

SELECTIONS

From

HANDEL'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 SEVEN

@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.

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

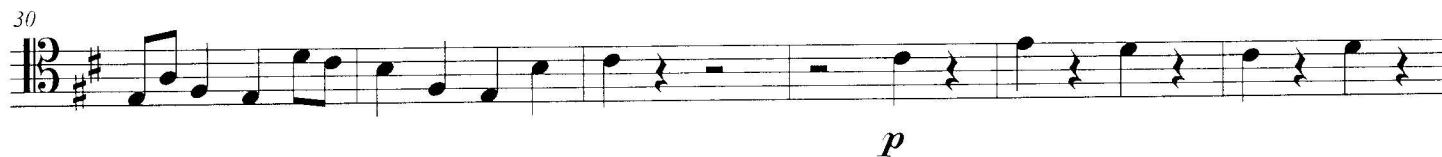
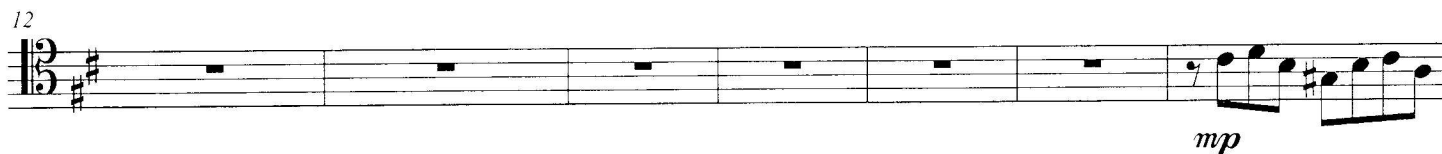
1. **Performance-** This volume was created to add to the public performance repertoire of the low brass choir. Ideally, the first tenor part should be performed on a smaller bore instrument, thus providing as much contrast of color as possible.
2. **Clef reading-** These arrangements will hopefully 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.

Largo-Allegro from HWV325

Op. 6, No. 7

Handel

Bob Reifsnyder

 $\text{♩} = 50$  $\text{♩} = 80$ 

Largo from HWV325

Op. 6, No. 7

Handel

Bob Reifsnyder

♩ = 75



Hornpipe from HWV325

Op. 6, No. 7

Handel

Bob Reifsnyder

$\mathcal{J}=80$

5

mf *mp*

9

The 9th measure of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note C5, and a quarter note B4. The measure concludes with a quarter note A4. The dynamic marking *mf* (mezzo-forte) is placed below the first half note. The tempo marking *mp* (mezzo-piano) is placed below the first half note of the next measure. The 10th measure begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note C5, and a quarter note B4. The measure concludes with a quarter note A4. The dynamic marking *mf* (mezzo-forte) is placed below the first half note. The tempo marking *mp* (mezzo-piano) is placed below the first half note of the next measure. The 11th measure begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note C5, and a quarter note B4. The measure concludes with a quarter note A4. The dynamic marking *mf* (mezzo-forte) is placed below the first half note. The tempo marking *mp* (mezzo-piano) is placed below the first half note of the next measure.

12

mp *mp* *mf*

15

mp

This block contains the musical notation for measures 15 through 18 of the song 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 15 begins with a treble clef and a sharp sign. The melody consists of eighth and quarter notes. Measure 16 continues the melody with eighth and quarter notes. Measure 17 features a half note and a quarter note. Measure 18 ends with a half note. The dynamic marking 'mp' (mezzo-piano) is placed below the staff between measures 17 and 18.

19

mf

23

mp *mf* *p*

28

mp

This block contains the musical notation for measures 28 through 31. Measure 28 begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of quarter and eighth notes. Measure 29 features a dynamic marking of *mp* (mezzo-piano). Measure 30 continues the melodic line with eighth notes. Measure 31 concludes the phrase with a final note and a repeat sign.

32 *p* *mp* *p* *mp*

36 *mp*

40 *p* *mp*

44 *mf* *mp*

48 *mf* *mp*

52 *mf*

56

The musical score is written for a single melodic line in 3/4 time, featuring a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. Dynamic markings are placed below the staff to indicate volume changes: *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score concludes with a final whole note and a repeat sign at measure 56.

Andante Allegro from HWV326, Op. 6

Handel

Bob Reifsnyder

♩ = 80

5

10

15

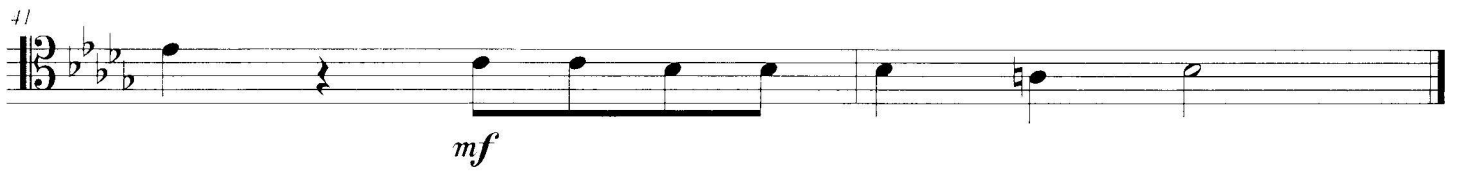
19

23

28

33

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



Grave from HWV 326

Handel
Bob Reifsnyder

♩ = 60

mp

p

mf

mp

Siciliana from HWV326, Op. 6

Handel

Bob Reifsnyder

 $\text{♩} = 60$

p

4 *mp* *p*

9 *p*

13 *mp*

17 *mf* *mp*

21 *mf*

25 *mp*

28



Allegro from HWV327

Handel

$\text{♩} = 100$



Larghetto from HWV327

Op. 6, No. 9

Handel

Bob Reifsnyder

 $\text{♩} = 40$

7

15

22

29

36

42

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

mf *p*

mp *mf*

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

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

mf *p* *mp*

Finale from HW327

Op. 6, No. 9

Handel

Bob Reifsnyder

 $\text{♩} = 90$

mf

4 *mp*

8 *mp*

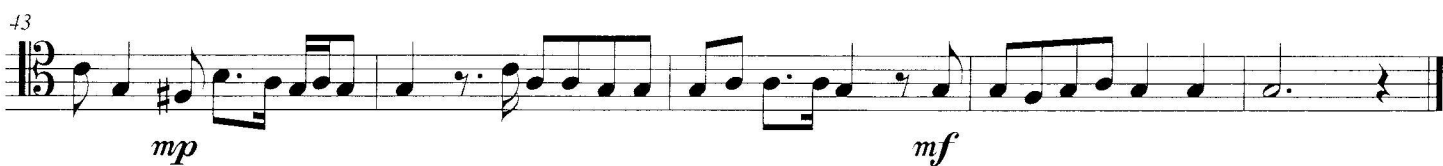
12 *p* *mp*

15 *mf* *p*

19 *p* *mp*

23 *mp*

27 *p* *mf*



Allegro from HWV 328, Op. 6

Handel

Bob Reifsnyder

♩ = 60

8 *mf*

15 *mp* *p*

20 *mp* *mf*

26 *p* *mf*

32 *p* *mp*

38 *mf* *p* *mf* *p*

44 *mp* *mf* *p*

49

mp *p* *mp*

54

mf *mp*

59

mf

$\text{♩} = 90$

64

68

Lentement from HWV 328, Op. 6

Handel

Bob Reifsnyder

 $\text{♩} = 90$

5

10

15

20

25

30

35

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

40

mp

Musical staff 40-44: Treble clef, key of B-flat major (two flats). Measure 40: quarter note B-flat, quarter note A-flat, quarter note G, quarter note F. Measure 41: quarter note E, quarter note D, quarter note C, quarter note B-flat. Measure 42: quarter note A-flat, quarter note G, quarter note F, quarter note E. Measure 43: quarter note D, quarter note C, quarter note B-flat, quarter note A-flat. Measure 44: quarter note G, quarter note F, quarter note E, quarter note D.

45

p mp

Musical staff 45-49: Treble clef, key of B-flat major. Measure 45: quarter note B-flat, quarter note A-flat, quarter note G, quarter note F. Measure 46: quarter note E, quarter note D, quarter note C, quarter note B-flat. Measure 47: quarter note A-flat, quarter note G, quarter note F, quarter note E. Measure 48: quarter note D, quarter note C, quarter note B-flat, quarter note A-flat. Measure 49: quarter note G, quarter note F, quarter note E, quarter note D.

50

p

Musical staff 50-54: Treble clef, key of B-flat major. Measure 50: quarter note B-flat, quarter note A-flat, quarter note G, quarter note F. Measure 51: quarter note E, quarter note D, quarter note C, quarter note B-flat. Measure 52: quarter note A-flat, quarter note G, quarter note F, quarter note E. Measure 53: quarter note D, quarter note C, quarter note B-flat, quarter note A-flat. Measure 54: quarter note G, quarter note F, quarter note E, quarter note D.

55

Musical staff 55-59: Treble clef, key of B-flat major. Measure 55: quarter note B-flat, quarter note A-flat, quarter note G, quarter note F. Measure 56: quarter note E, quarter note D, quarter note C, quarter note B-flat. Measure 57: quarter note A-flat, quarter note G, quarter note F, quarter note E. Measure 58: quarter note D, quarter note C, quarter note B-flat, quarter note A-flat. Measure 59: quarter note G, quarter note F, quarter note E, quarter note D.

Finale from HW328

Handel

$\bullet = 100$

Musical score for "The Rose Tree" in 3/4 time. The score consists of a single melodic line with the following measures and dynamics:

- Measures 1-2: Rests.
- Measures 3-4: *mf* (measures 3 and 4), *mp* (measures 5 and 6).
- Measures 7-8: *mf* (measures 7 and 8), *p* (measures 9 and 10).
- Measures 11-12: *mf* (measures 11 and 12), *mp* (measures 13 and 14).
- Measures 15-16: *mp* (measures 15 and 16), *mf* (measures 17 and 18), *mp* (measures 19 and 20).
- Measures 21-22: *mf* (measures 21 and 22), *mp* (measures 23 and 24).
- Measures 25-26: *p* (measures 25 and 26), *mf* (measures 27 and 28), *mf* (measures 29 and 30).
- Measures 31-32: *mp* (measures 31 and 32), *mp* (measures 33 and 34), *mp* (measures 35 and 36).
- Measures 37-38: *mf* (measures 37 and 38), *p* (measures 39 and 40), *mp* (measures 41 and 42).

48

mf mp mf

Staff 48-53: This staff contains measures 48 through 53. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The music features a series of eighth and sixteenth notes, with some beamed sixteenth-note passages. Dynamic markings *mf*, *mp*, and *mf* are placed below the staff at measures 48, 51, and 53 respectively.

54

Staff 54-59: This staff contains measures 54 through 59. It continues the melodic line with eighth and sixteenth notes. The staff concludes with a whole rest in measure 59.

61

mf mp

Staff 61-65: This staff contains measures 61 through 65. It features a more active melodic line with many beamed sixteenth notes. Dynamic markings *mf* and *mp* are placed below the staff at measures 61 and 65 respectively.

66

mp p mf mp p

Staff 66-71: This staff contains measures 66 through 71. The melody continues with eighth and sixteenth notes. Dynamic markings *mp*, *p*, *mf*, *mp*, and *p* are placed below the staff at measures 66, 68, 70, 71, and 72 respectively.

72

mp mf mp

Staff 72-78: This staff contains measures 72 through 78. The music includes some dotted rhythms and beamed sixteenth notes. Dynamic markings *mp*, *mf*, and *mp* are placed below the staff at measures 74, 76, and 78 respectively.

79

p mf

Staff 79-83: This staff contains measures 79 through 83, which is the final staff on the page. It features a melodic line with some longer note values and a final whole note. Dynamic markings *p* and *mf* are placed below the staff at measures 79 and 81 respectively.

Allegro from HWV329

Op. 6, No. 11

Handel

Bob Reifsnyder

 $\text{♩} = 90$

6

11

15

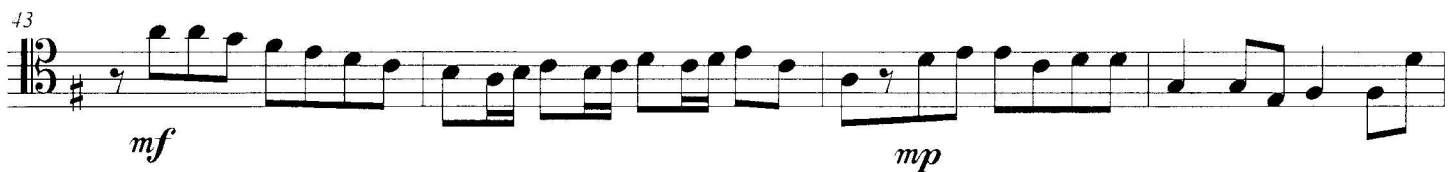
20

24

29

34

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



Trombone 3

Largo and Allegro from HWV329

Op. 6, No. 11

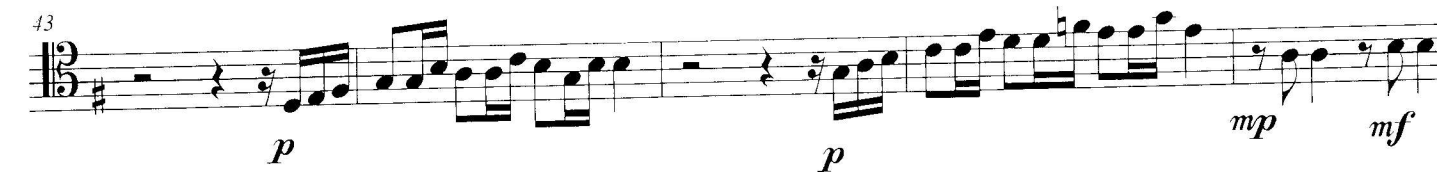
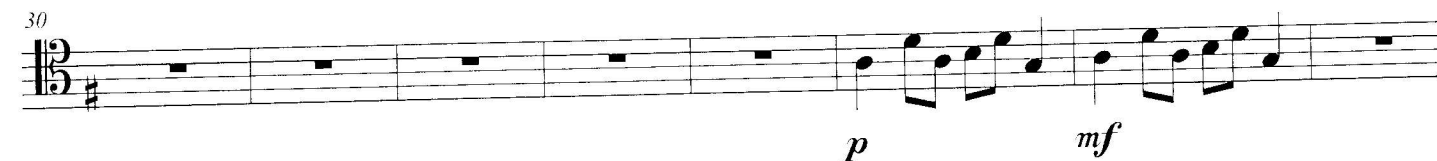
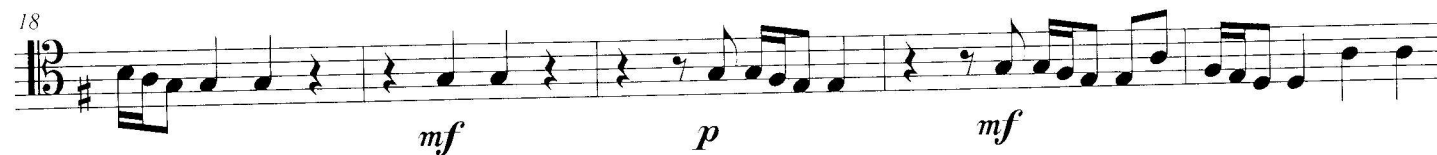
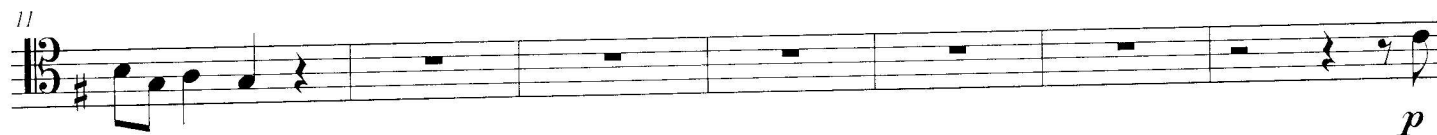
Handel

Bob Reifsnyder

$\text{♩} = 50$



$\text{♩} = 100$





Largo from HW330

Op. 6, No. 12

Handel

Bob Reifsnyder

$\text{♩} = 50$

Musical score for Trombone 3, measures 1 through 16. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo' and the metronome marking is $\text{♩} = 50$. The dynamics are marked as follows: *mf* (measures 1-4), *mf* (measures 5-8), *mf* (measures 9-12), *p* (measures 13-15), and *mf* (measures 16-18). The score consists of five staves of music.

Measure 1: *mf*

Measure 5: *mf*

Measure 9: *mf*

Measure 13: *p*

Measure 16: *mf*

Allegro from HWV330

Op. 6, No. 12

Handel

Bob Reifsnyder

 $\text{♩} = 80$

7

11

15

19

23

26

30

mf *p*

mf *mp*

p

mp *p* *mp*

mf *mp* *mf* *p*

mp

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

mp *mf* *mp* *p*

35 *mp* *mf* *mp* *mf* *mp*

40 *p* *mp* *p* *mp*

44 *mf* *mf*

48 *mp* *p* *mp*

52 *mf*

56 *mp* *p* *mf*

61 *mp* *mf* *mp*

65 *p* *mp* *mf*

69

Detailed description: This image shows a page of musical notation for the Allegro from BWV 330. The page contains nine staves of music, numbered 35 through 69. The key signature is B-flat major (two flats) and the time signature is 3/8. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Dynamic markings are placed below the staves: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The music is written in a single system with a repeat sign at the end of the last staff.

Finale from HWV330

Op. 6, No. 12

Handel

Bob Reifsnyder

 $\text{♩} = 110$ 