

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 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 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.

Andante from Sonata No. 1, Op. 5

Handel
Bob Reifsnyder

♩ = 120

mf *mf*

5 *mp* *mf*

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

12 *mf* *mp* *mf*

16 *mf* *mp* *p*

20 *mp* *mf*

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Allegro from Sonata No. 1, Op. 5

Handel
Bob Reifsnyder

♩ = 80

The musical score is written for Trombone 2 in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a metronome marking of ♩ = 80. The score consists of eight staves of music, each starting with a measure number. The dynamic markings are as follows:

- Measures 1-4: *p*, *mp*, *mf*
- Measures 7-11: *mp*, *mf*, *mp*
- Measures 12-16: *p*, *mp*, *mf*
- Measures 17-21: *p*, *mp*, *mf*
- Measures 22-26: *mp*, *mf*, *mp*
- Measures 27-32: *p*, *mp*
- Measures 33-38: *mf*, *p*
- Measures 39-40: *mf*

Allegro from Sonata No. 1, Op. 5

45

p *mp* *mf*

51

mp *mf*

56

Allegro Vivo from Sonata No. 1, Op. 5

Handel
Bob Reifsnyder

Musical score for Trombone 2, showing measures 1 through 42. The score is in 3/4 time, key of B-flat major, and includes dynamic markings such as *mf*, *mp*, *p*, and *mf*.

Measures 1-4: *mf*, *mp*, *mf*

Measures 5-8: *mp*, *mf*, *mf*, *mp*

Measures 9-12: *mf*, *mp*, *mf*

Measures 13-18: *mp*, *p*, *mf*

Measures 19-24: *mp*, *mf*, *mp*, *p*

Measures 25-30: *mf*, *mp*, *p*, *mf*

Measures 31-36: *mf*

Measures 37-42: *mp*

Trombone 2

Adagio from Sonata No. 2, Op. 5

Handel
Bob Reifsnyder

♩ = 60

The first staff of music is in 2/5 time with a key signature of one sharp (F#). It begins with a dynamic marking of *mf*. The melody consists of eighth and sixteenth notes, with a crescendo leading to a *p* dynamic marking, followed by a *mf* dynamic marking.

5

The second staff of music continues the melody from the first staff, starting with a dynamic marking of *mp*. It concludes with a double bar line.

Allegro from Sonata No. 2, Op. 5

Handel
Bob Reifsnyder

♩ = 90

p

8 *mf* *mp* *mp*

13 *p* *mf*

18 *mf*

23 *mp* *mf*

28 *p* *mf*

33 *mp*

38 *mf*

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Trombone 2

Allegro Vivo from Sonata No. 2, Op. 5

Handel
Bob Reifsnnyder

♩ = 100

mf

5 *mf*

10 *mp* *mf*

14 *mp* *mf*

18

23 *p*

27 *mp* *mf* *mp*

32 *mf*

37

A single staff of music in bass clef with a key signature of one flat (B-flat). The notation includes a double bar line at the beginning, followed by measures 37 through 41. Measure 37 starts with a half note G2, a quarter note A2, and a quarter note B-flat2. Measure 38 contains a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. Measure 39 contains a quarter note G3, a quarter note A3, a quarter note B-flat3, and a quarter note C4. Measure 40 contains a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. Measure 41 contains a quarter note A4, a quarter note B-flat4, a quarter note C5, and a quarter note D5, ending with a double bar line.

Allegro from Sonata No. 3, Op. 5

Handel
Bob Reifsnyder

♩ = 100

The musical score for Trombone 2 consists of six staves of music. The key signature is one flat (B-flat major) and the time signature is common time (C). The tempo is marked as Allegro with a quarter note equal to 100 beats per minute. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs. The measure numbers 6, 11, 16, 21, and 26 are indicated at the beginning of their respective staves.

Trombone 2

Andante from Sonata No. 4, Op. 5

Handel
Bob Reifsnyder

♩ = 60

mf

6

11

16

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Allegro from Sonata No. 4, Op. 5

Handel
Bob Reifsnyder

~~Moderato~~ (♩ = c. 108)

mp mf

5

9 mf mp mp

15 mf

19 mp

23 mf mp

29 mf mp

35 mf

40

mp

This musical staff contains measures 40 through 44. It begins with a bass clef and a 3/4 time signature. The melody starts with a quarter note G2, followed by eighth notes A2, B2, and C3. Measure 41 features a sharp sign above the staff, indicating a key signature change to one sharp (F#). The melody continues with eighth notes D3, E3, and F#3. Measure 42 has a quarter rest followed by an eighth note G3. Measure 43 has a quarter rest followed by an eighth note A3. Measure 44 has a quarter rest followed by an eighth note B3. The dynamic marking *mp* is centered below the staff.

45

mp *mf*

This musical staff contains measures 45 through 50. It begins with a bass clef and a 3/4 time signature. The melody starts with a quarter note G2, followed by eighth notes A2, B2, and C3. Measure 46 has a quarter rest followed by an eighth note D3. Measure 47 has a quarter rest followed by an eighth note E3. Measure 48 has a quarter rest followed by an eighth note F3. Measure 49 has a quarter rest followed by an eighth note G3. Measure 50 has a quarter rest followed by an eighth note A3. The dynamic marking *mp* is centered below the staff between measures 45 and 47, and *mf* is centered below the staff between measures 49 and 50.

51

This musical staff contains measures 51 through 55. It begins with a bass clef and a 3/4 time signature. The melody starts with a quarter note G2, followed by eighth notes A2, B2, and C3. Measure 52 has a quarter rest followed by an eighth note D3. Measure 53 has a quarter rest followed by an eighth note E3. Measure 54 has a quarter rest followed by an eighth note F3. Measure 55 has a quarter rest followed by an eighth note G3. The staff ends with a double bar line.

Largo from Sonata No. 5, Op. 5

Handel
Bob Reifsnyder

♩ = 80

mf *mp*

7 *p* *mp*

14 *mf* *mp*

21

28 *mf* *mp*

35

42 *mf* *mp*

50

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Moderato from Sonata No. 5, Op. 5

Handel
Bob Reifsnyder

♩ = 100

mf *mp*

5

9 *mp*

14 *mf* *mp*

19

23 *mp*

27 *mf* *mp* *mf*

32 *mp*

37

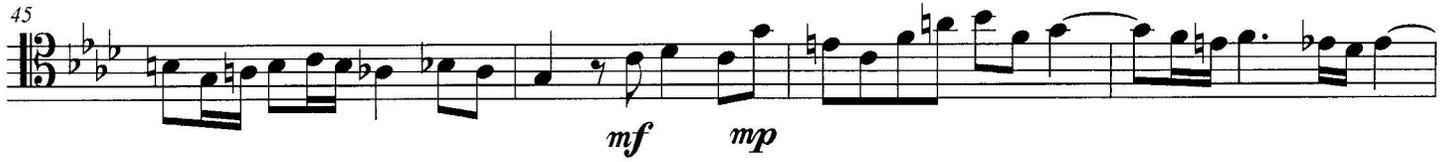


41



mp

45



mf mp

49



mp

54



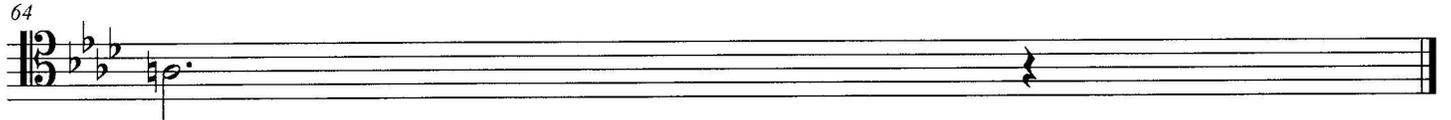
mf mp

59



mf

64



Trombone 2

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

Handel

Bob Reifsnyder

$\text{♩} = 80$

mf

4 *mp*

7 *mp*

11

15 *mp*

19 *mp*

22 *mp*

25 *mp*

28 *mp*

32 *mp*

35 *mp*

38 *mf*

41 *mf* *mp*

44 *mf* *mp*

46 *mp* *mf*

50 *mf*

Largo from Sonata No. 6, Op. 5

Handel
Bob Reifsnyder

♩ = 100

The musical score consists of five staves of music in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked as Largo. The score includes the following dynamic markings and measure numbers:

- Staff 1: *mf* (measures 1-5)
- Staff 2: *mp* (measures 6-10)
- Staff 3: *mf* (measures 11-15), *mp* (measures 16-19), *mf* (measures 20-23)
- Staff 4: *mp* (measures 24-29)
- Staff 5: *mf* (measures 30-34)

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Allegro from Sonata No. 6, No. 5

Handel
Bob Reifsnnyder

♩ = 100

mf

8 mp

12 mf mf

17 mp

22 mf mf

27 mp mp

32 mp

37 mp mf

43 *mp* *mp*

Musical staff 43-47: A single staff in 3/8 time with a key signature of two flats. It contains five measures of music. The first measure starts with a dynamic marking of *mp*. The fifth measure ends with another *mp* marking.

48 *mp*

Musical staff 48-51: A single staff in 3/8 time with a key signature of two flats. It contains four measures of music. A dynamic marking of *mp* is placed below the second measure.

52 *mp*

Musical staff 52-56: A single staff in 3/8 time with a key signature of two flats. It contains five measures of music. A dynamic marking of *mp* is placed below the third measure.

57 *mf* *mp* *mp*

Musical staff 57-61: A single staff in 3/8 time with a key signature of two flats. It contains five measures of music. Dynamic markings of *mf*, *mp*, and *mp* are placed below the first, third, and fifth measures respectively.

62 *mf* *mp*

Musical staff 62-66: A single staff in 3/8 time with a key signature of two flats. It contains five measures of music. Dynamic markings of *mf* and *mp* are placed below the second and fourth measures respectively.

67 *mf* *mf*

Musical staff 67-71: A single staff in 3/8 time with a key signature of two flats. It contains five measures of music. Dynamic markings of *mf* and *mf* are placed below the first and fourth measures respectively. A slur with a '2' above it covers the first two notes of the second measure.

72 *mp* *mf*

Musical staff 72-76: A single staff in 3/8 time with a key signature of two flats. It contains five measures of music. Dynamic markings of *mp* and *mf* are placed below the first and third measures respectively.

Larghetto from Sonata No. 7, Op. 5

Handel
Bob Reifsnyder

♩ = 50

The musical score for Trombone 2 consists of six staves of music. The first staff (measures 1-5) begins with a dynamic of *mf* and ends with *mp*. The second staff (measures 6-10) starts with *p*, moves to *mp*, then *mf*, and ends with *mp*. The third staff (measures 11-15) starts with *mf* and ends with *mp*. The fourth staff (measures 16-19) starts with *p*, moves to *mp*, and ends with *mf*. The fifth staff (measures 20-24) starts with *mp* and ends with *mf*. The sixth staff (measure 25) shows a whole rest on the staff.

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Allegro from Sonata No. 7, Op. 5

Handel

Bob Reifsnnyder

ma non presto $\text{♩} = 75$

mf

6

9

mp

mf

12

mp

17

mp

mf

20

23

mp

mf

27

mp

30 *mf*

33

36 *mp*

39 *mf*

42 *mf*

45 *mf* *mp*

48 *mf*

51 *mp* *mf*

55

Allegro from Sonata No. 7, Op. 5

Handel
Bob Reifsnyder

$\text{♩} = 50$

1 *mf* *mp* *mf*

8 *mp* *mf* *mp*

15 *mp* *mf* *mp*

22 *mf* *mp*

29 *mp*

36 *mf* *mp*

42 *mf* *mp*

49 *mp* *mf* *mf*

57

mp *mf*

63

mf *mp*

70

mf