

# 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 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 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.

Tuba

A Tempo giusto from HWV319

Op. 6, No. 1

Handel  
Bob Reifsnyder

♩ = 80

6

12

18

23

Adagio ♩ = 60

29

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

*mf* *mp* *mf*

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

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

*p*

Tuba

# Allegro from HWV319

Op. 6, No. 1

Handel  
Bob Reifsnyder

♩ = 90

mf p

6 mf mp

11 p

16 p mp

21 mf mp

26 p

30 mp mf

34 p mf

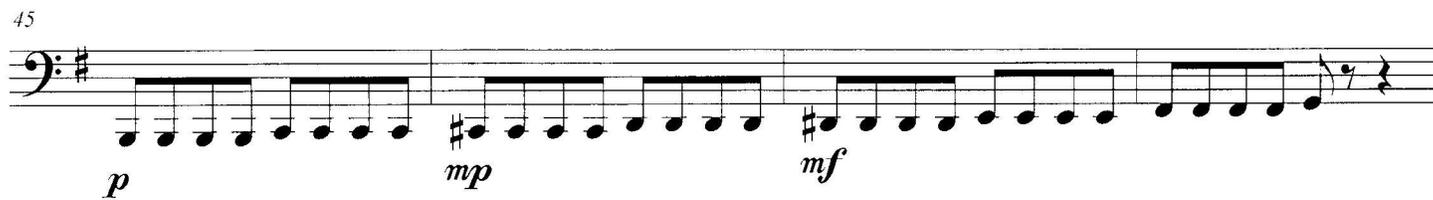
Allegro from HWV319

40



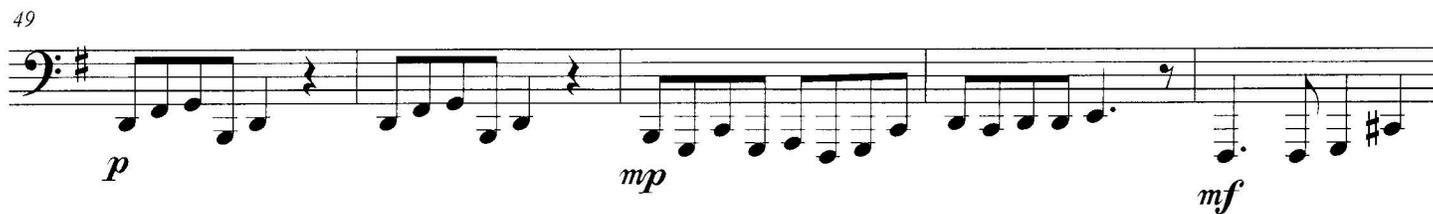
*p*

45



*p* *mp* *mf*

49



*p* *mp* *mf*

54



Tuba

# Adagio from HWV319

Op. 6, No. 1

Handel  
Bob Reifsnyder

♩ = 80

Musical staff 1: Bass clef, 3/4 time signature, key signature of one flat. Measures 1-6. Dynamics: *mp*, *mf*.

Musical staff 2: Bass clef, 3/4 time signature, key signature of one flat. Measures 7-14. Dynamics: *mp*, *p*.

Musical staff 3: Bass clef, 3/4 time signature, key signature of one flat. Measures 15-22. Dynamics: *mf*.

Musical staff 4: Bass clef, 3/4 time signature, key signature of one flat. Measures 23-29. Dynamics: *mp*, *mf*, *mp*, *p*.

Musical staff 5: Bass clef, 3/4 time signature, key signature of one flat. Measures 30-35. Dynamics: *mp*, *mf*, *p*.

Musical staff 6: Bass clef, 3/4 time signature, key signature of one flat. Measures 36-42. Dynamics: none.

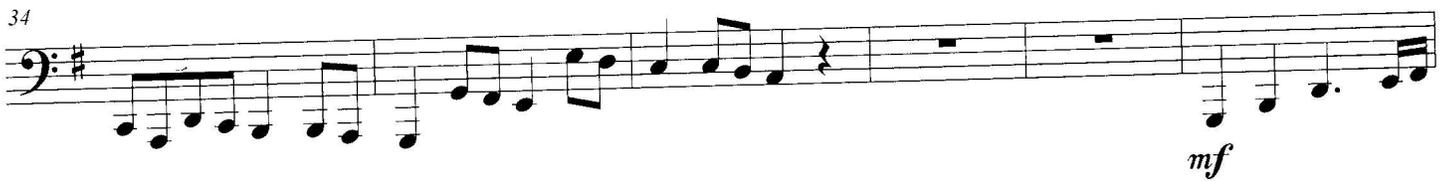
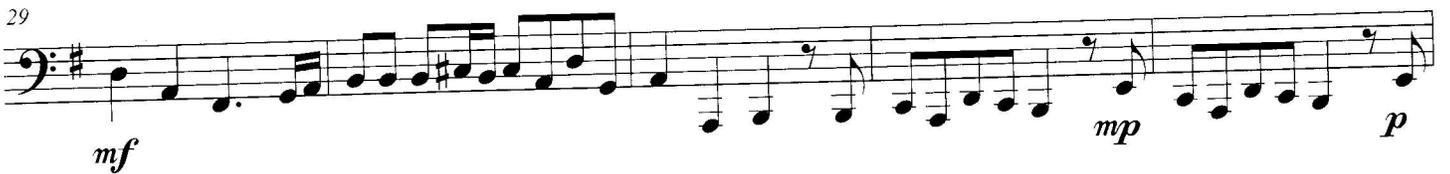
Tuba

# Finale from HWV319

Op. 6, No. 1

Handel  
Bob Reifsnyder

♩ = 90



Finale from HWV319

2

45

*p*

51

*mp* *mf* *mp*

58

*mf*

63

*mp* *mf* *mp*

69

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

75

*mf*

80

Tuba

# Andante larghetto from HWV320

Op. 6, No. 2

Handel

Bob Reifsnyder

$\text{♩} = 70$

*mf* *mp*

5 *mf* *p*

11 *p* *mp*

15 *p* *mp*

18 *mf* *p* *mf*

23 *mp*

28 *p*

33 *mf*

Andante larghetto from HWV320

37

Musical staff 1: Bass clef, key signature of one sharp (F#), starting at measure 37. The staff contains a series of eighth notes with dynamic markings *mp*, *p*, and *mf*.

42

Musical staff 2: Bass clef, key signature of one sharp (F#), starting at measure 42. The staff contains a series of quarter notes.

Tuba

# Allegro from HWV320

Op. 6, No. 2

Handel  
Bob Reifsnnyder

♩ = 90

Musical staff 1: Bass clef, 4/4 time signature, key signature of two flats. Measures 1-5. Dynamics: *mp*, *p*, *mp*.

Musical staff 2: Bass clef, 4/4 time signature, key signature of two flats. Measures 6-10. Dynamics: *mf*.

Musical staff 3: Bass clef, 4/4 time signature, key signature of two flats. Measures 11-14. Dynamics: *mp*, *p*.

Musical staff 4: Bass clef, 4/4 time signature, key signature of two flats. Measures 15-18. Dynamics: *mp*, *p*, *mp*.

Musical staff 5: Bass clef, 4/4 time signature, key signature of two flats. Measures 19-23. Dynamics: *mf*.

Musical staff 6: Bass clef, 4/4 time signature, key signature of two flats. Measures 24-28. Dynamics: *mp*, *mf*.

Musical staff 7: Bass clef, 4/4 time signature, key signature of two flats. Measures 29-33. Dynamics: *mp*, *mf*, *mp*.

Musical staff 8: Bass clef, 4/4 time signature, key signature of two flats. Measures 34-38. Dynamics: *p*, *mp*, *mf*, *p*, *mp*.

Allegro from HWV320

38

*mf* *p* *mp*

42

*mf* *p* Adagio ♩=60

46

*mf*

50

Tuba

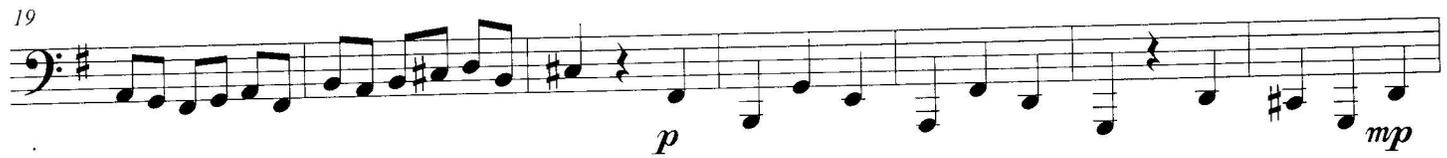
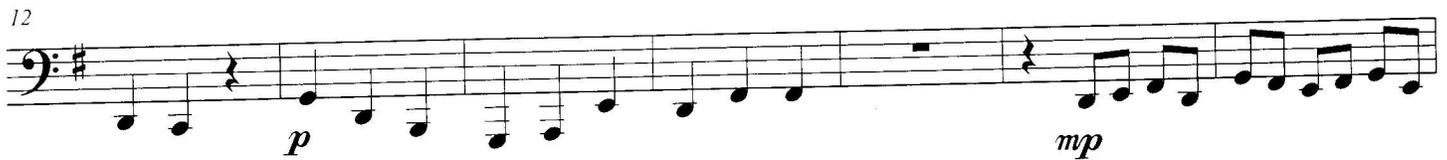
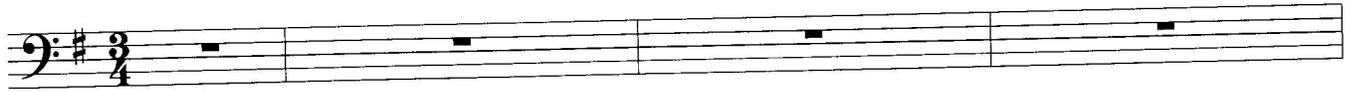
# Finale from HWV320

Op. 6, No. 2

Handel

Bob Reifsnnyder

$\text{♩} = 50$







Tuba

# Andante from HWV321

Op. 6 No. 3

Handel  
Bob Reifsnyder

♩. = 80

mf

7

p

mf

12

mf

16

mp

p

p

21

mp

mf

27

mp

Adagio ♩. = 60

31

mp

p

Tuba

# Polonaise from H321

Op. 6, No. 3

Handel

Bob Reifsnyder

♩ = 80

8

15

22

29

36

44

52

*mp* *p* *mp* *p*

*mf* *mp* *p*

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

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

*p*

*mp* *p*

*mf* *mp* *p*

Polonaise from H321

59

Musical staff 59-63: Bass clef, key signature of one sharp (F#). Measure 59: whole rest. Measure 60: quarter note G2, quarter note G2. Measure 61: quarter note G2, quarter note A2. Measure 62: quarter note B2, quarter note C3. Measure 63: quarter note D3, quarter note E3. Dynamics: *mp* starting at measure 62.

64

Musical staff 64-70: Bass clef, key signature of one sharp (F#). Measure 64: quarter note G2, quarter note G2. Measure 65: quarter note G2, quarter note A2. Measure 66: quarter note B2, quarter note C3. Measure 67: quarter note D3, quarter note E3. Measure 68: quarter note F#3, quarter note G3. Measure 69: quarter note G3, quarter note F#3. Measure 70: quarter note E3, quarter note D3. Dynamics: *mf* at 64, *p* at 65, *mp* at 66, *mf* at 67.

71

Musical staff 71-76: Bass clef, key signature of one sharp (F#). Measure 71: whole rest. Measure 72: quarter note G2, quarter note G2. Measure 73: quarter note G2, quarter note A2. Measure 74: quarter note B2, quarter note C3. Measure 75: quarter note D3, quarter note E3. Measure 76: quarter note F#3, quarter note G3. Dynamics: *mp* at 72, *mf* at 75, *mp* at 76.

Tuba

# Larghetto affettuoso from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

♩ = 60

mp p

6

mp p

11

mf

15

mf p

19

mp



52

Musical staff 52-56 in bass clef, B-flat major, 3/4 time. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings include *mp* at the beginning and *mp* at the end.

57

Musical staff 57-62 in bass clef, B-flat major, 3/4 time. The staff contains a sequence of eighth and sixteenth notes with some rests. A dynamic marking of *p* is present.

63

Musical staff 63-68 in bass clef, B-flat major, 3/4 time. The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings include *mp*, *p*, *mp*, *mf*, and *mp*.

69

Musical staff 69-75 in bass clef, B-flat major, 3/4 time. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking of *mp* is present.

76

Musical staff 76-81 in bass clef, B-flat major, 3/4 time. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking of *mf* is present.

82

Musical staff 82-87 in bass clef, B-flat major, 3/4 time. The staff contains a sequence of eighth and sixteenth notes with rests, ending with a double bar line. A dynamic marking of *mf* is present.

Tuba

# Largo e piano from HWV322

Op. 6, No. 4

Handel

Bob Reifsnyder

$\text{♩} = 75$

32

The image shows a single system of musical notation in bass clef with a key signature of one sharp (F#). The system consists of five measures. The first measure contains a descending eighth-note scale: G2, F#2, E2, D2, C2, B1, A1, G1. The second measure begins with a fermata over the G1 note, followed by an eighth-note scale: F#1, E1, D1, C1, B0, A0, G0. The third measure also begins with a fermata over the G0 note, followed by an eighth-note scale: F#0, E0, D0, C0, B-1, A-1, G-1. The fourth measure contains a descending eighth-note scale: F#-1, E-1, D-1, C-1, B-2, A-2, G-2. The fifth measure contains a descending eighth-note scale: F#-2, E-2, D-2, C-2, B-3, A-3, G-3. The system concludes with a double bar line.

Tuba

# Finale from HWV322

Op. 6, No. 4

Handel  
Bob Reifsnyder

♩=110

mp p

8

mp mf

15

p mp p

23

mp p mp

31

mf mp

38

p

45

mp p mp

52

mp

59

*mf*

66

*mp* *p*

74

*mp* *mf*

Tuba

# Allegro from HWV323

Op. 6, no. 5

Handel

Bob Reifsnyder

♩ = 90



8



13



19



25



31



36



41



46

Musical staff 1: Bass clef, measures 46-50. The music consists of eighth and sixteenth notes. The dynamic *mp* is marked at the beginning, and *p* is marked at the end.

51

Musical staff 2: Bass clef, measures 51-57. The music features a mix of eighth and sixteenth notes, with some rests. The dynamic *mp* is marked under a slur, and *mf* is marked at the end.

58

Musical staff 3: Bass clef, measures 58-62. The music continues with eighth and sixteenth notes, ending with a double bar line.

Tuba

# Largo from HWV323

Op. 6, No. 5

Handel

Bob Reifsnyder

$\text{♩} = 75$

*mp*

7

12

18

24

30

35

Tuba

# Presto from HWV323

Op. 6, No. 5

Handel

Bob Reifsnyder

♩. = 60

The musical score is written for Tuba in 3/8 time. It consists of eight staves of music, each starting with a measure number. The dynamics are indicated by *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The tempo is marked as Presto.

Staff 1: *mf*, *p*, *mf*, *p*

Staff 2 (11): *mf*, *p*, *mf*, *p*, *mp*

Staff 3 (22): *p*, *mp*

Staff 4 (31): *p*, *mp*, *p*, *mf*, *p*

Staff 5 (42): *mf*, *p*

Staff 6 (52): *mf*, *p*

Staff 7 (61): *mp*, *p*

Staff 8 (71): *mf*, *p*

Presto from HWV323

82

Musical notation for a piano piece, measures 82-87. The notation is written on a single bass clef staff. Measure 82 begins with a quarter note G2, followed by a quarter rest, and another quarter note G2. Measure 83 starts with a quarter note G2, followed by a quarter rest, and another quarter note G2. Measure 84 contains a whole rest. Measure 85 features a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 86 continues with eighth notes: F1, E1, D1, C1, B0, A0, G0. Measure 87 concludes with a quarter note G0, followed by a quarter rest, and another quarter note G0. A dynamic marking of *mf* is placed below the staff between measures 85 and 86.

Tuba

# Largo affettuoso from HWV324

Op. 6, No. 6

Handel  
Bob Reifsnnyder

$\text{♩} = 75$

1

*mf*

5

*mp*

11

*mp*

17

*mf*

23

*mp*

29

*mp*

34

*mf* *p*

40

*mp* *mf*

45

Musical staff for measures 45-50. The staff is in bass clef with a key signature of one flat (B-flat). Measures 45-46 contain whole rests. Measures 47-48 feature a descending eighth-note scale: G2, F2, E2, D2. Measures 49-50 feature an ascending eighth-note scale: D2, E2, F2, G2. Dynamic markings are *mp* under measure 47 and *mf* under measure 49.

51

Musical staff for measures 51-56. The staff is in bass clef with a key signature of one flat (B-flat). Measure 51 has a whole rest. Measures 52-53 feature a descending eighth-note scale: G2, F2, E2, D2. Measure 54 has a whole rest. Measures 55-56 feature an ascending eighth-note scale: D2, E2, F2, G2. Dynamic markings are *mp* under measure 52 and *p* under measure 55.

Tuba

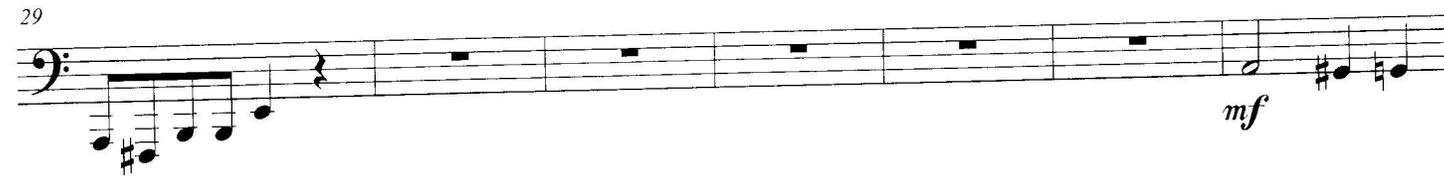
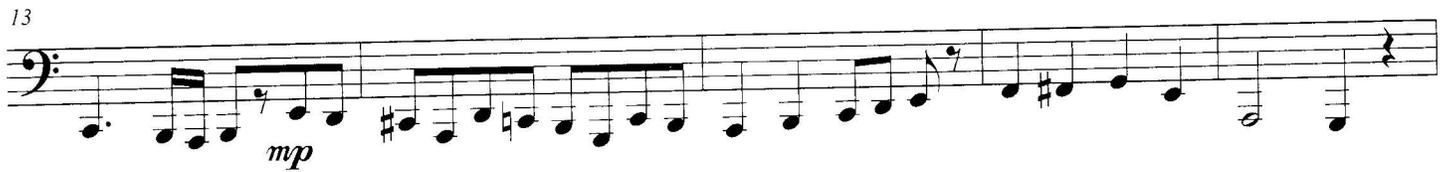
# A tempo guisto from HWV324

Op. 6, No. 6

Handel

Bob Reifsnnyder

$\text{♩} = 110$



Adagio  $\text{♩} = 55$



A tempo guisto from HWV324

47



Tuba

# Finale from HWV324

Op. 6, No. 6

Handel

Bob Reifsnyder

♩ = 90

6

11

17

22

27

33

39

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

Finale from HWV324

2

44

*mp* *p*

48

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

53

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

58

*mf* *mp* *mf*

64