

SELECTIONS

From

Handel's Overtures
to his Operas and Oratorios

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 14

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 Overtures, however, show virtually no influence of the Monteverdi, Cavalli, Scarlatti continuum; they come straight from the "French Overture" style of Jean-Baptiste Lully (1632-1687). Dotted rhythms are quite prominent in the slow introductions, while the allegro sections that follow consistently use contrapuntal (fugal) texture. What is most fascinating is the "total" lack of operatic style in these preludes; one could never guess that an "Opera Seria" would soon follow. In the Oratorios, there is more stylistic unity, since he frequently used contrapuntal texture in the movements for Chorus. Handel is certainly one of the great minds in music history, but he was hardly influential on future generations of composers. His chosen media were the Opera Seria, Dance Suite, French Orchestra and Old Testament Oratorio. The first three essentially disappeared after his death and the Oratorio underwent a major overhaul, while ceasing to have a major impact on future audiences. Fortunately, however, we still have the masterpieces of Handel.

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-** Handel's overtures were sometimes written in five parts, but the ones in this collection are all basically four-part texture (Doubling in woodwinds sometimes appear). Handel 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; to make that easier, many of the works have been transcribed to make it less taxing for the alto and tenor trombonists.
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-** These works are all originally scored for strings, with some doubling by woodwinds. Unlike the Bach arrangements (vols. 11 and 12), notes from one voice are frequently exchanged with another, a technique that also occurs regularly in earlier trio volumes. One will also notice frequent key changes from the original, to keep the range appropriate for low brass.
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 always an indication of the relative importance of the four independent lines.
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.

Overture from Rodrigo

♩ = 100

42

Musical staff 1: Bass clef, B-flat key signature, 4/4 time. Measures 42-46. Dynamic markings: *mf*. The staff contains a series of eighth and sixteenth notes, with some beamed groups and rests.

47

Musical staff 2: Bass clef, B-flat key signature, 4/4 time. Measures 47-51. The staff continues the melodic line with various rhythmic patterns.

52

Musical staff 3: Bass clef, B-flat key signature, 4/4 time. Measures 52-56. The staff concludes the passage with a final note and a double bar line.

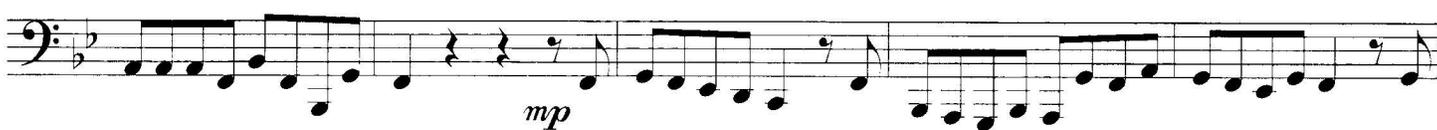
38



42



46



51



Tuba

Overture to Julius Caesar

HWV17

Handel

Bob Reifsnnyder

♩ = 100

mf

5

9

Allegro ♩ = 100

14

22

mf *p*

26

mp

29

mf *mp*

33

p *mp* *p*

37

mp *mf*

40

mp

43

mf

46

mp

50

mf *p*

53

mp

57

mf *p*

60

mf

Tuba

Overture from "Tamerlano"

HWV18

Handel

Bob Reifsnnyder

♩ = 66

mf

5

9

13

mp

Allegro ♩ = 132

18

26

mf

32

mp *p*

37

mf

44

Musical staff 44-49: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a series of eighth notes, starting with a quarter rest. The dynamics are marked *p* at the end of the staff.

50

Musical staff 50-54: Bass clef, key signature of two flats. The staff contains a series of eighth notes with some chromatic alterations. The dynamics are marked *mf* and *mp*.

55

Musical staff 55-61: Bass clef, key signature of two flats. The staff contains a series of eighth notes with some chromatic alterations. The dynamics are marked *p* and *mf*.

62

Musical staff 62-67: Bass clef, key signature of two flats. The staff contains a series of eighth notes with some chromatic alterations. The dynamics are marked *p* and *mp*.

68

Musical staff 68-72: Bass clef, key signature of two flats. The staff contains a series of eighth notes with some chromatic alterations. The dynamics are marked *mf*, *mp*, and *mf*.

73

Musical staff 73-78: Bass clef, key signature of two flats. The staff contains a series of eighth notes with some chromatic alterations. The dynamics are marked *mf* and *mf*.

79

Musical staff 79-80: Bass clef, key signature of two flats. The staff contains a single eighth note followed by a quarter rest, ending with a double bar line.

Tuba

Overture from Rodelinda

HWV19

Handel

Bob Reifsnnyder

$\text{♩} = 100$

mf

5

mf

Allegro $\text{♩} = 120$

10

mf

17

mp

22

p

29

mp

35

p

40

mp

47

51

p

58

mp *mf*

64

mp *mf*

71

Tuba

Overture from Por, King of India

HWV28

Handel

Bob Reifsnnyder

♩ = 100

mf

5

10

♩ = 100

14

20

mf

26

29

p mf

32

35

p

38

mp

41

p

44

mp

47

mf *mp*

50

p *mf*

53

p

56

mp *mf*
♩ = 100

59

Tuba

Overture to Sosarme

HWV30

Handel

Bob Reifsnyder

$\text{♩} = 55$

5

mf

5

9

mf

14

mf

19

mf

27

mp

32

mp

37

mp *mf* *mp*

42

mp

48

mp

53

mf

mf

59

mp

mp

65

mp

mp

70

p

mf

76

Tuba

Overture to Ariodante

HWV33

Handel

Bob Reifsnyder

$\text{♩} = 60$

mf

6

10

$\text{♩} = 60$

14

20

29

mp

37

p

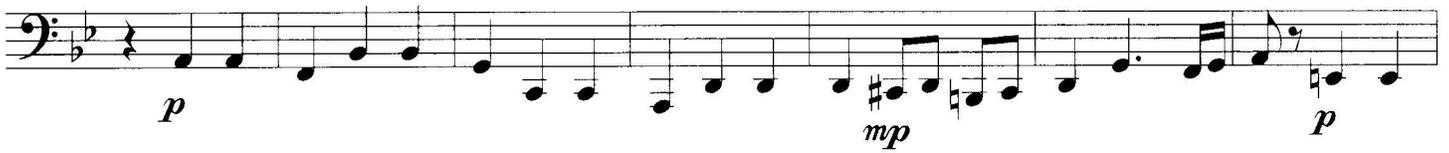
44

mp

52



60



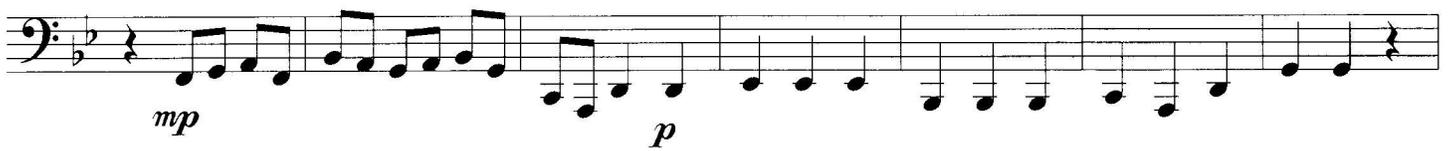
67



74



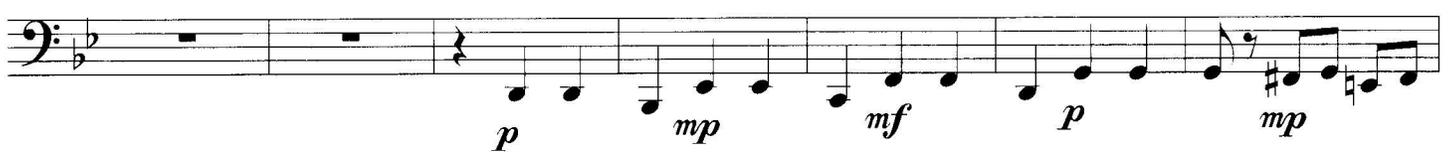
82



89



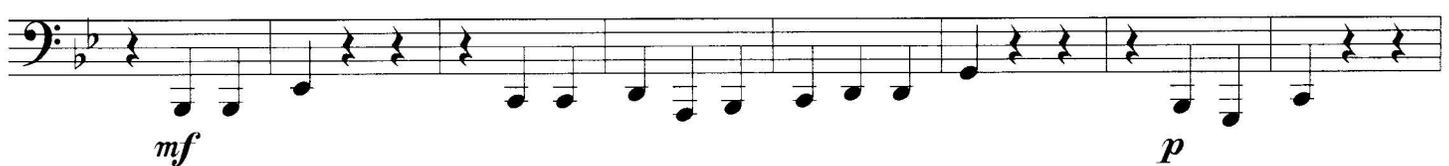
97



104



111



Overture to Ariodante

Adagio

♩ = 60

119

The musical score for measure 119 is written on a single staff in bass clef with a key signature of one flat. The tempo is Adagio, with a tempo marking of ♩ = 60. The measure is divided into two parts by a bar line. The first part, starting with a *mp* dynamic, contains a melodic line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The second part, starting with a *mf* dynamic, contains a bass line of quarter notes: G1, F1, E1, D1, C1, B0, A0, G0. The measure concludes with a double bar line.

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Tuba

Overture from Alcina

HWV34

Handel
Bob Reifsnnyder

$\text{♩} = 60$

mf

5

10

Allegro $\text{♩} = 120$

14

19

mp

22

27

p *mp*

32

Overture from Alcina

37

42

47

52

mp

56

61

mf

Adagio ♩=60

66

35

mp

39

mp *p* *mp*

43

p

48

52

mp *mf*

56

Tuba

Overture to Saul

HWV53

Handel
Bob Reifsnnyder

♩ = 132

1-5

mf mf

Musical staff 1-5: Bass clef, B-flat major key signature, common time. Measures 1-5. Dynamics: mf (measures 1-2), mf (measures 4-5).

6-11

mp p

Musical staff 6-11: Bass clef, B-flat major key signature, common time. Measures 6-11. Dynamics: mp (measures 6-7), p (measures 10-11).

12-16

mf mp p

Musical staff 12-16: Bass clef, B-flat major key signature, common time. Measures 12-16. Dynamics: mf (measures 12-13), mp (measures 14-15), p (measures 16-17).

17-20

mf

Musical staff 17-20: Bass clef, B-flat major key signature, common time. Measures 17-20. Dynamics: mf (measures 17-20).

21-26

mp p mf

Musical staff 21-26: Bass clef, B-flat major key signature, common time. Measures 21-26. Dynamics: mp (measures 21-22), p (measures 24-25), mf (measures 26-27).

27-30

mp mf mp

Musical staff 27-30: Bass clef, B-flat major key signature, common time. Measures 27-30. Dynamics: mp (measures 27-28), mf (measures 29-30), mp (measures 31-32).

31-35

mf mp p mp

Musical staff 31-35: Bass clef, B-flat major key signature, common time. Measures 31-35. Dynamics: mf (measures 31-32), mp (measures 33-34), p (measures 35-36), mp (measures 37-38).

36-40

mf mp

Musical staff 36-40: Bass clef, B-flat major key signature, common time. Measures 36-40. Dynamics: mf (measures 36-37), mp (measures 39-40).

Tuba

Overture to the Messiah

HWV56

Handel

Bob Reifsnyder

$\text{♩} = 66$

mf

5

$\text{♩} = 100$

10

15

mp

22

p

28

mp

34

mp p mp

40

mf p

47

Musical staff 47-53. Bass clef, one flat. Measures 47-53. Dynamics: *mp*, *p*, *mp*. Includes a fermata over a half note in measure 47.

54

Musical staff 54-59. Bass clef, one flat. Measures 54-59. Dynamics: *mp*, *mp*. Includes a fermata over a half note in measure 54.

60

Musical staff 60-65. Bass clef, one flat. Measures 60-65. Dynamics: *mf*, *mp*, *p*, *mp*. Includes a fermata over a half note in measure 60.

66

Musical staff 66-72. Bass clef, one flat. Measures 66-72. Dynamics: *mf*, *p*. Includes a fermata over a half note in measure 66.

73

Musical staff 73-78. Bass clef, one flat. Measures 73-78. Dynamics: *mp*, *p*, *mp*, *p*. Includes a fermata over a half note in measure 73.

79

Musical staff 79-84. Bass clef, one flat. Measures 79-84. Dynamics: *mp*, *p*. Includes a fermata over a half note in measure 79.

85

Musical staff 85-90. Bass clef, one flat. Measures 85-90. Dynamics: *mf*. Includes a fermata over a half note in measure 85.

91

Musical staff 91-96. Bass clef, one flat. Measures 91-96. Dynamics: *mf*. Includes a fermata over a half note in measure 91.

Tuba

Overture from Hercules

HWV60

Handel

Bob Reifsnyder

$\text{♩} = 100$

mf

6

10

15

mp

Allegro $\text{♩} = 100$

20

p

27

mp

33

mp

37

mp

42

Musical staff 42-45: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, starting with a half rest followed by eighth notes.

46

Musical staff 46-48: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *mp* and *mf* are present below the staff.

49

Musical staff 49-51: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking *mp* is present at the end of the staff.

52

Musical staff 52-56: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, ending with a whole rest.

57

Musical staff 57-60: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings *mp* and *p* are present below the staff.

61

Musical staff 61-65: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings *mp* and *mf* are present below the staff.

66

Musical staff 66-71: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking *mp* is present below the staff.

72

Musical staff 72-76: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking *mp* is present at the end of the staff.

77

Musical staff 77-81: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking *p* is present below the staff.

81

Musical staff 81-85. The staff is in bass clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. There are two measures of whole rests. The piece resumes with a half note, followed by eighth and sixteenth notes. Dynamic markings *p* and *mp* are present.

86

Musical staff 86-89. The staff continues with eighth and sixteenth notes. Dynamic markings *mf* and *mp* are present.

90

Musical staff 90-94. The staff features a continuous stream of eighth and sixteenth notes. A dynamic marking *mf* is present.

95

Musical staff 95-98. The staff continues with eighth and sixteenth notes, ending with a quarter note and a repeat sign. A dynamic marking *mp* is present.

Tuba

Overture to Judas Maccabeus

HWV63

Handel
Bob Reifsnnyder

$\text{♩} = 60$

mf

5

9

14

Allegro $\text{♩} = 60$

19

26

35

mp

44

Overture to Judas Maccabeus

52

mp

61

p

68

p

74

p

82

p

91

mp *p*

99

p

107

p *p*

118

p

130

Musical staff 130-141. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a series of eighth and quarter notes. Dynamic markings are *mp* at the beginning, *p* in the middle, and *mp* at the end.

142

Musical staff 142-151. The staff is in bass clef with a key signature of two flats. The music continues with eighth and quarter notes. A dynamic marking of *mf* is present towards the end of the staff.

152

Musical staff 152-153. The staff is in bass clef with a key signature of two flats. It shows the beginning of a new phrase with a few notes and a bar line at the end.

37

p

42

p

47

mp *p*

52

mp

58

mp

64

mp *p*

68

mp

74

p

79

mf

84

