

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.

Tuba

Allegro from RV95

Vivaldi

Bob Reifsnyder

$\text{♩} = 100$

6

11

16

20

25

30

37

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

44



49



54



59



63



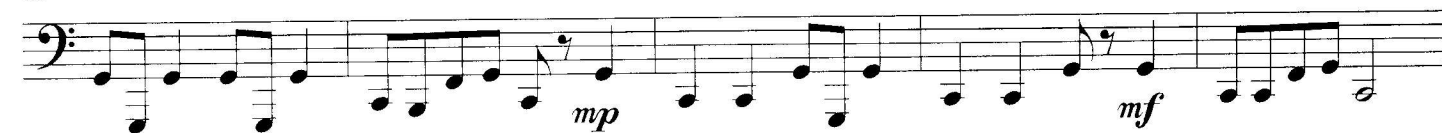
69



74



81



Tuba

Allegro vivo from RV 95

Telemann
Bob Reifsnyder

♩. = 120



mf

7



11



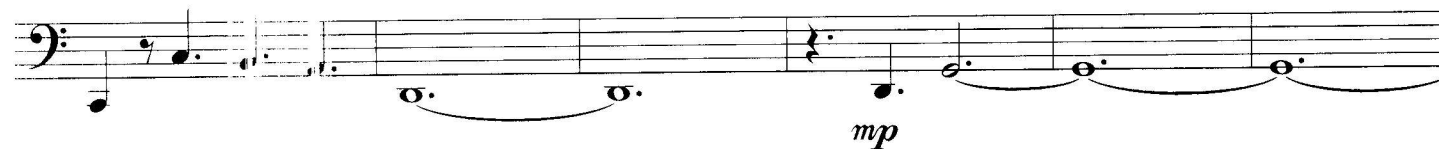
17



22



26



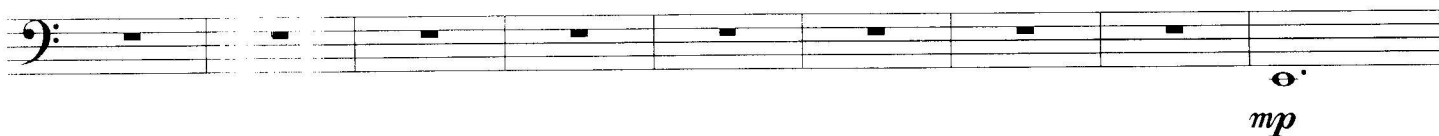
32



36



42



51



55



58



61



66



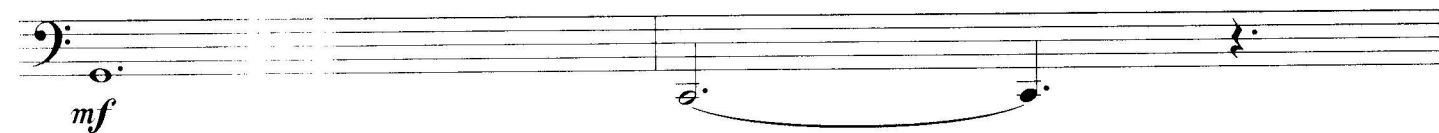
72



78



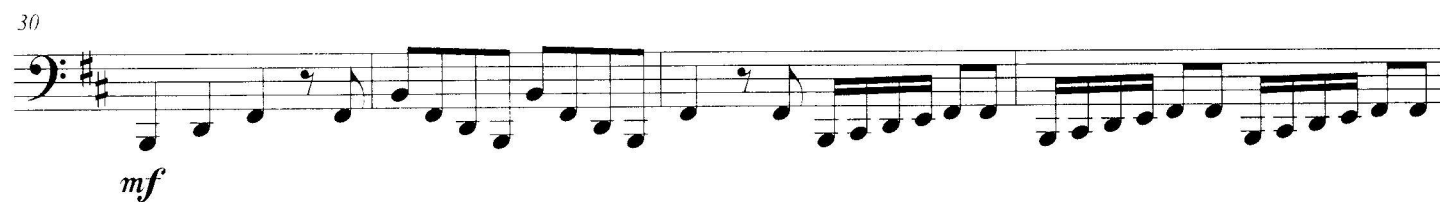
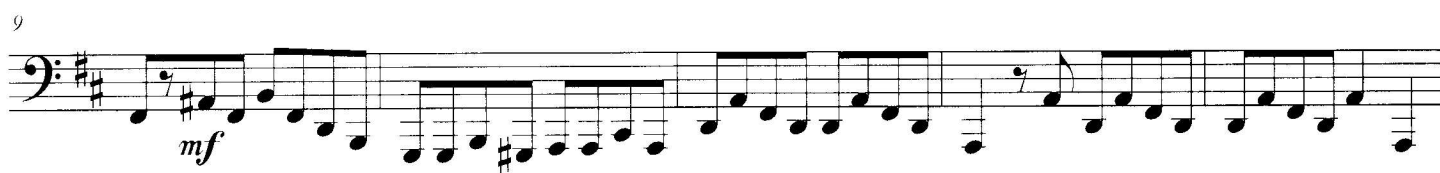
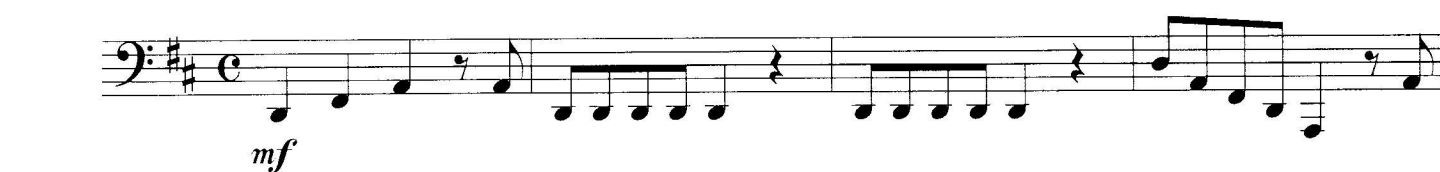
84



Allegro from RV99

Vivaldi

Bob Reifsnyder

 $\text{♩} = 100$ 

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with rests. A dynamic marking *p* (piano) is present below the staff.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The notation is written on a single staff with a bass clef.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with rests. The dynamics *mp* and *p* are indicated.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with dynamic markings *mf*, *mp*, *p*, and *mf* indicating volume changes.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody starts with a quarter note on G2, followed by eighth notes on F#2, E2, and D2, then a quarter note on C2. The rest of the line consists of whole notes on B1, A1, G1, F#1, E1, D1, and C1.

The musical notation for the bass staff shows two measures of music. The first measure contains a whole rest. The second measure begins with a mezzo-forte (*mf*) dynamic marking. It contains several eighth notes, some beamed together, and includes a triplet of eighth notes.

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It consists of 12 measures. The first measure contains a triplet of eighth notes (G2, A2, B2) followed by a quarter note (C3) and a quarter rest. The second measure contains a quarter note (B2), an eighth note (A2), and a quarter rest. The third measure contains a quarter note (G2), an eighth note (F2), and a quarter rest. The fourth measure contains a quarter note (E2), an eighth note (D2), and a quarter rest. The fifth measure contains a quarter note (C3), an eighth note (B2), and a quarter rest. The sixth measure contains a quarter note (A2), an eighth note (G2), and a quarter rest. The seventh measure contains a quarter note (F2), an eighth note (E2), and a quarter rest. The eighth measure contains a quarter note (D2), an eighth note (C3), and a quarter rest. The ninth measure contains a quarter note (B2), an eighth note (A2), and a quarter rest. The tenth measure contains a quarter note (G2), an eighth note (F2), and a quarter rest. The eleventh measure contains a quarter note (E2), an eighth note (D2), and a quarter rest. The twelfth measure contains a quarter note (C3), an eighth note (B2), and a quarter rest.

Tuba

Allegro vivo from RV99

Vivaldi

Bob Reifsnyder

$\text{♩} = 60$



9



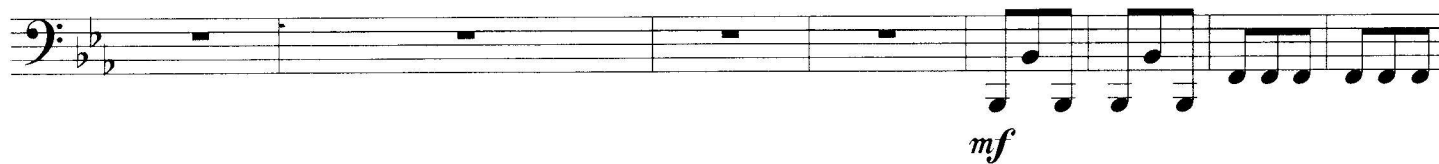
20



32



40



48

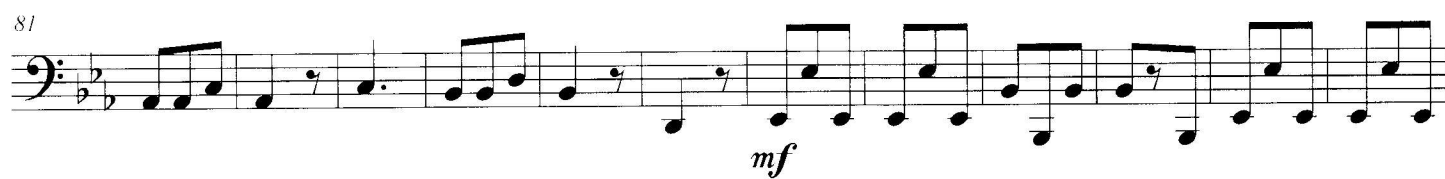


60



69





Tuba

Largo from RV101

Vivaldi
Bob Reifsnyder

$\text{♩} = 75$

First staff of music (measures 1-5). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a *p* (piano) dynamic marking. The notation consists of eighth and sixteenth notes, with some measures containing rests.

6

Second staff of music (measures 6-11). The music continues with eighth and sixteenth notes. A *mp* (mezzo-piano) dynamic marking appears at measure 8. The staff concludes with a double bar line.

12

Third staff of music (measures 12-16). The music continues with eighth and sixteenth notes, ending with a double bar line at measure 16.

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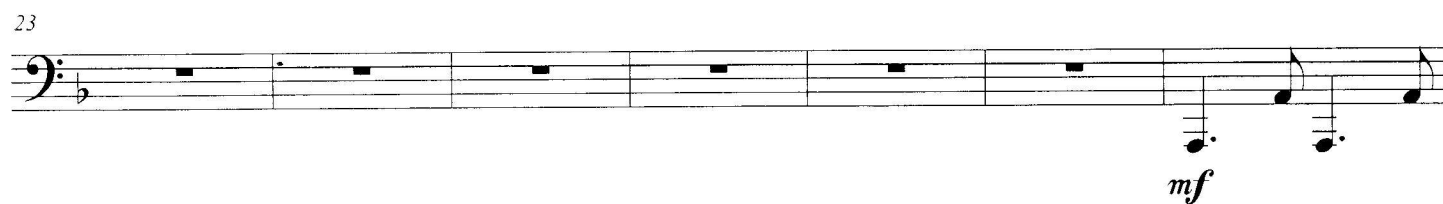
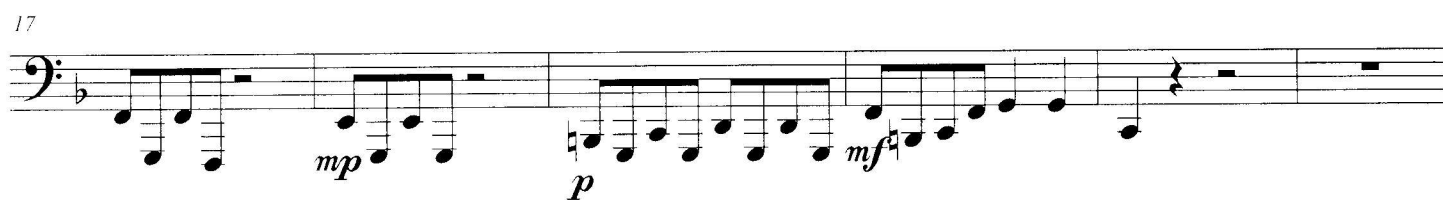
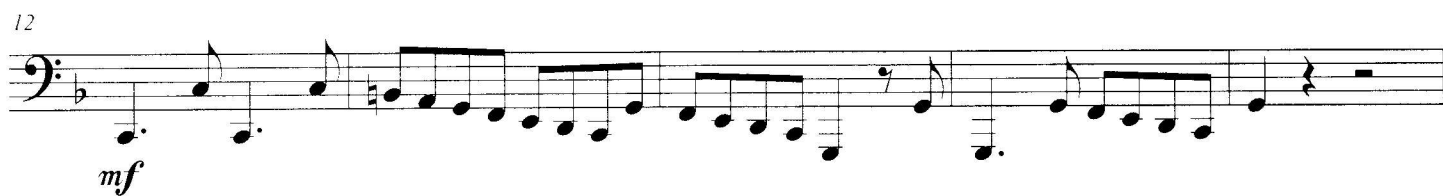
Tuba

Allegro from RV101

Vivaldi

Bob Reifsnyder

♩ = 100



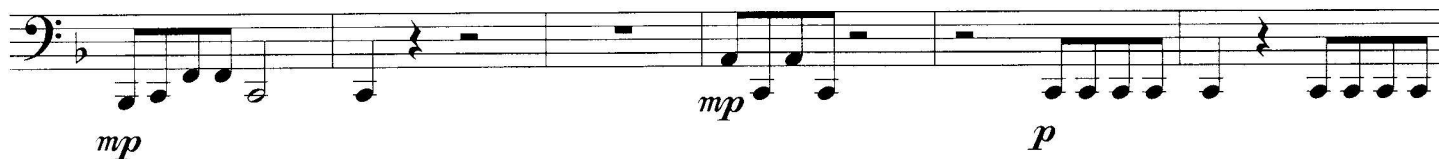
45



50



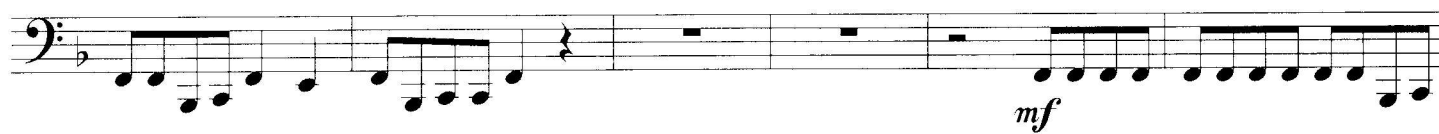
55



61



66



72



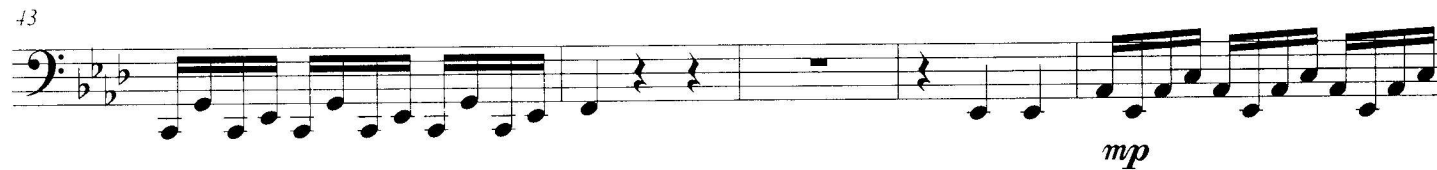
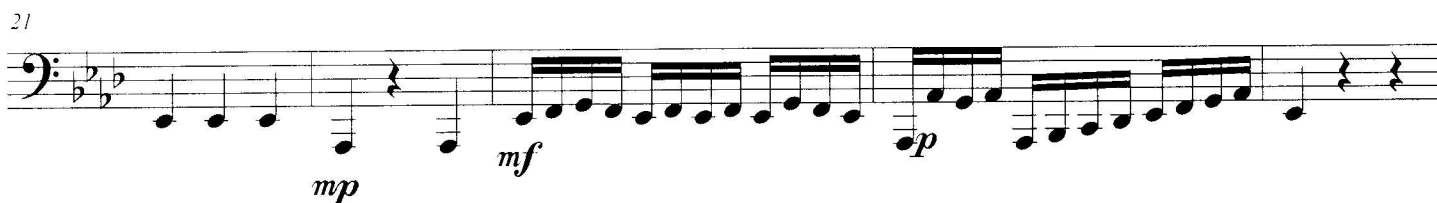
Tuba

Allegro from RV105

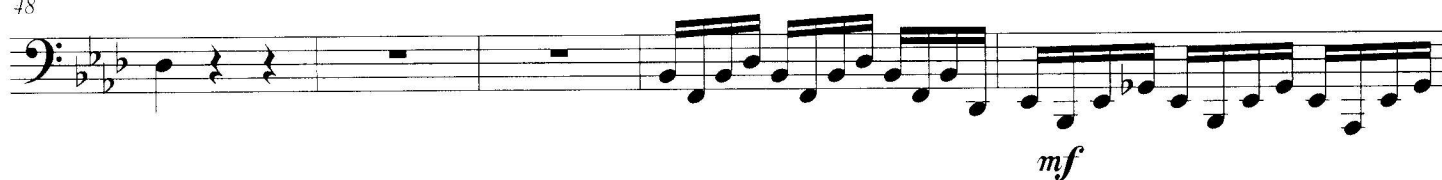
Vivaldi

Bob Reifsnyder

$\text{♩} = 100$



48



53



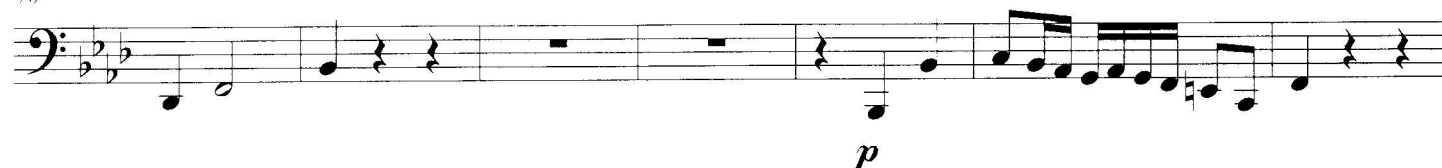
57



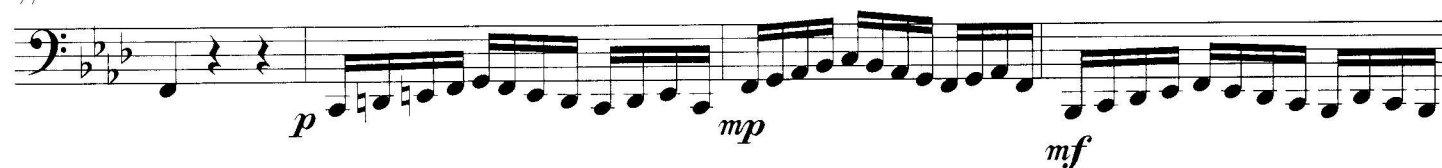
62



70



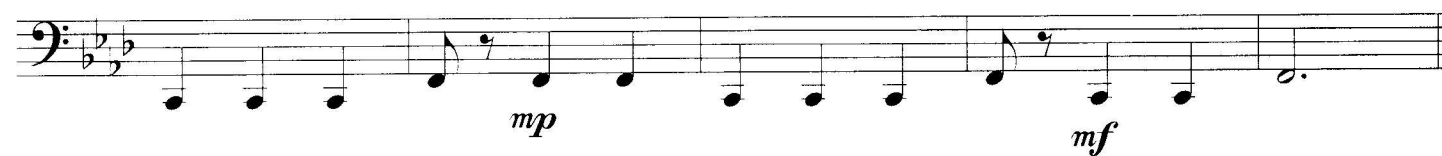
77



81



89



Tuba

Allegro Vivo from RV105

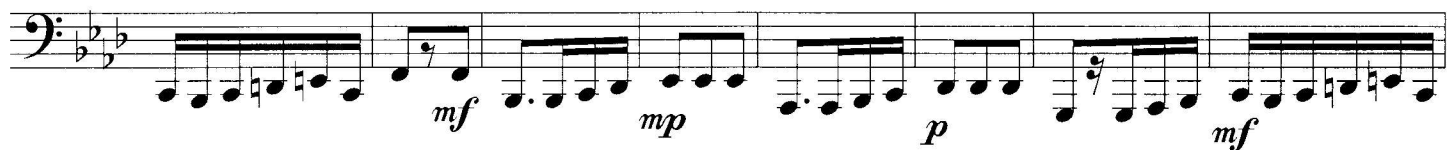
Vivaldi

Bob Reifsnyder

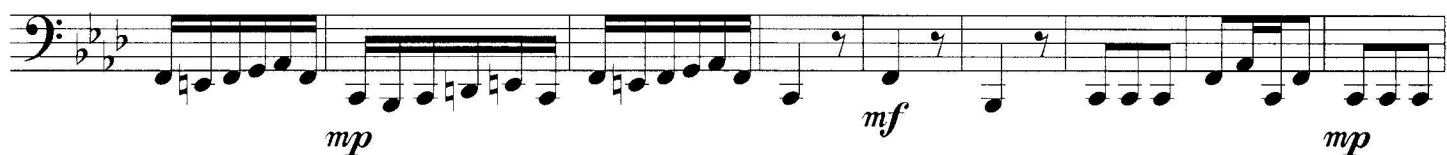
$\text{♩} = 50$



8



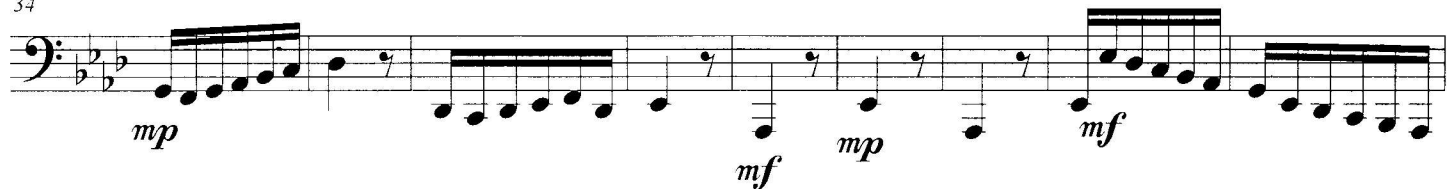
16



25



34



43



54



63



73



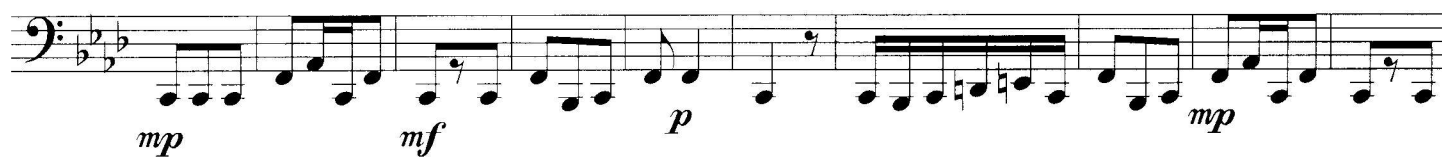
82



91



99



109



Tuba

Largo from RV107

Vivaldi
Bob Reifsnyder

$\text{♩} = 40$

The musical score is written for Tuba in bass clef, 12/8 time, and B-flat major. The tempo is Largo, indicated by the time signature and the note value of 40 beats per minute. The score consists of six staves of music, each with a measure number at the beginning. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-3): *mp* (measures 1-2), *p* (measure 3).
- Staff 2 (Measures 4-6): *mp* (measures 4-6).
- Staff 3 (Measures 7-9): *mf* (measures 7-8), *mp* (measure 9).
- Staff 4 (Measures 10-12): *p* (measures 10-12).
- Staff 5 (Measures 13-15): *mp* (measures 13-14), *p* (measure 15).
- Staff 6 (Measures 16-18): *p* (measures 16-18).

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Tuba

Allegro from RV107

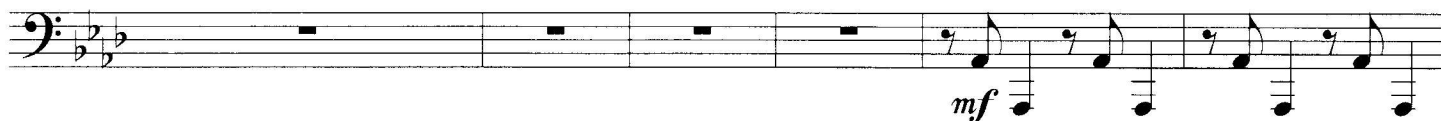
Vivaldi

Bob Reifsnyder

$\text{♩} = 90$



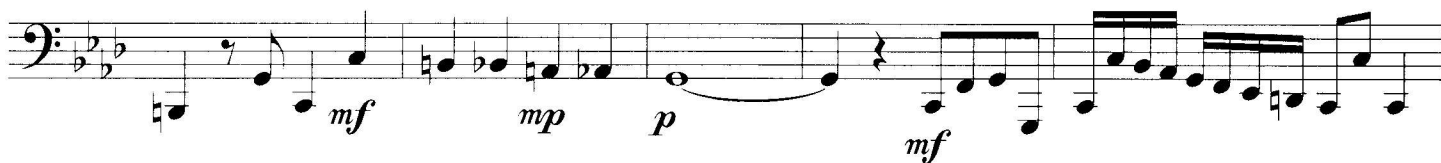
5



11



16



21



25



29



33



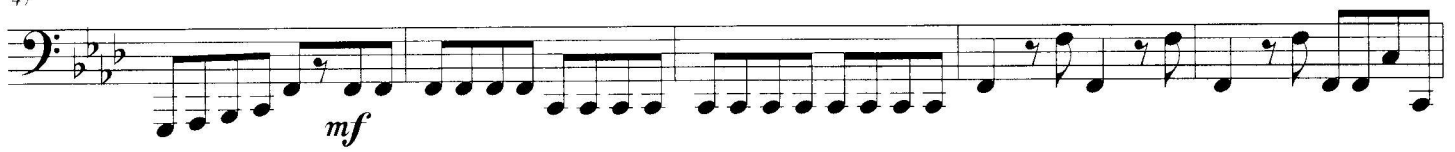
38



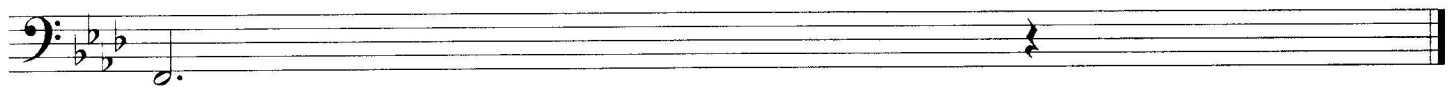
42



47



52



Tuba

Largo from RV108

Vivaldi

Bob Reifsnyder

♩ = 60

The musical score is written for Tuba in bass clef, 3/4 time, and B-flat major. It consists of six staves of music. The first staff begins with a dynamic marking of *mf* and ends with *mp*. The second staff begins with measure 7 and ends with *p*. The third staff begins with measure 14 and ends with *mp*. The fourth staff begins with measure 21 and ends with *p*. The fifth staff begins with measure 28 and ends with *p*. The sixth staff begins with measure 35 and ends with a double bar line. The tempo is marked as Largo.

7

14

21

28

35

mf

mp

p

mp

p

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Tuba

Allegro molto from RV108

Vivaldi

Bob Reifsnyder

$\text{♩} = 108$

4

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with rests. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

7

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. There is a measure rest, followed by a half note E3, then quarter notes F3, G3, and A3. The melody ends with a half note B3. The dynamic marking *mp* is placed below the first half note E3. The dynamic marking *p* is placed below the first half note B3.

12

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a series of eighth and quarter notes, rests, and a final eighth note. Dynamic markings *mf*, *mp*, and *p* are placed below the notes. A slur connects the *mp* and *p* sections.

17

20

Example 10 shows a musical notation for a bass line. The notation is on a single staff with a key signature of one flat (B-flat). The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The notation includes various note values and rests, with a bar line indicating a measure change.

24

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of quarter notes and half notes. The dynamics are marked as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

28

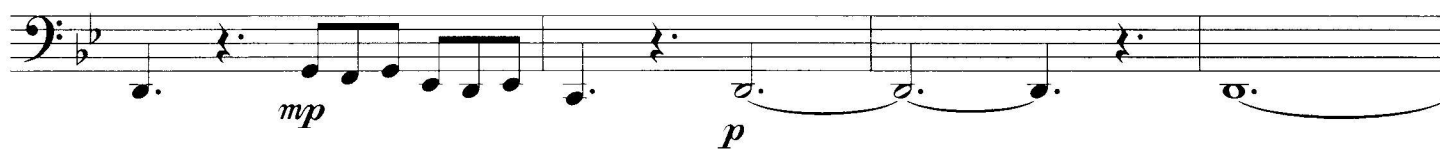
28

Bass line musical score for 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The score is divided into measures by bar lines.

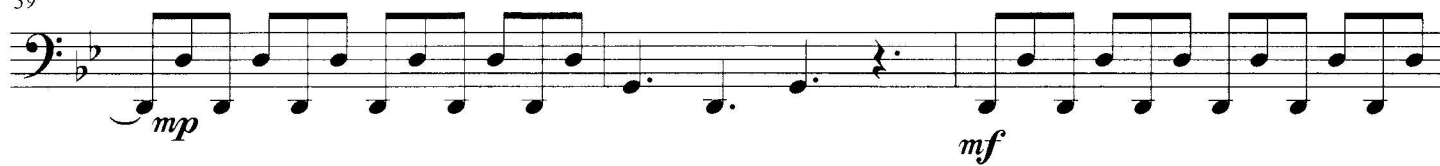
32



35



39



42



Tuba

Adagio from RV109

Vivaldi
Bob Reifsnyder

♩ = 60



5



10



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Tuba

Allegro from RV109

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

9

18

27

36

45

54

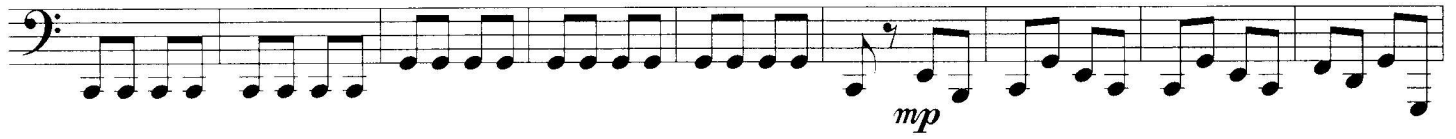
63

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

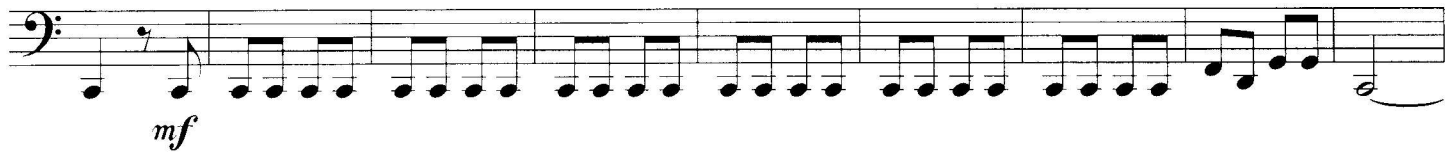
72



81



90



99



Tuba

Allegro from RV110

Vivaldi

Bob Reifsnyder

$\text{♩} = 90$



46



52



57



62



68



74



79



Tuba

Allegro vivo from RV110

Vivaldi
Reifsnyder

♩. = 50

8

19

30

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

Tuba

Andante from RV112

Vivaldi
Bob Reifsnyder

♩ = 70

The musical score is written for Tuba in bass clef, 3/4 time, and B-flat major. It consists of five staves of music. The tempo is marked Andante, with a quarter note equal to 70 beats per minute. The dynamics are marked *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score includes measure numbers 7, 14, 21, and 28. The music features a steady eighth-note pattern with occasional rests and a final half-note chord.

7

14

21

28

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

Tuba

Presto from RV112

Vivaldi
Bob Reifsnyder

♩. = 60

11

23

mf mp p

mp mf mp

Tuba

Grave from RV113

Vivaldi
Bob Reifsnyder

$\text{♩} = 90$



6



12



18



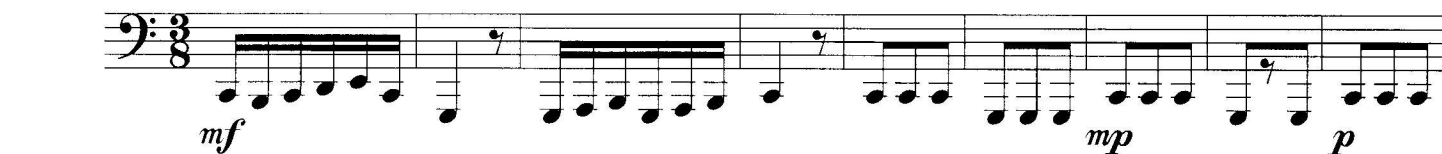
Tuba

Allegro from RV113

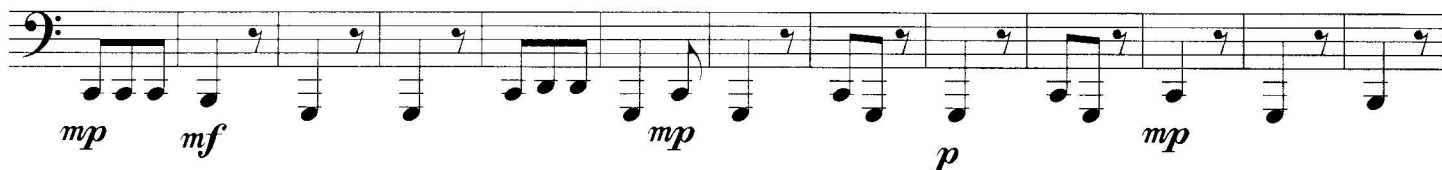
Vivaldi

Bob Reifsnyder

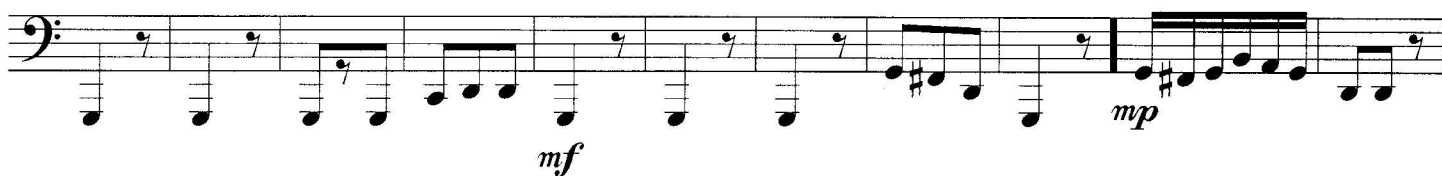
♩. = 50



10



23



34



46



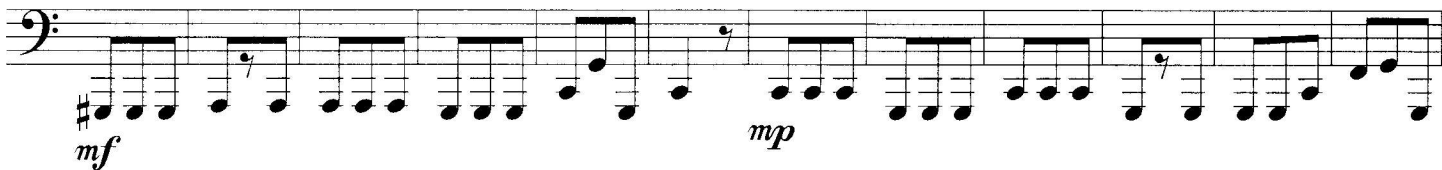
58



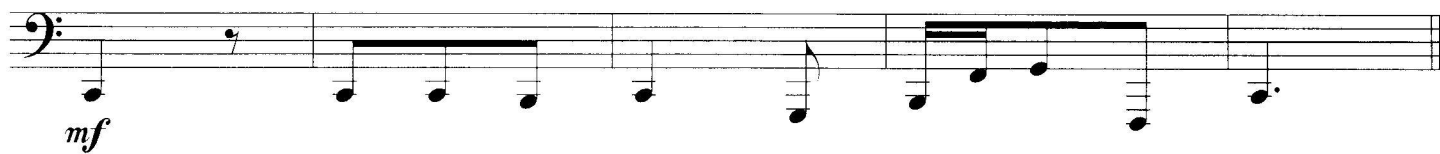
69



80



92



Tuba

Ciaconna from RV114

Vivaldi
Bob Reifsnyder

♩ = 90



64



72



Tuba

Largo from RV115

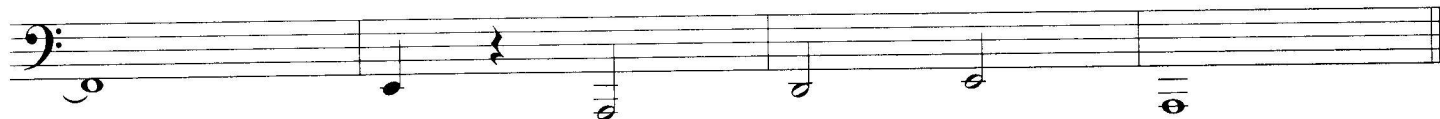
Vivaldi

Bob Reifsnyder

$\text{♩} = 50$



9

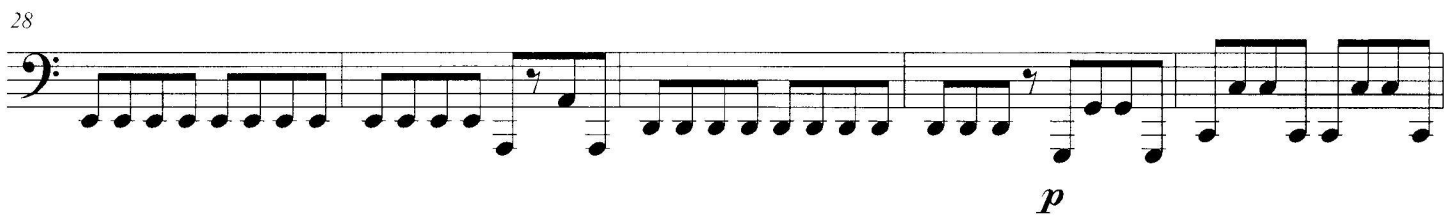
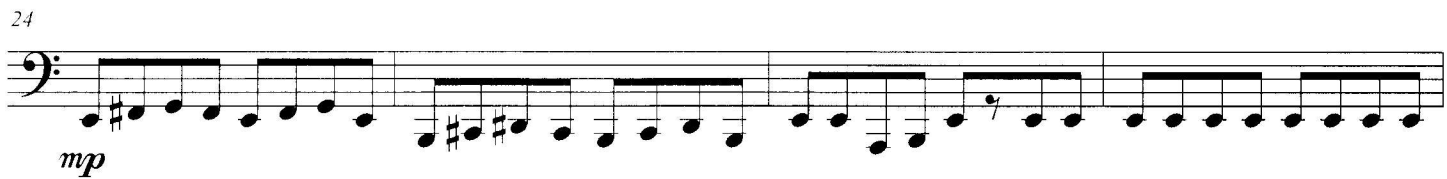
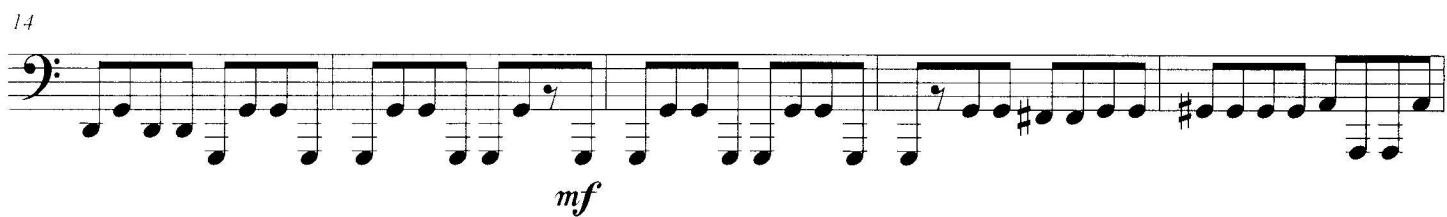
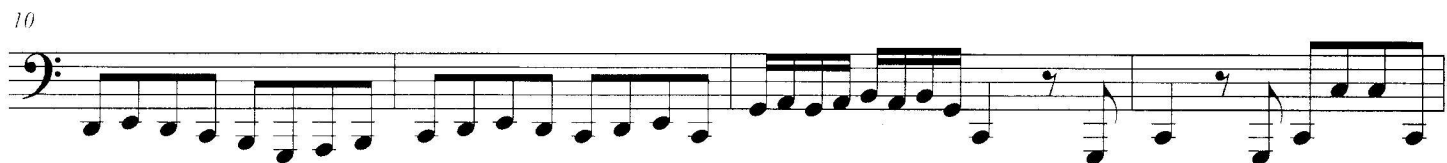
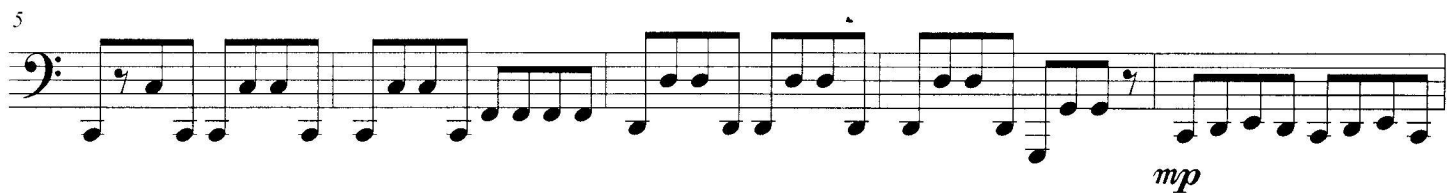
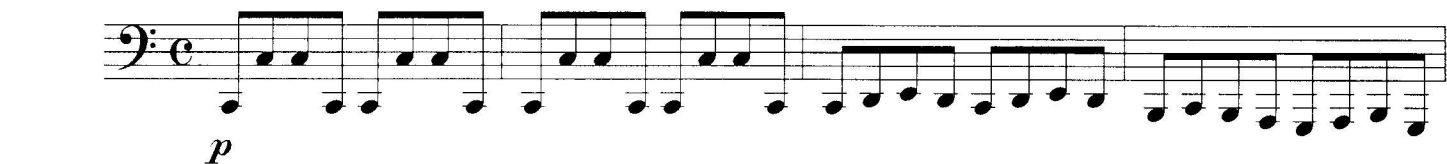


Tuba

Allegro from RV115

Vivaldi
Bob Reifsnyder

$\text{♩} = 90$



Tuba

Largo from RV117

Vivaldi

Bob Reifsnyder

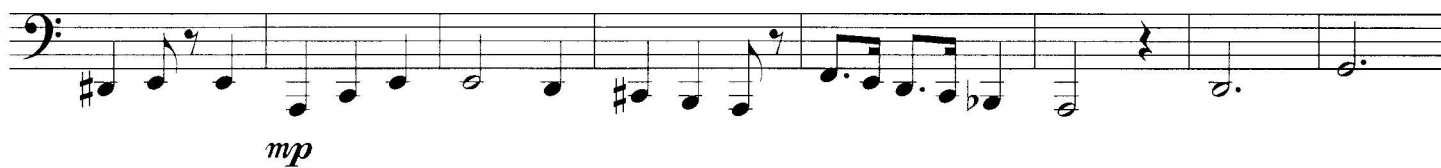
♩ = 75



9



17



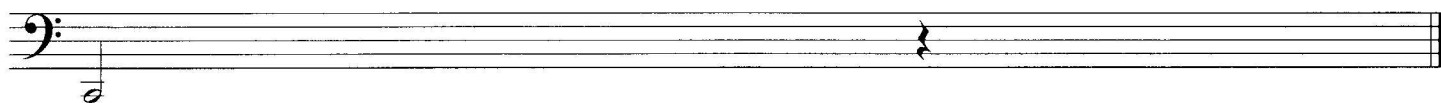
25



32



38



Tuba

Allegro from RV117

Vivaldi

Bob Reifsnnyder

$\text{♩} = 60$

