

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 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-** 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

5

mp

10

p

15

mp

20

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

25

p *mp* *mf*

31

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

38

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Bass Trombone

Second movement from Sonata No. 1, Op. 1

Buxtehude

Bob Reifsnnyder

Allegro-Adagio ♩ = 75

mf

8

mp

11

16

mp *mf*

20

mp

24

mp

29

mp *mp*

34

Adagio

38

Musical staff 1: Bass clef, key signature of one flat, starting at measure 38. The staff contains a sequence of eighth and sixteenth notes, followed by a double bar line and a whole note chord marked with a piano 'p' dynamic.

43

Musical staff 2: Bass clef, key signature of one flat, starting at measure 43. The staff contains a sequence of eighth and sixteenth notes with some accidentals.

49

Musical staff 3: Bass clef, key signature of one flat, starting at measure 49. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

Bass Trombone

Ground Bass from Sonata No. 1, Op. 1

Buxtehude
Bob Reifsnnyder

$\text{♩} = 120$

mp mp

6 mp

11 mp

16 mp

21 mp mp

26 mp

31 mp

36 mf

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Bass Trombone

Fourth movement from Sonata No. 1, Op. 1

Buxtehude
Bob Reifsnnyder

♩ = 70

mp

5

mp *mp*

10

mp *mp*

15

mp

20

mp

25

mp *mp*

29

34

mp *mp*

Fourth movement from Sonata No. 1, Op. 1

39



43



mp

mf

Bass Trombone

First movement from Sonata No. 2, Op. 1

Buxtehude
Bob Reifsnnyder

♩ = 80

mp

5

p mp mf

10

p mp

15

mp

19

mp p mp

24

mf mp p

29

mp mp

34

p mp

39

mf mp

Musical staff 39-43: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure starts with a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The music consists of eighth and sixteenth notes with various rests.

44

mp mp

Musical staff 44-48: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *mp*. The music consists of eighth and sixteenth notes with various rests.

49

p mp

Musical staff 49-53: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The third measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *mp*. The music consists of eighth and sixteenth notes with various rests.

54

mp mp

Musical staff 54-57: Bass clef, key signature of one sharp (F#). The staff contains four measures of music. The second measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *mp*. The music consists of eighth and sixteenth notes with various rests.

58

mp p

Musical staff 58-62: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The second measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *p*. The music consists of eighth and sixteenth notes with various rests.

63

mp mf

Musical staff 63-67: Bass clef, key signature of one sharp (F#). The staff contains five measures of music. The first measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mf*. The music consists of eighth and sixteenth notes with various rests.

Bass Trombone

Second Movement from Sonata No. 2, Op. 1

Buxtehude
Bob Reifsnnyder

Allegro ♩ = 60

7

13

19

25

mf *mp*

mf *mp* *p*

mp *mf*

mp *mf*

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Bass Trombone

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

Buxtehude
Bob Reifsnnyder

♩ = 60

mf

5

mp

10

14

p

19

23

mp

28

mf

33



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Bass Trombone

Second movement from Sonata No. 3, Op. 1

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

6 *mp*

11 *mp*

15 *mp*

20 *mp*

25 *mp*

30 *mp* *mp*

35

40

mp *mf*

The musical notation is written on a single staff in bass clef. It begins at measure 40. The first four measures feature a series of eighth notes with a dynamic marking of *mp*. The fifth measure contains a half note. The sixth measure contains a quarter note. The seventh measure contains a quarter note. The eighth measure contains a quarter note. The ninth measure contains a quarter note. The tenth measure contains a quarter note. The eleventh measure contains a quarter note. The twelfth measure contains a quarter note. The thirteenth measure contains a quarter note. The fourteenth measure contains a quarter note. The fifteenth measure contains a quarter note. The sixteenth measure contains a quarter note. The seventeenth measure contains a quarter note. The eighteenth measure contains a quarter note. The nineteenth measure contains a quarter note. The twentieth measure contains a quarter note. The twenty-first measure contains a quarter note. The twenty-second measure contains a quarter note. The twenty-third measure contains a quarter note. The twenty-fourth measure contains a quarter note. The twenty-fifth measure contains a quarter note. The twenty-sixth measure contains a quarter note. The twenty-seventh measure contains a quarter note. The twenty-eighth measure contains a quarter note. The twenty-ninth measure contains a quarter note. The thirtieth measure contains a quarter note. The thirty-first measure contains a quarter note. The thirty-second measure contains a quarter note. The thirty-third measure contains a quarter note. The thirty-fourth measure contains a quarter note. The thirty-fifth measure contains a quarter note. The thirty-sixth measure contains a quarter note. The thirty-seventh measure contains a quarter note. The thirty-eighth measure contains a quarter note. The thirty-ninth measure contains a quarter note. The fortieth measure contains a quarter note. The notation ends with a double bar line.

Excerpt from Sonata No. 4, Op. 1

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

mp *mp* *mp*

6 *mp*

11 *mp* *mp* *mp*

16 *mp* *mp*

21 *mp* *mp*

26 *mp* *mf* *mf*

31 *mp* *mp*

36 *mf*

Bass Trombone

First movement from Sonata No. 5, Op. 1

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

mp mp mp

5 mp mp mp

10 mp mp mp

15 mp mp

20 mp mp mp

25 mp

30 p mp mp

35 mf

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Bass Trombone

Second movement from Sonata No. 5, Op. 1

Buxtehude
Bob Reifsnnyder

Allegro ♩. 70

mf *mp*

6 *mf* *mp*

13 *mf* *mf*

19 *mp* *mf* *mp*

26 *mf*

32 *mp* *mf*

38 *mp* *mf*

45 *mp*

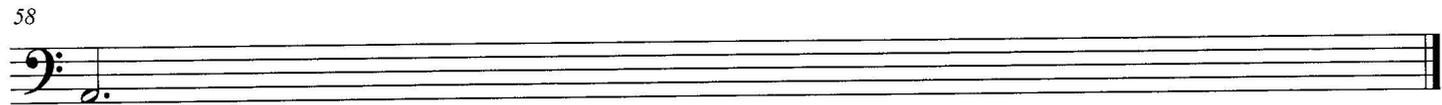
51



mf

Musical notation for measures 51-57. The notation is in bass clef. Measure 51 starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Measure 52 has a quarter rest, a quarter note D3, and a quarter note E3. Measure 53 has a quarter note F3, a quarter note G3, and a quarter note A3. Measure 54 has a quarter note B3, a quarter note C4, and a quarter note D4. Measure 55 has a quarter note E4, a quarter note F4, and a quarter note G4. Measure 56 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 57 has a quarter note D5, a quarter note E5, and a quarter note F5. The dynamic marking *mf* is placed below measure 52.

58



Musical notation for measure 58. The notation is in bass clef. Measure 58 starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The measure ends with a double bar line.

Bass Trombone

Third movement from Sonata No. 5, Op. 1

Buxtehude
Bob Reifsnyder

Allegro ♩ = 70

mp

5

mp

10

mp

15

mp

20

mp

26

mp

31

mf

36

Bass Trombone

First movement from Sonata No. 6, Op. 1

Buxtehude
Bob Reifsnnyder

Allegro ♩ = 80

mp *mp* *mp*

5 *mp*

9 *mp*

14 *mp*

18 *mp*

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

26 *mf* *mf* *mp* *mf* *mp*

31 *mf*

Bass Trombone

First movement from Sonata No. 7, Op. 1

Buxtehude
Bob Reifsnnyder

Allegro ♩ = 80

mp

5
mf mp mf

9
mp mf

13
mp mf

18
mp mf mp

22
mf mp p

27
mp mf mf

32
mp mf

Bass Trombone

Second movement from Sonata no. 7, Op. 1

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

6

11

17

22

28

mf

mp

Bass Trombone

Third movement from Sonata No. 7, Op. 1

Buxtehude
Bob Reifsnyder

Prestissimo ♩ = 120

mp

12

mp

26

mp

39

mp

51

mp

63

mp

76

mp

90

mp