

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 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 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.

Tuba

Allegro from Op. 3, No. 1

Vivaldi

Bob Reifsnyder

$\text{♩} = 90$

7

mf

mp *p*

9

mf

13

p *p*

18

mf *mp*

24

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

29

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

34

p

40



45



51



Tuba

Adagio from Op. 3, No. 1

Vivaldi

Bob Reifsnyder

♩ = 80



Tuba

Finale from Op. 3, No. 1

Vivaldi

Bob Reifsnyder

$\bullet = 110$

Musical notation for Example 6-10, showing a bass staff with a 9/8 time signature. The melody consists of eighth notes and quarter notes, with dynamic markings *mf*, *mp*, and *p*.

6

[illegible]

11

11

p *mp* *mf*

16

16

p *mp* *mf*

21

21

This musical score segment contains six measures. The first measure begins with a bass clef and a mezzo-piano (*mp*) dynamic marking. It features a half note G₂, followed by two eighth notes F₂ and E₂, and ends with a quarter rest. The second measure starts with a mezzo-forte (*mf*) dynamic marking and consists of a continuous eighth-note scale ascending from G₂ to D₃. The third measure has a mezzo-piano (*mp*) dynamic and contains a single dotted half note G₂. The fourth measure continues with a mezzo-forte (*mf*) dynamic and a dotted half note A₂. The fifth measure has a mezzo-forte (*mf*) dynamic and a dotted half note B₂. The sixth measure concludes with a mezzo-forte (*mf*) dynamic and a dotted half note C₃.

27

27

Example 10

27

p

mp

33

33

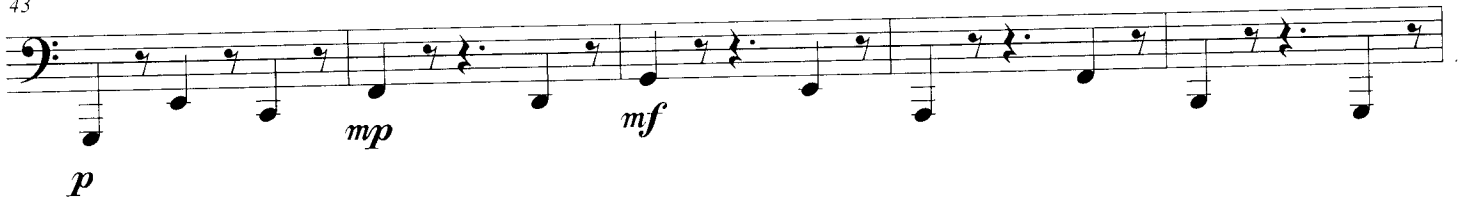
The third system of the musical score, measures 33-36. It begins with a bass clef and a key signature of one sharp (F#). The melody starts on G3, moves to A3, then B3, and continues with eighth notes. There are rests in measures 33 and 34. In measure 35, there is a half note G#3. The piece concludes in measure 36 with a half note G3. The dynamic marking *mf* is at the beginning, and *p* is at the end.

38

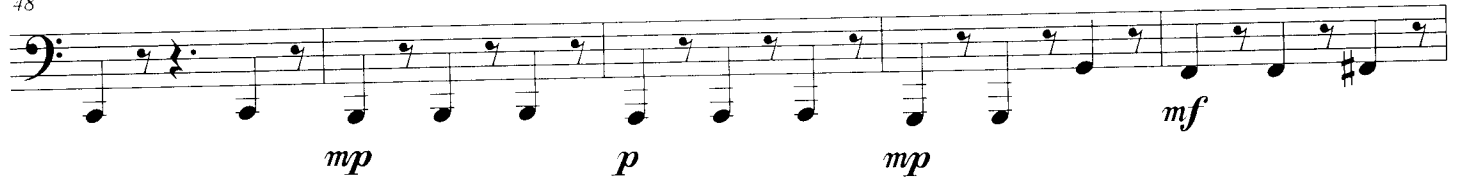
38

mp *mf*

43



48



53



59



Tuba

Allegro from Op. 3, No. 2

Vivaldi

Bob Reifsnyder

$\text{♩} = 90$

4

7

13

18

23

28

33

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

36

mp

mf

39

p

mp

44

p

mp

mf

50

53

p

57

mf

mf

63

Tuba

Adagio from Op. 3, No. 2

Vivaldi

Bob Reifsnyder

 $\text{♩} = 80$

mf *mp*

7

12 *mf*

18 *p* *mf*

25 *mp*

32

39 *p*

45 *mf*

Tuba

Finale from Op. 3, No. 2

Vivaldi

Bob Reifsnyder

♩. = 110

5

9

14

19

23

27

32

mf

mp

p

mf

mp

p

mf

mp

p

mf

37

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It consists of 14 measures. The notes are: G2 (half), A2 (quarter), B-flat2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half), G3 (quarter), A3 (quarter), B-flat3 (quarter), C4 (half), D4 (quarter), E4 (quarter), F4 (half). The dynamics are marked as *mp* (mezzo-piano) at measure 10, *p* (piano) at measure 12, and *mf* (mezzo-forte) at measure 14. The tempo is marked 'Andante'.

41

[illegible]

45

The first staff of music is written in bass clef with a key signature of one flat (B-flat). The melody begins on G2 (two ledger lines below the staff) and proceeds through several measures, including a mezzo-forte (*mp*) dynamic marking. The notation includes various note values and rests, with some notes beamed together.

50

[illegible]

54

[illegible]

Tuba

Allegro from Op. 3, No. 3

Vivaldi
Bob Reifsnyder

$\text{♩} = 90$

6 *mf* *mp* *mf*

12 *p* *mp*

18 *mf*

24 *mp* *p* *mf*

30 *mp* *mf*

35 *p*

42 *mp* *mf*

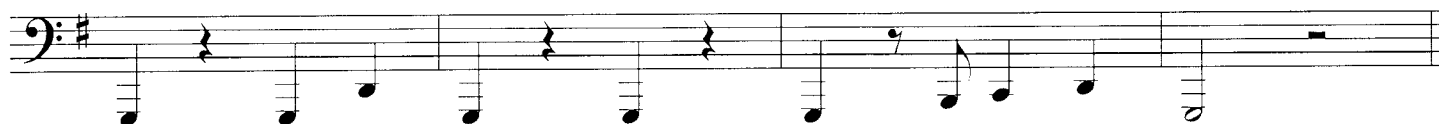
48



55



60



Tuba

Adagio from Op. 3, No. 3

Vivaldi

Bob Reifsnyder

$\text{♩} = 80$



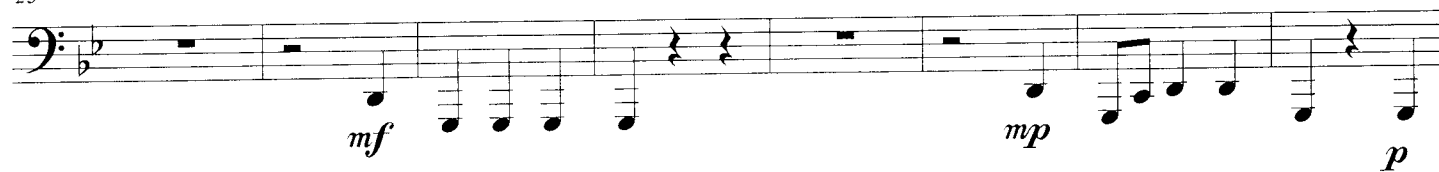
8



16



23



31



Tuba

Finale from Op. 3, No. 3

Vivaldi

Bob Reifsnyder

$\text{♩} = 60$



56



64



76



88



Tuba

Andante from Op. 3, No. 4

Vivaldi

Bob Reifsnyder

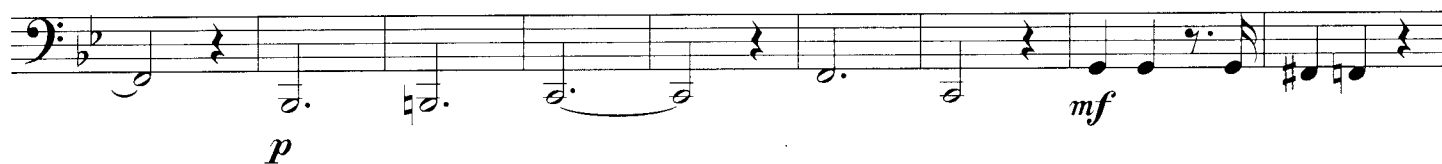
♩ = 90



7



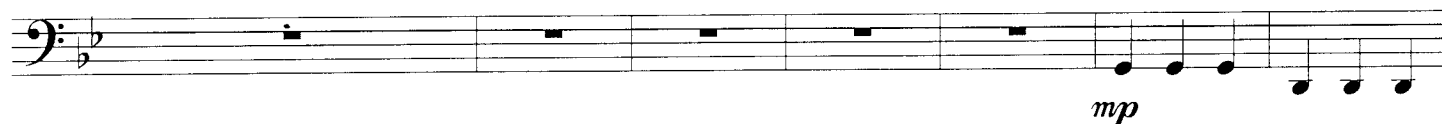
16



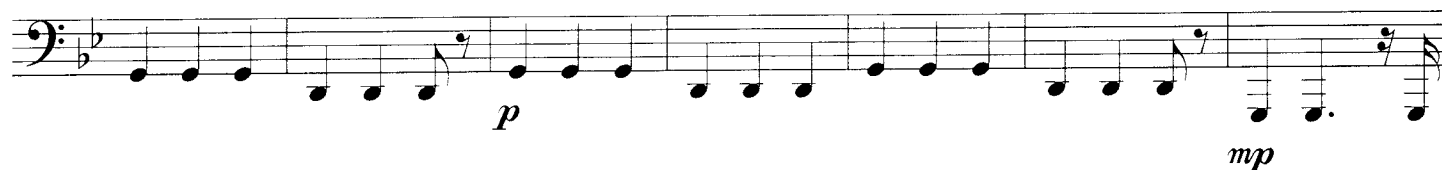
25



31



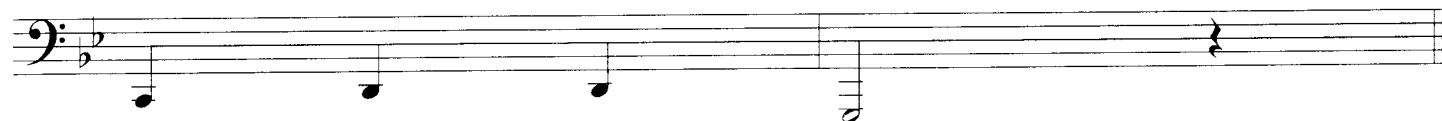
38



45



52



Tuba

Allegro from Op. 3, No. 4

Vivaldi

Bob Reifsnyder

♩ = 100

mf

9

17

23

mp

29

mf *mp* *mf*

39

mp *mf*

49

mp *mf*

58

mf

64



73



82



Tuba

Finale from Op. 3, No. 4

Vivaldi

Bob Reifsnyder

 $\text{♩} = 60$

11

18

26

34

45

52

61

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

71



81



89



98



Tuba

Allegro from Op. 3, No. 5

Vivaldi
Bob Reifsnyder

♩ = 90

mf

5

p *mp* *mf*

10

mp *p* *mp*

15

mf *p* *mp* *mf*

20

27

mf *mp* *p*

33

mf

38

Tuba

Largo from Op. 3, No. 5

Vivaldi

Bob Reifsnyder

♩ = 50

5

p

mp

p

9

mf

Tuba

Finale from Op. 3, No. 5

Vivaldi

Bob Reifsnyder

$\text{♩} = 100$

mf mp p mp

7

7

mf *mp*

15

15

The 15th measure of the musical score for 'The Rose Tree' is shown. It is a single-measure rest in the bass clef, marked with a piano (*p*) dynamic. The measure contains a whole note rest.

22

22

The second system of the musical score for 'The Little Boat' is shown. It begins with a bass clef and a key signature of one sharp (F#). The first two measures are whole rests. The third measure starts with a mezzo-forte (*mf*) dynamic and contains a quarter note G2, an eighth rest, and a quarter note A2. The fourth measure contains a quarter note B2, an eighth rest, and a quarter note C3. The fifth measure contains a quarter note D3, an eighth rest, and a quarter note E3. The sixth measure contains a quarter note F#3, an eighth rest, and a quarter note G3. The seventh measure contains a quarter note A3, an eighth rest, and a quarter note B3. The eighth measure contains a quarter note C4, an eighth rest, and a quarter note D4. The ninth measure contains a quarter note E4, an eighth rest, and a quarter note F#4. The tenth measure contains a quarter note G4, an eighth rest, and a quarter note A4. The system ends with a mezzo-piano (*mp*) dynamic marking.

29

29



mf *mp*

35

35

The third system of the musical score, measures 35 to 40. It begins with a treble clef and a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, and rests. Dynamic markings *p*, *mp*, and *mf* are present. The system ends with a repeat sign.

41

41

mp *p* *mp*

47

47

mf *mp*

53

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 melody begins with a quarter note G2, followed by a quarter rest, then a quarter note F#2. This is followed by another quarter note G2, a quarter rest, and a quarter note F#2. The next two measures are whole rests. The melody then continues with a quarter note G2, a quarter rest, and a quarter note F#2. This is followed by a quarter note G2, a quarter rest, and a quarter note F#2. The final measure is a quarter note G2, a quarter rest, and a quarter note F#2. The piece concludes with a double bar line. The dynamic markings *p* and *mf* are placed below the staff at the beginning and end of the piece, respectively.

60

mp

This musical score is for the left hand of the piece '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 dynamics are 'mp' (mezzo-piano). The piece consists of 60 measures. The notation includes eighth and sixteenth notes, rests, and a final whole note chord. The piece ends with a double bar line.

66

66

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

This musical score is for the bass line of the song 'The Rose Tree'. It is written on a single staff with a bass clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of 66 measures. The dynamics are marked as *mf* (mezzo-forte) at the beginning, *mp* (mezzo-piano) in the middle, *p* (piano) towards the end, and *mf* again at the very end. The melody is a simple, catchy tune that repeats several times.

73

mp *mf*

80

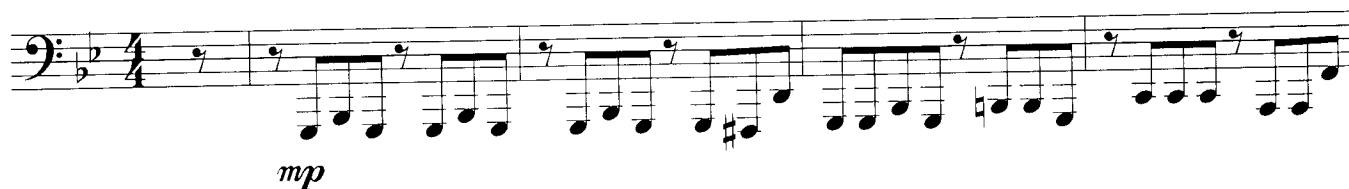
Tuba

Allegro from Op. 3, No. 6

Vivaldi

Bob Reifsnyder

$\text{♩} = 90$



5



9



13



18



23



28



34



39



43



47



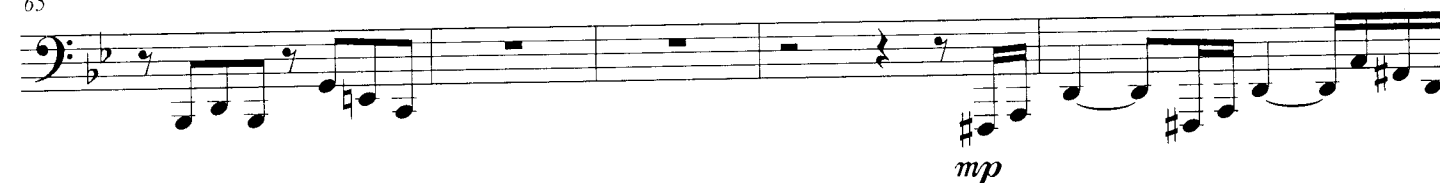
53



59



65



70



75



79



Tuba

Largo from Op. 3, No. 6

Vivaldi

Bob Reifsnyder

$\text{♩} = 50$

mp

3

6

p

9

mp *mf* *mp*

12

p *mp*

Tuba

Finale from Op. 3, No. 6

Vivaldi

Bob Reifsnyder

$\text{♩} = 100$

9 *mp*

18 *mp*

27 *p*

36 *mp* *p*

45 *mp*

54 *p*

64 *mp* *p*

73

73

mp

p

81

mp

$\text{♩} = 100$

[illegible]

95

Example 10

104

The first system of the musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a piano introduction of two measures, marked with a piano (*p*) dynamic. The first vocal entry is in the third measure, marked mezzo-piano (*mp*). The melody consists of eighth and sixteenth notes, with some measures containing rests. The system concludes with a final note in the eighth measure, also marked *mp*.

113

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 flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. There is a half rest, then a quarter note D4, a quarter note C4, and a quarter note B3. This is followed by a half rest, then a quarter note A3, a quarter note G3, and a quarter note F3. The melody continues with a quarter note E3, a quarter note D3, and a quarter note C3. There is a half rest, then a quarter note B2, a quarter note A2, and a quarter note G2. The melody ends with a quarter note F2, a quarter note E2, and a quarter note D2. The dynamic marking *p* (piano) is placed below the first measure of the second half of the system. The dynamic marking *mp* (mezzo-piano) is placed below the first measure of the third half of the system.

122

