

# SELECTIONS

From

## HANDEL'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 SIX

@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.

Handel's Trio Sonata collections (Op. 2 and Op. 5) also owe much to Corelli, but they were at least equally if not more influenced by the "French Overture" style of Jean-Baptiste Lully (1632-1687). Dotted rhythms are quite prominent in the slow movements, while the allegro sections that follow are almost always in contrapuntal texture. What is most fascinating is the "total" lack of operatic style in those works; listening to a Handel Trio Sonata and Opera back to back, it would be impossible to guess the works were by the same composer. This collection of Concerti Grossi (Op. 6), written much later in his career, is much closer to the Corelli model than his earlier Op. 3 collection. Very little of this music is reminiscent of Lully, but it does share one important stylistic trait; it would be equally as difficult to hear one of these works and one of his operas without thinking they were by different individuals.

## 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 first tenor part should 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-** When needed, the solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players. The disadvantage of this approach is that the concerto grosso style is not always readily apparent. 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

A Tempo giusto from HWV319

Op. 6, No. 1

Handel  
Bob Reifsnyder

$\text{♩} = 80$

6

12

18

23

Adagio  $\text{♩} = 60$

29

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

*mf* *mp* *mf*

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

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

*p*



Tuba

# Allegro from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

$\text{♩} = 90$

6 *mf* *p*

11 *mf* *mp*

16 *p* *mp*

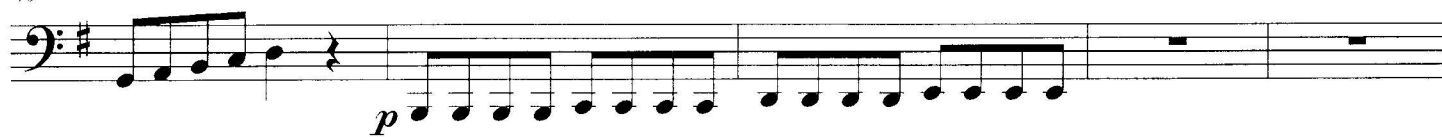
21 *mf* *mp*

26 *p*

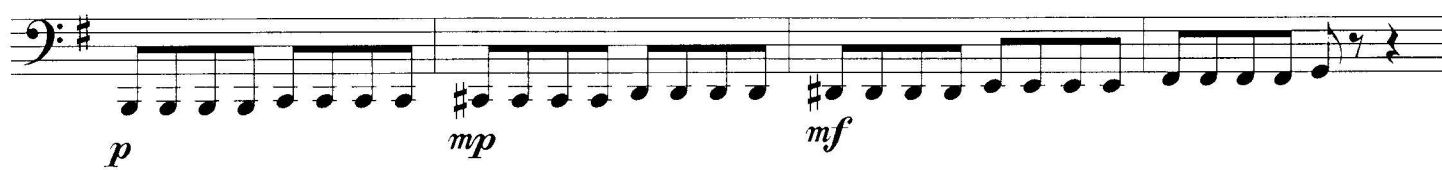
30 *mp* *mf*

34 *p* *mf*

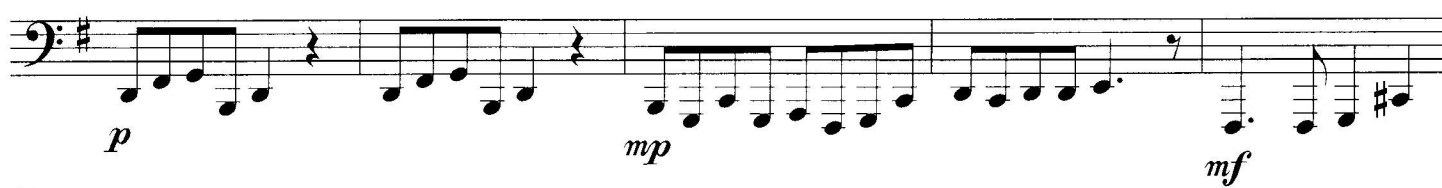
40



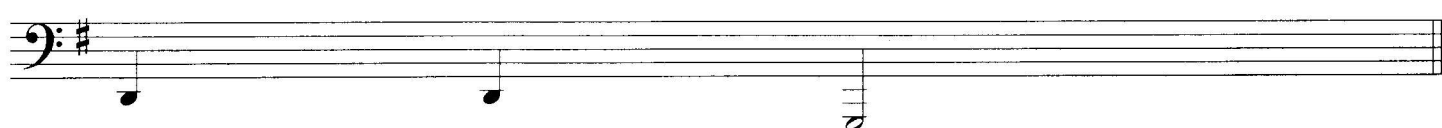
45



49



54



Tuba

# Adagio from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

$\text{♩} = 80$

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody starts with a half note G2, followed by a quarter rest, then a quarter note G2, a quarter note A2, and a quarter note B2. This is followed by a quarter rest, then a quarter note A2, a quarter note G2, and a quarter note F2. Next is a quarter rest, then a quarter note E2, a quarter note D2, and a quarter note C2. This is followed by a quarter rest, then a quarter note B1, a quarter note A1, and a quarter note G1. The melody ends with a quarter rest, then a quarter note G1, a quarter note F1, and a quarter note E1. The dynamic marking *mp* is placed below the first half note, and *mf* is placed below the eighth note in the final measure.

7

[illegible]

15

15

The first system of the musical score is written on a single five-line staff in bass clef. The key signature has one flat (B-flat). The music begins with a measure rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. The system concludes with a final measure rest.

23

23

musical score for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score consists of 23 measures. The first measure is a whole rest. The second measure is a half note B-flat, marked *mp*. The third measure is a half note C, marked *mf*. The fourth measure is a half note D, marked *mp*. The fifth measure is a half note E, marked *p*. The sixth measure is a half note F, marked *mp*. The seventh measure is a half note G, marked *p*. The eighth measure is a half note A, marked *mp*. The ninth measure is a half note B, marked *p*. The tenth measure is a half note C, marked *mp*. The eleventh measure is a half note D, marked *p*. The twelfth measure is a half note E, marked *mp*. The thirteenth measure is a half note F, marked *p*. The fourteenth measure is a half note G, marked *mp*. The fifteenth measure is a half note A, marked *p*. The sixteenth measure is a half note B, marked *mp*. The seventeenth measure is a half note C, marked *p*. The eighteenth measure is a half note D, marked *mp*. The nineteenth measure is a half note E, marked *p*. The twentieth measure is a half note F, marked *mp*. The twenty-first measure is a half note G, marked *p*. The twenty-second measure is a half note A, marked *mp*. The twenty-third measure is a half note B, marked *p*.

30

30

The first system of the musical score is written on a single bass staff. It begins with a key signature of one flat (B-flat) and a common time signature (C). The music starts with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. This is followed by a half note D2, a half note C2, and a half note B1. The next measure contains a half note A1, a half note G1, and a half note F1. The music then continues with a half note E1, a half note D1, and a half note C1. The final measure of the system contains a half note B1, a half note A1, and a half note G1. The dynamic markings *mp*, *mf*, and *p* are placed below the staff at the beginning, middle, and end of the system, respectively.

36

30

Example 1

Tuba

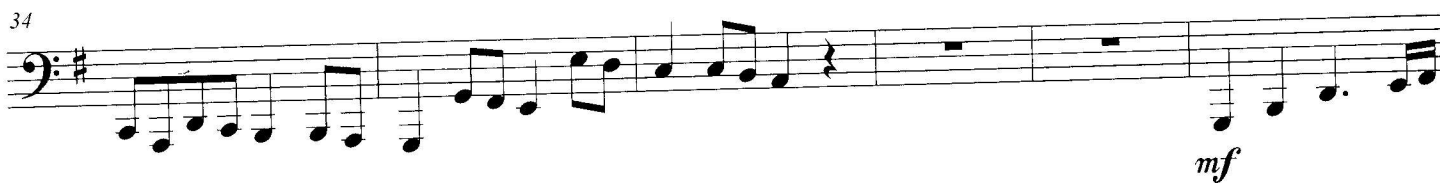
# Finale from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

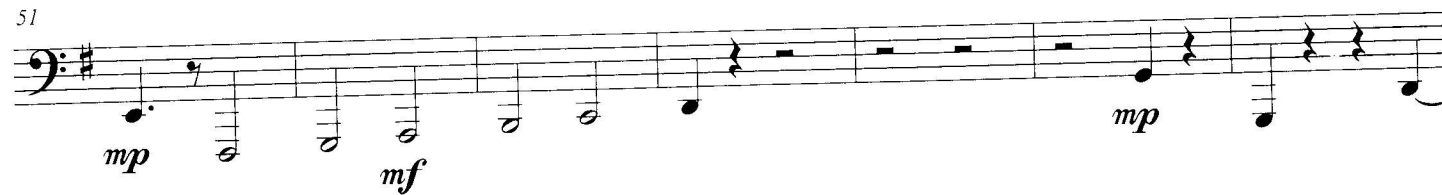
♩ = 90



45



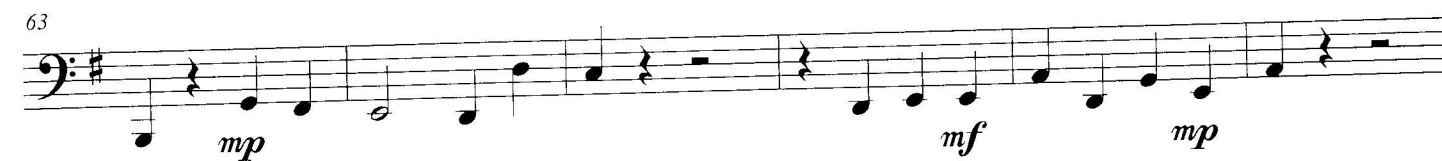
51



58



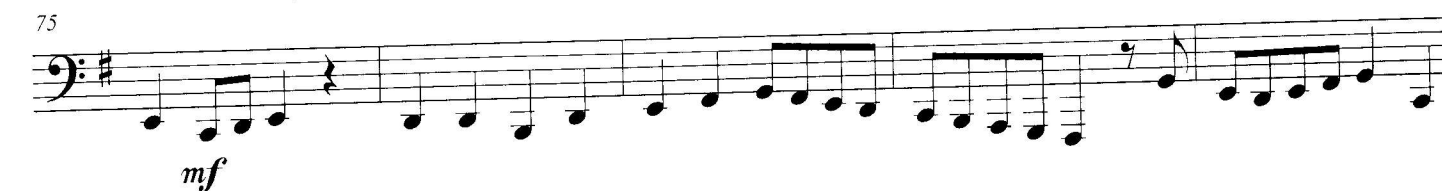
63



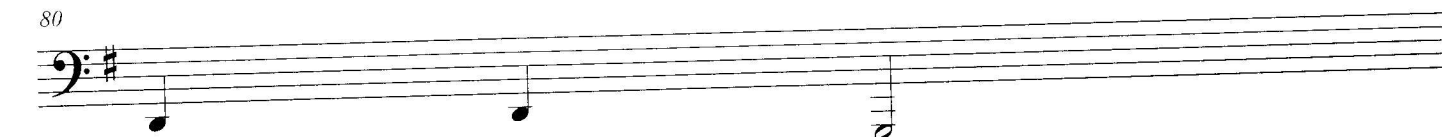
69



75



80



Tuba

# Andante larghetto from HWV320

Op. 6, No. 2

Handel

Bob Reifsnyder

$\text{♩} = 70$

5

11

15

18

23

28

33

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

37

mp p mf

This system contains measures 37 through 41. It begins with a treble clef and a key signature of one sharp (F#). Measure 37 starts with a half note G4, followed by eighth notes A4, B4, and C5. A slur covers measures 38 and 39, which contain eighth notes D5, E5, F#5, G5, A5, B5, and C6. Measure 40 features a half note G5. Measure 41 begins with a half note F#5, followed by eighth notes E5, D5, and C5. Dynamic markings are placed below the staff: *mp* under measure 37, *p* under measure 40, and *mf* under measure 41.

42

This system contains measures 42 through 46. It begins with a treble clef and a key signature of one sharp (F#). Measure 42 starts with a half note G4, followed by eighth notes A4, B4, and C5. A slur covers measures 43 and 44, which contain eighth notes D5, E5, F#5, G5, A5, B5, and C6. Measure 45 features a half note G5. Measure 46 begins with a half note F#5, followed by eighth notes E5, D5, and C5. The system ends with a double bar line.

Tuba

# Allegro from HWV320

Op. 6, No. 2

Handel

Bob Reifsnnyder

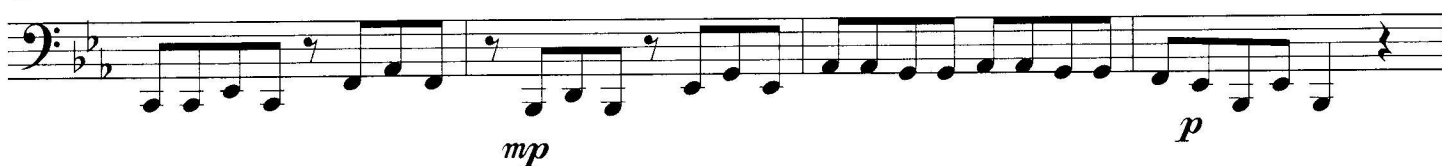
$\text{♩} = 90$



6



11



15



19



24



29



34

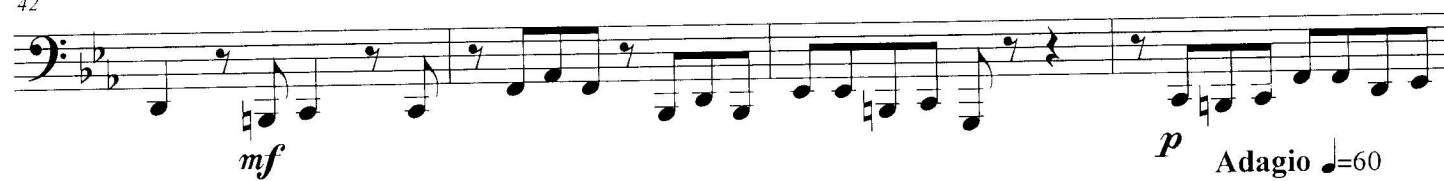




38



42



46



50



Tuba

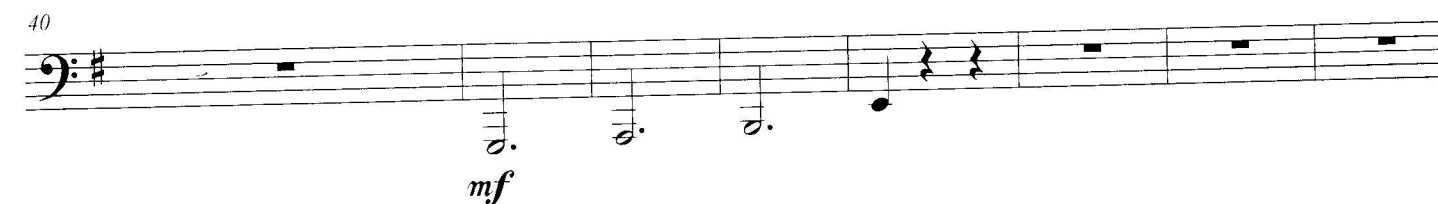
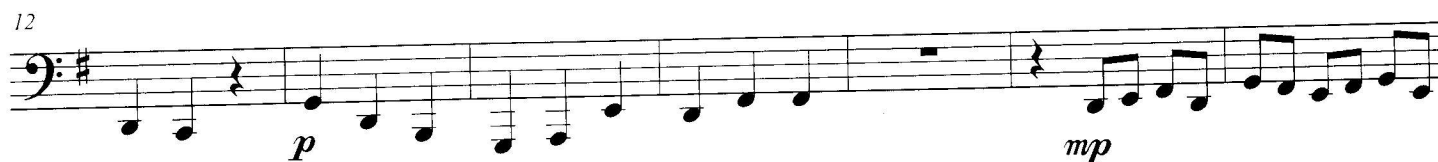
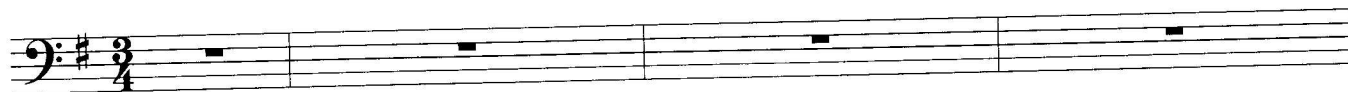
# Finale from HWV320

Op. 6, No. 2

Handel

Bob Reifsnyder

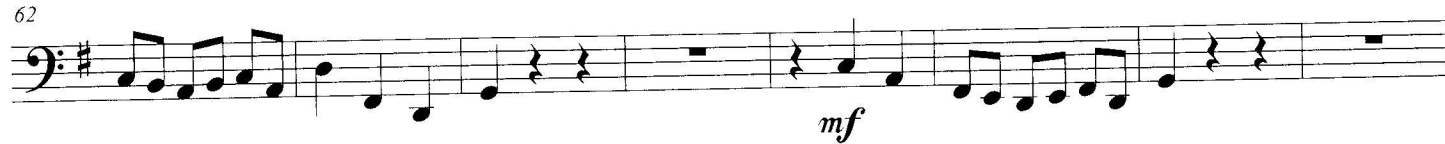
$\text{♩} = 50$



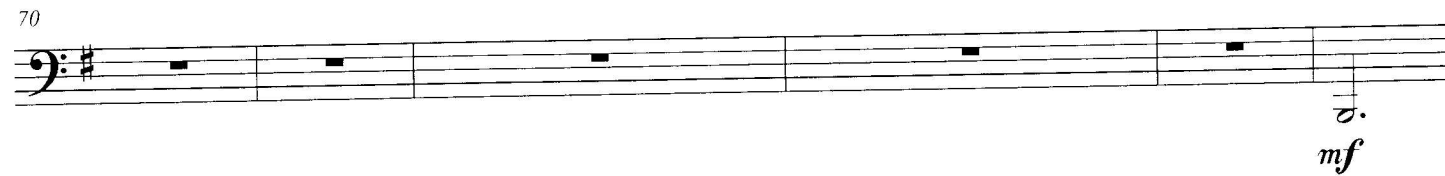
56



62



70



76



Adagio ♩=60

84



Tuba

# Larghetto from HWV321

Op. 6, no.3

Handel

Bob Reifsnyder

$\text{♩} = 80$



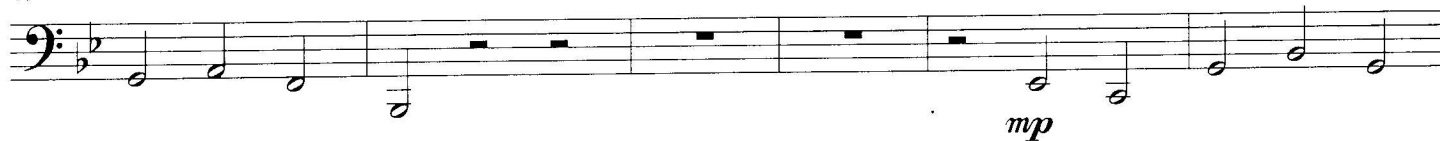
6



10



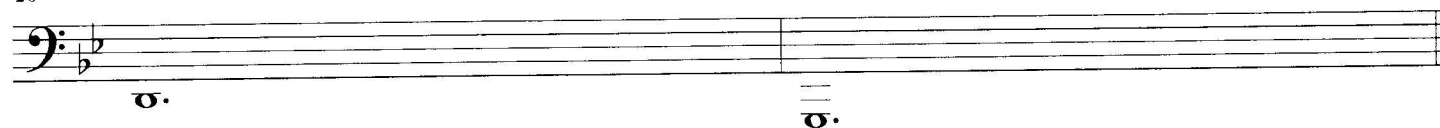
15



21



26



Tuba

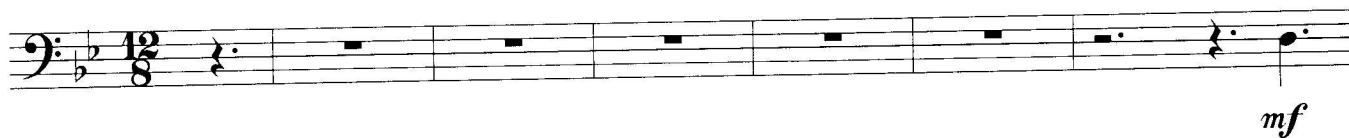
# Andante from HWV321

Op. 6 No. 3

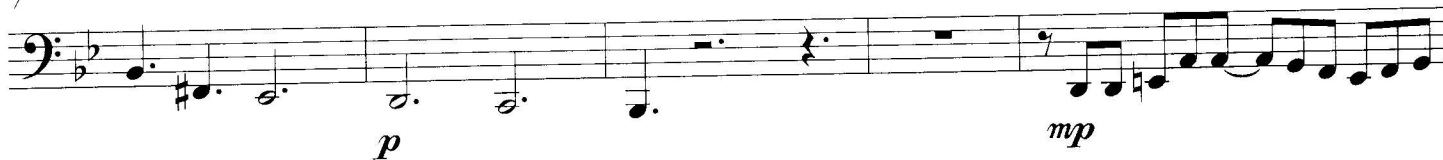
Handel

Bob Reifsnyder

♩. = 80



7



12



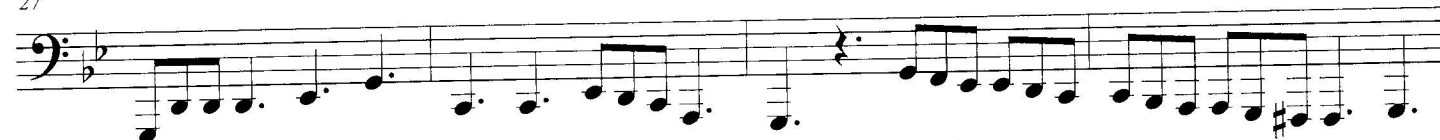
16



21

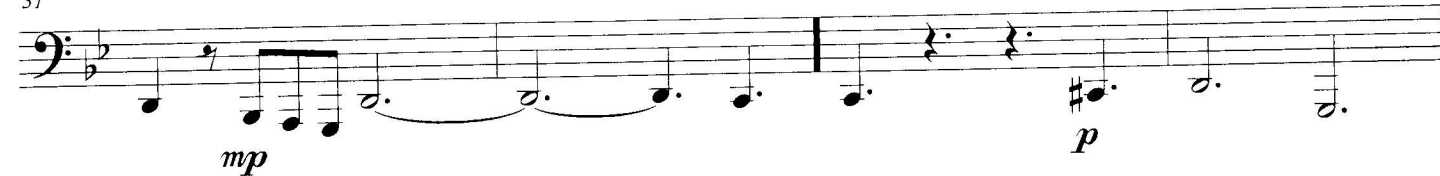


27



Adagio ♩. = 60

31



Tuba

# Polonaise from H321

Op. 6, No. 3

Handel

Bob Reifsnyder

$\text{♩} = 80$

8

15

22

29

36

44

52

*mp* *p* *mp* *p*

*mf* *mp* *p*

*p* *mf* *mp*

*p* *mp* *p*

*mf* *mp* *p*

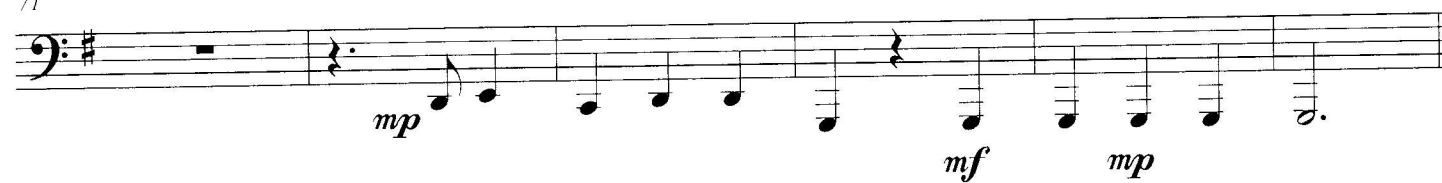
59



64



71



Tuba

# Larghetto affettuoso from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

$\text{♩} = 60$

6

11

15

19

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



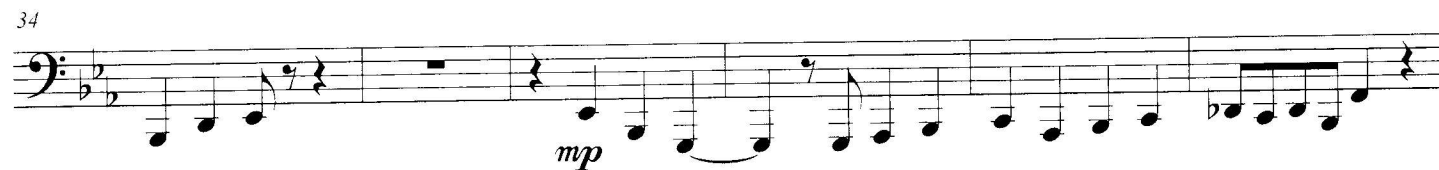
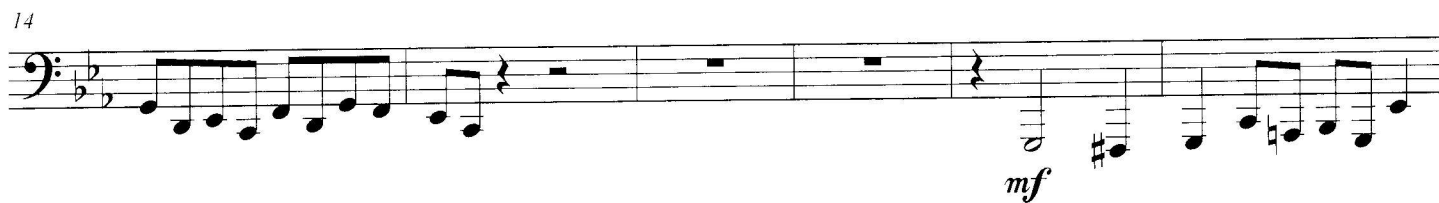
Tuba

# Allegro from HWV322

Op. 6, No.4

Handel  
Bob Reifsnyder

$\text{♩} = 60$



52



57



63



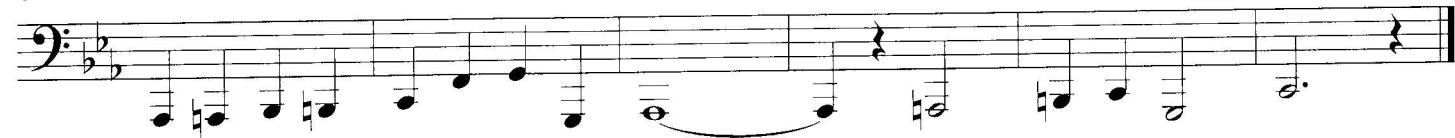
69



76



82



Tuba

# Largo e piano from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

$\text{♩} = 75$

*sempre piano*

4

8

12

16

20

24

28

32

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 quarter notes, with some measures containing beamed eighth notes. The final measure ends with a double bar line and a repeat sign.

Tuba

# Finale from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

♩=110

8

15

23

31

38

45

52

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

59



66



74



Tuba

# Allegro from HWV323

Op. 6, no. 5

Handel

Bob Reifsnyder

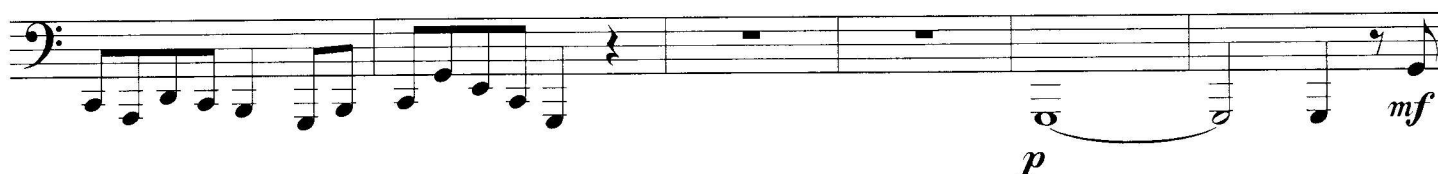
♩ = 90



8



13



19



25



31



36



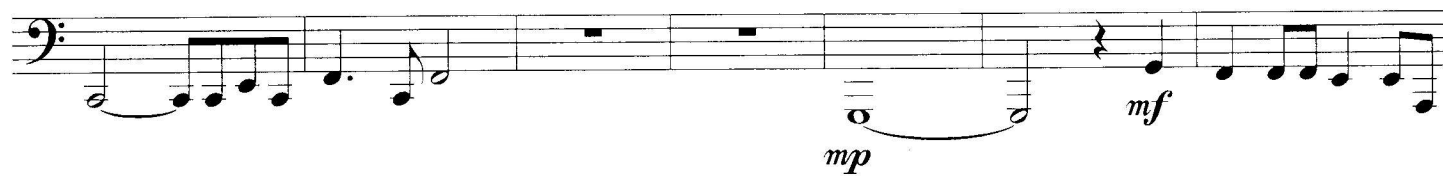
41



46



51



58





Tuba

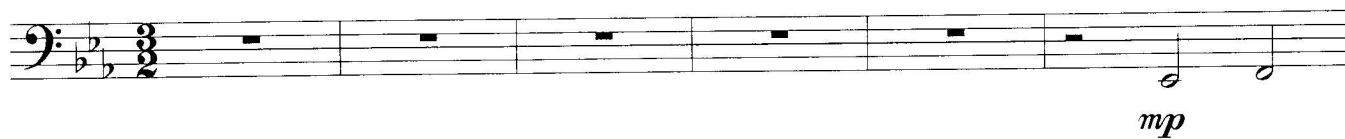
# Largo from HWV323

Op. 6, No. 5

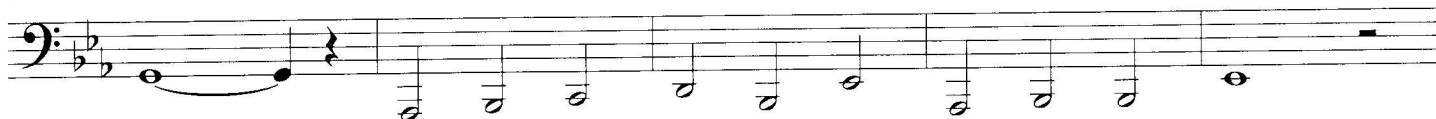
Handel

Bob Reifsnyder

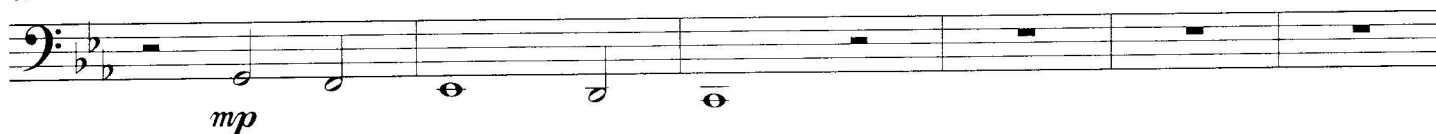
$\text{♩} = 75$



7



12



18



24



30



35



Tuba

# Presto from HWV323

Op. 6, No. 5

Handel

Bob Reifsnyder

♩. = 60

11

22

31

42

52

61

71



Tuba

# Largo affettuoso from HWV324

Op. 6, No. 6

Handel  
Bob Reifsnyder

$\text{♩} = 75$



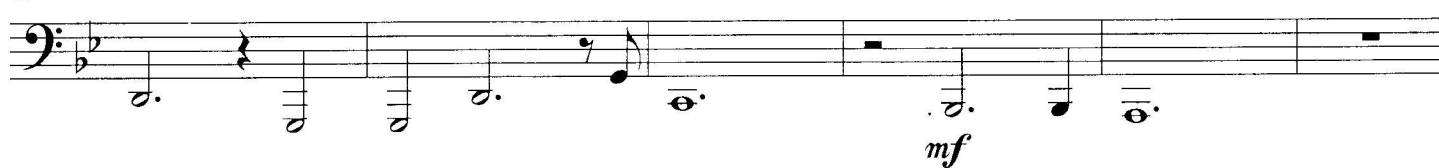
5



11



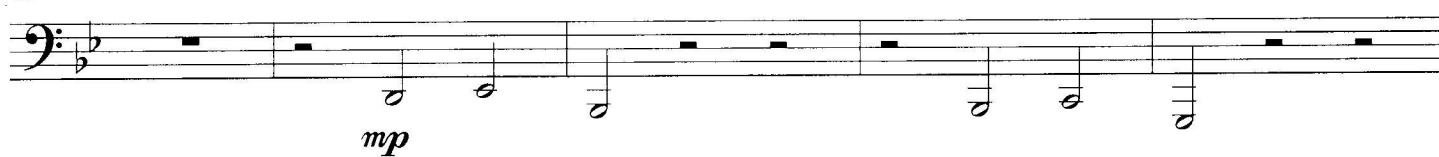
17



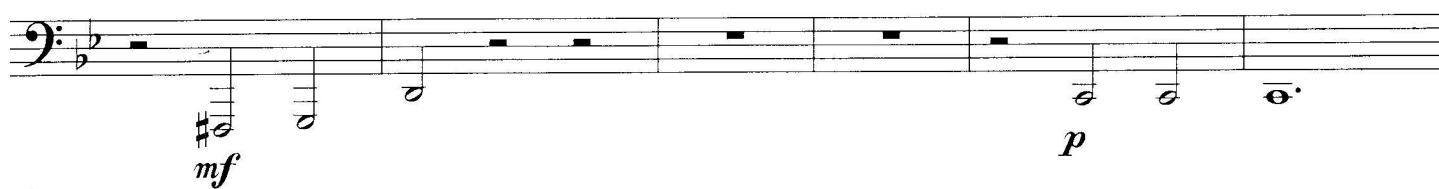
23



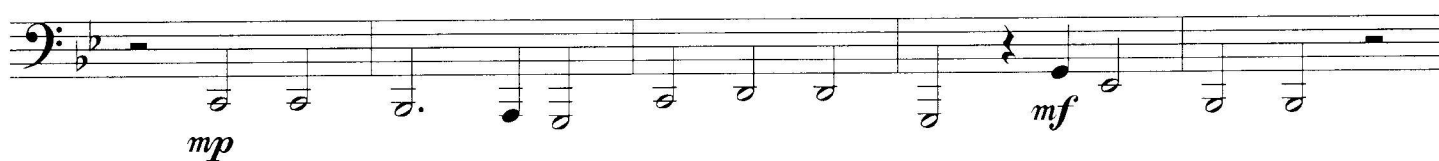
29



34



40



45



51



Tuba

# A tempo guisto from HWV324

Op. 6, No. 6

Handel

Bob Reifsnyder

$\bullet = 110$

6

The bass line is written on a single staff with a bass clef. It begins with five measures of whole rests. The sixth measure starts a new melodic line with a half note G3, followed by a quarter note F#3, an eighth note E3, and a quarter note D3. The seventh measure continues with a half note C3, followed by a quarter note B2, an eighth note A2, and a quarter note G2. The eighth measure continues with a half note F#2, followed by a quarter note E2, an eighth note D2, and a quarter note C2. The ninth measure continues with a half note B1, followed by a quarter note A1, an eighth note G1, and a quarter note F#1. The tenth measure continues with a half note E1, followed by a quarter note D1, an eighth note C1, and a quarter note B1. The dynamic marking *mf* is placed below the first note of the sixth measure.

13

[illegible]

18

18

The first system of the musical score is written on a single five-line staff with a bass clef. It begins with a whole rest, followed by a series of eighth and sixteenth notes, mostly in the lower register. The dynamics are marked *mf* (mezzo-forte) and *p* (piano). The system concludes with a repeat sign.

24

24

The second system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody continues with eighth and sixteenth notes, including some beamed sixteenth notes. A dynamic marking of *mp* (mezzo-piano) is placed below the staff. The system concludes with a double bar line.

29

[illegible]

36

36

*mp* *p* Adagio ♩=55

**Adagio** ♩=55

41

41

The first system of the musical score for 'The Swan Song' is written in bass clef on a single staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. This is followed by a quarter rest, then a quarter note C3, and a quarter note D3. The next measure contains a quarter note E3, a quarter note F#3, and a quarter note G3. This is followed by a quarter note A3, a quarter note B3, and a quarter note C4. The melody then continues with a quarter note D4, a quarter note E4, and a quarter note F#4. This is followed by a quarter note G4, a quarter note A4, and a quarter note B4. The system ends with a double bar line. The dynamic marking *mp* (mezzo-piano) is placed below the staff at the beginning of the second measure. The dynamic marking *mf* (mezzo-forte) is placed below the staff at the end of the system.

47



Tuba

# Finale from HWV324

Op. 6, No. 6

Handel  
Bob Reifsnyder

♩ = 90

6

11

17

22

27

33

39

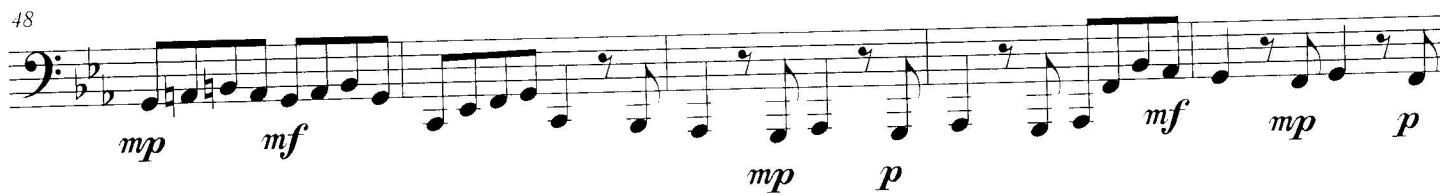
*mf* *mp* *p* *mf* *mp* *p* *mf*



44



48



53



58



64

