

SELECTIONS

From

Vivaldi's String Concertos

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 18

@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.

Largo from RV118

Vivaldi
Bob Reifsnnyder

♩ = 75

The musical score is written for Trombone 2 in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked as Largo, with a quarter note equal to 75 beats per minute. The score consists of five staves of music, each beginning with a measure number in the upper left corner. The first staff (measures 1-5) starts with a dynamic marking of *mf*. The second staff (measures 6-12) begins with a dynamic of *mp*, followed by a *p* marking. The third staff (measures 13-20) features a *mf* dynamic. The fourth staff (measures 21-26) starts with *mp* and ends with *p*. The fifth staff (measures 27-28) concludes the passage with a final double bar line.

Allegro from RV118

Vivaldi
Bob Reifsnyder

♩ = 90

1 *mf*

4

7 *mp p mf mp mf*

12

15 *mp mf*

19 *mp*

22 *p mf mp mf*

26

29 *mp p mf mp*

34 *mf mp*

37 *mf*

40 *mp p mf*

43 *mp p mp*

46 *mf mp mf*

49 *mf mp mf*

52 *mp p mf*

55 *mp mf*

Allegro from RV118

59

mp *mf*

Detailed description: This is a single-measure musical score for measure 59. The notation is in 3/5 time and one flat (B-flat major or D minor). The melody consists of a sequence of eighth and sixteenth notes, with some beamed sixteenth notes. The dynamic markings *mp* (mezzo-piano) and *mf* (mezzo-forte) are placed below the staff. The measure concludes with a double bar line.

Largo from RV119

Vivaldi
Bob Reifsnyder

♩ = 50

p *mp*

mf *mp* *p* *mp*

mf *mp* *p*

mf *mp* *p*

11

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Allegro from RV119

Vivaldi
Bob Reifsnyder

$\text{♩} = 50$

mf

4
mp *p* *mf*

7
mp *mf* *mp*

10
p *mp* *mf*

13
mp *mf*

17
mp *mf* *mp*

20
mf *mp* *p*

23
mp *mf*

27

mp *mf* *mp*

30

34

mp *mf* *mp* *p*

38

mp *mf* *mf*

41

mp *mf* *mf*

Largo from RV120

Vivaldi
Bob Reifsnyder

♩ = 50

The musical score for Trombone 2 consists of four staves of music. The first staff (measures 1-5) begins with a dynamic marking of *mf*, followed by *mp* and *p*. The second staff (measures 6-10) features *mp* and *mf* markings. The third staff (measures 11-15) includes *mp* and *p* markings. The fourth staff (measures 16) concludes with a double bar line. The music is written in a bass clef with a key signature of two flats and a common time signature.

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Allegro from RV120

Vivaldi
Bob Reifsnyder

♩ = 90

Musical staff 1: Measures 1-5. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a whole rest in measure 1, followed by whole rests in measures 2 and 3. In measure 4, there is a half note G2, and in measure 5, there is a quarter note G2 followed by a quarter note A2. The dynamic marking *mf* is placed below the staff.

Musical staff 2: Measures 6-8. The staff continues with eighth-note patterns. Measure 6 starts with a quarter rest followed by eighth notes G2, A2, B2, C3. Measure 7 continues with eighth notes D3, E3, F3, G3. Measure 8 continues with eighth notes A3, B3, C4, D4. The dynamic marking *mp* is placed below the staff.

Musical staff 3: Measures 9-12. Measure 9 starts with a quarter rest followed by eighth notes D4, C4, B3, A3. Measure 10 continues with eighth notes G3, F3, E3, D3. Measure 11 continues with eighth notes C3, B2, A2, G2. Measure 12 continues with eighth notes F2, E2, D2, C2. The dynamic marking *p* is placed below the staff.

Musical staff 4: Measures 13-17. Measure 13 starts with a quarter rest followed by eighth notes C2, D2, E2, F2. Measure 14 continues with eighth notes G2, A2, B2, C3. Measure 15 continues with eighth notes D3, E3, F3, G3. Measure 16 continues with eighth notes A3, B3, C4, D4. Measure 17 continues with eighth notes E4, F4, G4, A4. The dynamic marking *mp* is placed below the staff.

Musical staff 5: Measures 18-23. Measure 18 starts with a quarter rest followed by eighth notes B4, A4, G4, F4. Measure 19 continues with eighth notes E4, D4, C4, B3. Measure 20 continues with eighth notes A3, G3, F3, E3. Measure 21 continues with eighth notes D3, C3, B2, A2. Measure 22 continues with eighth notes G2, F2, E2, D2. Measure 23 continues with eighth notes C2, B1, A1, G1. The dynamic marking *mf* is placed below the staff.

Musical staff 6: Measures 24-27. Measure 24 starts with a quarter rest followed by eighth notes G1, F1, E1, D1. Measure 25 continues with eighth notes C1, B0, A0, G0. Measure 26 continues with eighth notes F0, E0, D0, C0. Measure 27 continues with eighth notes B0, A0, G0, F0. The dynamic marking *mp* is placed below the staff.

Musical staff 7: Measures 28-32. Measure 28 starts with a quarter rest followed by eighth notes E0, D0, C0, B0. Measure 29 continues with eighth notes A0, G0, F0, E0. Measure 30 continues with eighth notes D0, C0, B0, A0. Measure 31 continues with eighth notes G0, F0, E0, D0. Measure 32 continues with eighth notes C0, B0, A0, G0. The dynamic marking *p* is placed below the staff.

Musical staff 8: Measures 33-36. Measure 33 starts with a quarter rest followed by eighth notes F0, E0, D0, C0. Measure 34 continues with eighth notes B0, A0, G0, F0. Measure 35 continues with eighth notes E0, D0, C0, B0. Measure 36 continues with eighth notes A0, G0, F0, E0. The dynamic marking *mf* is placed below the staff.

39

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

44

mf *mp*

49

mf *mp* *mf*

54

mp *mf*

Trombone 2

Adagio from RV121

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1, measures 1-6. The staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music begins with a half note G2, followed by a half note F2, a quarter note G2, and a quarter note A2. Measure 4 contains a whole rest. Measures 5 and 6 feature a half note G2, a half note F2, and a half note E2, each with a slur above it.

mf

7

Musical staff 2, measures 7-13. The staff continues in bass clef with a key signature of one flat and common time. Measure 7 starts with a quarter note G2, followed by a quarter note F2, a quarter note G2, and a quarter note A2. Measure 8 has a whole rest. Measure 9 has a half note G2. Measure 10 has a half note F2. Measure 11 has a half note E2. Measure 12 has a whole rest. Measure 13 has a half note G2.

mp *p*

14

Musical staff 3, measures 14-15. The staff continues in bass clef with a key signature of one flat and common time. Measure 14 has a whole rest. Measure 15 has a half note G2.

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Allegro from RV121

Vivaldi
Bob Reifsnyder

$\text{♩} = 50$

mf *mp*

7 *p*

14 *mf* *mp* *p*

22 *mp* *mf*

29 *mp* *p*

36 *mp* *mf*

44 *mp*

51 *mf* *mp*

Allegro from RV121

59

p *mp*

67

mf *mp* *p*

74

mp *mf* *mp* *p*

82

mp *mf*

89

Adagio from RV123

Vivaldi
Bob Reifsnyder

♩ = 90

mf *mp* *p*

8 *mf* *mp* *mf* *mp*

17 *p*

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Allegro from RV123

Vivaldi
Bob Reifsnyder

♩ = 90

Musical staff 1 (measures 1-5). Dynamics: *mf* (measures 1-3), *mp* (measures 4-5).

Musical staff 2 (measures 6-11). Dynamics: *p* (measures 6-11).

Musical staff 3 (measures 12-17). Dynamics: *mp* (measures 12-14), *p* (measures 15-17).

Musical staff 4 (measures 18-23). Dynamics: *mp* (measures 18-23).

Musical staff 5 (measures 24-28). Dynamics: *mf* (measures 24-26), *mp* (measures 27-28).

Musical staff 6 (measures 29-34). Dynamics: *p* (measures 29-31), *mp* (measures 32-34).

Musical staff 7 (measures 35-40). Dynamics: *p* (measures 35-40).

Musical staff 8 (measures 41-46). Dynamics: *mp* (measures 41-43), *p* (measures 44-46).

46

mp *mf* *mf*

52

mp

57

mf *mp* *p*

62

mp

68

mf

Grave from RV124

Vivaldi
Bob Reifsnyder

♩ = 60

mf mp

7 p mp mf p mp

13 mf mp p mf

18

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Allegro from RV124

Vivaldi
Bob Reifsnyder

♩ = 90

mf *mp*

6

10 *p* *mp*

14 *p*

18 *p*

23 *mp* *p*

28 *p* *mp*

33 *p* *mf*

38

mp

42

p mp

46

mf p mp

52

mf

Andante from RV126

Vivaldi
Bob Reifsnnyder

♩ = 70

mf

6 *mp*

12 *p*

18 *mp*

23 *mf*

28 *mp*

33 *p*

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Allegro from RV126

Vivaldi
Bob Reifsnyder

♩ = 90

mf *mp*

5 *p* *mf* *mp*

9 *p* *mf*

13 *mp*

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

20 *mp* *mf* *mp*

25 *p* *mf*

29

33

mp *p*

36

mp *mf*

39

mp

43

p *mf* *mp* *p*

47

mf

Largo from RV128

Vivaldi
Bob Reifsnyder

$\text{♩} = 100$

mp *p*

5

mf *mp* *p*

10

mp *mf*

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Allegro from RV128

Vivaldi
Bob Reifsnyder

♩ = 90

mf *mp* *mf*

5 *mp* *mf* *mp*

9 *mf* *mp*

13 *mf* *mp*

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

22 *mf* *mf*

26 *mp*

30 *mf* *mp*

34

mp *p* *mf*

39

mf *mp* *mf*

43

mp *mf* *mp* *p*

47

mf

Allegro moderato from RV129

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

The musical score is written for Trombone 2 in 3/8 time, with a tempo of quarter note = 60. The key signature has one flat (B-flat). The score consists of five staves of music. The first staff begins with a dynamic marking of *mp* and ends with *mf*. The second staff starts at measure 6, with dynamic markings of *mp*, *mf*, and *mp*. The third staff starts at measure 12, with dynamic markings of *mf* and *mp*. The fourth staff starts at measure 17, with a dynamic marking of *mf*. The fifth staff starts at measure 22 and ends with a double bar line.

Largo from RV130

Vivaldi
Bob Reifsnyder

♩ = 100

5

8

12

16

mp *mf* *mp*

p *mf*

mp *p* *mp* *p*

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Allegro ma poco from RV130

Vivaldi
Bob Reifsnnyder

♩=100

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of eight staves of music, each starting with a measure number. The dynamic markings are as follows:

- Staff 1 (Measures 1-9): *mp*, *mf*, *mp*
- Staff 2 (Measures 10-19): *p*, *mf*, *mp*, *p*
- Staff 3 (Measures 20-27): *mf*, *mp*, *p*, *mf*
- Staff 4 (Measures 28-34): *mp*, *p*, *mf*
- Staff 5 (Measures 35-43): *mp*, *mf*, *mp*, *p*, *mf*
- Staff 6 (Measures 44-53): *mp*, *p*, *mf*, *mp*
- Staff 7 (Measures 54-60): *p*, *mf*, *mp*, *p*, *mf*

69

mf *mp* *p* *mf*

77

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

84

mf

Allegro moderato from RV134

Vivaldi
Bob Reifsnyder

♩ = 90

mf

6 mp

10 p

14 mf mp p mf

19 mp p mp mf

24 mp p mf

29 mp mf mp p mf

34 p mp mf

39

Musical staff 1: Measures 39-43. Treble clef, 3/8 time signature, key signature of two flats. The melody consists of eighth and sixteenth notes with some rests.

44

Musical staff 2: Measures 44-47. Treble clef, 3/8 time signature, key signature of two flats. The melody is more rhythmic with sixteenth notes. Dynamic markings: *mp*, *mf*, *mp*, *p*, *mp*.

48

Musical staff 3: Measures 48-51. Treble clef, 3/8 time signature, key signature of two flats. The melody continues with eighth and sixteenth notes. Dynamic markings: *p*, *mp*.

52

Musical staff 4: Measures 52-56. Treble clef, 3/8 time signature, key signature of two flats. The melody features some rests and eighth notes. Dynamic marking: *mf*.

57

Musical staff 5: Measures 57-61. Treble clef, 3/8 time signature, key signature of two flats. The melody starts with a whole rest, followed by eighth notes. Dynamic markings: *mf*, *mp*.

62

Musical staff 6: Measures 62-64. Treble clef, 3/8 time signature, key signature of two flats. The melody is a continuous stream of sixteenth notes. Dynamic marking: *mp*.

65

Musical staff 7: Measures 65-68. Treble clef, 3/8 time signature, key signature of two flats. The melody continues with sixteenth notes. Dynamic markings: *p*, *mp*, *mf*.

69

Musical staff 8: Measures 69-70. Treble clef, 3/8 time signature, key signature of two flats. The melody ends with a whole note and a final double bar line.

Minuetto from RV136

Vivaldi
Bob Reifsnnyder

♩. = 50

mf *mp* *mf* *mp*

12 *mf* *mp* *mf* *mp*

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

35 *p* *mf*

Presto from RV137

Vivaldi
Bob Reifsnyder

♩. = 60

The musical score is written for Trombone 2 in 3/8 time. It consists of four staves of music. The first staff begins with a tempo marking of ♩. = 60. The key signature has one flat (B-flat). The dynamics for the first staff are *mf*, *mp*, *mf*, *mp*, *p*, and *mf*. The second staff starts at measure 10 and has dynamics *mp*, *mf*, *mp*, *p*, *mf*, *mp*, and *p*. The third staff starts at measure 21 and has dynamics *mf*, *mp*, *mf*, and *mp*. The fourth staff starts at measure 31 and has dynamics *mf*, *mp*, and *mf*. The music features a consistent rhythmic pattern of eighth notes and sixteenth notes, with some rests and accidentals.