

SELECTIONS

From

Handel's Trio Sonatas, Op. 2

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME SIX

@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. Bach was influenced greatly by Buxtehude when, as a young man, he journeyed on foot to Lubeck and stayed for three months in order to listen intently to his music. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output. 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), particularly in the movements I have chosen to arrange. Dotted rhythms are quite prominent in the slow movements, while the allegro sections that follow are almost always in contrapuntal texture, making the choice of dynamics for the arrangements much more independent. What is most fascinating is the "total" lack of operatic style in these works; listening to a Handel Trio Sonata and Opera back to back, it would be impossible to guess the works were by the same composer. In musical history, that is an almost completely unique characteristic on the part of a major composer.

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-** Handel's Trio Sonatas were written in the style of Corelli and Lully and are much more technically challenging. These arrangements are also by nature "skeletal", since they are lacking the continuo part that served to thicken the texture. However, they are more appropriate for inclusion in a public recital than those of Corelli and Vivaldi because of the more highly developed bass parts, while also serving perfectly as diversions for trombonists.
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; 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 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 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.

Andante from Sonata No. 1, Op. 2

Handel
Bob Reifsnyder

♩ = 100

mf mp p

5 mf mp p

10 mf mp p mf

15 mp p mf mp p

20 mf mp p mf

25 mp p mf

29 mp p mf p mp

34 mf mp mf

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Allegro from Sonata No. 1, Op. 2

Handel
Bob Reifsnnyder

Allegro, ma non troppo ♩ = 120

mf

5
p *mp* *mf*

10
p *mp* *mf*

15
p *mp* *mf* *p* *mp* *mf*

20

25
p *mp* *mf* *p* *mp*

30
mf *mp* *p* *mf* *p*

35
p *mp*

41

mf

46

51

p *mp* *mf* *mp*

56

mf *mp* *p* *mf*

61

Bass Trombone

Andante from Sonata No. 2, Op. 2

Handel

Bob Reifsnyder

♩ = 70

p *mp* *mf*

5 *mp* *p*

10 *mp* *mf*

15 *p* *mp* *p* *mp*

20 *mf*

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

30 *mp*

35 *p*

39

Musical staff for measures 39-43. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a continuous eighth-note pattern. Measure 39 starts with a *mp* dynamic. Measure 40 has a *mf* dynamic. Measure 41 has a *mp* dynamic. Measure 42 has a *mf* dynamic. Measure 43 has a *mp* dynamic. The notes are: 39: G2, A2, Bb2, C3, D3, E3, F3, G3; 40: A2, Bb2, C3, D3, E3, F3, G3, A3; 41: Bb2, C3, D3, E3, F3, G3, A3, Bb3; 42: C3, D3, E3, F3, G3, A3, Bb3, C4; 43: D3, E3, F3, G3, A3, Bb3, C4, D4.

44

Musical staff for measure 44. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a continuous eighth-note pattern. Measure 44 has a *mp* dynamic. The notes are: D3, E3, F3, G3, A3, Bb3, C4, D4.

Allegro from Sonata No. 2, Op. 2

Handel
Bob Reifsnyder

♩ = 80

mf *mp* *mf*

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

9 *mf* *mp* *mf*

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

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

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

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

30 *p* *mf*

Bass Trombone

Andante from Sonata No. 3, Op. 2

Handel
Bob Reifsnyder

♩ = 70

mf

5
mp *p* *mp* *mf*

10
mp *mf*

15
mp *mf* *mp* *p* *mf* *p* *mp* *mf*

20
mp *mf* *mp* *p*

25
mf *mp* *mf*

Bass Trombone

Allegro from Sonata No. 3, Op. 2

Handel

Bob Reifsnyder

♩ = 80

The musical score is written for Bass Trombone in bass clef, 3/4 time. It begins with a tempo marking of ♩ = 80. The piece is in G major, indicated by one sharp (F#) in the key signature. The score is divided into eight systems, each starting with a measure number: 1, 5, 10, 15, 20, 24, 29, and 34. Dynamic markings include *mf*, *p*, *mp*, and *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

39

Musical staff 1: Bass clef, measures 39-43. The music consists of eighth and sixteenth notes. Dynamics are marked as *p*, *mp*, *mf*, and *mp*. A sharp sign is present above the staff in measure 42.

44

Musical staff 2: Bass clef, measures 44-48. The music consists of eighth and sixteenth notes. Dynamics are marked as *mf*.

49

Musical staff 3: Bass clef, measure 49. The music consists of a single eighth note. Dynamics are marked as *mf*.

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Bass Trombone

Allegro from Sonata No.2, Op. 2

Handel
Bob Reifsnyder

mp

5

mf

12

mp

17

p

mf

mp

22

p

mp

mf

27

mf

mp

32

mf

37

mp

42

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

47

mf

53

mf *mp*

58

mf

63

mf

Larghetto from Sonata No. 5, Op. 2

Handel
Bob Reifsnyder

♩ = 100

mf

5
mp mf p

9
mp mf p mp mf

12
mp p mf mp p mf mp

17
p mp p mp mf

21
mp mf mp p mf

25
p mp mf

Bass Trombone

Allegro from Sonata No. 5, Op. 2

Handel
Bob Reifsnnyder

$\text{♩} = 80$

mp

4

7

mp

11

14

mf *mp*

18

23

mf

26

mp

29

mp *mp*

34

mp *mp*

39

mp *mp* *p*

44

mf *mp* *mp*

49

mf *mf*

53

mp

57

mp *mp*

61

mf *mf*

64

mf

67



70



73



76



Andante from Sonata No. 6, Op. 2

Handel
Bob Reifsnyder

♩ = 70

mp

5
mf *mp* *p*

10
mf *p*

14
mp *mf* *p*

19
mf

24
mp

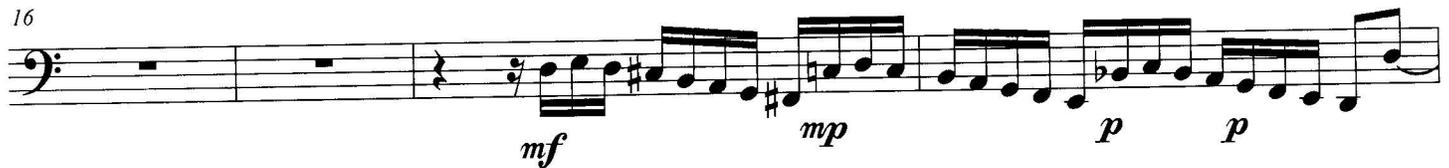
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Bass Trombone

Allegro from Sonata No. 6, Op. 2

Handel
Bob Reifsnnyder

♩ = 80



38

Musical staff 1: Bass clef, measures 38-42. Dynamics: *mf*

43

Musical staff 2: Bass clef, measures 43-46. Dynamics: *mp*, *p*, *mf*, *mp*, *p*

47

Musical staff 3: Bass clef, measures 47-50. Dynamics: *mf*, *mp*, *p*

50

Musical staff 4: Bass clef, measures 50-54. Dynamics: *mp*, *mf*

Andante from Sonata No. 7, Op. 2

Handel
Bob Reifsnyder

♩ = 70

mp

5

mp

10

mp

14

mp

19

mp

23

mp p

28

mf mp mf

33

mf

38



Allegro from Sonata No. 7, Op. 2

Handel

Bob Reifsnyder

♩ = 80

Musical staff 1: Bass clef, common time signature. The staff begins with a whole rest, followed by a series of eighth notes. Dynamic marking: *mf*

Musical staff 2: Bass clef. The staff begins with a quarter note followed by eighth notes. Dynamic markings: *p*, *mp*

Musical staff 3: Bass clef. The staff begins with a quarter note followed by eighth notes. Dynamic markings: *p*, *mp*, *mf*

Musical staff 4: Bass clef. The staff begins with a quarter note followed by eighth notes. Dynamic markings: *p*, *mp*, *mf*, *mp*, *p*

Musical staff 5: Bass clef. The staff begins with a quarter note followed by eighth notes. Dynamic markings: *mf*, *mf*

Musical staff 6: Bass clef. The staff begins with a quarter note followed by eighth notes. Dynamic markings: *mf*, *mp*, *p*

Musical staff 7: Bass clef. The staff begins with a quarter note followed by eighth notes. Dynamic marking: *mp*

Musical staff 8: Bass clef. The staff begins with a quarter note followed by eighth notes. Dynamic marking: *mf*

39

Musical staff 1: Bass clef, 7/8 time signature, measures 39-41. The music consists of a continuous eighth-note pattern. Dynamics are marked as *mf* at the start, *mp* in the middle, and *p* at the end.

42

Musical staff 2: Bass clef, 7/8 time signature, measures 42-46. The music begins with a whole rest, followed by eighth-note patterns. Dynamics are marked as *mp*, *p*, *mp*, *mf*, and *mp*.

47

Musical staff 3: Bass clef, 7/8 time signature, measures 47-50. The music features eighth-note patterns with some slurs. Dynamics are marked as *p*, *mf*, *mp*, *p*, and *fmf*.

51

Musical staff 4: Bass clef, 7/8 time signature, measures 51-56. The music starts with a whole rest, followed by a half note and then eighth-note patterns. A dynamic of *p* is marked.

57

Musical staff 5: Bass clef, 7/8 time signature, measures 57-60. The music consists of a few eighth-note patterns, ending with a double bar line.

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Bass Trombone

Allegro from Sonata No. 8, Op. 2

Handel

Bob Reifsnyder

$\text{♩} = 50$

mp

9

mp

17

mp

26

34

mf mp

41

mp

49

p mp

58

mp

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Allegro from Sonata No. 9, Op. 2

Handel
Bob Reifsnyder

♩ = 90

mp

8 mp

16 mp

24 mf

30 mf mp

35 mp mf mp

41 p mf

46 mp p mf mp p

52

Musical staff 1: Bass clef, measure 52-57. Dynamics: *mp*

58

Musical staff 2: Bass clef, measure 58-62. Dynamics: *mp*, *mf*

63

Musical staff 3: Bass clef, measure 63-67. Dynamics: *mp*, *p*, *mf*

68

Musical staff 4: Bass clef, measure 68-72. Dynamics: *mp*, *p*, *mf*