

SELECTIONS

From

VIVALDI'S L'ESTRO ARMONICO OP. 3, Nos. 1-6

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME EIGHT

@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.

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. His operatic and sacred compositions are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of these two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo form that remains totally captivating to modern audiences. This opus is where that development started reaching its maturity, thus providing a model for all future composers who wrote for the genre.

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.

Allegro from Op. 3, No. 1

Bob Reifsnyder

The bass line is written on a single staff in bass clef with a common time signature (C). It begins with five measures of whole rests. The melody starts in the sixth measure with a half note G2, followed by a half note F2 in the seventh measure. The eighth measure contains a quarter note G2 and a quarter note F2 beamed together. The ninth measure has a quarter note G2 and a quarter note E2 beamed together. The tenth measure consists of a quarter note D2 and a quarter note C2 beamed together. The eleventh measure has a quarter note B1 and a quarter note A1 beamed together. The twelfth measure features a quarter note G1 and a quarter note F1 beamed together, followed by a final quarter rest. The dynamic marking *mf* is placed below the staff between the eighth and ninth measures.

First staff of musical notation (Bass clef, 4/4 time). The melody consists of eighth and quarter notes. Dynamic markings are *mp*, *p*, and *mf*.

12

The musical notation shows five measures on a single staff. Measure 12 begins with a whole rest. Measures 13 through 15 contain eighth-note patterns, with measure 14 featuring a triplet of eighth notes. Measure 16 contains a whole rest. The dynamic markings *p* and *mp* are placed below measures 13 and 14 respectively.

18



mp *p* *mf* *mp*

24

p *mp*

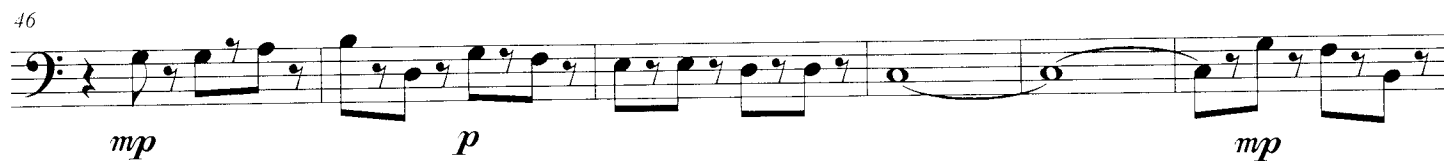
29

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

[illegible]

37

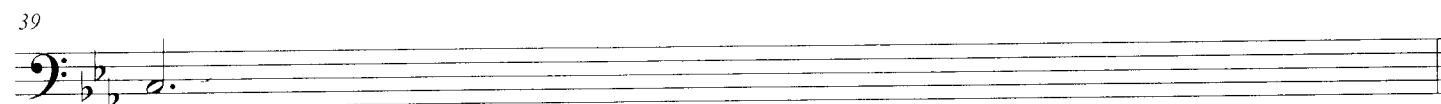
The musical score for the bass line of 'The Rose Tree' is written on a single staff with a bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and a repeat sign. The dynamic marking *mp* is placed below the staff.



Adagio from Op. 3, No. 1

Vivaldi

Bob Reifsnnyder

 $\text{♩} = 80$ 

Finale from Op. 3, No. 1

Vivaldi

Bob Reifsnyder

 $\text{♩} = 110$

6

11

16

21

27

32

37

mf *mp* *p*

mp *mf* *mp* *mf*

p *mp* *mf*

mp *mf* *mp* *mf*

p *mp*

mf

p *mp* *mf*

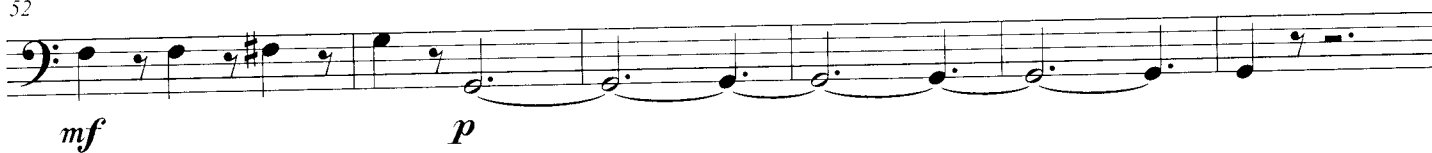
42



47



52



58



Bass Trombone

Allegro from Op. 3, No. 2

Vivaldi

Bob Reifsnyder

$\text{♩} = 90$

mf *mp* *p*

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

9 *mf* *p* *mp*

13 *p* *mp* *mf*

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

21 *mp*

25 *p* *mp*

30 *p* *mp* *mf*

34

mp *p* *mp*

38

mf *p*

43

mp *p* *mp*

49

mf

53

p

58

mf *mf*

Adagio from Op. 3, No. 2

Vivaldi

Bob Reifsnyder

 $\text{♩} = 80$

7

14

22

29

36

43

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

Finale from Op. 3, No. 2

Vivaldi

Bob Reifsnyder

 $\text{♩} = 110$

4

8

12

17

21

25

29

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

34



39



43



47



51



54



Allegro from Op. 3, No. 3

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

6

12

18

23

28

33

39

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

44



56



62



Bass Trombone

Adagio from Op. 3, No. 3

Vivaldi
Bob Reifsnyder

$\text{♩} = 80$

p *mp*

8 *mf* *mp*

14 *p*

21 *mp* *mf* *mp*

29 *p*

Finale from Op. 3, No. 3

Vivaldi

Bob Reifsnyder

 $\text{♩} = 60$ 

12



22



34



46



58



70



82



Andante from Op. 3, No. 4

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

7

15

23

30

39

45

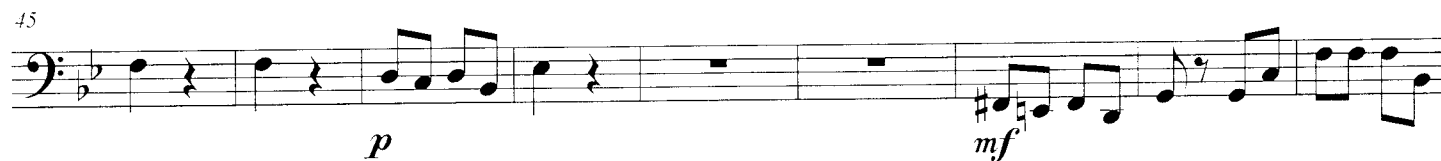
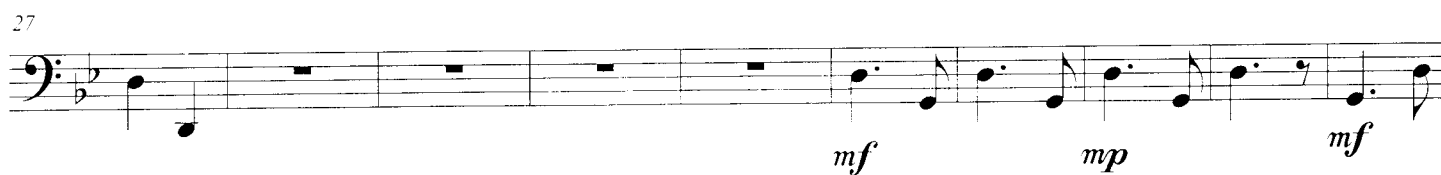
52

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

Allegro from Op. 3, No. 4

Vivaldi

Bob Reifsnyder

 $\text{♩} = 100$ 

73



82



Finale from Op. 3, No. 4

Vivaldi

Bob Reifsnyder

 $\text{♩} = 60$

12

20

31

42

51

60

71

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

82



91



Allegro from Op. 3, No. 5

Bob Reifsnyder

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody starts with a quarter note G2, followed by eighth notes A2-B2, C3-B2, A2-G2, and F#2. It then has a quarter rest, followed by eighth notes G2-A2, B2-A2, G2-F#2, and E2. The piece continues with a series of eighth-note patterns, marked with dynamics *p*, *mp*, and *mf*.

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece begins with a rest for half a measure, followed by a series of eighth-note chords. The first four measures feature a melody of eighth-note chords, with the first measure marked *mp* (mezzo-piano). The fifth measure contains a whole rest. The final four measures consist of a descending eighth-note scale, marked *p* (piano) in the fifth measure.

A musical score for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 3/4. The notation is on a single staff. It begins with a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The melody then descends: G4, F#4, E4, D4, C4. There are dynamic markings: *mp* (mezzo-piano) under the first measure, *mf* (mezzo-forte) under the third measure, *p* (piano) under the sixth measure, and *mp* (mezzo-piano) under the eighth measure. The piece ends with a double bar line.

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with rests. The dynamics are marked as *mp* (mezzo-piano) at the beginning, *mf* (mezzo-forte) in the middle, and *mp* at the end. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation consists of two staves. The first staff contains the melody, and the second staff contains the bass line. The bass line starts with a half note G2, followed by a half note F#2, then a half note E2, and a half note D2. This is followed by a half note C2, a half note B1, and a half note A1. The piece ends with a final half note G1. Dynamics markings include *p* (piano) under the first staff, *mp* (mezzo-piano) under the second staff, and *mf* (mezzo-forte) under the third staff.

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The lyrics 'The Rose Tree' are written below the staff.

39



Bass Trombone

Largo from Op. 3, No. 5

Vivaldi

Bob Reifsnyder

$\text{♩} = 50$



Finale from Op. 3, No. 5

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

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

7 *mf* *mp* *p*

15 *p*

22 *mf*

27 *mp* *mf*

34 *mp* *p* *mp*

40 *mf* *mp* *p*

46 *mp* *mf*

54

p

60

The third system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, interspersed with rests. The dynamic markings *mf*, *mp*, and *p* are placed below the staff at different points. The system concludes with a final chord consisting of a dotted quarter note and an eighth note.

65

65

mf *mp* *p*

This musical score is for the bass line of the song 'The Rose Tree'. It is written on a single staff in bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a treble clef and a key signature change to one sharp, followed by a measure rest. The first measure of the bass line is marked with a forte dynamic (*mf*). The second measure is marked with a mezzo-forte dynamic (*mp*). The third measure is marked with a piano dynamic (*p*). The score continues with several measures of eighth and sixteenth notes, ending with a final measure marked with a piano dynamic (*p*).

71

mp *mf* *mp*

79

The musical score for measures 79-86 is written in bass clef with a key signature of one sharp (F#). The tempo/mood marking is *mf*. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

Allegro from Op. 3, No. 6

Vivaldi

Bob Reifsnyder

♩ = 90

1 *mp*

5

10 *p*

14 *p*

20 *mp*

26 *p*

32 *p* *mp*

37

42



48



54



59



65



70



76



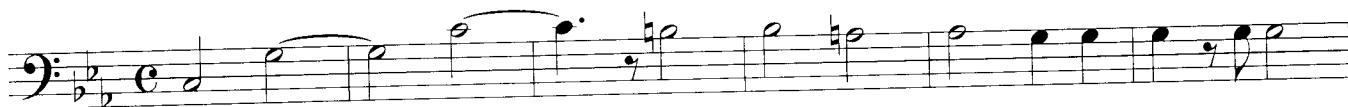
Bass Trombone

Largo from Op. 3, No. 6

Vivaldi

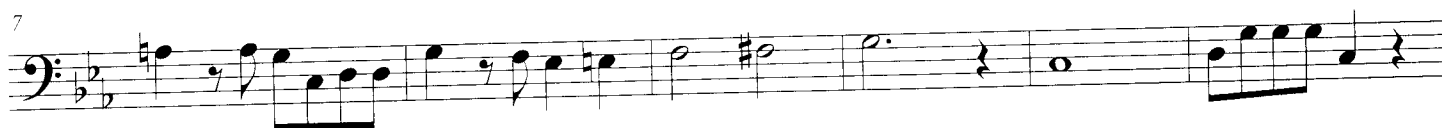
Bob Reifsnyder

♩ = 50



p

7



13



mp

Finale from Op. 3, No. 6

Vivaldi

Bob Reifsnyder

 $\text{♩} = 100$

9 *mp* *p*

18

28

37 *mp* *p*

46 *mp*

55

65 *mp* *p*

74



82



90



98



107



117

