

# SELECTIONS

From

## CORELLI'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 FOUR

@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 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 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-** 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.

Trombone 2

# Allegro vivo from Op. 6, No. 7

Corelli

Bob Reifsnyder

♩=132

The musical score for Trombone 2 consists of six staves of music. The first staff begins with a tempo marking of ♩=132. The music is written in a 3/4 time signature with a key signature of one flat. The dynamic markings are *p*, *mp*, and *mf*. The measure numbers 6, 13, 19, 25, and 32 are indicated at the start of their respective staves. The score concludes with a double bar line at the end of the sixth staff.

Trombone 2

# Andante largo from Op. 6, No. 7

Corelli

Bob Reifsnnyder

♩ = 60

The musical score is written for Trombone 2 in a 3/4 time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *p* (piano) and a *mf* (mezzo-forte) marking. The second staff starts at measure 5 with a *p* marking. The third staff starts at measure 10 with a *mf* marking. The fourth staff starts at measure 15 and contains three dynamic markings: *p*, *mf*, and *p*. The fifth staff starts at measure 21 with a *p* marking and a *mf* marking. The music is characterized by a slow, expressive tempo (Andante largo) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests.

# Allegro from Op. 6, No. 7

Corelli

Bob Reifsnyder

$\text{♩} = 60$

*mf*

5

*mp*

11

*mp*

*mf*

18

*mp*

*p*

24

*mp*

30

*mf*

# Allegro from Op. 6, No. 8

Corelli

Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1, measures 1-6. The staff is in 3/4 time with a key signature of two flats. It begins with a half note G2, followed by quarter notes A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, 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G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb3



39

*mp* *mf*

44

*mp* *p* *mp*

48

*p* *mf*

52

*mp* *p*

56

# Finale from Op. 6, No. 8

Corelli  
Bob Reifsnyder

$\text{♩} = 90$

*mp* *mf*

7 *mp* *mf* *p*

13 *mp* *mf*

19 *p*

25 *mp* *p* *mp*

32 *mf* *mf* *mp*

38 *p* *mp* *mf*

44 *mp*

50

*mp* *mf*

56

*mp* *mf*

63

*mp* *mf*

# Allemande from Op. 6, No. 9

Corelli

Bob Reifsnyder

♩ = 90

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

5 *mp*

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

12 *p* *mp*

17 *mf* *p* *mp*

22 *mf* *mp* *p*

27 *mp* *mf*

30 *mp* *mf*

Allemande from Op. 6, No. 9

35



Trombone 2

# Largo from Op. 6, No. 9

Corelli

Bob Reifsnyder

$\text{♩} = 50$

*mf* *mp*

5

*p*

10

*mp*

15

*mf*

# Minuetto from Op. 6, No. 9

Corelli

Bob Reifsnnyder

♩. = 50

*mf* *mp*

11 *p*

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

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

43 *mf* *mp*

54 *p*

# Corrente from Op. 6, No. 10

Corelli

Bob Reifsnyder

$\text{♩} = 50$

Musical staff 1: Measures 1-7. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mp*.

Musical staff 2: Measures 8-15. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mf*, *mp*.

Musical staff 3: Measures 16-23. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mf*, *mp*, *p*, *mf*.

Musical staff 4: Measures 24-31. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mp*, *p*.

Musical staff 5: Measures 32-40. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mp*.

Musical staff 6: Measures 41-48. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mf*.

Musical staff 7: Measures 49-57. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mf*.

Musical staff 8: Measures 58-65. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mp*, *p*, *mf*.

Corrente from Op. 6, No. 10

66

*mp* *p* *mf*

The image shows a single line of musical notation for a piano piece. The notation is in 3/4 time, indicated by the treble clef and the '3' over the '4'. The key signature has one flat (B-flat). The piece is numbered '66' at the beginning of the line. The notation consists of 6 measures. The first measure starts with a mezzo-piano (*mp*) dynamic. The second measure is marked piano (*p*). The third measure is marked mezzo-forte (*mf*). The fourth measure continues the *mf* dynamic. The fifth measure continues the *mf* dynamic. The sixth measure ends with a double bar line. The notes are: Measure 1: quarter rest, quarter note G4, quarter note A4. Measure 2: quarter note Bb4, quarter note C5, quarter note Bb4. Measure 3: quarter note A4, quarter note G4, quarter note F4. Measure 4: quarter note E4, quarter note D4, quarter note C4. Measure 5: quarter note B3, quarter note A3, quarter note G3. Measure 6: quarter note F3, quarter note E3, quarter note D3.

# Andante Largo from Op. 6, No. 10

Corelli

Bob Reifsnyder

♩ = 50

*mp*

6

11

*p mp p mf p*

16

*mp*

21

*mf*

26

# Minuetto from Op. 6, no. 10

Corelli  
Bob Reifsnyder

♩. = 60

*mp* *mf* *p*

11 *mp* *mf* *mp*

21 *p* *mp*

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

42 *mp* *mf* *p*

54 *mp* *mf* *mp*

63

# Preludio from Op. 6, No. 11

Corelli  
Bob Reifsnyder

Andante Largo ♩=60

The musical score consists of five staves of music in bass clef with a common time signature (C). The tempo is marked "Andante Largo" with a metronome marking of ♩=60. The dynamics are marked as follows: *mp* (mezzo-piano) at the beginning, *mp* at measure 7, *mf* (mezzo-forte) at measure 12, *p* (piano) at measure 18, and *p* at measure 23. The music features a mix of quarter, eighth, and sixteenth notes, often with slurs and accents.

Trombone 2

# Sarabanda from Op. 6, No. 11

Corelli  
Bob Reifsnyder

♩ = 90

*mp* *mf*

9 *p* *mp*

17 *mp*

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

33 *mf*

# Giga from Op. 6, No. 11

Corelli

Bob Reifsnyder

♩ = 120

Musical staff 1, measures 1-6. The staff is in 3/8 time with a key signature of one flat. The music begins with a quarter rest, followed by a dotted quarter note, a quarter note, and a quarter rest. The dynamics are marked *mp*.

Musical staff 2, measures 7-14. Measures 7-10 contain eighth-note patterns. Measure 11 has a quarter rest. Measure 12 has a quarter note. Measure 13 has a quarter rest. Measure 14 has a quarter note. The dynamics are marked *mf*.

Musical staff 3, measures 15-22. Measures 15-16 have quarter notes. Measures 17-18 have eighth-note patterns. Measures 19-20 have quarter notes. Measure 21 has a quarter note. Measure 22 has a quarter rest. The dynamics are marked *p*.

Musical staff 4, measures 23-30. Measures 23-24 have eighth-note patterns. Measures 25-26 have quarter notes. Measures 27-28 have eighth-note patterns. Measures 29-30 have quarter notes. The dynamics are marked *mp*.

Musical staff 5, measures 31-38. Measures 31-32 have quarter notes. Measures 33-34 have eighth-note patterns. Measures 35-36 have quarter notes. Measure 37 has a quarter note. Measure 38 has a quarter note. The dynamics are marked *mf*, *mp*, and *p*.

Musical staff 6, measures 39-45. Measures 39-40 have quarter notes. Measures 41-42 have eighth-note patterns. Measures 43-44 have quarter notes. Measure 45 has a quarter note. The dynamics are marked *mf*.

Musical staff 7, measures 46-53. Measures 46-47 have quarter notes. Measures 48-49 have quarter rests. Measures 50-51 have quarter notes. Measures 52-53 have eighth-note patterns. The dynamics are marked *mp*.

Musical staff 8, measures 54-60. Measures 54-55 have quarter notes. Measures 56-57 have eighth-note patterns. Measures 58-59 have quarter notes. Measure 60 has a quarter note. The dynamics are marked *p*.

Giga from Op. 6, No. 11

61

*mp* *mf*

68

Trombone 2

# Preludio from Op. 6, No. 12

Corelli

Bob Reifsnyder

♩ = 60

*mp* *mf* *p*

6 *mp*

11 *mf* *mp*

17 *p* *mf*

22 *mp*

Trombone 2

# Sarabanda from Op. 6, No. 12

Corelli  
Bob Reifsnyder

Vivace ♩ = 120

*mp* *mf*

8 *p* *mp*

16 *p* *mp* *mf*

24 *mp*

# Giga from Op. 6, No. 12

Corelli  
Bob Reifsnyder

Allegro ♩ = 110

*p* *mp* *mf*

7 *mp* *p*

14 *mf*

23 *mf*

31 *mp* *mf*

38 *mp* *mp*

45 *p* *mf*

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

Giga from Op. 6, No. 12

61

*mp* *mf*

69

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

77

*mp* *p* *mf*

85

*p*