

SELECTIONS

From

Buxtehude's Trio Sonatas, Op. 2

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME FOUR

@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.

Bass Trombone First movement from Sonata no. 1, Op. 2

Buxtehude
Bob Reifsnnyder

Allegro ♩. = 50

5 *mf* *mp* *mf*

11 *mp* *p* *mp*

17 *mf* *mp* *mf* *mp*

22 *p* *mp* *mp*

28 *mp* *p* *mp*

33 *mf* *mp* *mf*

37 *mp* *p* *mf*

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Second movement from Sonata No. 1, Op. 2

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80

6

10

15

19

23

27

32

mp

mf

p

mp

mf

p

mp

mf

mp

p

mp

37



Bass Trombone Third movement from Sonata No. 1, Op. 2

Bob Reifsnyder

Allegro ♩ = 80

5

10

14

19

24

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Fourth movement from Sonata No. 1, Op. 2

Buxtehude

Bob Reifsnyder

$\text{♩} = 60$

 mf

5

[illegible]

9

| mp | 100-101°C |

13

 mf

mp

17

mp

$$mf$$

mp

21

 mf

mp

mf

25

mp

29

p

mp

 mf

33

mp mf

This musical staff contains measures 33 through 36. It begins with a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. Measure 34 starts with a half note D3, followed by a quarter note E3, a quarter note F3, and a half note G3. Measure 35 begins with a half note A3, followed by a quarter note Bb3, a quarter note C4, and a half note D4. Measure 36 starts with a half note E4, followed by a quarter note F4, a quarter note G4, and a half note A4. Dynamic markings *mp* and *mf* are placed below the first and second measures respectively.

37

mp p

This musical staff contains measures 37 through 40. Measure 37 starts with a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. Measure 38 begins with a half note D3, followed by a quarter note E3, a quarter note F3, and a half note G3. Measure 39 starts with a half note A3, followed by a quarter note Bb3, a quarter note C4, and a half note D4. Measure 40 begins with a half note E4, followed by a quarter note F4, a quarter note G4, and a half note A4. Dynamic markings *mp* and *p* are placed below the first and third measures respectively.

41

mf

This musical staff contains measures 41 through 43. Measure 41 starts with a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. Measure 42 begins with a half note D3, followed by a quarter note E3, a quarter note F3, and a half note G3. Measure 43 starts with a half note A3, followed by a quarter note Bb3, a quarter note C4, and a half note D4. A dynamic marking *mf* is placed below the second measure.

44

This musical staff contains measures 44 through 47. Measure 44 starts with a half note G2, followed by a quarter note A2, a quarter note Bb2, and a half note C3. Measure 45 begins with a half note D3, followed by a quarter note E3, a quarter note F3, and a half note G3. Measure 46 starts with a half note A3, followed by a quarter note Bb3, a quarter note C4, and a half note D4. Measure 47 begins with a half note E4, followed by a quarter note F4, a quarter note G4, and a half note A4. The staff ends with a double bar line.

Bass Trombone

First movement from Sonata No. 2, Op. 2

Buxtehude

Bob Reifsnyder

Allegro ♩ = 120

8

16

24

32

40

48

56

mp

mp

mp

mp

mp

mp

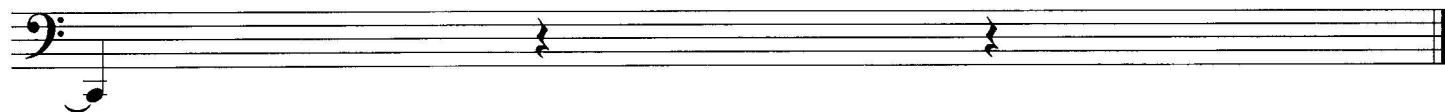
mp

mp

64



72



Bass Trombone

Second movement from Sonata No. 2, Op. 2

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

The musical score is written for Bass Trombone in common time (C). It consists of seven staves of music, each containing eighth-note patterns. The dynamics are marked as follows:

- Staff 1: *mp* (mezzo-piano) and *mf* (mezzo-forte)
- Staff 2: *p* (piano) and *mp* (mezzo-piano)
- Staff 3: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano)
- Staff 4: *p* (piano) and *mp* (mezzo-piano)
- Staff 5: *p* (piano), *mp* (mezzo-piano), *p* (piano), and *mp* (mezzo-piano)
- Staff 6: *p* (piano), *mp* (mezzo-piano), *p* (piano), and *mp* (mezzo-piano)
- Staff 7: *p* (piano) and *mf* (mezzo-forte)

The score is marked with measure numbers 6, 11, 17, 22, 27, and 32. The final measure of the piece is a whole note G2.

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Bass Trombone

First movement from Sonata No. 3, Op. 2

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

5

10

15

20

25

30

35

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



Second movement from Sonata No. 3, Op. 2

Ground Bass

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

7

14

21

28

35

42

49

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

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Bass Trombone

Third movement from Sonata No. 3, Op. 2

Buxtehude
Bob Reifsnyder

Allegro ♩. = 100

mp

4

7

mf

10

13

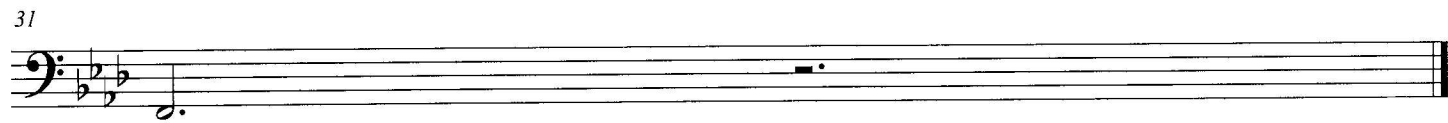
16

mp

20

23

mf



Bass Trombone First movement from Sonata No. 4, Op. 2

Buxtehude

Bob Reifsnyder

Allegro ♩ = 100

Musical score for "The Rose Tree" in bass clef, 2/4 time, key of B-flat major. The score consists of six staves of music with various dynamics and articulations.

Staff 1: *mp* (mezzo-piano)

Staff 2: *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano)

Staff 3: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte)

Staff 4: *mf* (mezzo-forte), *mp* (mezzo-piano)

Staff 5: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte)

Staff 6: *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano)

Staff 7: *mp* (mezzo-piano), *mf* (mezzo-forte)

Staff 8: *mp* (mezzo-piano)

Staff 9: *mf* (mezzo-forte)

Staff 10: *mp* (mezzo-piano)

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Bass Trombone

Second Movement from Sonata No. 4, Op. 2

Ground Bass

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

mp mp

5 mp

10 mp mp

14 mp

19 mp mp

23 mf

27 mp mp mp

32 mp mp mp

37



42



47



51



Bass Trombone

First movement from Sonata No. 5, Op. 2

Buxtehude
Bob Reifsnyder

Allegro ♩ = 100

5

9

13

17

21

25

29

mp

mp

p *mp*

p *mp*

p *mp*

p *mf*

p *mf*

Bass Trombone

Second movement from Sonata No. 5, Op. 2

Ground Bass

Buxtehude
Bob Reifsnyder

♩ = 80

5

10

15

20

24

29

33

mp

mp

mp

mp

mp

mp

mf

Bass Trombone

First movement from Sonata No. 6, Op. 2

Buxtehude
Bob Reifsnyder

Grave $\text{♩} = 60$

7

14

21

27

mp *mp* *mp* *p*

mf *mp* *mf*

mp *mf* *p* *mp*

mf *mp*

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Bass Trombone

Second movement from Sonata No. 6, Op. 2

Buxtehude

Bob Reifsnyder

♩ = 80



36



40



45



Bass Trombone Third movement from Sonata No. 6, Op. 2

Buxtehude

Bob Reifsnyder

$\bullet = 50$

6

12

18

24

31

38

44

50



56



Bass Trombone

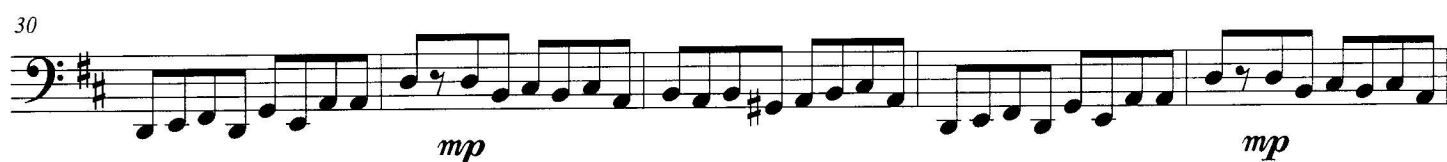
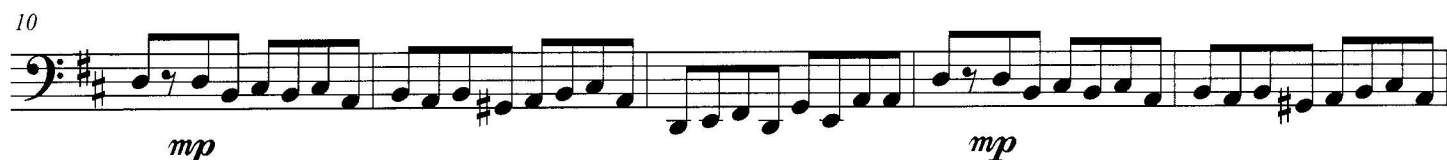
Fourth movement from Sonata No. 6, Op. 2

Ground Bass

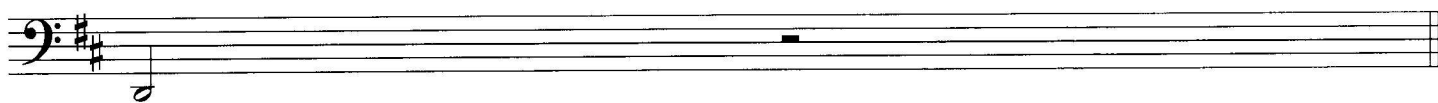
Buxtehude

Bob Reifsnnyder

$\text{♩} = 80$



40



Bass Trombone

First movement from Sonata No. 7, Op. 2

Buxtehude
Bob Reifsnyder

$\text{♩} = 80$

6 *mp* *mf*

10 *mp* *mp*

15 *mp* *mf*

20 *mp* *mp*

24 *mp* *mp* *mp*

29 *mf*

34 *mp* *mp*

39



44



49



Second movement from Sonata No. 7, Op. 2

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

Bass Trombone

Third movement from Sonata No. 7, Op. 2

Ground Bass

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

5

10

15

20

25

30

mp

mp

mp

mp

mp

mp

mf