

# 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 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.

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 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-** 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.

Bass Trombone

# First movement from Concerto Grosso HWV312

Opus 3

Handel

Bob Reifsnyder

♩ = 90

*mf*

4

*p*

10

*mp* *mf*

14

*p*

19

*mf*

24

*p*

29

*mf*

33

*p* *p*

38

*mf* *mp*

44

*p* *p* *mf*

50

*mp* *mf*

55

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

61

*mf*

67

*mp* *mf*

# Second movement from HWV312

Op. 3

Handel  
Bob Reifsnyder

$\text{♩} = 90$

mp p

6 mp

12 p mf

17 mp mf

23 mp p

28 mf

34 mp mp

39 p

45

*mf*

49

*mp* *p*

54

*mp* *p* *mp*

59

*mf*

65

*p*

71

*mf*

76

# Finale from HWV312

Op. 3

Handel

Bob Reifsnyder

♩ = 90

5

9

14

19

23

26

29

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

33

*mf*

Bass Trombone

# Vivace from HWV313

Op. 3, No. 2

Handel  
Bob Reifsnyder

♩ = 90

7

14

21

27

33

40

46

53

53



60



Bass Trombone

# Largo from HWV313

Op. 3, No. 2

Handel

Bob Reifsnnyder

♩ = 60

mp mp

6 mp

10 p p mp

15 mp p mp

20 mp p mp

25 p mp p mp p mp

30 p

35 mp p mp

# Finale from HWV313

Op. 3, No. 2

Handel  
Bob Reifsnyder

$\text{♩} = 80$

*mf* *mp*

6

*mf*

13

*p* *mp*

20

*mf* *mp*

26

*p*

32

*mp* *mf*

38

*mp* *p* *mf*

44

*mp*

Finale from HWV313

2

50

*p* *mf*

Musical staff 1: Bass clef, measures 50-55. The music consists of eighth and sixteenth notes with some rests. A dynamic marking of *p* (piano) is placed below the first measure, and *mf* (mezzo-forte) is placed below the last measure.

56

*mp*

Musical staff 2: Bass clef, measures 56-61. The music continues with eighth and sixteenth notes. A dynamic marking of *mp* (mezzo-piano) is placed below the middle of the staff.

62

*mf*

Musical staff 3: Bass clef, measures 62-67. The music continues with eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the middle of the staff.



42

*p* *mp*

47

*p*

52

*mp*

57

61

*p*

66

71

*mf*

# Finale from HWV314

Op. 3, No. 3

Handel  
Bob Reifsnyder

Allegro ♩ = 120

*p*

7

12 *mf* *p*

17 *mf* *mp*

23 *p*

28 *p* *mf*

33 *p* *p*

39 *p* *mp* *mf*

Finale from HWV314

2

45

*p* *mf*

Musical staff 45-50: Bass clef, key signature of one sharp (F#). The staff contains six measures. The first measure starts with a piano (*p*) dynamic. The music features eighth and sixteenth notes. The final measure ends with a mezzo-forte (*mf*) dynamic.

51

*mp* *p*

Musical staff 51-56: Bass clef, key signature of one sharp (F#). The staff contains six measures. The first measure starts with a mezzo-piano (*mp*) dynamic. The music features eighth and sixteenth notes. The final measure ends with a piano (*p*) dynamic.

57

*mp* *mf* *mp*

Musical staff 57-61: Bass clef, key signature of one sharp (F#). The staff contains five measures. The first measure starts with a mezzo-piano (*mp*) dynamic. The music features eighth and sixteenth notes. The final measure ends with a mezzo-piano (*mp*) dynamic.

62

*p* *mf*

Musical staff 62-66: Bass clef, key signature of one sharp (F#). The staff contains five measures. The first measure starts with a piano (*p*) dynamic. The music features eighth and sixteenth notes. The final measure ends with a mezzo-forte (*mf*) dynamic.

67

*mp* *p*

Musical staff 67-71: Bass clef, key signature of one sharp (F#). The staff contains five measures. The first measure starts with a mezzo-piano (*mp*) dynamic. The music features eighth and sixteenth notes. The final measure ends with a piano (*p*) dynamic.

72

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

Musical staff 72-77: Bass clef, key signature of one sharp (F#). The staff contains six measures. The first measure starts with a mezzo-forte (*mf*) dynamic. The music features eighth and sixteenth notes. The final measure ends with a mezzo-piano (*mp*) dynamic.

78

*mf* *mp* *p*

Musical staff 78-82: Bass clef, key signature of one sharp (F#). The staff contains five measures. The first measure starts with a mezzo-forte (*mf*) dynamic. The music features eighth and sixteenth notes. The final measure ends with a piano (*p*) dynamic.

83

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

Musical staff 83-88: Bass clef, key signature of one sharp (F#). The staff contains six measures. The first measure starts with a mezzo-forte (*mf*) dynamic. The music features eighth and sixteenth notes. The final measure ends with a mezzo-piano (*mp*) dynamic.

89

*p* *mf*

Musical staff 89-94: Bass clef, key signature of one sharp (F#). The staff contains six measures. The first measure starts with a piano (*p*) dynamic. The music features eighth and sixteenth notes. The final measure ends with a mezzo-forte (*mf*) dynamic.

Bass Trombone

# Largo and Allegro from HWV315

Op. 3, No. 4

Handel

Bob Reifsnnyder

♩ = 60

6

*mp*

6

10

Allegro ♩ = 100

15

22

*p* *mf*

27

*mp* *mf* *mp*

32

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

37

*mp*

41

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

Musical staff 41-45: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure starts with a treble clef and a sharp sign, indicating a transposition. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second measure: G4, A4, B4, C5, B4, A4, G4, F#4. The third measure: F#4, G4, A4, B4, C5, B4, A4, G4. The fourth measure: G4, A4, B4, C5, B4, A4, G4, F#4. The fifth measure: F#4, G4, A4, B4, C5, B4, A4, G4.

46

*mf* *mf* *mp*

Musical staff 46-50: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure starts with a treble clef and a sharp sign, indicating a transposition. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The second measure: G4, A4, B4, C5, B4, A4, G4, F#4. The third measure: F#4, G4, A4, B4, C5, B4, A4, G4. The fourth measure: G4, A4, B4, C5, B4, A4, G4, F#4. The fifth measure: F#4, G4, A4, B4, C5, B4, A4, G4.

51

*mp* *p*

Musical staff 51-55: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure starts with a treble clef and a sharp sign, indicating a transposition. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The second measure: G4, A4, B4, C5, B4, A4, G4, F#4. The third measure: F#4, G4, A4, B4, C5, B4, A4, G4. The fourth measure: G4, A4, B4, C5, B4, A4, G4, F#4. The fifth measure: F#4, G4, A4, B4, C5, B4, A4, G4.

56

*mf* *mp*

Musical staff 56-60: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure starts with a treble clef and a sharp sign, indicating a transposition. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The second measure: G4, A4, B4, C5, B4, A4, G4, F#4. The third measure: F#4, G4, A4, B4, C5, B4, A4, G4. The fourth measure: G4, A4, B4, C5, B4, A4, G4, F#4. The fifth measure: F#4, G4, A4, B4, C5, B4, A4, G4.

61

*mp* *p*

Musical staff 61-65: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure starts with a treble clef and a sharp sign, indicating a transposition. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The second measure: G4, A4, B4, C5, B4, A4, G4, F#4. The third measure: F#4, G4, A4, B4, C5, B4, A4, G4. The fourth measure: G4, A4, B4, C5, B4, A4, G4, F#4. The fifth measure: F#4, G4, A4, B4, C5, B4, A4, G4.

66

*mp*

Largo ♩=60

Musical staff 66-70: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure starts with a treble clef and a sharp sign, indicating a transposition. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The second measure: G4, A4, B4, C5, B4, A4, G4, F#4. The third measure: F#4, G4, A4, B4, C5, B4, A4, G4. The fourth measure: G4, A4, B4, C5, B4, A4, G4, F#4. The fifth measure: F#4, G4, A4, B4, C5, B4, A4, G4.

70

Musical staff 70-74: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure starts with a treble clef and a sharp sign, indicating a transposition. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The second measure: G4, A4, B4, C5, B4, A4, G4, F#4. The third measure: F#4, G4, A4, B4, C5, B4, A4, G4. The fourth measure: G4, A4, B4, C5, B4, A4, G4, F#4. The fifth measure: F#4, G4, A4, B4, C5, B4, A4, G4.

75

Musical staff 75-79: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure starts with a treble clef and a sharp sign, indicating a transposition. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The second measure: G4, A4, B4, C5, B4, A4, G4, F#4. The third measure: F#4, G4, A4, B4, C5, B4, A4, G4. The fourth measure: G4, A4, B4, C5, B4, A4, G4, F#4. The fifth measure: F#4, G4, A4, B4, C5, B4, A4, G4.

# Andante from HWV315

Op. 3, No, 4

Handel  
Bob Reifsnyder

♩=90

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

10 *mp* *p* *mp* *mp* *p* *mp* *p*

21 *mp* *p* *mp* *p* *mp*

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

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

52 *mf*

# Finale from HWV315

Op. 3, No.4

Handel  
Bob Reifsnyder

♩ = 90

6

11

16

22

28

33

38

*mf* *mp*

*mp* *p*

*p* *p* *mf*

*mp*

*mp* *mf*

*p* *mf* *mp*

*mf*

# Grave from HWV316

Op. 3, No. 5

Handel  
Bob Reifsnnyder

♩ = 80

*p*

7

13

*mp*

19

*mf*

25

*mp* *mp*

31

*p* *mp* *mf*

38

*p*

# Vivace from HWV317, Op. 3

Handel  
Bob Reifsnnyder

♩ = 100

5

*mf mp mf p*

10

*mp mf mp mf mp*

16

*p mp mf mp*

22

*p mf mp*

27

*p mf mf*

32

*mp mf*

37

*mp p*

42

*mp* *mf*

Musical staff 42-46: Bass clef, 3/4 time signature. Measures 42-46. Dynamics: *mp* (measures 42-43), *mf* (measures 44-46).

47

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

Musical staff 47-51: Bass clef, 3/4 time signature. Measures 47-51. Dynamics: *mf* (measures 47-48), *mp* (measures 49-50), *p* (measure 51), *mp* (measure 52).

52

*mf*

Musical staff 52-56: Bass clef, 3/4 time signature. Measures 52-56. Dynamics: *mf* (measures 52-56).

57

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

Musical staff 57-61: Bass clef, 3/4 time signature. Measures 57-61. Dynamics: *mp* (measures 57-58), *p* (measures 59-60), *mp* (measure 61), *mf* (measure 62).

62

Musical staff 62-66: Bass clef, 3/4 time signature. Measures 62-66.

67

*mp* *p*

Musical staff 67-71: Bass clef, 3/4 time signature. Measures 67-71. Dynamics: *mp* (measures 67-68), *p* (measures 69-71).

72

*mp* *mf*

Musical staff 72-76: Bass clef, 3/4 time signature. Measures 72-76. Dynamics: *mp* (measures 72-73), *mf* (measures 74-76).

77

Musical staff 77-81: Bass clef, 3/4 time signature. Measures 77-81.