*

Staff 79-85: Bass clef, key of D major. Measures 79-81: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5), quarter notes (E5, F#5, G5, A5). Measure 82: Half note (F#4), quarter rest. Measure 83: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5). Measure 84: Quarter notes (E5, F#5, G5, A5), quarter notes (A5, B5, C6, D6). Measure 85: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5). Dynamics: *mp* (measures 79-81), *p* (measures 82-83), *mp* (measures 84-85).

86

86 87 88 89 90 91 92

mf

Staff 86-92: Bass clef, key of D major. Measures 86-87: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5). Measure 88: Quarter notes (E5, F#5, G5, A5), quarter notes (A5, B5, C6, D6). Measure 89: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5). Measure 90: Quarter notes (E5, F#5, G5, A5), quarter notes (A5, B5, C6, D6). Measure 91: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5). Measure 92: Quarter notes (E5, F#5, G5, A5), quarter notes (A5, B5, C6, D6). Dynamics: *mf* (measures 86-92).

93

93 94 95 96

Staff 93-96: Bass clef, key of D major. Measures 93-95: Quarter notes (F#4, G#4, A4, B4), quarter notes (B4, C5, D5, E5), quarter notes (E5, F#5, G5, A5). Measure 96: Half note (F#4), quarter rest. Dynamics: *mf* (measures 93-95), *mf* (measure 96).

Trombone 1

Adagio from RV123

Vivaldi
Bob Reifsnyder

♩ = 90

mf *mp* *p*

8

mf *mp* *mf* *mp*

17

p

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Allegro from RV123

Vivaldi
Bob Reifsnyder

♩ = 90

7

13

19

24

30

36

42

mf

mp

p

mf

p

mf

p

mp

p

mp

47

mf *mf*

54

mp *mf*

59

mp *p*

64

mp

70

mf

Grave from RV124

$\text{♩} = 60$

6

12

17

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Allegro from RV124

Vivaldi
Bob Reifsnyder

♩ = 90

7

11

14

18

24

28

33

mf

mp

mp

mf

p

mp

p

p

39

mf mp

44

p mp mf

49

mf mp mf

Detailed description: This image shows three staves of musical notation for a piece titled 'Allegro from RV124'. The first staff, starting at measure 39, features a melody in the right hand with a series of eighth-note runs. The dynamic markings are *mf* (measures 39-40) and *mp* (measures 41-48). The second staff, starting at measure 44, continues the melody with similar eighth-note patterns. The dynamic markings are *p* (measures 44-45), *mp* (measures 46-47), and *mf* (measures 48-49). The third staff, starting at measure 49, shows the melody concluding with a final eighth-note run. The dynamic markings are *mf* (measures 49-50), *mp* (measures 51-52), and *mf* (measures 53-54). The notation includes various note values, rests, and slurs, all in a standard musical font.

Andante from RV126

Vivaldi

Bob Reifsnyder

 $\text{♩} = 70$

mf

5

11 *mp* *p*

16 *mp*

21

25 *mf* *mp*

30 *p*

35

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Allegro from RV126

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

5

8

12

16

20

25

29

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

32

mp *p*

36

mp *mf*

39

mp

43

p *mf* *mp* *p*

47

mf

Trombone 1

Largo from RV128

Vivaldi
Bob Reifsnyder

 = 100



The musical score for Trombone 1 consists of three staves. The first staff contains measures 1 through 5, the second staff contains measures 6 through 10, and the third staff contains measure 11. The key signature is one flat (Bb) and the time signature is common time (C). The dynamics are marked as *mf*, *mp*, and *p* throughout the piece.

Measure 1: *mf*

Measure 2: *mf*

Measure 3: *mp*

Measure 4: *mp*

Measure 5: *p*

Measure 6: *mf*

Measure 7: *mp*

Measure 8: *mp*

Measure 9: *p*

Measure 10: *p*

Measure 11: *mf*

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Allegro from RV128

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

4

8

12

16

21

24

27

mf *mp* *mp*

mf *mp*

mf *mp*

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

mp *mf* *mf*

mp

31



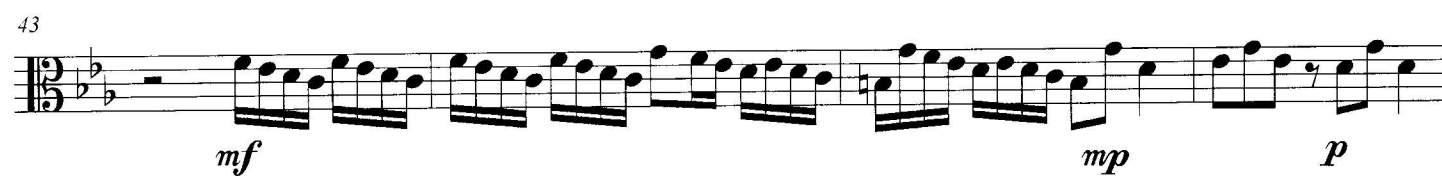
35



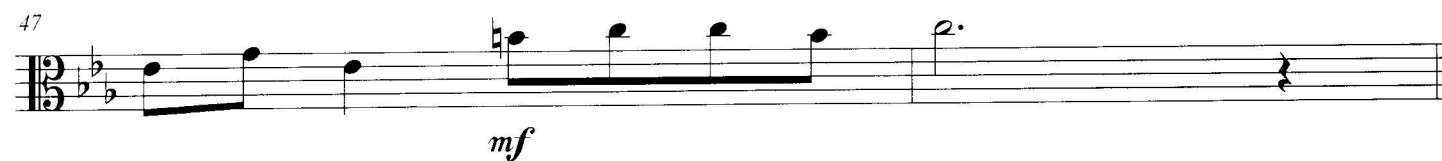
39



43



47



Trombone 1

Adagio from RV129

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

Staff 1: Trombone 1 part, measures 1-7. The key signature is one sharp (F#). The tempo is marked $\text{♩} = 60$. The dynamics are marked *p*. The notes are: Measure 1: F#4 (half note), G#4 (half note). Measure 2: A4 (half note), B4 (half note). Measure 3: C#5 (half note), D5 (half note). Measure 4: E5 (half note), F#5 (half note). Measure 5: G#5 (half note), A5 (half note). Measure 6: B5 (half note), C#6 (half note). Measure 7: D6 (half note), E6 (half note).

Staff 2: Trombone 1 part, measures 8-14. The notes are: Measure 8: F#4 (half note), G#4 (half note). Measure 9: A4 (half note), B4 (half note). Measure 10: C#5 (half note), D5 (half note). Measure 11: E5 (half note), F#5 (half note). Measure 12: G#5 (half note), A5 (half note). Measure 13: B5 (half note), C#6 (half note). Measure 14: D6 (half note), E6 (half note).

Trombone 1

Allegro moderato from RV129

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

Musical score for Trombone 1, measures 1 through 23. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegro moderato" and the time signature is 60 beats per minute. The score is divided into five systems, each starting with a measure number (1, 7, 12, 17, 23). The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes various note values, rests, and slurs.

Measure 1: *mp* (mezzo-piano)


Measure 7: *mf* (mezzo-forte)

Measure 12: *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano)

Measure 17: *mf* (mezzo-forte)

Measure 23: *mp* (mezzo-piano)

Largo from RV130

Vivaldi
Bob Reifsnyder = 100

6

9

12

15

mf *mp* *p*

mf *mp*

p *mp*

p

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Trombone 1

Allegro ma poco from RV130

Vivaldi
Bob Reifsnyder

♩=100

mf mp p mf

9 mp p mp

19 mf mp p mf

27 mp p mf

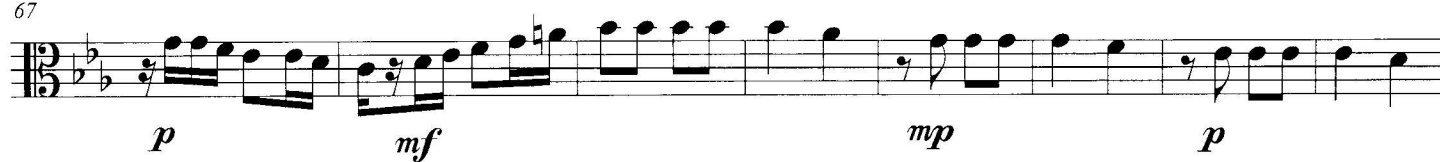
33 mp p mf

41 mp p mf

48 mf mp p mf mp

58 mf mp p mf mp

67



75



82



Allegro moderato from RV134

Vivaldi

Bob Reifsnyder

$\text{♩} = 90$

 mf

mp

5

p

9

p

14

 mf

mp

p

ms

19

mp

p

mp

p

23

mp

p

27

 mf

mp

 mf

mp

p

 m_j

32

mp

36



41



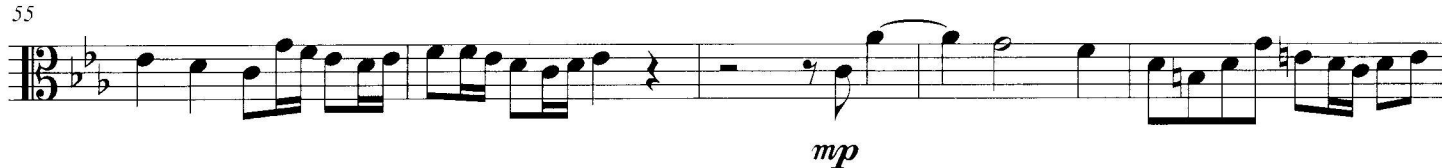
46



50



55



60



65



Minuetto from RV136

Vivaldi
Bob Reifsnyder

♩. = 50

mf *mp* *mf*

11 *mp* *mf* *mp* *mf* *mp*

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

33 *mp* *p* *mf*

Presto from RV137

Vivaldi
Bob Reifsnyder $\text{♩} = 60$

The musical score is written for Trombone 1 in bass clef, 3/8 time, and B-flat major. It consists of four staves of music. The first staff contains measures 1 through 8, with dynamic markings *mf*, *mp*, *mf*, *mp*, *p*, and *mf*. The second staff contains measures 9 through 18, with dynamic markings *mp*, *mf*, *mp*, *p*, *mf*, and *mp*. The third staff contains measures 19 through 28, with dynamic markings *p*, *mf*, *mp*, and *mf*. The fourth staff contains measures 29 through 36, with dynamic markings *mp*, *mf*, *mp*, and *mf*. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs.