

SELECTIONS

From

Vivaldi's String Concertos (concluded)

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 20

@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 Pieta", 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 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-** 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.

Bass Trombone

Adagio from RV156

Vivaldi
Bob Reifsnyder

♩ = 60



Allegro from RV156

Vivaldi
Bob Reifsnyder

♩ = 90

mp p mp

6 p mp p mp

12 p p

18 mf mp p mp

23 p mp p

29 mp

35 mp p mp

41 p mp p

47

Musical staff 47-52: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth notes. Dynamic markings *mp* and *p* are placed below the staff.

53

Musical staff 53-58: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes. Dynamic markings *mp*, *p*, and *mp* are placed below the staff.

59

Musical staff 59-64: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes. Dynamic markings *mp*, *p*, and *mp* are placed below the staff.

65

Musical staff 65-70: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes. Dynamic markings *p*, *mp*, *p*, and *mp* are placed below the staff.

71

Musical staff 71-76: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes. Dynamic markings *p*, *mp*, and *mf* are placed below the staff.

77

Musical staff 77-78: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes. The staff ends with a double bar line.

Bass Trombone

Largo from RV157

Vivaldi
Bob Reifsnyder

♩ = 75

p

8

mp *mf*

15

mp

21

mf *mp* *p* *mf*

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Allegro from RV157

Vivaldi
Bob Reifsnyder

♩ = 90

mf

5

mp

10

p

15

mp

18

mp

20

mf

24

mp

28

p

33

Musical staff 1: Bass clef, 33 measures. The music begins with a half note G2, followed by quarter notes F2, E2, and D2. A half note G2 is followed by a quarter rest. The next measure contains a quarter note F#2, quarter notes E2 and D2, and a quarter rest. The final measure of this staff features a sixteenth-note triplet starting on G2, followed by sixteenth notes F2, E2, and D2, and a quarter rest. The dynamic marking *mp* is positioned below the staff.

38

Musical staff 2: Bass clef, 38 measures. The music starts with a sixteenth-note triplet on G2, followed by sixteenth notes F2, E2, and D2, and a quarter rest. This is followed by a series of sixteenth-note triplets on G2, F2, E2, and D2. The final measure of this staff contains a quarter note G2, quarter notes F2 and E2, and a quarter rest. The dynamic marking *mf* is positioned below the staff.

42

Musical staff 3: Bass clef, 42 measures. The music begins with a half note G2, followed by quarter notes F2, E2, and D2. A half note G2 is followed by a quarter rest. The next measure contains a quarter note F#2, quarter notes E2 and D2, and a quarter rest. The final measure of this staff features a sixteenth-note triplet starting on G2, followed by sixteenth notes F2, E2, and D2, and a quarter rest. The dynamic marking *mp* is positioned below the staff.

47

Musical staff 4: Bass clef, 47 measures. The music starts with a quarter rest, followed by quarter notes G2, F2, and E2. A quarter rest is followed by quarter notes D2, C2, and B1. The next measure contains a quarter note G2, quarter notes F2 and E2, and a quarter rest. The final measure of this staff contains a quarter note G2, quarter notes F2 and E2, and a quarter rest. The dynamic marking *p* is positioned below the staff.

Allegro molto from RV158

Vivaldi
Bob Reifsnnyder

♩ = 100

1 *mf*

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

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

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

20 *mp* *mf* *mp* *mf*

25 *mp* *mf* *mp*

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

34 *p* *mp* *mp*

39

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

44

mp *mf* *p*

48

mp *mf* *mp* *mf*

53

mp *mf*

58

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

63

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

68

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

Bass Trombone

Adagio from RV159

Vivaldi
Bob Reifsnyder

♩ = 60

p *mp*

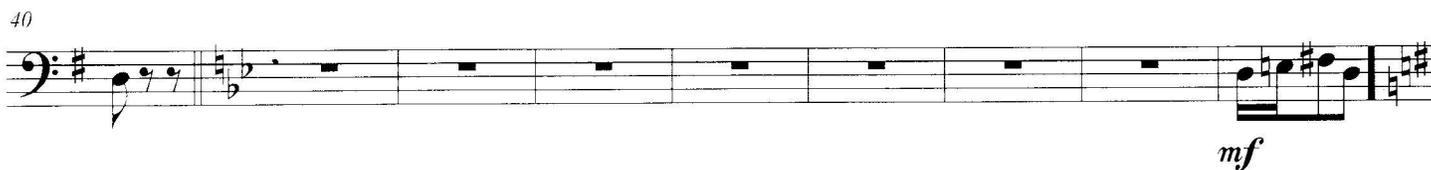
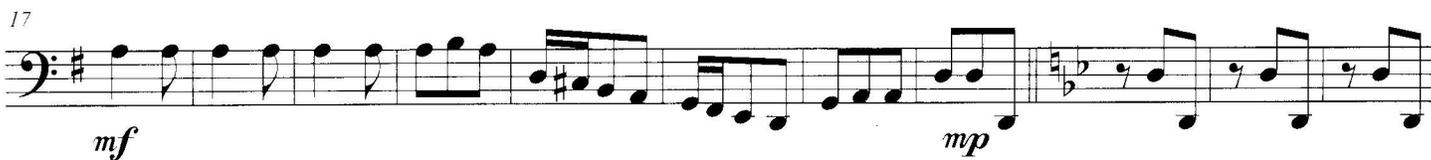
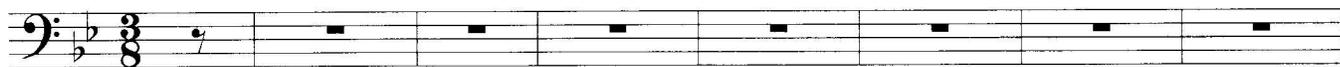
5

mf *p*

Allegro from RV159

Vivaldi
Bob Reifsnyder

♩ = 50



Bass Trombone

Andante from RV160

Vivaldi
Bob Reifsnnyder

♩ = 70



sempre p

6



11



16



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Allegro from RV160

Vivaldi
Bob Reifsnyder

♩ = 90

mf *mp* *mf*

5 *mp* *mf*

9 *mp* *mf* *p*

13 *mf*

18 *mp* *p* *mp*

22 *mf* *mp*

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

31 *mf* *mp* *mf*

36

mp *mf*

41

mp *mf*

46

mp *mf*

Bass Trombone

Largo from RV161

Vivaldi
Bob Reifsnyder

♩ = 50

sempre p

This block contains the first six measures of the Bass Trombone part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largo' and the metronome indicates a quarter note equals 50 beats. The music starts with a half note G2, followed by a half note A2, and a half note B2. The next measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure has a quarter note F#3, a quarter note G3, and a quarter note A3. The fourth measure consists of a quarter note B3, a quarter note C4, and a quarter note D4. The fifth measure has a quarter note E4, a quarter note F#4, and a quarter note G4. The sixth measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The piece concludes with a double bar line.

7

This block contains the seventh measure of the Bass Trombone part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The measure starts with a half note G2, followed by a half note A2, and a half note B2. The next measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure has a quarter note F#3, a quarter note G3, and a quarter note A3. The fourth measure consists of a quarter note B3, a quarter note C4, and a quarter note D4. The fifth measure has a quarter note E4, a quarter note F#4, and a quarter note G4. The sixth measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The piece concludes with a double bar line.

Bass Trombone

Allegro molto moderato from RV163

Vivaldi

Bob Reifsnyder

♩ = 100

6

mf *mp* *mf*

6

mp *p* *mp*

12

mf *mp* *p*

19

mp

23

mf

28

mp *p*

34

mp

38

mf

Bass Trombone

Adagio from RV164

Vivaldi
Bob Reifsnyder

♩ = 60

p *mp* *mf* *mp*

8

p

Allegro from RV164

Vivaldi

Bob Reifsnyder

♩ = 60

p *mp*

14

p *mp*

29

p *mp*

43

p *p*

57

mp *mp* *p*

71

p *p*

Allegro from RV166

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

mf

6

p

12

mp

17

p *mp*

22

mf

28

mp

Bass Trombone

Adagio from "Al Santo Sepolcro"

RV169

Vivaldi

Bob Reifsnyder

♩ = 60

6

13

19

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