

SELECTIONS

From

HANDEL'S CONCERTI GROSSI OP. 3

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME FIVE

@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 these 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. 3) was compiled by Handel's publisher in the 1730's, most likely without his knowledge or approval. These earlier works are almost never in pure Concerto Grosso style; the closest model would be the French Suites of Lully. As a result, they are stylistically quite similar to the Trio Sonatas, which were also composed early in his career.

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-** This volume was created to add to the public performance repertoire of the low brass choir. Ideally, the second tenor part would 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, but pure Concerto Grosso style is actually seldom used in this collection. 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.

Trombone 1

First movement from Concerto Grosso HWV312

Opus 3

Handel

Bob Reifsnnyder

♩ = 90

mf

4

p

10

mp

14

mp

19

mf

23

p *mp*

28

p *mf*

31

p

36

p *mf*

42

p *p* *mf*

49

mp *mf*

54

p *p*

59

mp *p*

64

mf *mp*

68

mf

43



mf

Musical staff 43-46: Treble clef, key signature of one flat (B-flat), 3/4 time signature. Measures 43-46. Measure 43: quarter note G4, quarter note A4, quarter note B4. Measure 44: quarter note C5, quarter note B4, quarter note A4. Measure 45: quarter note G4, quarter note F4, quarter note E4. Measure 46: quarter note D4, quarter note C4, quarter note B3. Dynamic: *mf*.

47



Musical staff 47-50: Treble clef, key signature of one flat (B-flat), 3/4 time signature. Measures 47-50. Measure 47: quarter note G4, quarter note A4, quarter note B4. Measure 48: quarter note C5, quarter note B4, quarter note A4. Measure 49: quarter note G4, quarter note F4, quarter note E4. Measure 50: quarter note D4, quarter note C4, quarter note B3.

51



mp *p*

Musical staff 51-55: Treble clef, key signature of one flat (B-flat), 3/4 time signature. Measures 51-55. Measure 51: quarter note G4, quarter note A4, quarter note B4. Measure 52: quarter note C5, quarter note B4, quarter note A4. Measure 53: quarter note G4, quarter note F4, quarter note E4. Measure 54: quarter note D4, quarter note C4, quarter note B3. Measure 55: quarter note G4, quarter note A4, quarter note B4. Dynamics: *mp* (measures 51-52), *p* (measures 53-55).

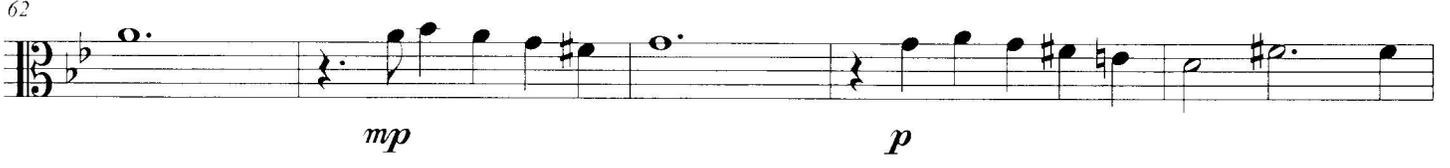
56



mp *mf*

Musical staff 56-61: Treble clef, key signature of one flat (B-flat), 3/4 time signature. Measures 56-61. Measure 56: quarter note G4, quarter note A4, quarter note B4. Measure 57: quarter note C5, quarter note B4, quarter note A4. Measure 58: quarter note G4, quarter note F4, quarter note E4. Measure 59: quarter note D4, quarter note C4, quarter note B3. Measure 60: quarter note G4, quarter note A4, quarter note B4. Measure 61: quarter note C5, quarter note B4, quarter note A4. Dynamics: *mp* (measures 56-58), *mf* (measures 59-61).

62



mp *p*

Musical staff 62-66: Treble clef, key signature of one flat (B-flat), 3/4 time signature. Measures 62-66. Measure 62: quarter note G4, quarter note A4, quarter note B4. Measure 63: quarter note C5, quarter note B4, quarter note A4. Measure 64: quarter note G4, quarter note F4, quarter note E4. Measure 65: quarter note D4, quarter note C4, quarter note B3. Measure 66: quarter note G4, quarter note A4, quarter note B4. Dynamics: *mp* (measures 62-63), *p* (measures 64-66).

67



mp

Musical staff 67-70: Treble clef, key signature of one flat (B-flat), 3/4 time signature. Measures 67-70. Measure 67: quarter note G4, quarter note A4, quarter note B4. Measure 68: quarter note C5, quarter note B4, quarter note A4. Measure 69: quarter note G4, quarter note F4, quarter note E4. Measure 70: quarter note D4, quarter note C4, quarter note B3. Dynamic: *mp*.

71



mf

Musical staff 71-75: Treble clef, key signature of one flat (B-flat), 3/4 time signature. Measures 71-75. Measure 71: quarter note G4, quarter note A4, quarter note B4. Measure 72: quarter note C5, quarter note B4, quarter note A4. Measure 73: quarter note G4, quarter note F4, quarter note E4. Measure 74: quarter note D4, quarter note C4, quarter note B3. Measure 75: quarter note G4, quarter note A4, quarter note B4. Dynamic: *mf*.

76



Musical staff 76-80: Treble clef, key signature of one flat (B-flat), 3/4 time signature. Measures 76-80. Measure 76: quarter note G4, quarter note A4, quarter note B4. Measure 77: quarter note C5, quarter note B4, quarter note A4. Measure 78: quarter note G4, quarter note F4, quarter note E4. Measure 79: quarter note D4, quarter note C4, quarter note B3. Measure 80: quarter note G4, quarter note A4, quarter note B4.

Trombone 1

Finale from HWV312

Op. 3

Handel

Bob Reifsnyder

♩ = 90

mf *mp*

5

mf

9

mp *mf* *p*

13

mp *mf* *p*

18

mf

22

mp *p* *mf*

26

mp *p*

30

mf *p* *mp*

34

mf

Trombone 1

Vivace from HWV313

Op. 3, No. 2

Handel

Bob Reifsnyder

♩ = 90

7

12

18

24

29

35

41

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

Vivace from HWV313

46

Musical staff 1: Bass clef, measures 46-50. The music features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. Dynamics include *mp* and *p*.

50

Musical staff 2: Bass clef, measures 50-55. The music continues with eighth-note patterns and melodic fragments. Dynamics include *mp* and *mf*.

56

Musical staff 3: Bass clef, measures 56-60. The music concludes with eighth-note patterns and a melodic phrase. Dynamics include *mf*.

Trombone 1

Largo from HWV313

Op. 3, No. 2

Handel
Bob Reifsnyder

♩ = 60



9



17



25



31



Trombone 1

Finale from HWV313

Op. 3, No. 2

Handel
Bob Reifsnnyder

$\text{♩} = 80$

mf *mp*

6 *mf*

13 *mf*

21 *mp*

26 *p*

32 *mp*

38

47 *mp* *p*

Finale from HWV313

53

Musical staff 1: Bass clef, measures 53-63. Dynamics: *mf*

58

Musical staff 2: Bass clef, measures 58-63. Dynamics: *mp*, *mf*

64

Musical staff 3: Bass clef, measures 64-65. Dynamics: none

37

Musical staff 1: Bass clef, measures 37-42. Dynamics: *mp*

43

Musical staff 2: Bass clef, measures 43-45. Dynamics: *p*

46

Musical staff 3: Bass clef, measures 46-50. Dynamics: *mp*, *p*

51

Musical staff 4: Bass clef, measures 51-53. Dynamics: *mp*

54

Musical staff 5: Bass clef, measures 54-58. Dynamics: *mp*

59

Musical staff 6: Bass clef, measures 59-63. Dynamics: *mp*

64

Musical staff 7: Bass clef, measures 64-70. Dynamics: *mf*

71

Musical staff 8: Bass clef, measures 71-76. Dynamics: *mf*

Finale from HWV314

Op. 3, No. 3

Handel
Bob Reifsnyder

Allegro ♩ = 120

mf

7 *mf*

12 *mp* *mf*

17 *mf* *mp*

22 *p* *mf* *mf*

28 *mp* *mf* *mf* *mp*

34 *mf* *mp*

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

Finale from HWV314

2

46

mf *mp*

52

mp *mf*

58

mf *mf*

63

mp *p*

69

mp *mp*

75

mf *mp*

81

mf *mp* *mp*

87

p *mf*

Trombone 1

Largo and Allegro from HWV315

Op. 3, No. 4

Handel

Bob Reifsnnyder

♩ = 60

mp

5

10

Allegro ♩ = 100

15

mf

20

mp *p*

24

mp

29

mf *mp* *p*

33

mp *mf* *mp* *mf*

37

p *mf* *mp*

42

mf *mp* *mf* *mp*

46

mf *p* *p*

52

p *mf*

58

mp *mf*

63

mp *p*

Largo ♩=60

68

mp

73

mp

77

mp

Andante from HWV315

Op. 3, No, 4

Handel
Bob Reifsnyder

♩=90



Trombone 1

Finale from HWV315

Op. 3, No.4

Handel
Bob Reifsnnyder

♩ = 90

First line of music, measures 1-4. The music begins with a half rest followed by eighth notes. Dynamics are marked *mf* and *mp*.

Second line of music, measures 5-7. The music continues with eighth notes. Dynamic is marked *mf*.

Third line of music, measures 8-12. The music features a mix of eighth and sixteenth notes. Dynamic is marked *p*.

Fourth line of music, measures 13-16. The music continues with eighth notes. Dynamic is marked *mf*.

Fifth line of music, measures 17-20. The music features a mix of eighth and sixteenth notes. Dynamic is marked *p*.

Sixth line of music, measures 21-24. The music continues with eighth notes. Dynamic is marked *mp*.

Seventh line of music, measures 25-27. The music features a mix of eighth and sixteenth notes. Dynamic is marked *mf*.

Eighth line of music, measures 28-31. The music continues with eighth notes. Dynamic is marked *mf*.

Finale from HWV315

2

32

Musical staff 1: Bass clef, 3/4 time signature, starting at measure 32. The music features a series of eighth-note patterns. Dynamic markings *p* and *mf* are present.

36

Musical staff 2: Bass clef, 3/4 time signature, starting at measure 36. The music continues with eighth-note patterns. Dynamic markings *mp* and *mf* are present.

40

Musical staff 3: Bass clef, 3/4 time signature, starting at measure 40. The music concludes with a few more eighth-note patterns and a final note.

Trombone 1

Grave from HWV316

Op. 3, No. 5

Handel
Bob Reifsnnyder

$\text{♩} = 80$

Musical staff 1, measures 1-6. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a half note G2, followed by quarter notes G2, A2, B2, and C3. The dynamics are marked *p*.

Musical staff 2, measures 7-13. The music continues with quarter notes D3, E3, F#3, and G3. The dynamics are marked *mp*.

Musical staff 3, measures 14-19. The music features eighth notes G3, A3, B3, and C4. The dynamics are marked *mf*.

Musical staff 4, measures 20-26. The music continues with quarter notes D4, E4, F#4, and G4. The dynamics are marked *mp*.

Musical staff 5, measures 27-33. The music features eighth notes G4, A4, B4, and C5. The dynamics are marked *p*.

Musical staff 6, measures 34-40. The music continues with quarter notes D5, E5, F#5, and G5. The dynamics are marked *mp* and *mf*.

Vivace from HWV317, Op. 3

Handel

Bob Reifsnyder

♩ = 100



9



16



20



24



31



40



46



52

mf

57

mp *p*

60

mf

65

mp

69

p *mp*

73

mf

78

mf