

SELECTIONS

From

Buxtehude's Trio Sonatas, Op. 1

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME THREE

@2016

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. Like Vivaldi, 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). Buxtehude's Trio Sonatas (Op. 1 and 2), show absolutely no influence of Corelli, even though they were published at a later date. They owe much more to the instrumental writing of Schutz and are stylistically quite similar to the instrumental music of one of his most important students, Matthias Weckmann (1616-1674). They are also scored for only one violin, continuo and the viola da gamba, an instrument on which Buxtehude was quite proficient (he most likely was the performer for public presentations of these sonatas). There are certainly passages where the viola da gamba moves in tandem with the violin, but more frequently it shares the same part as the continuo, either exactly or in variation; essentially, at times, creating a "Due Sonata" texture.

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-** Buxtehude's Trio Sonatas are all one-movement works with several sections featuring stylistic, tempo, metric and rhythmic changes consistent with the "concertato" style that Schutz brought to the German school of composition. I have chosen to excerpt these sonatas in movements, since a good portion of the sonatas do not lend themselves to transcription for trombones. As a result, public performance is discouraged, since they in no way are representative of the intentions of Buxtehude in writing the sonatas. Practice room frolicking seems more appropriate.
2. **Clef reading-** These arrangements will hopefully serve as advanced clef practice for those 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-** Unlike the arrangements of the sonatas of Corelli, Handel, Telemann and Vivaldi, there was very little necessity to change the positions of parts to keep the alto as the highest voice. The unusual violin, viola da gamba scoring made that unnecessary.
4. **Range-** The basic range of these transcriptions is slightly more than three octaves (low B to high D) with a few Bbs for the bass trombone. The bass line was an attempt to make these arrangements also suitable for performance by a viola, trombone and cello, which offers a wonderful chamber music experience for a trombonist. A cellist will occasionally need to play a few notes up an octave, but the first part is almost ideal for a violist.
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 also based on four Baroque principles:
 - A. sequential patterns up become increasingly louder
 - B. sequential patterns down become increasingly softer
 - C. repeated melodic patterns on the same pitches are normally softer
 - D. in fugal patterns, the designated melody is louder
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a trombonist ever makes. There are, however, notes left out in extended passages that would be impossible to perform on a trombone, hopefully in the most appropriate locations.

Vivace from Sonata No. 1, Op. 1

Buxtehude
Bob Reifsnyder

mf

6

mp

11

p

16

mp

mf

21

p

mp

mf

mp

p

26

mp

mf

mp

32

p

mp

mf

mp

p

38

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Trombone 1

Second movement from Sonata No. 1, Op. 1

Buxtehude
Bob Reifsnyder

Allegro-Adagio ♩ = 75

mf

3 *mp*

6 *mp*

9 *mp*

13 *mp*

16 *mp*

19 *mp* *mp*

23

27

mf

30

mf

33

mp

36

Adagio

39

p

43

49

Trombone 1

Ground Bass from Sonata No. 1, Op. 1

Buxtehude
Bob Reifsnnyder

♩ = 120

mf

6 *mp*

10

14 *mp*

18 *mp*

22 *mp*

26 *mp*

30 *mp*

Ground Bass from Sonata No. 1, Op. 1

35

mf

Trombone 1 Fourth movement from Sonata No. 1, Op. 1

Buxtehude
Bob Reifsnnyder

♩ = 70

Musical staff 1: Bass clef, C major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes. A *mp* dynamic marking is centered below the staff.

Musical staff 2: Bass clef, C major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes. A *mf* dynamic marking is centered below the staff, and a *mp* dynamic marking is centered below the staff towards the right.

Musical staff 3: Bass clef, C major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes.

Musical staff 4: Bass clef, C major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes. A *mf* dynamic marking is centered below the staff, and a *mp* dynamic marking is centered below the staff towards the right.

Musical staff 5: Bass clef, C major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes. A *mp* dynamic marking is centered below the staff.

Musical staff 6: Bass clef, C major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes. A *mp* dynamic marking is centered below the staff, and a *mf* dynamic marking is centered below the staff towards the right.

Musical staff 7: Bass clef, C major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes. A *mp* dynamic marking is centered below the staff.

Musical staff 8: Bass clef, C major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes. A *mf* dynamic marking is centered below the staff.

26 
mp

29 
mp

32 
mf

36 
mp

39 
mf

43 
mp *mf*

46 

Trombone 1

First movement from Sonata No. 2, Op. 1

Buxtehude
Bob Reifsnnyder

♩ = 80

mf

4 *p*

8 *mp* *mf* *mp*

12 *mf*

15 *mf*

19 *mf* *p*

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

28 *mp* *mf*

32  Musical staff 32-34: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff at the end of the line.

35  Musical staff 35-37: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *p* is placed below the staff at the end of the line.

38  Musical staff 38-40: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings of *mp* and *mf* are placed below the staff.

41  Musical staff 41-43: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings of *mp* and *mf* are placed below the staff.

44  Musical staff 44-46: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings of *p*, *mp*, and *mf* are placed below the staff.

47  Musical staff 47-49: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings of *mp* and *mf* are placed below the staff.

51  Musical staff 51-53: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings of *p* and *mp* are placed below the staff.

55  Musical staff 55-57: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Dynamic markings of *mf*, *mp*, and *mf* are placed below the staff.

60  Musical staff 60-62: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *p* is placed below the staff.

64

mp *mf*

The musical score for measure 64 is written in bass clef with a key signature of one sharp (F#). The measure begins with a melodic line starting on G2, moving up stepwise to A2, B2, and C3, then descending to B2, A2, and G2. This is followed by a series of eighth-note patterns: a descending eighth-note scale (F#2, E2, D2, C2), a series of eighth notes (B1, A1, G1, F#1), and another descending eighth-note scale (E1, D1, C1, B0). The measure concludes with a half note G1. Dynamic markings *mp* and *mf* are placed below the staff.

Trombone 1 **Second Movement from Sonata No. 2, Op. 1**

Buxtehude
Bob Reifsnnyder

Allegro ♩ = 60

mf

4
mp

8
mf *mp* *p*

13
mp *mf*

17
mp

21
mf

25

Trombone 1

Arioso and Variations from Sonata No. 2, Op. 1

Buxtehude
Bob Reifsnyder

♩ = 60

mf

5

9

mp

12

15

p

18

21

24

mp

28

Musical staff 1: Bass clef, key signature of one sharp (F#), measures 28-31. The music begins with a whole rest, followed by a series of eighth and sixteenth notes, ending with a quarter rest.

32

mf

Musical staff 2: Bass clef, key signature of one sharp (F#), measures 32-34. The music consists of a continuous stream of sixteenth notes, marked with a mezzo-forte (*mf*) dynamic.

35

Musical staff 3: Bass clef, key signature of one sharp (F#), measures 35-37. The music continues with sixteenth notes, featuring some slurs and a change in rhythm.

38

Musical staff 4: Bass clef, key signature of one sharp (F#), measures 38-41. The music features a mix of eighth and sixteenth notes, with a quarter rest at the end of the staff.

42

Musical staff 5: Bass clef, key signature of one sharp (F#), measures 42-44. The music consists of a few notes, including a half note and a whole note, ending with a double bar line.

Trombone 1

First movement from Sonata No. 3, Op. 1

Buxtehude
Bob Reifsnyder

Adagio $\text{♩} = 60$

mp

6

11

16

21

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Trombone 1 **Second movement from Sonata No. 3, Op. 1**

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

mf

4 *mp*

7 *p*

10 *mp* *mf*

14

17 *mp*

20 *mp*

24 *mp* *mf*

28

31

mf

34

mp

37

40

mp *mf*

Trombone 1

Third movement from Sonata No. 3, Op. 1

Buxtehude
Bob Reifsnnyder

Allegro ♩ = 80

mf mp mf mp mf

4 mf mf mp mf

8 mp mf mp

12 mf mp mf mp mf mp

16 mf mf mp

20 mf mp mf

24 mp mf

28 mp mp

33

The musical notation consists of two staves. The upper staff is in bass clef with a 7/8 time signature. The lower staff is in bass clef. The music begins with a dynamic marking of *mf*. The melody in the right hand starts with a quarter note, followed by eighth notes, and then a dotted quarter note. The left hand provides a rhythmic accompaniment with eighth notes and sixteenth notes. The piece concludes with a double bar line.

Excerpt from Sonata No. 4, Op. 1

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

mf mp

5 mf mp

9 mf

12 mf mp

15 mf mf

18 mf

22 mf mf

26 mf mf

31

mf *mp*

This musical system contains measures 31 through 34. It is written in bass clef with a 5/8 time signature. The notation features a complex rhythmic pattern with many eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

35

mf

This musical system contains measures 35 through 38. It continues the bass clef and 5/8 time signature. The notation includes dotted rhythms and some rests. A dynamic marking of *mf* (mezzo-forte) is present.

Trombone 1

First movement from Sonata No. 5, Op. 1

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

mf

4 *mp*

7 *mp*

11 *mf*

14

17 *mp*

21 *mf* *mp* *mf*

24 *mp* *mf* *mp* *mf* *mf*

28

31

p *mp* *mf* *mp*

35

mf

39

Trombone 1

Second movement from Sonata No. 5, Op. 1

Buxtehude
Bob Reifsnnyder

Allegro $\text{♩} = 70$

7 *mf* *mp* *mf*

13 *mp* *mf*

18 *mp* *mf*

24 *mp* *mf*

29 *mp* *mf*

34 *mp* *mf*

39 *mp* *mf*

44

49

55

Trombone 1 Third movement from Sonata No. 5, Op. 1

Buxtehude
Bob Reifsnnyder

Allegro ♩ = 70

mf

4 *mp* *mp*

9 *mp* *mp*

14 *mf*

17 *mp* *mf*

20 *mp*

23 *mp*

27 *mf*

Third movement from Sonata No. 5, Op. 1

30

Musical notation for measures 30-32. The score is in bass clef with a 5/4 time signature. It features a complex rhythmic pattern with many eighth and sixteenth notes. A dynamic marking of *mf* is placed below the first measure. A flat symbol (b) is placed above the eighth note in the second measure.

33

Musical notation for measures 33-34. The score continues in bass clef with a 5/4 time signature. It features a complex rhythmic pattern with many eighth and sixteenth notes. The piece concludes with a double bar line at the end of measure 34.

Trombone 1

First movement from Sonata No. 6, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80

mf

4 *mf* *mf*

8 *mf* *mf* *mp*

11 *mf*

15 *mf*

19 *mf* *mp* *mf*

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

26 *mf* *mp* *mf*

30

mp *mf*

Trombone 1 **Second movement from Sonata No. 6, Op. 1**

Buxtehude
Bob Reifsnyder

$\text{♩} = 50$

mf

8 *mp* *mf*

16

23 *mf*

30 *mp*

38 *mf* *mp*

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Trombone 1 Third movement from Sonata No. 6, Op. 1

Buxtehude
Bob Reifsnyder

♩. = 60

mf *mp*

5 *mf* *mp* *mp*

9 *mf* *mp* *mf* *mp*

13 *p* *mf* *mf*

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

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

28 *mf*

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

36

Musical notation for measures 36-39. The piece is in 3/4 time with a key signature of one flat (B-flat). The notation consists of a single staff with a grand staff clef (treble and bass clefs). The music features a continuous eighth-note pattern. Measure 36 starts with a mezzo-piano (*mp*) dynamic. Measure 37 is marked piano (*p*). Measure 38 returns to mezzo-piano (*mp*). Measure 39 is marked piano (*p*) and includes a sharp sign (#) above the staff.

40

Musical notation for measures 40-44. The notation continues with the eighth-note pattern. Measure 40 is marked mezzo-forte (*mf*). Measure 41 is marked mezzo-piano (*mp*). Measure 42 is marked mezzo-forte (*mf*). Measure 43 is marked mezzo-piano (*mp*). Measure 44 is marked mezzo-piano (*mp*) and features a dotted quarter note.

45

Musical notation for measures 45-49. The notation continues with the eighth-note pattern. Measure 45 is marked mezzo-forte (*mf*). Measure 46 is marked mezzo-forte (*mf*). Measure 47 is marked mezzo-piano (*mp*). Measure 48 is marked mezzo-piano (*mp*). Measure 49 is marked mezzo-piano (*mp*) and ends with a double bar line.

Trombone 1

First movement from Sonata No. 7, Op. 1

Buxtehude
Bob Reifsnnyder

Allegro ♩ = 80

mf

4 *mf*

7 *mp* *mf* *mp*

10 *mf*

14 *mp* *mf*

17 *mp* *mf*

20 *mp* *mf*

23 *mp* *p*

27

mp *mf* *mf*

31

34

mp *mf*

37

mp *mf*

40

#

Trombone 1 **Second movement from Sonata no. 7, Op. 1**

Buxtehude
Bob Reifsnnyder

Allegro ♩ = 80

mf

4 *mp*

8 *mf*

11 *mf* *mp*

15 *mf*

19 *mp*

23 *mp* *mf* *mp*

27 *mf*

Trombone 1

Third movement from Sonata No. 7, Op. 1

Buxtehude

Bob Reifsnyder

Prestissimo ♩ = 120

mf *mp*

11 *mp*

23 *mf* *mf* *mp*

36 *mf* *mf* *mp*

48 *mf*

60 *mf* *mp* *mf*

72 *mp* *mf*

83 *mp*