

# SELECTIONS

From

## CORELLI'S CONCERTI GROSSI OP. 6, Nos. 1-6

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

### BAROQUE POSAUNE PLATOON

### VOLUME THREE

@2018

## About the Composer

The three great innovators of the 17<sup>th</sup> century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18<sup>th</sup>, 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 most important characteristic of Baroque music was contrast, as illustrated vividly by the early masters. In his operas, Monteverdi helped introduce three important elements: recitative vs. aria, melody vs. bass line and melody A vs. melody B (Da Capo aria). Gabrieli incorporated instruments into his church music with a dizzying array of contrasts that included rhythm (duple vs. triple), mode (major vs. minor), texture (homophonic vs. polyphonic), dynamics (loud vs. soft), tessitura (high vs. low) and space (antiphonal choirs). Arcangelo Corelli (1653-1713), in developing new forms of secular instrumental music, added three more; small group vs. large group, diatonic vs. chromatic (sequence) and dissonance vs. consonance (harmonic second resolving to the third). When he was finished, the musical materials of the Baroque were all in place, thus enabling later Baroque masters to elevate music to a high art form.

## 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 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-** The original solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players instead of the original eight. The disadvantage of this approach is that the concerto grosso style is not always readily apparent; making these essentially modern realizations. 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.

Tuba

# First movement from Op. 6, No. 1

Corelli

Bob Reifsnyder

Largo ♩ = 90

mf p mp mf

5

mp mf

Allegro ♩ = 90

9

Adagio ♩ = 60

16

mf Allegro ♩ = 90

21

Adagio ♩ = 60 mf mp p

Allegro ♩ = 90

27

Adagio ♩ = 60

33

mf

38

Tuba

# Largo from Op. 6, No. 1

Corelli

Bob Reifsnyder

Largo  $\text{♩} = 100$

6

11

16

22

*p* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *mp*

*p* *mf* *p*

Tuba

# Allegro from Op. 6, No. 1

Corelli

Bob Reifsnyder

♩ = 120

mf

7

p

13

mp

mf

19

mf

26

mp

mf

32

p

mp

39

p

45

mp

mf

51



Tuba

# Allegro-Adagio-Allegro from Op. 6, No. 2

Corelli

Bob Reifsnyder

Allegro ♩=100

*mp*

5

*mp*

13

*mp*

*mf*

*p*

21

*mp*

*mf*

Adagio ♩=60

28

*p*

36

*p*

Allegro ♩=100

44

*mp*

51

*p*

58

Musical staff 1: Bass clef, 58-65 measures. Dynamics: *mp*, *mf*, *mp*.

66

Musical staff 2: Bass clef, 66-73 measures. Dynamics: *mf*, *mp*, *p*, *mp*.

74

Musical staff 3: Bass clef, 74-81 measures. Dynamics: *mf*.

Tuba

# Allegro ritmico from Op. 6, No. 2

Corelli

Bob Reifsnyder

$\text{♩} = 60$

mp

6

mf

mf

12

mp

17

mf

23

mp

28

mp

35

p

mp

41

p

mp

Allegro ritmico from Op. 6, No. 2

47

Musical staff 1: Bass clef, key signature of one sharp (F#), starting at measure 47. The music features a series of eighth notes and sixteenth notes, with a dynamic marking of *mf*.

52

Musical staff 2: Bass clef, key signature of one sharp (F#), starting at measure 52. The music features a series of eighth notes and sixteenth notes, ending with a double bar line.

Tuba

# Allegro scherzoso from Op. 6, No. 2

Corelli  
Bob Reifsnyder

$\text{♩} = 80$

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as  $\text{♩} = 80$ . The score consists of eight staves of music, each starting with a measure number. The dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The music features a mix of eighth and sixteenth notes, with some rests and slurs. The first staff (measures 1-5) starts with rests, followed by a series of eighth notes. The second staff (measures 6-10) continues with eighth notes, including a slur. The third staff (measures 11-15) features eighth notes with a slur. The fourth staff (measures 16-21) has eighth notes with a slur. The fifth staff (measures 22-27) includes eighth notes and a slur. The sixth staff (measures 28-33) features eighth notes with a slur. The seventh staff (measures 34-39) has eighth notes with a slur. The eighth staff (measures 40-44) continues with eighth notes and a slur.

Allegro scherzoso from Op. 6, No. 2

47

Musical staff for measures 47-51. The staff is in bass clef with a key signature of two sharps (F# and C#). Measures 47 and 48 contain whole rests. Measures 49-51 contain a descending eighth-note scale: G2, F#2, E2, D2, C2, B1, A1, G1. The dynamic marking *mf* is placed below the first note of measure 49.

52

Musical staff for measures 52-56. The staff is in bass clef with a key signature of two sharps (F# and C#). Measures 52 and 53 contain whole rests. Measures 54-56 contain a descending eighth-note scale: G2, F#2, E2, D2, C2, B1, A1, G1. The dynamic marking *mp* is placed below the first note of measure 54. Measures 57-59 contain an ascending eighth-note scale: G1, A1, B1, C2, D2, E2, F#2, G2. The dynamic marking *mf* is placed below the first note of measure 57. The piece concludes with a double bar line at the end of measure 59.

Tuba

# Vivace from Op. 6, No. 3

Corelli

Bob Reifsnyder

♩ = 132

6

11

17

23

28

33

38

*mf* *mf* *mp*

*mp* *p* *p*

*mp* *mf*

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

*mp* *mp*

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

*mf* *mf*

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

43

Musical staff for measures 43-47. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 43 begins with a dynamic marking of *mf* and contains a series of eighth notes. Measure 44 continues the eighth-note pattern. Measure 45 features a half rest followed by a quarter rest. Measure 46 starts with a dynamic marking of *p* and contains a half note. Measure 47 ends with a dynamic marking of *mp* and a half note.

48

Musical staff for measures 48-52. The staff is in bass clef with a key signature of two flats. Measure 48 begins with a dynamic marking of *mf* and contains a series of eighth notes. Measure 49 continues the eighth-note pattern. Measure 50 features a half rest followed by a quarter rest. Measure 51 starts with a dynamic marking of *mf* and contains a half note. Measure 52 ends with a dynamic marking of *mf* and a half note.

Tuba

# Grave from Op. 6, No. 3

Corelli

Bob Reifsnyder

♩ = 60

1

6

13

Tuba

# Allegro from Op. 6, No. 3

Corelli

Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1: Bass clef, 3/4 time signature, key signature of two flats. The staff contains five measures of whole rests.

Musical staff 2: Bass clef, 3/4 time signature, key signature of two flats. Measures 6-11 contain whole rests. Measure 12 begins with a half note G2, followed by eighth notes. Dynamic marking: *mf*.

Musical staff 3: Bass clef, 3/4 time signature, key signature of two flats. Measures 12-18 contain eighth notes. Dynamic markings: *mp*, *mf*, *mp*.

Musical staff 4: Bass clef, 3/4 time signature, key signature of two flats. Measures 19-26 contain eighth notes. Dynamic markings: *mf*, *mp*.

Musical staff 5: Bass clef, 3/4 time signature, key signature of two flats. Measures 27-34 contain whole rests. Measure 35 begins with a half note G2, followed by eighth notes. Dynamic marking: *mf*.

Musical staff 6: Bass clef, 3/4 time signature, key signature of two flats. Measures 35-41 contain eighth notes. Dynamic marking: *mp*. Tempo change: Adagio  $\text{♩} = 90$ .

Musical staff 7: Bass clef, 3/4 time signature, key signature of two flats. Measures 42-48 contain eighth notes. Dynamic marking: *mf*.

Tuba

# Allegro from Op. 6, no. 4

Corelli

Bob Reifsnyder

♩ = 90

mf

8

mf mp mf

13

mf mp mf mp

18

mp mf p

24

mp mf

31

mf

36

mf

42

p mp p mf

Tuba

# Adagio from Op. 6, No. 4

Corelli

Bob Reifsnyder

♩ = 60

*mp*

6

*mp* *mp* *mp* *mp*

11

*mp*



Tuba

ADAGIO AND ALLEGRO FROM OP. 6, NO. 5

Corelli  
Bob Reifsnyder

Adagio ♩ = 60

mf mp mf p Allegro ♩ = 90

5

p mp mf p

11

mf

16

p mp mf

21

mp mf

26

mp mf

31

mf

Tuba

# Largo from Op. 6, No. 5

Corelli  
Bob Reifsnyder

♩ = 75

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-7. Dynamics: *mp*, *mp*, *p*, *mp*.

8

Musical staff 2: Bass clef, 3/4 time signature. Measures 8-14. Dynamics: *p*, *mp*.



49

*mp*

55

*mf*

*mp*

*p* Adagio ♩=60

*mf*

60

*mp*

*mf*

Tuba

# Allegro from Op. 6, No. 6

Corelli

Bob Reifsnyder

♩=120

*mp* *mf*

9

15

21 *mf* *p* *mp*

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

43 *p* *mp* *p*

53 *mp* *p* *mf*

63 *mf* *mp* *mf*

Allegro from Op. 6, No. 6

72

Musical staff 1: Bass clef, key signature of one sharp (F#), starting at measure 72. The staff contains a series of eighth and sixteenth notes, ending with a fermata and a dynamic marking of *p*.

80

Musical staff 2: Bass clef, key signature of one sharp (F#), starting at measure 80. The staff contains a series of eighth and sixteenth notes, with dynamic markings of *mp* and *mf*.

90

Musical staff 3: Bass clef, key signature of one sharp (F#), starting at measure 90. The staff contains a series of eighth and sixteenth notes, with dynamic markings of *mp* and *p*.

101

Musical staff 4: Bass clef, key signature of one sharp (F#), starting at measure 101. The staff contains a series of eighth and sixteenth notes, ending with a fermata and a dynamic marking of *mf*.

Tuba

# Largo from Op. 6, No. 6

Corelli

Bob Reifsnyder

$\text{♩} = 100$

Musical staff 1: Bass clef, common time signature. The first measure begins with a mezzo-piano (*mp*) dynamic marking. The melody consists of quarter and eighth notes, with some accidentals.

5

Musical staff 2: Bass clef, common time signature. The first measure begins with a piano (*p*) dynamic marking. The melody continues with quarter and eighth notes.

10

Musical staff 3: Bass clef, common time signature. The first measure begins with a mezzo-forte (*mf*) dynamic marking. The melody continues with quarter and eighth notes.

15

Musical staff 4: Bass clef, common time signature. The first measure begins with a mezzo-piano (*mp*) dynamic marking. The melody continues with quarter and eighth notes, with dynamic markings of *p*, *mp*, and *mf* appearing throughout the staff.

20

Musical staff 5: Bass clef, common time signature. The first measure begins with a mezzo-piano (*mp*) dynamic marking. The melody continues with quarter and eighth notes, with dynamic markings of *mf* appearing throughout the staff.

25

Musical staff 6: Bass clef, common time signature. The first measure begins with a mezzo-piano (*mp*) dynamic marking. The melody continues with quarter and eighth notes, ending with a final note.

Tuba

# Vivace from Op. 6, No.6

Corelli

Bob Reifsnyder

♩. = 60

Musical staff 1: Bass clef, 6/8 time signature. Measures 1-7. Dynamics: *mp*

8

Musical staff 2: Bass clef, 6/8 time signature. Measures 8-13. Dynamics: *mf*

14

Musical staff 3: Bass clef, 6/8 time signature. Measures 14-20. Dynamics: *mp*, *mf*

21

Musical staff 4: Bass clef, 6/8 time signature. Measures 21-27. Dynamics: *mp*, *p*, *mp*

28

Musical staff 5: Bass clef, 6/8 time signature. Measures 28-34. Dynamics: *p*, *mf*, *mp*

35

Musical staff 6: Bass clef, 6/8 time signature. Measures 35-41. Dynamics: *mf*

42

Musical staff 7: Bass clef, 6/8 time signature. Measures 42-48. Dynamics: *mp*

49

Musical staff 8: Bass clef, 6/8 time signature. Measures 49-55. Dynamics: *p*, *mp*, *mf*

56

Musical staff 1: Bass clef, measures 56-62. Dynamics: *mp*, *p*, *mp*, *p*, *mp*, *p*.

63

Musical staff 2: Bass clef, measures 63-69. Dynamics: *mp*, *mf*, *mp*.

70

Musical staff 3: Bass clef, measures 70-75. Dynamics: *mf*.