

SELECTIONS

From

Handel's Overtures  
to his Operas and Oratorios

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 14

## 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 Overtures, however, show virtually no influence of the Monteverdi, Cavalli, Scarlatti continuum; they come straight from the "French Overture" style of Jean-Baptiste Lully (1632-1687). Dotted rhythms are quite prominent in the slow introductions, while the allegro sections that follow consistently use contrapuntal (fugal) texture. What is most fascinating is the "total" lack of operatic style in these preludes; one could never guess that an "Opera Seria" would soon follow. In the Oratorios, there is more stylistic unity, since he frequently used contrapuntal texture in the movements for Chorus. Handel is certainly one of the great minds in music history, but he was hardly influential on future generations of composers. His chosen media were the Opera Seria, Dance Suite, French Orchestra and Old Testament Oratorio. The first three essentially disappeared after his death and the Oratorio underwent a major overhaul, while ceasing to have a major impact on future audiences. Fortunately, however, we still have the masterpieces of Handel.

## 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-** Handel's overtures were sometimes written in five parts, but the ones in this collection are all basically four-part texture (Doubling in woodwinds sometimes appear). Handel 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; to make that easier, many of the works have been transcribed to make it less taxing for the alto and tenor trombonists.
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-** These works are all originally scored for strings, with some doubling by woodwinds. Unlike the Bach arrangements (vols. 11 and 12), notes from one voice are frequently exchanged with another, a technique that also occurs regularly in earlier trio volumes. One will also notice frequent key changes from the original, to keep the range appropriate for low brass.
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 always an indication of the relative importance of the four independent lines.
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.

## Overture from Rodrigo

HWV5

Handel

Bob Reifsnyder

 $\text{♩} = 100$ 

5



10

 $\text{♩} = 60$ 

15



20



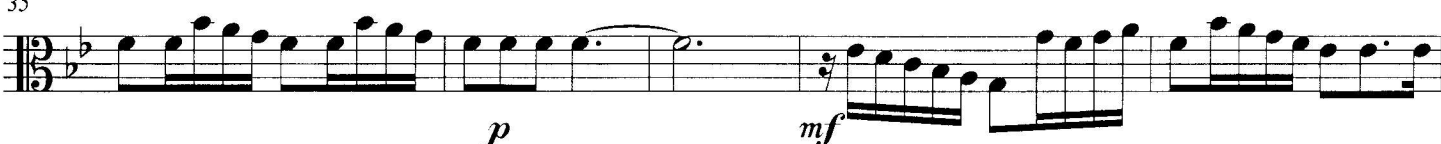
25



30



35





40

 $\text{♩} = 100$ 

44



49



54

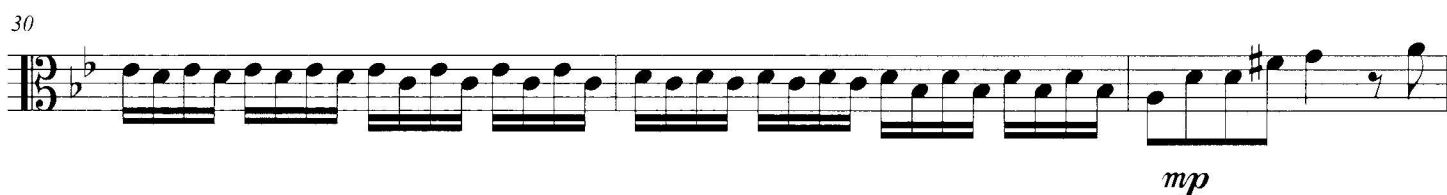
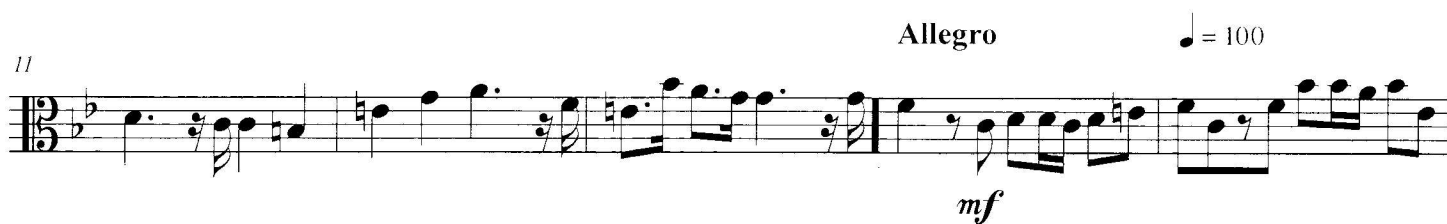


## Overture to Rinaldo

HWV7

Handel

Bob Reifsnyder

 $\text{♩} = 100$ 

37



40



45



50



## Overture to Julius Caesar

HWV17

Handel

Bob Reifsnyder

 $\text{♩} = 100$ 

5



Allegro

10

 $\text{♩} = 100$ 

16



21



24



28



31



35

mf

Musical staff 35-38: Treble clef, key of D major (two sharps). The staff contains a continuous eighth-note melody. Dynamic marking *mf* is placed below the staff at measure 37.

39

mp

Musical staff 39-41: Treble clef, key of D major. The staff contains a continuous eighth-note melody. Dynamic marking *mp* is placed below the staff at measure 39.

42

mf mp

Musical staff 42-44: Treble clef, key of D major. The staff contains a continuous eighth-note melody. Dynamic markings *mf* and *mp* are placed below the staff at measures 42 and 44 respectively.

45

mf

Musical staff 45-47: Treble clef, key of D major. The staff contains a continuous eighth-note melody. Dynamic marking *mf* is placed below the staff at measure 45.

48

mp

Musical staff 48-50: Treble clef, key of D major. The staff contains a continuous eighth-note melody. Dynamic marking *mp* is placed below the staff at measure 48.

51

p

Musical staff 51-53: Treble clef, key of D major. The staff contains a continuous eighth-note melody. Dynamic marking *p* is placed below the staff at measure 51.

54

mf

Musical staff 54-56: Treble clef, key of D major. The staff contains a continuous eighth-note melody. Dynamic marking *mf* is placed below the staff at measure 54.

57

mp p mf

Musical staff 57-59: Treble clef, key of D major. The staff contains a continuous eighth-note melody. Dynamic markings *mp*, *p*, and *mf* are placed below the staff at measures 57, 58, and 59 respectively.

61

Musical staff 61-63: Treble clef, key of D major. The staff contains a continuous eighth-note melody. No dynamic marking is present.

## Overture from "Tamerlano"

HWV18

Handel

Bob Reifsnyder

 $\text{♩} = 66$ 

Allegro

 $\text{♩} = 132$ 

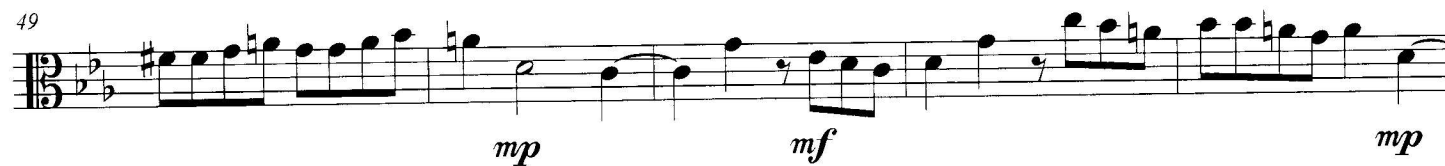
39



44



49



54



59



64



69



75



## Overture from Rodelinda

HWV19

Handel

Bob Reifsnyder

 $\text{♩} = 100$ 

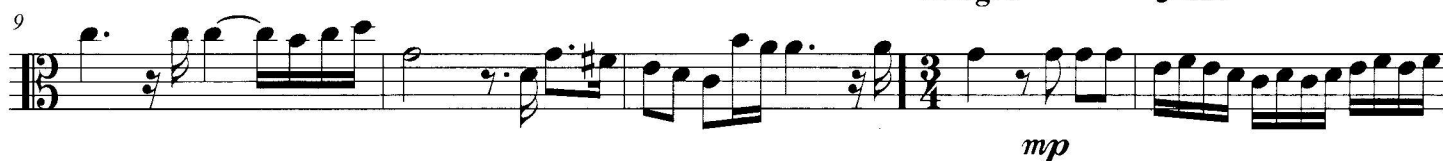
5



Allegro

 $\text{♩} = 120$ 

9



14



18



23



27



33





38

*p*

Musical staff 38-42: Treble and bass clef, 2/4 time. Staff 38 starts with a B-flat. The music consists of continuous eighth-note patterns in both hands. A dynamic marking of *p* (piano) is centered below the staff.

43

*mp*

Musical staff 43-47: Treble and bass clef, 2/4 time. Staff 43 starts with a B-flat. The music continues with eighth-note patterns. A dynamic marking of *mp* (mezzo-piano) is centered below the staff.

48

Musical staff 48-51: Treble and bass clef, 2/4 time. Staff 48 starts with a B-flat. The music continues with eighth-note patterns.

52

*p* *mp*

Musical staff 52-57: Treble and bass clef, 2/4 time. Staff 52 starts with a B-flat. The music continues with eighth-note patterns. Dynamic markings of *p* (piano) and *mp* (mezzo-piano) are placed below the staff.

58

*mf*

Musical staff 58-62: Treble and bass clef, 2/4 time. Staff 58 starts with a B-flat. The music continues with eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.

63

*mp*

Musical staff 63-68: Treble and bass clef, 2/4 time. Staff 63 starts with a B-flat. The music continues with eighth-note patterns. A dynamic marking of *mp* (mezzo-piano) is placed below the staff.

69

*mf*

Musical staff 69-72: Treble and bass clef, 2/4 time. Staff 69 starts with a B-flat. The music continues with eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.

## Overture from Por, King of India

HWV28

Handel

Bob Reifsnnyder

 $\text{♩} = 100$ 

5



10

 $\text{♩} = 100$ 

15



19



22



25



28





$\text{♩} = 100$

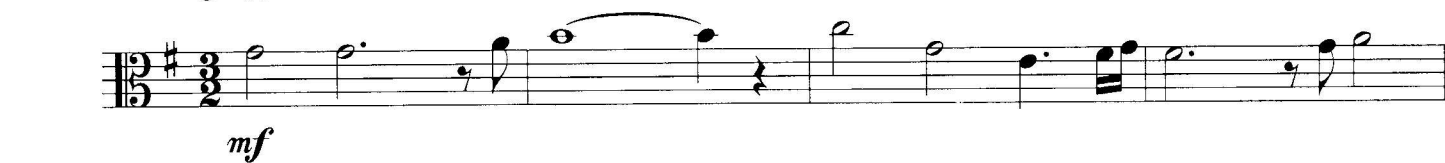


## Overture to Sosarme

HWV30

Handel

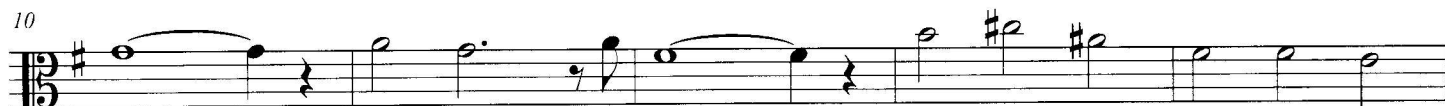
Bob Reifsnyder

 $\text{♩} = 55$ 

5



10



15



21



26

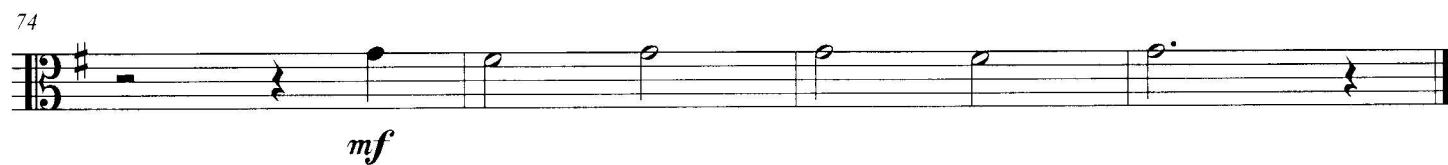
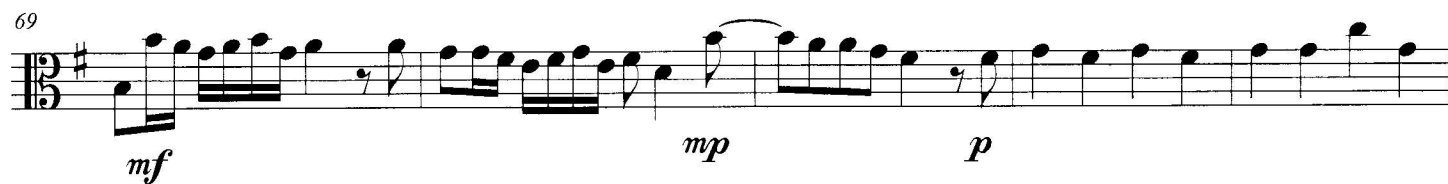
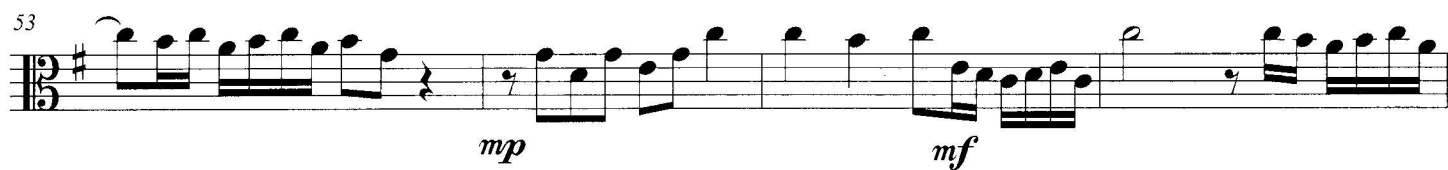
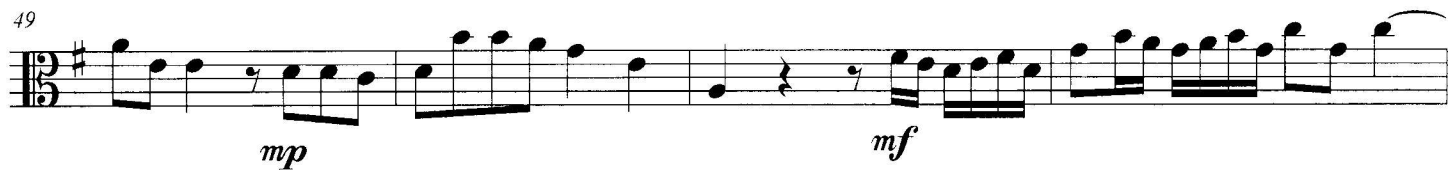


31



36





## Overture to Ariodante

HWV33

Handel

Bob Reifsnyder

 $\text{♩} = 60$ 

5



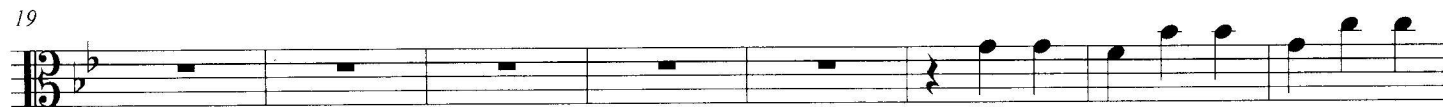
10

 $\text{♩} = 60$ 

14



19

*mp*

27

*p*

33

*p*

40

*p**mp*

47



54



60



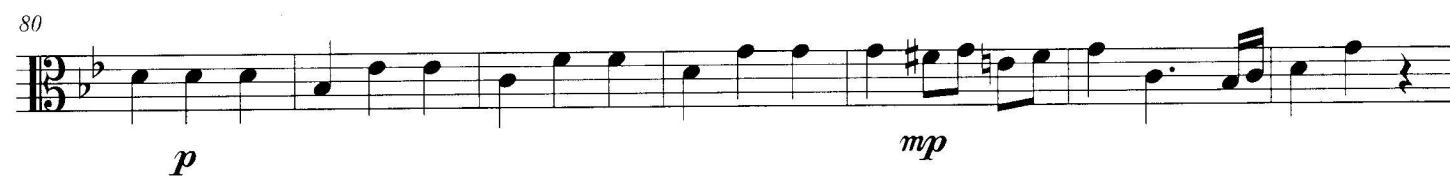
66



73



80



87



94



101



108



115





## Overture from Alcina

HWV34

Handel

Bob Reifsnyder

 $\text{♩} = 60$ 

5



9

Allegro  $\text{♩} = 120$ 

13



18



22



26



29



31

*mp*

Musical staff 31-34: Treble clef, key of B-flat major (two flats). The staff contains a continuous eighth-note melody. Measure 31 starts with a half rest followed by a quarter note. Measure 32 has a half rest followed by a quarter note. Measure 33 has a half rest followed by a quarter note. Measure 34 has a half rest followed by a quarter note. The dynamic *mp* is written below the staff.

35

Musical staff 35-38: Treble clef, key of B-flat major. The staff contains a continuous eighth-note melody. Measure 35 starts with a half rest followed by a quarter note. Measure 36 has a half rest followed by a quarter note. Measure 37 has a half rest followed by a quarter note. Measure 38 has a half rest followed by a quarter note.

39

Musical staff 39-42: Treble clef, key of B-flat major. The staff contains a continuous eighth-note melody. Measure 39 starts with a half rest followed by a quarter note. Measure 40 has a half rest followed by a quarter note. Measure 41 has a half rest followed by a quarter note. Measure 42 has a half rest followed by a quarter note.

43

Musical staff 43-46: Treble clef, key of B-flat major. The staff contains a continuous eighth-note melody. Measure 43 starts with a half rest followed by a quarter note. Measure 44 has a half rest followed by a quarter note. Measure 45 has a half rest followed by a quarter note. Measure 46 has a half rest followed by a quarter note.

47

Musical staff 47-50: Treble clef, key of B-flat major. The staff contains a continuous eighth-note melody. Measure 47 starts with a half rest followed by a quarter note. Measure 48 has a half rest followed by a quarter note. Measure 49 has a half rest followed by a quarter note. Measure 50 has a half rest followed by a quarter note.

50

*p* *mp*

Musical staff 50-53: Treble clef, key of B-flat major. The staff contains a continuous eighth-note melody. Measure 50 starts with a half rest followed by a quarter note. Measure 51 has a half rest followed by a quarter note. Measure 52 has a half rest followed by a quarter note. Measure 53 has a half rest followed by a quarter note. The dynamic *p* is written below the staff at the beginning of measure 50, and *mp* is written below the staff at the beginning of measure 52.

54

Musical staff 54-57: Treble clef, key of B-flat major. The staff contains a continuous eighth-note melody. Measure 54 starts with a half rest followed by a quarter note. Measure 55 has a half rest followed by a quarter note. Measure 56 has a half rest followed by a quarter note. Measure 57 has a half rest followed by a quarter note.

57

Musical staff 57-60: Treble clef, key of B-flat major. The staff contains a continuous eighth-note melody. Measure 57 starts with a half rest followed by a quarter note. Measure 58 has a half rest followed by a quarter note. Measure 59 has a half rest followed by a quarter note. Measure 60 has a half rest followed by a quarter note.

62

Musical staff 62-65: Treble clef, key of B-flat major. The staff contains a continuous eighth-note melody. Measure 62 starts with a half rest followed by a quarter note. Measure 63 has a half rest followed by a quarter note. Measure 64 has a half rest followed by a quarter note. Measure 65 has a half rest followed by a quarter note.

Overture from Alcina

3

**Adagio** ♩=60

65



## Overture to Berenice

HWV38

Handel

Bob Reifsnyder

 $\text{♩} = 70$ 

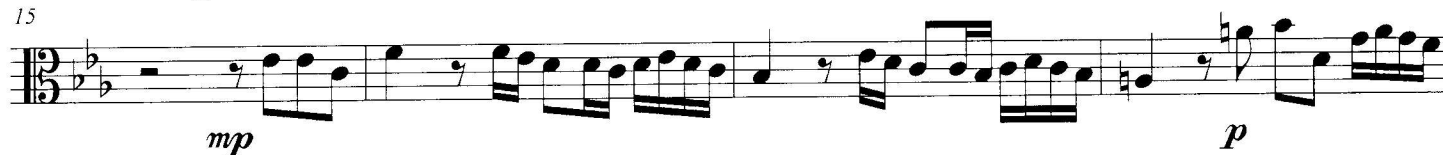
5



10

Allegro  $\text{♩} = 100$ 

15



19



23



26



29



32



36



40



44



48



52



Trombone 1

# Overture to Saul

HWV53

Handel

Bob Reifsnyder

♩ = 132

5

10

15

20

25

30

35

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

*p*

*mf* *mp*

*p* *mf* *mp*

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

*mp* *mf* *mp*

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

40

*p* *mf*

45

*mp* *p* *mf*

50

*mf*

## Overture to the Messiah

HWV56

Handel

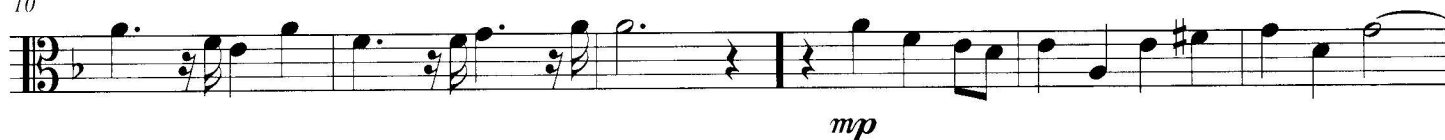
Bob Reifsnyder

 $\text{♩} = 66$ 

5

 $\text{♩} = 100$ 

10



16



22



28



34



39



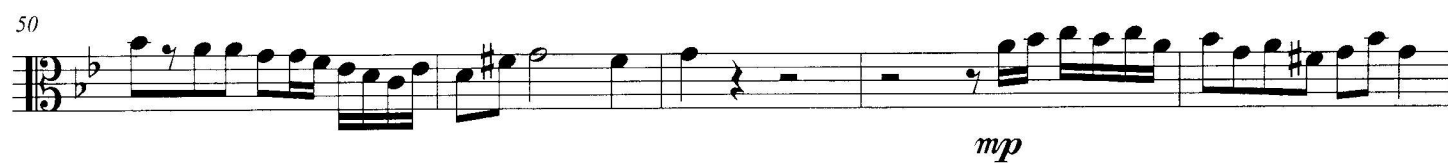




95







76



79



83



87



92



96



## Overture to Judas Maccabeus

HWV63

Handel

Bob Reifsnyder

 $\text{♩} = 60$ 

5



10



15

Allegro  $\text{♩} = 60$ 

19



27



36



45





131

*p*

140

*mp*

150

*mf*



## Overture to Solomon

HWV67

Handel  
Bob Reifsnyder

♩ = 66



Allegro ♩ = 132



37



42



46



50



55



59



64



69



74



79



84

Andante  $\text{♩} = 66$ 

89

