

# SELECTIONS

From

## CORELLI'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 THREE

@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.

## First movement from Op. 6, No. 1

Corelli

Bob Reifsnyder

Largo  $\text{♩} = 90$ 

Measures 1-5: *mf*, *p*, *mp*, *mf*  
Measures 6-11: *mp*, *mf*

Allegro  $\text{♩} = 90$ 

Measures 12-15: *p*, *mp*  
Measures 16-20: Adagio  $\text{♩} = 60$ , *mp*

Measures 21-25: *mf*, *mp*

Allegro  $\text{♩} = 90$ 

Measures 26-30: *mp*, Adagio  $\text{♩} = 60$ , *mf*, Allegro  $\text{♩} = 90$ , *mp*

Measures 31-34: *p*, *mp*

Measures 35-38: *mf*, Adagio  $\text{♩} = 60$

Measures 39-42: *mf*

## Largo from Op. 6, No. 1

Corelli

Bob Reifsnyder

Largo ♩ = 100

6

11

16

22

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

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

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

## Allegro from Op. 6, No. 1

Corelli

Bob Reifsnyder

♩ = 120

6 *mf*

12 *mp* *mf*

18

24 *p* *mp* *mf*

30 *p*

37 *mp*

43 *p* *mp*

50



56



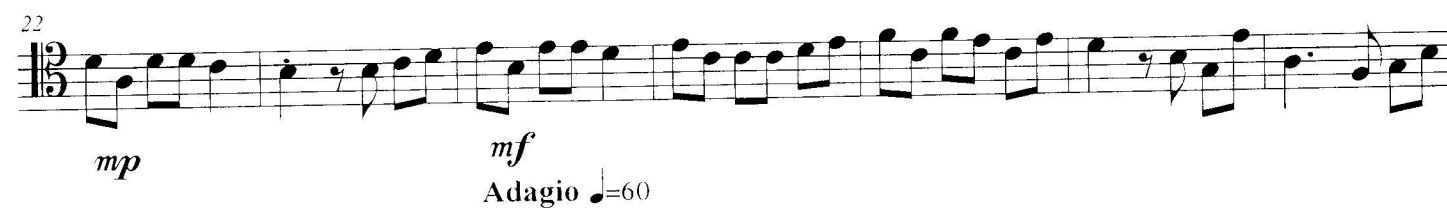
## Trombone 3

## Allegro-Adagio-Allegro from Op. 6, No. 2

Corelli

Bob Reifsnyder

Allegro ♩=100



Allegro ♩=100



75

Exercise 75 is a single staff in bass clef with a key signature of one flat. The melody consists of eighth and quarter notes with rests.

## Allegro ritmico from Op. 6, No. 2

Corelli

Bob Reifsnyder

 $\text{♩} = 60$ 

6

12

18

24

30

36

41

*mp*

*mf*

*mf*

*mp*

*p*

*mp*

*p*

*mp*

47



53



# Allegro scherzoso from Op. 6, No. 2

Corelli

Bob Reifsnyder

$\text{♩} = 80$

Musical score for "The Rose Tree" in 12/8 time. The score consists of a single melodic line with dynamic markings and measure numbers. The key signature is one sharp (F#). The dynamics are: *mp* (measures 1-2), *mf* (measures 3-4), *mf* (measure 7), *p* (measures 8-9), *mp* (measures 10-11), *mf* (measures 13-14), *mp* (measures 15-16), *mf* (measures 19-20), *p* (measures 21-22), *mp* (measures 23-24), *p* (measures 26-27), *mp* (measures 28-29), *mf* (measures 32-33), *mp* (measures 34-35), *p* (measures 36-37), *mf* (measures 38-39), *p* (measures 40-41), *mp* (measures 42-43), *mp* (measures 44-45), and *mf* (measures 46-47).

50

50

*mp* *mf*

This musical staff contains measures 50 through 55. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. Measure 50 starts with a quarter rest, followed by a quarter note G4. Measure 51 has a quarter rest, then a quarter note A4. Measure 52 has a quarter rest, then a quarter note B4. Measure 53 has a quarter rest, then a quarter note C5. Measure 54 has a quarter rest, then a quarter note D5. Measure 55 has a quarter rest, then a quarter note E5. The staff concludes with a double bar line. Dynamic markings *mp* and *mf* are placed below the staff.

56

56

This musical staff contains measures 56 through 58. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. Measure 56 starts with a quarter note G4. Measure 57 has a quarter note A4. Measure 58 has a quarter note B4. The staff concludes with a double bar line.

## Vivace from Op. 6, No. 3

Corelli

Bob Reifsnyder

♩ = 132

7

14

20

25

31

38

44

*mf* *mp* *mp* *mf* *mp*

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

*mp* *mf* *mf*

*mf* *mp* *mf*

*mp* *mf* *mf* *mp* *mf*

*mf* *p* *mp*

*p* *mp* *mf*



# Grave from Op. 6, No. 3

Corelli

Bob Reifsnyder

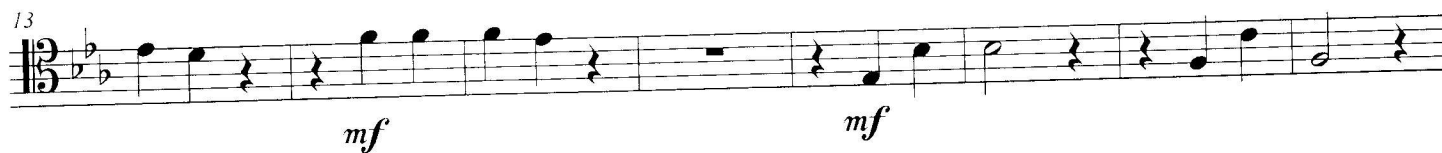
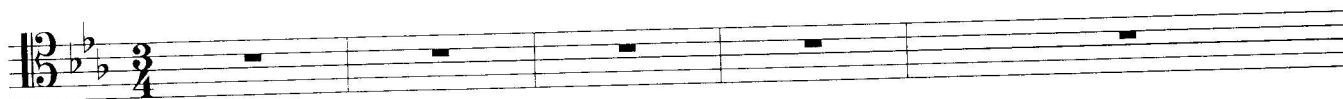
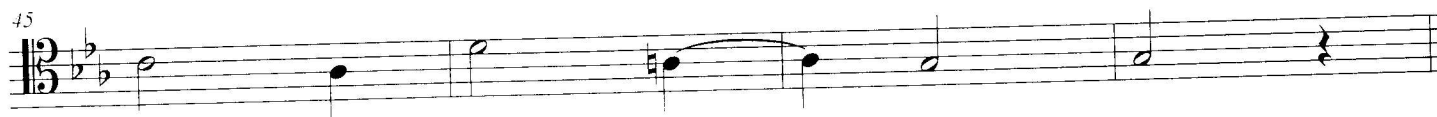
♩ = 60



## Allegro from Op. 6, No. 3

Corelli

Bob Reifsnyder

 $\text{♩} = 60$ Adagio  $\text{♩} = 90$ 

## Allegro from Op. 6, no. 4

Corelli

Bob Reifsnyder

 $\text{♩} = 90$ 

6 *mp* *mp*

11 *mf* *mf* *mf*

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

21 *p*

25 *mp* *mf* *mp*

29 *p* *mf*

33

37



Measures 37-46 of the musical score. The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes eighth and sixteenth notes, rests, and dynamic markings: *p*, *mf*, *mp*, and *mf*.

43



Measures 43-46 of the musical score. The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes eighth and sixteenth notes, rests, and dynamic markings: *mp*, *p*, *p*, and *mf*.

47



Measures 47-50 of the musical score. The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes eighth and sixteenth notes, and a final double bar line.

# Adagio from Op. 6, No. 4

Corelli  
Bob Reifsnyder

$\text{♩} = 60$

*p* *mp*

5 *p* *mp* *p* *mp* *p* *mp*

10 *p* *mp* *p* *mp*

# Vivace from Op. 6, No. 4

Corelli  
Bob Reifsnyder

♩ = 132

First staff (measures 1-7): *mp* *mf*

Second staff (measures 8-16): *p* *mp* *mf* *p*

Third staff (measures 17-24): *mp* *mf* *mp* *p* *mf*

Fourth staff (measures 25-28): *mp*

Trombone 3

ADAGIO AND ALLEGRO FROM OP. 6, NO. 5

Corelli

Bob Reifsnyder

Adagio  $\text{♩} = 60$

Allegro  $\text{♩} = 90$

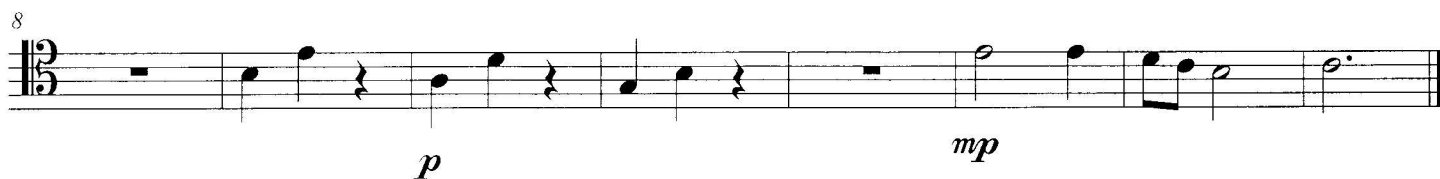
The musical score for Trombone 3 consists of seven staves of music. The first staff (measures 1-5) is marked Adagio with a tempo of 60 beats per minute. The second staff (measures 6-10) is marked Allegro with a tempo of 90 beats per minute. The score includes various dynamic markings: *mf* (measures 1, 3, 4, 11, 15, 20, 24, 30), *mp* (measures 2, 5, 6, 10, 12, 16, 21, 25, 26, 27, 28, 29), *p* (measures 7, 8, 13, 14, 17, 18, 22, 23, 24), and *f* (measures 19, 20). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score ends with a double bar line at measure 30.

# Largo from Op. 6, No. 5

Corelli

Bob Reifsnyder

♩ = 75



## Allegro from Op. 6, No. 5

Corelli

Bob Reifsnyder

7

13

20

26

33

39

44

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



Adagio ♩=60

## Allegro from Op. 6, No. 6

Corelli

Bob Reifsnyder

♩=120

*mp* *mf*

11

20 *mf* *p*

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

42 *p* *mp* *p*

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

63 *mp* *mf*

74 *p* *mp* *mf*

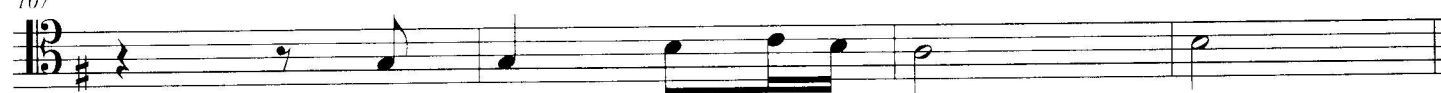
85



96



107



## Largo from Op. 6, No. 6

Corelli

Bob Reifsnyder

 $\text{♩} = 100$ 

6

11

16

21

26

*mp*

*p*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mf*

## Vivace from Op. 6, No.6

Corelli

Bob Reifsnyder

♩. = 60

mp

7

p

mf

14

mp

mf

21

p

mp

p

mp

28

p

mp

p

mf

mp

34

mf

40

mp

47

p

