

SELECTIONS

From

HANDEL'S CONCERTI GROSSI OP. 6, Nos. 7-12

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME SEVEN

@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 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 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 1

Largo-Allegro from HWV325

Op. 6, No. 7

Handel
Bob Reifsnyder

$\text{♩} = 50$

Musical staff 1, measures 1-4. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a half note G2, followed by eighth notes A2, B2, and C3. There are rests in measures 2 and 3, and a quarter note G2 in measure 4. The dynamic marking *mp* is centered below the staff.

5

Musical staff 2, measures 5-8. The music continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4. There are rests in measures 6 and 7, and a quarter note D4 in measure 8. The dynamic marking *mp* is centered below the staff.

$\text{♩} = 80$

10

Musical staff 3, measures 9-16. Measures 9-12 contain whole rests. Measures 13-16 contain quarter notes: D4, E4, F#4, G4. The dynamic marking *mf* is centered below the staff.

17

Musical staff 4, measures 17-22. Measures 17-18 contain eighth notes: G4, A4, B4, C5. Measures 19-20 contain eighth notes: B4, A4, G4, F#4. Measure 21 contains a quarter rest. Measure 22 contains a quarter note G4. The dynamic marking *mp* is centered below the staff.

23

Musical staff 5, measures 23-27. Measures 23-24 contain eighth notes: G4, A4, B4, C5. Measures 25-26 contain eighth notes: B4, A4, G4, F#4. Measure 27 contains a quarter note G4. The dynamic marking *mp* is centered below the staff.

28

Musical staff 6, measures 28-32. Measures 28-29 contain eighth notes: G4, A4, B4, C5. Measure 30 contains a quarter rest. Measures 31-32 contain eighth notes: B4, A4, G4, F#4. The dynamic marking *p* is centered below the staff.

33

Musical staff 7, measures 33-38. Measures 33-34 contain eighth notes: G4, A4, B4, C5. Measures 35-36 contain eighth notes: B4, A4, G4, F#4. Measure 37 contains a quarter note G4. Measure 38 contains a quarter rest. The dynamic marking *p* is centered below the staff.

39

Musical staff 8, measures 39-44. Measures 39-42 contain whole rests. Measures 43-44 contain quarter notes: D4, E4, F#4, G4. The dynamic marking *mp* is centered below the staff.

46

p *mp*

53

p

59

p *mp* *p*

65

mp

70

75

mp ♩ = 50

81

mp *mf*

Trombone 1

Largo from HWV325

Op. 6, No. 7

Handel
Bob Reifsnyder

♩ = 75

Musical staff 1, measures 1-6. The staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a quarter rest, followed by a series of eighth and quarter notes. The dynamic marking *mf* is placed below the staff.

Musical staff 2, measures 7-13. The staff continues the melodic line with various rhythmic patterns, including eighth and quarter notes. The dynamic marking *mp* is placed below the staff.

Musical staff 3, measures 14-20. The staff continues the melodic line with various rhythmic patterns, including eighth and quarter notes. The dynamic marking *p* is placed below the staff.

Musical staff 4, measures 21-28. The staff continues the melodic line with various rhythmic patterns, including eighth and quarter notes. The dynamic marking *p* is placed below the staff.

Musical staff 5, measures 29-35. The staff continues the melodic line with various rhythmic patterns, including eighth and quarter notes. The dynamic marking *mp* is placed below the staff.

Musical staff 6, measures 36-42. The staff continues the melodic line with various rhythmic patterns, including eighth and quarter notes. The dynamic marking *mp* is placed below the staff.

Trombone 1

Hornpipe from HWV325

Op. 6, No. 7

Handel
Bob Reifsnyder

$\text{♩} = 80$

mp *mf* *mp*

5 *mf*

9 *mf* *mp* *mf*

12 *mp* *mp* *mf*

15 *mp*

19 *mf*

23 *mp* *mf* *p*

28 *mp*

Hornpipe from HWV325

32

p mp p mp

36

p mp

40

p mp

44

mf mp

48

mf mp

52

mf

56

Trombone 1

Andante Allegro from HWV326, Op. 6

Handel
Bob Reifsnnyder

♩ = 80

mf *mp*

4 *p* *mf*

8 *p* *mp*

12 *mf* *p*

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

21 *mf* *mp* *p*

26 *mf* *mp*

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

34

mf *mp* *p* *mf*

38

mp *mf*

42

Trombone 1

Grave from HWV 326

Handel
Bob Reifsnyder

♩ = 60

mp

6

p

12

mf

18

mp

Siciliana from HWV326, Op. 6

Handel
Bob Reifsnyder

♩. = 60

12/8

mp

6

10

14

18

21

24

28

32

mf

Musical staff 32-33: Bass clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest. A dynamic marking of *mf* is centered below the staff.

34

Musical staff 34-35: Continuation of the previous staff, featuring a melodic line with eighth and sixteenth notes and a bass line with eighth notes.

36

p

Musical staff 36-37: Continuation of the previous staff, featuring a melodic line with eighth and sixteenth notes and a bass line with eighth notes. A dynamic marking of *p* is centered below the staff.

38

mp *mf*

Musical staff 38-39: Continuation of the previous staff, featuring a melodic line with eighth and sixteenth notes and a bass line with eighth notes. Dynamic markings of *mp* and *mf* are placed below the staff.

41

p

Musical staff 41-42: Continuation of the previous staff, featuring a melodic line with eighth and sixteenth notes and a bass line with eighth notes. A dynamic marking of *p* is centered below the staff.

47

mf

Musical staff 47-48: Continuation of the previous staff, featuring a melodic line with eighth and sixteenth notes and a bass line with eighth notes. A dynamic marking of *mf* is centered below the staff.

Trombone 1

Allegro from HWV327

Op. 6, No. 9

Handel

Bob Reifsnyder

$\text{♩} = 100$

mf *mp* *mf*

5 *p* *mf* *mp*

10 *mp* *p*

16 *p* *mf*

20 *mp* *mf*

24 *mf*

30 *p* *mf*

36 *mf* *mp*

Allegro from HWV327

41

p *mf* *p*

Musical staff 41-44: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 41-44. Dynamics: *p* (measures 41-42), *mf* (measures 43-44).

45

mf *p*

Musical staff 45-49: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 45-49. Dynamics: *mf* (measures 45-46), *p* (measures 47-49).

50

p *p* *mf*

Musical staff 50-55: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 50-55. Dynamics: *p* (measures 50-51), *p* (measures 52-53), *mf* (measures 54-55).

56

mp *mf*

Musical staff 56-59: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 56-59. Dynamics: *mp* (measures 56-58), *mf* (measures 59).

60

mp *mf*

Musical staff 60-63: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 60-63. Dynamics: *mp* (measures 60-62), *mf* (measures 63).

64

Musical staff 64-67: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 64-67. Dynamics: *mp* (measures 64-65), *mf* (measures 66-67).

Trombone 1

Larghetto from HWV327

Op. 6, No. 9

Handel
Bob Reifsnyder

♩ = 40

mf mp

7

p mp

14

p p mf

21

p p mp p

28

mf mp p

35

p mf mp

42

p p mp

48

Final cadence

Trombone 1

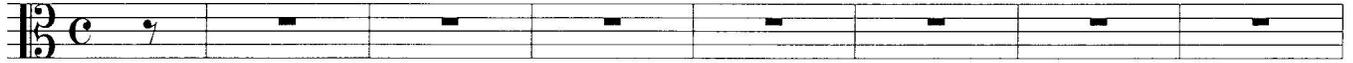
Finale from HW327

Op. 6, No. 9

Handel

Bob Reifsnnyder

♩ = 90



8



13



18



23



27



31



34



37

mf

This musical staff contains measures 37 through 40. It begins with a bass clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some dotted rhythms. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.

41

p *mp*

This musical staff contains measures 41 through 43. It continues the melodic line with similar rhythmic patterns. Dynamic markings of *p* (piano) and *mp* (mezzo-piano) are present.

44

mf

This musical staff contains measures 44 through 46. The piece concludes with a final measure containing a whole note and a fermata. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.

Allegro from HWV 328, Op. 6

Handel
Bob Reifsnyder

♩ = 60

The musical score for Trombone 1 consists of eight staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked 'Allegro' with a quarter note equal to 60 beats per minute. The score includes the following dynamic markings: *mf* (measures 1-4), *mp* (measures 5-8), *mp* (measures 9-12), *p* and *mp* (measures 13-17), *p*, *mp*, and *mf* (measures 18-24), *mf* and *p* (measures 25-29), *mp*, *mf*, and *mp* (measures 30-35), and *mf* and *mp* (measures 36-39).

42

mp *mf*

Musical staff 42-46: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic markings *mp* and *mf* are placed below the staff.

47

p *mp* *mf*

Musical staff 47-51: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic markings *p*, *mp*, and *mf* are placed below the staff.

52

p

Musical staff 52-56: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic marking *p* is placed below the staff.

57

mp *mf*

Musical staff 57-61: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a continuous eighth-note pattern. The dynamic markings *mp* and *mf* are placed below the staff.

62

Musical staff 62-65: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a continuous eighth-note pattern. The staff ends with a double bar line and a 4/4 time signature.

66

$\text{♩} = 90$

Musical staff 66-70: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a continuous eighth-note pattern. A tempo marking $\text{♩} = 90$ is placed above the staff.

71

Musical staff 71-75: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a continuous eighth-note pattern. The staff ends with a double bar line.

38

p *mp*

Musical staff 1: Bass clef, 5/8 time signature. Measures 38-42. Measure 38 starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes. Measure 42 features a mezzo-piano (*mp*) dynamic and a half note with a slur over it.

43

p

Musical staff 2: Bass clef, 5/8 time signature. Measures 43-47. Measure 43 starts with a piano (*p*) dynamic. The melody continues with eighth and quarter notes.

48

mp

Musical staff 3: Bass clef, 5/8 time signature. Measures 48-52. Measure 48 starts with a mezzo-piano (*mp*) dynamic. The melody continues with eighth and quarter notes.

53

p

Musical staff 4: Bass clef, 5/8 time signature. Measures 53-57. Measure 53 starts with a piano (*p*) dynamic. The melody continues with eighth and quarter notes, ending with a double bar line.

Finale from HW328

Op. 6, No. 10

Handel

Bob Reifsnyder

♩ = 100

Musical staff 1 (measures 1-7): *mp*

8 Musical staff 2 (measures 8-14): *mf* *p*

15 Musical staff 3 (measures 15-20): *mp* *mf*

21 Musical staff 4 (measures 21-25): *mp* *mf*

26 Musical staff 5 (measures 26-31): *mp* *mf* *mp* *p* *mf*

32 Musical staff 6 (measures 32-38): *mp* *mf* *p*

39 Musical staff 7 (measures 39-44): *mp* *mf* *mp* *p*

45 Musical staff 8 (measures 45-50): *mp* *mf* *mp*

51

mf

56

63

mp *mf* *mp*

68

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

74

mp *mf* *mp* *p*

80

mf

Trombone 1

Allegro from HWV329

Op. 6, No. 11

Handel

Bob Reifsnnyder

♩ = 90

mf

8

p

13

p *mp* *mf*

18

mp *mp*

23

mf *mp*

28

mf

33

mp *p*

39

mp *mf*

Allegro from HWV329

44

mp *p*

This musical staff contains measures 44 through 47. It is written in bass clef with a key signature of one sharp (F#). The music consists of a continuous eighth-note pattern. Measures 44-46 are marked *mp* (mezzo-piano), and measure 47 is marked *p* (piano). The staff ends with a double bar line.

48

mf

This musical staff contains measures 48 through 51. It is written in bass clef with a key signature of one sharp (F#). The music continues with eighth-note patterns. Measure 48 is marked *mf* (mezzo-forte). The staff ends with a double bar line.

Largo and Allegro from HWV329

Op. 6, No. 11

Handel

Bob Reifsnyder

♩ = 50

mp

♩ = 100

6

mf

12

p *mf*

17

mf *mf* *p*

23

mf *p*

28

mf *mp* *mf*

33

p

38

mf *p* *mf* *mf*

Largo and Allegro from HWV329

43

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

48

p

53

p *mf* *mf* *mp*

58

p *mf*

62

Trombone 1

Largo from HW330

Op. 6, No. 12

Handel

Bob Reifsnyder

$\text{♩} = 50$

Musical staff 1, measures 1-4. 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 half note G2, followed by a quarter rest, then a quarter note G2, and a quarter note F2. The piece then enters with a series of eighth notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, B-flat48, C49, D49, E-flat49, F49, G49, A49, B-flat49, C50, D50, E-flat50, F50, G50, A50, B-flat50, C51, D51, E-flat51, F51, G51, A51, B-flat51, C52, D52, E-flat52, F52, G52, A52, B-flat52, C53, D53, E-flat53, F53, G53, A53, B-flat53, C54, D54, E-flat54, F54, G54, A54, B-flat54, C55, D55, E-flat55, F55, G55, A55, B-flat55, C56, D56, E-flat56, F56, G56, A56, B-flat56, C57, D57, E-flat57, F57, G57, A57, B-flat57, C58, D58, E-flat58, F58, G58, A58, B-flat58, C59, D59, E-flat59, F59, G59, A59, B-flat59, C60, D60, E-flat60, F60, G60, A60, B-flat60, C61, D61, E-flat61, F61, G61, A61, B-flat61, C62, D62, E-flat62, F62, G62, A62, B-flat62, C63, D63, E-flat63, F63, G63, A63, B-flat63, C64, D64, E-flat64, F64, G64, A64, B-flat64, C65, D65, E-flat65, F65, G65, A65, B-flat65, C66, D66, E-flat66, F66, G66, A66, B-flat66, C67, D67, E-flat67, F67, G67, A67, B-flat67, C68, D68, E-flat68, F68, G68, A68, B-flat68, C69, D69, E-flat69, F69, G69, A69, B-flat69, C70, D70, E-flat70, F70, G70, A70, B-flat70, C71, D71, E-flat71, F71, G71, A71, B-flat71, C72, D72, E-flat72, F72, G72, A72, B-flat72, C73, D73, E-flat73, F73, G73, A73, B-flat73, C74, D74, E-flat74, F74, G74, A74, B-flat74, C75, D75, E-flat75, F75, G75, A75, B-flat75, C76, D76, E-flat76, F76, G76, A76, B-flat76, C77, D77, E-flat77, F77, G77, A77, B-flat77, C78, D78, E-flat78, F78, G78, A78, B-flat78, C79, D79, E-flat79, F79, G79, A79, B-flat79, C80, D80, E-flat80, F80, G80, A80, B-flat80, C81, D81, E-flat81, F81, G81, A81, B-flat81, C82, D82, E-flat82, F82, G82, A82, B-flat82, C83, D83, E-flat83, F83, G83, A83, B-flat83, C84, D84, E-flat84, F84, G84, A84, B-flat84, C85, D85, E-flat85, F85, G85, A85, B-flat85, C86, D86, E-flat86, F86, G86, A86, B-flat86, C87, D87, E-flat87, F87, G87, A87, B-flat87, C88, D88, E-flat88, F88, G88, A88, B-flat88, C89, D89, E-flat89, F89, G89, A89, B-flat89, C90, D90, E-flat90, F90, G90, A90, B-flat90, C91, D91, E-flat91, F91, G91, A91, B-flat91, C92, D92, E-flat92, F92, G92, A92, B-flat92, C93, D93, E-flat93, F93, G93, A93, B-flat93, C94, D94, E-flat94, F94, G94, A94, B-flat94, C95, D95, E-flat95, F95, G95, A95, B-flat95, C96, D96, E-flat96, F96, G96, A96, B-flat96, C97, D97, E-flat97, F97, G97, A97, B-flat97, C98, D98, E-flat98, F98, G98, A98, B-flat98, C99, D99, E-flat99, F99, G99, A99, B-flat99, C100, D100, E-flat100, F100, G100, A100, B-flat100, C101, D101, E-flat101, F101, G101, A101, B-flat101, C102, D102, E-flat102, F102, G102, A102, B-flat102, C103, D103, E-flat103, F103, G103, A103, B-flat103, C104, D104, E-flat104, F104, G104, A104, B-flat104, C105, D105, E-flat105, F105, G105, A105, B-flat105, C106, D106, E-flat106, F106, G106, A106, B-flat106, C107, D107, E-flat107, F107, G107, A107, B-flat107, C108, D108, E-flat108, F108, G108, A108, B-flat108, C109, D109, E-flat109, F109, G109, A109, B-flat109, C110, D110, E-flat110, F110, G110, A110, B-flat110, C111, D111, E-flat111, F111, G111, A111, B-flat111, C112, D112, E-flat112, F112, G112, A112, B-flat112, C113, D113, E-flat113, F113, G113, A113, B-flat113, C114, D114, E-flat114, F114, G114, A114, B-flat114, C115, D115, E-flat115, F115, G115, A115, B-flat115, C116, D116, E-flat116, F116, G116, A116, B-flat116, C117, D117, E-flat117, F117, G117, A117, B-flat117, C118, D118, E-flat118, F118, G118, A118, B-flat118, C119, D119, E-flat119, F119, G119, A119, B-flat119, C120, D120, E-flat120, F120, G120, A120, B-flat120, C121, D121, E-flat121, F121, G121, A121, B-flat121, C122, D122, E-flat122, F122, G122, A122, B-flat122, C123, D123, E-flat123, F123, G123, A123, B-flat123, C124, D124, E-flat124, F124, G124, A124, B-flat124, C125, D125, E-flat125, F125, G125, A125, B-flat125, C126, D126, E-flat126, F126, G126, A126, B-flat126, C127, D127, E-flat127, F127, G127, A127, B-flat127, C128, D128, E-flat128, F128, G128, A128, B-flat128, C129, D129, E-flat129, F129, G129, A129, B-flat129, C130, D130, E-flat130, F130, G130, A130, B-flat130, C131, D131, E-flat131, F131, G131, A131, B-flat131, C132, D132, E-flat132, F132, G132, A132, B-flat132, C133, D133, E-flat133, F133, G133, A133, B-flat133, C134, D134, E-flat134, F134, G134, A134, B-flat134, C135, D135, E-flat135, F135, G135, A135, B-flat135, C136, D136, E-flat136, F136, G136, A136, B-flat136, C137, D137, E-flat137, F137, G137, A137, B-flat137, C138, D138, E-flat138, F138, G138, A138, B-flat138, C139, D139, E-flat139, F139, G139, A139, B-flat139, C140, D140, E-flat140, F140, G140, A140, B-flat140, C141, D141, E-flat141, F141, G141, A141, B-flat141, C142, D142, E-flat142, F142, G142, A142, B-flat142, C143, D143, E-flat143, F143, G143, A143, B-flat143, C144, D144, E-flat144, F144, G144, A144, B-flat144, C145, D145, E-flat145, F145, G145, A145, B-flat145, C146, D146, E-flat146, F146, G146, A146, B-flat146, C147, D147, E-flat147, F147, G147, A147, B-flat147, C148, D148, E-flat148, F148, G148, A148, B-flat148, C149, D149, E-flat149, F149, G149, A149, B-flat149, C150, D150, E-flat150, F150, G150, A150, B-flat150, C151, D151, E-flat151, F151, G151, A151, B-flat151, C152, D152, E-flat152, F152, G152, A152, B-flat152, C153, D153, E-flat153, F153, G153, A153, B-flat153, C154, D154, E-flat154, F154, G154, A154, B-flat154, C155, D155, E-flat155, F155, G155, A155, B-flat155, C156, D156, E-flat156, F156, G156, A156, B-flat156, C157, D157, E-flat157, F157, G157, A157, B-flat157, C158, D158, E-flat158, F158, G158, A158, B-flat158, C159, D159, E-flat159, F159, G159, A159, B-flat159, C160, D160, E-flat160, F160, G160, A160, B-flat160, C161, D161, E-flat161, F161, G161, A161, B-flat161, C162, D162, E-flat162, F162, G162, A162, B-flat162, C163, D163, E-flat163, F163, G163, A163, B-flat163, C164, D164, E-flat164, F164, G164, A164, B-flat164, C165, D165, E-flat165, F165, G165, A165, B-flat165, C166, D166, E-flat166, F166, G166, A166, B-flat166, C167, D167, E-flat167, F167, G167, A167, B-flat167, C168, D168, E-flat168, F168, G168, A168, B-flat168, C169, D169, E-flat169, F169, G169, A169, B-flat169, C170, D170, E-flat170, F170, G170, A170, B-flat170, C171, D171, E-flat171, F171, G171, A171, B-flat171, C172, D172, E-flat172, F172, G172, A172, B-flat172, C173, D173, E-flat173, F173, G173, A173, B-flat173, C174, D174, E-flat174, F174, G174, A174, B-flat174, C175, D175, E-flat175, F175, G175, A175, B-flat175, C176, D176, E-flat176, F176, G176, A176, B-flat176, C177, D177, E-flat177, F177, G177, A177, B-flat177, C178, D178, E-flat178, F178, G178, A178, B-flat178, C179, D179, E-flat179, F179, G179, A179, B-flat179, C180, D180, E-flat180, F180, G180, A180, B-flat180, C181, D181, E-flat181, F181, G181, A181, B-flat181, C182, D182, E-flat182, F182, G182, A182, B-flat182, C183, D183, E-flat183, F183, G183, A183, B-flat183, C184, D184, E-flat184, F184, G184, A184, B-flat184, C185, D185, E-flat185, F185, G185, A185, B-flat185, C186, D186, E-flat186, F186, G186, A186, B-flat186, C187, D187, E-flat187, F187, G187, A187, B-flat187, C188, D188, E-flat188, F188, G188, 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C227, D227, E-flat227, F227, G227, A227, B-flat227, C228, D228, E-flat228, F228, G228, A228, B-flat228, C229, D229, E-flat229, F229, G229, A229, B-flat229, C230, D230, E-flat230, F230, G230, A230, B-flat230, C231, D231, E-flat231, F231, G231, A231, B-flat231, C232, D232, E-flat232, F232, G232, A232, B-flat232, C233, D233, E-flat233, F233, G233, A233, B-flat233, C234, D234, E-flat234, F234, G234, A234, B-flat234, C235, D235, E-flat235, F235, G235, A235, B-flat235, C236, D236, E-flat236, F236, G236, A236, B-flat236, C237, D237, E-flat237, F237, G237, A237, B-flat237, C238, D238, E-flat238, F238, G238, A238, B-flat238, C239, D239, E-flat239, F239, G239, A239, B-flat239, C240, D240, E-flat240, F240, G240, A240, B-flat240, C241, D241, E-flat241, F241, G241, A241, B-flat241, C242, D242, E-flat242, F242, G242, A242, B-flat242, C243, D243, E-flat243, F243, G243, A243, B-flat243, C244, D244, E-flat244, F244, G244, A244, B-flat244, C245, D245, E-flat245, F245, G245, A245, B-flat245, C246, D246, E-flat246, F246, G246, A246, B-flat246, C247, D247, E-flat247, F247, G247, A247, B-flat247, C248, D248, E-flat248, F248, G248, A248, B-flat248, C249, D249, E-flat249, F249, G249, A249, B-flat249, C250, D250, E-flat250, F250, G250, A250, B-flat250, C251, D251, E-flat251, F251, G251, A251, B-flat251, C252, D252, E-flat252, F252, G252, A252, B-flat252, C253, D253, E-flat253, F253, G253, A253, B-flat253, C254, D254, E-flat254, F254, G254, A254, B-flat254, C255, D255, E-flat255, F255, G255, A255, B-flat255, C256, D256, E-flat256, F256, G256, A256, B-flat256, C257, D257, E-flat257, F257, G257, A257, B-flat257, C258, D258, E-flat258, F258, G258, A258, B-flat258, C259, D259, E-flat259, F259, G259, A259, B-flat259, C260, D260, E-flat260, F260, G260, A260, B-flat260, C261, D261, E-flat261, F261, G261, A261, B-flat261, C262, D262, E-flat262, F262, G262, A262, B-flat262, C263, D263, E-flat263, F263, G263, A263, B-flat263, C264, D264, E-flat264, F264, G264, A264, B-flat264, C265, D265, E-flat265, F265, G265, A265, B-flat265, C266, D266, E-flat266, F266, G266, A266, B-flat266, C267, D267, E-flat267, F267, G267, A267, B-flat267, C268, D268, E-flat268, F268, G268, A268, B-flat268, C269, D269, E-flat269, F269, G269, A269, B-flat269, C270, D270, E-flat270, F270, G270, A270, B-flat270, C271, D271, E-flat271, F271, G271, A271, B-flat271, C272, D272, E-flat272, F272, G272, A272, B-flat272, C273, D273, E-flat273, F273, G273, A273, B-flat273, C274, D274, E-flat274, F274, G274, A274, B-flat274, C275, D275, E-flat275, F275, G275, A275, B-flat275, C276, D276, E-flat276, F276, G276, A276, B-flat276, C277, D277, E-flat277, F277, G277, A277, B-flat277, C278, D278, E-flat278, F278, G278, A278, B-flat278, C279, D279, E-flat279, F279, G279, A279, B-flat279, C280, D280, E-flat280, F280, G280, A280, B-flat280, C281, D281, E-flat281, F281, G281, A281, B-flat281, C282, D282, E-flat282, F282, G282, A282, B-flat282, C283, D283, E-flat283, F283, G283, A283, B-flat283, C284, D284, E-flat284, F284, G284, 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B-flat303, C304, D304, E-flat304, F304, G304, A304, B-flat304, C305, D305, E-flat305, F305, G305, A305, B-flat305, C306, D306, E-flat306, F306, G306, A306, B-flat306, C307, D307, E-flat307, F307, G307, A307, B-flat307, C308, D308, E-flat308, F308, G308, A308, B-flat308, C309, D309, E-flat309, F309, G309, A309, B-flat309, C310, D310, E-flat310, F310, G310, A310, B-flat310, C311, D311, E-flat311, F311, G311, A311, B-flat311, C312, D312, E-flat312, F312, G312, A312, B-flat312, C313, D313, E-flat313, F313, G313, A313, B-flat313, C314, D314, E-flat314, F314, G314, A314, B-flat314, C315, D315, E-flat315, F315, G315, A315, B-flat315, C316, D316, E-flat316, F316, G316, A316, B-flat316, C317, D317, E-flat317, F317, G317, A317, B-flat317, C318, D318, E-flat318, F318, G318, A318, B-flat318, C319, D319, E-flat319, F319, G319, A319, B-flat319, C320, D320, E-flat320, F320, G320, A320, B-flat320, C321, D321, E-flat321, F321, G321, A321, B-flat321, C322, D322, E-flat322, F322, G322, A322, B-flat322, C323, D323, E-flat323, F323, G323, A323, B-flat323, C324, D324, E-flat324, F324, G324, A324, B-flat324, C325, D325, E-flat325, F325, G325, A325, B-flat325, C326, D326, E-flat326, F326, G326, A326, B-flat326, C327, D327, E-flat327, F327, G327, A327, B-flat327, C328, D328, E-flat328, F328, G328, A328, B-flat328, C329, D329, E-flat329, F329, G329, A329, B-flat329, C330, D330, E-flat330, F330, G330, A330, B-flat330, C331, D331, E-flat331, F331, G331, A331, B-flat331, C332, D332, E-flat332, F332, G332, A332, B-flat332, C333, D333, E-flat333, F333, G333, A333, B-flat333, C334, D334, E-flat334, F334, G334, A334, B-flat334, C335, D335, E-flat335, F335, G335, A335, B-flat335, C336, D336, E-flat336, F336, G336, A336, B-flat336, C337, D337, E-flat337, F337, G337, A337, B-flat337, C338, D338, E-flat338, F338, G338, A338, B-flat338, C339, D339, E-flat339, F339, G339, A339, B-flat339, C340, D340, E-flat340, F340, G340, A340, B-flat340, C341, D341, E-flat341, F341, G341, A341, B-flat341, C342, D342, E-flat342, F342, G342, A342, B-flat342, C343, D343, E-flat343, F343, G343, A343, B-flat343, C344, D344, E-flat344, F344, G344, A344, B-flat344, C345, D345, E-flat345, F345, G345, A345, B-flat345, C346, D346, E-flat346, F346, G346, A346, B-flat346, C347, D347,

Trombone 1

Allegro from HWV330

Op. 6, No. 12

Handel

Bob Reifsnyder

$\text{♩} = 80$

p

5

mf *p* *mf*

9

mp *p* *mf*

13

mp

17

p *mp* *mf*

21

mp *mf* *p* *mp*

25

p *mp* *mf*

30

mf *p*

35

mp *mf* *mp* *mf*

39

mp *mf* *mp* *p*

43

mp *mf*

48

mp *p* *mp*

52

mf

56

mp *p* *mp*

60

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

65

p *mp* *mf*

69

p *mp* *mf*

Trombone 1

Finale from HWV330

Op. 6, No. 12

Handel

Bob Reifsnyder

$\text{♩} = 110$

mf *mp*

5

9

13

17 *mf*

23 *mp*

27

32 *mp*

40

p

Musical staff 40-43: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests. A dynamic marking of *p* (piano) is placed below the staff.

44

mp

Musical staff 44-47: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests. A dynamic marking of *mp* (mezzo-piano) is placed below the staff.

48

p

Musical staff 48-51: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests. A dynamic marking of *p* (piano) is placed below the staff.

52

p *mf*

Musical staff 52-55: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are placed below the staff.

56

p

Musical staff 56-59: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests. A dynamic marking of *p* (piano) is placed below the staff.

60

mp *mf* *mp*

Musical staff 60-63: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests. Dynamic markings of *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) are placed below the staff.

64

mf

Musical staff 64-67: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.