

SELECTIONS

From

Corelli's Trio Sonatas, Op. 4

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME FIVE

@2016

About the Composer

The most important characteristic of the Music of the Baroque was contrast. This is illustrated most vividly in the music of the early masters Claudio Monteverdi(1567-1643) and Giovanni Gabrieli (1556?-1612). In establishing the opera as a legitimate form of secular vocal music popular with both the aristocracy and the merchant class, Monteverdi helped introduce the three most important elements of contrast; recitative vs. aria, melody vs. bass line and melody A vs. melody B (Da Capo aria). Of almost equal importance was Gabrieli's successful incorporation of instruments into church music, where a dizzying array of contrast was used. There was rhythm (duple vs. triple), mode (major vs. minor), texture (homophonic vs. polyphonic), dynamics (loud vs. soft), scoring (vocal vs. instrumental and strings vs. brass), tessitura (high vs. low) and space (antiphonal choirs). Arcangelo Corelli (1653-1713) was raised in this tradition, but in developing new forms of secular instrumental music he added three more very important elements of contrast. In his Concerti Grossi, he contrasted a small group of instruments with a larger one, thus sowing the seeds of the modern soloist with orchestra repertoire which remains the most popular form of all classical music. In his Trio Sonatas, however, his innovations were more subtle but equally influential. In highlighting the interval of the second, both melodically and harmonically, he added the contrasts of "diatonic vs. chromatic" (sequence) and "dissonance vs. consonance" (harmonic second resolving to the third). When he was finished, the musical materials of the Baroque were all in place, enabling the late Baroque masters Vivaldi (1678-1741), Telemann (1681-1767), Handel (1685-1759) and Bach (1685-1750) to elevate music to a high art form capable of standing alone without the help of art, literature or the dance. The rest, to the great fortune of us all, is history.

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-** Corelli's Trio Sonatas were written as a leisure activity for the aristocracy, not for public entertainment with paying audiences. These arrangements are also by nature "skeletal", since they are lacking the continuo part that served to thicken the texture (and to have a professional playing along as an aid to the amateur performers). As a result, they are intended to be diversions for the trombonists and not necessarily for inclusion in a public recital.
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-** Since the arrangements are intended for alto trombone, many parts have been scored to keep the first part on the top, since the alto doesn't really function very well below the tenor trombone. There are some exceptions, but only when part-writing rules make it necessary.
4. **Range-** The basic range of these transcriptions is three octaves (C-C) with a few B and Bbs for the bass trombone and several D's for the alto 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. The upper end of the range was because of the frequent high tessitura in the first part.
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 three 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
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

Preludio from Sonata No. 1, Op. 4

Corelli

Bob Reifsnyder

Largo ♩ = 50

mp

7

mf *mp*

12

mf

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Corrente from Sonata no.1, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

mf

8

p mp mf

16

mp

24

p mp

32

mf p mp

40

mf mp mf

48

p mp

55

p mp mf mp p

62

A musical staff in bass clef containing six notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a dotted half note B1. A dynamic marking of *mf* is placed below the second note (F2).

Bass Trombone

Allemanda from Sonata no. 1, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 80$

The musical score is written for Bass Trombone in common time (C) and Presto tempo (♩ = 80). It consists of seven staves of music, each starting with a measure number. The dynamics are as follows:

- Staff 1 (measures 1-4): *mf*
- Staff 2 (measures 5-8): *p* and *mp*
- Staff 3 (measures 9-12): *mf*, *mp*, and *p*
- Staff 4 (measures 13-16): *mf* and *mf*
- Staff 5 (measures 17-20): *mp*, *mf*, and *mp*
- Staff 6 (measures 21-24): *mp*, *mf*, and *mp*
- Staff 7 (measures 25-28): *mf*

The score includes a repeat sign at the beginning of measure 15 and a final double bar line at the end of measure 28.

Bass Trombone

Preludio from Sonata No. 2, Op. 4

Corelli

Bob Reifsnyder

Grave $\text{♩} = 60$

mp

6

mf *mp*

11

mf

16

mp

Bass Trombone

Allemanda from Sonata no. 2, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100

mf

5

1.

mp

10

2.

p *mp* *mf*

15

mp *mf* *mp* *mf*

20

mp *mf*

Bass Trombone

Preludio from Sonata No. 3, Op. 4

Corelli

Bob Reifsnyder

Largo ♩ = 50

mf mp mf

6

mp mf mp mf

12

mp p mf p mf

17

Corrente from Sonata No. 3, Op. 4

Corelli

Allegro $\text{♩} = 45$

mf

8

p *mp*

16

mf *mf*

24

mp

32

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

40

mp *p* *mp* *mf*

48

mf

Bass Trombone

Tempo di Gavotta from Sonata No. 3, Op. 4

Corelli

Allegro $\text{♩} = 100$

Musical staff 1: Bass clef, C major, 3/4 time. Measures 1-6. Dynamics: *mf*.

7

Musical staff 2: Bass clef, C major, 3/4 time. Measures 7-12. Dynamics: *mf*.

13

Musical staff 3: Bass clef, C major, 3/4 time. Measures 13-18. Dynamics: *mp*.

19

Musical staff 4: Bass clef, C major, 3/4 time. Measures 19-25. Dynamics: *mf*, *mp*, *mf*.

26

Musical staff 5: Bass clef, C major, 3/4 time. Measures 26-32. Dynamics: *mp*, *mf*.

33

Musical staff 6: Bass clef, C major, 3/4 time. Measures 33-38. Dynamics: *mp*, *mf*.

39

Musical staff 7: Bass clef, C major, 3/4 time. Measures 39-44. Dynamics: *mf*.

Bass Trombone

Preludio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

Grave $\text{♩} = 60$

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), common time signature. The staff contains the first five measures of the piece. Dynamics markings are *mf*, *mp*, and *mf*.

6

Musical staff 2: Continuation of the piece from measure 6. The staff contains measures 6 through 10. Dynamics markings are *mp* and *mf*.

11

Musical staff 3: Continuation of the piece from measure 11. The staff contains measures 11 through 15. Dynamics markings are *mp* and *mf*.

16

Musical staff 4: Continuation of the piece from measure 16. The staff contains measures 16 through 20. Dynamics markings are *mp* and *mf*.

Bass Trombone

Corrente from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains the first seven measures of the piece. Dynamics are marked as *mf*, *mp*, and *mf*.

8

Musical staff 2: Continuation of the piece from measure 8. Dynamics are marked as *mp*, *p*, and *mf*.

17

Musical staff 3: Continuation of the piece from measure 17. Dynamics are marked as *mp*, *p*, and *mf*.

25

Musical staff 4: Continuation of the piece from measure 25. Dynamics are marked as *p*, *mp*, *mf*, and *p*.

33

Musical staff 5: Continuation of the piece from measure 33. Dynamics are marked as *mp* and *mf*.

41

Musical staff 6: Continuation of the piece from measure 41. The staff ends with a double bar line.

Bass Trombone

Adagio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

♩ = 60

p *mp* *mf*

5 *mp* *mf*

9 *mp* *mf*

13 *mp* *mf*

Giga from Sonata no. 4, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩. = 100

4

mf

8

mf mp mf

13

mp p mp

17

mf p mp

20

mf p

24

mp mf

29

mp p mp mf

34

mp mf

Bass Trombone

Allemanda from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100

mf

5

mp *mf*

10

mf

15

20

mp *mf* *mp* *mf*

25

mp

Bass Trombone

Corrente from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder

Vivace $\text{♩} = 50$

mf mp

9

mf

17

p mf

26

mp

35

mp

Bass Trombone

Allemanda from Sonata No. 6, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100

Musical staff 1: Bass clef, common time signature. Measures 1-5. Dynamics: *mf*, *mp*.

6

Musical staff 2: Bass clef, common time signature. Measures 6-11. Dynamics: *mf*, *mp*, *p*.

12

Musical staff 3: Bass clef, common time signature. Measures 12-18. Dynamics: *mp*, *mf*, *p*, *mp*, *mf*.

19

Musical staff 4: Bass clef, common time signature. Measures 19-24. Dynamics: *p*, *mp*, *mf*.

Allegro from Sonata No. 6, Op. 4

Corelli
Bob Reifsnyder

$\text{♩} = 50$

mf p mp

9

mf mp

18

p mp mf p mp

27

mf mp p mf

35

mp mp p mp

43

mf mp p mf mp

51

mp

Giga from Sonata No. 6, Op. 4

Corelli

Bob Reifsnnyder

Allegro ♩. = 100

5

mf *mp* *p* *mf*

10

mp

15

mf

19

mf *mp*

24

p *mp* *mf*

29

mp *p* *mp* *mf*

34

Bass Trombone

Preludio from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Lsrgo ♩ = 50

The musical score is written for Bass Trombone in bass clef, 2/4 time, and B-flat major. It consists of three staves of music. The first staff begins with a dynamic marking of *mp* and ends with *p*. The second staff starts at measure 6 and includes dynamic markings of *mp*, *mf*, *mp*, *p*, and *mp*. The third staff starts at measure 11 and includes dynamic markings of *mf* and *mp*. The piece concludes with a final whole note chord.

Bass Trombone

Corrente from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

mf

9

mp p mp mf

17

mf

26

mf

34

mp p mp

42

mf

Bass Trombone

Sarabanda from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Vivace $\text{♩} = 60$

The musical score is written for Bass Trombone in bass clef, 3/4 time, and B-flat major. It consists of five staves of music. The tempo is marked 'Vivace' with a quarter note equal to 60 beats per minute. The dynamics are marked as follows: *mf* (measures 1-5), *mp* (measures 6-11), *mf* (measures 12-18), *mp* (measures 19-25), and *mf* (measures 26-31). Measure numbers 6, 12, 19, and 26 are indicated at the beginning of their respective staves. The piece concludes with a double bar line at the end of the fifth staff.

Bass Trombone

Preludio from Sonata No. 8, Op. 4

Corelli

Bob Reifsnyder

Grave $\text{♩} = 90$

6

11

17

22

27

32

37

Bass Trombone

Sarabanda from Sonata No. 8, Op. 4

Corelli

Bob Reifsnyder

♩. = 100

Musical notation for measures 1-6. The staff is in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The music consists of eighth and sixteenth notes. Dynamic markings are *mf* for measures 1-2, *mp* for measures 3-4, and *mf* for measures 5-6. A repeat sign is present at the end of measure 6.

7

Musical notation for measures 7-13. The staff is in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The music consists of eighth and sixteenth notes. Dynamic markings are *mp* for measures 7-10 and *mf* for measures 11-13.

14

Musical notation for measures 14-15. The staff is in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The music consists of eighth and sixteenth notes. Measure 14 is followed by a first ending bracket labeled "1." and a second ending bracket labeled "2.".

Bass Trombone

Gavotta from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 60$

The musical score is written for Bass Trombone in a bass clef, 3/4 time signature, and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro' with a quarter note equal to 60 beats per minute. The score consists of eight staves of music, each beginning with a measure number. The dynamics are indicated by *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The music features a mix of eighth and quarter notes, with some rests and slurs. The key signature changes to two flats (B-flat, E-flat) at measure 26.

7
13
19
26
32
38
44

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

51

A single musical staff in bass clef with a key signature of two flats (B-flat and E-flat). The staff contains six measures of music, each with a dynamic marking below it. The notes are: Measure 1: G2, A2 (p); Measure 2: B-flat2, C3 (mp); Measure 3: D3, E-flat3 (mf); Measure 4: F3, G3 (mp); Measure 5: A3, B-flat3 (mf); Measure 6: C4, D4.

Bass Trombone

Grave from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

♩ = 60



7



Bass Trombone

Corrente from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

mf *p*

8 *mp* *mf* *mp*

16 *mf*

24 *p* *mp* *p*

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

38 *mp* *p* *mf*

Bass Trombone

Preludio from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 80

The musical score is written for Bass Trombone in bass clef, 2/4 time, and B-flat major. It consists of seven staves of music. The tempo is marked 'Allegro' with a quarter note equal to 80 beats per minute. The dynamics are indicated by *mf*, *mp*, *p*, and *mf*. Measure numbers 6, 11, 16, 21, 26, and 31 are placed at the beginning of their respective staves. The piece concludes with a final double bar line at the end of the seventh staff.

Bass Trombone

Grave from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder

♩ = 60

1

mp

6

p *mp*

11

mp

Bass Trombone

Gavotta from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 120$

mf

6

12

mp

18

p

24

mf *mp* *p*

30

mp *p*

36

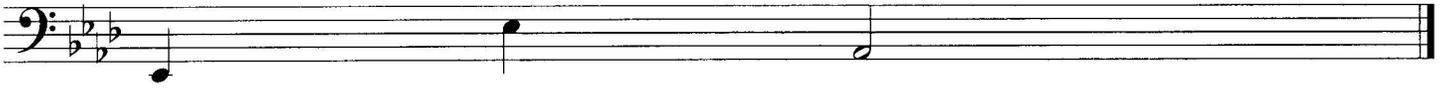
mf

42

mp *mf* *mp* *mf*

Gavotta from Sonata No. 10, Op. 4

48



Preludio from Sonata No. 11

Corelli

Bob Reifsnyder

Largo $\text{♩} = 50$

The musical score is written 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 *mp*. The second staff starts at measure 5 with a dynamic marking of *mf*. The third staff starts at measure 10 and contains dynamic markings of *p*, *mp*, *mf*, and *mp*. The fourth staff starts at measure 15 and contains dynamic markings of *p*, *mf*, *mp*, *mf*, and *mp*. The fifth staff starts at measure 19 and contains dynamic markings of *mf*, *mp*, *p*, *mf*, and *mp*. The sixth staff starts at measure 24 and ends with a double bar line.

Bass Trombone

Allamanda from Sonata No. 11, Op. 4

Corelli

Bob Reifsnnyder

Allegro $\text{♩} = 60$

mf

5

mp *mf* *mp* *p*

10

mf

14

18

mp *mf* *mp*

22

mf *p* *mp* *mf*

27

p *mp* *mf*

32

Bass Trombone

Corrente from Sonata No. 11, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

mp

7

mf *mp* *mf* *mp*

14

p *mp* *mf* *p*

22

mp *mf*

28

mp

34

mf

41

mp *p* *mp* *mf*

49

57

Musical staff 1: Bass clef, B-flat major key signature, measures 57-63. Dynamics: *mp*, *p*, *mp*, *p*.

64

Musical staff 2: Bass clef, B-flat major key signature, measures 64-70. Dynamics: *mf*.

71

Musical staff 3: Bass clef, B-flat major key signature, measures 71-76.

Bass Trombone

Preludio from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder

Largo ♩ = 75

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-7. Dynamics: *mp*, *p*.

Musical staff 2: Bass clef. Measures 8-16. Dynamics: *mp*, *mf*.

Musical staff 3: Bass clef. Measures 17-24. Dynamics: *mp*, *mf*, *mp*, *mf*.

Musical staff 4: Bass clef. Measures 25-32. Dynamics: *mp*, *p*, *mf*.

Musical staff 5: Bass clef. Measures 33-40. Dynamics: none.

Bass Trombone

Allemanda from Sonata No. 12, Op. 4

Corelli

Bob Reifsnnyder

Presto $\text{♩} = 80$

6

12

18

24

30

36

mf *mp* *mf* *mp* *mf* *mp* *mf*

Bass Trombone

Giga from Sonata No. 12, Op. 4

Corelli
Bob Reifsnyder

Allegro ♩ = 100

5

10

15

20

2.

mp *mf* *p*

mp *mf*

mp

mf