

SELECTIONS

From

CORELLI'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 THREE

@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.

The most important characteristic of Baroque music was contrast, as illustrated vividly by the early masters. In his operas, Monteverdi helped introduce three important elements: recitative vs. aria, melody vs. bass line and melody A vs. melody B (Da Capo aria). Gabrieli incorporated instruments into his church music with a dizzying array of contrasts that included rhythm (duple vs. triple), mode (major vs. minor), texture (homophonic vs. polyphonic), dynamics (loud vs. soft), tessitura (high vs. low) and space (antiphonal choirs). Arcangelo Corelli (1653-1713), in developing new forms of secular instrumental music, added three more; small group vs. large group, diatonic vs. chromatic (sequence) and dissonance vs. consonance (harmonic second resolving to the third). When he was finished, the musical materials of the Baroque were all in place, thus enabling later Baroque masters to elevate music to a high art form.

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 second tenor part would 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-** The original solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players instead of the original eight. The disadvantage of this approach is that the concerto grosso style is not always readily apparent; making these essentially modern realizations. 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.

First movement from Op. 6, No. 1

Bob Reifsnyder

5

9

16

21

27

33

38

mf *p* *mp* *mf*

mp *mf*

Allegro ♩=90

Adagio ♩=60

mf **Allegro** ♩=90

Adagio ♩=60 **Allegro** ♩=90 *mp* *p*

Adagio ♩=60

mf

Tuba

Largo from Op. 6, No. 1

Corelli

Bob Reifsnyder

Largo = 100

6

6

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a quarter rest, followed by a quarter note G2, an eighth note F2, and a quarter note E2. This is followed by a quarter rest, then a quarter note D2, an eighth note C2, and a quarter note B1. The next measure contains a quarter note A1, an eighth note G1, and a quarter note F1. This is followed by a quarter rest, then a quarter note E1, an eighth note D1, and a quarter note C1. The next measure contains a quarter note B1, an eighth note A1, and a quarter note G1. This is followed by a quarter rest, then a quarter note F1, an eighth note E1, and a quarter note D1. The final measure contains a quarter note C1, an eighth note B1, and a quarter note A1. The notation is marked with a 'mp' (mezzo-piano) dynamic.

11

11

Musical notation for Example 11-10, Bass Clef. The staff contains measures 1 through 6. Measure 1 has a half note G2 with dynamic *mf*. Measure 2 has a quarter rest followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and A3. Measure 3 has a half note G3 with dynamic *mp*. Measure 4 has a quarter rest followed by eighth notes A3, B3, C4, D4, E4, F4, G4, and A4. Measure 5 has a half note A4 with a sharp sign (#) above it. Measure 6 has a quarter rest followed by eighth notes B4, C5, D5, E5, F5, G5, A5, and B5, ending with a whole note G5. Dynamic *p* is indicated below measure 6.

16

16

The musical score for the 16th measure of 'The Swan' is written in bass clef with a 3/4 time signature. The measure is divided into three measures by bar lines. The first measure contains a quarter note G2, an eighth note F2, a quarter note E2, and a quarter note D2. The second measure contains a quarter rest, followed by a quarter note G2, an eighth note F2, a quarter note E2, and a quarter note D2. The third measure contains a quarter note G2, an eighth note F2, a quarter note E2, and a quarter note D2. The dynamics are marked as *mf* for the first measure, *mp* for the second measure, and *mp* for the third measure.

22

22

The second system of the musical score for 'The Little Boat' is shown. It begins with a bass clef and a key signature of one sharp (F#). The music starts with a whole rest, followed by a quarter rest, then a quarter note G2 (labeled *p*). This is followed by a quarter rest, then a quarter note A#2 (labeled *mf*). The melody continues with eighth notes: B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133

Tuba

Allegro from Op. 6, No. 1

Corelli

Bob Reifsnyder

♩ = 120

7

13

19

26

32

39

45

mf

p

mp

mf

mp

p

mp

mf

[illegible]

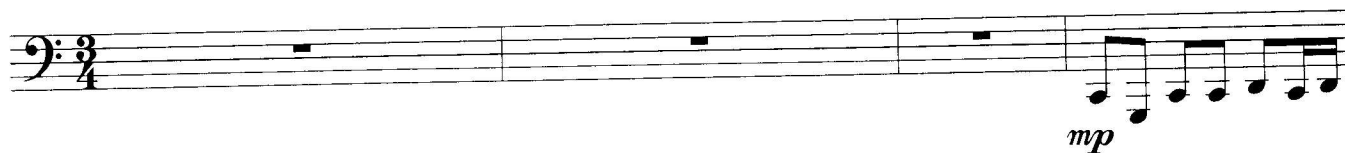
Tuba

Allegro-Adagio-Allegro from Op. 6, No. 2

Corelli

Bob Reifsnyder

Allegro ♩=100



58



66



74



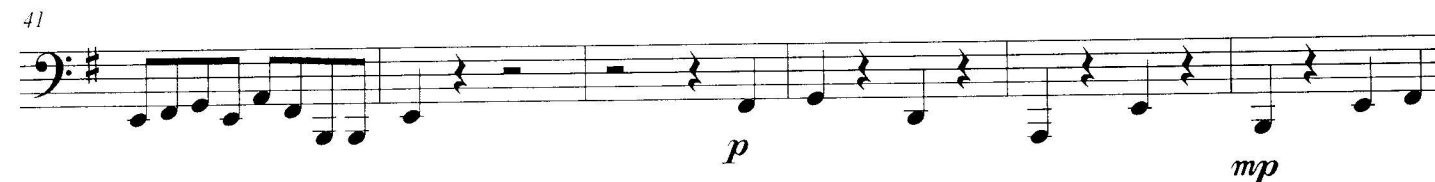
Tuba

Allegro ritmico from Op. 6, No. 2

Corelli

Bob Reifsnyder

$\text{♩} = 60$



47

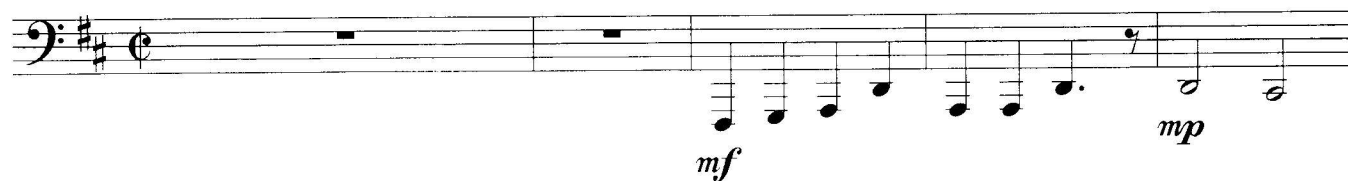
Tuba

Allegro scherzoso from Op. 6, No. 2

Corelli

Bob Reifsnyder

$\text{♩} = 80$



6



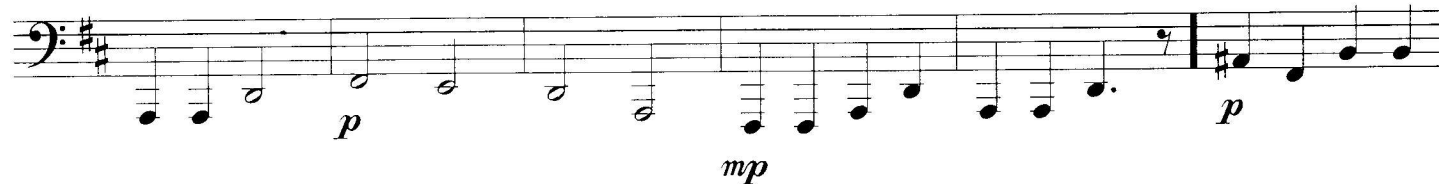
11



16



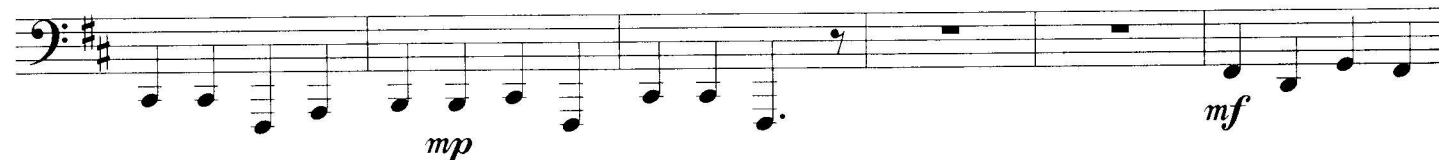
22



28



34



40



47

mf

This musical staff contains measures 47 through 51. Measures 47 and 48 are whole rests. Measure 49 begins with a mezzo-forte (mf) dynamic and features a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2. Measure 50 continues the scale with G2, F2, E2, D2, C2, B1, and ends with a whole note A1. Measure 51 is a whole rest.

52

mp mf

This musical staff contains measures 52 through 56. Measures 52 and 53 are whole rests. Measure 54 begins with a mezzo-piano (mp) dynamic and features a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2. Measure 55 continues the scale with G2, F2, E2, D2, C2, B1, and ends with a whole note A1. Measure 56 begins with a mezzo-forte (mf) dynamic and features an ascending eighth-note scale: A1, B1, C2, D2, E2, F2, G2, followed by a whole note A2. The staff concludes with a double bar line.

Tuba

Vivace from Op. 6, No. 3

Corelli

Bob Reifsnyder

$\text{♩} = 132$

6

11

17

23

28

33

38

mf *mf* *mp*

mp *p* *p*

mp *mf*

mf *mp* *mf* *mf*

mp *mp*

mf *mp* *mf* *mp*

mf *mf*

mp *mf* *p* *mp*

43



48



Tuba

Grave from Op. 6, No. 3

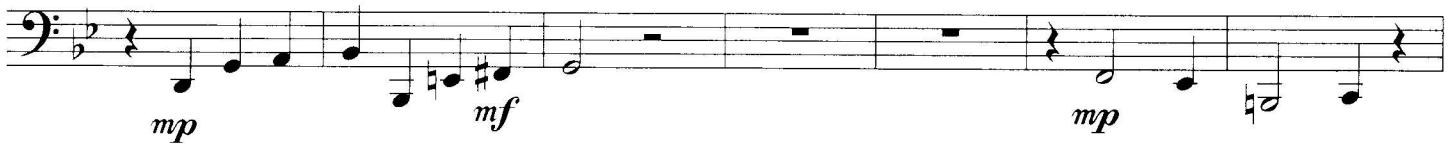
Corelli

Bob Reifsnyder

♩ = 60



6



13



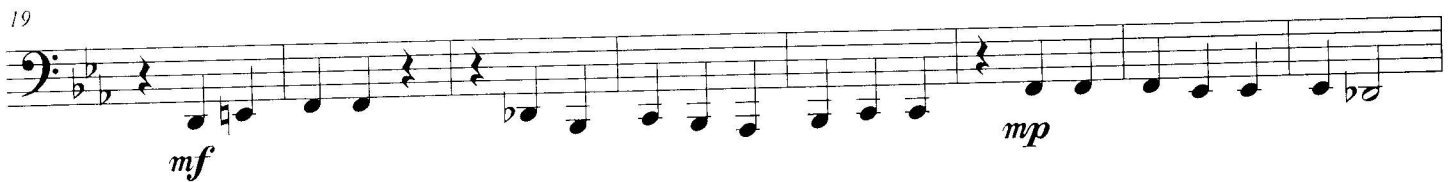
Tuba

Allegro from Op. 6, No. 3

Corelli

Bob Reifsnyder

$\text{♩} = 60$



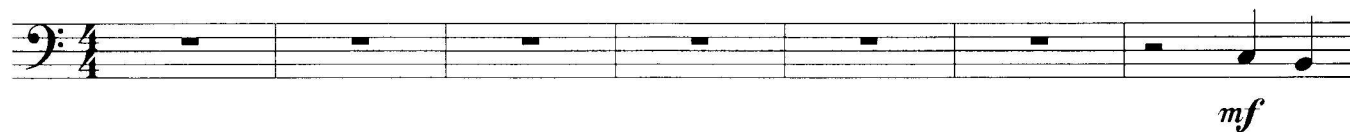
Tuba

Allegro from Op. 6, no. 4

Corelli

Bob Reifsnyder

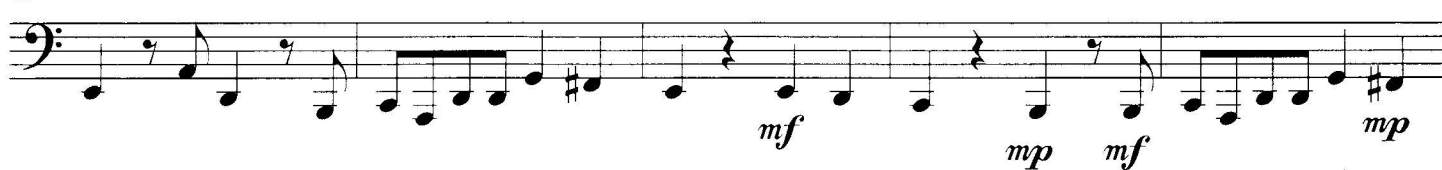
$\text{♩} = 90$



8



13



18



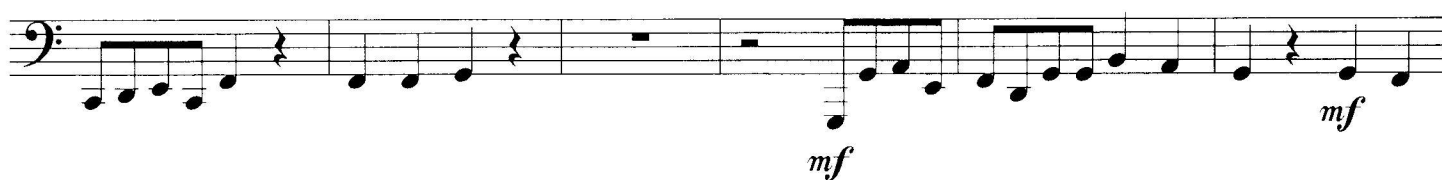
24



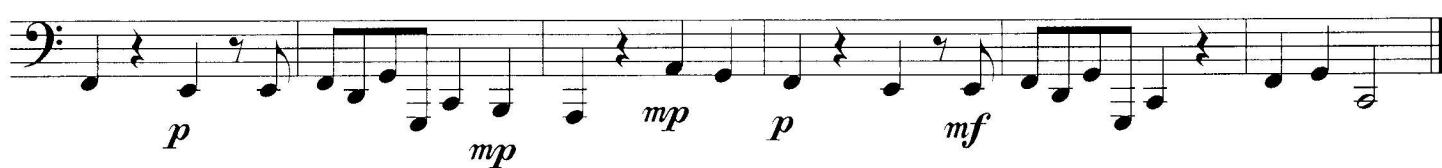
31



36



42



Tuba

Adagio from Op. 6, No. 4

Corelli
Bob Reifsnyder

♩ = 60

First staff of music (bass clef, common time). The melody begins with a half rest, followed by a series of eighth notes and quarter notes, marked *mp*.

6

Second staff of music (bass clef, common time). The melody continues with eighth notes and quarter notes, marked *mp*. A sharp sign (#) appears above a note in the fourth measure.

11

Third staff of music (bass clef, common time). The melody concludes with a series of eighth notes and quarter notes, marked *mp*, ending with a double bar line.

Tuba

Vivace from Op. 6, No. 4

Corelli

Bob Reifsnyder

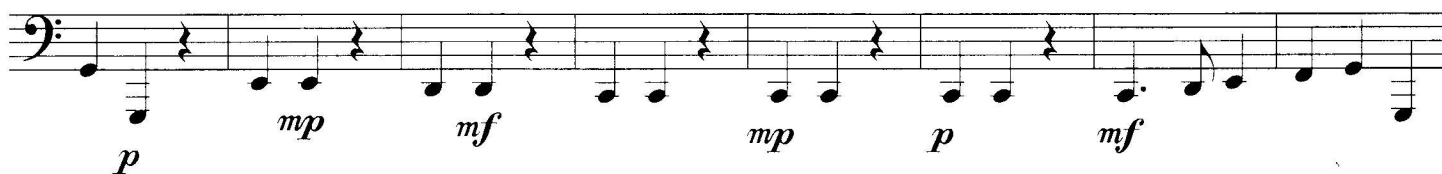
♩ = 132



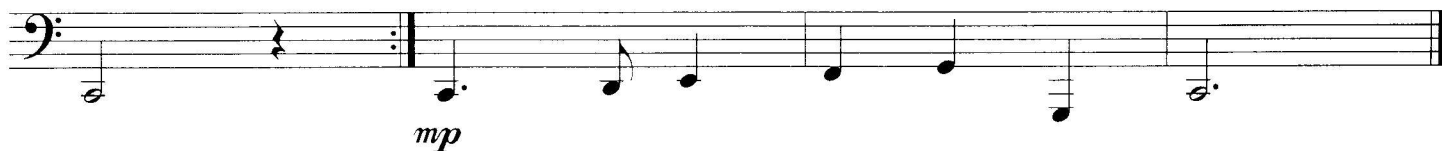
8



16



24



Tuba

ADAGIO AND ALLEGRO FROM OP. 6, NO. 5

Corelli

Bob Reifsnyder

Adagio ♩ = 60

5

11

16

21

26

31

mf *mp* *mf* *p* *mf* *Allegro* $\text{♩} = 90$

p *mp* *mf* *p*

mf

p *mp* *mf*

mp *mf*

mp *mf*

Tuba

Largo from Op. 6, No. 5

Corelli
Bob Reifsnyder

♩ = 75

8

The musical score is written for Tuba in 3/4 time. The tempo is marked 'Largo' with a quarter note equal to 75 beats per minute. The key signature has one sharp (F#). The score consists of two staves. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 14. The dynamics are marked as follows: *mp* (measures 1, 3, 7), *p* (measures 4, 6), and *mp* (measures 8, 10, 14). The notation includes various note values, rests, and accidentals.

Tuba

Allegro from Op. 6, No. 5

Corelli

Bob Reifsnyder

7

12

18

25

30

36

42

mf

mf

mp

mf

mp

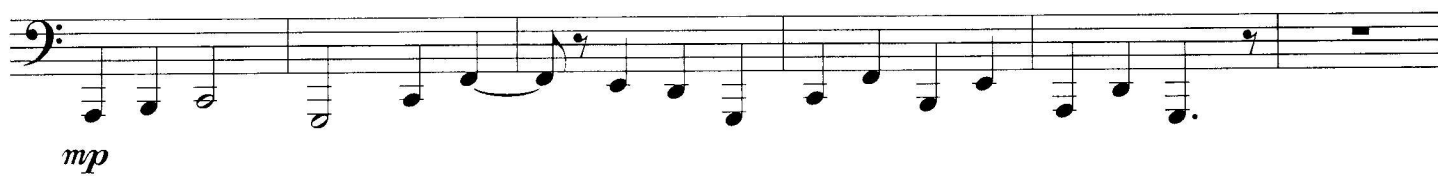
p

mp

mf

mf

49



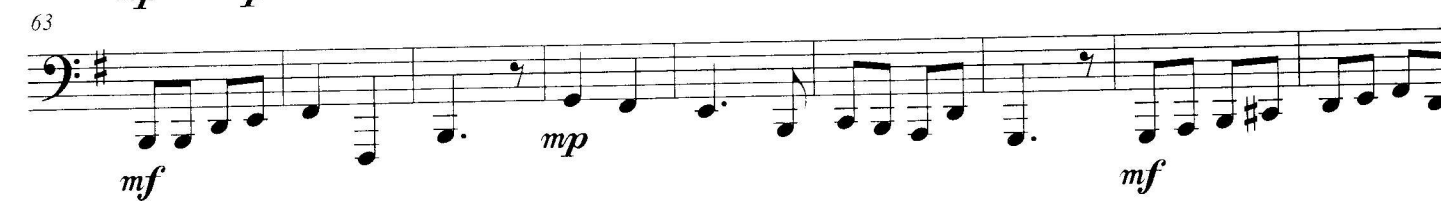
Tuba

Allegro from Op. 6, No. 6

Corelli

Bob Reifsnyder

$\text{♩} = 120$



The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a final measure marked with a fermata and a piano (*p*) dynamic marking.

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with rests. The dynamics *mp* and *p* are indicated.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with a measure rest at the beginning. The dynamic marking *mf* is present.

Tuba

Largo from Op. 6, No. 6

Corelli

Bob Reifsnyder

$\text{♩} = 100$

5

10

15

20

25

mp

p

mf

mp

p

mp

mf

mp

mf

mp

mf

Tuba

Vivace from Op. 6, No.6

Corelli

Bob Reifsnyder

♩. = 60

8

14

21

28

35

42

49

mp

mf

mp

mf

p

mp

p

mf

mp

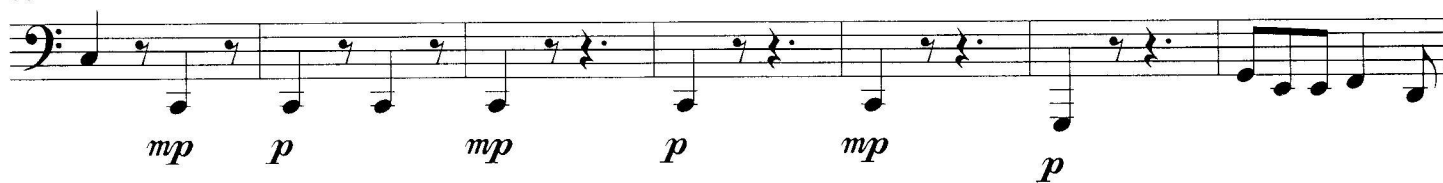
mf

p

mp

mf

56



63



70

