SELECTIONS

From

Vivaldi's Chamber and String Concertos

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 17

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 Allessandro 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. The operatic and sacred compositions of Vivaldi are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of the two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo concerto form that remains captivating to modern audiences. The examples in this collection are youthful compositions, undoubtedly written for his students at the "Ospedale della Pieta", an orphanage for young females that used his concerts as a major fund raising tool. The Chamber Concertos are really quartet sonatas (sonata a quattro), the only major example of the medium in Italy. The String Concertos closely resemble the Sinfonias first written as Preludes to Operas; eventually developing into the modern Symphony.

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- Vivaldi 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.

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- The chamber concertos are originally scored for two woodwind instruments and a violin,, all in the same range, whereas the string concertos call for two violins, viola and basso continuo. For the chamber concertos, that necessitated changing the range of one of the voices and frequently exchanging notes from one voice to another. For the String Concertos, this technique was utilized much less frequently, since the four voices are almost always in four different ranges.

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 never an indication of the relative importance of the four independent lines, in direct contrast to the use of dynamics in volumes 11-12 (Bach). Instead, the dynamics are meant to contrast musical sections.

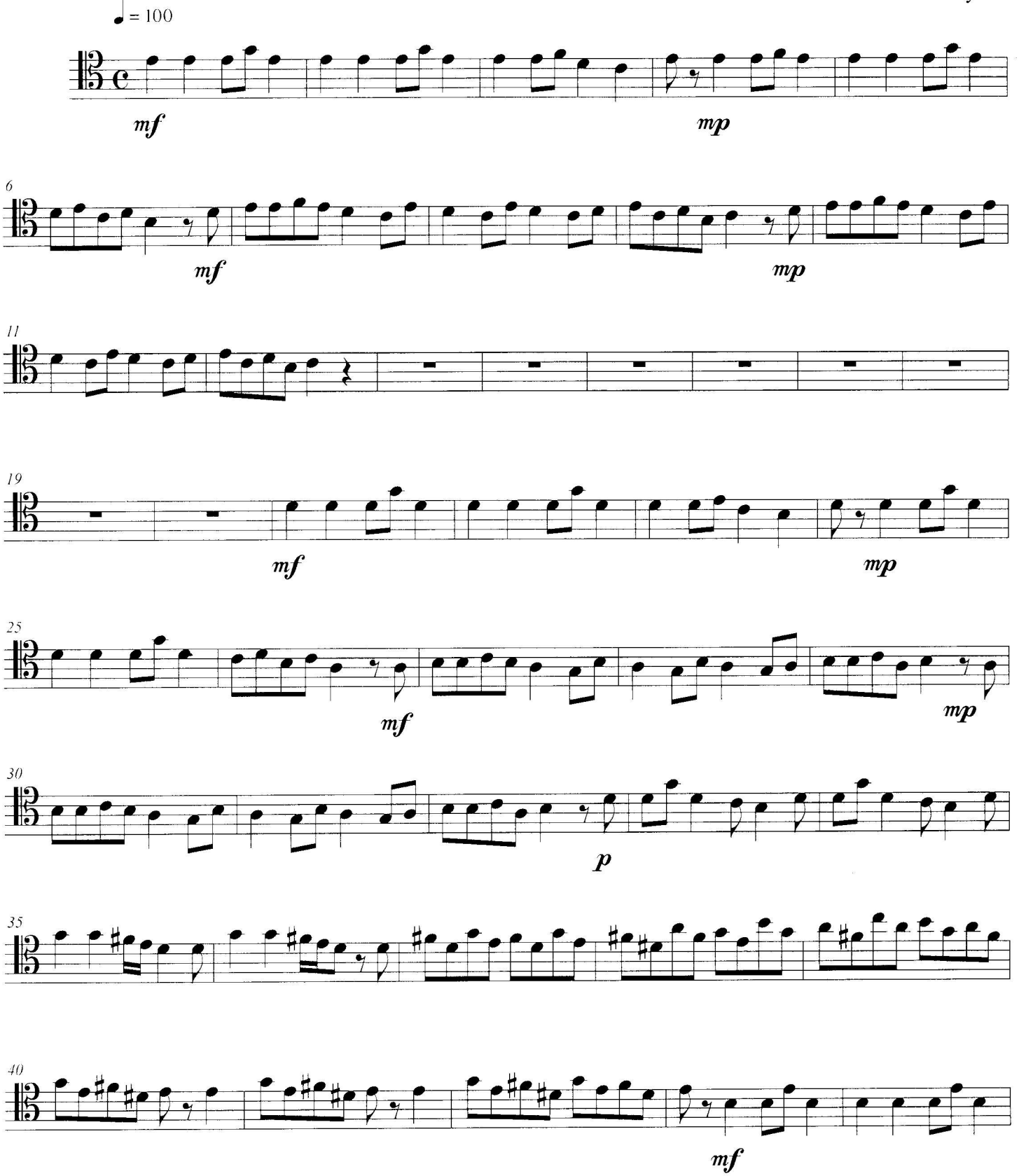
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Trombone 2

Allegro from RV95

Vivaldi

Bob Reifsnyder



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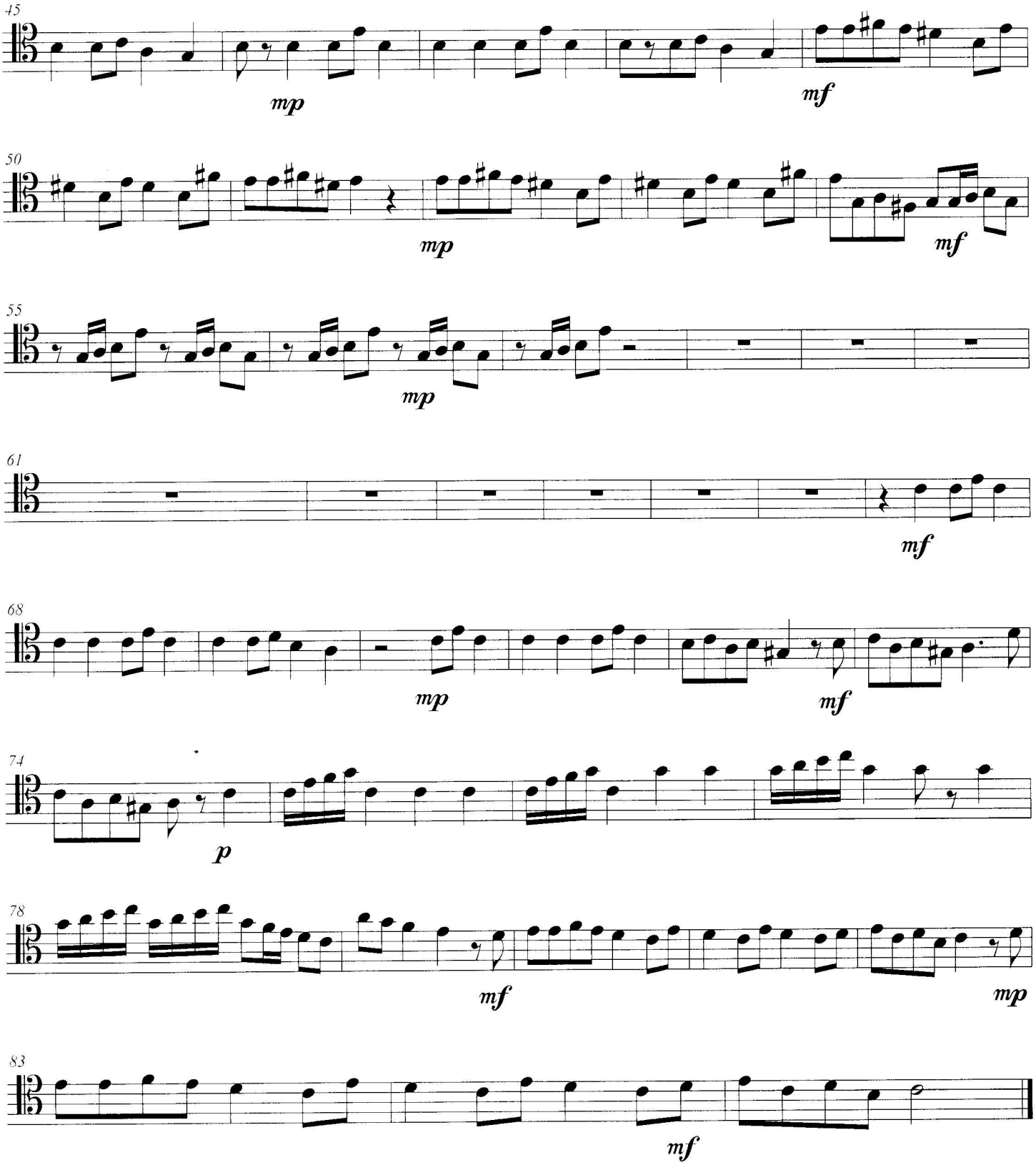
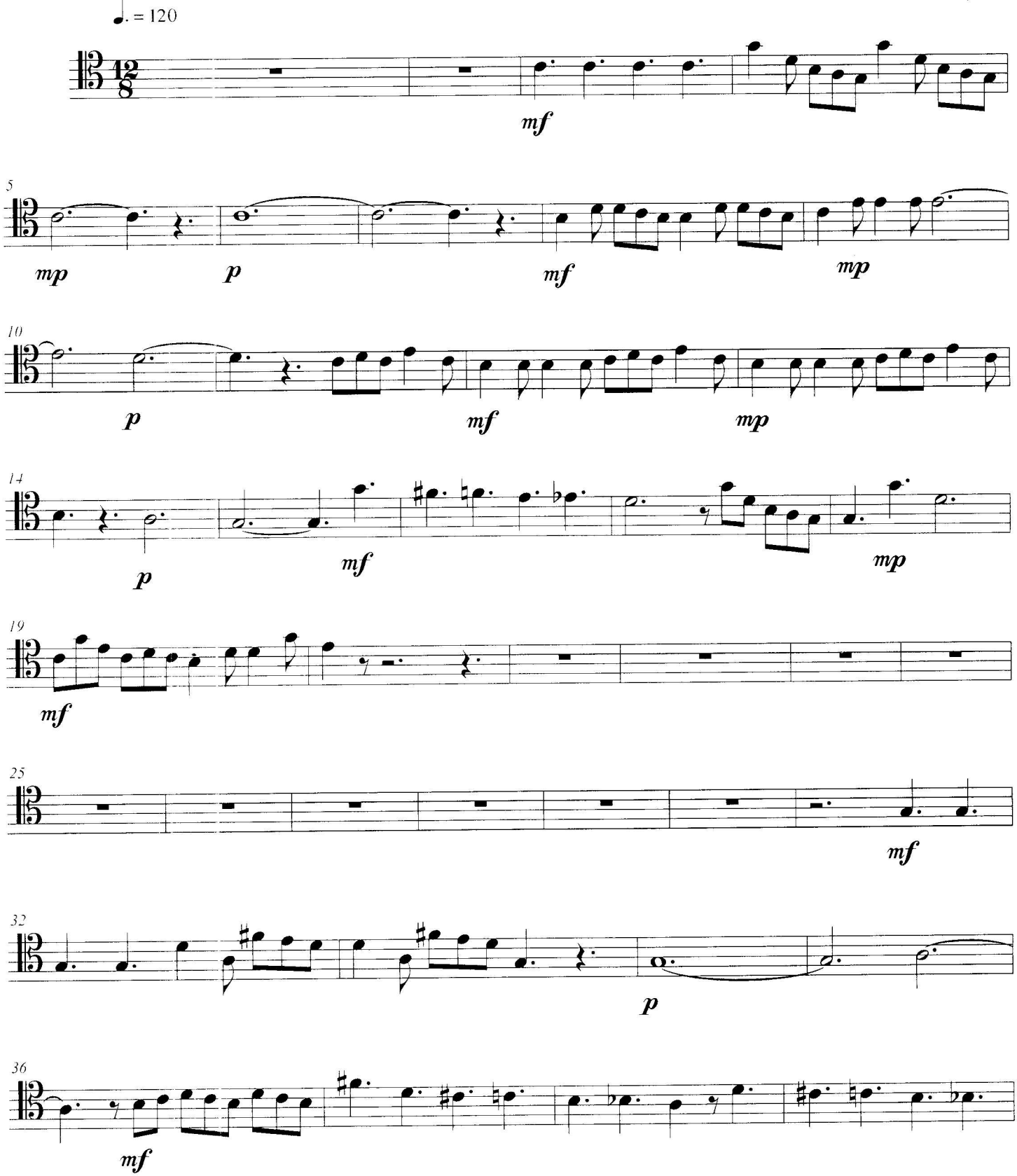

45
mp
mf
50
mp
mf
55
mp
61
mf
68
mp
mf
74
p
78
mf
mp
83
mf

Trombone 2

Allegro vivo from RV 95

Telemann

Bob Reifsnyder



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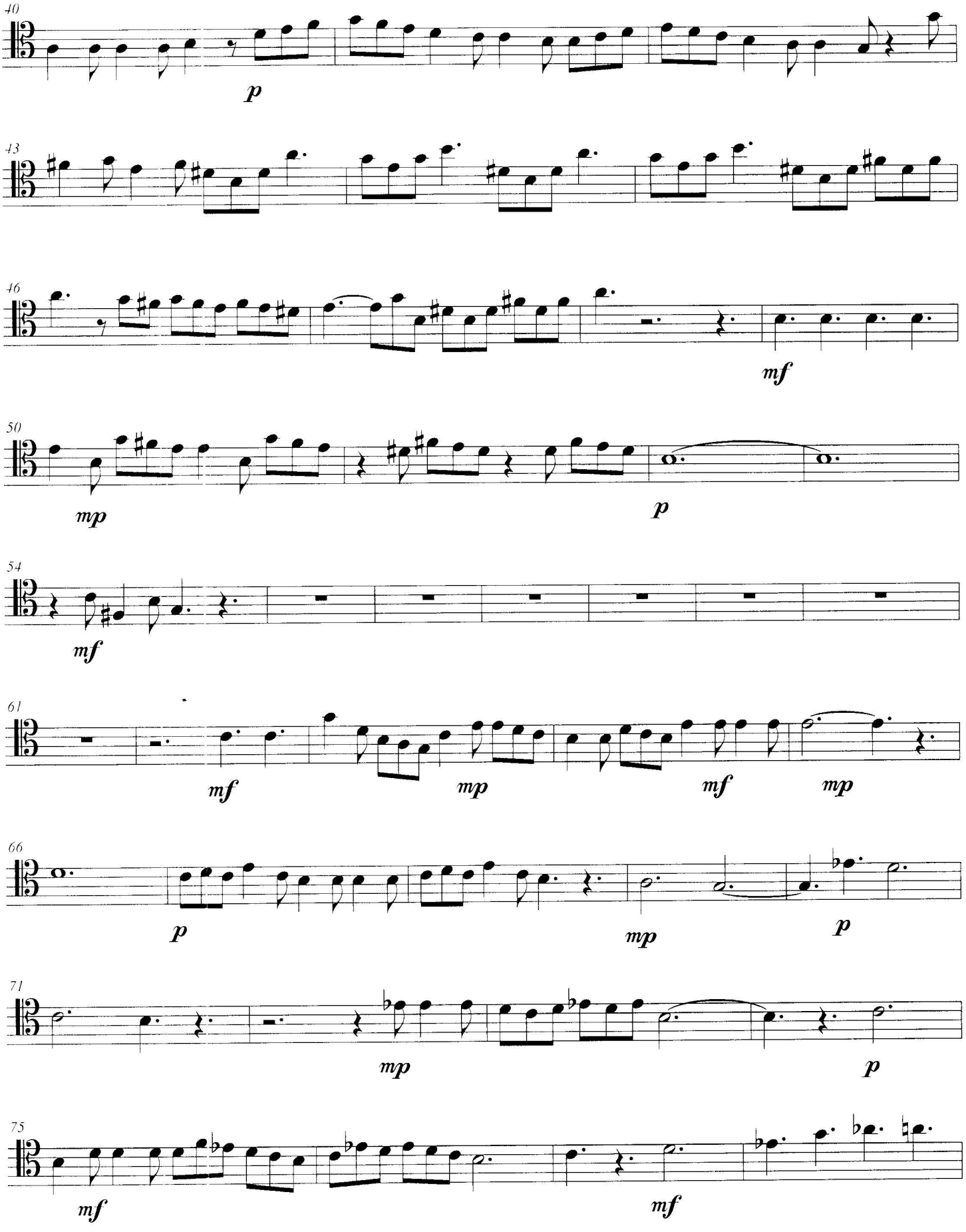
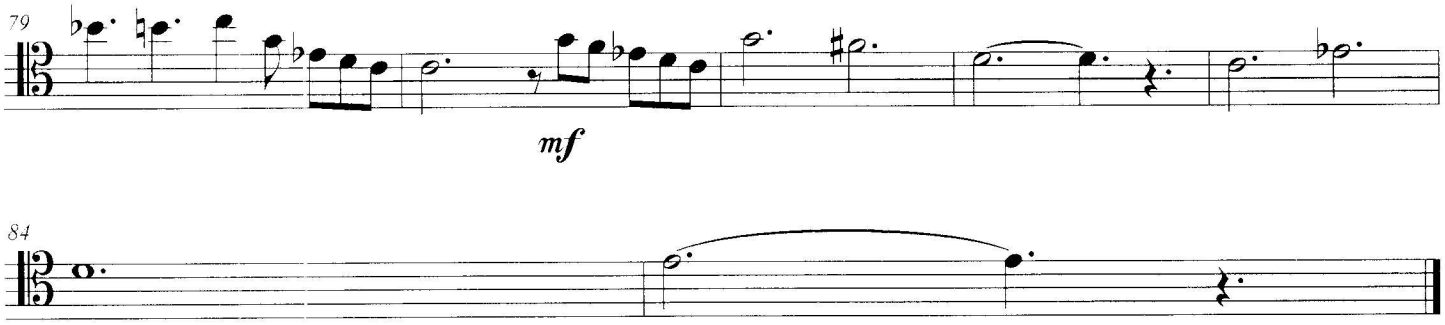

40
p
43
46
mf
50
mp
p
54
mf
61
mf
mp
mf
mp
66
p
mp
p
71
mp
p
75
mf
mf


79
mf
84

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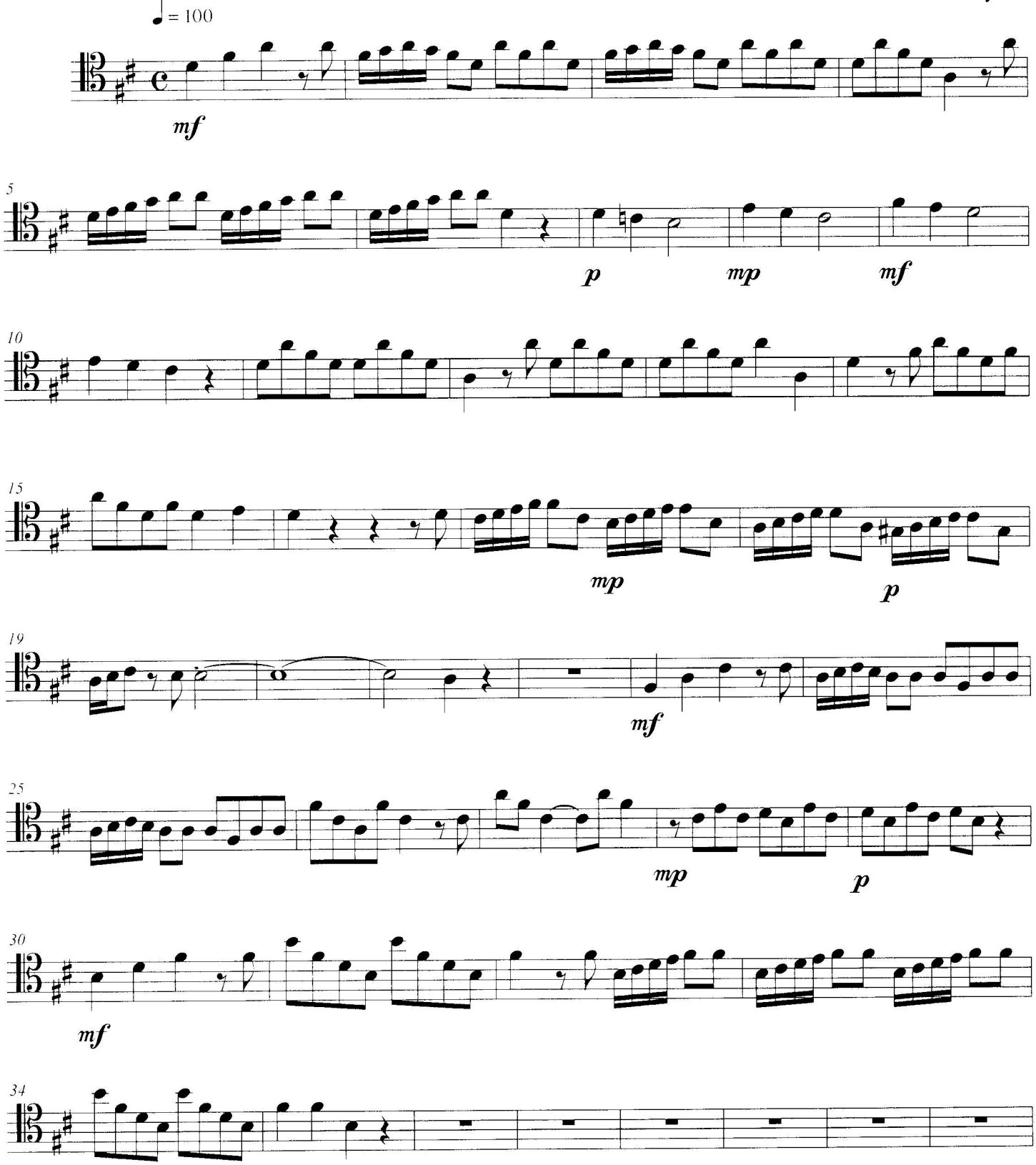
Trombone 2

Allegro from RV99

Vivaldi

Bob Reifsnyder



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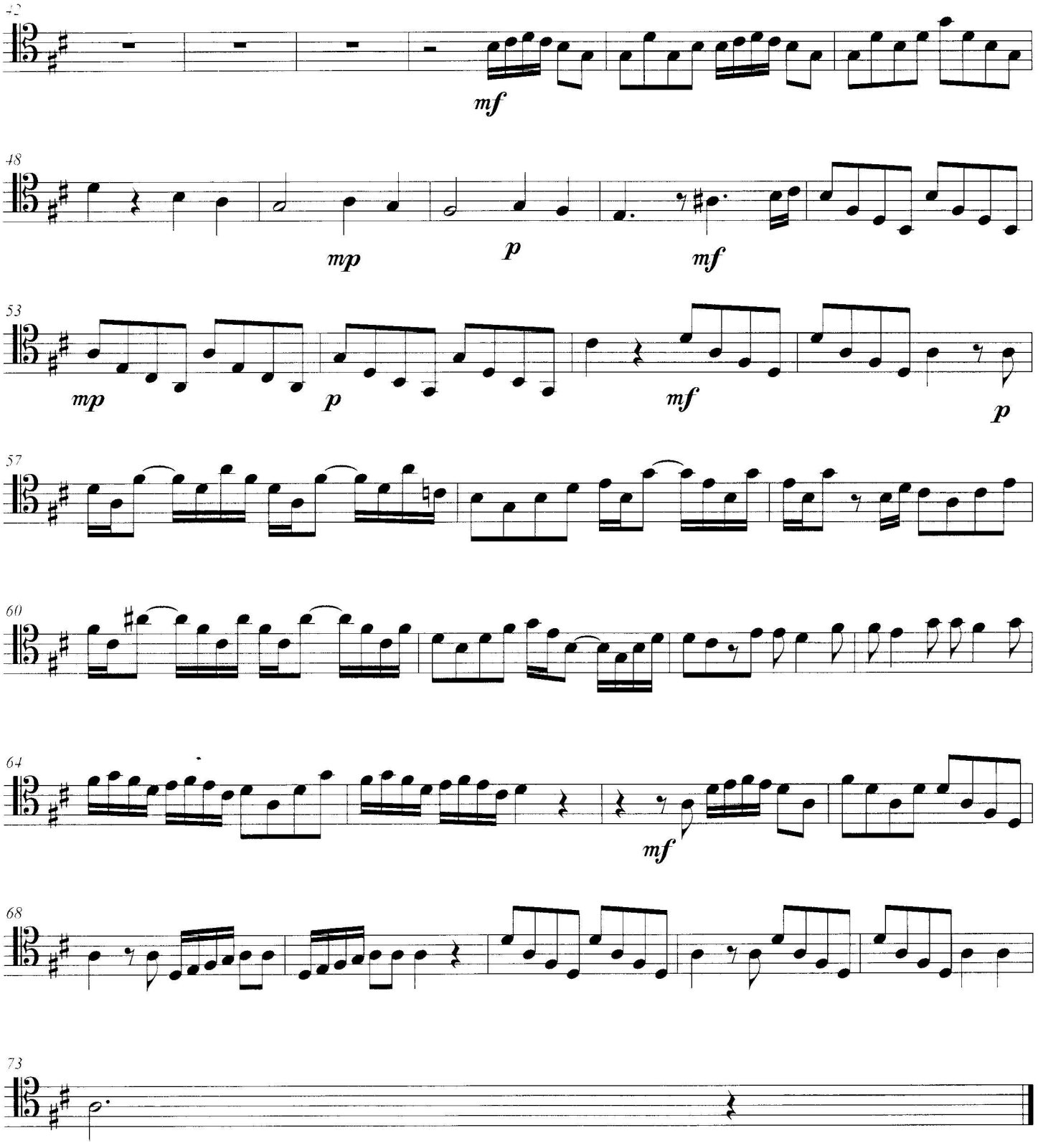
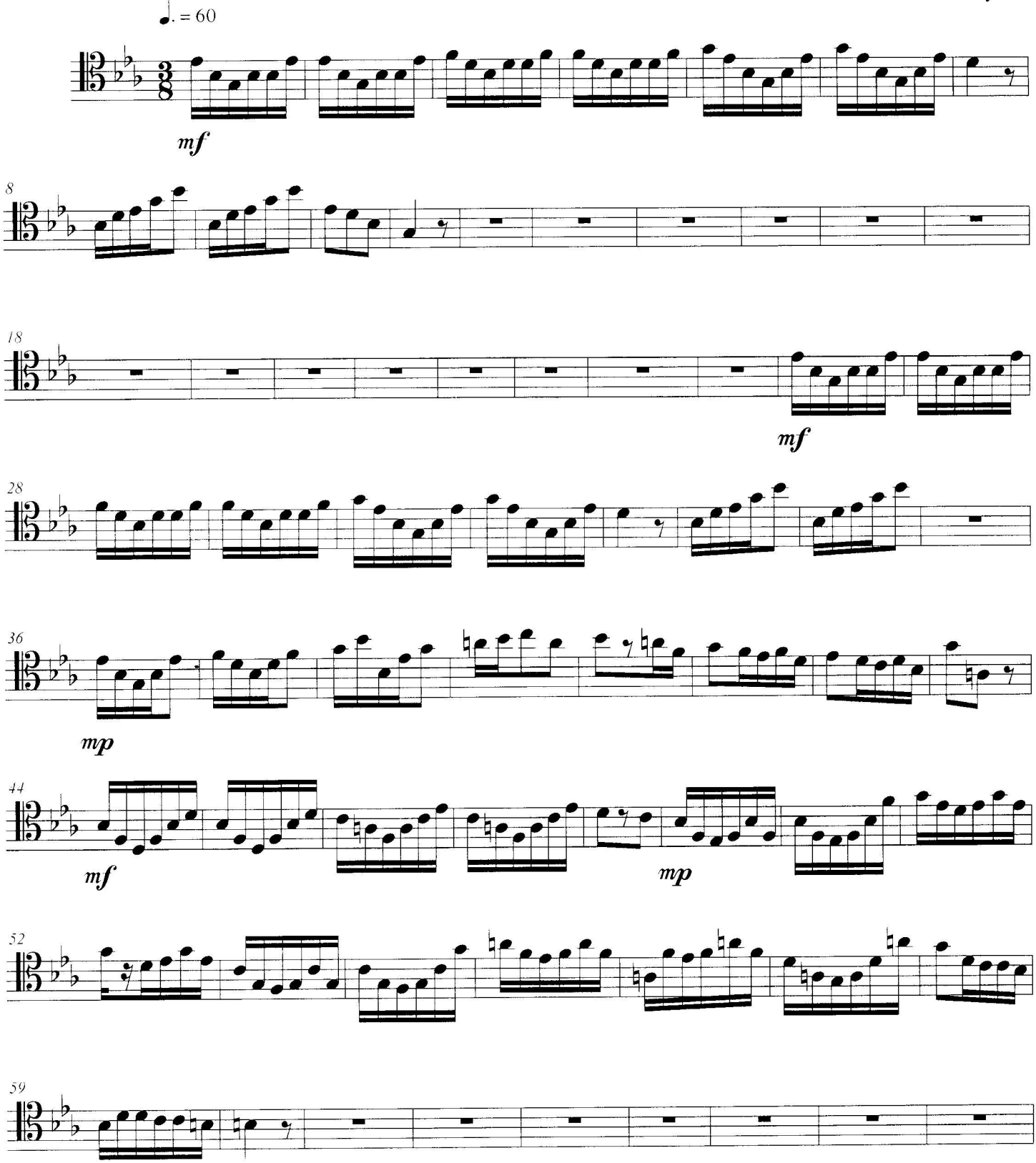

42
mf
48
mp
p
mf
53
mp
p
mf
p
57
60
64
mf
68
73

Trombone 2

Allegro vivo from RV99

Vivaldi

Bob Reifsnyder



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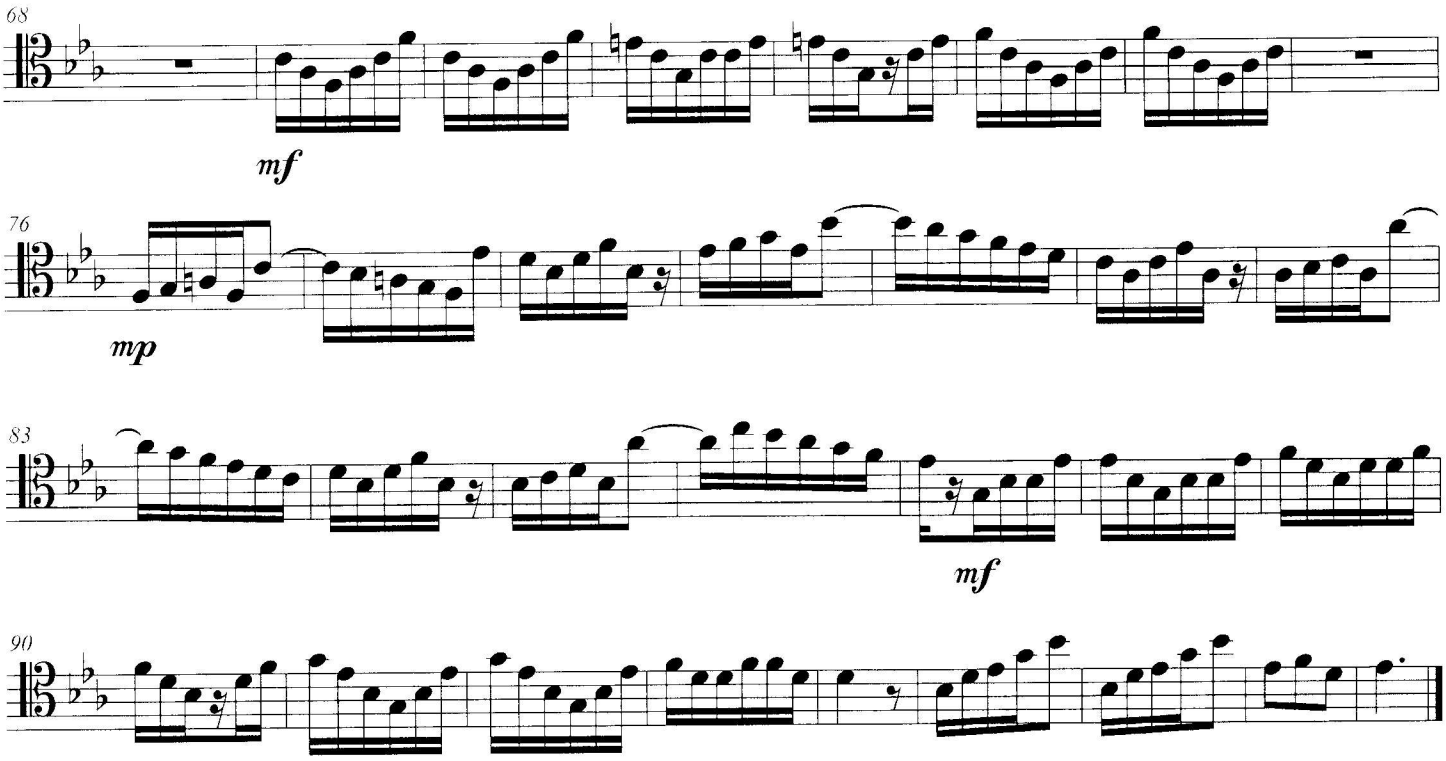
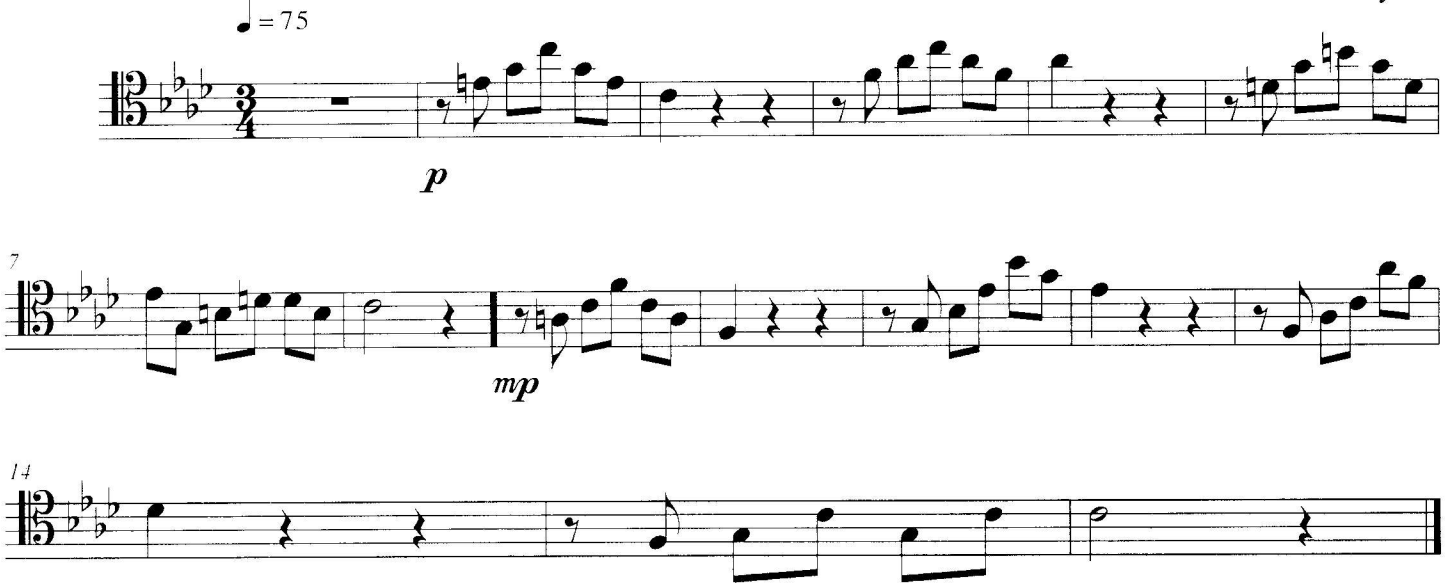

68
mf
76
mp
83
mf
90

Trombone 2

Largo from RV101

Vivaldi

Bob Reifsnyder



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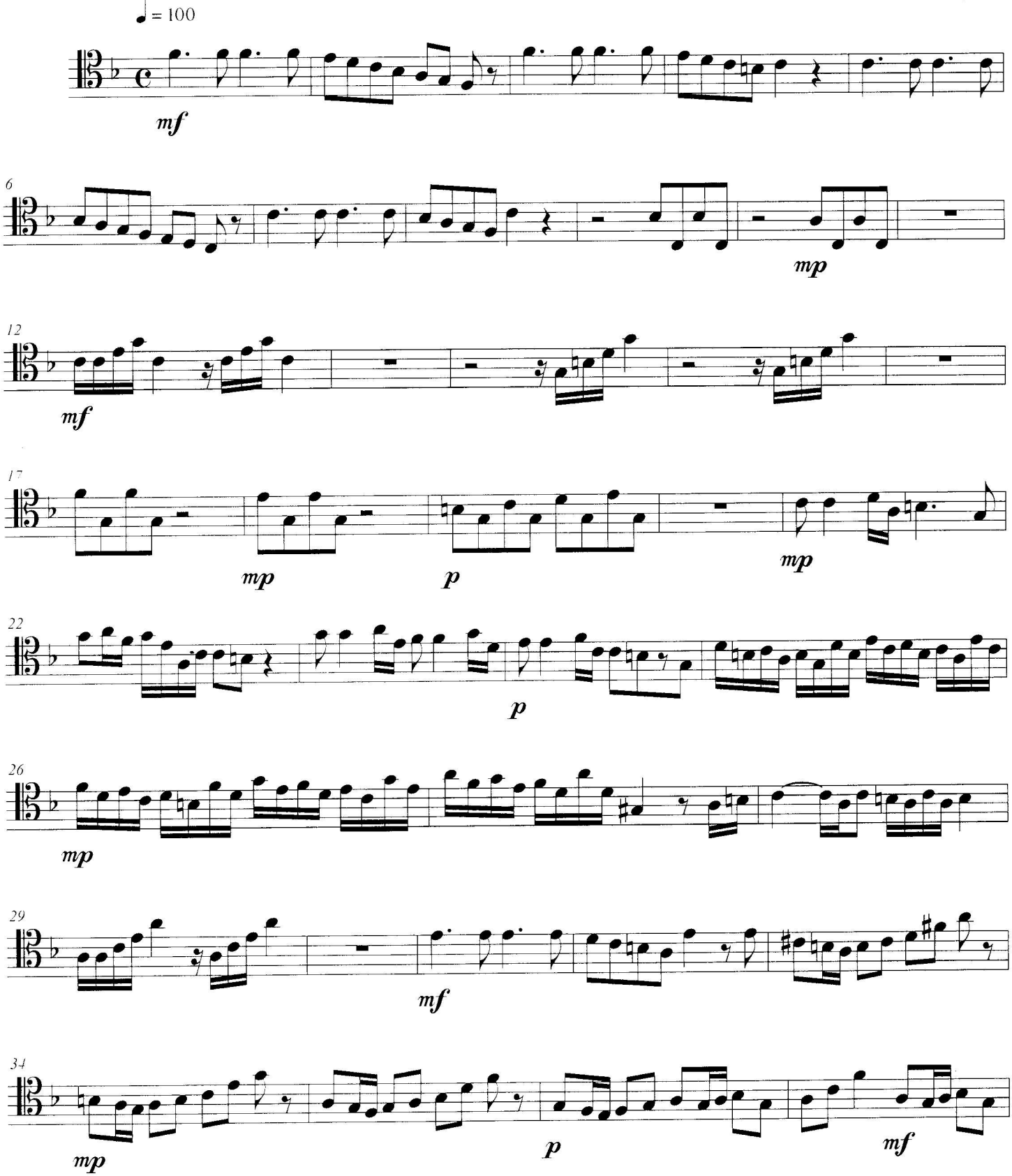
Trombone 2

Allegro from RV101

Vivaldi

Bob Reifsnyder



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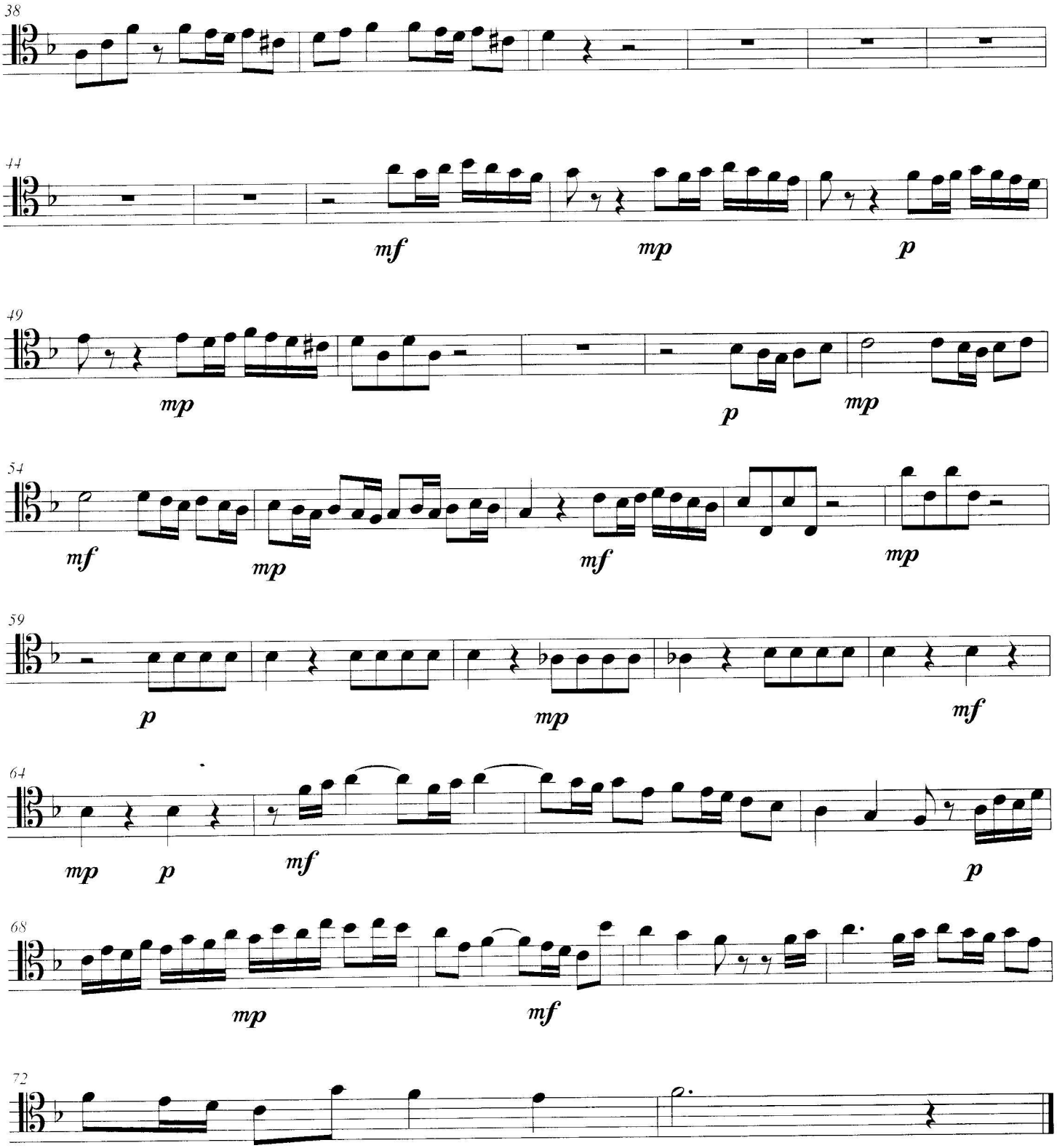
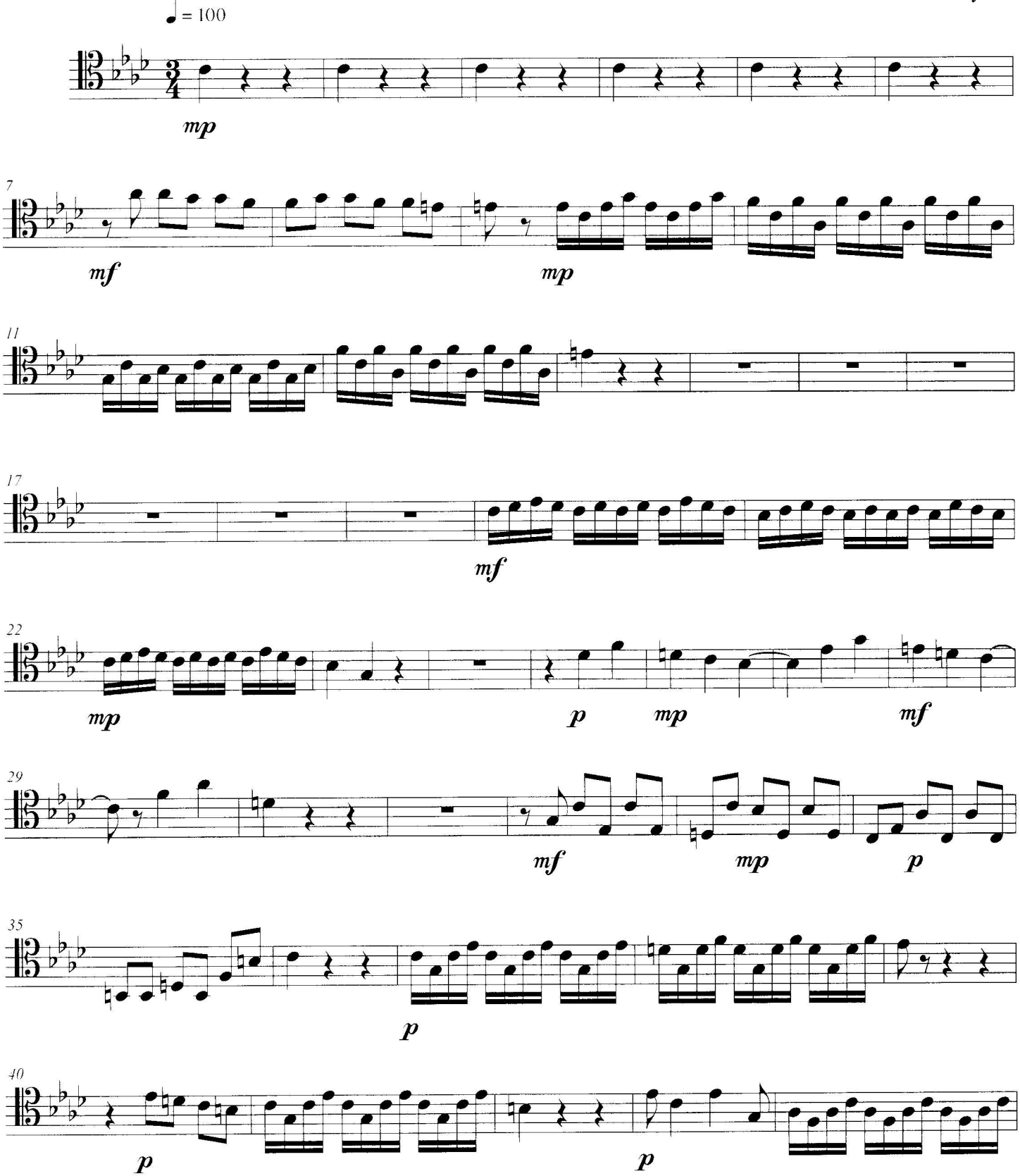

38
44
mf
mp
p
49
mp
p
mp
54
mf
mp
mf
mp
59
p
mp
mf
64
mp
p
mf
p
68
mp
mf
72

Trombone 2

Allegro from RV105

Vivaldi

Bob Reifsnyder



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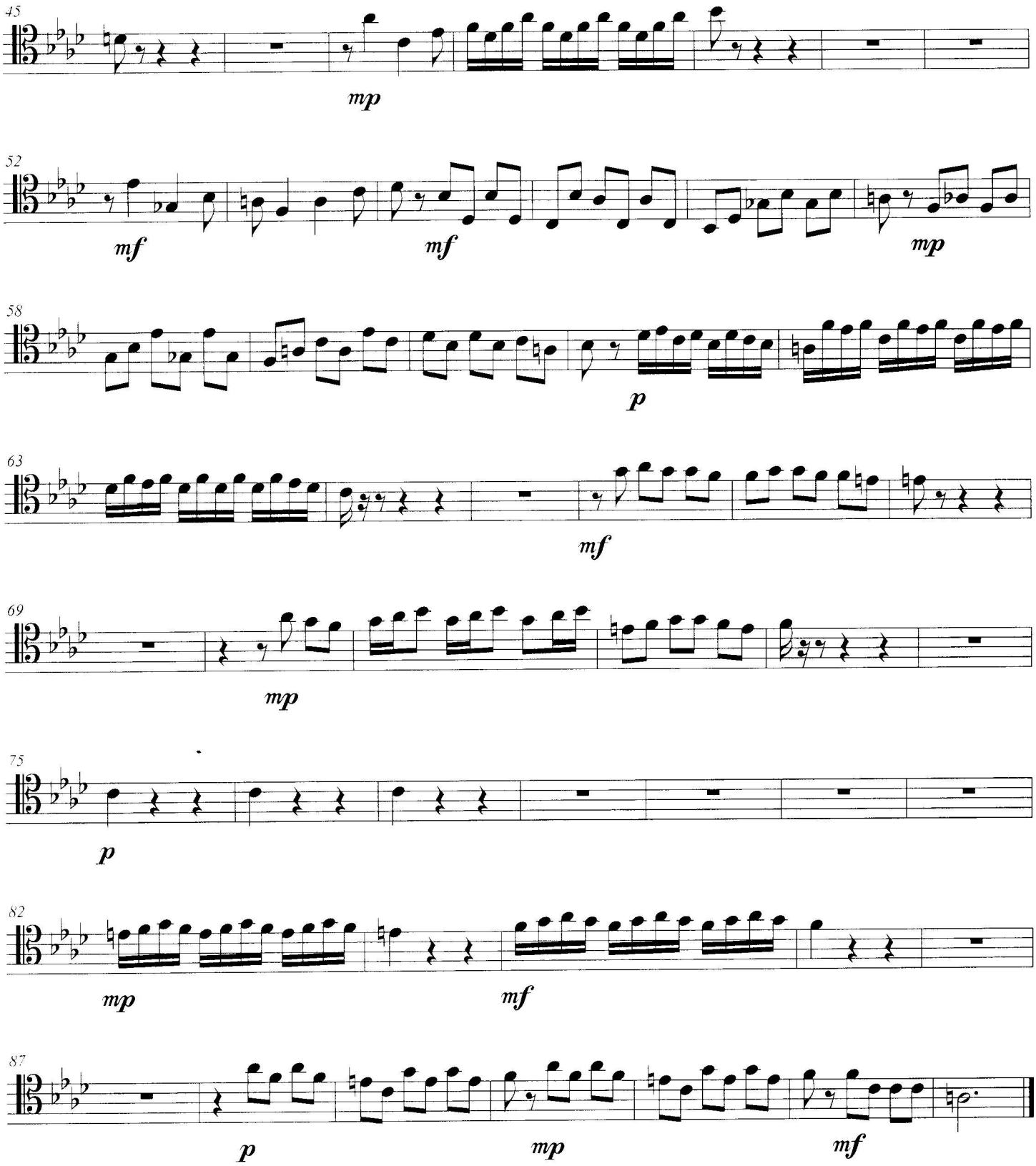
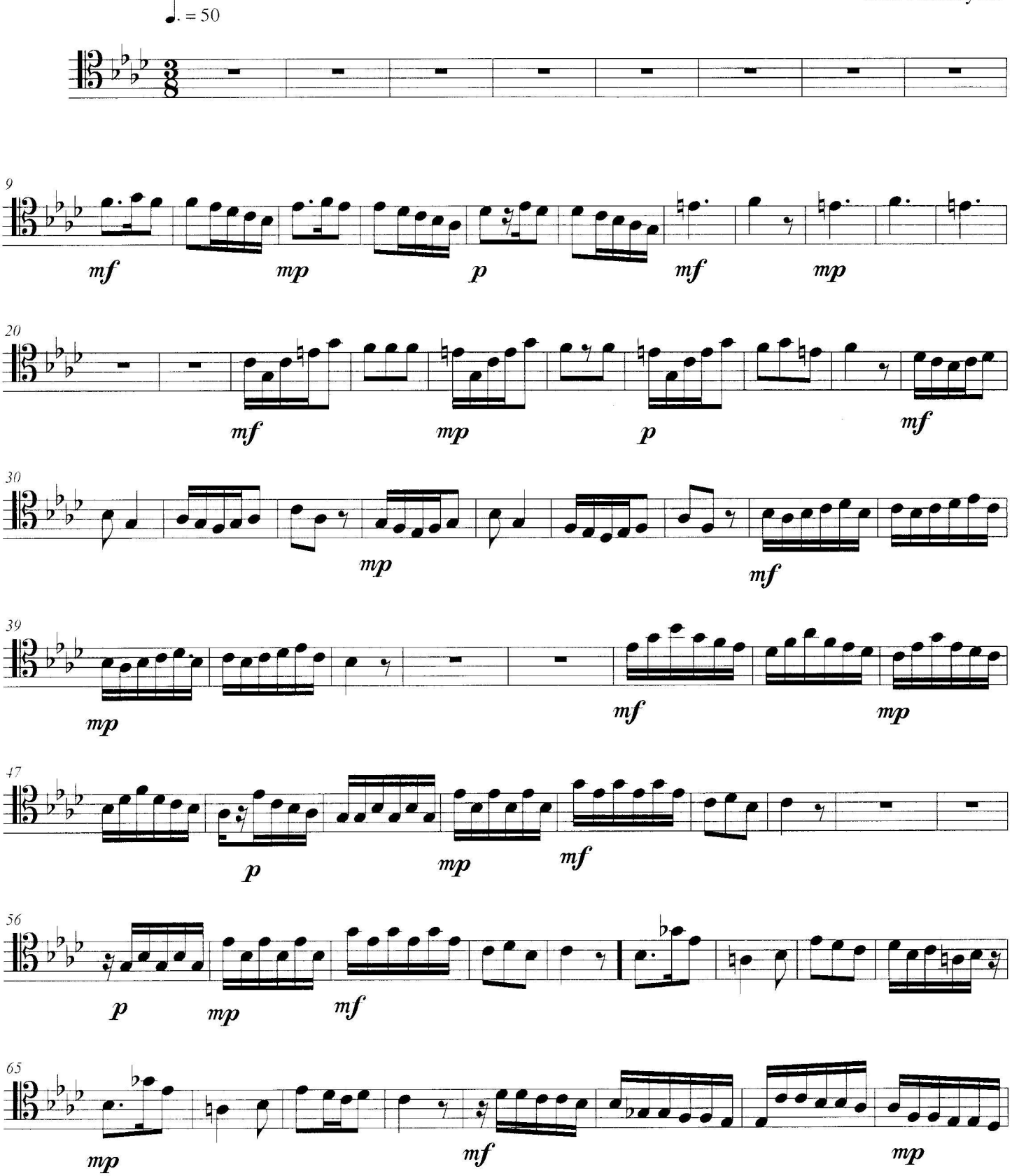

45
mp
52
mf
mf
mp
58
p
63
mf
69
mp
75
p
82
mp
mf
87
p
mp
mf

Trombone 2

Allegro Vivo from RV105

Vivaldi

Bob Reifsnyder



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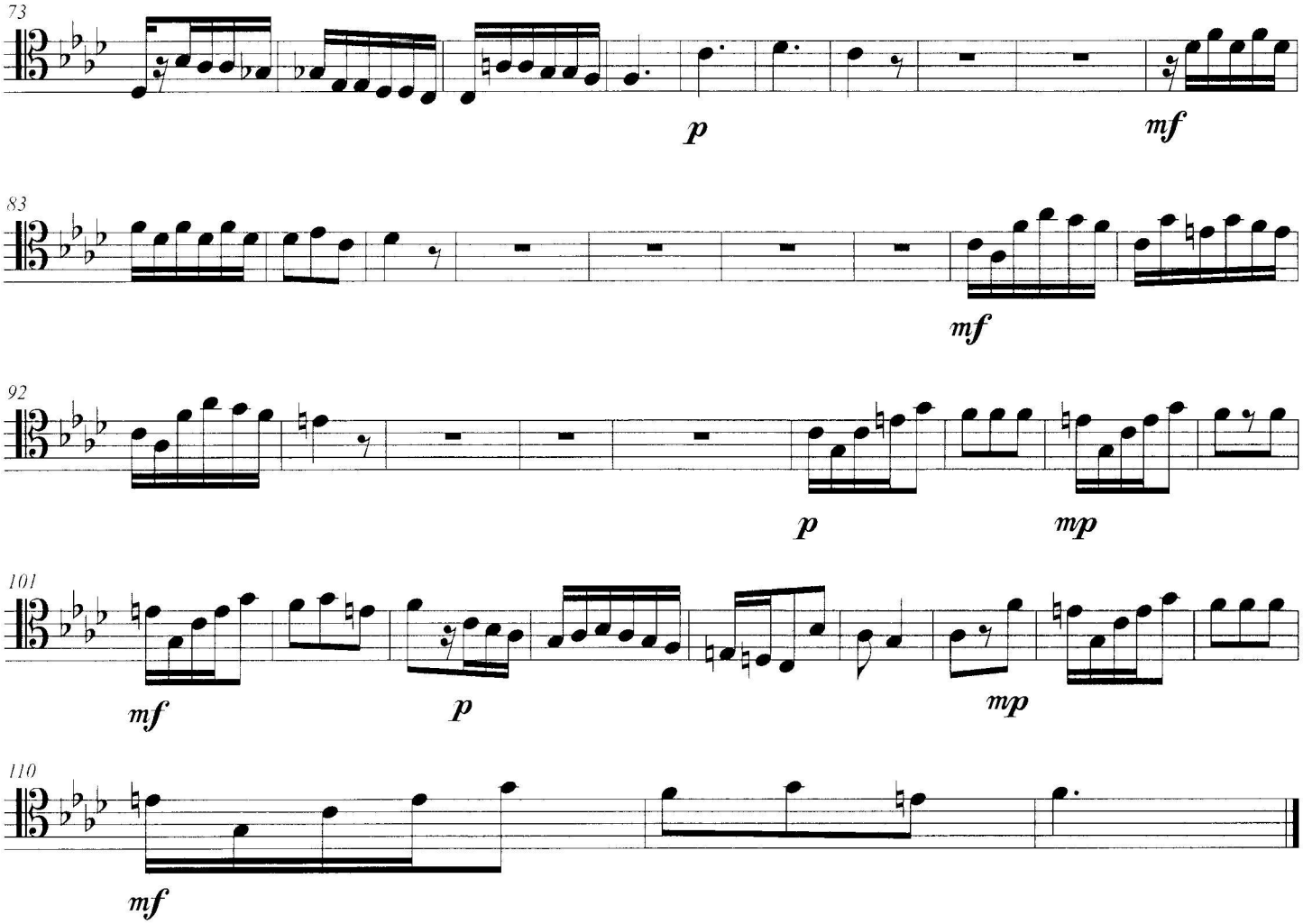
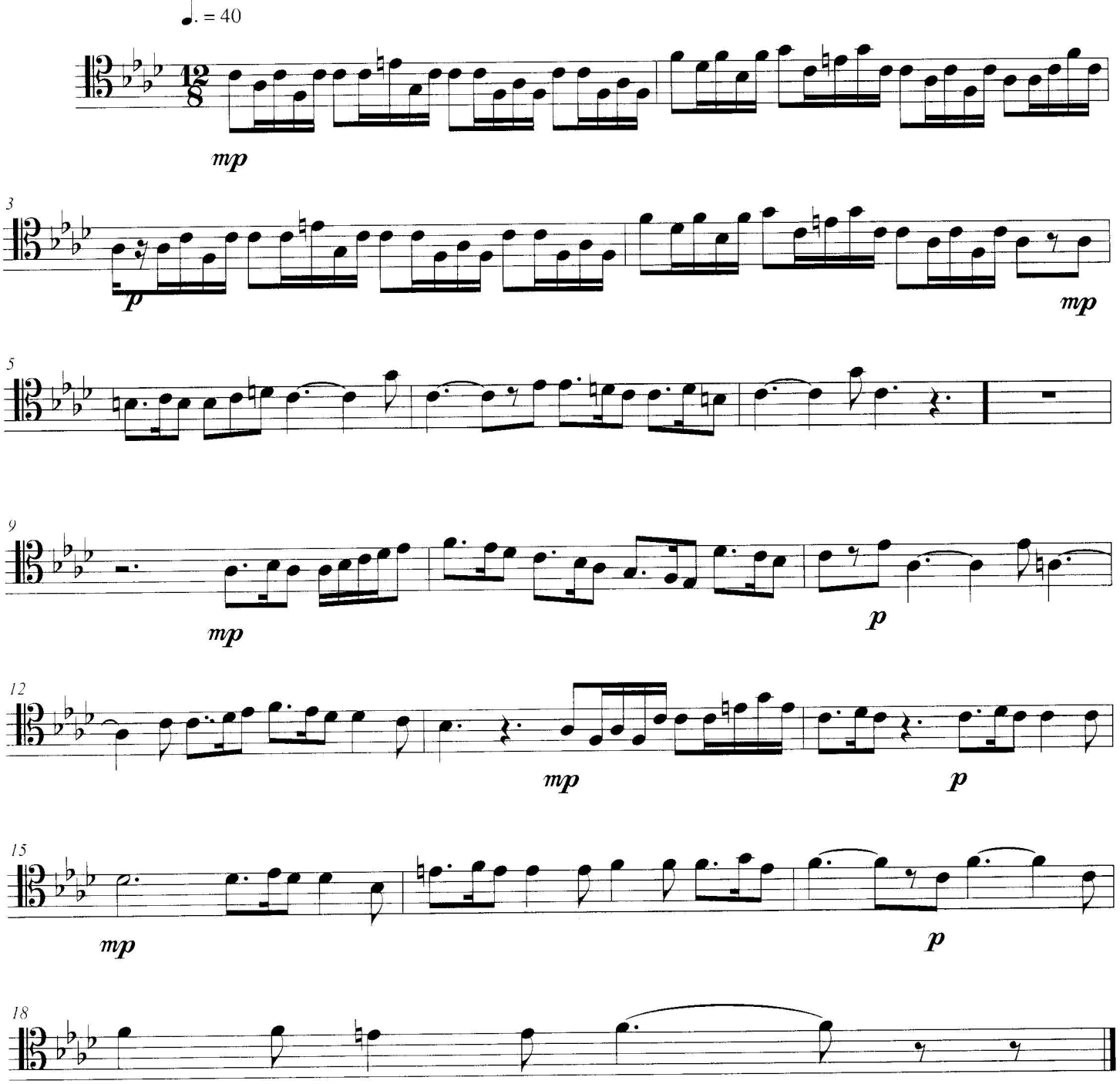

73
p
mf
83
mf
92
p
mp
101
mf
p
mp
110
mf

Trombone 2

Largo from RV107

Vivaldi

Bob Reifsnyder



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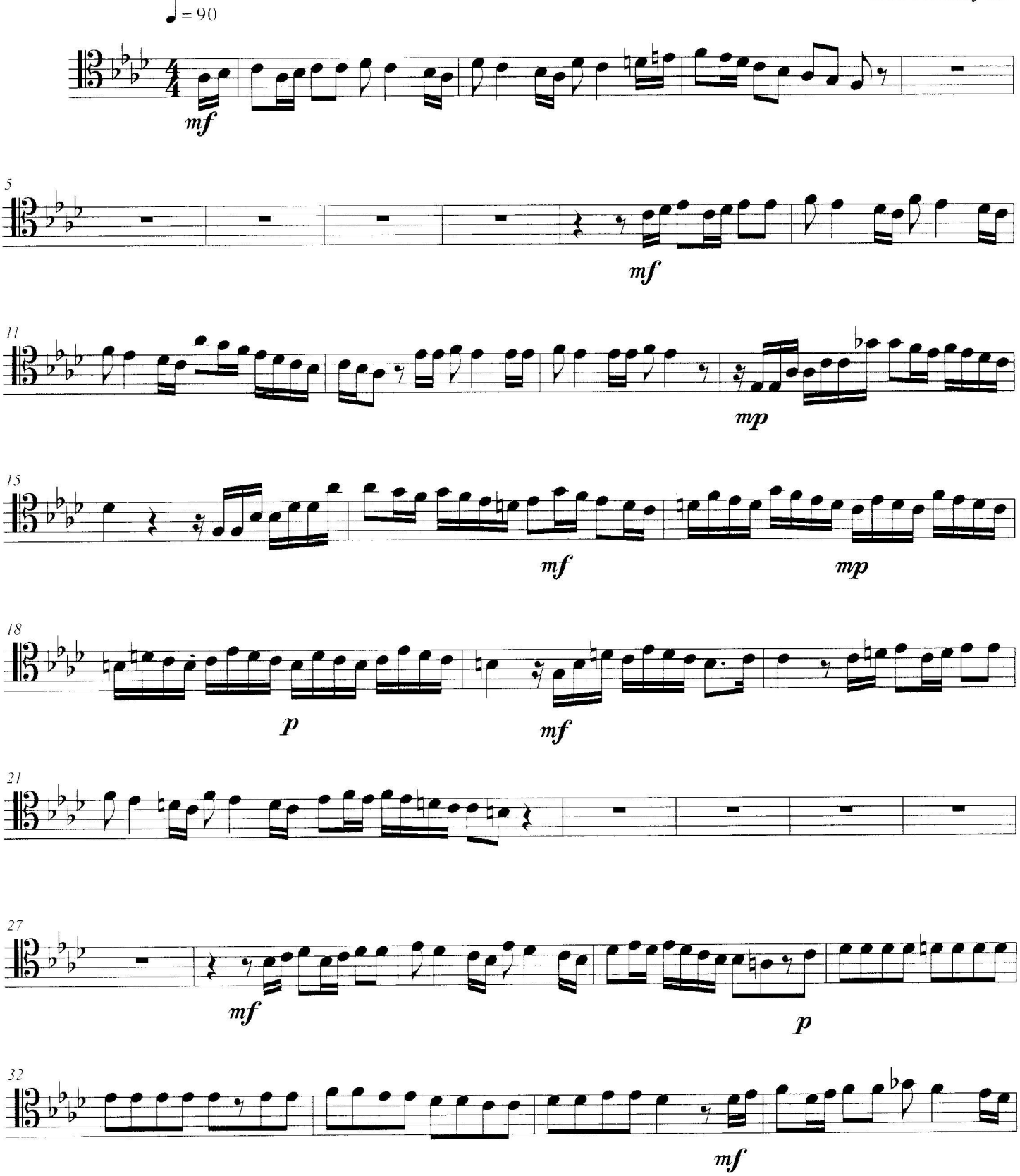
Trombone 2

Allegro from RV107

Vivaldi

Bob Reifsnyder



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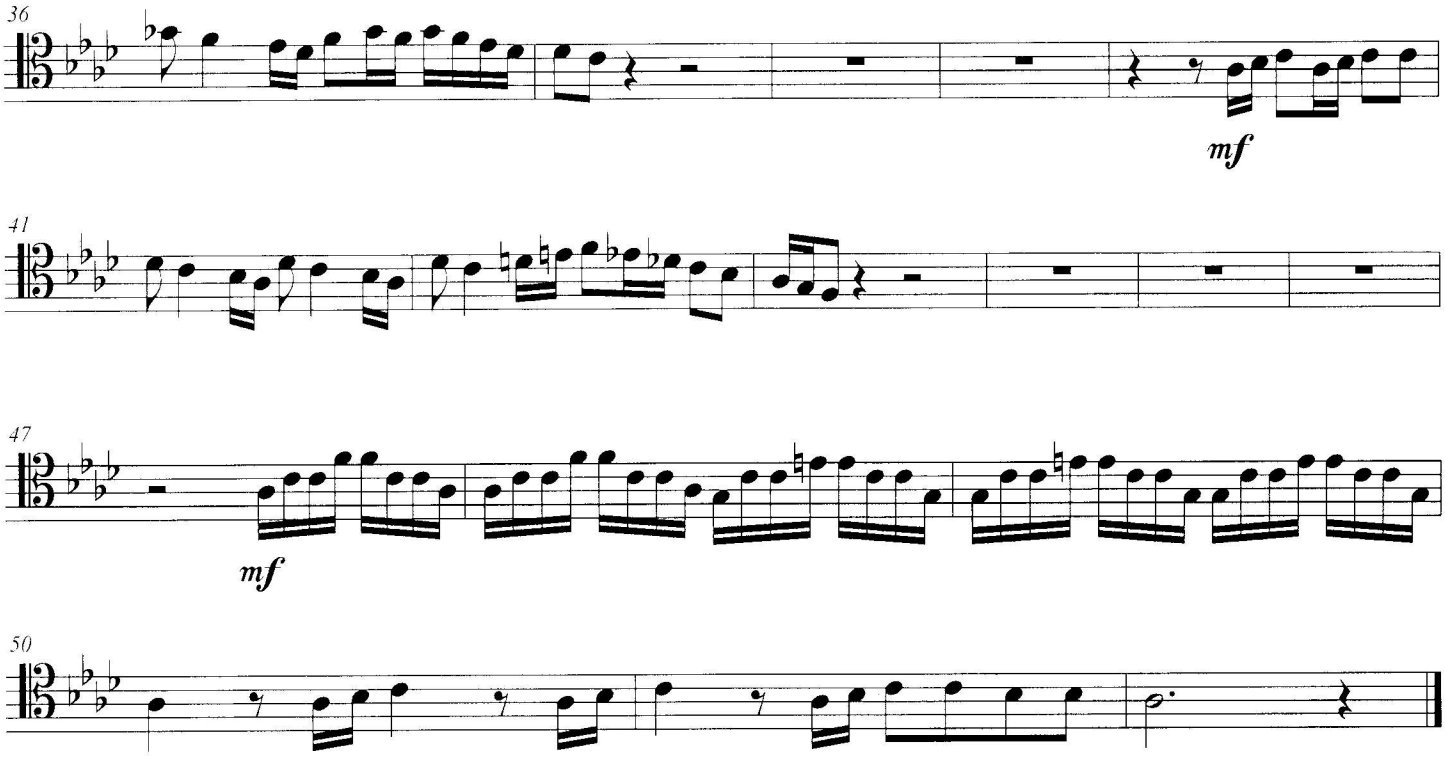
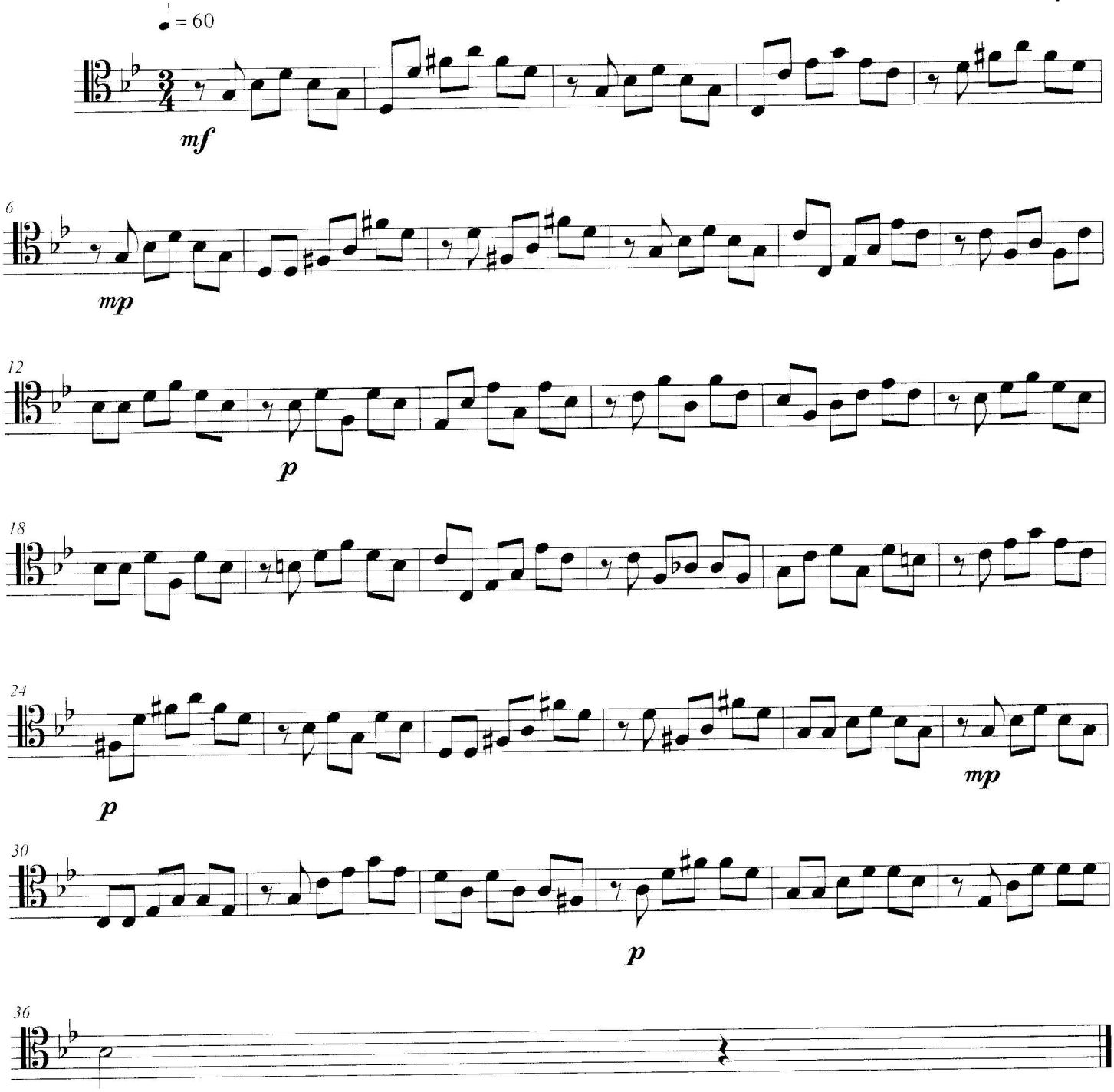

36
mf
41
47
mf
50

Trombone 2

Largo from RV108

Vivaldi

Bob Reifsnyder



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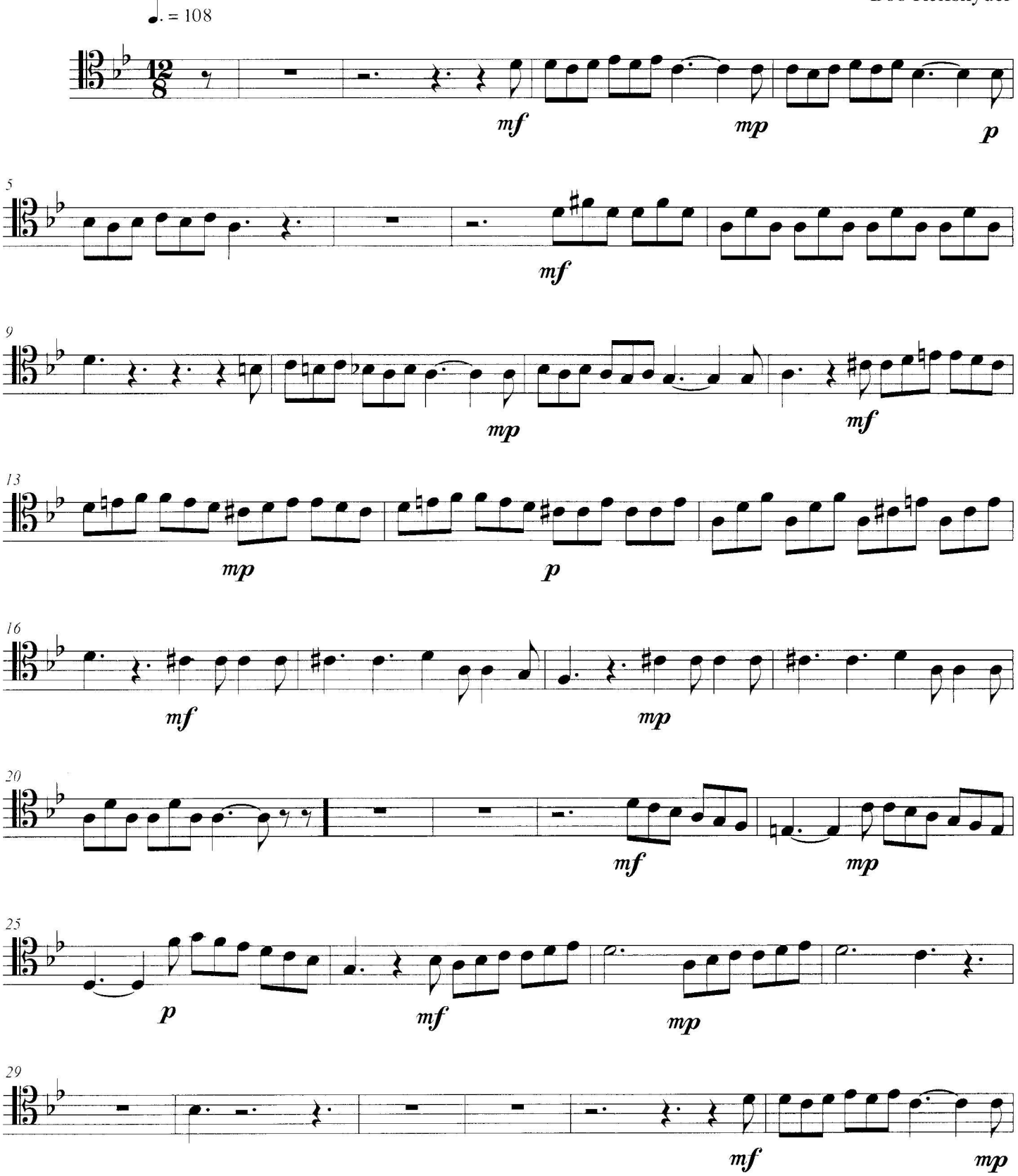
Trombone 2

Allegro molto from RV108

Vivaldi

Bob Reifsnyder



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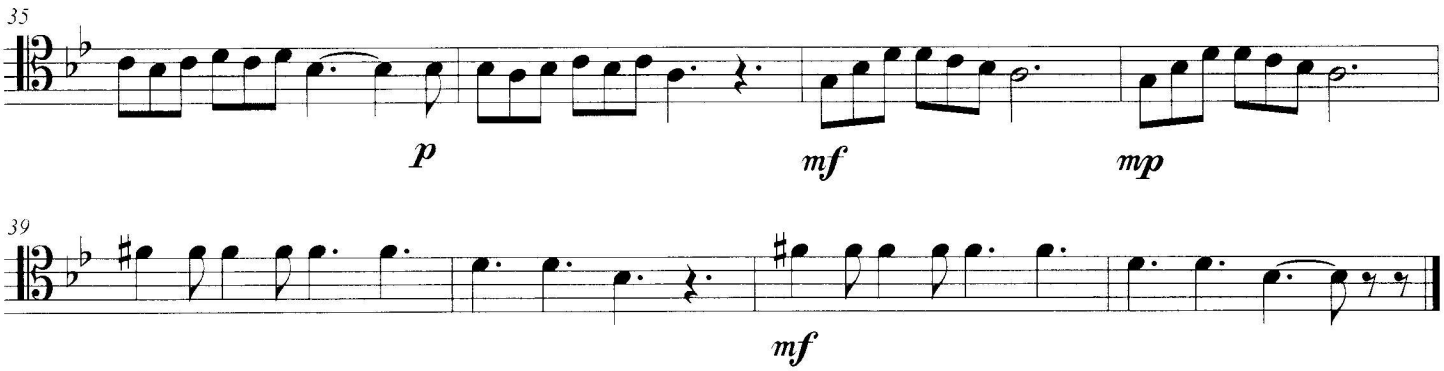

35
p
mf
mp

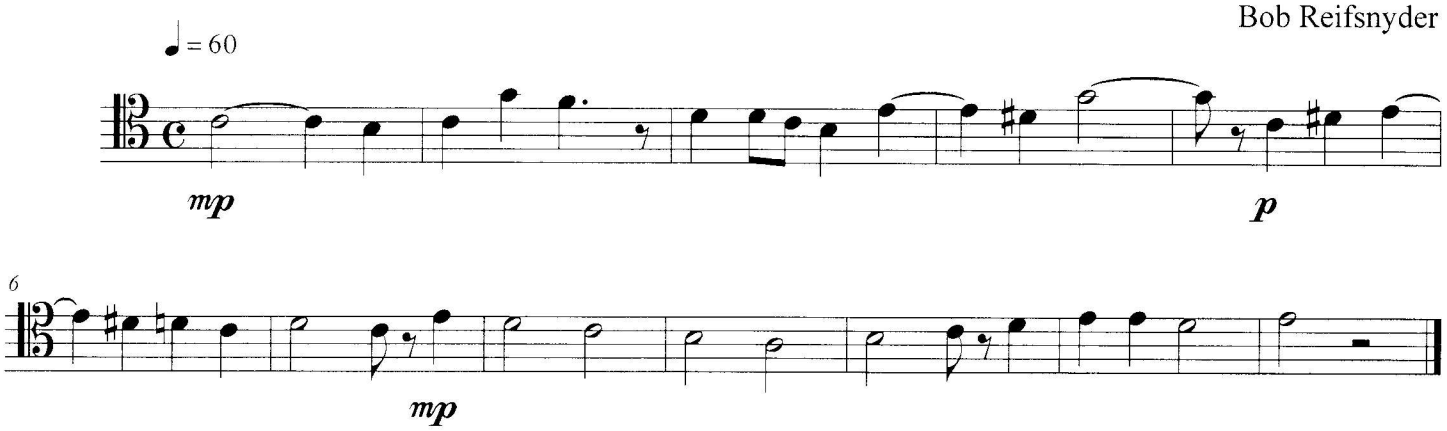
39
mf

Trombone 2

Adagio from RV109

Vivaldi

Bob Reifsnyder



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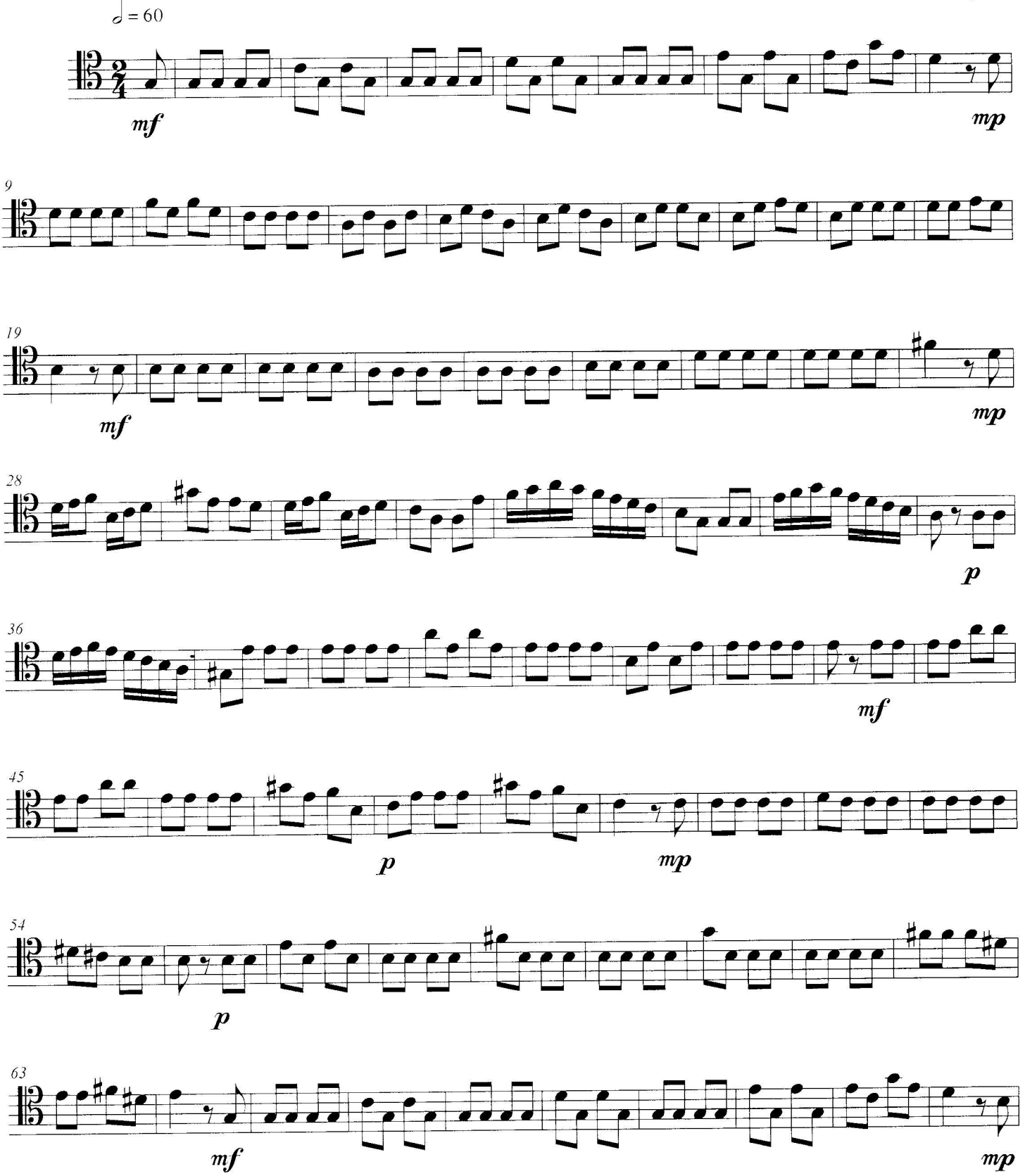
Trombone 2

Allegro from RV109

Vivaldi

Bob Reifsnyder



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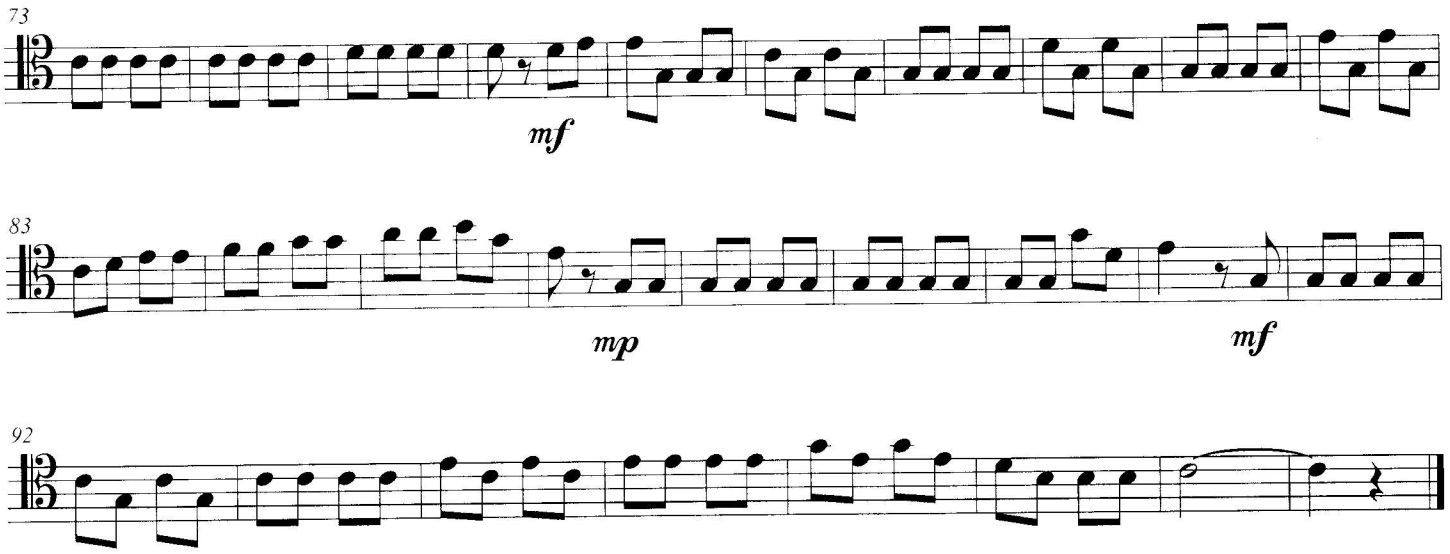
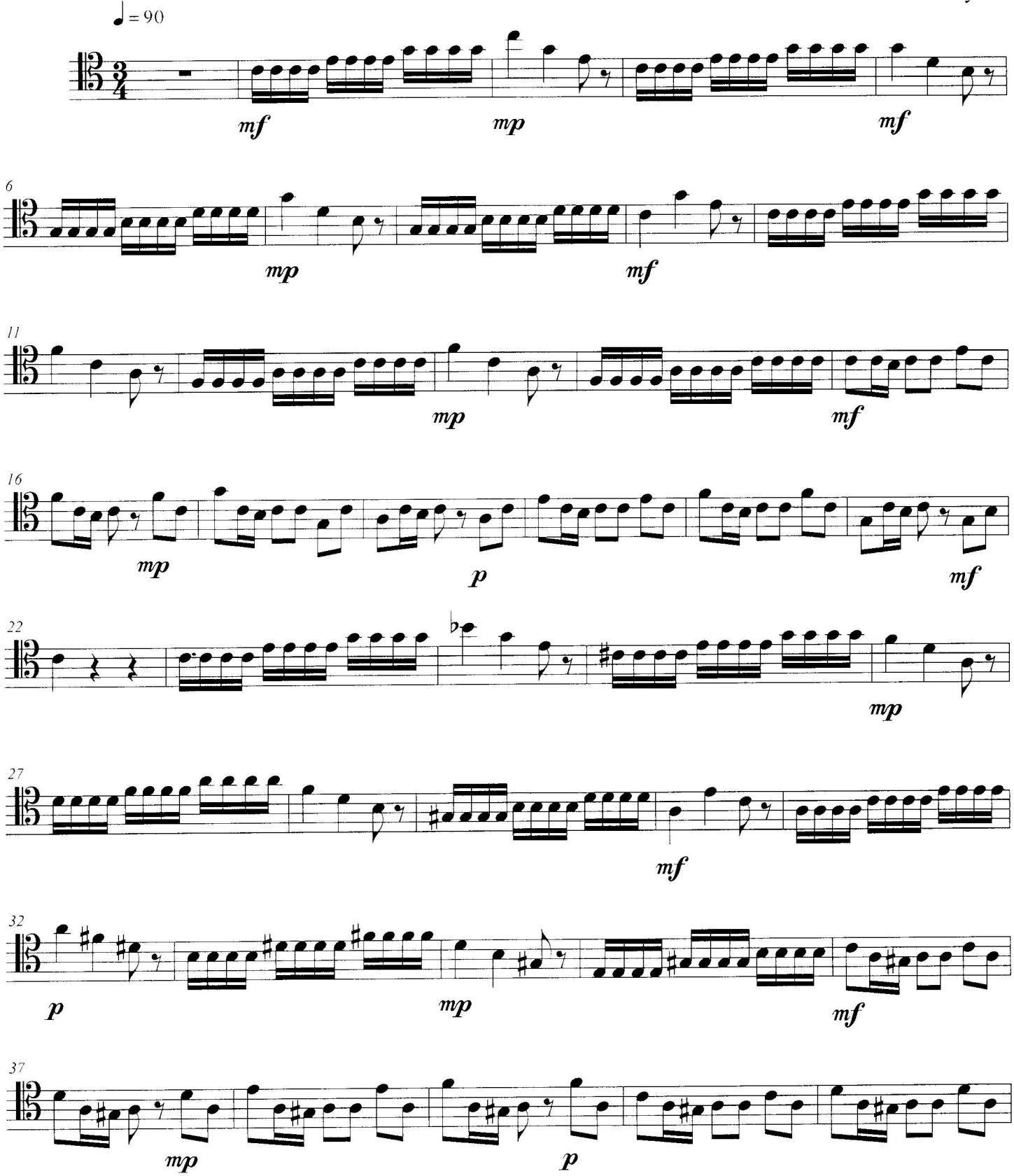

73
mf
83
mp
mf
92

Trombone 2

Allegro from RV110

Vivaldi

Bob Reifsnyder



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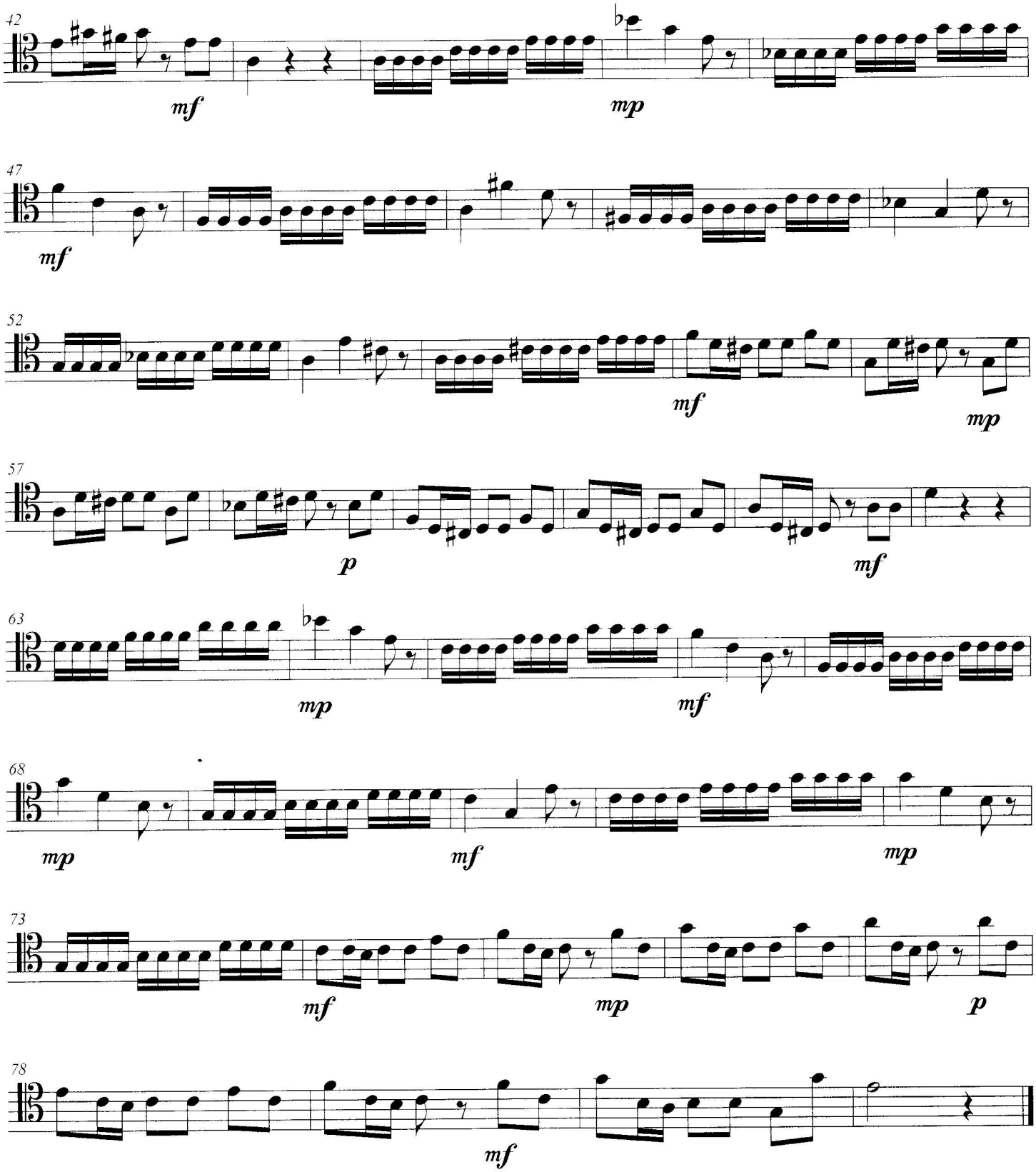
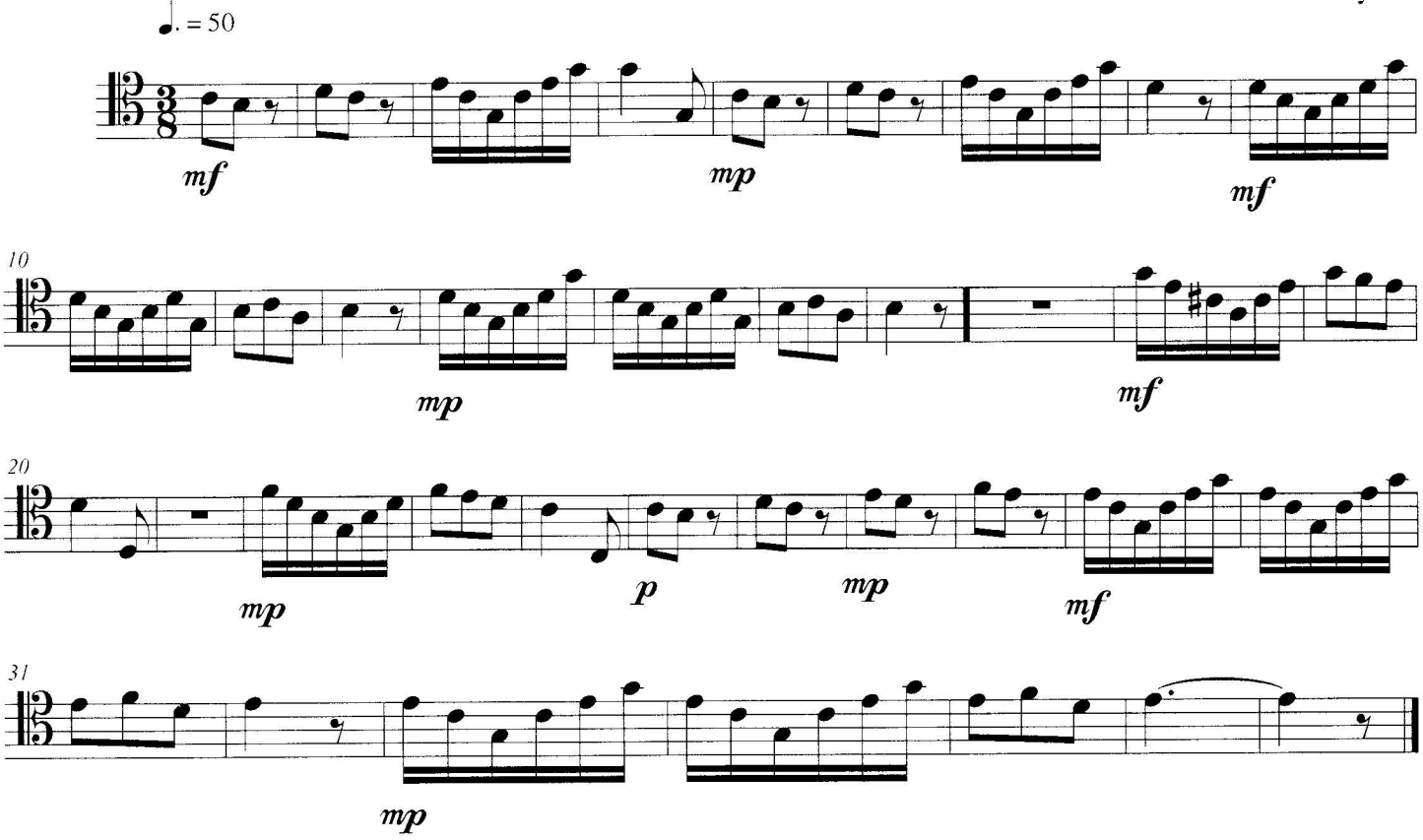

42
mf
mp
47
mf
52
mf
mp
57
p
mf
63
mp
mf
68
mp
mf
mp
73
mf
mp
p
78
mf

Trombone 2

Allegro vivo from RV110

Vivaldi

Reifsnyder



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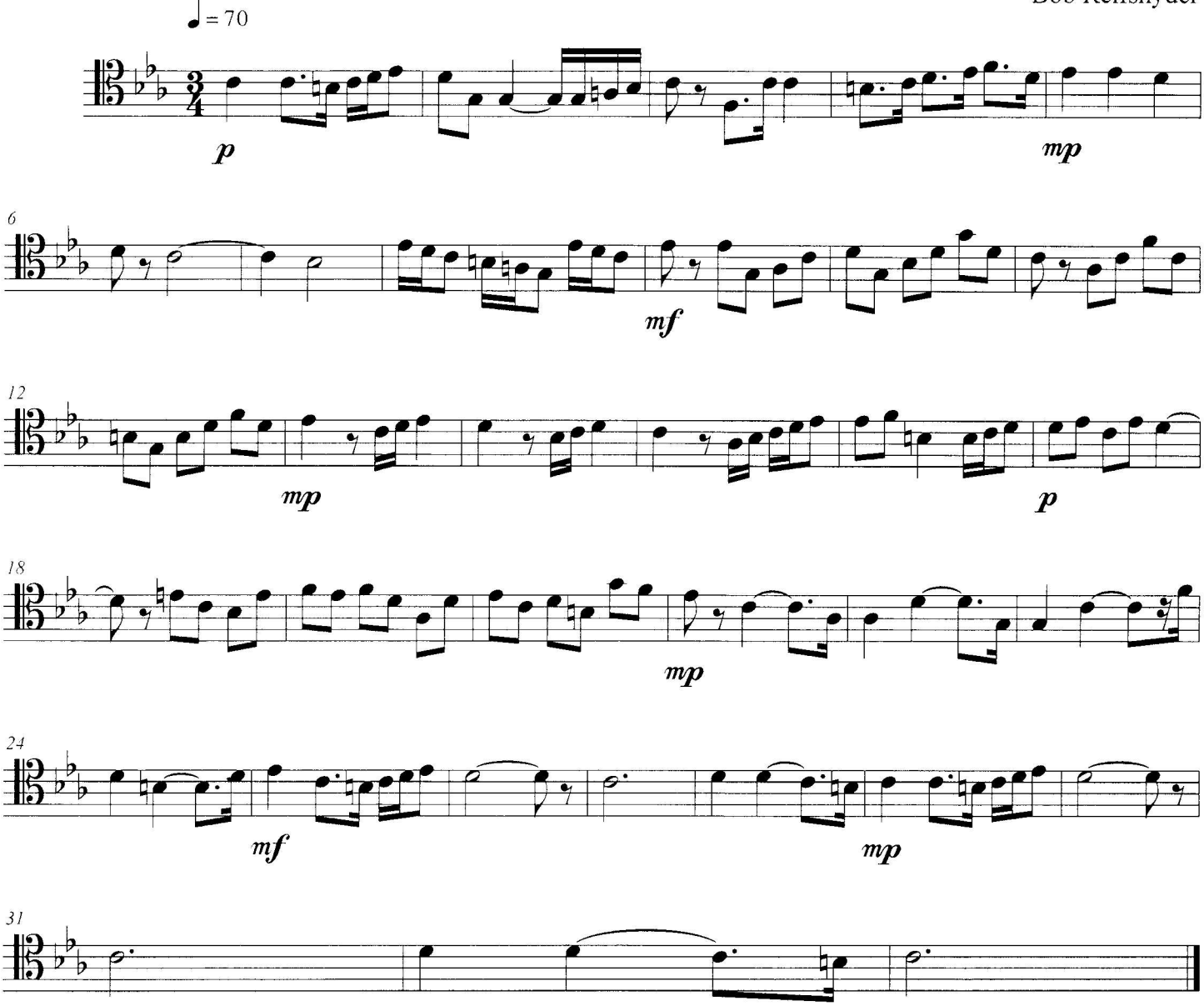
Trombone 2

Andante from RV112

Vivaldi

Bob Reifsnyder



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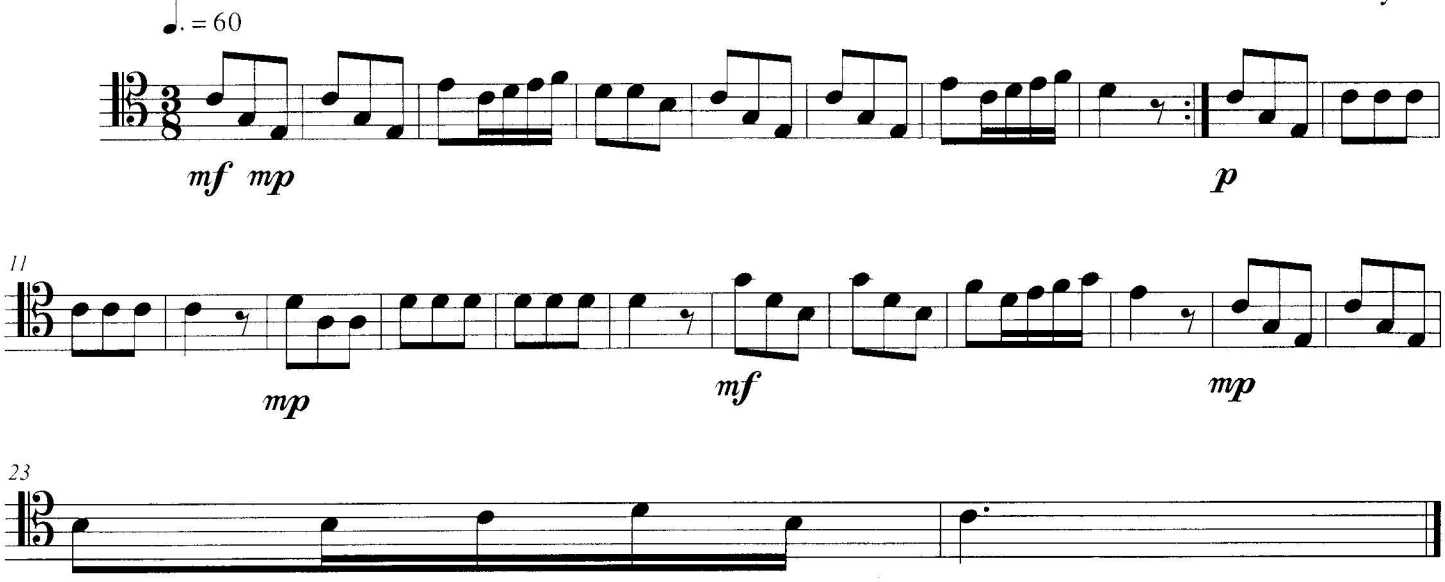
Trombone 2

Presto from RV112

Vivaldi

Bob Reifsnyder



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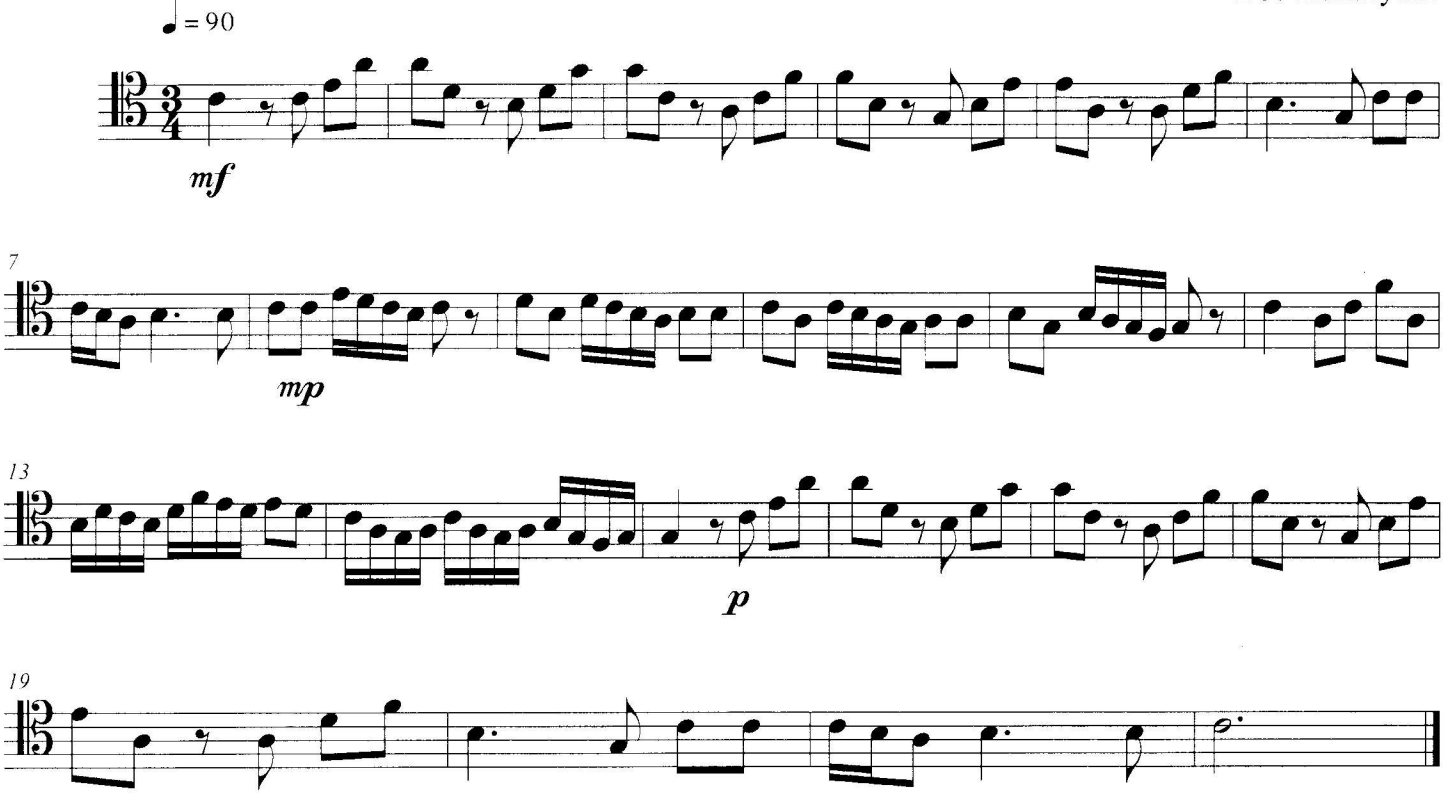
Trombone 2

Grave from RV113

Vivaldi

Bob Reifsnyder



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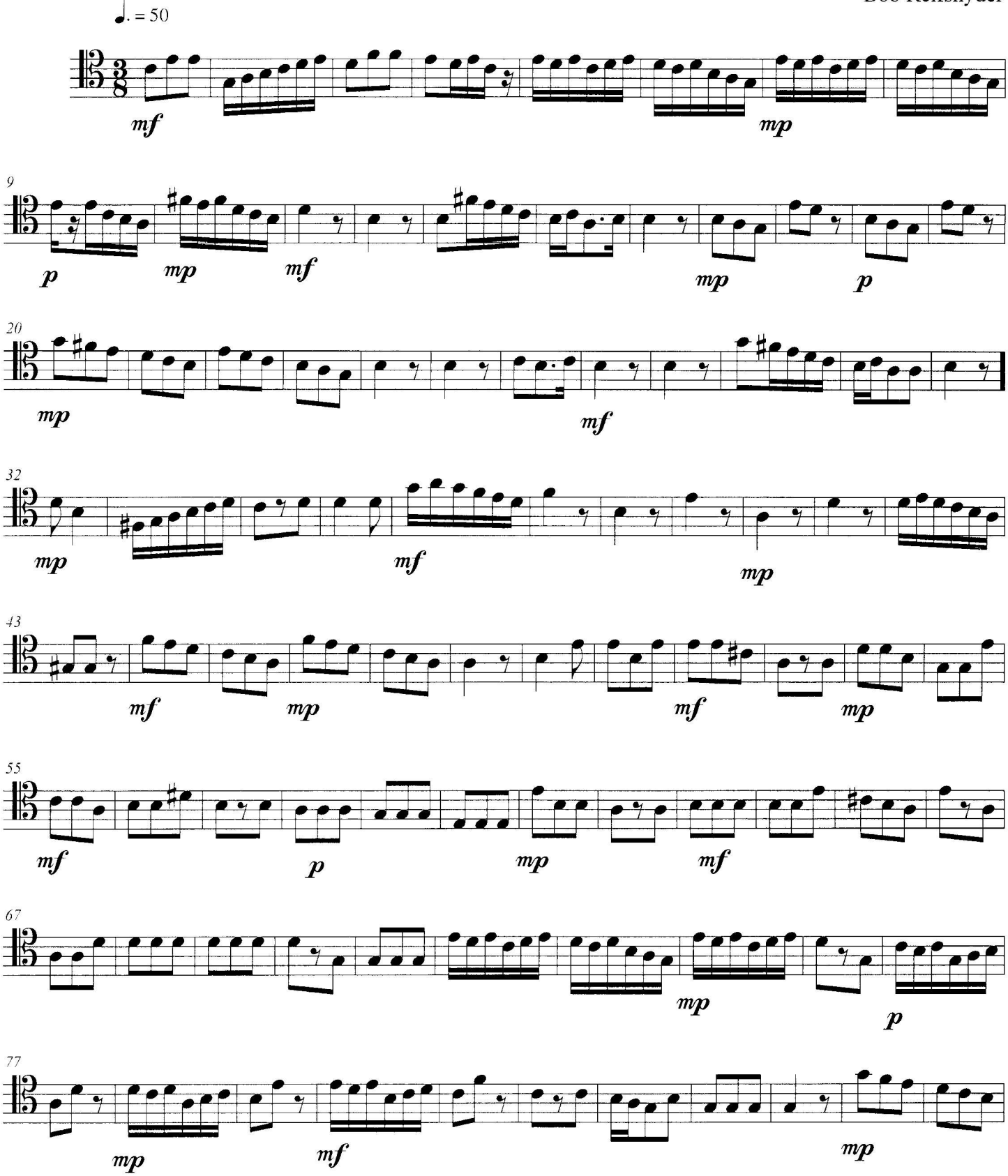
Trombone 2

Allegro from RV113

Vivaldi

Bob Reifsnyder



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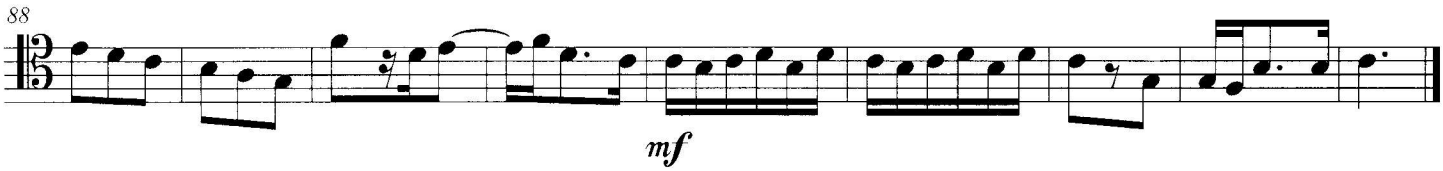
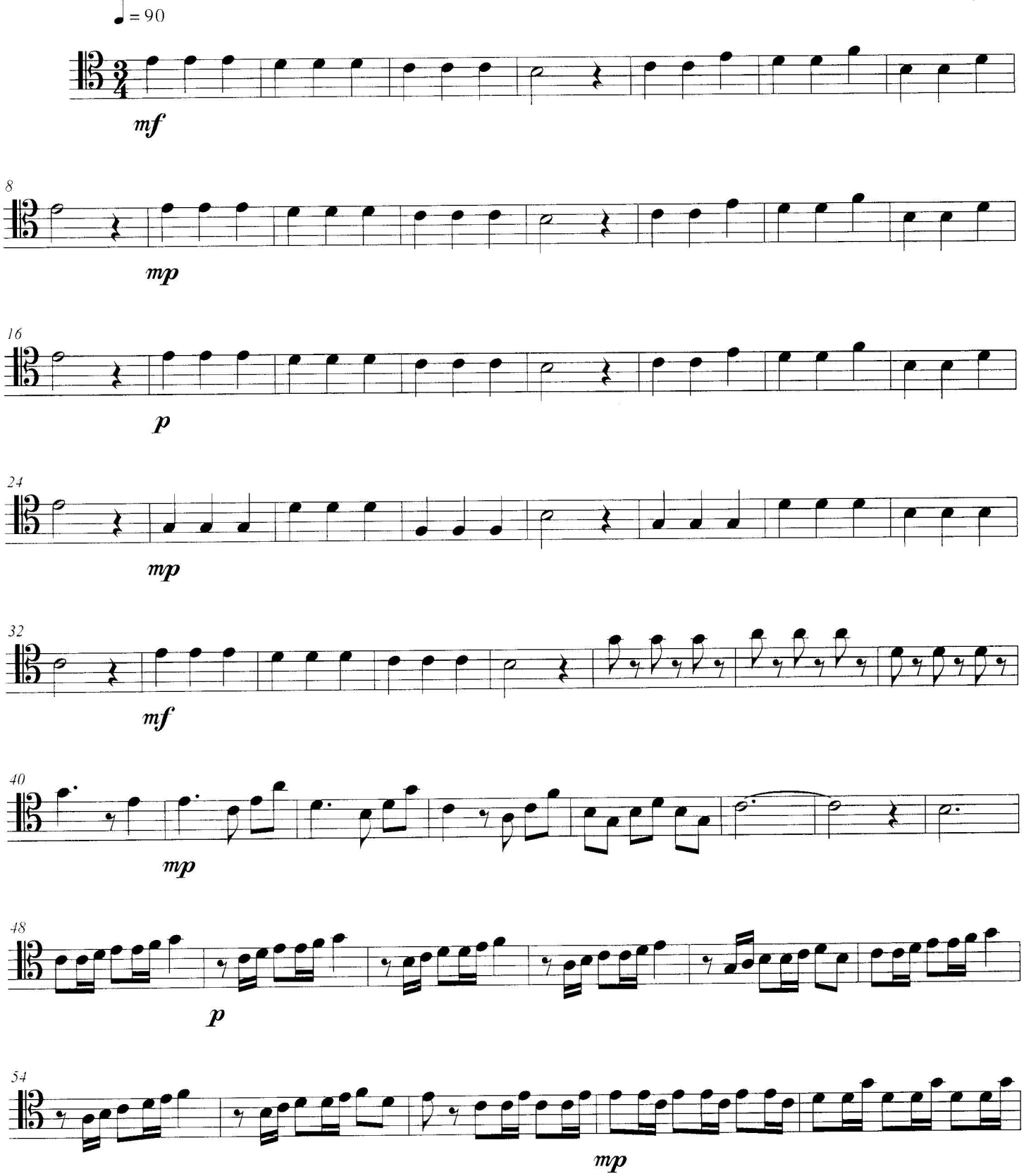

88
mf

Trombone 2

Ciaconna from RV114

Vivaldi

Bob Reifsnyder



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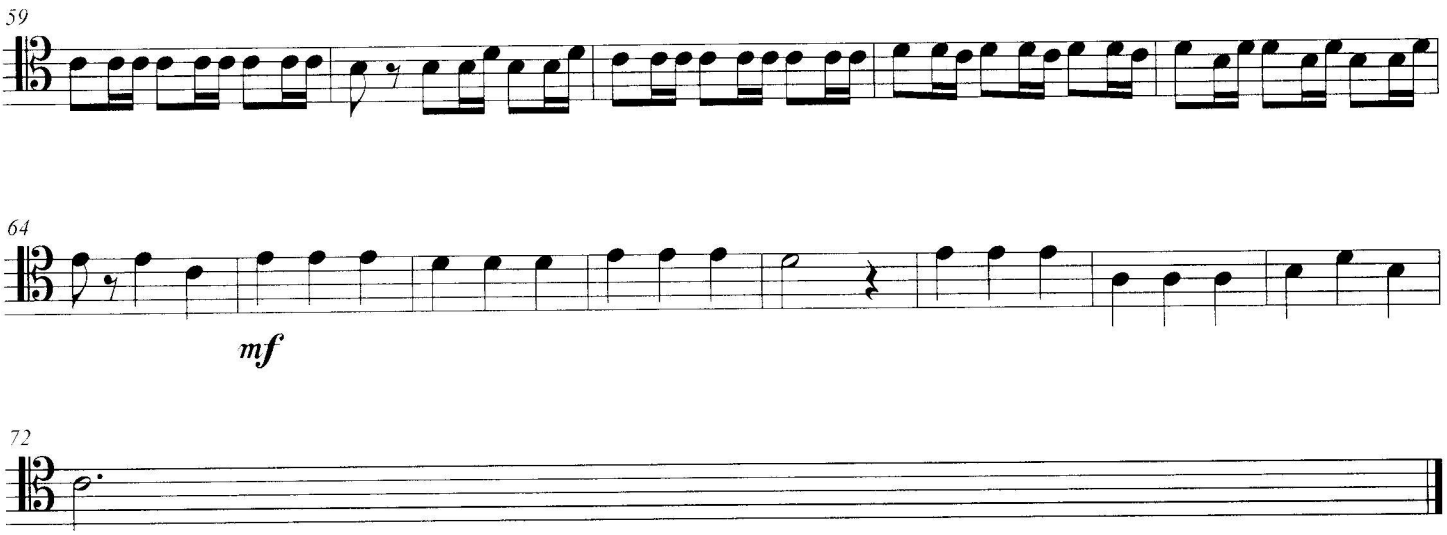
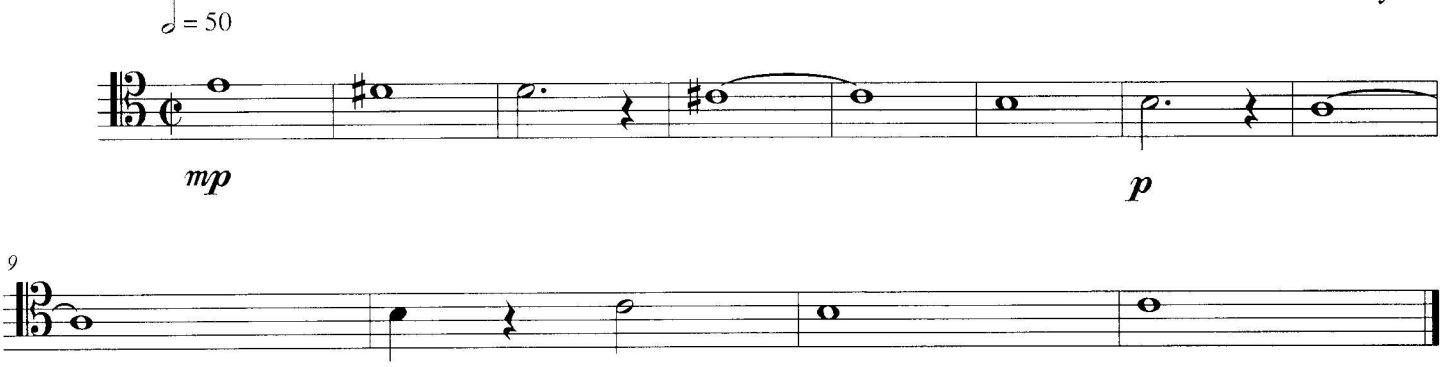

59
64
mf
72

Trombone 2

Largo from RV115

Vivaldi

Bob Reifsnyder



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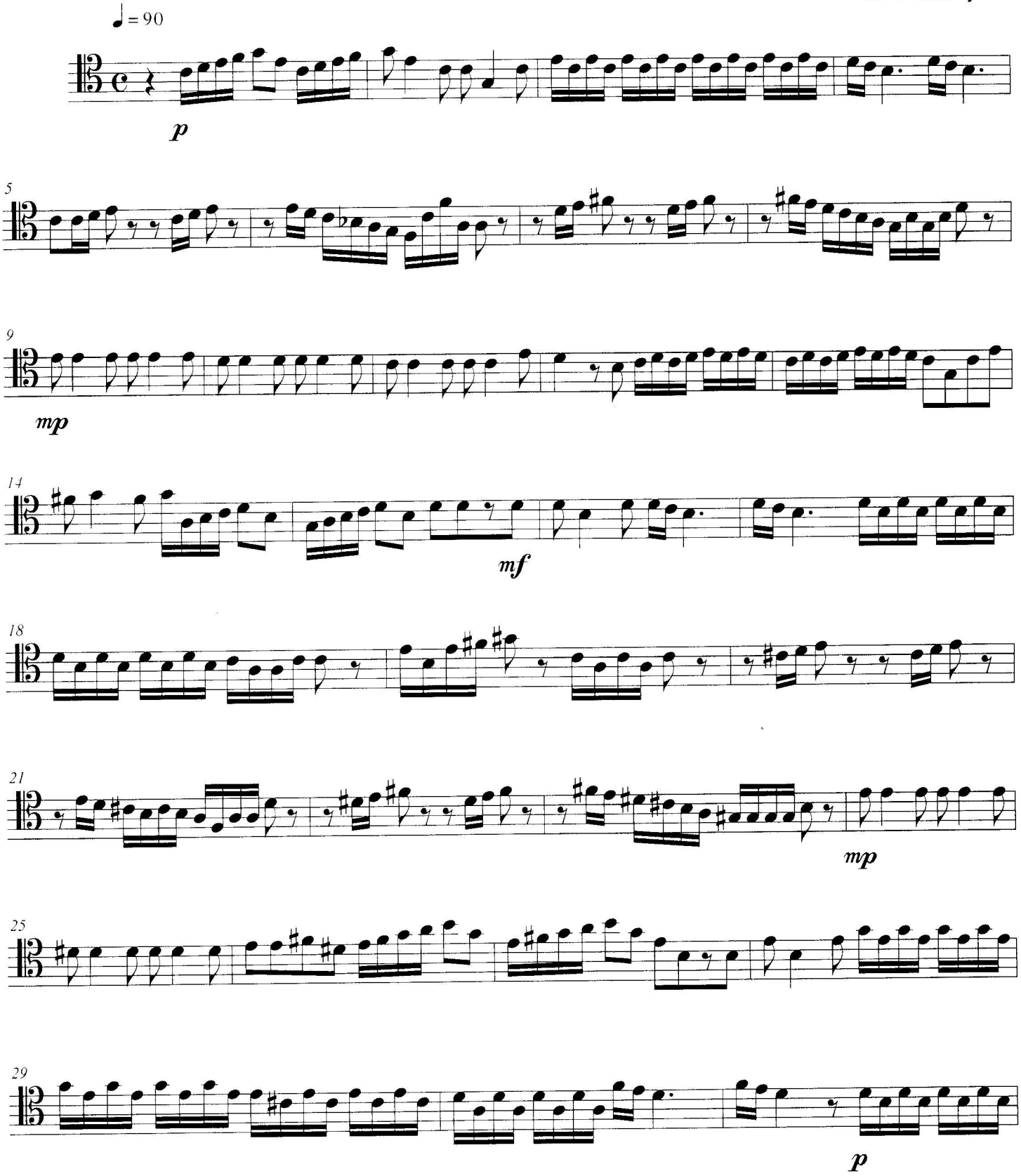
Trombone 2

Allegro from RV115

Vivaldi

Bob Reifsnyder



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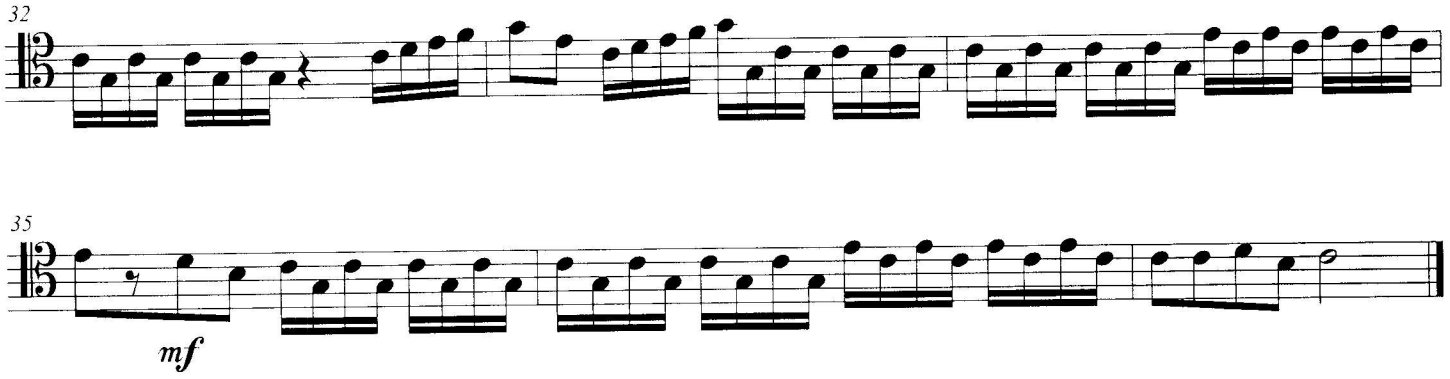
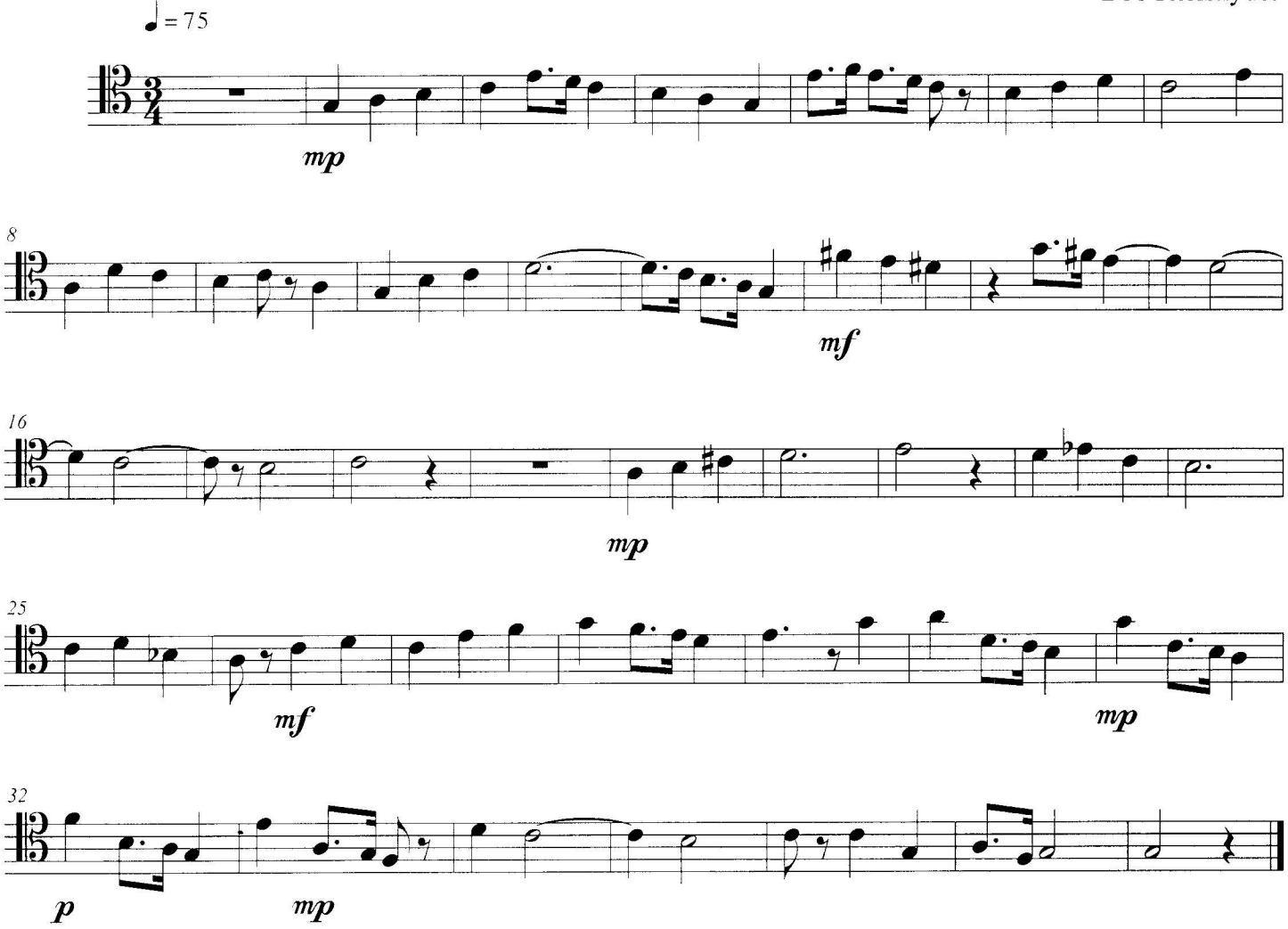

32
35
mf

Trombone 2

Largo from RV117

Vivaldi

Bob Reifsnyder



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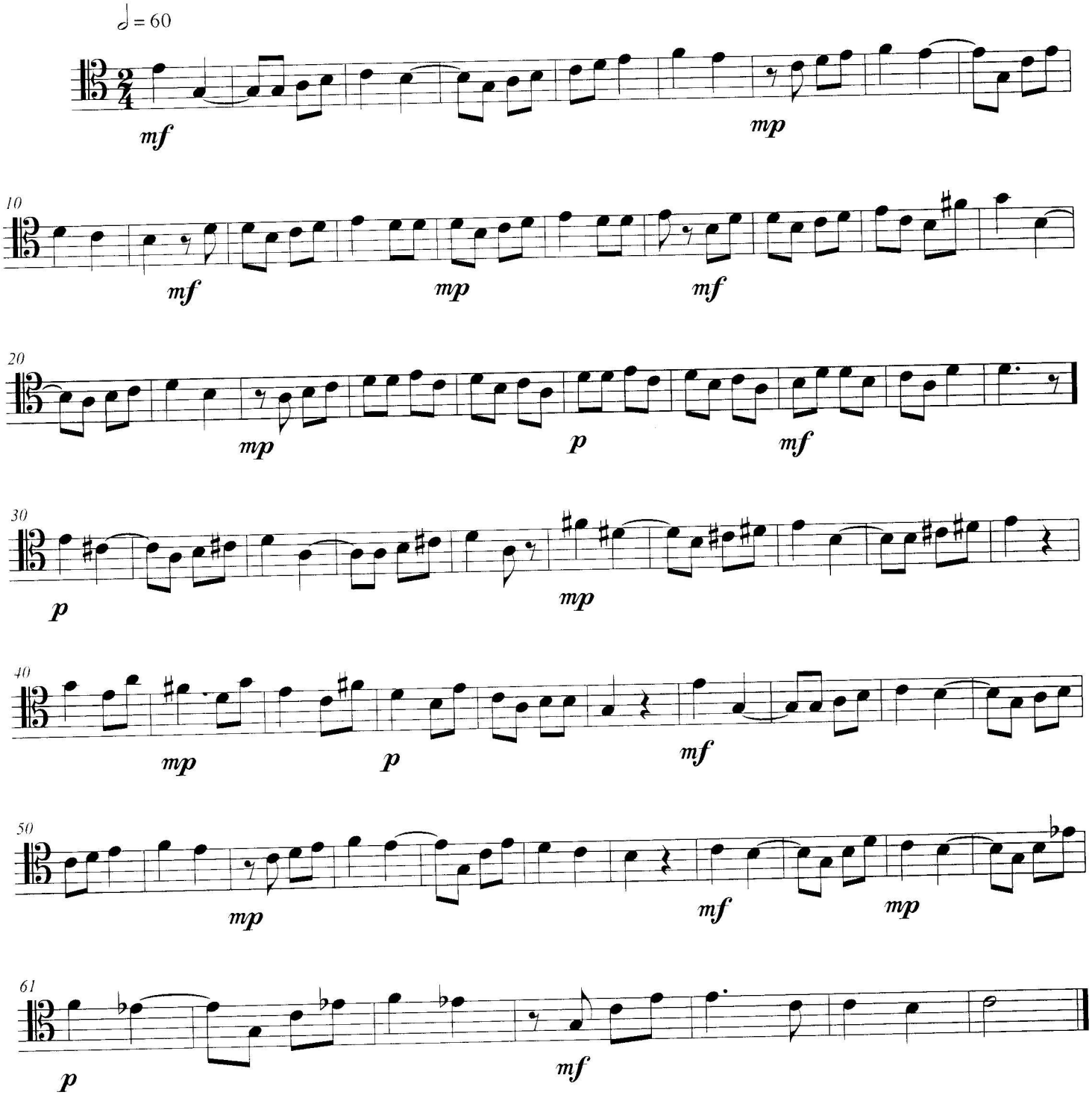
Trombone 2

Allegro from RV117

Vivaldi

Bob Reifsnyder



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