

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 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. 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 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-** 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.

Allegro from RV95

Vivaldi
Bob Reifsnyder $\text{♩} = 100$

6

11

19

25

30

35

40

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

45 *mp* *mf*

50 *mp* *mf*

55 *mp*

61 *mf*

68 *mp* *mf*

74 *p*

78 *mf* *mp*

83 *mf*

This musical score is for the Allegro movement from the Violin Concerto in G major, RV95, by Antonio Vivaldi. It covers measures 45 through 83. The music is written for a single melodic line in G major, 3/8 time. The key signature has one sharp (F#). The tempo is Allegro. The score includes dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line at measure 83.

Allegro vivo from RV 95

Telemann
Bob Reifsnnyder

♩. = 120

5

10

14

19

25

32

36

mf

mp *p* *mf* *mp*

p *mf* *mp*

p *mf* *mp*

mf

mf

p

mf

40 *p*

43

46 *mf*

50 *mp* *p*

54 *mf*

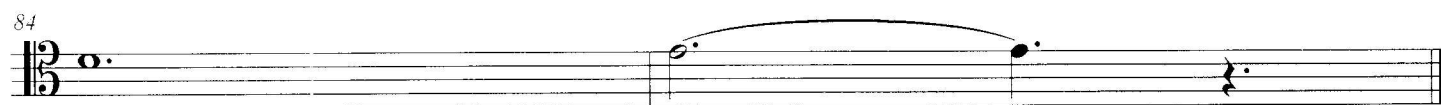
61 *mf* *mp* *mf* *mp*

66 *p* *mp* *p*

71 *mp* *p*

75 *mf* *mf*

Detailed description: This image shows a page of musical notation for a piece titled 'Allegro vivo from RV 95'. The page is numbered '2' in the top left corner. The music is written on a single staff in 3/8 time, with a key signature of one sharp (F#). The notation includes various note values (eighths, sixteens, and dotted notes), rests, and dynamic markings. The measures are numbered 40 through 75. The dynamics are: *p* (piano) at measure 40, *mf* (mezzo-forte) at measures 46 and 54, *mp* (mezzo-piano) at measures 50, 61, and 71, and *p* (piano) at measures 50, 66, and 71. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures contain rests.



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Allegro from RV99

Vivaldi

Bob Reifsnyder

 $\text{♩} = 100$

mf

5 *p* *mp* *mf*

10

15 *mp* *p*

19 *mf*

25 *mp* *p*

30 *mf*

34

42 *mf*

48 *mp* *p* *mf*

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

57

60

64 *mf*

68

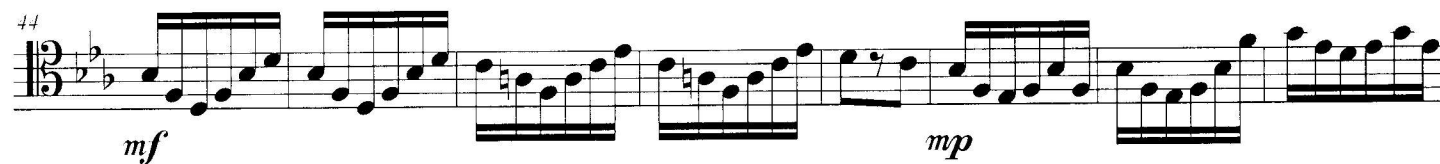
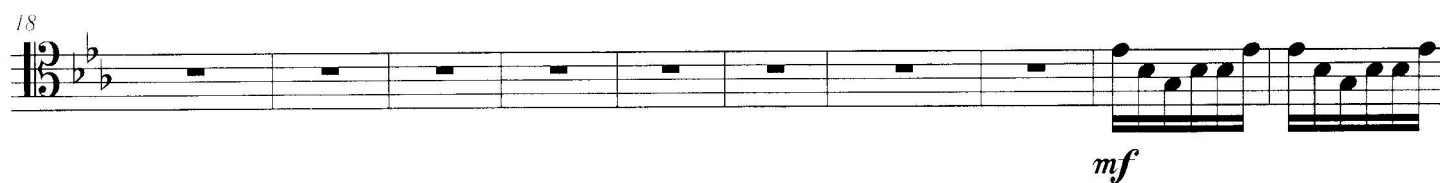
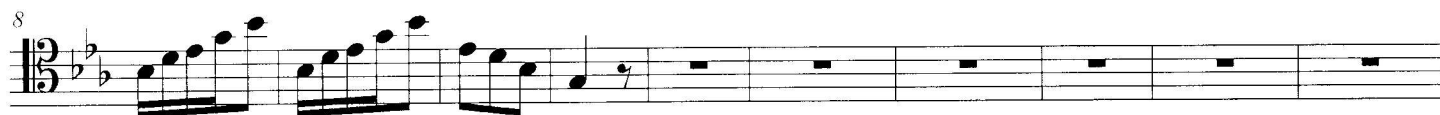
73

This musical score is for the Allegro movement from the Violin Concerto in G major, RV99, by Antonio Vivaldi. It covers measures 42 through 73. The key signature is G major (one sharp) and the time signature is 3/4. The notation is written on a single staff. Measures 42-47 show a melodic line starting with a half rest, followed by eighth and sixteenth notes, with a *mf* dynamic. Measures 48-52 feature a more active melody with *mp*, *p*, and *mf* dynamics. Measures 53-56 continue the melodic development with *mp*, *p*, *mf*, and *p* dynamics. Measures 57-63 show a series of eighth-note patterns with various dynamics. Measures 64-67 feature a more complex rhythmic pattern with a *mf* dynamic. Measures 68-72 show a melodic line with eighth notes and a final half note. Measure 73 is a whole rest.

Allegro vivo from RV99

Vivaldi

Bob Reifsnyder

 $\text{♩} = 60$ 

68



mf

76



mp

83



mf

90



The image displays a musical score for a piece titled "Allegro vivo from RV99". The score is written for a single melodic line in 3/8 time, featuring a key signature of one flat (B-flat). The notation is organized into four systems, each spanning seven measures. The first system (measures 68-75) begins with a rest in measure 68, followed by a series of eighth-note patterns. The second system (measures 76-82) continues with eighth-note runs and includes a measure rest in measure 82. The third system (measures 83-89) features more complex eighth-note figures and a measure rest in measure 89. The fourth system (measures 90-96) concludes the excerpt with rapid eighth-note passages and a final dotted quarter note. Dynamic markings are present: *mf* (mezzo-forte) at the start of the first system, *mp* (mezzo-piano) at the start of the second system, and *mf* at the start of the third system.

Largo from RV101

Vivaldi
Bob Reifsnyder

 = 75



p

7



mp

14



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Allegro from RV101

Vivaldi
Bob Reifsnyder $\text{♩} = 100$

mf

6 *mp*

12 *mf*

17 *mp* *p* *mp*

22 *p*

26 *mp*

29 *mf*

34 *mp* *p* *mf*

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*

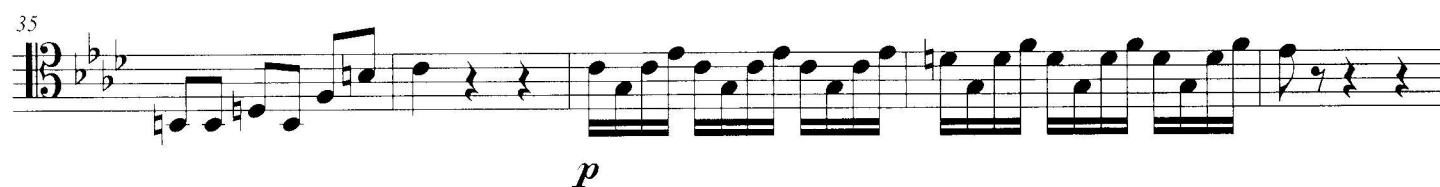
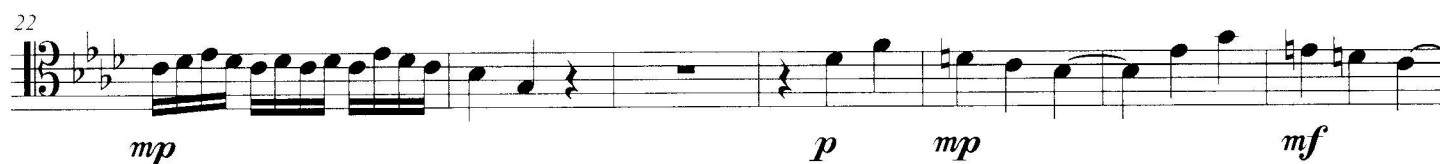
72



Allegro from RV105

Vivaldi

Bob Reifsnyder

 $\text{♩} = 100$ 

45



mp

Musical staff 45-51: Treble clef, key of B-flat major (two flats). The staff begins with a whole rest, followed by a half note B-flat, a quarter note A-flat, and a quarter rest. This is followed by a whole rest, then a half note B-flat, a quarter note A-flat, and a quarter rest. The staff then contains six eighth-note chords: B-flat-A-flat-G, A-flat-G-F, G-F-E, F-E-D, E-D-C, and D-C-B-flat. The staff ends with a half note B-flat, a quarter note A-flat, and a quarter rest.

52



mf mp

Musical staff 52-57: Treble clef, key of B-flat major. The staff begins with a half note B-flat, a quarter note A-flat, and a quarter rest. This is followed by a half note B-flat, a quarter note A-flat, and a quarter rest. The staff then contains six eighth-note chords: B-flat-A-flat-G, A-flat-G-F, G-F-E, F-E-D, E-D-C, and D-C-B-flat. The staff ends with a half note B-flat, a quarter note A-flat, and a quarter rest.

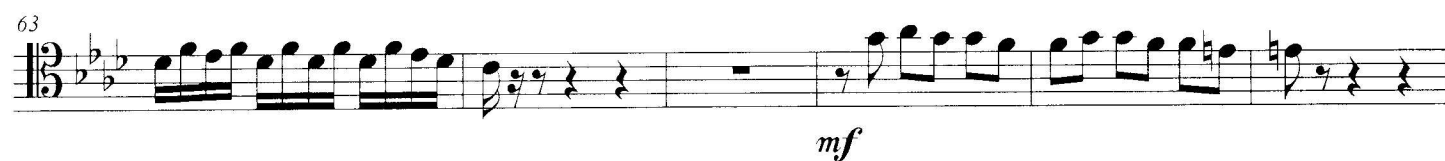
58



p

Musical staff 58-62: Treble clef, key of B-flat major. The staff begins with a half note B-flat, a quarter note A-flat, and a quarter rest. This is followed by a half note B-flat, a quarter note A-flat, and a quarter rest. The staff then contains six eighth-note chords: B-flat-A-flat-G, A-flat-G-F, G-F-E, F-E-D, E-D-C, and D-C-B-flat. The staff ends with a half note B-flat, a quarter note A-flat, and a quarter rest.

63



mf

Musical staff 63-68: Treble clef, key of B-flat major. The staff begins with a half note B-flat, a quarter note A-flat, and a quarter rest. This is followed by a half note B-flat, a quarter note A-flat, and a quarter rest. The staff then contains six eighth-note chords: B-flat-A-flat-G, A-flat-G-F, G-F-E, F-E-D, E-D-C, and D-C-B-flat. The staff ends with a half note B-flat, a quarter note A-flat, and a quarter rest.

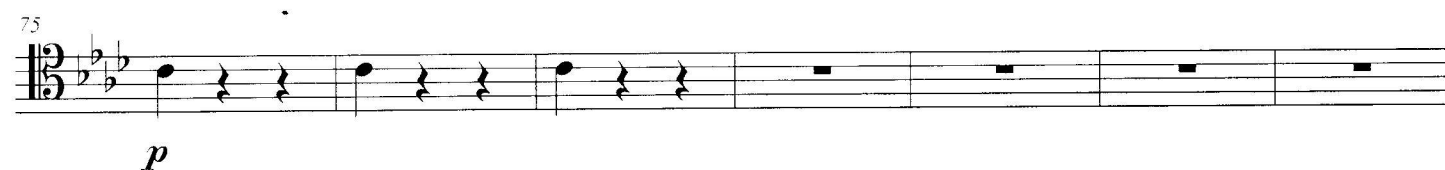
69



mp

Musical staff 69-74: Treble clef, key of B-flat major. The staff begins with a half note B-flat, a quarter note A-flat, and a quarter rest. This is followed by a half note B-flat, a quarter note A-flat, and a quarter rest. The staff then contains six eighth-note chords: B-flat-A-flat-G, A-flat-G-F, G-F-E, F-E-D, E-D-C, and D-C-B-flat. The staff ends with a half note B-flat, a quarter note A-flat, and a quarter rest.

75



p

Musical staff 75-81: Treble clef, key of B-flat major. The staff begins with a half note B-flat, a quarter note A-flat, and a quarter rest. This is followed by a half note B-flat, a quarter note A-flat, and a quarter rest. The staff then contains six eighth-note chords: B-flat-A-flat-G, A-flat-G-F, G-F-E, F-E-D, E-D-C, and D-C-B-flat. The staff ends with a half note B-flat, a quarter note A-flat, and a quarter rest.

82



mp mf

Musical staff 82-86: Treble clef, key of B-flat major. The staff begins with a half note B-flat, a quarter note A-flat, and a quarter rest. This is followed by a half note B-flat, a quarter note A-flat, and a quarter rest. The staff then contains six eighth-note chords: B-flat-A-flat-G, A-flat-G-F, G-F-E, F-E-D, E-D-C, and D-C-B-flat. The staff ends with a half note B-flat, a quarter note A-flat, and a quarter rest.

87



p mp mf

Musical staff 87-92: Treble clef, key of B-flat major. The staff begins with a half note B-flat, a quarter note A-flat, and a quarter rest. This is followed by a half note B-flat, a quarter note A-flat, and a quarter rest. The staff then contains six eighth-note chords: B-flat-A-flat-G, A-flat-G-F, G-F-E, F-E-D, E-D-C, and D-C-B-flat. The staff ends with a half note B-flat, a quarter note A-flat, and a quarter rest.

Allegro Vivo from RV105

Vivaldi
Bob Reifsnyder $\text{♩} = 50$

9

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

20

mf *mp* *p* *mf*

30

mp *mf*

39

mp *mf* *mp*

47

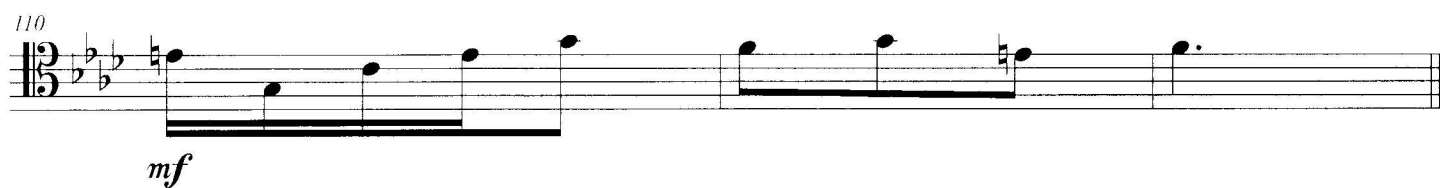
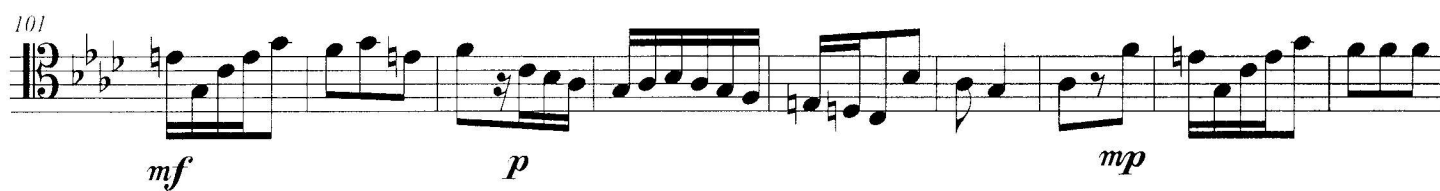
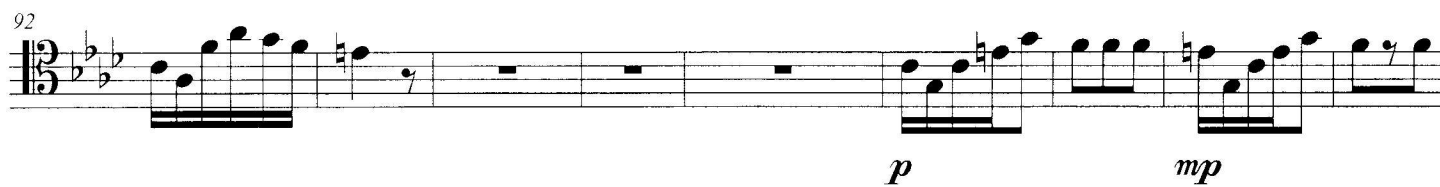
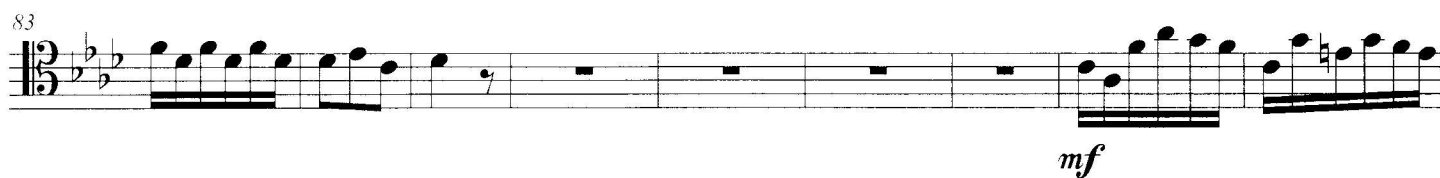
p *mp* *mf*

56

p *mp* *mf*

65

mp *mf* *mp*



Largo from RV107

Vivaldi

Bob Reifsnyder

 $\text{♩} = 40$

mp

3 *p* mp

5

9 mp *p*

12 mp *p*

15 mp *p*

18

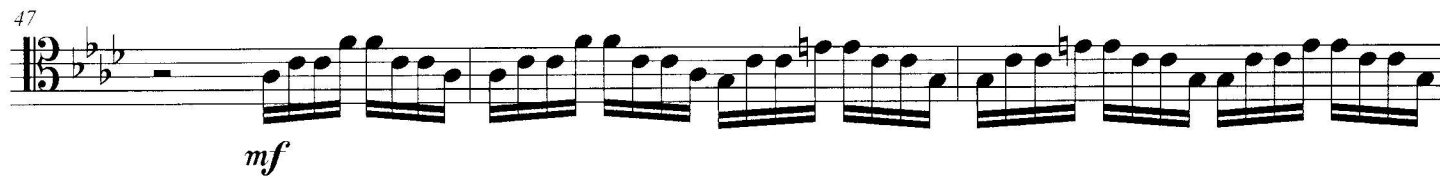
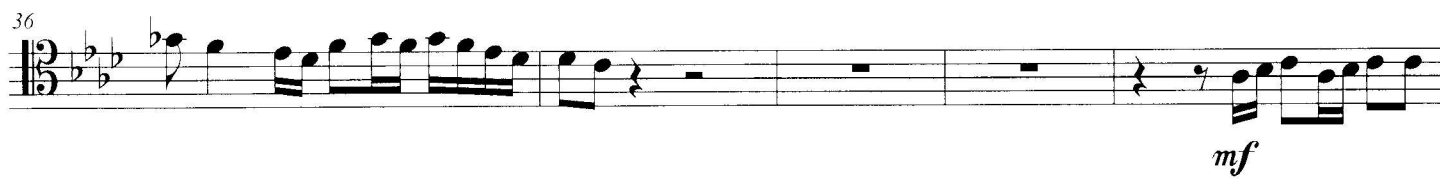
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Allegro from RV107

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$ 



Largo from RV108

Vivaldi

Bob Reifsnyder

♩ = 60



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Allegro molto from RV108

Vivaldi
Bob Reifsnyder

♩. = 108

5

9

13

16

20

25

29

mf *mp* *p*

mf

mp *mf*

mp *p* *mf* *mp*

p *mf* *mp*

mf *mp*

35

39

p *mf* *mp* *mf*

Detailed description: The image shows two staves of musical notation in 3/8 time, key of B-flat major. The first staff (measures 35-38) features a continuous eighth-note melody. Measure 35 starts with a half rest followed by a dotted quarter note. Measures 36-38 continue the eighth-note pattern. Dynamics *p*, *mf*, and *mp* are indicated below measures 36, 37, and 38 respectively. The second staff (measures 39-42) continues the melody. Measure 39 has a sharp sign above the first eighth note. Measure 40 has a half rest followed by a dotted quarter note. Measure 41 has a sharp sign above the first eighth note. Measure 42 ends with a half rest followed by a dotted quarter note. The dynamic *mf* is indicated below measure 40.

Adagio from RV109

Bob Reifsnyder

6

mp

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Allegro from RV109

Vivaldi
Bob Reifsnyder $\text{♩} = 60$ 



Allegro from RV110

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$

6

11

16

22

27

32

37

mf *mp* *mf*

mp *mf*

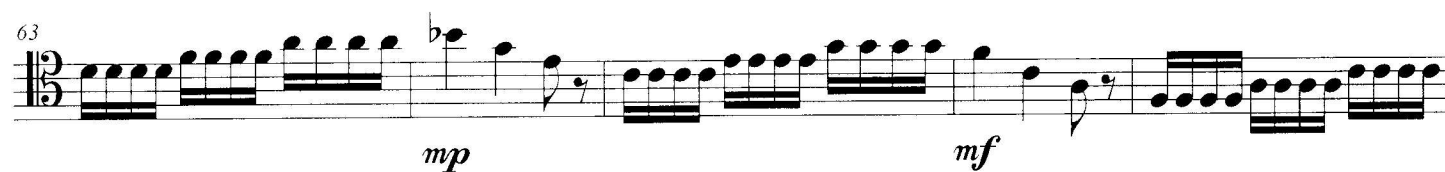
mp *p* *mf*

mp

mf

p *mp* *mf*

mp *p*



Allegro vivo from RV110

Vivaldi
Reifsnnyder

$\text{♩} = 50$

mf *mp* *mf*

10 *mp* *mf*

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

31 *mp*

Andante from RV112

Vivaldi

Bob Reifsnyder

 $\text{♩} = 70$

p *mp*

6 *mf*

12 *mp* *p*

18 *mp*

24 *mf* *mp*

31

Presto from RV112

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

The musical score for Trombone 2 consists of three staves. The first staff (measures 1-10) begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains a series of eighth and sixteenth notes, with dynamic markings *mf* and *mp* at the beginning and *p* at the end. The second staff (measures 11-22) continues the melodic line with similar rhythmic patterns and dynamic markings *mp*, *mf*, and *mp*. The third staff (measures 23-24) shows a descending eighth-note scale followed by a dotted half note. Measure numbers 11 and 23 are indicated at the start of their respective staves.

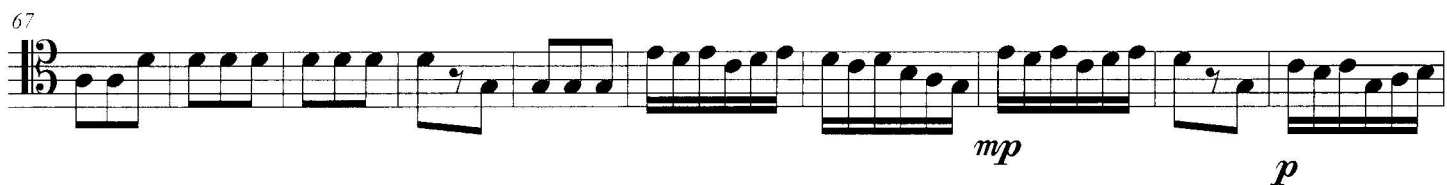
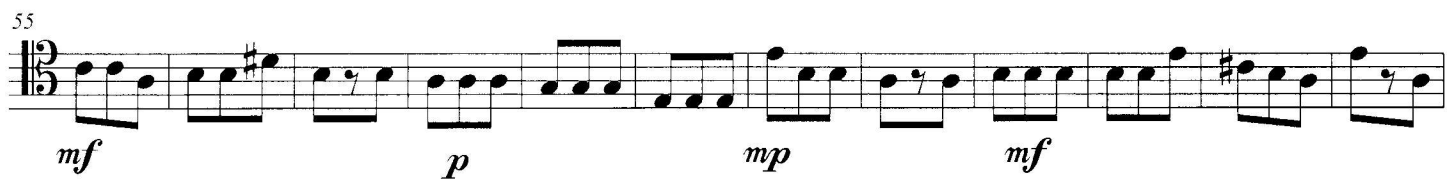
Grave from RV113

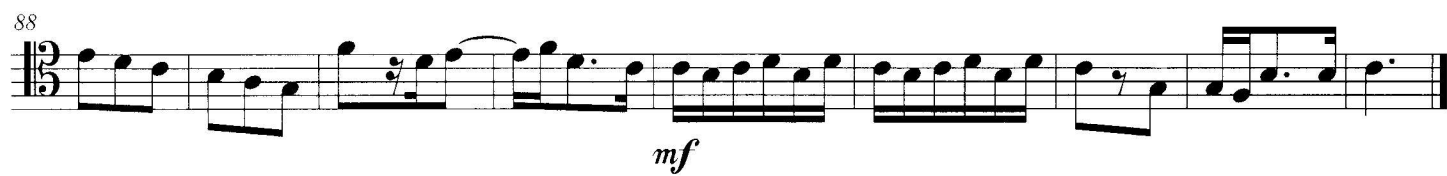
Vivaldi
Bob Reifsnyder $\text{♩} = 90$ 

Allegro from RV113

Vivaldi

Bob Reifsnyder

 $\text{♩} = 50$ 



Ciaconna from RV114

Vivaldi

Bob Reifsnyder

 $\text{♩} = 90$ 

59



64



72



Trombone 2

Largo from RV115

Vivaldi
Bob Reifsnyder

♩ = 50

mp p

9

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Allegro from RV115

Vivaldi
Bob Reifsnyder $\text{♩} = 90$

p

5

9

mp

14

mf

18

21

mp

25

29

p



Largo from RV117

Vivaldi
Bob Reifsnyder

♩ = 75

8

16

25

32

mp

mf

mp

mf *mp*

p *mp*

Allegro from RV117

Bob Reifsnyder

10 

20

mp *p* *mf*

30

p *mp*

40

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It begins with a treble clef and a common time signature. The melody starts on a whole note G2, followed by a half note F#2, and then a series of eighth and sixteenth notes. The dynamics are marked as *mp* (mezzo-piano) for the first half, *p* (piano) for the second half, and *mf* (mezzo-forte) for the third half. The system ends with a double bar line.

50

mp *mf* *mp*

61

p *mf*