

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.

Trombone 1

Andante from Sonata No. 1, Op. 5

Handel
Bob Reifsnyder

♩ = 120

mf

mf

5

mp

mf

mf

9

mp

p

mp

mf

13

mp

mf

17

mf

mp

p

mp

mf

21

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Trombone 1

Allegro from Sonata No. 1, Op. 5

Handel
Bob Reifsnyder

♩ = 80

The musical score for Trombone 1 consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegro' with a tempo of 80 beats per minute. The dynamics are indicated by *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score includes slurs and accents over various notes.

Measure 1: *p*
Measure 2: *mp*
Measure 3: *mf*

Measure 6: *mf*
Measure 7: *mp*

Measure 11: *p*
Measure 12: *mp*
Measure 13: *mf*

Measure 17: *p*
Measure 18: *mp*
Measure 19: *mf*
Measure 20: *mp*

Measure 23: *mf*
Measure 24: *mp*
Measure 25: *p*

Measure 29: *mp*
Measure 30: *mf*

Measure 34: *p*

Measure 40: *mp*
Measure 41: *mf*

46

p *mp*

50

mf *mp* *mf*

57

Allegro Vivo from Sonata No. 1, Op. 5

Handel
Bob Reifsnyder

The musical score is written in bass clef with a 3/4 time signature and a key signature of one flat (B-flat). It consists of seven staves of music, each starting with a measure number and dynamic marking. The dynamics are: *mf* (measures 1-5), *mp* (measures 6-10), *mf* (measures 11-16), *mp* (measures 17-21), *p* (measures 22-27), *mf* (measures 28-33), and *mp* (measures 34-38). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Trombone 1

Adagio from Sonata No. 2, Op. 5

Handel
Bob Reifsnyder

♩ = 60

mf *mp* *p* *mf*

5 *mp*

Allegro from Sonata No. 2, Op. 5

Handel
Bob Reifsnnyder

♩ = 90

5

mf

5

mp *p*

10

p *mp*

16

p *mf*

22

mp

27

p *mf* *mp*

33

p *mf*

39

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Trombone 1

Allegro Vivo from Sonata No. 2, Op. 5

Handel
Bob Reifsnnyder

♩ = 100

mf

5 *mf*

9 *mp* *mf*

13 *mp* *mf*

17

21 *p*

26 *mp*

29 *mf* *mp* *mf*

33



Trombone 1 **Andante Larghetto** from Sonata No. 3, Op. 5

Handel
Bob Reifsnyder

♩ = 70

Musical staff 1, measures 1-7. The staff is in bass clef with a key signature of one flat and a 3/4 time signature. The music begins with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, and A1. The dynamic marking *mf* is placed below the staff.

Musical staff 2, measures 8-12. The staff continues in bass clef with a key signature of one flat and a 3/4 time signature. Measures 8-9 feature a sixteenth-note triplet. Measures 10-11 have a whole rest. Measure 12 has a sixteenth-note triplet. Dynamic markings *p*, *mp*, and *mf* are placed below the staff.

Musical staff 3, measures 13-19. The staff continues in bass clef with a key signature of one flat and a 3/4 time signature. Measures 13-14 have a sixteenth-note triplet. Measures 15-19 feature a melodic line with a slur. Dynamic markings *mp* and *mf* are placed below the staff.

Musical staff 4, measures 20-25. The staff continues in bass clef with a key signature of one flat and a 3/4 time signature. Measures 20-21 have a half note. Measures 22-25 feature a sixteenth-note triplet. Dynamic markings *mp* and *mf* are placed below the staff.

Musical staff 5, measures 26-30. The staff continues in bass clef with a key signature of one flat and a 3/4 time signature. Measures 26-30 feature a sixteenth-note triplet. Dynamic markings *mp*, *p*, *mp*, and *mf* are placed below the staff.

Musical staff 6, measures 31-34. The staff continues in bass clef with a key signature of one flat and a 3/4 time signature. Measures 31-34 feature a sixteenth-note triplet. Dynamic markings *p*, *mp*, and *mf* are placed below the staff.

Musical staff 7, measures 35-38. The staff continues in bass clef with a key signature of one flat and a 3/4 time signature. Measures 35-36 have a half note. Measures 37-38 have a whole rest. The piece ends with a double bar line. Dynamic markings *mp* and *mf* are placed below the staff.

Trombone 1

Allegro from Sonata No. 3, Op. 5

Handel
Bob Reifsnyder

♩ = 100

The musical score for Trombone 1 consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked as Allegro with a quarter note equal to 100 beats per minute. The first staff contains measures 1 through 4, with dynamic markings of *mf* and *mp*. The second staff, starting at measure 5, contains measures 5 through 9, with a dynamic marking of *mp*. The third staff, starting at measure 10, contains measures 10 through 14, with dynamic markings of *mf*, *mf*, and *mf*. The fourth staff, starting at measure 15, contains measures 15 through 19, with dynamic markings of *mp* and *mf*. The fifth staff, starting at measure 20, contains measures 20 through 24, with dynamic markings of *mp*, *mf*, and *mp*. The sixth staff, starting at measure 25, contains measures 25 through 28, with a dynamic marking of *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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Allegro from Sonata No. 4, Op. 5

Handel
Bob Reifsnyder

Moderato (♩ = c. 108)

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of eight staves of music, each starting with a measure number. The dynamics are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano). A repeat sign is placed at the end of the eighth staff.

Staff 1 (Measures 1-5): *mf* (measures 1-4), *mp* (measures 5-5). A repeat sign is at the end of measure 5.

Staff 2 (Measures 6-11): *mf* (measures 6-11).

Staff 3 (Measures 12-16): *mp* (measures 12-13), *mf* (measures 14-15), *mp* (measures 16-16).

Staff 4 (Measures 17-22): *mf* (measures 17-22).

Staff 5 (Measures 23-29): *mp* (measures 23-24), *mf* (measures 25-29).

Staff 6 (Measures 30-34): *mf* (measures 30-34).

Staff 7 (Measures 35-39): *mp* (measures 35-39).

Staff 8 (Measures 40-44): *mf* (measures 40-44). A repeat sign is at the end of measure 44.

Allegro from Sonata No. 4, Op. 5

45

mp

50

mf

Largo from Sonata No. 5, Op. 5

Handel
Bob Reifsnyder

♩ = 80

mf *mp*

7 *p* *mp*

14 *mf* *mp*

21

28 *mf* *mp*

35 *mf*

42 *mp*

49

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Trombone 1

Moderato from Sonata No. 5, Op. 5

Handel
Bob Reifsnyder

♩ = 100

mf mp

6

11

mf

16

mp

21

mf mp

26

mf mp

31

mf

36

mp mf mp

41

Musical staff 1: Bass clef, key signature of two flats, starting at measure 41. Dynamics: *mf*, *mp*, *mf*.

46

Musical staff 2: Bass clef, key signature of two flats, starting at measure 46. Dynamics: *mp*, *mf*, *mp*.

51

Musical staff 3: Bass clef, key signature of two flats, starting at measure 51.

56

Musical staff 4: Bass clef, key signature of two flats, starting at measure 56. Dynamics: *mf*, *mp*.

61

Musical staff 5: Bass clef, key signature of two flats, starting at measure 61. Dynamics: *mf*.

28

mp *mf*

32

mf *mf* *mp*

36

39

mf

43

mf *mf* *mf*

47

mf *mf*

51

Trombone 1

Largo from Sonata No. 6, Op. 5

Handel
Bob Reifsnyder

♩ = 100

Musical staff 1, measures 1-4. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music begins with a quarter rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff.

Musical staff 2, measures 5-8. The staff continues the melodic line with various rhythmic patterns. Dynamic markings of *mp* and *mf* are present below the staff.

Musical staff 3, measures 9-14. The music features a mix of eighth and sixteenth notes. Dynamic markings of *mp*, *mf*, and *mp* are indicated below the staff.

Musical staff 4, measures 15-18. The melodic line continues with eighth and sixteenth notes. Dynamic markings of *mf* and *mf* are shown below the staff.

Musical staff 5, measures 19-23. The music concludes with a series of eighth and sixteenth notes. Dynamic markings of *mp* and *mf* are placed below the staff.

Musical staff 6, measure 24. The staff shows a single measure with a whole note, followed by a double bar line.

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42

mp *mp*

46

50

mp *mp*

54

59

mf *mf*

63

mf

68

mf *mp*

73

mf

Trombone 1

Larghetto from Sonata No. 7, Op. 5

Handel
Bob Reifsnyder

♩ = 50

mf mp

5 p mp mf

9 mp mf

14 mp p mp

18 mf mp mf

23

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Allegro from Sonata No. 7, Op. 5

Handel

Bob Reifsnyder

ma non presto $\text{♩} = 75$

1 *mf*

3 *mp*

7 *mp*

11 *mf* *mp*

16 *mp* *mp*

21 *mf*

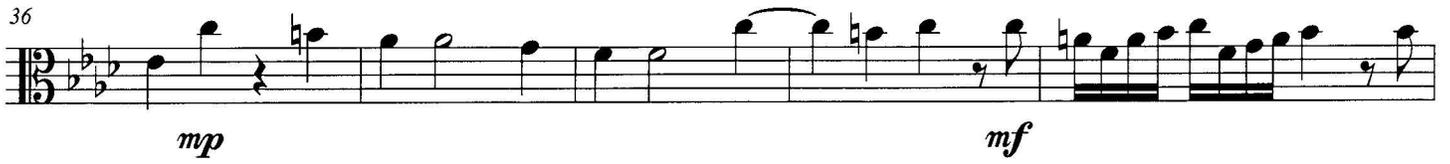
25 *mp*

29 *mf* *mf*

32



36



mp *mf*

41



44



mf *mp*

47



mf *mp* *mp*

52



mp *mf*

Trombone 1

Allegro from Sonata No. 7, Op. 5

Handel

Bob Reifsnnyder

$\text{♩} = 50$

7

14

20

27

34

40

47

mf *mp* *mf*

mp

mf *mp*

mp *mp*

mf *mp* *mf*

mp *mp*

55

mf *mf* *mp*

62

mp *mf* *mp*

69

mf