

SELECTIONS

From

HANDEL'S CONCERTI GROSSI OP. 3

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME FIVE

@2018

About the Composer

The three great innovators of the 17th century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18th, Handel (1685-1759), Bach (1685-1750) and Vivaldi (1678-1741). The circumstances of the connections, however, differ greatly. From the operas of Monteverdi to the operas of Handel, there are two complete generations of composers, highlighted by the careers of Francesco Cavalli (1602-1676) and Alessandro Scarlatti (1660-1725), both of whom were quite famous during their lifetimes. From the sacred concertos of Gabrieli to the cantatas of Bach, there are also two generations of composers, represented most vividly by the careers of Heinrich Schutz (1585-1672), a celebrated student of Gabrieli and Dietrich Buxtehude (1637-1707), a much lesser known composer. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output.

Handel's Trio Sonata collections (Op. 2 and Op.5) also owe much to Corelli, but they were at least equally if not more influenced by the "French Overture" style of Jean-Baptiste Lully (1632-1687). Dotted rhythms are quite prominent in the slow movements, while the allegro sections that follow are almost always in contrapuntal texture. What is most fascinating is the "total" lack of operatic style in these works; listening to a Handel Trio Sonata and Opera back to back, it would be impossible to guess the works were by the same composer. This collection of Concerti Grossi (Op. 3) was compiled by Handel's publisher in the 1730's, most likely without his knowledge or approval. These earlier works are almost never in pure Concerto Grosso style; the closest model would be the French Suites of Lully. As a result, they are stylistically quite similar to the Trio Sonatas, which were also composed early in his career.

About the arranger

Bob 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 second tenor part would be performed on a smaller bore instrument, thus providing as much contrast of color as possible.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top three parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** When needed, the solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players. The disadvantage of this approach is that the concerto grosso style is not always readily apparent, but pure Concerto Grosso style is actually seldom used in this collection. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instrument and to establish the alto trombone as the highest voice.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate a C tuba. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass, which offers a wonderful chamber music experience for the trombonists involved.
5. **Tempi-** All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
 - A, triple tempi are faster than duple tempi
 - B. music with quarter and half notes as the fastest value have faster tempi
 - C. music with eighth and sixteenth notes as the fastest value have slower tempi
6. **Dynamics-** Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead. The use of dynamics often indicates a contrast between passages originally scored for the solo instruments alone and those scored for everyone
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Trombone 1

First movement from Concerto Grosso HWV312

Opus 3

Handel

Bob Reifsnyder

$\text{♩} = 90$

mf

4

p

10

mp *mf*

14

mp

19

mf

23

p *mp*

28

p *mf*

31

p

36



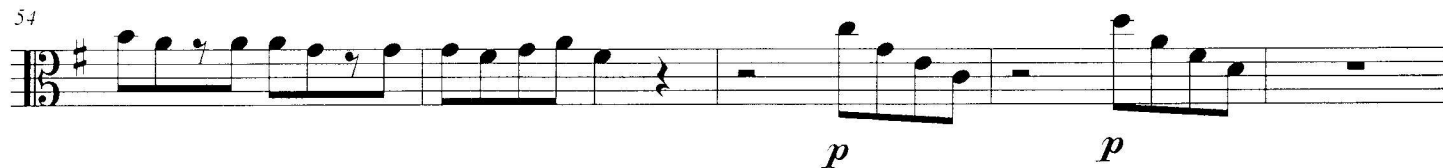
42



49



54



59



64



68



Second movement from HWV312

Op. 3

Handel

Bob Reifsnyder

 $\text{♩} = 90$

8

12

17

23

28

33

38

mp

p

mf

mp

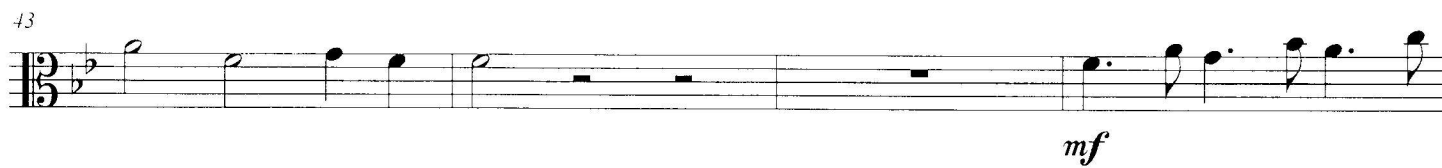
mf

p

mf

p

43



mf

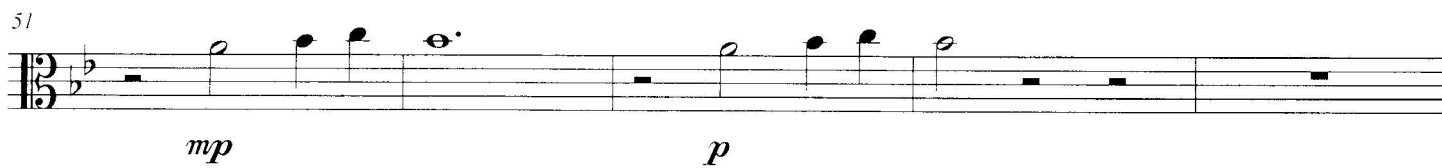
This musical staff covers measures 43 to 46. It begins with a half note G3, followed by quarter notes A3, B3, and C4. Measures 44 and 45 contain whole rests. Measure 46 starts with a half note D4, followed by quarter notes C4, B3, and A3. The dynamic *mf* is indicated below measure 46.

47



This musical staff covers measures 47 to 50. It begins with a half note A3, followed by quarter notes G3, F3, and E3. Measures 48 and 49 continue with quarter notes D3, C3, and B2. Measure 50 contains a whole rest. The dynamic *mf* is indicated below measure 46 and continues through this staff.

51



mp p

This musical staff covers measures 51 to 55. It begins with a half note D3, followed by quarter notes C3, B2, and A2. Measures 52 and 53 contain whole rests. Measure 54 starts with a half note G2, followed by quarter notes F2 and E2. Measure 55 contains a whole rest. The dynamic *mp* is indicated below measure 51, and *p* is indicated below measure 53.

56



mp mf

This musical staff covers measures 56 to 61. It begins with a half note D3, followed by quarter notes C3, B2, and A2. Measures 57 and 58 contain whole rests. Measure 59 starts with a half note G2, followed by quarter notes F2 and E2. Measure 60 contains a whole rest. Measure 61 starts with a half note D3, followed by quarter notes C3, B2, and A2. The dynamic *mp* is indicated below measure 56, and *mf* is indicated below measure 61.

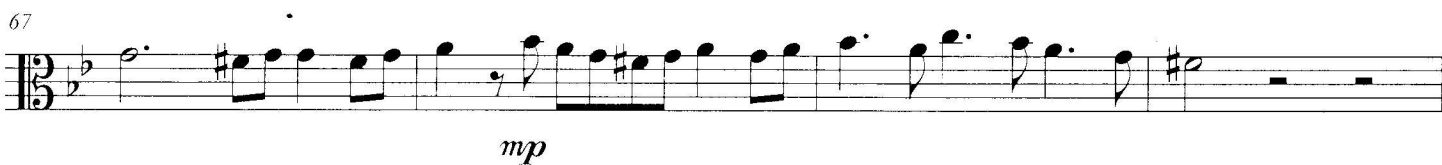
62



mp p

This musical staff covers measures 62 to 66. It begins with a half note D3, followed by quarter notes C3, B2, and A2. Measures 63 and 64 contain whole rests. Measure 65 starts with a half note G2, followed by quarter notes F2 and E2. Measure 66 contains a whole rest. The dynamic *mp* is indicated below measure 62, and *p* is indicated below measure 64.

67



mp

This musical staff covers measures 67 to 70. It begins with a half note D3, followed by quarter notes C3, B2, and A2. Measures 68 and 69 contain whole rests. Measure 70 starts with a half note G2, followed by quarter notes F2 and E2. The dynamic *mp* is indicated below measure 67.

71



mf

This musical staff covers measures 71 to 75. It begins with a half note D3, followed by quarter notes C3, B2, and A2. Measures 72 and 73 contain whole rests. Measure 74 starts with a half note G2, followed by quarter notes F2 and E2. Measure 75 contains a whole rest. The dynamic *mf* is indicated below measure 71.

76



This musical staff covers measures 76 to 80. It begins with a half note D3, followed by quarter notes C3, B2, and A2. Measures 77 and 78 contain whole rests. Measure 79 starts with a half note G2, followed by quarter notes F2 and E2. Measure 80 contains a whole rest.

Finale from HWV312

Handel

♩ = 90

30

mf *p* *mp*

The first staff of music is in bass clef with a key signature of one flat (B-flat). It begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes, with a repeat sign at the end of the first measure.

Vivace from HWV313

Op. 3, No. 2

Handel

Bob Reifsnyder

 $\text{♩} = 90$

7

12

18

24

29

35

41

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

46



50



56



Trombone 1

Largo from HWV313

Op. 3, No. 2

Handel

Bob Reifsnyder

♩ = 60



9



sempre mf

17



25



31

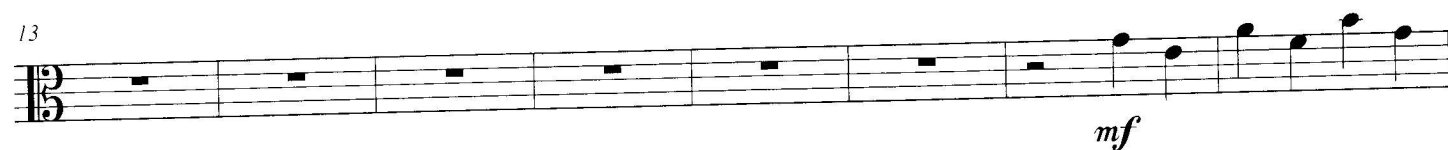
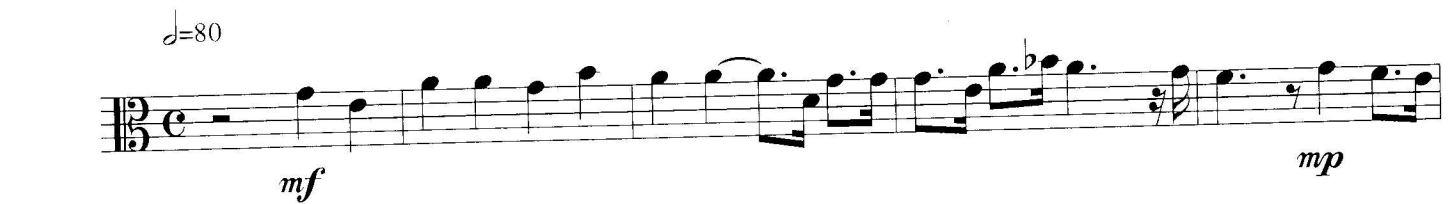


Finale from HWV313

Op. 3, No. 2

Handel

Bob Reifsnyder

 $\text{♩} = 80$ 

53



58



64



Trombone 1

Largo and Allegro from HWV314, Op. 3

Handel

Bob Reifsnyder

 $\text{♩} = 50$ *mf* $\text{♩} = 100$

6

*mp*

10



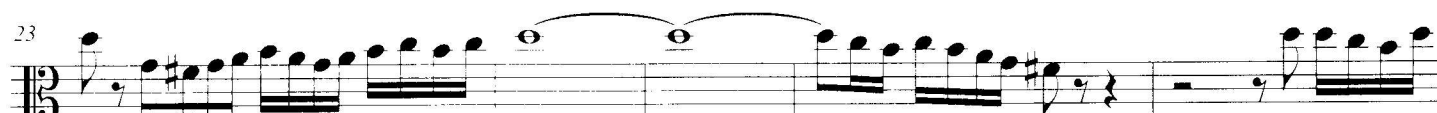
14

*p*

19



23

*mp*

28

*p*

31



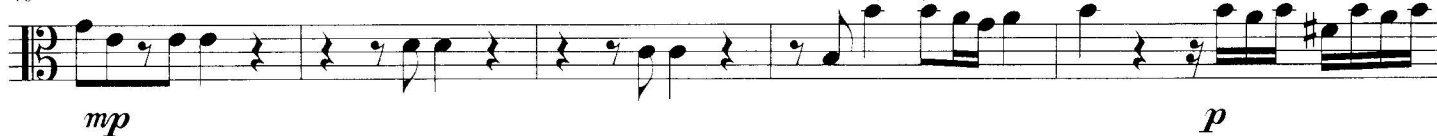
37



43



46



51



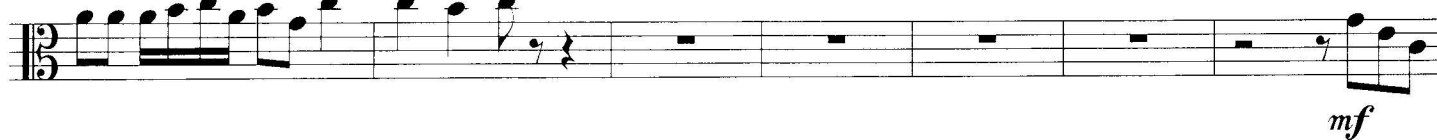
54



59



64



71



Finale from HWV314

Op. 3, No. 3

Handel

Bob Reifsnyder

Allegro ♩ = 120

7 *mf*

12 *mp* *mf*

17 *mf* *mp*

22 *p* *mf* *mf*

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

34 *mf* *mp*

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

Finale from HWV314

2

46

mf *mp*

52

mp *mf*

58

mf *mf*

63

mp *p*

69

mp *mp*

75

mf *mp*

81

mf *mp* *mp*

87

p *mf*

Trombone 1

Largo and Allegro from HWV315

Op. 3, No. 4

Handel

Bob Reifsnyder

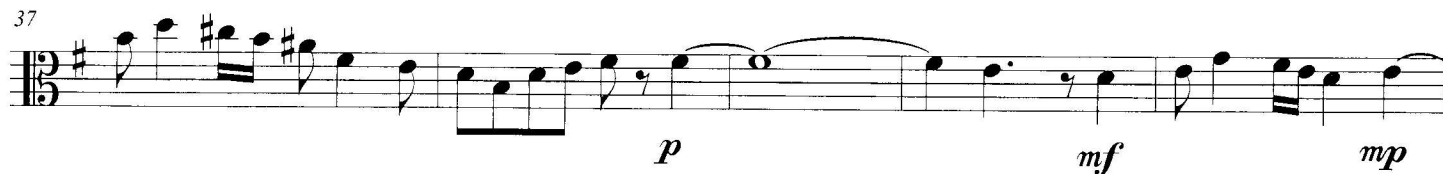
$\text{♩} = 60$



Allegro $\text{♩} = 100$



37



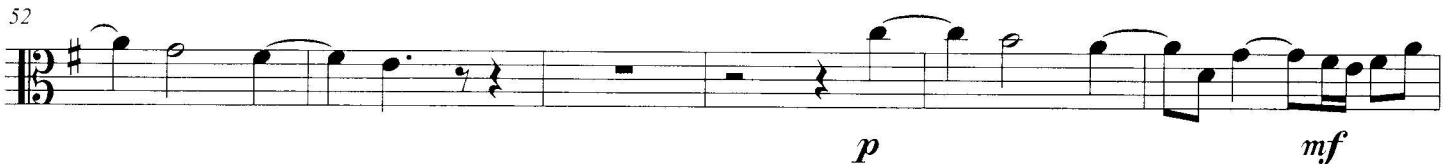
42



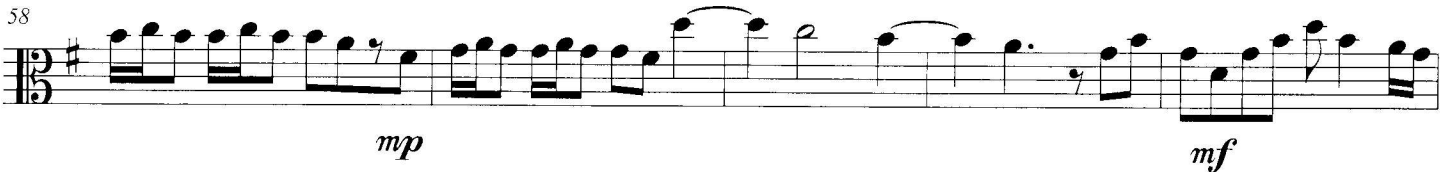
46



52



58



63



Largo ♩=60

68



73



77



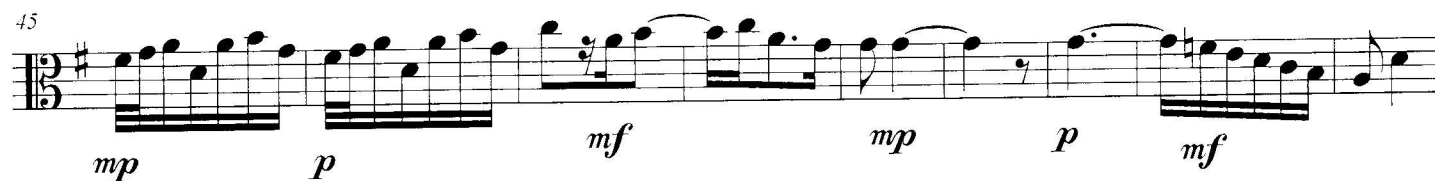
Andante from HWV315

Op. 3, No. 4

Handel

Bob Reifsnyder

♩=90



Finale from HWV315

Op. 3, No.4

Handel

Bob Reifsnnyder

 $\text{♩} = 90$

5

8

13

17

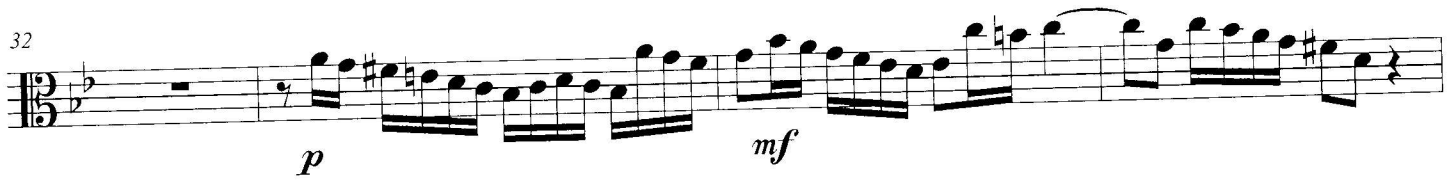
21

25

28

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

32



Trombone 1

Grave from HWV316

Op. 3, No. 5

Handel

Bob Reifsnyder

$\text{♩} = 80$

The musical score is written for Trombone 1 in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked as 80 beats per minute. The score consists of six staves of music, each containing measures 1 through 34. The dynamics are indicated by *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a final double bar line.

1 *p*

7 *mp*

14

20 *mf* *mp*

27 *p*

34 *mp* *mf*

Trombone 1

Vivace from HWV317, Op. 3

Handel

Bob Reifsnyder

$\text{♩} = 100$



9



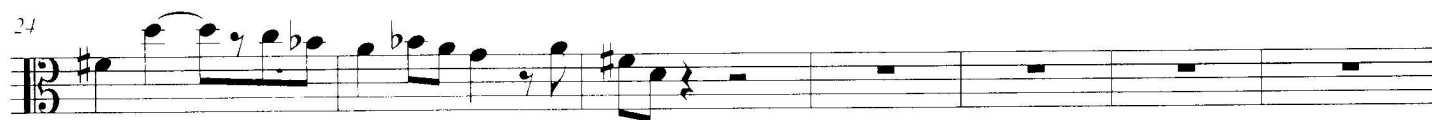
16



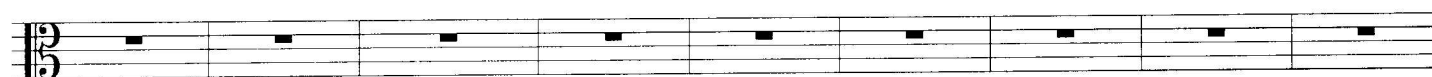
20



24



31



40



46



52



57



60



65



69



73



78

