

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.

Bass Trombone

Allegro vivo from Op. 6, No. 7

Corelli

Bob Reifsnyder

$\text{♩} = 132$

p *mp* *mf*

6 *mp* *p*

11 *mp* *mf*

18 *mp* *mf*

25 *p* *mp*

31 *mf*

Andante largo from Op. 6, No. 7

Corelli

Bob Reifsnyder

♩ = 60

p *mf* *p*

6

mf *p*

11

mf

16

p *mf* *mf*

22

mf

Bass Trombone

Allegro from Op. 6, No. 7

Corelli

Bob Reifsnyder

$\text{♩} = 60$



Allegro from Op. 6, No. 8

Corelli

Bob Reifsnnyder

$\text{♩} = 60$

Musical staff 1: Bass clef, 2 flats, common time. Starts with a half rest followed by eighth notes. Dynamic: *mp*

5

Musical staff 2: Continuation of the eighth-note pattern. Dynamic: *mp*

10

Musical staff 3: Continuation of the eighth-note pattern. Dynamic: *p*

16

Musical staff 4: Continuation of the eighth-note pattern. Dynamic: *mp*

22

Musical staff 5: Continuation of the eighth-note pattern. Dynamic: *p*

29

Musical staff 6: Continuation of the eighth-note pattern. Dynamic: *mp*

34

Musical staff 7: Continuation of the eighth-note pattern. Dynamic: *p*

39

Musical staff 8: Continuation of the eighth-note pattern. Dynamic: *p*

Bass Trombone

Pastorale ad libitum from Op. 6, No. 8

Corelli

Bob Reifsnyder

Largo $\text{♩} = 50$

5/8

p

5

p

11

p *mf* *mp*

15

mp

20

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

24

p *mf* *mp* *p*

28

mp *mp*

32

p

36

p

Musical staff 1: Bass clef, B-flat key signature, measures 36-40. Dynamics: *p*. The staff contains five measures of music. Measure 36: two half notes (F2, C3). Measure 37: two half notes (G2, D3). Measure 38: quarter note (E3), quarter note (F3), quarter note (G3), quarter note (A3). Measure 39: quarter note (B3), quarter note (C4), quarter note (D4), quarter note (E4). Measure 40: quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4).

41

Musical staff 2: Bass clef, B-flat key signature, measures 41-45. Dynamics: *p*. The staff contains five measures of music. Measure 41: two half notes (F2, C3). Measure 42: two half notes (G2, D3). Measure 43: quarter note (E3), quarter note (F3), quarter note (G3), quarter note (A3). Measure 44: quarter note (B3), quarter note (C4), quarter note (D4), quarter note (E4). Measure 45: quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4).

46

mp *p* *mf* *mp*

Musical staff 3: Bass clef, B-flat key signature, measures 46-50. Dynamics: *mp*, *p*, *mf*, *mp*. The staff contains five measures of music. Measure 46: quarter note (F2), quarter note (G2), quarter note (A2), quarter note (B2). Measure 47: quarter note (C3), quarter note (D3), quarter note (E3), quarter note (F3). Measure 48: quarter note (G3), quarter note (A3), quarter note (B3), quarter note (C4). Measure 49: quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4). Measure 50: quarter note (A4), quarter note (B4), quarter note (C5), quarter note (D5).

51

p

Musical staff 4: Bass clef, B-flat key signature, measures 51-55. Dynamics: *p*. The staff contains five measures of music. Measure 51: quarter note (F2), quarter note (G2), quarter note (A2), quarter note (B2). Measure 52: quarter note (C3), quarter note (D3), quarter note (E3), quarter note (F3). Measure 53: quarter note (G3), quarter note (A3), quarter note (B3), quarter note (C4). Measure 54: quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4). Measure 55: quarter note (A4), quarter note (B4), quarter note (C5), quarter note (D5).

56

Musical staff 5: Bass clef, B-flat key signature, measures 56-60. Dynamics: *p*. The staff contains five measures of music. Measure 56: quarter note (F2), quarter note (G2), quarter note (A2), quarter note (B2). Measure 57: quarter note (C3), quarter note (D3), quarter note (E3), quarter note (F3). Measure 58: quarter note (G3), quarter note (A3), quarter note (B3), quarter note (C4). Measure 59: quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4). Measure 60: quarter note (A4), quarter note (B4), quarter note (C5), quarter note (D5).

Finale from Op. 6, No. 8

Corelli

Bob Reifsnyder

$\text{♩} = 90$

Musical staff 1: Bass clef, 2/4 time signature, key signature of two flats. Measures 1-6. Dynamics: *mf*, *mf*.

7

Musical staff 2: Bass clef, 2/4 time signature, key signature of two flats. Measures 7-13. Dynamics: *mf*, *p*.

14

Musical staff 3: Bass clef, 2/4 time signature, key signature of two flats. Measures 14-20. Dynamics: *mp*, *mf*, *p*.

21

Musical staff 4: Bass clef, 2/4 time signature, key signature of two flats. Measures 21-26. Dynamics: *mp*.

27

Musical staff 5: Bass clef, 2/4 time signature, key signature of two flats. Measures 27-32. Dynamics: *p*, *mp*, *mf*.

33

Musical staff 6: Bass clef, 2/4 time signature, key signature of two flats. Measures 33-38. Dynamics: *p*.

39

Musical staff 7: Bass clef, 2/4 time signature, key signature of two flats. Measures 39-45. Dynamics: *mp*, *mf*.

46

Musical staff 8: Bass clef, 2/4 time signature, key signature of two flats. Measures 46-52. Dynamics: *mf*, *mf*.

53

Musical staff 1: Bass clef, 8 measures. The first measure contains a half note G2. The second measure contains a half note F2. The third measure contains a half note E2. The fourth measure contains a half note D2. The fifth measure contains a half note C2. The sixth measure contains a half note B1. The seventh measure contains a half note A1. The eighth measure contains a half note G1. Dynamics: *p* (measures 3-4), *mf* (measures 7-8).

60

Musical staff 2: Bass clef, 8 measures. The first measure contains a half note G2. The second measure contains a half note F2. The third measure contains a half note E2. The fourth measure contains a half note D2. The fifth measure contains a half note C2. The sixth measure contains a half note B1. The seventh measure contains a half note A1. The eighth measure contains a half note G1. Dynamics: *mp* (measures 3-8).

66

Musical staff 3: Bass clef, 4 measures. The first measure contains a half note G2. The second measure contains a half note F2. The third measure contains a half note E2. The fourth measure contains a half note D2. Dynamics: *mf* (measures 3-4).

Bass Trombone

Largo from Op. 6, No. 9

Corelli
Bob Reifsnyder

$\text{♩} = 50$

mf *mp*

5

p

10

mp

15

mf

Bass Trombone

Minuetto from Op. 6, No. 9

Corelli

Bob Reifsnyder

♩. = 50

mf

9

mp *p*

21

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

32

p

42

mf

52

mp *p*

65

p

Corrente from Op. 6, No. 10

Corelli
Bob Reifsnyder

$\text{♩} = 50$

mp

8 *mf* *mp*

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

23 *mp*

30 *p* *mp*

38

45 *p*

53 *mf* *mp* *p*

60

Musical staff for measures 60-67. The staff is in bass clef. It contains a sequence of notes and rests. Dynamic markings are placed below the staff: *mf* under measure 63, *mp* under measure 64, and *p* under measure 67.

68

Musical staff for measures 68-75. The staff is in bass clef. It contains a sequence of notes and rests. A dynamic marking *mf* is placed below the staff under measure 72. The staff ends with a double bar line.

Bass Trombone

Andante Largo from Op. 6, No. 10

Corelli

Bob Reifsnyder

♩ = 50

mp

5

10 *p p mf*

15 *p mp*

20 *mf*

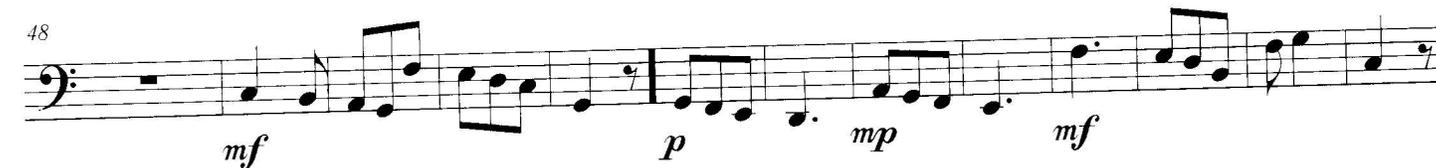
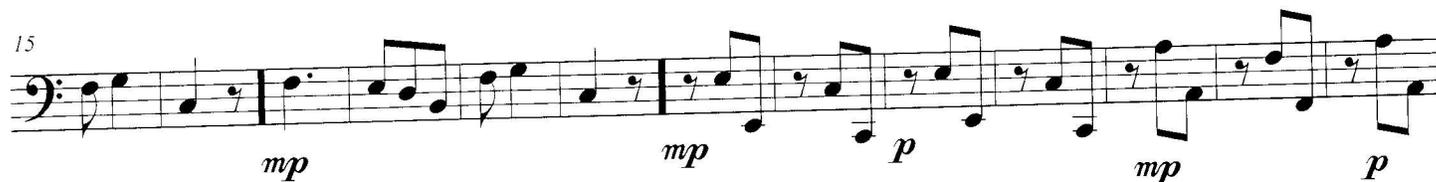
25

Minuetto from Op. 6, no. 10

Corelli

Bob Reifsnyder

♩. = 60



Bass Trombone

Preludio from Op. 6, No. 11

Corelli
Bob Reifsnyder

Andante Largo $\text{♩} = 60$

The musical score consists of five staves of music in bass clef, common time (C). The tempo is marked "Andante Largo" with a metronome marking of 60 quarter notes per minute. The dynamics are marked as follows: *mp* (mezzo-piano) at the beginning, *p* (piano) at measure 5, *mp* at measure 16, and *mf* (mezzo-forte) at measure 10. The piece concludes with a double bar line at the end of the fifth staff.

Giga from Op. 6, No. 11

Corelli

Bob Reifsnyder

♩. = 120

mp *mp*

8 *mf*

16 *p* *p*

24 *mp*

32 *mf* *mp* *p*

40 *mf*

48 *mp*

56 *p* *mp*

Bass Trombone

Preludio from Op. 6, No. 12

Corelli

Bob Reifsnyder

♩ = 60

mp mf

5

mp

11

p mp mf

16

mp p mf

21

mp

Bass Trombone

Sarabanda from Op. 6, No. 12

Corelli

Bob Reifsnyder

Vivace ♩ = 120

mp *mf*

7 *mp*

14 *p* *mp*

21 *mf*

28 *mp*

Giga from Op. 6, No. 12

Corelli

Bob Reifsnnyder

Allegro ♩ = 110

p *mp* *mf*

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

18 *mp* *mf* *p*

25 *mp* *mf*

32 *mp* *mf*

40 *mp* *mp* *p*

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

57 *p* *mp* *mf*

66

Musical staff 1: Bass clef, key signature of one sharp (F#), measures 66-73. Dynamics: *mp*, *p*, *mf*.

74

Musical staff 2: Bass clef, key signature of one sharp (F#), measures 74-79. Dynamics: *mp*, *p*, *mf*, *mp*.

80

Musical staff 3: Bass clef, key signature of one sharp (F#), measures 80-86. Dynamics: *p*, *mf*.