

SELECTIONS

From

HANDEL'S CONCERTI GROSSI OP. 6, Nos. 1-6

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME SIX

@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 those 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. 6), written much later in his career, is much closer to the Corelli model than his earlier Op. 3 collection. Very little of this music is reminiscent of Lully, but it does share one important stylistic trait; it would be equally as difficult to hear one of these works and one of his operas without thinking they were by different individuals.

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.

Trombone 3

A Tempo giusto from HWV319

Op. 6, No. 1

Handel
Bob Reifsnyder

♩ = 80

Musical staff 1, measures 1-5. The staff is in 3/8 time with a key signature of one sharp (F#). The dynamics are marked as *mf*, *mp*, *p*, and *mp*.

Musical staff 2, measures 6-11. The staff is in 3/8 time with a key signature of one sharp (F#). The dynamics are marked as *mp*, *p*, and *mf*.

Musical staff 3, measures 12-17. The staff is in 3/8 time with a key signature of one sharp (F#). The dynamics are marked as *mp*, *mf*, *mp*, *p*, and *mp*.

Musical staff 4, measures 18-23. The staff is in 3/8 time with a key signature of one sharp (F#). The dynamics are marked as *mf*, *mp*, *p*, and *mp*. The tempo marking "Adagio" and a new tempo indicator "♩ = 60" are present at the end of the staff.

Musical staff 5, measures 24-29. The staff is in 3/8 time with a key signature of one sharp (F#). The dynamics are marked as *p*, *mp*, and *p*.

Musical staff 6, measures 30-34. The staff is in 3/8 time with a key signature of one sharp (F#). The dynamics are marked as *p*.

Allegro from HWV319

Op. 6, No. 1

Handel
Bob Reifsnyder

♩ = 90

The musical score is written for Trombone 3 in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked as Allegro with a quarter note equal to 90 beats per minute. The score consists of eight staves of music, each starting with a measure number. Dynamic markings are placed below the notes to indicate volume changes.

- Staff 1 (Measures 1-5): *mf*, *mp*, *p*
- Staff 2 (Measures 6-10): *mf*
- Staff 3 (Measures 11-15): *mp*, *mf*, *p*
- Staff 4 (Measures 16-19): *p*
- Staff 5 (Measures 20-23): *mp*, *mf*
- Staff 6 (Measures 24-27): *mp*
- Staff 7 (Measures 28-32): *p*, *mf*
- Staff 8 (Measures 33-36): *mp*, *p*

39

mf *p* *mp*

44

p *mp* *mp*

49

mf

54

mf

Trombone 3

Adagio from HWV319

Op. 6, No. 1

Handel

Bob Reifsnyder

♩ = 80

The musical score is written for Trombone 3 in bass clef, 3/4 time, and B-flat major. It consists of five staves of music. The tempo is marked as Adagio, with a metronome marking of ♩ = 80. The dynamics are marked as *mp*, *mf*, *p*, and *mf*. The score includes a key signature of two flats (B-flat major) and a time signature of 3/4. The music is arranged by Bob Reifsnyder.

Staff 1: *mp* *mf* *mp*

Staff 2: *p* *mf*

Staff 3: *mf* *mp* *p* *mf*

Staff 4: *p*

Finale from HWV319

Op. 6, No. 1

Handel
Bob Reifsnyder

♩ = 90

Musical staff 1: Treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a whole rest followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking *mf* is placed below the staff.

Musical staff 2: Treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, 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A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294

Finale from HWV319

2

48

mf

Musical staff 48-53: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains six measures of music. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. There are rests in measures 49 and 50. The piece concludes with a quarter note G4 in measure 53. A dynamic marking of *mf* is placed below the final measure.

54

mf mp

Musical staff 54-59: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains six measures of music. It starts with a quarter rest in measure 54, followed by quarter notes G4, A4, and B4. There are rests in measures 56 and 57. The staff ends with a quarter note G4 in measure 59. Dynamic markings of *mf* and *mp* are placed below the first and second measures, respectively.

60

mp

Musical staff 60-65: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains six measures of music. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. There are rests in measures 62 and 63. The staff ends with a quarter note G4 in measure 65. A dynamic marking of *mp* is placed below the final measure.

66

mp mf mp

Musical staff 66-71: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains six measures of music. It starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. There are rests in measures 68 and 69. The staff ends with a quarter note G4 in measure 71. Dynamic markings of *mp*, *mf*, and *mp* are placed below the first, second, and fifth measures, respectively.

72

p mp mf

Musical staff 72-77: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains six measures of music. It begins with a quarter rest in measure 72, followed by quarter notes G4, A4, and B4. There are rests in measures 74 and 75. The staff ends with a quarter note G4 in measure 77. Dynamic markings of *p*, *mp*, and *mf* are placed below the first, second, and third measures, respectively.

78

Musical staff 78-83: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains six measures of music. It starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. There are rests in measures 80 and 81. The staff ends with a quarter note G4 in measure 83.

Andante larghetto from HWV320

Op. 6, No. 2

Handel

Bob Reifsnyder

♩ = 70

mf *mp* *p*

5 *mf* *mp* *p*

10 *mp* *mp*

14 *p* *mp*

19 *mf* *mp* *mf*

23 *p*

26 *mf*

29 *mp*

33

mf

37

mp *p* *mf*

41

Allegro from HWV320

Op. 6, No. 2

Handel

Bob Reifsnyder

♩ = 90

The musical score for Trombone 3 consists of eight staves of music, numbered 1 through 30. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as Allegro, with a metronome marking of 90 quarter notes per minute. The dynamics are indicated by *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piece begins with a rest for the first measure, followed by a series of eighth-note patterns. The dynamics fluctuate throughout, with *p* appearing in measures 1, 8, 16, and 21; *mp* in measures 5, 12, 26, and 30; and *mf* in measures 8, 12, 16, and 26. The score concludes with a final note in measure 30.

33

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

37

p *mp* *mf*

41

p *mp* *mf* *mp*

Adagio ♩=60

45

p *mf*

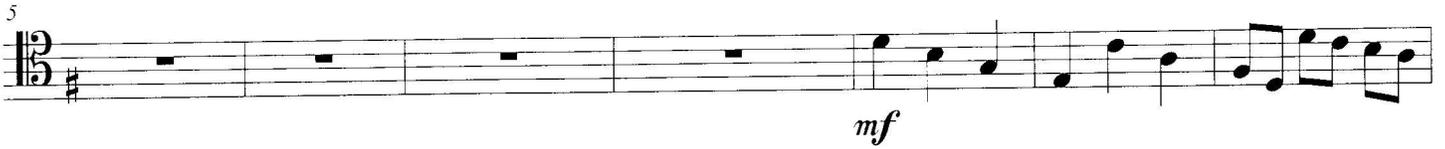
50

Finale from HWV320

Op. 6, No. 2

Handel
Bob Reifsnyder

♩. = 50



58

p *mp*

65

mp *p* *mp*

73

mf

Adagio ♩=60

81

Andante from HWV321

Op. 6 No. 3

Handel

Bob Reifsnnyder

♩ = 80

Musical staff 1: Measures 1-5. The staff is in bass clef with a key signature of one flat (B-flat) and a 12/8 time signature. It begins with a whole rest in measure 1, followed by whole rests in measures 2, 3, and 4. In measure 5, the music begins with a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The dynamic marking *mp* is placed below the staff.

Musical staff 2: Measures 6-9. Measure 6 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 7 continues with quarter notes D3, E3, and F3. Measure 8 has a quarter rest followed by a quarter note G3. Measure 9 has a quarter rest followed by quarter notes A3, B3, and C4. The dynamic marking *mp* is placed below the staff.

Musical staff 3: Measures 10-13. Measure 10 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 11 continues with quarter notes D3, E3, and F3. Measure 12 has a quarter rest followed by a quarter note G3. Measure 13 has a quarter rest followed by quarter notes A3, B3, and C4. The dynamic marking *mp* is placed below the staff.

Musical staff 4: Measures 14-17. Measure 14 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 15 continues with quarter notes D3, E3, and F3. Measure 16 has a quarter rest followed by a quarter note G3. Measure 17 has a quarter rest followed by quarter notes A3, B3, and C4. The dynamic marking *p* is placed below the staff.

Musical staff 5: Measures 18-22. Measure 18 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 19 continues with quarter notes D3, E3, and F3. Measure 20 has a quarter rest followed by a quarter note G3. Measure 21 has a quarter rest followed by quarter notes A3, B3, and C4. Measure 22 has a quarter rest followed by quarter notes D4, E4, and F4. The dynamic marking *mf* is placed below the staff.

Musical staff 6: Measures 23-26. Measure 23 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 24 continues with quarter notes D3, E3, and F3. Measure 25 has a quarter rest followed by a quarter note G3. Measure 26 has a quarter rest followed by quarter notes A3, B3, and C4. The dynamic marking *mp* is placed below the staff.

Musical staff 7: Measures 27-30. Measure 27 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 28 continues with quarter notes D3, E3, and F3. Measure 29 has a quarter rest followed by a quarter note G3. Measure 30 has a quarter rest followed by quarter notes A3, B3, and C4. The dynamic marking *p* is placed below the staff.

Adagio ♩ = 60

Musical staff 8: Measures 31-34. Measure 31 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 32 continues with quarter notes D3, E3, and F3. Measure 33 has a quarter rest followed by a quarter note G3. Measure 34 has a quarter rest followed by quarter notes A3, B3, and C4. The dynamic marking *mp* is placed below the staff.

Polonaise from H321

Op. 6, No. 3

Handel
Bob Reifsnyder

♩ = 80

mp *p* *mp*

7 *p* *mf* *mp*

13 *p* *mf* *mp*

19 *p*

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

32 *mf* *mp*

39 *p*

46 *mp* *p* *mf*

Polonaise from H321

53

mp *p*

60

mf *p*

66

mf *mp*

72

mf *mp*

Trombone 3

Larghetto affettuoso from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

♩ = 60

Musical staff 1, measures 1-5. The staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music begins with a mezzo-piano (*mp*) dynamic and transitions to piano (*p*) by measure 5.

Musical staff 2, measures 6-10. The staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music begins with mezzo-forte (*mf*) dynamics and transitions to mezzo-piano (*mp*) and then piano (*p*) by measure 10.

Musical staff 3, measures 11-15. The staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music begins with a whole rest in measure 11 and mezzo-piano (*mp*) dynamics throughout.

Musical staff 4, measures 16-20. The staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music begins with mezzo-piano (*mp*) dynamics, transitions to piano (*p*) in measure 18, and then mezzo-forte (*mf*) in measure 20.

Musical staff 5, measures 21-25. The staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music begins with mezzo-piano (*mp*) dynamics and concludes with a whole note in measure 25.

48

mp *mp*

Musical staff 48-52: Bass clef, B-flat major key signature, 3/4 time signature. Measures 48-52. Dynamics: *mp* at measure 48 and 52.

53

Musical staff 53-58: Bass clef, B-flat major key signature, 3/4 time signature. Measures 53-58.

59

p *mf* *mp* *p*

Musical staff 59-64: Bass clef, B-flat major key signature, 3/4 time signature. Measures 59-64. Dynamics: *p* at measures 59 and 64, *mf* at measure 61, *mp* at measure 62.

65

mp *mf* *mp*

Musical staff 65-70: Bass clef, B-flat major key signature, 3/4 time signature. Measures 65-70. Dynamics: *mp* at measures 65 and 69, *mf* at measure 67.

71

mp *mf*

Musical staff 71-76: Bass clef, B-flat major key signature, 3/4 time signature. Measures 71-76. Dynamics: *mp* at measure 71, *mf* at measure 76.

77

Musical staff 77-82: Bass clef, B-flat major key signature, 3/4 time signature. Measures 77-82.

83

Musical staff 83-88: Bass clef, B-flat major key signature, 3/4 time signature. Measures 83-88.

Trombone 3

Largo e piano from HWV322

Op. 6, No. 4

Handel
Bob Reifsnyder

$\text{♩} = 75$

sempre piano

Musical staff 1: Measures 1-5. The staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a whole note G2, followed by a half note G2, a quarter note G2, a quarter rest, a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2.

6

Musical staff 2: Measures 6-10. The staff continues with a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F#1, a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B0.

11

Musical staff 3: Measures 11-15. The staff continues with a quarter note A1, a quarter note G1, a quarter note F#1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F#0, and a quarter note E0.

16

Musical staff 4: Measures 16-20. The staff continues with a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F#0, a quarter note E0, a quarter note D0, a quarter note C0, a quarter note B0, and a quarter note A0.

21

Musical staff 5: Measures 21-25. The staff continues with a quarter note G0, a quarter note F#0, a quarter note E0, a quarter note D0, a quarter note C0, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F#0, and a quarter note E0.

26

Musical staff 6: Measures 26-30. The staff continues with a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F#0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0.

31

Musical staff 7: Measures 31-34. The staff continues with a quarter note A1, a quarter note G1, a quarter note F#1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F#0.

35

Musical staff 8: Measures 35-38. The staff continues with a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F#0, a quarter note E0, and a quarter note D0.

Finale from HWV322

Op. 6, No. 4

Handel
Bob Reifsnyder

♩=110

Musical staff 1, measures 1-7. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. The music consists of quarter notes and rests. Dynamic markings are *mp* at the beginning and *p* at the end.

Musical staff 2, measures 8-14. The staff continues with eighth notes and quarter notes. Dynamic markings are *mp*, *mf*, *mp*, and *mf*.

Musical staff 3, measures 15-21. The staff features eighth notes and quarter notes. Dynamic markings are *mp*, *p*, and *mp*.

Musical staff 4, measures 22-27. The staff includes eighth notes and quarter notes. Dynamic markings are *p* and *mf*.

Musical staff 5, measures 28-33. The staff contains eighth notes and quarter notes. Dynamic markings are *p*, *mp*, *mf*, and *mf*.

Musical staff 6, measures 34-38. The staff features eighth notes and quarter notes. Dynamic markings are *mp* and *p*.

Musical staff 7, measures 39-44. The staff includes eighth notes and quarter notes. Dynamic markings are *mp* and *p*.

Musical staff 8, measures 45-50. The staff contains eighth notes and quarter notes. Dynamic markings are *mp* and *mp*.

52

mf *mp* *mf*

59

mp *mf*

66

mf *mp*

73

p *mp* *mf*

80

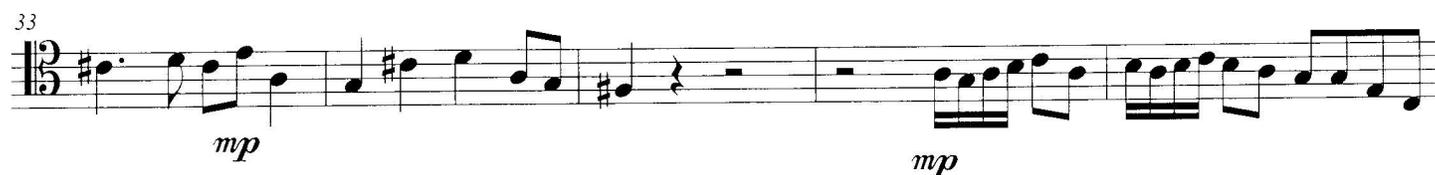
Trombone 3

Allegro from HWV323

Op. 6, no. 5

Handel
Bob Reifsnnyder

♩ = 90



Allegro from HWV323

44

mp

48

p *p*

52

p *mp* *mf*

57

62

Trombone 3

Largo from HWV323

Op. 6, No. 5

Handel
Bob Reifsnyder

$\text{♩} = 75$

mp

7

12

mp *mp*

19

24

29

34

Presto from HWV323

Op. 6, No. 5

Handel
Bob Reifsnyder

♩. = 60

Musical staff 1: Measures 1-9. Dynamics: *mf*, *p*, *p*.

Musical staff 2: Measures 10-19. Dynamics: *mf*, *p*, *mf*, *p*, *mp*.

Musical staff 3: Measures 20-29. Dynamics: *p*, *mp*.

Musical staff 4: Measures 30-39. Dynamics: *p*, *mp*, *mf*, *p*.

Musical staff 5: Measures 40-49. Dynamics: *mf*, *p*.

Musical staff 6: Measures 50-59. Dynamics: *mf*, *p*.

Musical staff 7: Measures 60-69. Dynamics: *mf*, *mp*, *p*, *mf*.

Musical staff 8: Measures 70-79. Dynamics: *p*.

84

mf

Largo affettuoso from HWV324

Op. 6, No. 6

Handel
Bob Reifsnyder

$\text{♩} = 75$

Musical staff 1: Measures 1-4. Treble clef, 3/2 time signature, key signature of one flat. Dynamics: *mf*.

Musical staff 2: Measures 5-8. Treble clef, 3/2 time signature, key signature of one flat. Dynamics: *mp*.

Musical staff 3: Measures 9-10. Treble clef, 3/2 time signature, key signature of one flat. Dynamics: *mp*.

Musical staff 4: Measures 11-16. Treble clef, 3/2 time signature, key signature of one flat. Dynamics: *mf*.

Musical staff 5: Measures 17-21. Treble clef, 3/2 time signature, key signature of one flat. Dynamics: *p*, *mp*.

Musical staff 6: Measures 22-26. Treble clef, 3/2 time signature, key signature of one flat. Dynamics: *mp*.

Musical staff 7: Measures 27-31. Treble clef, 3/2 time signature, key signature of one flat. Dynamics: *mf*, *p*.

Musical staff 8: Measures 32-36. Treble clef, 3/2 time signature, key signature of one flat.

44

p *mp* *mf*

Musical staff 1: Bass clef, key signature of one flat. Measures 44-53. Measure 44: quarter rest, quarter note G2, quarter note F2. Measure 45: quarter rest, quarter note E2, quarter note D2. Measure 46: quarter rest, quarter note C2, quarter note B1. Measure 47: quarter rest, quarter note A1, quarter note G1. Measure 48: quarter rest, quarter note F1, quarter note E1. Measure 49: quarter rest, quarter note D1, quarter note C1. Measure 50: quarter rest, quarter note B0, quarter note A0. Measure 51: quarter rest, quarter note G0, quarter note F0. Measure 52: quarter rest, quarter note E0, quarter note D0. Measure 53: quarter rest, quarter note C0, quarter note B0. Dynamics: *p* at measure 44, *mp* at measure 48, *mf* at measure 53.

49

mp *p*

Musical staff 2: Bass clef, key signature of one flat. Measures 49-53. Measure 49: quarter note G2, quarter note F2. Measure 50: quarter note E2, quarter note D2. Measure 51: quarter note C2, quarter note B1. Measure 52: quarter note A1, quarter note G1. Measure 53: quarter note F1, quarter note E1. Dynamics: *mp* at measure 50, *p* at measure 53.

54

Musical staff 3: Bass clef, key signature of one flat. Measures 54-55. Measure 54: quarter note G2, quarter note F2. Measure 55: quarter note E2, quarter note D2. Dynamics: none.

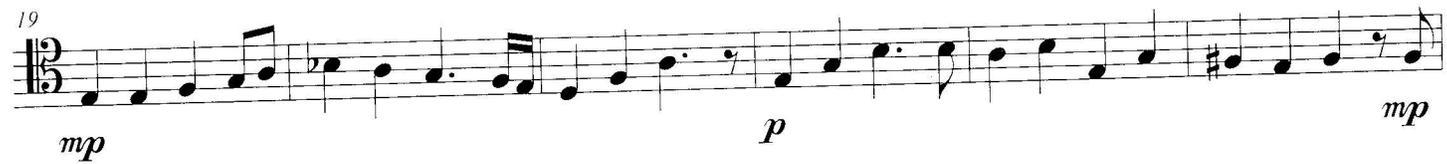
A tempo guisto from HWV324

Op. 6, No. 6

Handel

Bob Reifsnyder

♩ = 110



Adagio ♩ = 55



Finale from HWV324

Op. 6, No. 6

Handel

Bob Reifsnnyder

♩ = 90

Musical staff 1, measures 1-4. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. The music begins with a quarter rest, followed by a quarter note G2, and then a series of eighth and sixteenth notes. Dynamic markings *mf* and *mp* are present.

Musical staff 2, measures 5-9. The staff continues the melodic line with eighth and sixteenth notes. Dynamic markings *mf* and *mp* are present.

Musical staff 3, measures 10-14. The staff features a quarter rest in measure 10, followed by a half note G2, and then eighth notes. Dynamic markings *p* and *mp* are present.

Musical staff 4, measures 15-22. The staff contains several whole rests, indicating a sustained low note. A dynamic marking *mf* is present at the end of the staff.

Musical staff 5, measures 23-27. The staff features a series of eighth and sixteenth notes. Dynamic markings *mf* and *p* are present.

Musical staff 6, measures 28-31. The staff contains eighth and sixteenth notes. Dynamic markings *mp*, *mp*, and *p* are present.

Musical staff 7, measures 32-35. The staff features eighth and sixteenth notes. Dynamic markings *mp*, *mf*, *p*, and *mp* are present.

Musical staff 8, measures 36-40. The staff contains eighth and sixteenth notes. Dynamic markings *p*, *mp*, and *p* are present.

Finale from HWV324

2

41

mf

46

mp p mp mf mp p

51

mf mp p

57

mp p mf

63