

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 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 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.

Allegro vivo from Op. 6, No. 7

Corelli

Bob Reifsnyder

♩=132

6

12

19

25

32

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

Andante largo from Op. 6, No. 7

Corelli

Bob Reifsnyder

♩ = 60

The musical score is written for Trombone 3 in 3/4 time, with a tempo of 60 beats per minute. The key signature is one sharp (F#). The score consists of five staves of music, each starting with a measure number (1, 5, 10, 15, 21) and dynamic markings (*mf*, *p*).

Staff 1 (Measures 1-4):
Measure 1: *mf*
Measure 2: *mf*
Measure 3: *mf*
Measure 4: *p*

Staff 2 (Measures 5-8):
Measure 5: *mf*
Measure 6: *mf*
Measure 7: *p*
Measure 8: *p*

Staff 3 (Measures 9-12):
Measure 9: *mf*
Measure 10: *mf*
Measure 11: *mf*
Measure 12: *p*

Staff 4 (Measures 13-16):
Measure 13: *mf*
Measure 14: *mf*
Measure 15: *mf*
Measure 16: *mf*

Staff 5 (Measures 17-20):
Measure 17: *mf*
Measure 18: *mf*
Measure 19: *mf*
Measure 20: *mf*

Allegro from Op. 6, No. 7

Corelli

Bob Reifsnyder

 $\text{♩} = 60$ *mp**mf**mp**p**mp**mf*

Allegro from Op. 6, No. 8

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

p

6
p *mf*

12
mf

18
mp *mp*

24
p *p*

30
p

36
mp *mf*

42

Pastorale ad libitum from Op. 6, No. 8

Corelli

Bob Reifsnyder

Largo $\text{♩} = 50$

5

9

15

20

24

28

32

mp

mp

p

p

mp

p

p

mp

p

mf

mp

p

mf

mp

p

37



mp

Musical staff 37-40: Treble clef, key of B-flat major (two flats). Measure 37: whole rest, quarter rest, eighth note G4, quarter note A4. Measure 38: eighth note Bb4, quarter note C5, eighth note Bb4, quarter note A4. Measure 39: eighth note G4, quarter note F4, eighth note E4, quarter note D4. Measure 40: eighth note C4, quarter note B3, eighth note A3, quarter note G3. Dynamics: *mp*.

41



mp *p*

Musical staff 41-45: Treble clef, key of B-flat major. Measure 41: quarter note G3, quarter rest, quarter rest, quarter rest. Measure 42: whole rest. Measure 43: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 44: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 45: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Dynamics: *mp* (measures 43-44), *p* (measures 44-45).

46



mp *p* *mf*

Musical staff 46-50: Treble clef, key of B-flat major. Measure 46: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 47: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 48: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Measure 49: quarter note B1, quarter note A1, quarter note G1, quarter note F1. Measure 50: quarter note E1, quarter note D1, quarter note C1, quarter note B1. Dynamics: *mp* (measures 46-47), *p* (measures 48-49), *mf* (measure 50).

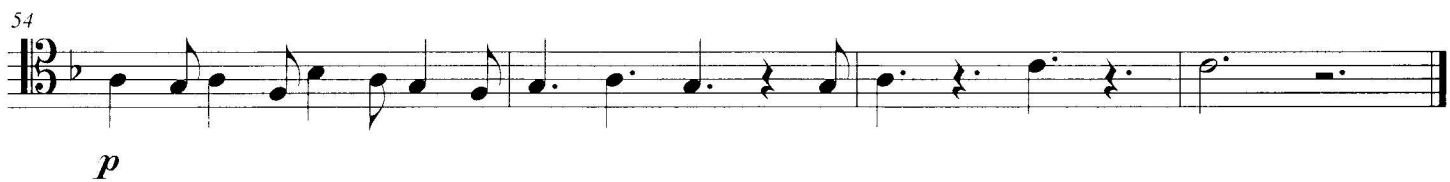
50



mp *p*

Musical staff 50-54: Treble clef, key of B-flat major. Measure 50: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 51: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 52: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Measure 53: quarter note B1, quarter note A1, quarter note G1, quarter note F1. Measure 54: quarter note E1, quarter note D1, quarter note C1, quarter note B1. Dynamics: *mp* (measures 50-51), *p* (measures 52-54).

54



p

Musical staff 54-58: Treble clef, key of B-flat major. Measure 54: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 55: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 56: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Measure 57: quarter note B1, quarter note A1, quarter note G1, quarter note F1. Measure 58: quarter note E1, quarter note D1, quarter note C1, quarter note B1. Dynamics: *p*.

Finale from Op. 6, No. 8

Corelli

Bob Reifsnyder

 $\text{♩} = 90$

6 *mf* *mp*

12 *p* *mp* *mf*

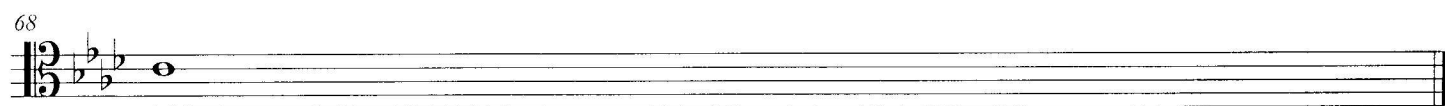
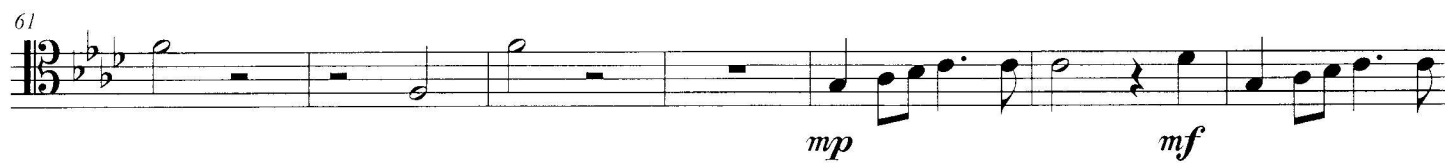
18 *p*

24 *mp* *p*

30 *mp* *mf*

36 *p* *mp*

42 *mf* *mf*



Allemande from Op. 6, No. 9

Corelli

Bob Reifsnyder

♩ = 90

mp mf mp p

6 mp mf mp

10 p mp p

14 mp mf

18 p mp mf

23 mp p

28 mp

32 mf

Largo from Op. 6, No. 9

Corelli

Bob Reifsnyder

$\text{♩} = 50$



Minuetto from Op. 6, No. 9

Corelli

Bob Reifsnyder

 $\text{♩} = 50$

mf *mp*

11 *p* *mf*

23 *mp* *p* *p*

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

44 *mf* *mp*

55 *p*

Corrente from Op. 6, No. 10

Corelli

Bob Reifsnyder

 $\text{♩} = 50$

8

17

25

34

42

51

60

mp

mf

mp

mf

mp

p

mf

mp

p

mf

mp

p

68



Andante Largo from Op. 6, No. 10

Corelli

Bob Reifsnyder

♩ = 50

mp

6

11

p *p* *mf* *p*

16

mp

21

mf

Minuetto from Op. 6, no. 10

Corelli

Bob Reifsnyder

♩. = 60

mp mf p mp

12 mf mp mp

23 p p mf

34 mp p

43 mp mf p

55 mp mf mp

Preludio from Op. 6, No. 11

Corelli

Bob Reifsnyder

Andante Largo $\text{♩}=60$

The musical score is written for Trombone 3 in 12/8 time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature (C). The tempo is marked 'Andante Largo' with a quarter note equal to 60 beats per minute. The first staff contains measures 1 through 5, with a mezzo-forte (*mp*) dynamic marking at the beginning and a piano (*p*) dynamic marking at the end. The second staff contains measures 6 through 12, with a mezzo-forte (*mp*) dynamic marking at the end. The third staff contains measures 13 through 18, with mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamic markings. The fourth staff contains measures 19 through 24, with piano (*p*) and mezzo-piano (*mp*) dynamic markings. The fifth staff contains measures 25 through 26, ending with a double bar line.

Sarabanda from Op. 6, No. 11

Corelli

Bob Reifsnyder

♩ = 90

9

mf

p *mp* *p*

18

mp *mf* *mp*

26

p *mf*

34

Giga from Op. 6, No. 11

Corelli

Bob Reifsnnyder

 $\text{♩} = 120$

8 *mp*

16 *p* *mp*

25

32 *p*

41 *mf*

49 *mp* *mp*

57 *p* *mp*



Preludio from Op. 6, No. 12

$\bullet = 60$

6

11

15

20

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

Sarabanda from Op. 6, No. 12

Corelli

Bob Reifsnyder

Vivace ♩ = 120

The musical score for Trombone 3 is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked Vivace with a quarter note equal to 120 beats per minute. The score is divided into four staves, each containing measures 1 through 24. The dynamics are marked as follows:

- Staff 1 (Measures 1-4): *mf*
- Staff 2 (Measures 5-8): *p* (measures 5-6), *mp* (measures 7-8)
- Staff 3 (Measures 9-12): *p* (measures 9-10), *mp* (measures 11-12), *mf* (measures 13-14)
- Staff 4 (Measures 15-24): *mp*

Giga from Op. 6, No. 12

Corelli

Bob Reifsnyder

Allegro ♩ = 110

7

16

24

31

38

46

54

p *mp* *mf*

mf *mp* *p*

mf

p *mp* *mf*

mp

mf *mp*

p *mf* *p*

mp *mf* *p*

