

SELECTIONS

From

Vivaldi's String Concertos (cont.)

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 19

@2017

About the Composer

The three great innovators of the 17th century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18th, Handel (1685-1759), Bach (1685-1750) and Vivaldi (1678-1741). The circumstances of the connections, however, differ greatly. From the operas of Monteverdi to the operas of Handel, there are two complete generations of composers, highlighted by the careers of Francesco Cavalli (1602-1676) and Alessandro Scarlatti (1660-1725), both of whom were quite famous during their lifetimes. From the sacred concertos of Gabrieli to the cantatas of Bach, there are also two generations of composers, represented most vividly by the careers of Heinrich Schutz (1585-1672), a celebrated student of Gabrieli and Dietrich Buxtehude (1637-1707), a much lesser known composer. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output. The first three Opus numbers of Vivaldi (sets of Trio Sonatas, Solo Sonatas and Concerti Grossi) mimic exactly the progression of Corelli's Op. 4-6, with all three owing much to the style of Corelli. The operatic and sacred compositions of Vivaldi are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of the two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo concerto form that remains captivating to modern audiences. The examples in this collection are youthful compositions, undoubtedly written for his students at the "Ospedale della Pieta", an orphanage for young females that used his concerts as a major fund raising tool. These String Concertos closely resemble the Sinfonias first written as Preludes to Operas; eventually developing into the modern Symphony.

About the arranger

Bob Reifsnnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. **Performance-** Vivaldi did indeed write continuo parts for all of these works, but their inclusion is hardly necessary to give a sense of completeness. As a result, public performance is highly encouraged.
2. **Clef reading-** These arrangements will hopefully serve as advanced clef practice for trombonists playing the first and second parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** The string concertos were scored for two violins, viola and basso continuo. The original notes have been infrequently exchanged in these arrangements, since the four voices are almost always in four different ranges.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate a C tuba. These arrangements are also quite suitable for performance by a viola, trombone, cello and string bass, which offers a wonderful chamber music experience for a trombonist.
5. **Tempi-** All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
 - A. triple tempi are faster than duple tempi
 - B. music with quarter and half notes as the fastest value have faster tempi
 - C. music with eighth and sixteenth notes as the fastest value have slower tempi
6. **Dynamics-** Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead. The use of dynamics here is almost never an indication of the relative importance of the four independent lines, in direct contrast to the use of dynamics in volumes 11-12 (Bach). Instead, the dynamics are meant to contrast musical sections.
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Adagio from RV138

Vivaldi
Bob Reifsnyder

♩ = 60

First musical staff (measures 1-5) in bass clef, key of B-flat major (two flats), and common time (C). The staff begins with a dynamic marking of *p* (piano). The notes are: Measure 1: B-flat (half), D-flat (half); Measure 2: E-flat (half), F (half); Measure 3: G (half), A-flat (half); Measure 4: B-flat (half), C (half); Measure 5: D-flat (half), E-flat (half).

6

Second musical staff (measures 6-10) in bass clef, key of B-flat major (two flats), and common time (C). The notes are: Measure 6: F (half), G (half); Measure 7: A-flat (half), B-flat (half); Measure 8: C (half), D-flat (half); Measure 9: E-flat (half), F (half); Measure 10: G (half), A-flat (half).

Allegro from RV138

Vivaldi
Bob Reifsnyder $\text{♩} = 60$

1 *mf* *mp* *mf*

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

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

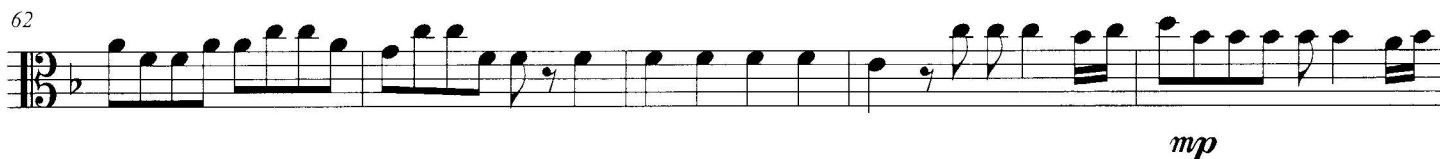
13

17 *mp* *mf* *mp*

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

26 *mf*

30 *mp* *p*



76



Trombone 1

Allegro molto from RV140

Vivaldi

Bob Reifsnyder

♩ = 100

mf

3 *mp*

6 *mf*

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

13 *mp* *mf*

18 *mp* *mf*

22 *mp*

25 *p* *mp* *mf*

29



32



35



40



44



47



50



Allegro assai from RV140

Vivaldi

Bob Reifsnnyder

 $\text{♩} = 50$

10

19

29

38

47

56

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

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

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

mf *mp*

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

mf

Andante molto from RV141

Vivaldi

Bob Reifsnyder

 $\text{♩} = 45$

The musical score is written for Trombone 1 in bass clef, 3/4 time, and B-flat major. It consists of six staves of music, each starting with a measure number and dynamic markings.

Staff 1 (Measures 1-6):
Measure 1: *mf*
Measure 2: *mf*
Measure 3: *mf*
Measure 4: *mf*
Measure 5: *mp*
Measure 6: *mp*

Staff 2 (Measures 7-13):
Measure 7: *mf*
Measure 8: *mf*
Measure 9: *mp*
Measure 10: *mp*
Measure 11: *mf*
Measure 12: *mf*
Measure 13: *mf*

Staff 3 (Measures 14-20):
Measure 14: *mp*
Measure 15: *mp*
Measure 16: *p*
Measure 17: *p*
Measure 18: *p*
Measure 19: *mf*
Measure 20: *mf*

Staff 4 (Measures 21-27):
Measure 21: *mp*
Measure 22: *mp*
Measure 23: *p*
Measure 24: *p*
Measure 25: *mp*
Measure 26: *mp*
Measure 27: *mp*

Staff 5 (Measures 28-34):
Measure 28: *mf*
Measure 29: *mf*
Measure 30: *mf*
Measure 31: *mp*
Measure 32: *mp*
Measure 33: *mp*
Measure 34: *mp*

Staff 6 (Measures 35-41):
Measure 35: *mf*
Measure 36: *mp*
Measure 37: *p*
Measure 38: *p*
Measure 39: *mf*
Measure 40: *mf*
Measure 41: *mf*

Staff 7 (Measures 42-45):
Measure 42: *mf*
Measure 43: *mf*
Measure 44: *mf*
Measure 45: *mf*

Allegro molto from RV141

Vivaldi

Bob Reifsnyder

 $\text{♩} = 132$

9

18

26

34

mf *mp* *mf* *mp*

mf *mp* *p* *mp*

p

mf *mp* *mf* *mp*

p *mp* *p* *mf*

Andante from RV142

Vivaldi
Bob Reifsnyder

♩ = 70

p

7

mp

12

p

Allegro molto from RV142

$\text{♩} = 110$

©

Adagio from RV143

$\text{♩} = 60$

p

7



Allegro from RV143

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

5

10

15

20

25

29

33

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

38

mp

42

mp

46

mp

50

p

55

mf

59

mp

63

p

67

mf

Allegro from RV145

Vivaldi
Bob Reifsnyder $\text{♩} = 100$

9

17

26

34

41

48

55

mf *mp* *p*

mf *mp*

p *mf*

mp *p* *mf*

mp *p* *mp*

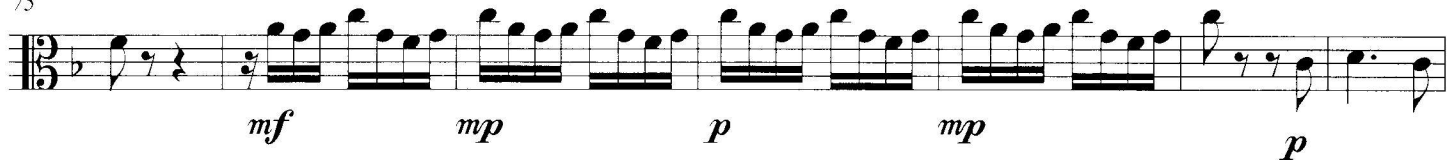
mf *mp* *p* *mf*

p *mp* *mf*

66



75



82



Presto from RV145

Vivaldi
Bob Reifsnyder

$\text{♩} = 50$

The musical score is written for Trombone 1 in 3/8 time, key of B-flat major. It consists of three staves of music. The first staff contains measures 1 through 8, starting with a *mf* dynamic and ending with a *mp* dynamic. The second staff contains measures 9 through 17, starting with a *mf* dynamic, followed by a *mp* dynamic, and ending with a *mf* dynamic. The third staff contains measures 18 through 20, starting with a *mp* dynamic and ending with a *mf* dynamic. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The dynamics *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated throughout the piece.

9

18

Trombone 1

Largo from RV150

Vivaldi
Bob Reifsnyder

♩ = 75

8

16

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

mp *p* *mf*

p

Detailed description: This is a musical score for Trombone 1, measures 1 through 16. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Largo' with a quarter note equal to 75 beats per minute. The score is written on a single staff with a bass clef. The first system (measures 1-7) features a series of eighth notes and quarter notes, with dynamics alternating between *mf* and *p*. The second system (measures 8-14) continues the melodic line, with dynamics *mp*, *p*, and *mf*. The third system (measures 15-16) concludes the passage with a *p* dynamic. The score ends with a double bar line at measure 16.

Trombone 1

Allegro from RV150

Vivaldi

Bob Reifsnyder

♩ = 100

mf *mp*

5 *mf* *mp*

9 *mf* *mp* *mf*

13 *mp* *p* *mp*

19 *mf* *mp*

24 *p* *mp*

28 *mf* *mp* *p*

34 *mp*

39



44



49



53



58



63



Trombone 1

Adagio from RV151

Vivaldi
Bob Reifsnyder

$\text{♩} = 90$



8



16



Trombone 1

Allegro from RV151

Vivaldi
Bob Reifsnyder

$\text{♩} = 70$

mf *mp*

10 *mf* *mp*

21 *p* *mf*

31 *mp*

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

52

Allegro from RV152

Vivaldi
Bob Reifsnyder

♩ = 90

7

13

19

26

33

40

45

mf *mp* *mf* *mp* *mf*

mp *mf* *mp* *p*

mp *mf*

mp *p* *mp*

mf *mp*

p *mp* *mf*

mp *p*

mp *p*

52



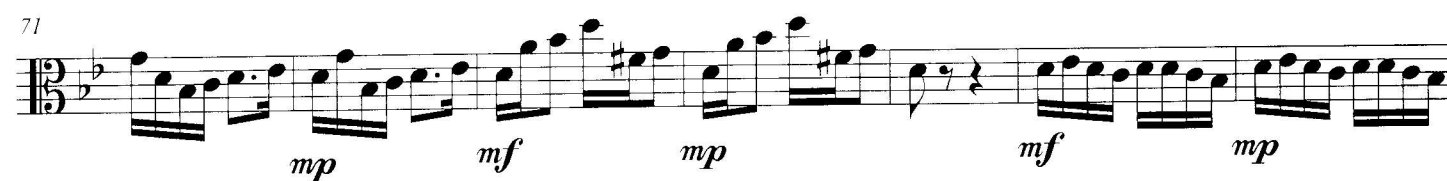
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64



71



78



84



90

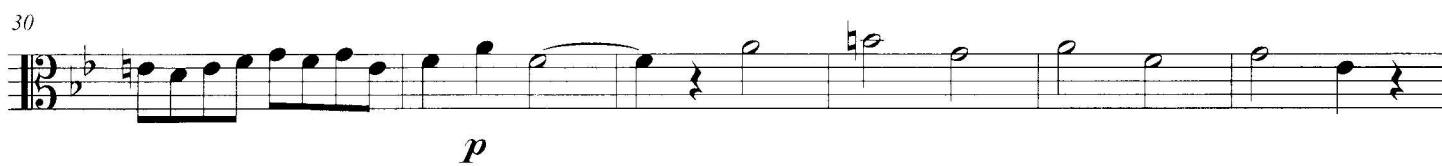
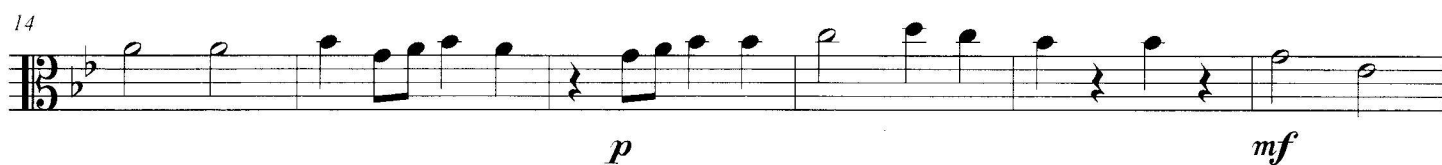
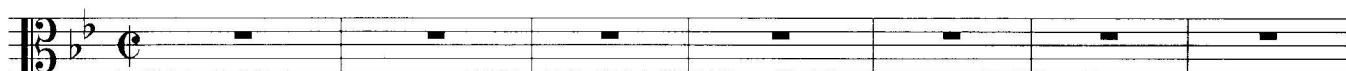


Trombone 1

Allegro molto from RV152

Vivaldi
Bob Reifsnyder

$\text{♩} = 90$



50

mf

Musical staff 50-56: Treble clef, key of B-flat major. Measures 50-56. Dynamics: *mf*.

57

mp

Musical staff 57-62: Treble clef, key of B-flat major. Measures 57-62. Dynamics: *mp*.

63

p

Musical staff 63-70: Treble clef, key of B-flat major. Measures 63-70. Dynamics: *p*.

71

mp

Musical staff 71-77: Treble clef, key of B-flat major. Measures 71-77. Dynamics: *mp*.

78

p

Musical staff 78-84: Treble clef, key of B-flat major. Measures 78-84. Dynamics: *p*.

85

mp

mf

mp

Musical staff 85-91: Treble clef, key of B-flat major. Measures 85-91. Dynamics: *mp*, *mf*, *mp*.

92

mf

mp

p

Musical staff 92-97: Treble clef, key of B-flat major. Measures 92-97. Dynamics: *mf*, *mp*, *p*.

98

mf

mp

p

mf

Musical staff 98-104: Treble clef, key of B-flat major. Measures 98-104. Dynamics: *mf*, *mp*, *p*, *mf*.

Andante from RV153

Vivaldi

Bob Reifsnyder

♩ = 70



5



11



15



20



24



28



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Allegro from RV153

♩ = 100

©

48



54



60



67



Trombone 1

Adagio from RV154

Vivaldi

Bob Reifsnyder

♩ = 60



p

6



11



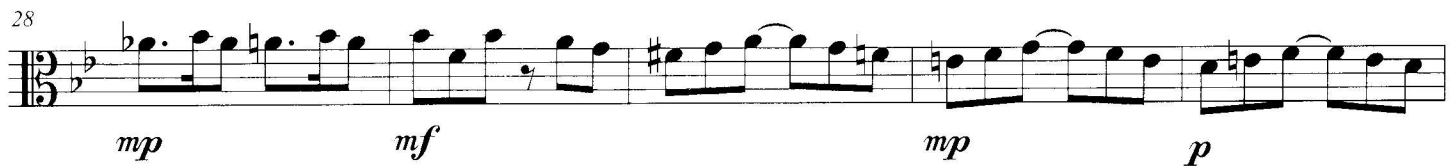
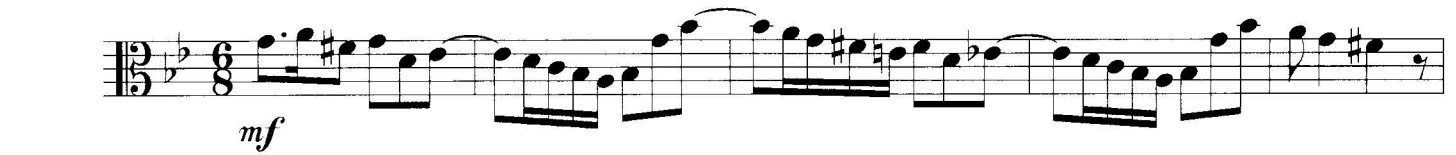
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Allegro from RV154

Vivaldi

Bob Reifsnyder

♩. = 50



♩. = 50



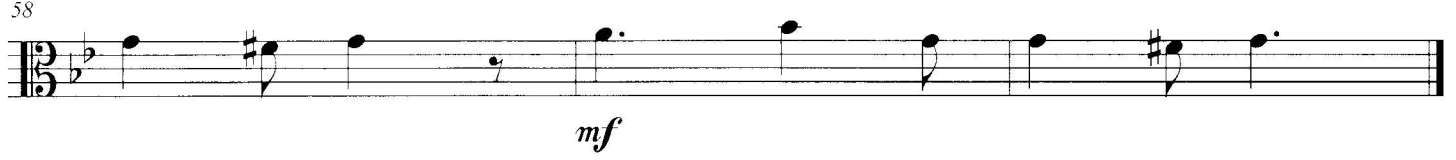
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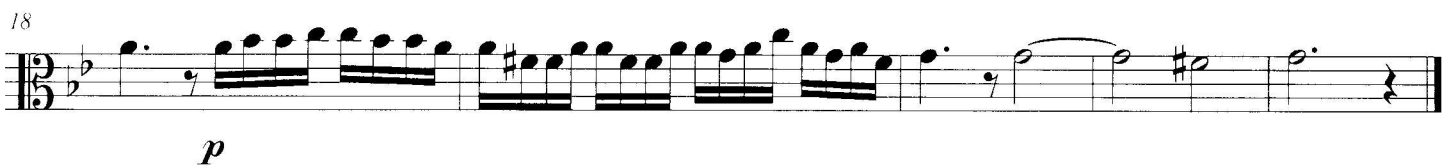
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Adagio from RV155

Vivaldi
Bob Reifsnyder

♩ = 60



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Allegro from RV155

Vivaldi

Bob Reifsnyder

♩ = 90

4

8

12

15

19

23

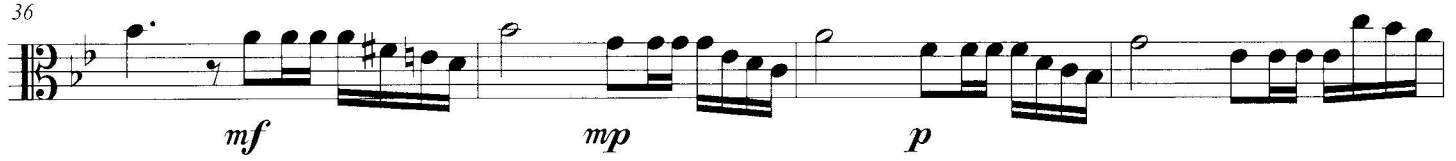
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mf *mp* *p* *mp* *mf* *mp* *p* *mp* *mf* *mp*

32



36



40



43

