

SELECTIONS

From

VIVALDI'S L'ESTRO ARMONICO OP. 3, Nos. 7-12

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME NINE

@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.

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. His operatic and sacred compositions are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of these two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo form that remains totally captivating to modern audiences. This opus is where that development started reaching its maturity, thus providing a model for all future composers who wrote for the genre.

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.

Andante from Op. 3, No. 7

Vivaldi

Bob Reifsnyder

 $\text{♩} = 80$

8

16

23

28

33

40

47

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

55



64



Trombone 3

Adagio from Op. 3, No. 7

Vivaldi

Bob Reifsnyder

♩ = 60



p

7



Allegro from Op. 3, No. 7

Vivaldi

Bob Reifsnyder

♩ = 90

4

8

14

18

23

27

32

p

mp

mf

p

mp

mf

p

mp

mf



Allegro from Op. 3, No. 8

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

mf mp

4 mf mp mf mp

8 p mp mf

13 mp p

18 mp

23 p

27 mf mp p mp

32 mf mp

36 *mp* *mf*

41 *mp* *p*

45 *mp*

48 *mp*

53 *p* *mp* *mf*

57 *mp* *p* *mp*

61 *mf*

65 *mp* *p* *mf*

69 *p*

This musical score is for the Allegro movement from Op. 3, No. 8. It consists of nine staves of music, each beginning with a measure number in the upper left corner. The key signature is one flat (B-flat), and the time signature is 3/8. The dynamics are indicated by italicized letters: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes a double bar line at the end of each staff.



Larghetto e Spiritoso from Op. 3, No. 8

Vivaldi

Bob Reifsnyder

 $\text{♩} = 80$

musical score for Trombone 3, measures 1-40. The score is written in 3/4 time, key of B-flat major (two flats), and features a tempo of 80 beats per minute. The notation includes various dynamics and articulations.

Measures 1-5: *mp* (mezzo-piano) to *mf* (mezzo-forte).

Measures 6-10: *p* (piano).

Measures 11-16: *mf* (mezzo-forte).

Measures 17-22: *p* (piano).

Measures 23-27: *mf* (mezzo-forte).

Measures 28-32: *mp* (mezzo-piano) to *mf* (mezzo-forte).

Measures 33-38: *p* (piano) to *mf* (mezzo-forte).

Measures 39-40: *mf* (mezzo-forte).

Finale from Op. 3, No. 8

Vivaldi

Bob Reifsnyder

7

mp

mf *p*

15

mf

21

p *mp*

28

mf *mf*

35

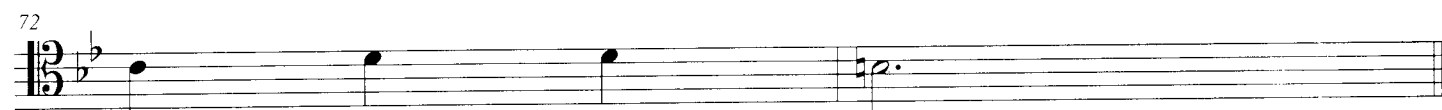
mf

41

p *p*

47

mf



Allegro from Op. 3, No. 9

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

mf

5

11

mf

17

mf *mp*

22

25

mf *p*

30

mf *mf*

35

Larghetto from Op. 3, No. 9

Vivaldi
Bob Reifsnyder

♩ = 80

mp p mf

8 p

15 mp

19 p p

26 mf

Finale from Op. 3, No. 9

Vivaldi

Bob Reifsnyder

 $\text{♩} = 60$

10

20

30

39

48

57

67

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



Allegro from Op. 3, No. 10

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

5

10

14

18

23

28

33

mp

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

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

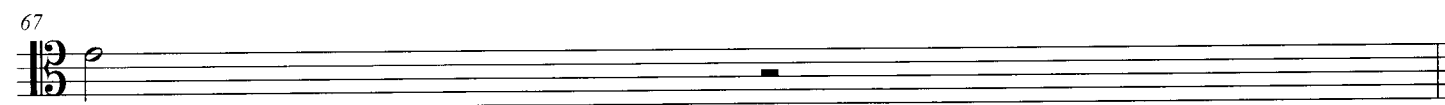
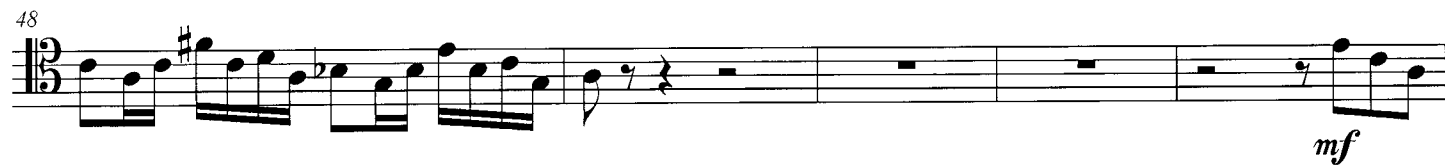
mp *mf*

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

mp

mf *mp* *mf*

p



Largo from Op. 3, No. 10

Vivaldi
Bob Reifsnyder

♩ = 80

The musical score for Trombone 3 consists of three staves. The first staff contains measures 1 through 6, starting with a mezzo-forte (*mp*) dynamic and ending with a piano (*p*) dynamic. The second staff contains measures 7 through 13, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mp*) dynamic. The third staff contains measures 14 through 15, starting with a mezzo-forte (*mp*) dynamic and ending with a final double bar line. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Largo'.

Finale from Op. 3, No. 10

Vivaldi

Bob Reifsnyder

 $\text{♩} = 60$

7

12

17

23

29

35

42

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



Allegro from Op. 3, No. 11

Vivaldi

Bob Reifsnyder

♩ = 90



40

mf mp

45

mf p

50

p p mf mp

55

mf

58

mp mf mp

Adagio ♩=60

62

mf mp p

Detailed description: This image shows a page of musical notation for the Allegro movement from Op. 3, No. 11. The page contains six staves of music, numbered 40 through 65. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as follows: mf (mezzo-forte) at measures 40, 45, 55, and 62; mp (mezzo-piano) at measures 44, 50, 58, and 63; p (piano) at measures 49, 51, 54, and 64. A tempo change to Adagio is indicated at measure 58 with a half note equal to 60 beats per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Largo from Op. 3, No. 11

Vivaldi
Bob Reifsnyder

♩. = 50

The musical score for Trombone 3 consists of seven staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The tempo is marked 'Largo'. The score begins with a half note equal to 50 beats. The first staff (measures 1-3) starts with a mezzo-forte (*mp*) dynamic and ends with a piano (*p*) dynamic. The subsequent staves (measures 4-15) continue the melodic line with various rhythmic patterns, including eighth and sixteenth notes. The final staff (measures 16-19) concludes the piece with a mezzo-forte (*mp*) dynamic. The notation includes various musical symbols such as clefs, key signatures, time signatures, dynamics, and note values.

Finale from Op. 3, No. 8

Vivaldi
Bob Reifsnyder

♩ = 90

5 *mf*

11 *mf* *mp*

16 *mp* *mp*

20 *p*

25 *mp* *p* *mf*

28 *mp*

32 *p* *p*

37

mf

42

mf *mp* *mf*

[illegible]

51

mf

58

mp

Allegro from Op. 3, No. 12

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

5

12

19

23

27

30

35

mf

mf

mf

p

mf

mf

41



Largo from Op. 3, No. 12

Vivaldi

Bob Reifsnnyder

♩ = 50

6

11

16

21

25

31

mp

p

p

mp

mf

mp

p

mp

mf

Finale from Op. 3, No. 12

Vivaldi

Bob Reifsnyder

 $\text{♩} = 50$

8

15

22

29

35

43

51

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

58

