

SELECTIONS

From

Handel's Trio Sonatas, Op. 5

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME SEVEN

@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 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-** 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 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.

8

Tbn. 1

mf *mp* *p*

Tbn. 2

mf *mp* *p*

B. Tbn.

mp *mp*

11

Tbn. 1

mp *mf* *mp*

Tbn. 2

mp *mf* *mp*

B. Tbn.

mp *mp*

14

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mp *mp*

17

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p*

mf *mp* *p*

mp *mp*

20

Tbn. 1

Tbn. 2

B. Tbn.

mp *mf*

mp *mf*

mp

Allegro from Sonata No. 1, Op. 5

Handel

Bob Reifsnyder

 $\text{♩} = 80$

Score for Trombone 1, Trombone 2, and Bass Trombone, measures 1 through 9.

Measures 1-4:

- Trombone 1:** *p* (measures 1-2), *mp* (measures 3-4).
- Trombone 2:** *p* (measures 1-2), *mp* (measures 3-4).
- Bass Trombone:** *p* (measures 1-2), *mp* (measures 3-4), *mf* (measures 5-6).

Measures 5-8:

- Tbn. 1:** *mf* (measures 5-6), *mf* (measures 7-8).
- Tbn. 2:** *mf* (measures 5-6), *mp* (measures 7-8), *mf* (measures 9-10).
- B. Tbn.:** *mp* (measures 5-6), *mf* (measures 7-8).

Measures 9-12:

- Tbn. 1:** *mp* (measures 9-10), *p* (measures 11-12).
- Tbn. 2:** *mp* (measures 9-10), *p* (measures 11-12).
- B. Tbn.:** *p* (measures 9-10), *mp* (measures 11-12), *p* (measures 13-14).

12

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

mf

mf

15

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mp

p

mp

19

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

22

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

26

Tbn. 1

mp *p*

Tbn. 2

mp *p*

B. Tbn.

mp *p*

30

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

34

Tbn. 1

Tbn. 2

B. Tbn.

38

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

mp

42

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

46

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mp

p

mp

50

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

54

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

mp

mf

Score

Allegro Vivo from Sonata No. 1, Op. 5

Handel

Bob Reifsnyder

Trombone 1

Trombone 2

Bass Trombone

Measures 1-4 of the Trombone section. The key signature is one flat (Bb) and the time signature is 3/4. Trombone 1 starts with a *mf* dynamic. Trombone 2 has a rest in measure 1, then enters in measure 2 with a *mf* dynamic, and has a *mp* dynamic in measure 4. The Bass Trombone has a rest in measure 1, then enters in measure 2 with a *mf* dynamic.

5

Tbn. 1

Tbn. 2

B. Tbn.

Measures 5-8 of the Trombone section. Measure 5 is marked with a '5' above the staff. Trombone 1 has a *mp* dynamic in measure 6. Trombone 2 has *mf* dynamics in measures 5, 7, and 8, and a *mp* dynamic in measure 6. The Bass Trombone has a *mp* dynamic in measure 5 and *mf* dynamics in measures 6, 7, and 8.

10

Tbn. 1

Tbn. 2

B. Tbn.

Measures 9-12 of the Trombone section. Measure 9 is marked with a '10' above the staff. Trombone 1 has *mf* dynamics in measures 9, 11, and 12, and a *mp* dynamic in measure 10. Trombone 2 has *mf* dynamics in measures 9, 11, and 12, and a *mp* dynamic in measure 10. The Bass Trombone has a *mp* dynamic in measure 9 and *mf* dynamics in measures 10, 11, and 12.

15

Tbn. 1

Tbn. 2

B. Tbn.

mp *mf* *mp* *mf*

20

Tbn. 1

Tbn. 2

B. Tbn.

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

25

Tbn. 1

Tbn. 2

B. Tbn.

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

30

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

35

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp*

mf *mp*

mf *mp*

Adagio from Sonata No. 2, Op. 5

Handel

Bob Reifsnyder

 $\text{♩} = 60$

Score for Trombone 1, Trombone 2, and Bass Trombone, measures 1 through 7.

Measures 1-3:

- Trombone 1:** *mf* (measures 1-2), *mp* (measure 3), *p* (measure 3).
- Trombone 2:** *mf* (measures 1-2), *mp* (measure 3), *p* (measure 3).
- Bass Trombone:** *mf* (measures 1-2), *mp* (measure 3), *p* (measure 3).

Measures 4-6:

- Tbn. 1:** *mf* (measures 4-5), *mp* (measure 6).
- Tbn. 2:** *mf* (measures 4-5), *mp* (measure 6).
- B. Tbn.:** *mf* (measures 4-5), *mp* (measure 6).

Measure 7:

- Tbn. 1:** Rest.
- Tbn. 2:** Rest.
- B. Tbn.:** Rest.

Score

Allegro from Sonata No. 2, Op. 5

Handel

Bob Reifsnyder

$\text{♩} = 90$

Trombone 1

mf

Trombone 2

Bass Trombone

mp

First system of the score. Trombone 1 (Tbn. 1) plays a melody in treble clef, starting on G4 and moving up stepwise to D5. Trombone 2 (Tbn. 2) is silent. Bass Trombone (B. Tbn.) plays a bass line in bass clef, starting on G2 and moving up stepwise to D3. Dynamics: *mf* for Trombone 1, *mp* for Bass Trombone.

4

Tbn. 1

mp

Tbn. 2

p

B. Tbn.

mf

Second system of the score, starting at measure 4. Trombone 1 (Tbn. 1) plays a melody in treble clef, starting on D5 and moving up stepwise to G5. Trombone 2 (Tbn. 2) plays a bass line in treble clef, starting on G3 and moving up stepwise to D4. Bass Trombone (B. Tbn.) plays a bass line in bass clef, starting on G2 and moving up stepwise to D3. Dynamics: *mp* for Trombone 1, *p* for Trombone 2, *mf* for Bass Trombone.

8

Tbn. 1

p

Tbn. 2

mf

B. Tbn.

mf

Third system of the score, starting at measure 8. Trombone 1 (Tbn. 1) plays a melody in treble clef, starting on G5 and moving up stepwise to D6. Trombone 2 (Tbn. 2) plays a bass line in treble clef, starting on D4 and moving up stepwise to G4. Bass Trombone (B. Tbn.) plays a bass line in bass clef, starting on D3 and moving up stepwise to G3. Dynamics: *p* for Trombone 1, *mf* for Trombone 2, *mf* for Bass Trombone.

12

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mp

p

mf

mp

16

Tbn. 1

Tbn. 2

B. Tbn.

p

20

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

24

Tbn. 1

mp

Tbn. 2

mp *mf*

B. Tbn.

mf

28

Tbn. 1

p *mf*

Tbn. 2

p *mf*

B. Tbn.

p *mf*

32

Tbn. 1

mp *p*

Tbn. 2

p

B. Tbn.

p

36

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mf

Measure 36: Tbn. 1 (half note), Tbn. 2 (eighth note), B. Tbn. (eighth note). Measure 37: Tbn. 1 (quarter note), Tbn. 2 (eighth note), B. Tbn. (eighth note). Measure 38: Tbn. 1 (half note), Tbn. 2 (eighth note), B. Tbn. (eighth note). Measure 39: Tbn. 1 (half note), Tbn. 2 (eighth note), B. Tbn. (eighth note). Measure 40: Tbn. 1 (half note), Tbn. 2 (eighth note), B. Tbn. (eighth note).

40

Tbn. 1

Tbn. 2

B. Tbn.

Measure 40: Tbn. 1 (half note), Tbn. 2 (half note), B. Tbn. (half note). Measure 41: Tbn. 1 (quarter note), Tbn. 2 (quarter note), B. Tbn. (quarter note). Measure 42: Tbn. 1 (half note), Tbn. 2 (half note), B. Tbn. (half note). Measure 43: Tbn. 1 (half note), Tbn. 2 (half note), B. Tbn. (half note). Measure 44: Tbn. 1 (half note), Tbn. 2 (half note), B. Tbn. (half note).

Score

Allegro Vivo from Sonata No. 2, Op. 5

Handel

Bob Reifsnyder

$\text{♩} = 100$

Musical score for Trombone 1, Trombone 2, and Bass Trombone, measures 1 through 8.

The score is written for three parts: Trombone 1, Trombone 2, and Bass Trombone. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked $\text{♩} = 100$.

Measures 1-4:

- Trombone 1 and 2: *mf* (mezzo-forte). Both parts play a melodic line with eighth and sixteenth notes.
- Bass Trombone: *mf*. Plays a supporting line with eighth and sixteenth notes.

Measures 5-8:

- Trombone 1: *mf*. Continues the melodic line with eighth and sixteenth notes.
- Trombone 2: *mf*. Continues the melodic line with eighth and sixteenth notes.
- Bass Trombone: *mf*. Continues the supporting line with eighth and sixteenth notes.

11

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

14

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

17

Tbn. 1

Tbn. 2

B. Tbn.

21

Tbn. 1

Tbn. 2

B. Tbn.

p

p

Measures 21-24. Tbn. 1 and Tbn. 2 play a melodic line with eighth and sixteenth notes, while B. Tbn. plays a bass line. Dynamics are marked *p* at the end of measures 23 and 24.

25

Tbn. 1

Tbn. 2

B. Tbn.

Measures 25-27. Tbn. 1 and Tbn. 2 play a melodic line with eighth and sixteenth notes, while B. Tbn. plays a bass line. Dynamics are marked *p* at the end of measures 25 and 26.

28

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

Measures 28-30. Tbn. 1 and Tbn. 2 play a melodic line with eighth and sixteenth notes, while B. Tbn. plays a bass line. Dynamics are marked *mp* and *mf* at the beginning of measures 28, 29, and 30.

31

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mf

35

Tbn. 1

Tbn. 2

B. Tbn.

39

Tbn. 1

Tbn. 2

B. Tbn.

Score

Andante Larghetto from Sonata No. 3, Op. 5

Handel

Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

7

Tbn. 1

p

mp

Tbn. 2

p

mp

B. Tbn.

p

mp

11

Tbn. 1

mf

mp

Tbn. 2

mf

mp

B. Tbn.

mf

mp

14

Tbn. 1

mp

mf

Tbn. 2

mf

B. Tbn.

mf

19

Tbn. 1

Tbn. 2

B. Tbn.

24

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

30

Tbn. 1

Tbn. 2

B. Tbn.

p *mp*

p *mp*

p *mp*

33

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Score

Allegro from Sonata No. 3, Op. 5

Handel

Bob Reifsnyder

$\text{♩} = 100$

Trombone 1

mf

mp

Trombone 2

mf

Bass Trombone



4

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mf

mp



8

Tbn. 1

mf

Tbn. 2

mp

B. Tbn.

mf

mp



12

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

mp

mp

mf

16

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mp

mp

mf

20

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mp

mp

mp

24

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mf

28

Tbn. 1

Tbn. 2

B. Tbn.

Andante from Sonata No. 4, Op. 5

Handel

Bob Reifsnnyder

 $\text{♩} = 60$

Trombone 1
mf

Trombone 2
mf

Bass Trombone
mf

4

Tbn. 1

Tbn. 2

B. Tbn.

8

Tbn. 1

Tbn. 2

B. Tbn.

11

Tbn. 1

Tbn. 2

B. Tbn.

Measures 11-14: Tbn. 1 and Tbn. 2 play a melodic line with eighth notes and quarter notes, often with rests. B. Tbn. plays a lower line with eighth and quarter notes.

15

Tbn. 1

Tbn. 2

B. Tbn.

Measures 15-18: Tbn. 1 and Tbn. 2 continue their melodic lines. Tbn. 2 has a long slur in measure 15. B. Tbn. continues with a steady eighth-note pattern.

Allegro from Sonata No. 4, Op. 5

Handel

Bob Reifsnyder

Moderato (♩ = c. 108)

Trombone 1

mf

mp

Trombone 2

mp

mf

Bass Trombone

mp



5

Tbn. 1

Tbn. 2

B. Tbn.



8

Tbn. 1

mf

Tbn. 2

mf

mp

B. Tbn.



12

Tbn. 1

mp *mf*

Tbn. 2

mp

B. Tbn.

mp

Measures 12-15. Tbn. 1 has a melodic line with dynamics *mp* and *mf*. Tbn. 2 and B. Tbn. provide harmonic support with *mp* dynamics.

16

Tbn. 1

mp

Tbn. 2

mf

B. Tbn.

Measures 16-19. Tbn. 1 has rests. Tbn. 2 has a melodic line with *mf* dynamics. B. Tbn. provides harmonic support.

20

Tbn. 1

mf

Tbn. 2

mp

B. Tbn.

mp

Measures 20-23. Tbn. 1 has a melodic line with *mf* dynamics. Tbn. 2 and B. Tbn. provide harmonic support with *mp* dynamics.

24

Tbn. 1

mp

Tbn. 2

mf *mp*

B. Tbn.

mf

28

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mp

32

Tbn. 1

mf

Tbn. 2

mp

B. Tbn.

mp

36

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

40

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

44

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

48

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

mf

52

Tbn. 1

Tbn. 2

B. Tbn.

Largo from Sonata No. 5, Op. 5

Handel

Bob Reifsnyder

 $\text{♩} = 80$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

6

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

11

Tbn. 1

p *mp* *mf*

Tbn. 2

p *mp* *mf*

B. Tbn.

p *mp* *mf*

17

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

22

Tbn. 1

Tbn. 2

B. Tbn.

27

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

33

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

39

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

45

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

51

Tbn. 1

Tbn. 2

B. Tbn.

The musical score is for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) in 3/4 time, key of B-flat major. The score consists of four measures. Tbn. 1 and Tbn. 2 play a melodic line with eighth and quarter notes, while B. Tbn. plays a bass line with quarter and eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure is marked with a '51' above the staff.

Score

Moderato from Sonata No. 5, Op. 5

Handel

Bob Reifsnyder

$\text{♩} = 100$

Trombone 1

Trombone 2

Bass Trombone

mf

mf

mp

4

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

7

Tbn. 1

Tbn. 2

B. Tbn.

mp

10

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

13

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

17

Tbn. 1

Tbn. 2

B. Tbn.

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

24

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

30

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

34

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

37

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

40

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

43

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

46

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mp

49

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

53

Tbn. 1

Tbn. 2

B. Tbn.

57

Tbn. 1

mf *mp*

Tbn. 2

mf *mp*

B. Tbn.

mf

60

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Measure 60: Tbn. 1 plays a half note G2, quarter note F2, half note E2. Tbn. 2 plays a half note G2, quarter note F2, half note E2. B. Tbn. plays a half note G2, quarter note F2, half note E2. Measure 61: Tbn. 1 plays a half note G2, quarter note F2, half note E2. Tbn. 2 plays a half note G2, quarter note F2, half note E2. B. Tbn. plays a half note G2, quarter note F2, half note E2. Measure 62: Tbn. 1 plays a half note G2, quarter note F2, half note E2. Tbn. 2 plays a half note G2, quarter note F2, half note E2. B. Tbn. plays a half note G2, quarter note F2, half note E2. Measure 63: Tbn. 1 plays a half note G2, quarter note F2, half note E2. Tbn. 2 plays a half note G2, quarter note F2, half note E2. B. Tbn. plays a half note G2, quarter note F2, half note E2.

64

Tbn. 1

Tbn. 2

B. Tbn.

Measure 64: Tbn. 1 plays a half note G2, quarter note F2, half note E2. Tbn. 2 plays a half note G2, quarter note F2, half note E2. B. Tbn. plays a half note G2, quarter note F2, half note E2. Measure 65: Tbn. 1 plays a half note G2, quarter note F2, half note E2. Tbn. 2 plays a half note G2, quarter note F2, half note E2. B. Tbn. plays a half note G2, quarter note F2, half note E2.

Score

A tempo guisto from Sonata No. 5, Op. 5

Handel

Bob Reifsnyder

♩ = 80

Trombone 1

Trombone 2

Bass Trombone

mf



3

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp



5

Tbn. 1

Tbn. 2

B. Tbn.



7

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

Measure 7: Tbn. 1 and Tbn. 2 play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F4, E4, D4. B. Tbn. plays a lower line starting on G3, moving up stepwise to B3, then down to A3, G3, F3, E3, D3. Measure 8: Tbn. 1 and Tbn. 2 continue the melodic line, while B. Tbn. plays a lower line starting on G3, moving up stepwise to B3, then down to A3, G3, F3, E3, D3.

9

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

Measure 9: Tbn. 1 and Tbn. 2 play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F4, E4, D4. B. Tbn. plays a lower line starting on G3, moving up stepwise to B3, then down to A3, G3, F3, E3, D3. Measure 10: Tbn. 1 and Tbn. 2 continue the melodic line, while B. Tbn. plays a lower line starting on G3, moving up stepwise to B3, then down to A3, G3, F3, E3, D3.

11

Tbn. 1

Tbn. 2

B. Tbn.

mp

Measure 11: Tbn. 1 and Tbn. 2 play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F4, E4, D4. B. Tbn. plays a lower line starting on G3, moving up stepwise to B3, then down to A3, G3, F3, E3, D3. Measure 12: Tbn. 1 and Tbn. 2 continue the melodic line, while B. Tbn. plays a lower line starting on G3, moving up stepwise to B3, then down to A3, G3, F3, E3, D3.

13

Tbn. 1

Tbn. 2

B. Tbn.

mf

This system contains measures 13 and 14 of the piece. It features three staves: Tbn. 1 (top), Tbn. 2 (middle), and B. Tbn. (bottom). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. In measure 13, Tbn. 1 plays a sixteenth-note figure, Tbn. 2 plays a quarter-note figure, and B. Tbn. plays a half-note figure. In measure 14, Tbn. 1 and Tbn. 2 have rests, while B. Tbn. continues with a half-note figure. The dynamic *mf* is indicated below the B. Tbn. staff.

15

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

This system contains measures 15 and 16 of the piece. It features three staves: Tbn. 1 (top), Tbn. 2 (middle), and B. Tbn. (bottom). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. In measure 15, Tbn. 1 plays a half-note figure, Tbn. 2 plays a quarter-note figure, and B. Tbn. plays a half-note figure. In measure 16, Tbn. 1 and Tbn. 2 have rests, while B. Tbn. continues with a half-note figure. The dynamic *mp* is indicated below the Tbn. 1 staff in measure 15, and below the Tbn. 2 and B. Tbn. staves in measure 16.

17

Tbn. 1

Tbn. 2

B. Tbn.

mf

This system contains measures 17 and 18 of the piece. It features three staves: Tbn. 1 (top), Tbn. 2 (middle), and B. Tbn. (bottom). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. In measure 17, Tbn. 1 plays a half-note figure, Tbn. 2 plays a quarter-note figure, and B. Tbn. plays a half-note figure. In measure 18, Tbn. 1 and Tbn. 2 have rests, while B. Tbn. continues with a half-note figure. The dynamic *mf* is indicated below the Tbn. 1 staff in measure 17.

19

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

21

Tbn. 1

Tbn. 2

B. Tbn.

23

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

25

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

29

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

31

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

mp

33

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

35

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

37

Tbn. 1

Tbn. 2

B. Tbn.

mf

39

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

41

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

43

Tbn. 1

mf

Tbn. 2

mp

B. Tbn.

mp

45

Tbn. 1

mf

Tbn. 2

mf *mp*

B. Tbn.

47

Tbn. 1

Tbn. 2

mp

B. Tbn.

mf

49

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

mf

mf

mf

Score

Largo from Sonata No. 6, Op. 5

Handel

Bob Reifsnyder

$\text{♩} = 100$

Trombone 1

mf

Trombone 2

Bass Trombone

mp

Handwritten musical notation for Trombone 1, Trombone 2, and Bass Trombone. Trombone 1 has a melody starting on G4, moving up stepwise to D5. Trombone 2 is silent. Bass Trombone plays a bass line starting on G2, moving up stepwise to D3. Dynamics: *mf* for Trombone 1, *mp* for Bass Trombone.

4

Tbn. 1

mp

Tbn. 2

mf

mp

B. Tbn.

mp

mp

Handwritten musical notation for Trombone 1, Trombone 2, and Bass Trombone. Trombone 1 has a melody starting on D4, moving up stepwise to G4. Trombone 2 has a melody starting on G3, moving up stepwise to D4. Bass Trombone has a bass line starting on G2, moving up stepwise to D3. Dynamics: *mp* for Trombone 1, *mf* for Trombone 2, *mp* for Bass Trombone.

8

Tbn. 1

mf

mp

Tbn. 2

mp

B. Tbn.

mf

Handwritten musical notation for Trombone 1, Trombone 2, and Bass Trombone. Trombone 1 has a melody starting on G4, moving up stepwise to D5. Trombone 2 has a melody starting on G3, moving up stepwise to D4. Bass Trombone has a bass line starting on G2, moving up stepwise to D3. Dynamics: *mf* for Trombone 1, *mp* for Trombone 2, *mf* for Bass Trombone.

11

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

14

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mp

mp

mf

18

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

22

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Measure 22: Tbn. 1 (G4, A4, B4, A4, G4), Tbn. 2 (F4, G4, A4, G4, F4), B. Tbn. (E3, F3, G3, F3, E3). Measure 23: Tbn. 1 (A4, B4, A4, G4, F4), Tbn. 2 (G4, A4, G4, F4, E4), B. Tbn. (F3, G3, F3, E3, D3). Measure 24: Tbn. 1 (G4, A4, B4, A4, G4), Tbn. 2 (F4, G4, A4, G4, F4), B. Tbn. (E3, F3, G3, F3, E3).

Score

Allegro from Sonata No. 6, No. 5

Handel

Bob Reifsnyder

$\text{♩} = 100$

The musical score is written for three trombone parts: Trombone 1, Trombone 2, and Bass Trombone. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked as $\text{♩} = 100$. The score is divided into three systems, each containing four measures. The first system (measures 1-4) features Trombone 1 playing a melody starting on G4, marked *mf*, while Trombone 2 and Bass Trombone provide harmonic support. The second system (measures 5-8) shows Trombone 1 continuing its melody, Trombone 2 entering with a melody marked *mf* in measure 7, and Bass Trombone continuing its accompaniment. The third system (measures 9-12) continues the development of these parts, with Trombone 1 and 2 playing more complex figures and Bass Trombone providing a steady accompaniment. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

12

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

16

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

19

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

23

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

31

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

34

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

38

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

42

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Detailed description: The image shows a musical score for three tubas. The first system (measures 34-37) features Tbn. 1 with a melodic line and Tbn. 2 and B. Tbn. providing harmonic support. Dynamics are *mf* for B. Tbn. and *mp* for the others. The second system (measures 38-41) continues the themes, with Tbn. 1 and 2 showing more complex rhythmic patterns. Dynamics are *mp* and *mf*. The third system (measures 42-45) concludes the passage with sustained notes and moving lines. Dynamics are *mp* for Tbn. 1 and 2, and *mp* for B. Tbn.

45

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

48

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

51

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

54

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

58

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

mf

62

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

Detailed description: The image shows a musical score for three tubas. The first system (measures 54-57) features Tbn. 1 with a melodic line and slurs, Tbn. 2 with a rhythmic accompaniment, and B. Tbn. with a bass line. Dynamics are *mp* for Tbn. 2 and B. Tbn., and *mf* for Tbn. 1. The second system (measures 58-61) continues the patterns, with Tbn. 1 and Tbn. 2 both marked *mf*, and B. Tbn. marked *mp*. The third system (measures 62-65) shows Tbn. 1 and Tbn. 2 both marked *mf*, while B. Tbn. remains at *mp*. The key signature has two flats (B-flat major), and the time signature is 12/8.

66

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

70

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

74

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

Larghetto from Sonata No. 7, Op. 5

Handel

Bob Reifsnyder

 $\text{♩} = 50$

Trombone 1
mf *mp*

Trombone 2
mf *mp*

Bass Trombone
mf *mp*

Tbn. 1
p *mp* *mf*

Tbn. 2
p *mp* *mf*

B. Tbn.
mf

Tbn. 1
mp *mf*

Tbn. 2
mp *mf*

B. Tbn.
mp *mf*

13

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

16

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

p

mp

mf

mf

19

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

mp

mf

23

Tbn. 1

Tbn. 2

B. Tbn.

The musical score is for three tubas, labeled Tbn. 1, Tbn. 2, and B. Tbn. The music is in 3/4 time, indicated by the '3' over the '4' in the clef. The key signature has one flat (B-flat). Measure 23 begins with a first ending bracket over the first two notes of each part. Tbn. 1 and Tbn. 2 play a melody of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. B. Tbn. plays a bass line of quarter notes: G1, F1, E1, D1, C2, B1, A1, G1. In measure 24, Tbn. 1 and Tbn. 2 continue the melody with a slur over the last four notes (D3, E3, F3, G3). B. Tbn. continues the bass line. Measure 25 contains whole notes for all three parts: G2 for Tbn. 1, G2 for Tbn. 2, and G1 for B. Tbn. The score ends with a double bar line.

Allegro from Sonata No. 7, Op. 5

Handel

Bob Reifsnyder

ma non presto $\text{♩} = 75$

Trombone 1 *mf*

Trombone 2

Bass Trombone *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1 *mp*

Tbn. 2 *mf*

B. Tbn. *mp*

7

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

13

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

15

Tbn. 1

Tbn. 2

B. Tbn.

17

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

19

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

4

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

4

23

Tbn. 1

Tbn. 2

B. Tbn.

mp

4

25

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

29

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

31

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

33

Tbn. 1

Tbn. 2

B. Tbn.

35

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

Detailed description: This image shows a page of a musical score for three tubas, labeled Tbn. 1, Tbn. 2, and B. Tbn. The music is in 12/8 time and the key signature has three flats (B-flat, E-flat, A-flat). The page is numbered 6 and the title is 'Allegro from Sonata No. 7, Op. 5'. The score is divided into three systems, each starting with a measure number (31, 33, 35). The first system (measures 31-32) features Tbn. 1 and Tbn. 2 with a *mf* dynamic, and B. Tbn. with a *mp* dynamic. The second system (measures 33-34) continues the melodic lines for Tbn. 1 and Tbn. 2, while B. Tbn. plays a more active, eighth-note pattern. The third system (measures 35-36) shows Tbn. 1 and Tbn. 2 with a *mp* dynamic and B. Tbn. with a *mf* dynamic. The notation includes various note values, rests, and slurs, indicating a complex and rhythmic piece.

37

Tbn. 1

Tbn. 2

B. Tbn.

39

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

41

Tbn. 1

Tbn. 2

B. Tbn.

43

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

45

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

47

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

49

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

Measures 49-50. Tbn. 1: *mp*. Tbn. 2: *mf*. B. Tbn.: *mf*.

51

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

Measures 51-52. Tbn. 1: *mp*. Tbn. 2: *mp*. B. Tbn.: *mf*.

53

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mp

Measures 53-54. Tbn. 1: *mp*. Tbn. 2: *mf*. B. Tbn.: *mp*.

Score

Allegro from Sonata No. 7, Op. 5

Handel

Bob Reifsnyder

$\text{♩} = 50$

Trombone 1

Trombone 2

Bass Trombone

mf *mp* *mf*

mf *mp*

6

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf *mp*

mf

11

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf *mp*

mp

16

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

mp

mf

mf

21

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

mf

32

Tbn. 1

mp

mf

Tbn. 2

mp

B. Tbn.

mf

mp

Measures 32-36. Tbn. 1: mp (32-33), mf (34-35), mp (36). Tbn. 2: mp (33-34), mp (35-36). B. Tbn.: mf (32-33), mp (34-36).

37

Tbn. 1

mp

mf

mp

Tbn. 2

mf

mp

B. Tbn.

mp

mf

Measures 37-41. Tbn. 1: mp (37-38), mf (39-40), mp (41). Tbn. 2: mf (37-38), mp (39-41). B. Tbn.: mp (37-38), mf (39-41).

42

Tbn. 1

mf

Tbn. 2

mf

mp

B. Tbn.

mp

Measures 42-46. Tbn. 1: mf (43-46). Tbn. 2: mf (42-43), mp (44-46). B. Tbn.: mp (42-46).

47

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mf

52

Tbn. 1

mp

mf

Tbn. 2

mf

mf

B. Tbn.

mf

mp

58

Tbn. 1

mf

mp

Tbn. 2

mp

mf

B. Tbn.

mp

63

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mp

mp

68

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mf

mf