

SELECTIONS

From

Vivaldi's String Concertos (concluded)

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 20

@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.

Tuba

Adagio from RV156

Vivaldi
Bob Reifsnyder

♩ = 60

mp

5

9

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47

Musical staff 1: Bass clef, B-flat major key signature, starting at measure 47. The melody consists of eighth notes. Dynamic markings include *mp* and *p*.

53

Musical staff 2: Bass clef, B-flat major key signature, starting at measure 53. The melody consists of eighth notes. Dynamic markings include *mp* and *p*.

59

Musical staff 3: Bass clef, B-flat major key signature, starting at measure 59. The melody consists of eighth notes. Dynamic markings include *mp* and *p*.

65

Musical staff 4: Bass clef, B-flat major key signature, starting at measure 65. The melody consists of eighth notes. Dynamic markings include *p* and *mp*.

71

Musical staff 5: Bass clef, B-flat major key signature, starting at measure 71. The melody consists of eighth notes. Dynamic markings include *p*, *mp*, and *mf*.

77

Musical staff 6: Bass clef, B-flat major key signature, starting at measure 77. The melody consists of eighth notes. The staff ends with a double bar line.

Tuba

Largo from RV157

Vivaldi

Bob Reifsnnyder

♩ = 75

p

7

15

mp

21

mf *mp* *p* *mf*

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Tuba

Allegro from RV157

Vivaldi

Bob Reifsnnyder

♩ = 90

5

mf

9

mp

13

p

17

mp

21

mf

25

mp

29

p

33

Musical staff 1: Bass clef, B-flat major key signature, measures 33-36. Dynamics: *mp*. The staff contains a sequence of eighth and sixteenth notes with rests, characteristic of the 'Allegro' movement.

37

Musical staff 2: Bass clef, B-flat major key signature, measures 37-40. The staff continues the rhythmic pattern of eighth and sixteenth notes.

41

Musical staff 3: Bass clef, B-flat major key signature, measures 41-44. Dynamics: *mf*. The staff continues the rhythmic pattern.

45

Musical staff 4: Bass clef, B-flat major key signature, measures 45-48. Dynamics: *mp* and *p*. The staff continues the rhythmic pattern.

49

Musical staff 5: Bass clef, B-flat major key signature, measures 49-52. The staff concludes the passage with a final note and a double bar line.

Tuba

Allegro molto from RV158

Vivaldi
Bob Reifsnnyder

♩ = 100

mf

5
mp *mf* *mp* *p*

9
mp *p* *mp* *p* *mf*

13
mp *p* *mp* *mf*

17
mp *p* *mp*

21
mf *mp* *mf*

25
mp *mf*

29
mp *mf* *mp* *mf*

33

Musical staff 1: Bass clef, B-flat major key signature, starting at measure 33. Dynamics: *mp*, *p*, *mp*.

37

Musical staff 2: Bass clef, B-flat major key signature, starting at measure 37. Dynamics: *mf*, *mp*, *mf*, *p*.

40

Musical staff 3: Bass clef, B-flat major key signature, starting at measure 40. Dynamics: *mp*, *mf*, *p*.

44

Musical staff 4: Bass clef, B-flat major key signature, starting at measure 44. Dynamics: *mp*, *mf*, *p*.

48

Musical staff 5: Bass clef, B-flat major key signature, starting at measure 48. Dynamics: *mp*, *mf*, *mp*, *mf*.

52

Musical staff 6: Bass clef, B-flat major key signature, starting at measure 52. Dynamics: *mp*, *mf*, *mp*, *mf*.

56

Musical staff 7: Bass clef, B-flat major key signature, starting at measure 56. Dynamics: *mp*, *mf*, *mp*, *p*.

60

Musical staff 8: Bass clef, B-flat major key signature, starting at measure 60. Dynamics: *mp*, *mf*, *mp*, *mf*.

64

Musical staff 9: Bass clef, B-flat major key signature, starting at measure 64. Dynamics: *mp*, *mf*, *p*, *mp*.

68

Musical notation for measures 68-71. The staff is in bass clef with a key signature of one flat (B-flat). Measure 68 starts with a half note G2, followed by a quarter note G2, and then a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 69 continues with eighth notes: F1, E1, D1, C1, B0, A0, G0, F0. Measure 70 has a quarter rest followed by eighth notes: G0, F0, E0, D0, C0, B-1, A-1, G-1. Measure 71 continues with eighth notes: F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2. Dynamic markings are *mf* at the start of measure 68, *mp* under measure 69, *p* under measure 70, *mp* under measure 71, and *mf* at the end of measure 71.

72

Musical notation for measure 72. The staff is in bass clef with a key signature of one flat (B-flat). The measure begins with a half note G2, followed by a whole rest. The staff ends with a double bar line.

Tuba

Adagio from RV159

Vivaldi
Bob Reifsnyder

♩ = 60

p *mp* *mp* *mp*

5

mf *p* *p* *p* *p*

Tuba

Allegro from RV159

Vivaldi
Bob Reifsnnyder

♩ = 50

mp mf

10

mf

19

28

mf

39

mp mf

50

mp p mf mp

62

mf

Tuba

Andante from RV160

Vivaldi
Bob Reifsnnyder

$\text{♩} = 70$

sempre p

6

10

14

19

Tuba

Allegro from RV160

Vivaldi
Bob Reifsnyder

♩ = 90

mf mp mf

5 mp mf

10 mp mf p

15 mf mp p

20 mp mf

24 mp p mp mf

28 mp mf

32 mp mf

36

mp

40

mf

44

49

Tuba

Largo from RV161

Vivaldi
Bob Reifsnyder

♩ = 50

The first staff of music is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *sempre p*. The notation consists of a series of quarter notes and eighth notes, with some beamed eighth notes and a final quarter note with a fermata.

6

The second staff of music continues the piece in the same bass clef, key signature, and time signature. It starts with a measure rest for six measures, indicated by the number '6' above the staff. The notation continues with quarter and eighth notes, ending with a quarter note and a fermata.

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Tuba

Allegro molto moderato from RV163

Vivaldi
Bob Reifsnyder

♩ = 100

6

10

13

19

23

29

33

mf *mp* *mf*

mp *p*

mf *mp* *p*

mf

mp *p*

mf

37

Musical score for bass clef, measures 37-41. The score is in a key with one flat (B-flat) and a common time signature. Measures 37 and 38 contain whole rests. Measure 39 begins with a dynamic marking of *mf* and contains a continuous eighth-note pattern. Measure 40 continues this pattern. Measure 41 concludes with a quarter note followed by a quarter rest. The piece ends with a double bar line.

Tuba

Adagio from RV164

Vivaldi
Bob Reifsnyder

♩ = 60

Musical staff 1: Bass clef, 2/4 time signature. The first six measures are shown. The notes and dynamics are: Measure 1: G2 (p); Measure 2: A2 (mp); Measure 3: B2 (mf); Measure 4: C3 (mp); Measure 5: D3 (mp); Measure 6: E3 (mp).

8

Musical staff 2: Bass clef, 2/4 time signature. Measures 7-10 are shown. The notes and dynamics are: Measure 7: F2 (p); Measure 8: G2 (p); Measure 9: A2 (p); Measure 10: B2 (p).

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Tuba

Allegro from RV164

Vivaldi

Bob Reifsnnyder

♩. = 60

mp

7

mp

18

mp

26

mp

34

mp

43

mp

49

p

55

mp

mf

63

Musical staff 1: Bass clef, B-flat key signature, measures 63-70. Features a rhythmic pattern of eighth notes with a dynamic marking of *p*.

70

Musical staff 2: Bass clef, B-flat key signature, measures 70-77. Features a rhythmic pattern of eighth notes with dynamic markings of *mp* and *p*.

77

Musical staff 3: Bass clef, B-flat key signature, measures 77-84. Features a rhythmic pattern of eighth notes with a dynamic marking of *p*.

Tuba

Allegro from RV166

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

mf

5

p

12

mp

18

p *mp* *mf*

24

mp

29

mf

Tuba

Adagio from "Al Santo Sepolcro"

RV169

Vivaldi

Bob Reifsnyder

♩ = 60

p

6

mp

13

mf *mp* *p*

20

Tuba

Allegro from "Al Santo Sepulcro"

RV169

Vivaldi

Bob Reifsnyder

$\text{♩} = 60$

mf

6

mp *p*

12

mf *mf*

17

p

22

mp *p*

28

mp *p*

34

p *p* *mf*

42

p