

# 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.



Tuba

# Andante largo from Op. 6, No. 7

Corelli

Bob Reifsnyder

♩ = 60

*sempre mp*

5

10

15

19

*mf*

Tuba

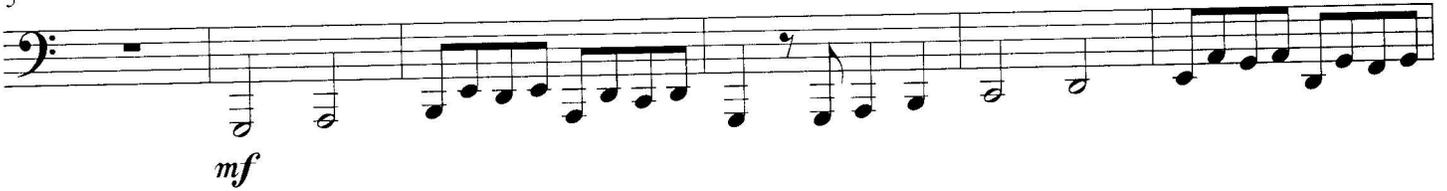
# Allegro from Op. 6, No. 7

Corelli  
Bob Reifsnyder

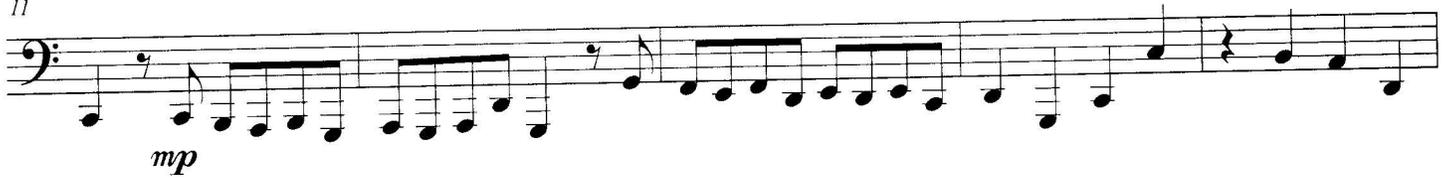
$\text{♩} = 60$



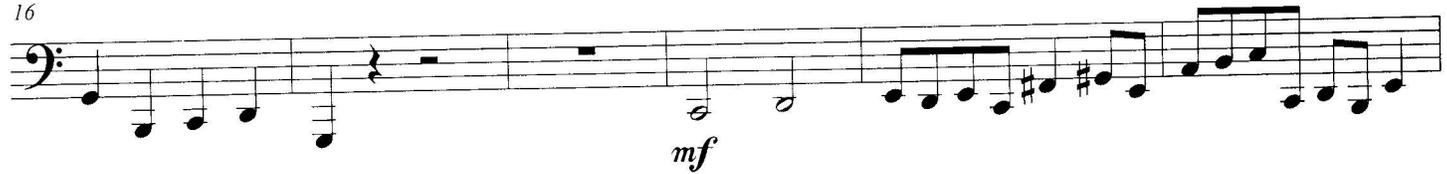
5



11



16



22



28



33



Tuba

# Allegro from Op. 6, No. 8

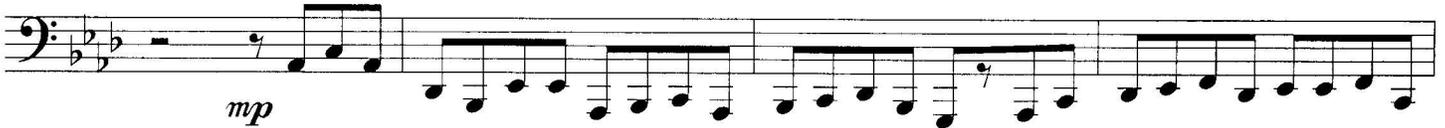
Corelli

Bob Reifsnyder

$\text{♩} = 60$



8



12



16



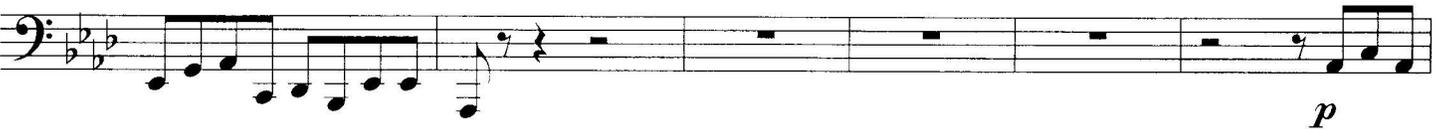
21



26



31



37



42



Tuba

# Pastorale ad libitum from Op. 6, No. 8

Corelli

Bob Reifsnyder

Largo  $\text{♩} = 50$

*p*

5  
*mp*

9  
*p* *p*

14  
*mf* *mp* *p*

19  
*mp* *p* *mp*

22  
*mf* *mp* *p*

29  
*mf* *mp* *p*

33  
*p*

38

mp

42

p

46

mp p mf

50

mp p

54

Tuba

# Finale from Op. 6, No. 8

Corelli

Bob Reifsnyder

$\text{♩} = 90$

mf mf

7

mp p

13

mp mf

20

p mp

26

mp

32

mf

38

p mp

45

mf mp



Tuba

# Allemande from Op. 6, No. 9

Corelli

Bob Reifsnyder

♩ = 90

The musical score is written for Tuba in bass clef, 3/4 time, and B-flat major. It consists of seven staves of music. The tempo is marked as ♩ = 90. The dynamics are marked as *mp*, *mf*, and *p*. The measure numbers are 5, 10, 15, 21, 26, and 32.

Staff 1: *mp* *mf* *mp* *p*

Staff 2: *mp*

Staff 3: *mp* *p* *mp* *p*

Staff 4: *p*

Staff 5: *mf*

Staff 6: *p* *mp* *mf* *mp*

Staff 7: *mf*

Tuba

# Largo from Op. 6, No. 9

Corelli  
Bob Reifsnyder

♩ = 50

The musical score is written for Tuba in the bass clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as Largo, with a metronome marking of ♩ = 50. The score consists of four staves of music, each beginning with a measure number: 1, 5, 10, and 14. The first staff starts with a dynamic marking of *mf* and ends with *mp*. The second staff starts at measure 5 and has a dynamic marking of *p*. The third staff starts at measure 10 and has a dynamic marking of *mp*. The fourth staff starts at measure 14 and has a dynamic marking of *mf*. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often with slurs and accents. The piece concludes with a double bar line at the end of the fourth staff.

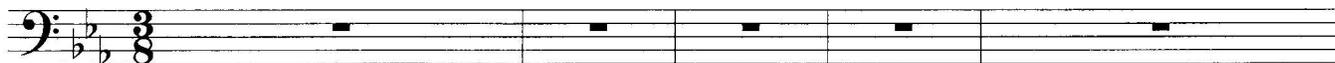
Tuba

# Minuetto from Op. 6, No. 9

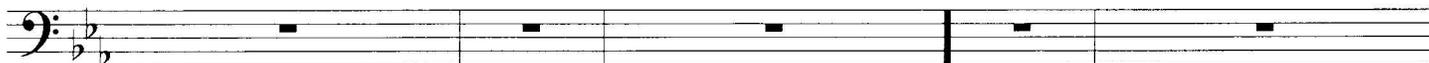
Corelli

Bob Reifsnnyder

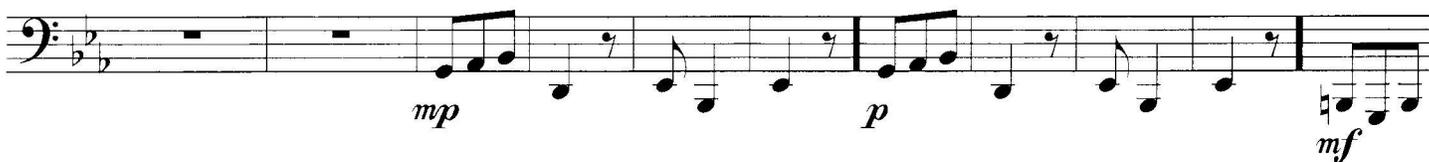
♩ = 50



6



11



22



32



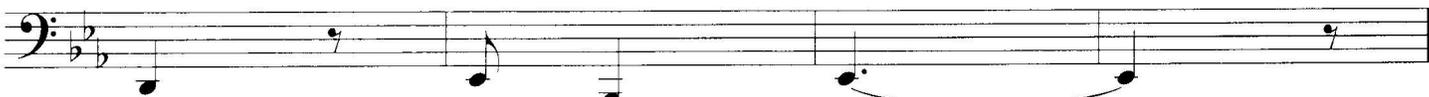
43



52



62



Tuba

# Corrente from Op. 6, No. 10

Corelli

Bob Reifsnyder

$\text{♩} = 50$

*mp*

7

*mf* *mp*

15

*mf* *mp* *p*

22

*mf* *mp* *p*

30

*mp*

37

*mf* *mp*

44

*p*

50

*mf*

57

Musical staff 1: Bass clef, measures 57-64. Dynamics: *mp*, *p*, *mf*.

65

Musical staff 2: Bass clef, measures 65-72. Dynamics: *mp*, *p*, *mf*.

73

Musical staff 3: Bass clef, measure 73. Dynamics: none.

Tuba

# Andante Largo from Op. 6, No. 10

Corelli

Bob Reifsnnyder

♩ = 50

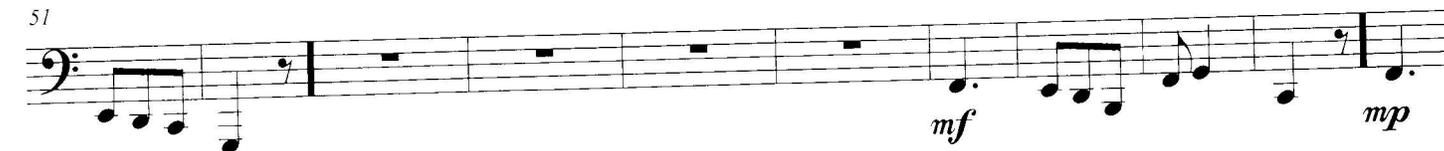
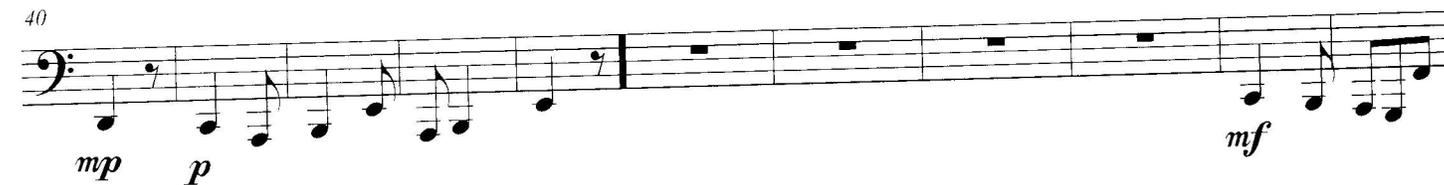
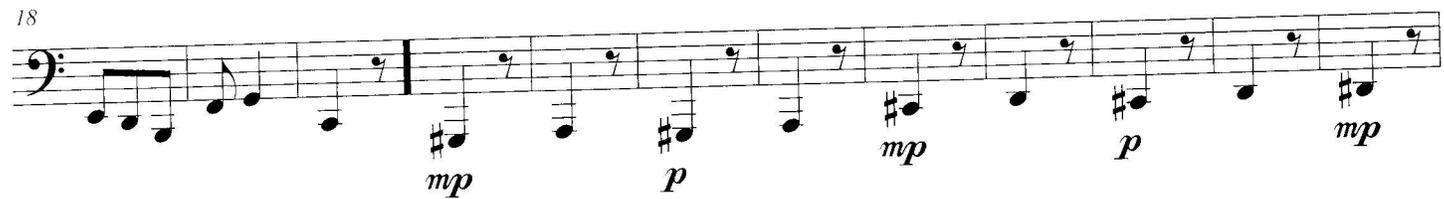
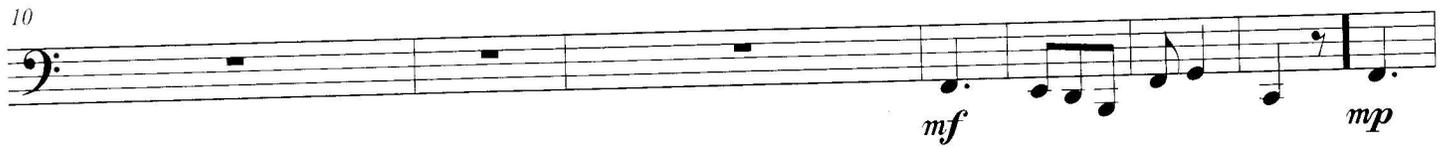
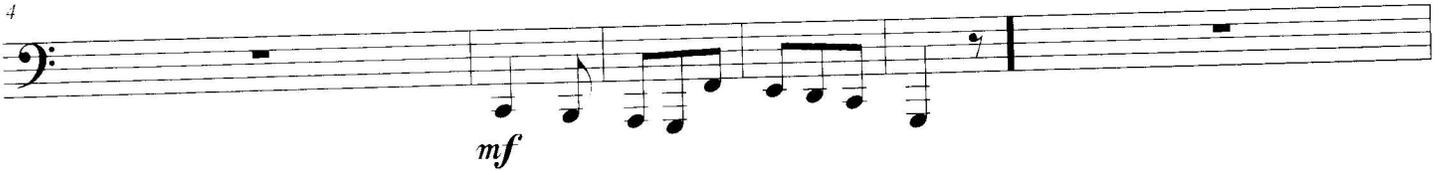
Tuba

# Minuetto from Op. 6, no. 10

Corelli

Bob Reifsnyder

♩. = 60



Tuba

# Preludio from Op. 6, No. 11

Corelli  
Bob Reifsnyder

Andante Largo ♩=60

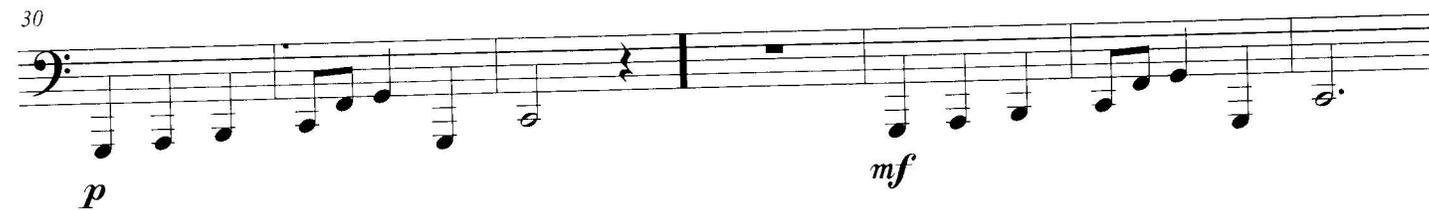
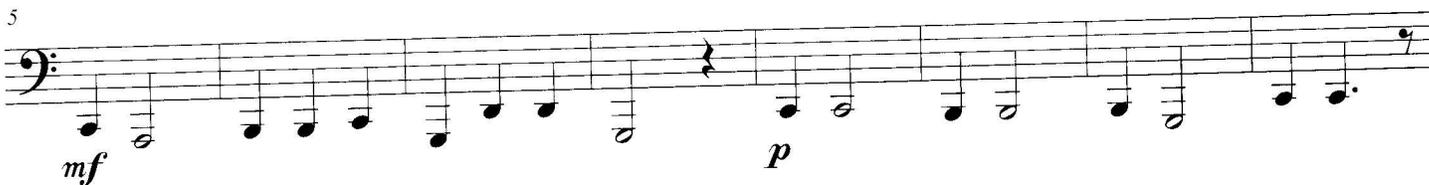
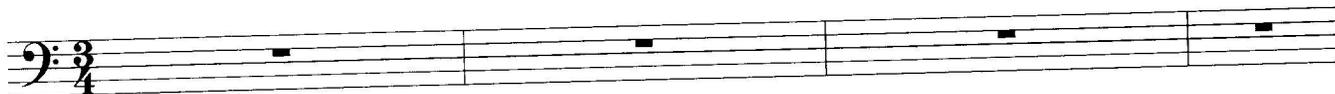
The musical score is written for Tuba in the bass clef with a common time signature (C). The tempo is marked "Andante Largo" with a metronome marking of ♩=60. The score consists of five staves of music, each beginning with a measure number (1, 5, 10, 15, 21). The dynamics are indicated by *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The first staff (measures 1-4) starts with *mp*. The second staff (measures 5-8) starts with *p* and ends with *mp*. The third staff (measures 9-14) starts with *p* and ends with *mf*. The fourth staff (measures 15-18) starts with *mp* and ends with *p*. The fifth staff (measures 19-21) starts with *mp* and ends with *p*. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests.

Tuba

# Sarabanda from Op. 6, No. 11

Corelli  
Bob Reifsnyder

♩ = 90



Tuba

# Giga from Op. 6, No. 11

Corelli

Bob Reifsnyder

♩. = 120

*mp*

6

*mf*

14

*p*

22

*mp*

30

*p*

38

*mf*

46

*mf*

*mp*

54

*mp*

Giga from Op. 6, No. 11

2

60

*mp*

66

*mf*

Tuba

# Preludio from Op. 6, No. 12

Corelli

Bob Reifsnnyder

♩ = 60

mf p

6

mp

10

15

mf mp p

20

mf mp

Tuba

# Sarabanda from Op. 6, No. 12

Corelli

Bob Reifsnyder

Vivace ♩ = 120

The musical score is written for Tuba in bass clef, key of D major (one sharp), and 3/4 time. The tempo is marked 'Vivace' with a quarter note equal to 120 beats per minute. The score is divided into five systems, each starting with a measure number:

- Staff 1: Measures 1-5. Measure 5 ends with a dynamic marking of *mf*.
- Staff 2: Measures 6-12. Measure 8 has a dynamic marking of *p*.
- Staff 3: Measures 13-19. Measure 13 has a dynamic marking of *mp*. Measure 18 has a dynamic marking of *p*.
- Staff 4: Measures 20-26. Measure 20 has a dynamic marking of *mp*. Measure 24 has a dynamic marking of *mf*.
- Staff 5: Measures 27-32. Measure 27 has a dynamic marking of *mp*.

The piece concludes with a double bar line at the end of the fifth staff.

Tuba

# Giga from Op. 6, No. 12

Corelli

Bob Reifsnyder

Allegro ♩ = 110

*p* *mp*

6  
*mf*

14  
*p* *mf* *mf*

23  
*mp* *mf*

31  
*mp*

37  
*mf* *mp*

44  
*p* *mf*

52  
*p* *mp* *mf* *p*

