

SELECTIONS

From

Vivaldi's String Concertos (concluded)

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 20

@2017

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 first three Opus numbers of Vivaldi (sets of Trio Sonatas, Solo Sonatas and Concerti Grossi) mimic exactly the progression of Corelli's Op. 4-6, with all three owing much to the style of Corelli. The operatic and sacred compositions of Vivaldi are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of the two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo concerto form that remains captivating to modern audiences. The examples in this collection are youthful compositions, undoubtedly written for his students at the "Ospedale della Pieta", an orphanage for young females that used his concerts as a major fund raising tool. These String Concertos closely resemble the Sinfonias first written as Preludes to Operas; eventually developing into the modern Symphony.

About the arranger

Bob Reifsnnyder, 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-** Vivaldi did indeed write continuo parts for all of these works, but their inclusion is hardly necessary to give a sense of completeness. As a result, public performance is highly encouraged.
2. **Clef reading-** These arrangements will hopefully serve as advanced clef practice for trombonists playing the first and second 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 string concertos were scored for two violins, viola and basso continuo. The original notes have been infrequently exchanged in these arrangements, since the four voices are almost always in four different ranges.
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, trombone, cello and string bass, which offers a wonderful chamber music experience for a trombonist.
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 here is almost never an indication of the relative importance of the four independent lines, in direct contrast to the use of dynamics in volumes 11-12 (Bach). Instead, the dynamics are meant to contrast musical sections.
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

Adagio from RV156

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

mp

Measures 1-4 of the Tuba part. The notation is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of eighth and sixteenth notes, with some accidentals (sharps and flats) and a fermata over the fourth measure.

5

Measures 5-8 of the Tuba part. The notation continues with eighth and sixteenth notes, including a fermata over the eighth measure.

9

Measures 9-12 of the Tuba part. The notation continues with eighth and sixteenth notes, including a fermata over the twelfth measure.

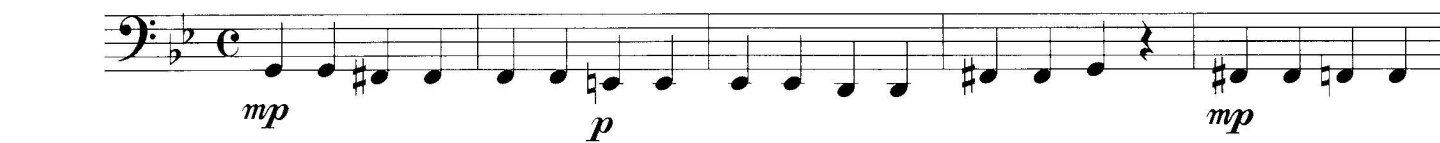
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Tuba

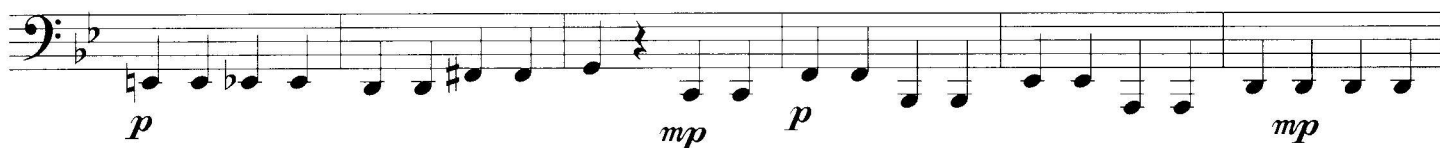
Allegro from RV156

Vivaldi
Bob Reifsnyder

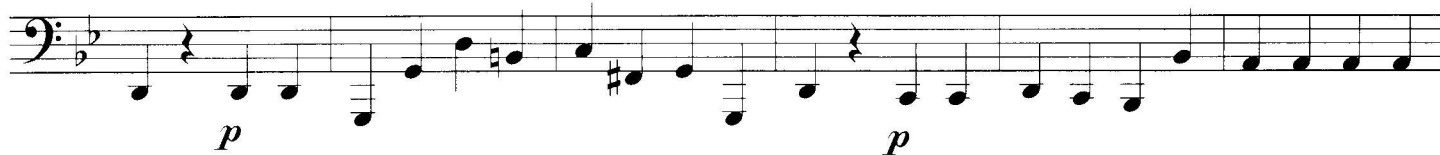
♩ = 90



6



12



18



24



30



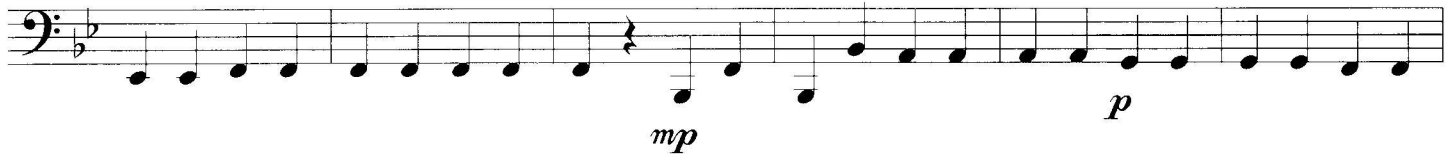
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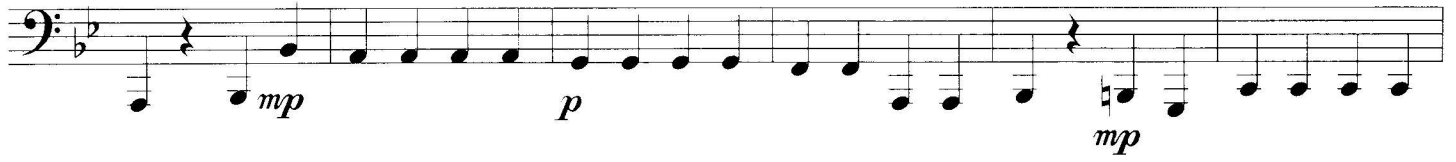
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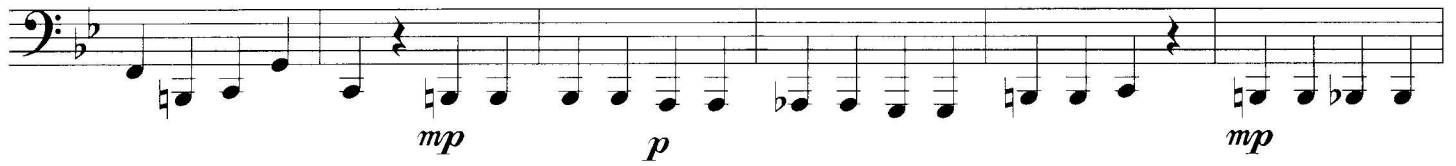
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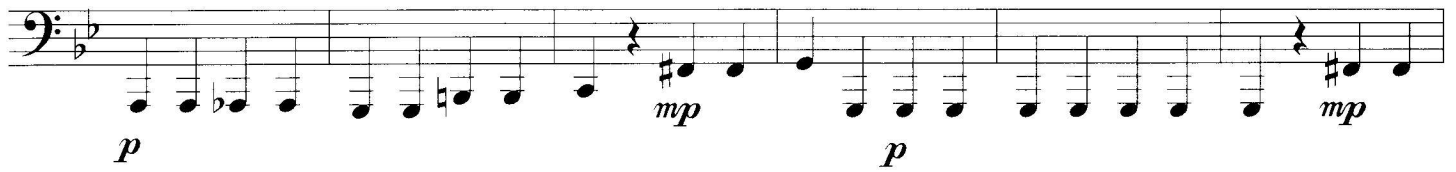
53



59



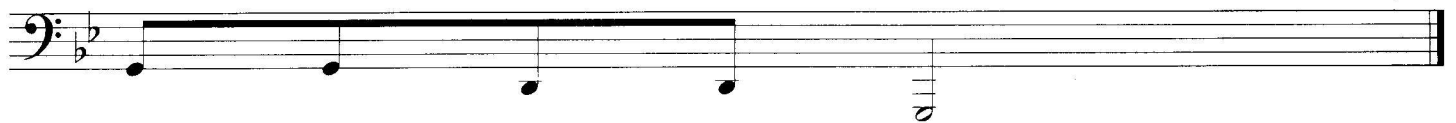
65



71



77



Tuba

Largo from RV157

Vivaldi
Bob Reifsnyder

♩ = 75

First staff of music (measures 1-6). The key signature is B-flat major (two flats). The time signature is 3/4. The music begins with a whole rest in measures 1-3, followed by a half note G2 in measure 4, and then a series of eighth notes in measures 5-6. A dynamic marking of *p* (piano) is placed below measure 6.

7

Second staff of music (measures 7-14). The music continues with a half note G2 in measure 7, followed by a whole rest in measure 8, and then a series of eighth notes in measures 9-14. A dynamic marking of *p* (piano) is placed below measure 14.

15

Third staff of music (measures 15-20). The music continues with a series of eighth notes in measures 15-20. A dynamic marking of *mp* (mezzo-piano) is placed below measure 18.

21

Fourth staff of music (measures 21-26). The music continues with a series of eighth notes in measures 21-26. Dynamic markings of *mf* (mezzo-forte) are placed below measures 21, 23, and 25. A dynamic marking of *p* (piano) is placed below measure 24. The staff ends with a double bar line.

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Tuba

Allegro from RV157

Vivaldi

Bob Reifsnyder

♩ = 90



5



9



13



17



21



25



29



33



37



41



45



49



Allegro molto from RV158

Bob Reifsnyder

♩ = 100

5

9

13

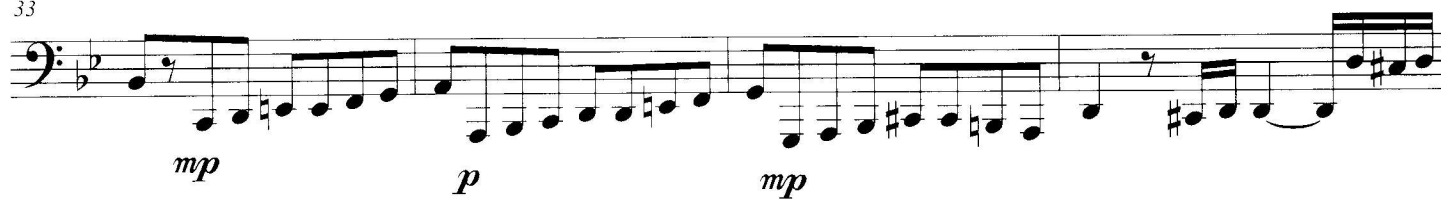
17

21

25

29

33



37



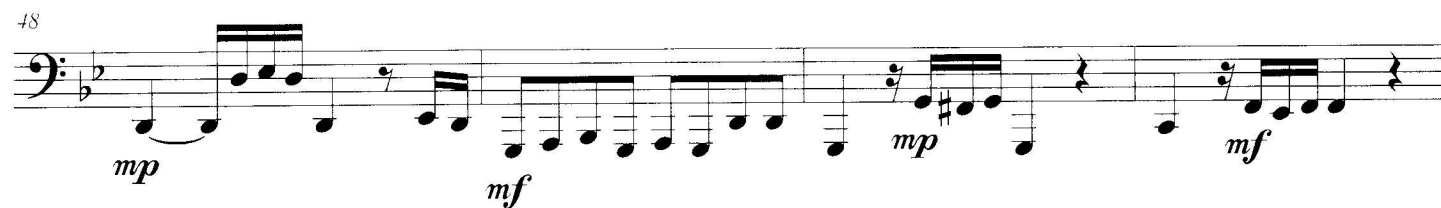
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44



48



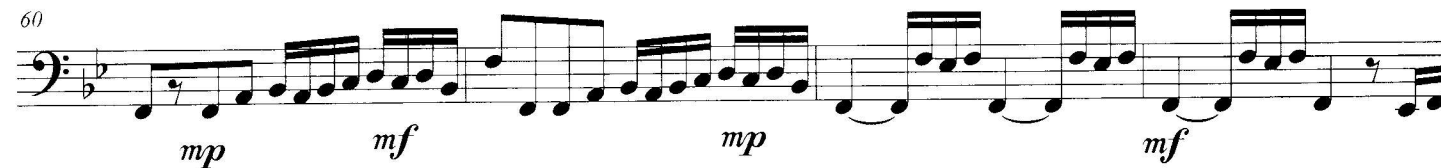
52



56



60



64



68



72



Tuba

Adagio from RV159

Vivaldi
Bob Reifsnyder

♩ = 60

5

p *mp* *mf* *p*

Tuba

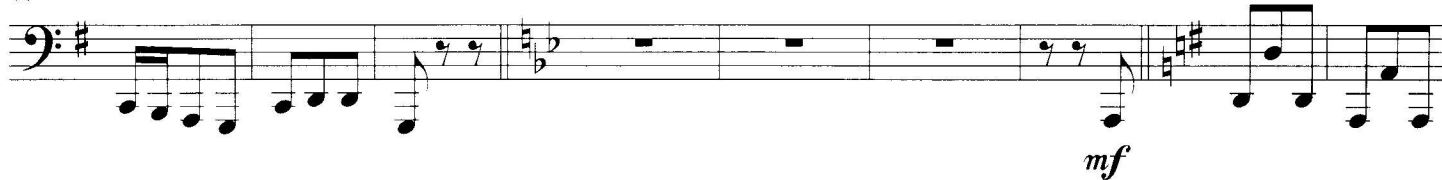
Allegro from RV159

Vivaldi
Bob Reifsnyder

♩. = 50



10



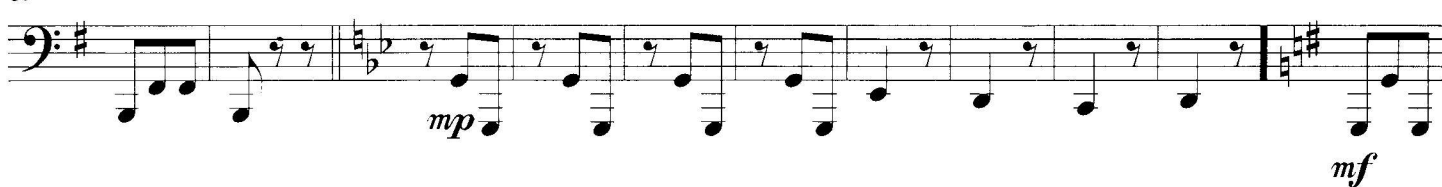
19



28



39



50



62



Tuba

Andante from RV160

Vivaldi

Bob Reifsnyder

$\text{♩} = 70$



sempre p

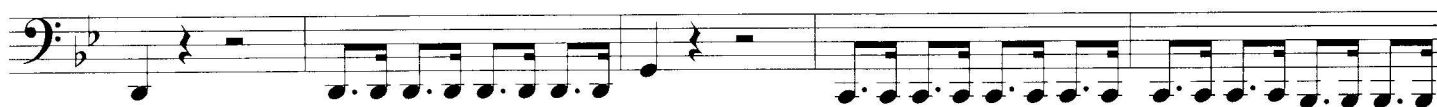
6



10



14



19



Tuba

Allegro from RV160

Vivaldi

Bob Reifsnyder

$\bullet = 90$

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). The time signature is common time (C). The melody consists of eighth and sixteenth notes, with some rests. The dynamics are marked as *mf* (mezzo-forte) at the beginning, *mp* (mezzo-piano) in the middle, and *mf* at the end.

5

musical notation for the bass line of "The Rose Tree" in G major, 3/4 time. The key signature has one sharp (F#). The melody consists of eighth and quarter notes. Dynamics include *mp* and *mf*.

10

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody is written on a single staff. The dynamics are marked as *mp*, *mf*, and *p*. The melody consists of eighth and sixteenth notes, with some rests. The piece ends with a double bar line.

15

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The dynamics *mf*, *mp*, and *p* are indicated at the end of the first, second, and third measures respectively. The final note is a sharp (F#).

20

The bass line is written in G major (one sharp) and 2/4 time. It consists of two measures. The first measure contains a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second measure contains a half note D3, a quarter note E3, a quarter note F#3, and a half note G3. The dynamic marking *mp* is placed below the first measure, and *mf* is placed below the second measure.

24

27

Bass line musical notation for measures 27-32. The key signature is one sharp (F#). The notation includes various note values and rests, with dynamic markings *mp*, *p*, *mp*, and *mf* indicated below the staff.

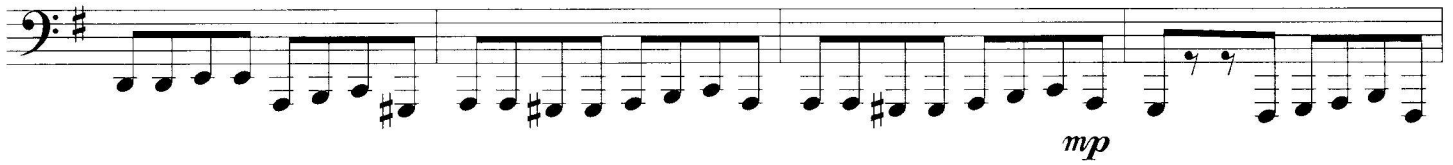
28

The bass line is written in G major (one sharp) and 2/4 time. It consists of four measures. The first measure contains a quarter note G2, a quarter note A2, and an eighth rest. The second measure contains a quarter note B2, a quarter note C3, and a quarter note D3. The third measure contains a quarter note E3, a quarter note F#3, and a quarter note G3. The fourth measure contains a quarter note A3, a quarter note B3, and a quarter note C4. The dynamics *mp* and *mf* are indicated at the end of the third and fourth measures, respectively.

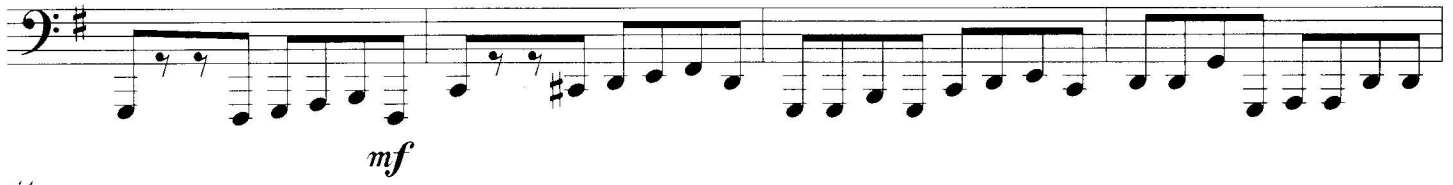
32

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. The first measure is marked *mp* (mezzo-piano) and the second measure is marked *mf* (mezzo-forte). The notation includes a treble clef, a key signature of one sharp, and a common time signature.

36



40



44



49



Tuba

Largo from RV161

Vivaldi
Bob Reifsnyder

♩ = 50

sempre p

The first staff of music contains measures 1 through 5. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largo' and the pulse is indicated as '♩ = 50'. The dynamic is 'sempre p' (piano). The notation includes quarter notes, eighth notes, and sixteenth notes, with some beamed sixteenth notes in measure 4.

6

The second staff of music contains measures 6 through 10. It continues the melodic line from the first staff, ending with a double bar line in measure 10. The notation includes quarter notes, eighth notes, and sixteenth notes.

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Tuba

Allegro molto moderato from RV163

Vivaldi

Bob Reifsnyder

$\text{♩} = 100$

6

10

13

19

23

29

33

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

37

musical score snippet

mf

Tuba

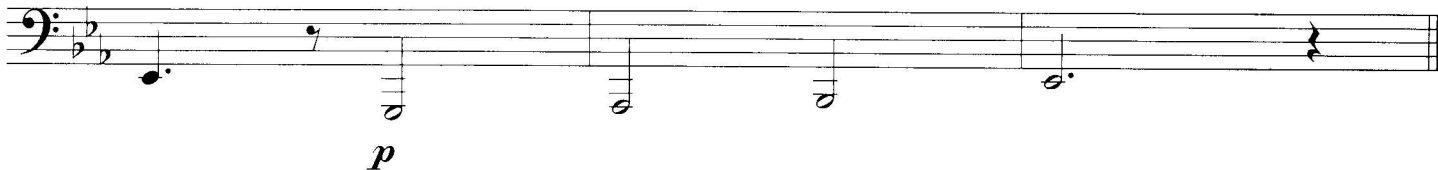
Adagio from RV164

Vivaldi
Bob Reifsnyder

♩ = 60



8



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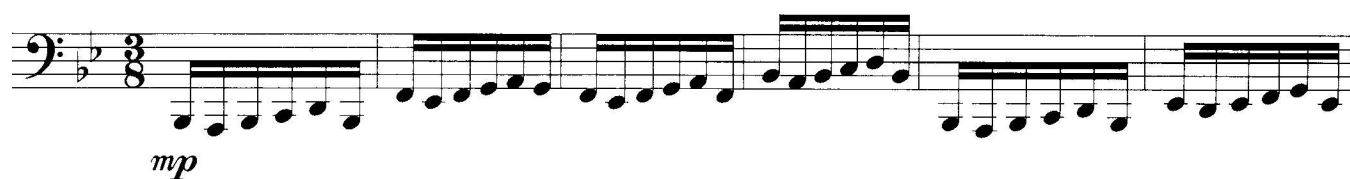
Tuba

Allegro from RV164

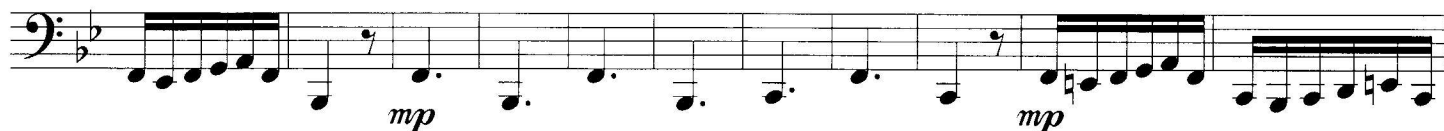
Vivaldi

Bob Reifsnyder

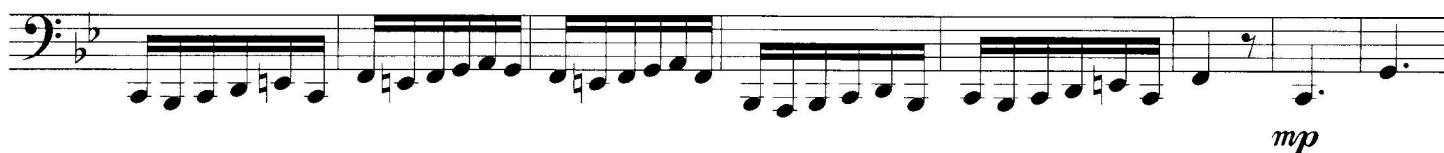
$\text{♩} = 60$



7



18



26



34



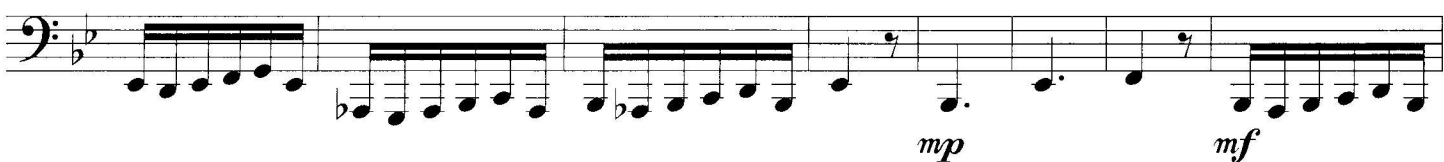
43



49



55



63



70



77

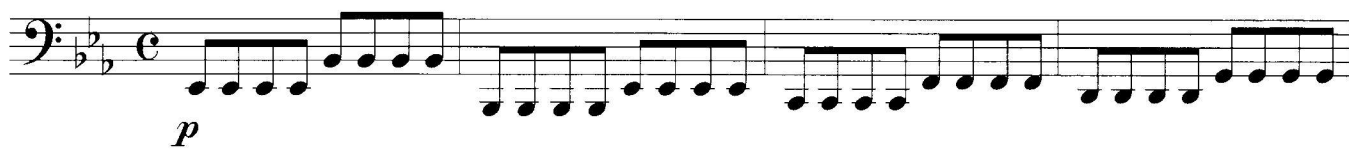


Tuba

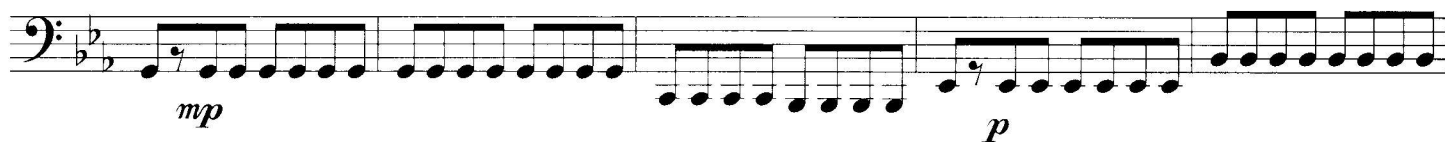
Adagio from RV166

Vivaldi
Bob Reifsnyder

♩ = 60



5



10



Tuba

Allegro from RV166

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$



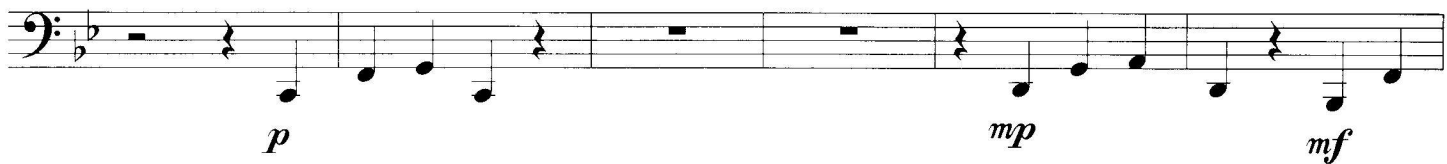
5



12



18



24



29



Tuba

Adagio from "Al Santo Sepolcro"

RV169

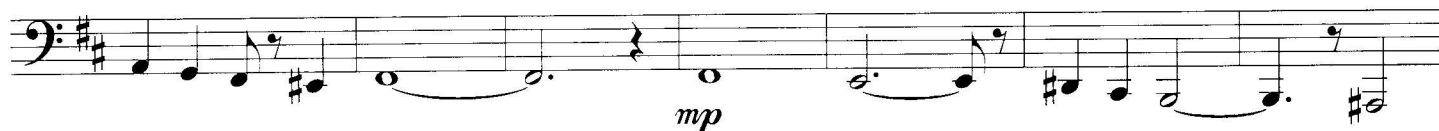
Vivaldi

Bob Reifsnyder

♩ = 60



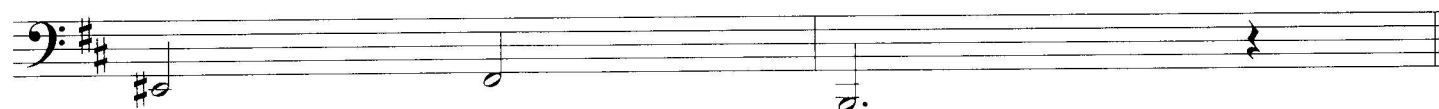
6



13



20



Tuba

Allegro from "Al Santo Sepulcro"

RV169

Vivaldi

Bob Reifsnyder

$\text{♩} = 60$



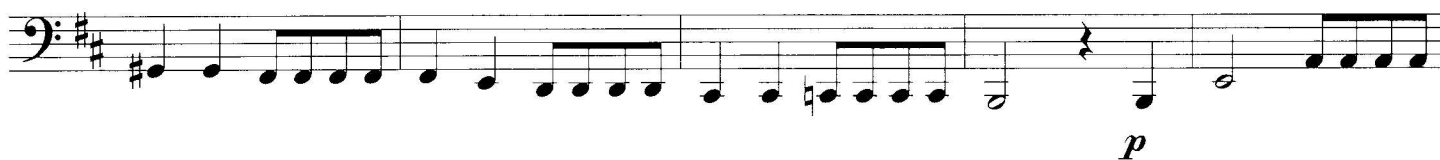
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12



17



22



28



34



42

