SELECTIONS

From

Buxtehude's Trio Sonatas, Op. 1

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME THREE

@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 Allessandro 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. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output. Like Vivaldi, 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). Buxtehude's Trio Sonatas (Op. 1 and 2), show absolutely no influence of Corelli, even though they were published at a later date. They owe much more to the instrumental writing of Schutz and are stylistically quite similar to the instrumental music of one of his most important students, Matthias Weckmann (1616-1674). They are also scored for only one violin, continuo and the viola da gamba, an instrument on which Buxtedude was quite proficient (he most likely was the performer for public presentations of these sonatas). There are certainly passages where the viola da gamba moves in tandem with the violin, but more frequently it shares the same part as the continuo, either exactly or in variation; essentially, at times, creating a "Due Sonata" texture.

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- Buxtehude's Trio Sonatas are all one-movement works with several sections featuring stylistic, tempo, metric and rhythmic changes consistent with the "concertato" style that Schutz brought to the German school of composition. I have chosen to excerpt these sonatas in movements, since a good portion of the sonatas do not lend themselves to transcription for trombones. As a result, public performance is discouraged, since they in no way are representative of the intentions of Buxtehude in writing the sonatas. Practice room frolicking seems more appropriate.

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- Unlike the arrangements of the sonatas of Corelli, Handel, Telemann and Vivaldi, there was very little necessity to change the positions of parts to keep the alto as the highest voice. The unusual violin, viola da gamba scoring made that unnecessary.

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

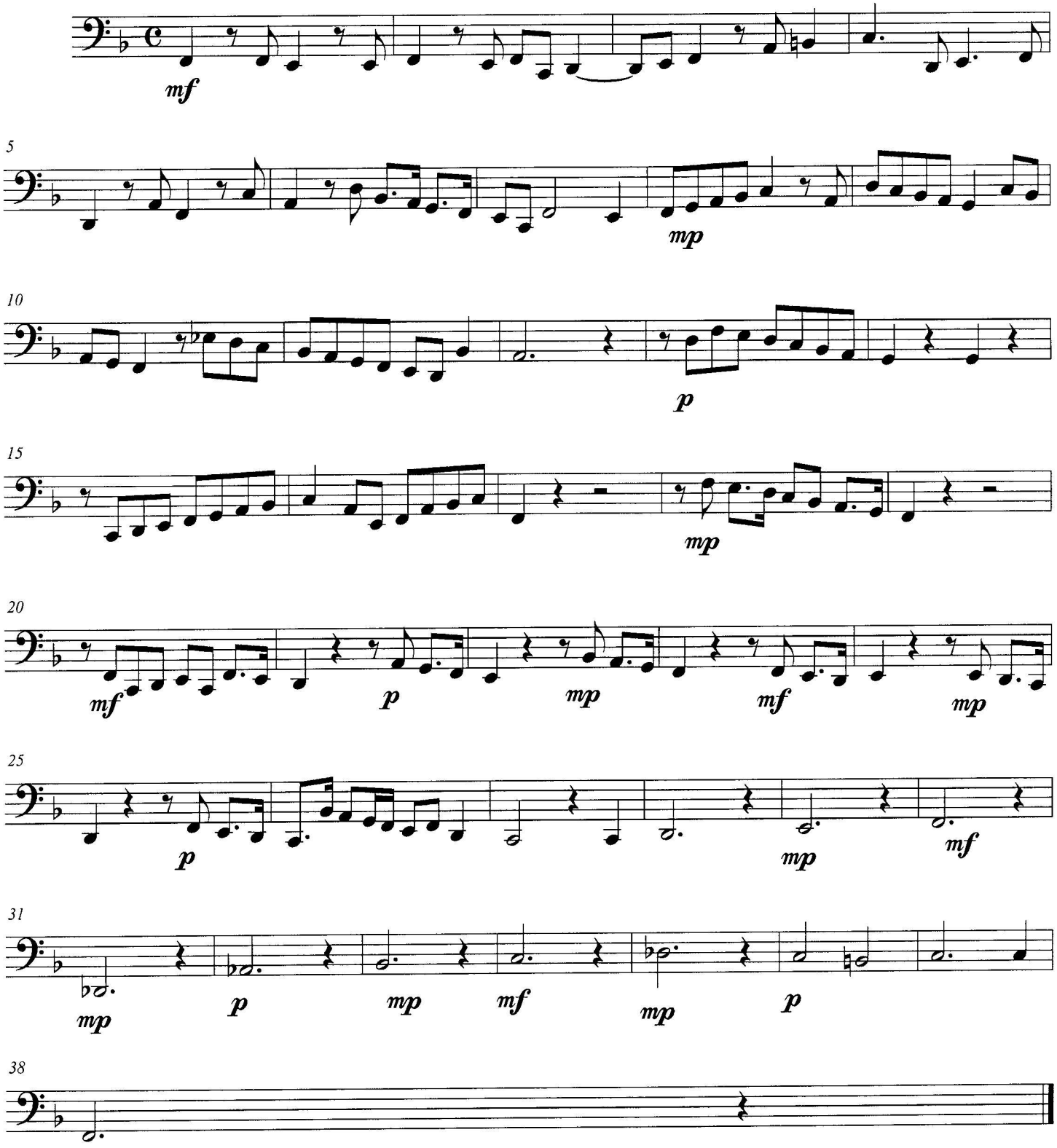
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a trombonist ever makes. There are, however, notes left out in extended passages that would be impossible to perform on a trombone, hopefully in the most appropriate locations.

Bass Trombone

Vivace from Sonata No. 1, Op. 1

Buxtehude

Bob Reifsnyder



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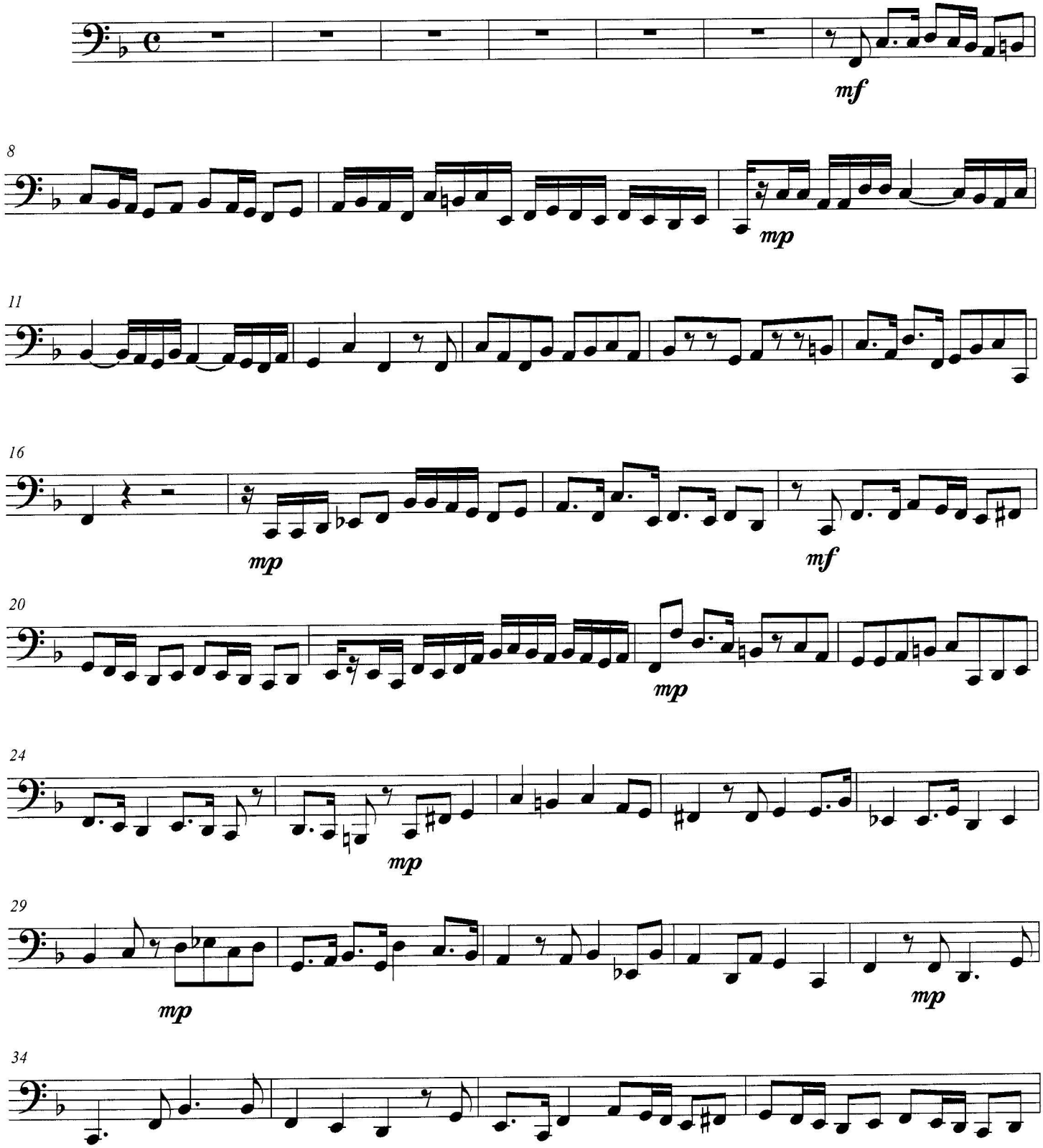
Bass Trombone

Second movement from Sonata No. 1, Op. 1

Buxtehude

Bob Reifsnyder

Allegro-Adagio ♩ = 75



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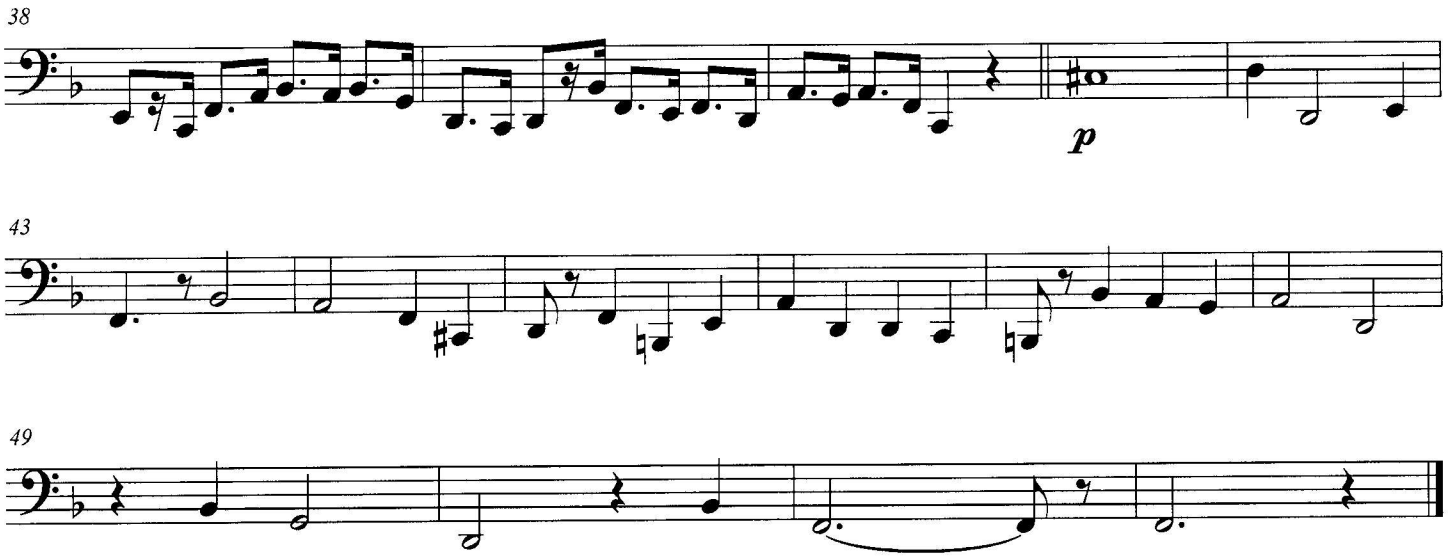
Second movement from Sonata No. 1, Op. 1

Adagio

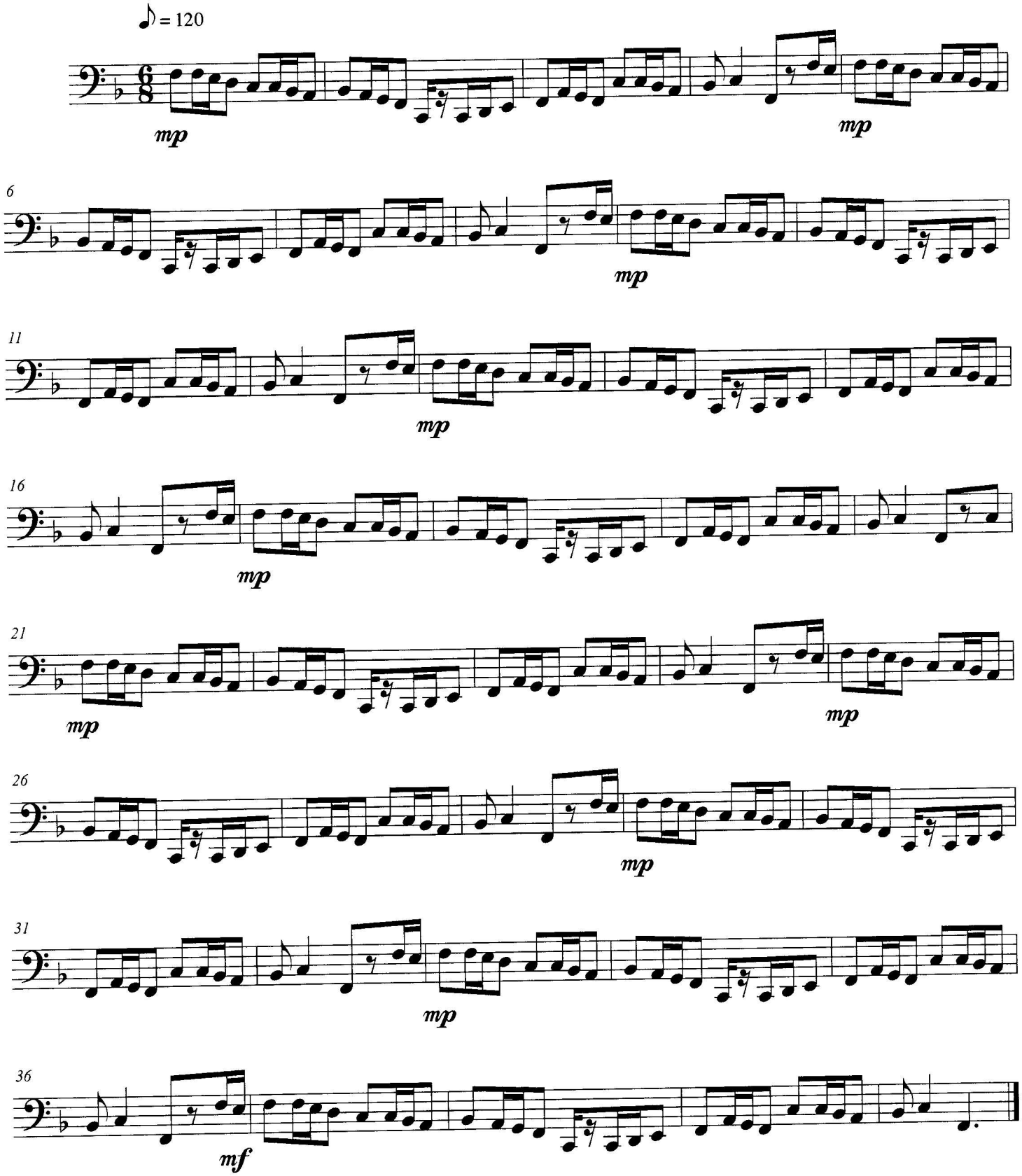


Bass Trombone

Ground Bass from Sonata No. 1, Op. 1

Buxtehude

Bob Reifsnyder



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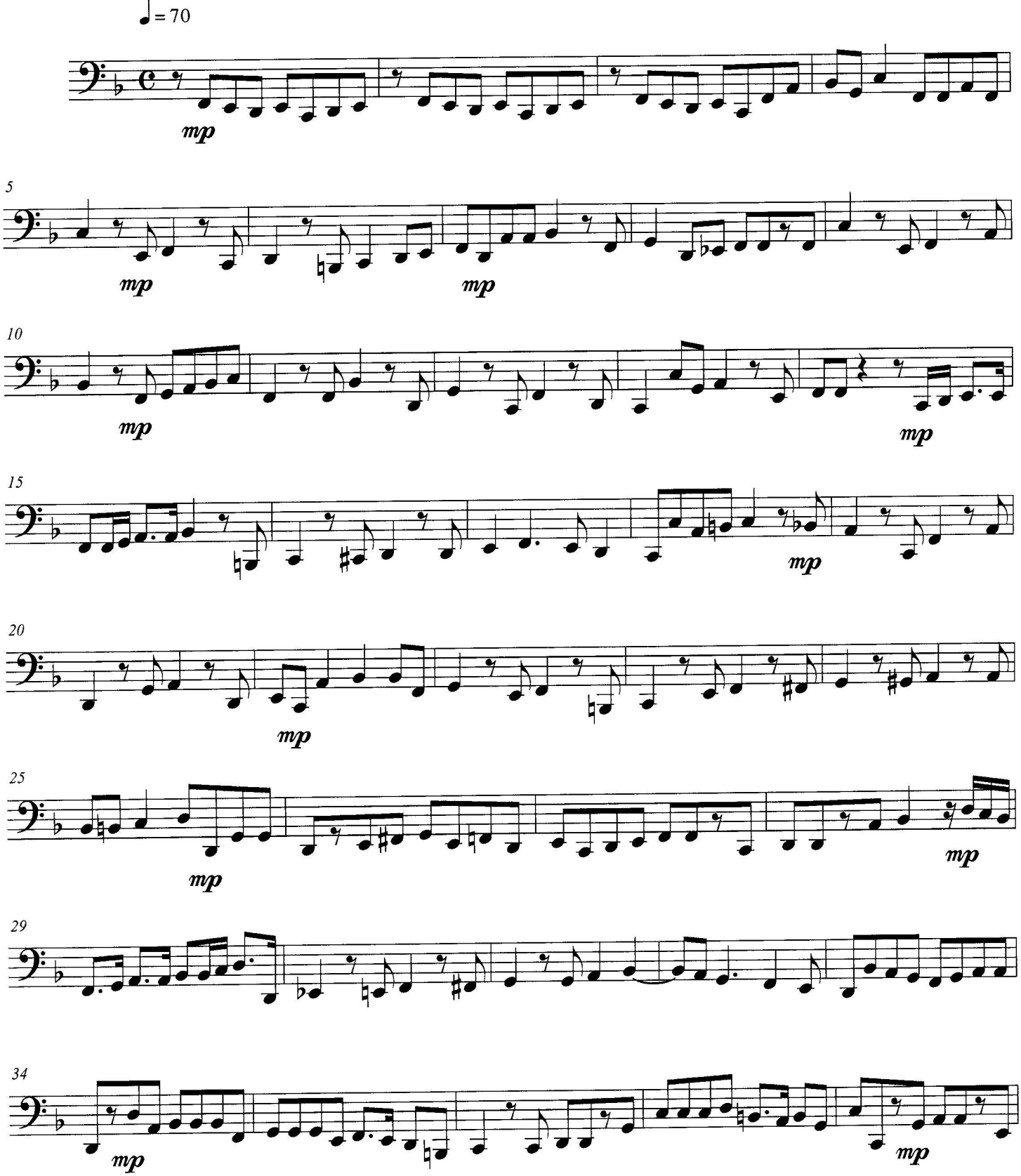
Bass Trombone

Fourth movement from Sonata No. 1, Op. 1

Buxtehude

Bob Reifsnyder



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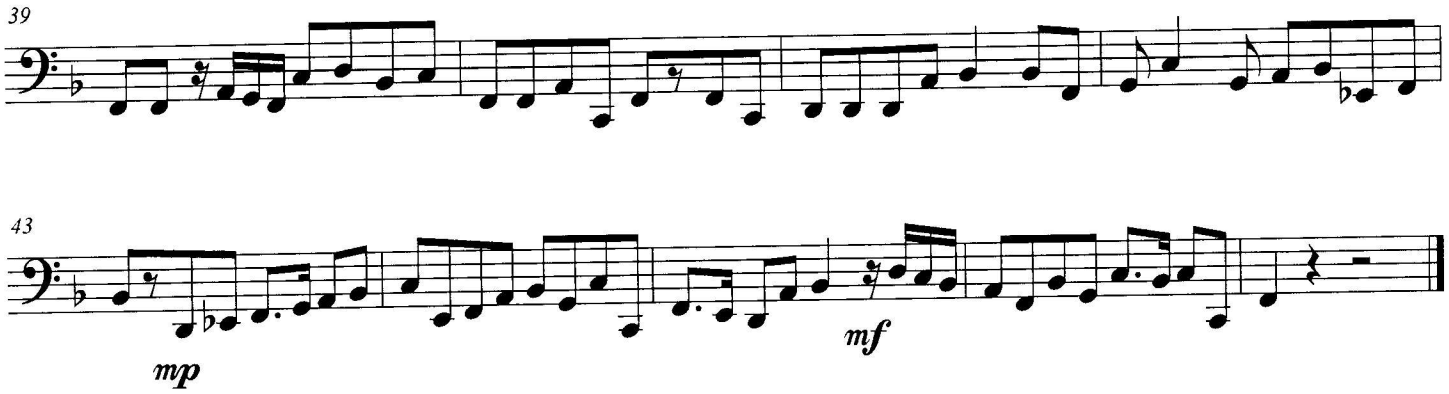
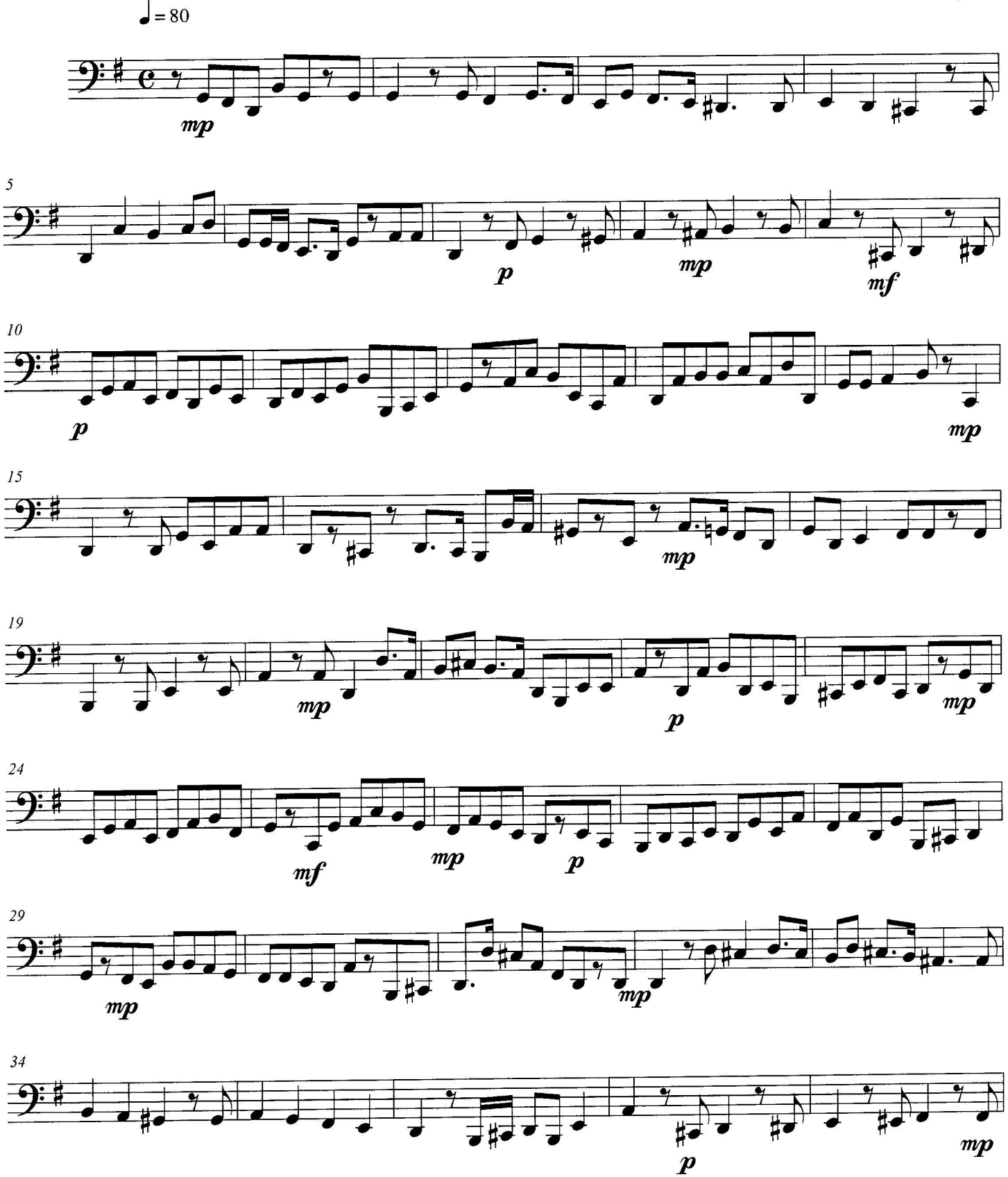

39
43
mp
mf

Bass Trombone

First movement from Sonata No. 2, Op. 1

Buxtehude

Bob Reifsnyder



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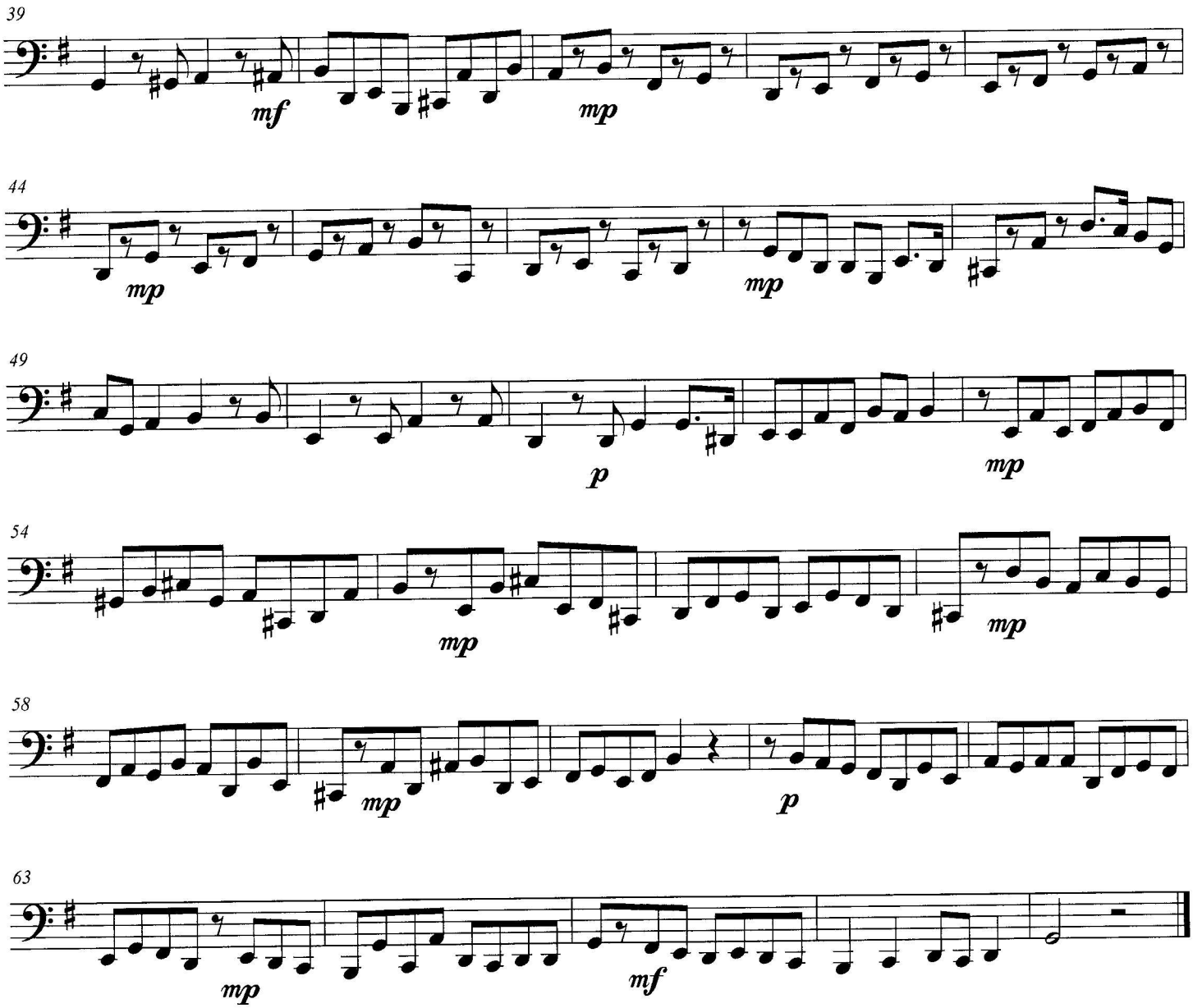

39
mf
mp
44
mp
mp
49
p
mp
54
mp
mp
58
mp
p
63
mp
mf

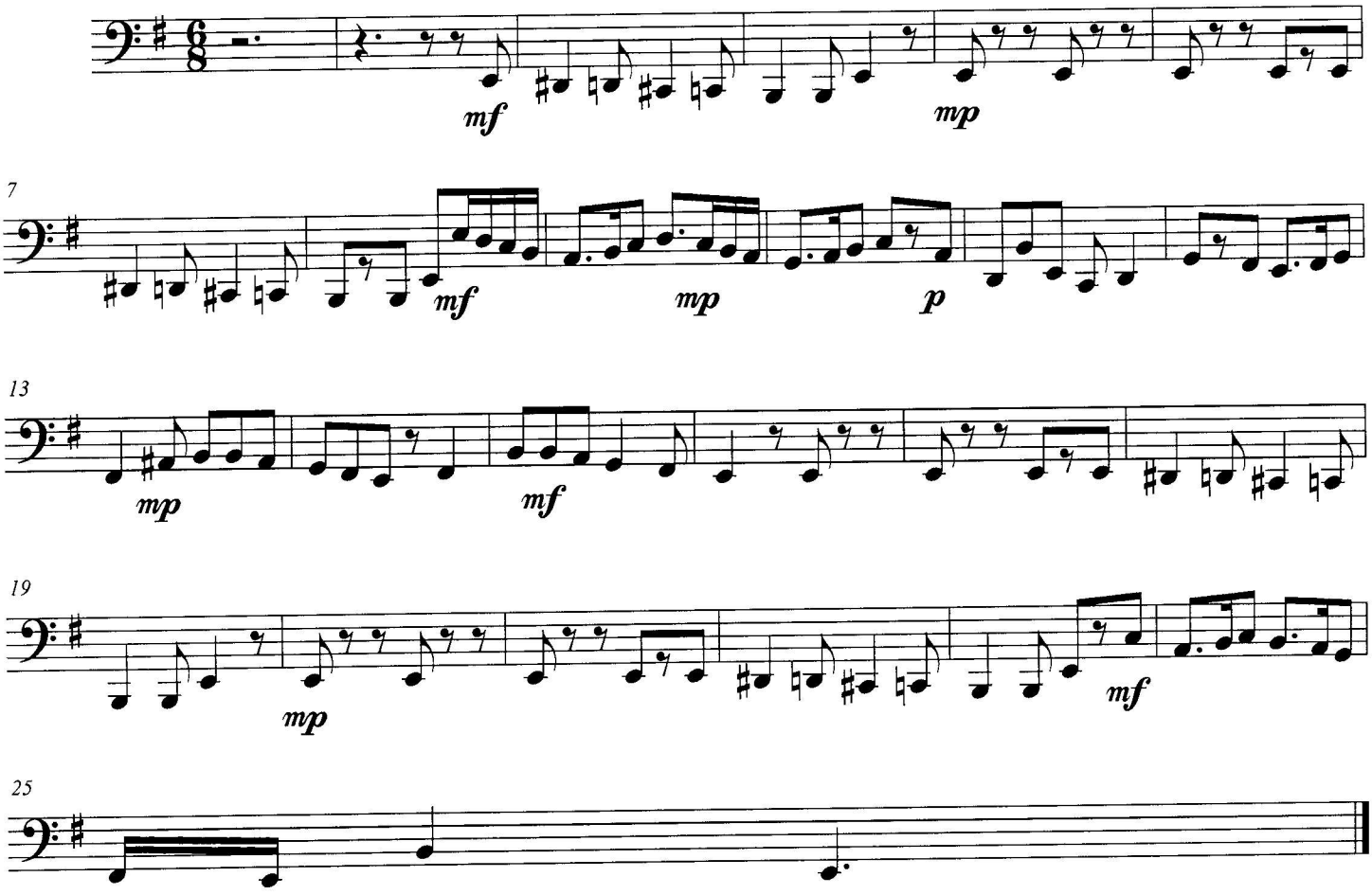
Bass Trombone

Second Movement from Sonata No. 2, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩. = 60



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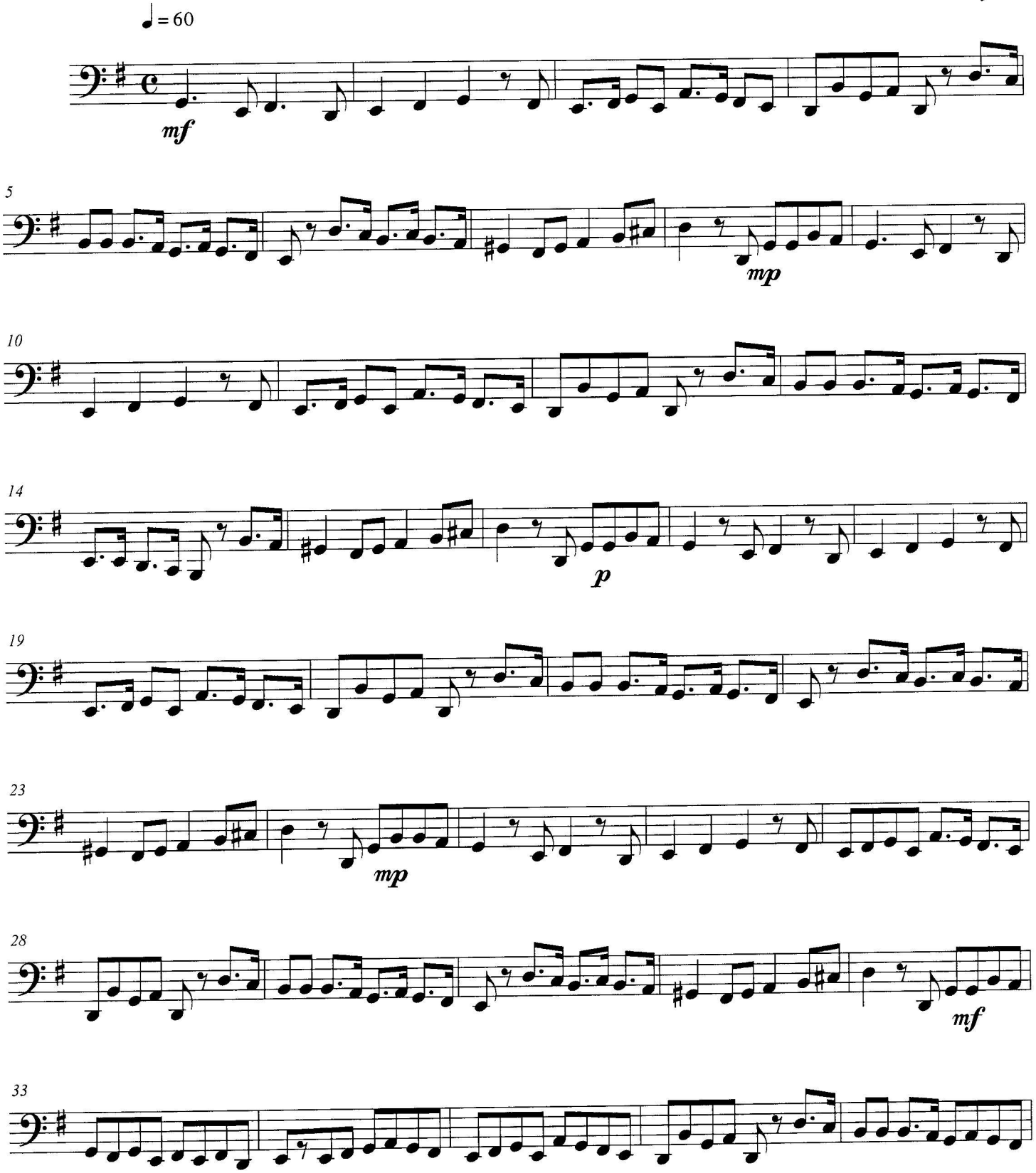
Bass Trombone

Arioso and Variations from Sonata No. 2, Op. 1

Buxtehude

Bob Reifsnyder



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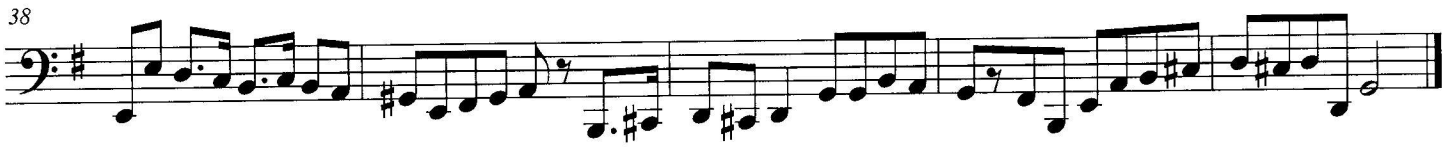

38

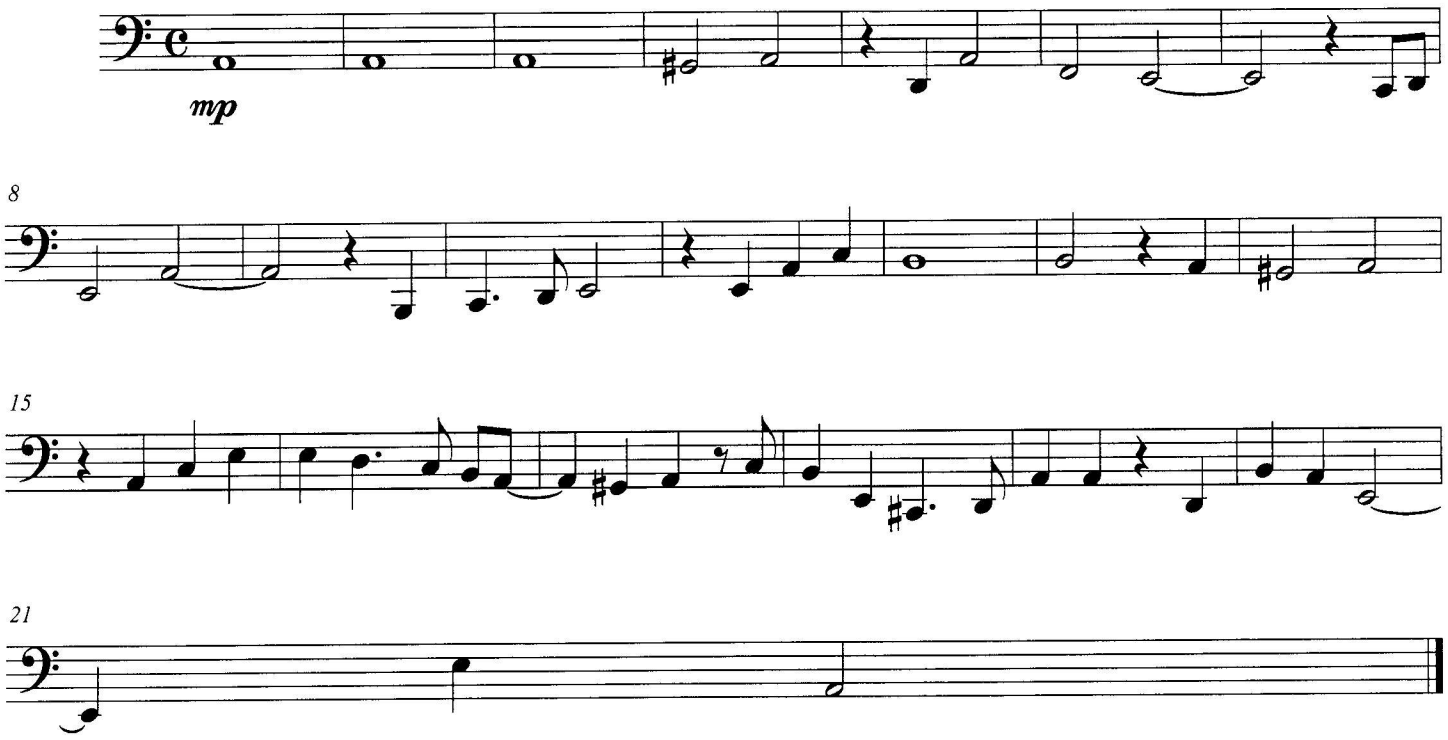
Bass Trombone

First movement from Sonata No. 3, Op. 1

Buxtehude

Bob Reifsnyder

Adagio ♩ = 60



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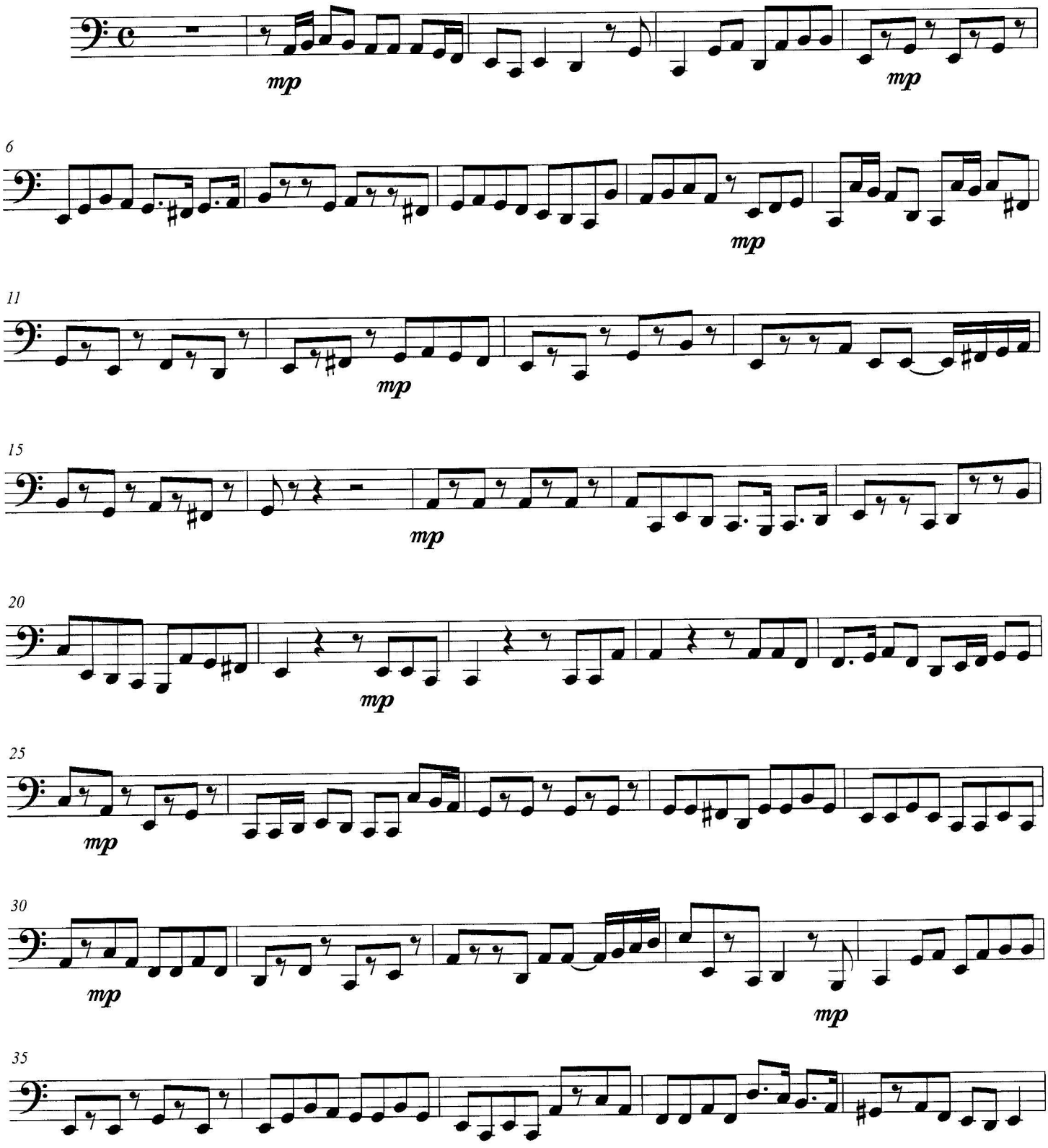
Bass Trombone

Second movement from Sonata No. 3, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80



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40
mp
mf

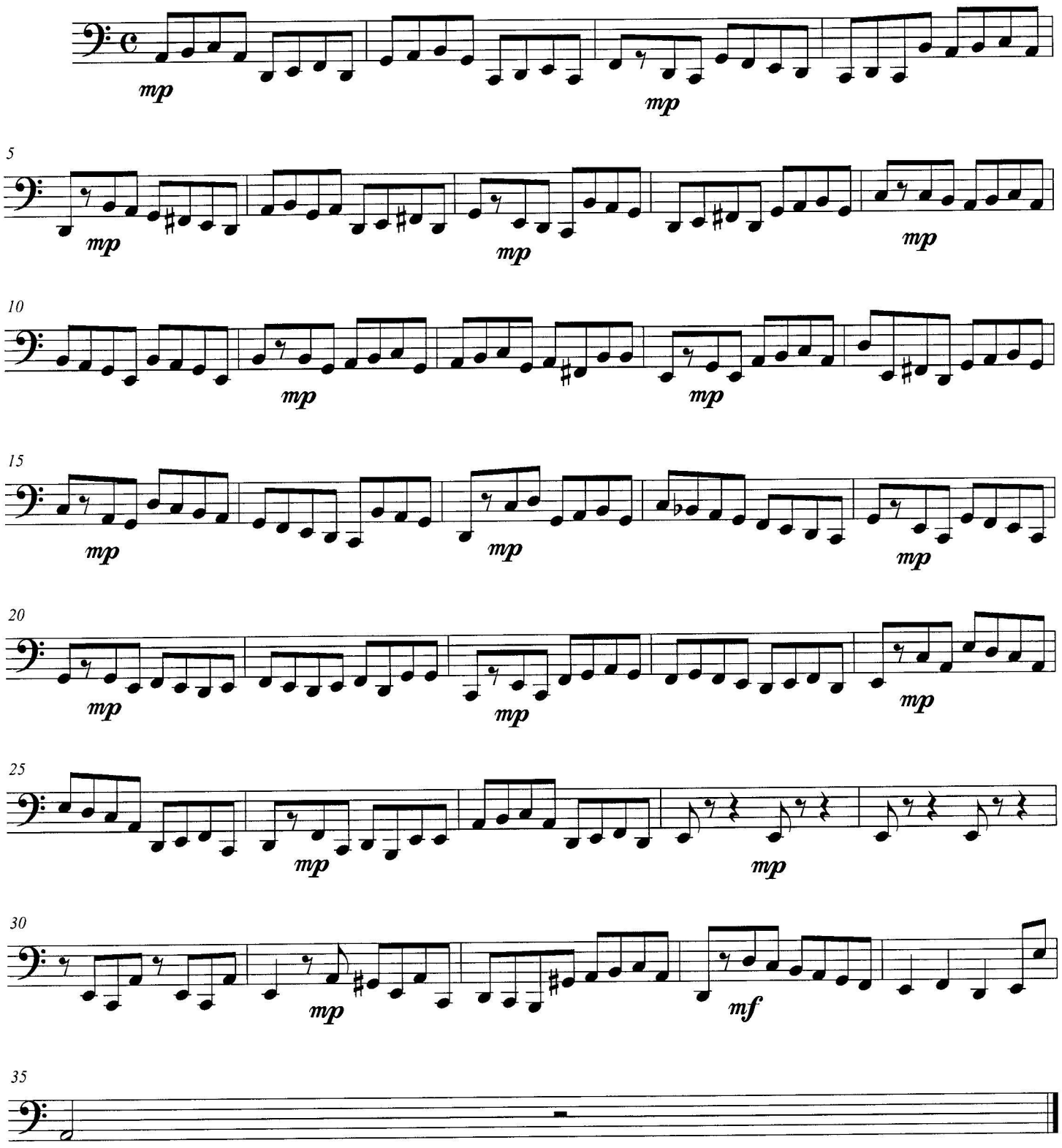
Bass Trombone

Third movement from Sonata No. 3, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80



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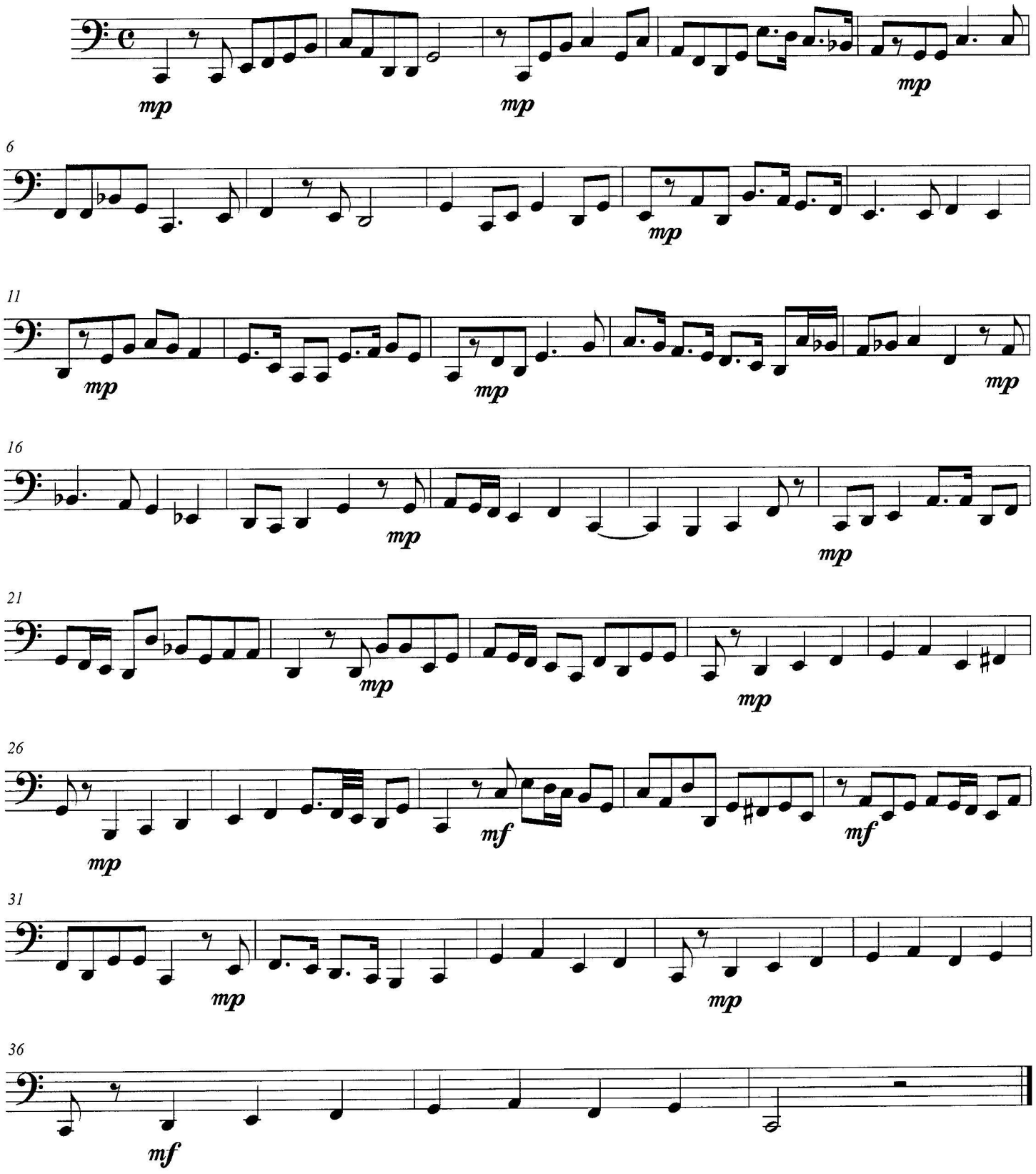
Bass Trombone

Excerpt from Sonata No. 4, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80



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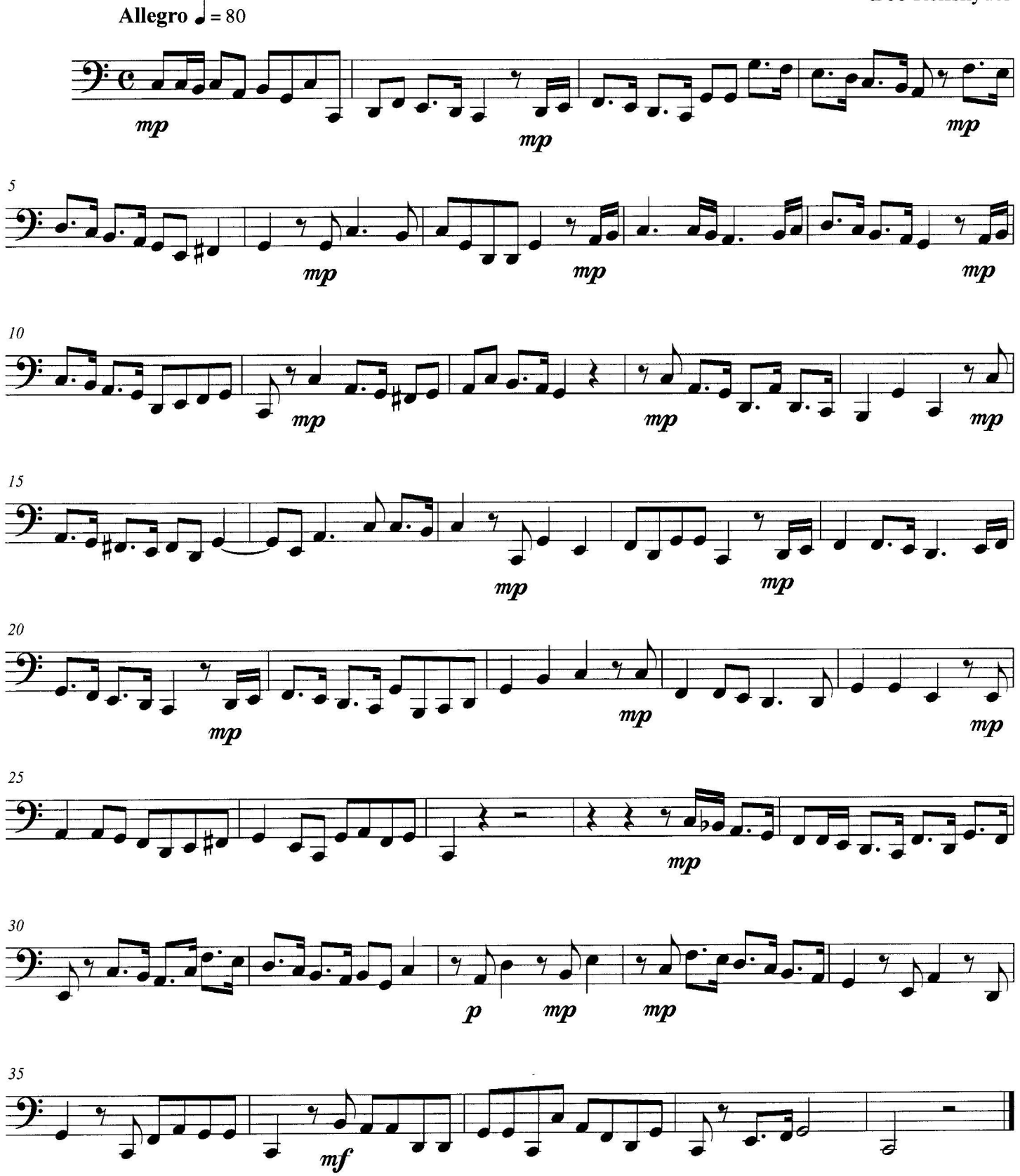
Bass Trombone

First movement from Sonata No. 5, Op. 1

Buxtehude

Bob Reifsnyder



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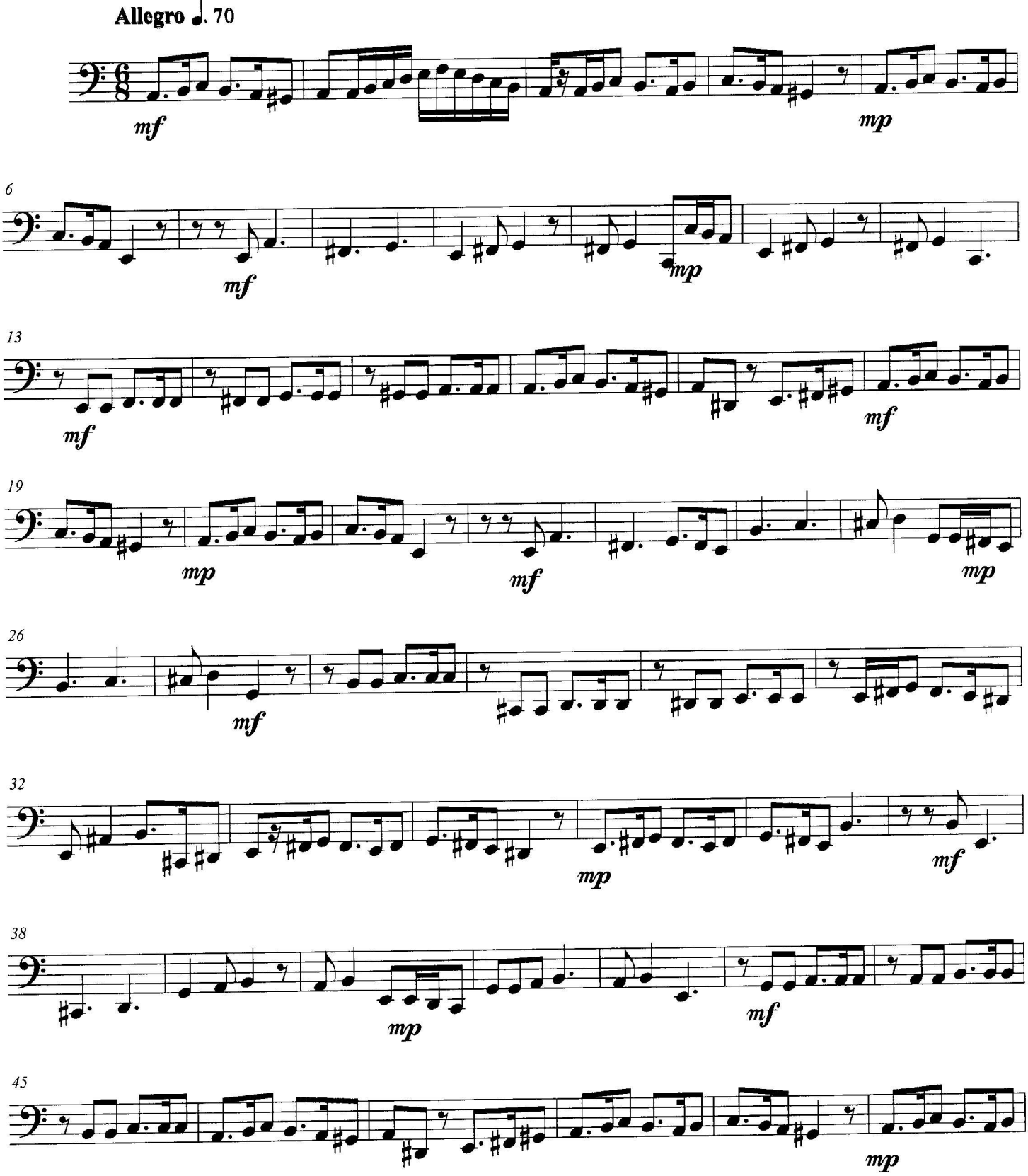
Bass Trombone

Second movement from Sonata No. 5, Op. 1

Buxtehude

Bob Reifsnyder



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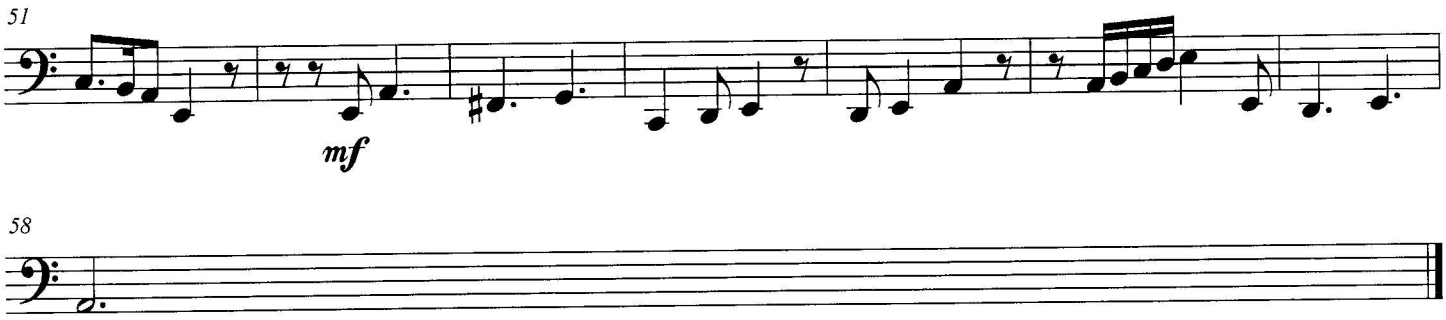

51
mf

58

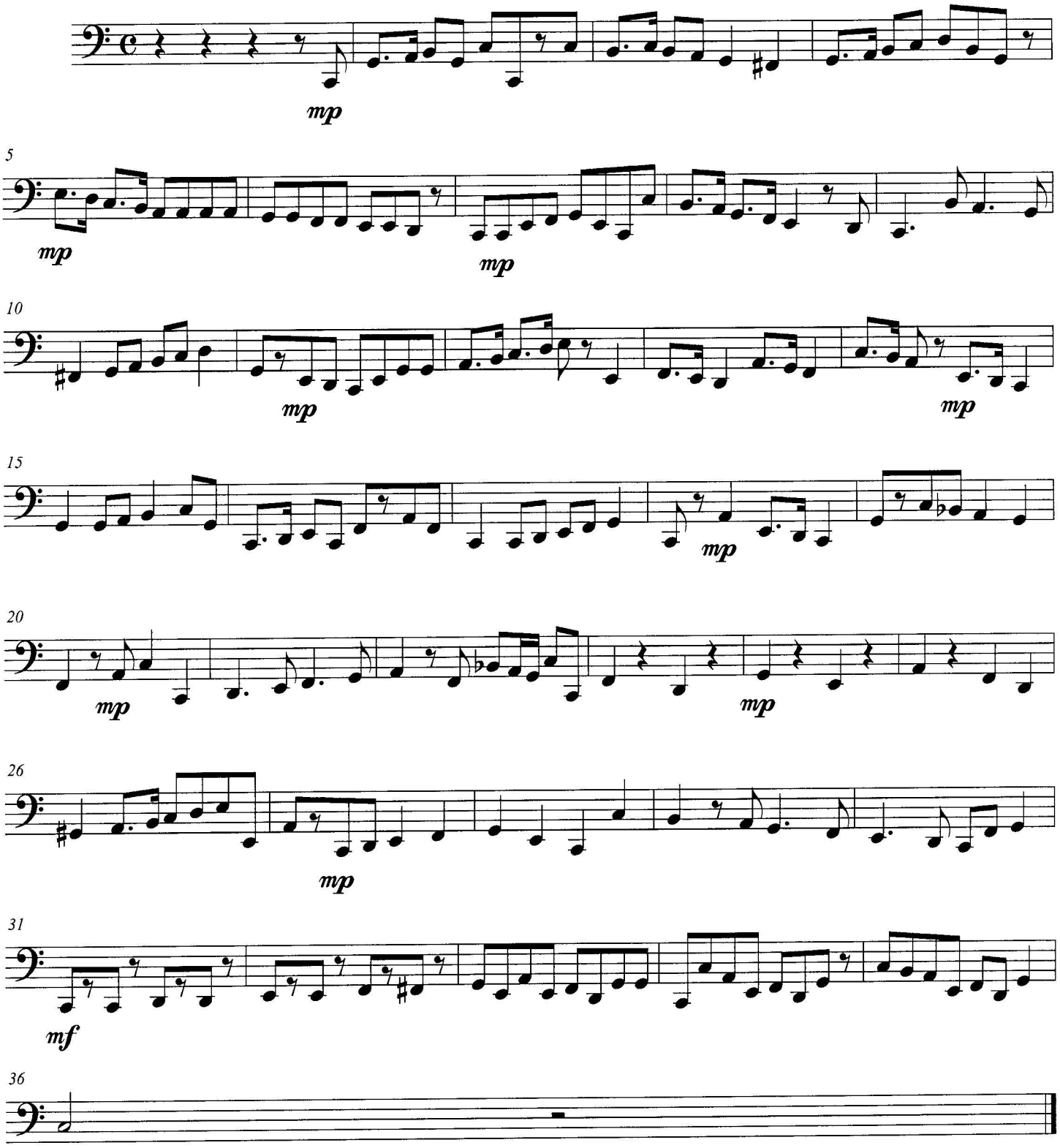
Bass Trombone

Third movement from Sonata No. 5, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 70



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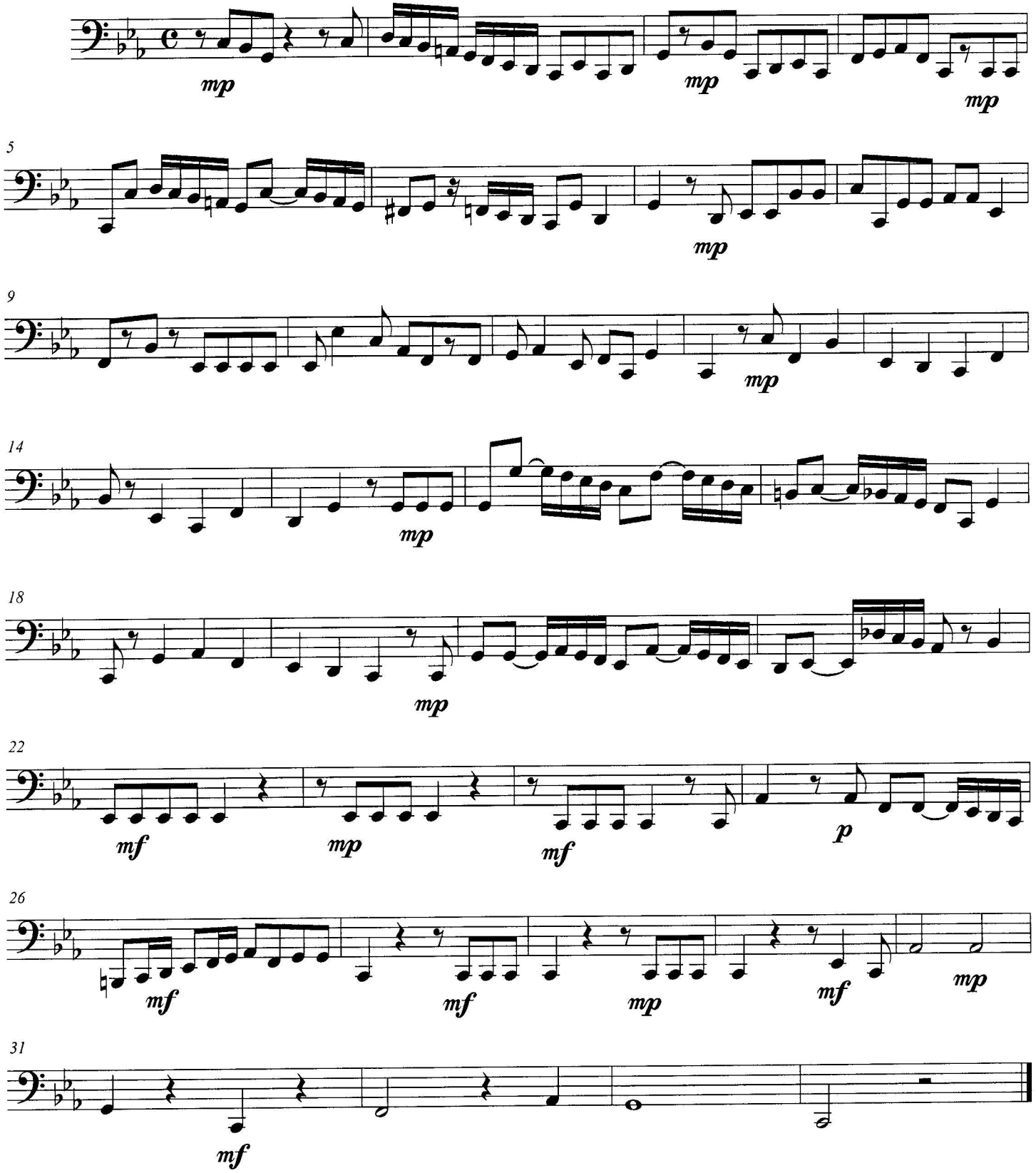
Bass Trombone

First movement from Sonata No. 6, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80



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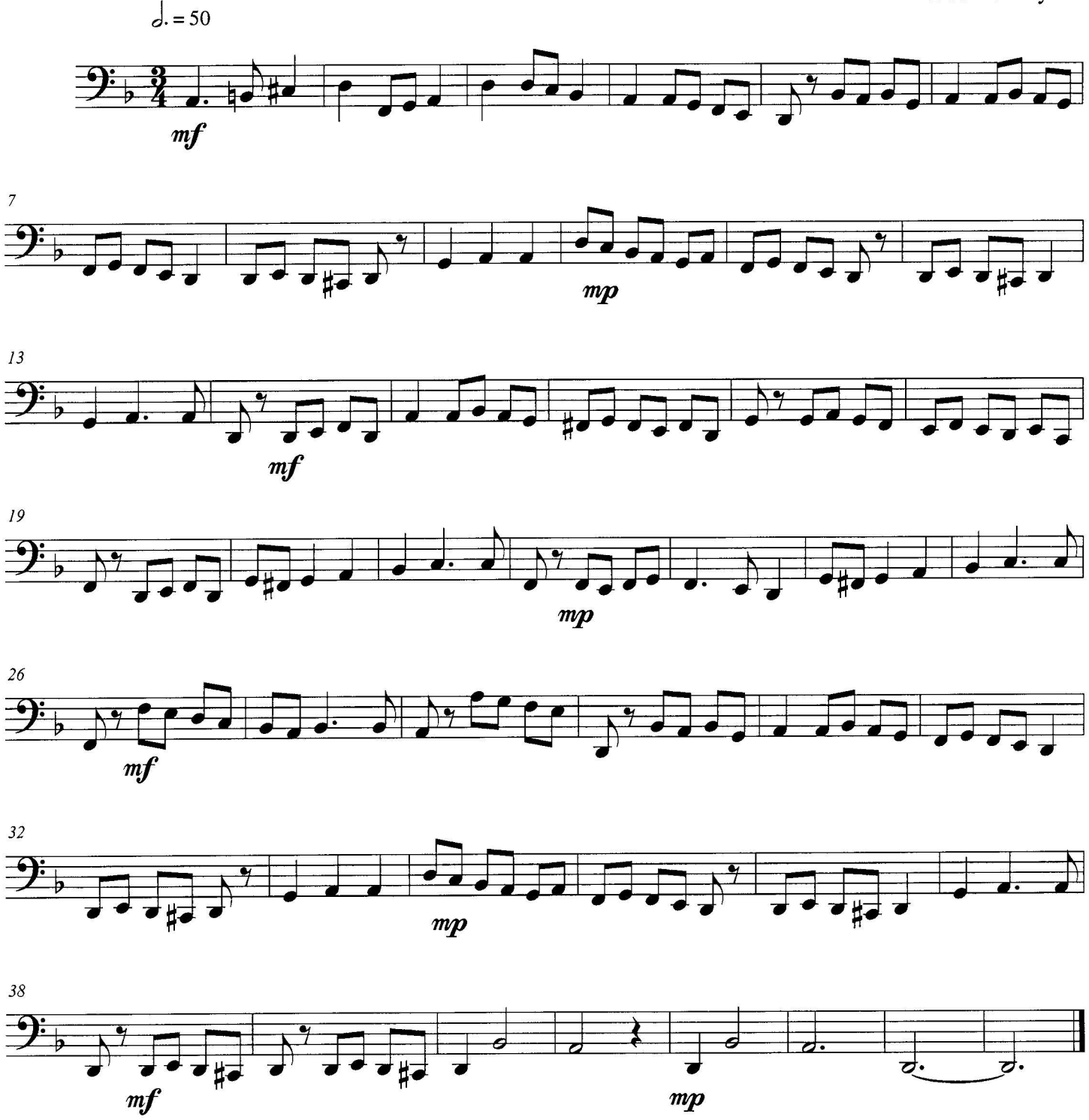
Bass Trombone

Second movement from Sonata No. 6, Op. 1

Buxtehude

Bob Reifsnyder



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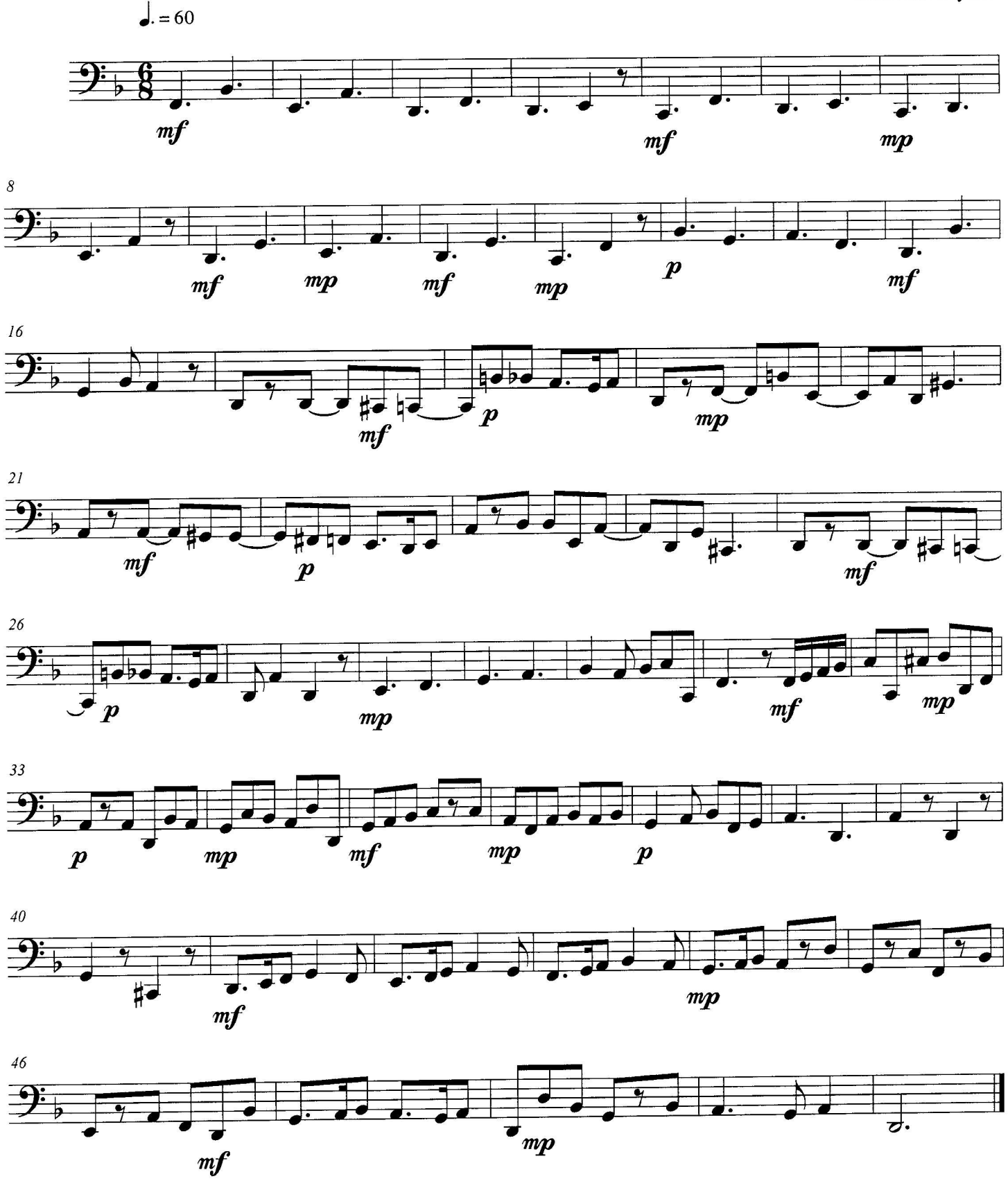
Bass Trombone

Third movement from Sonata No. 6, Op. 1

Buxtehude

Bob Reifsnyder



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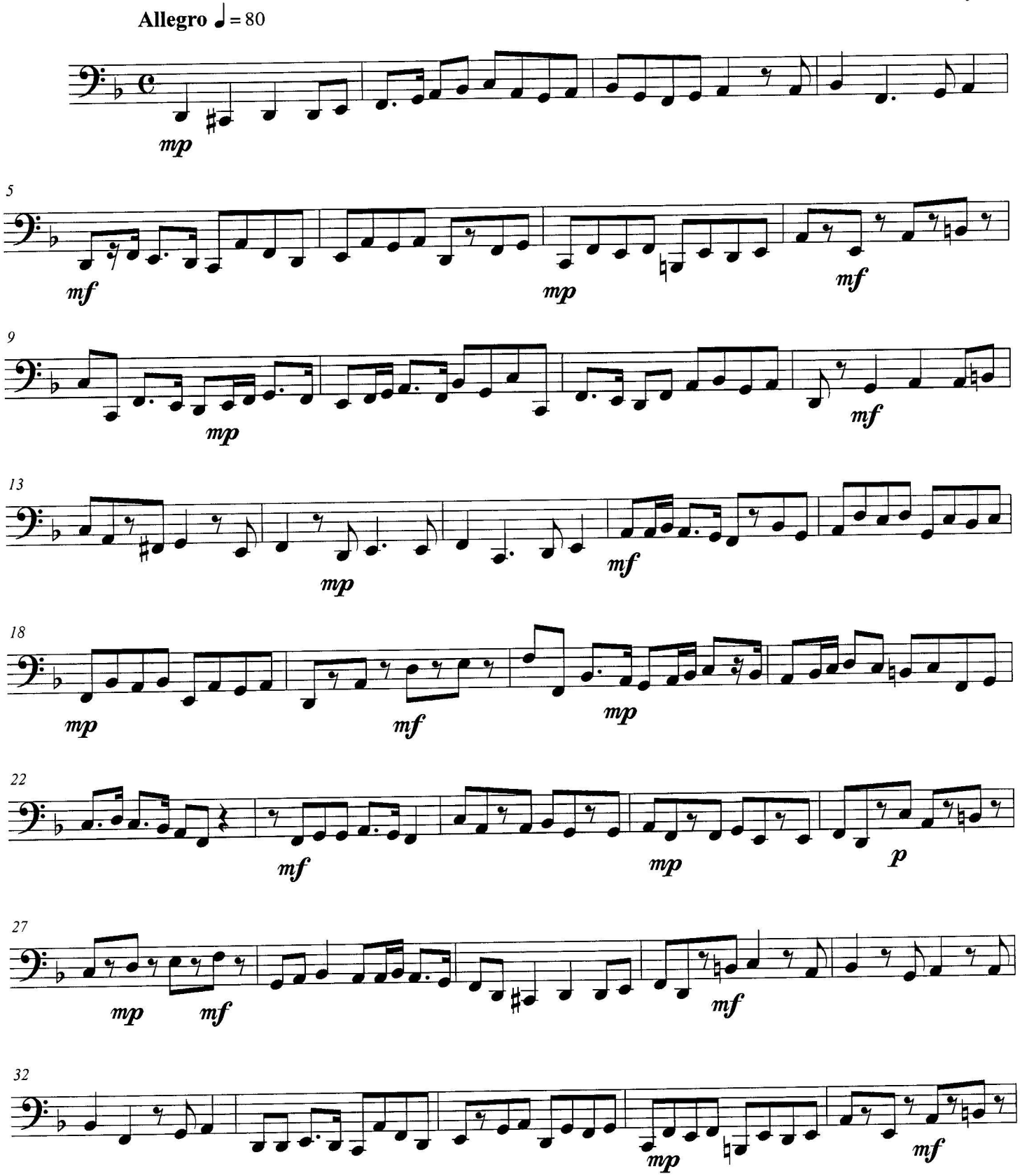
Bass Trombone

First movement from Sonata No. 7, Op. 1

Buxtehude

Bob Reifsnyder



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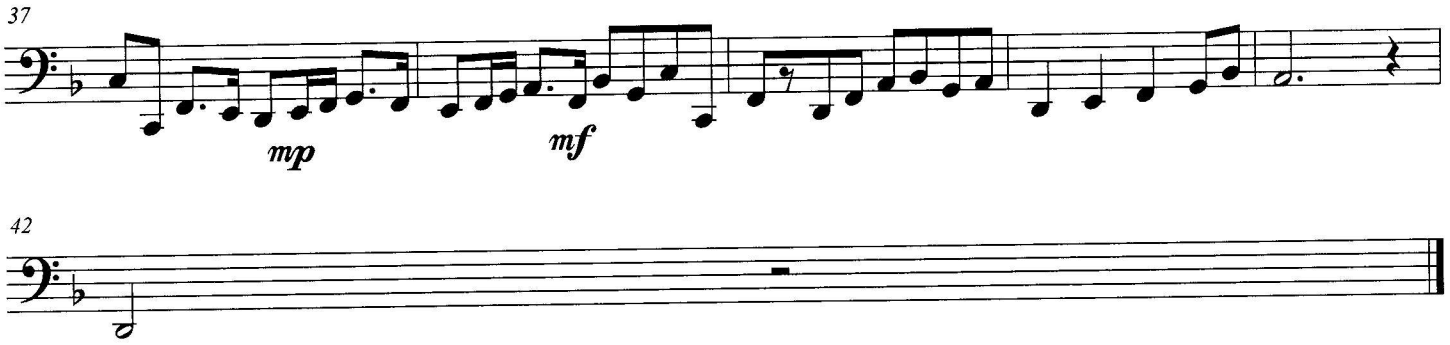

37
mp
mf

42

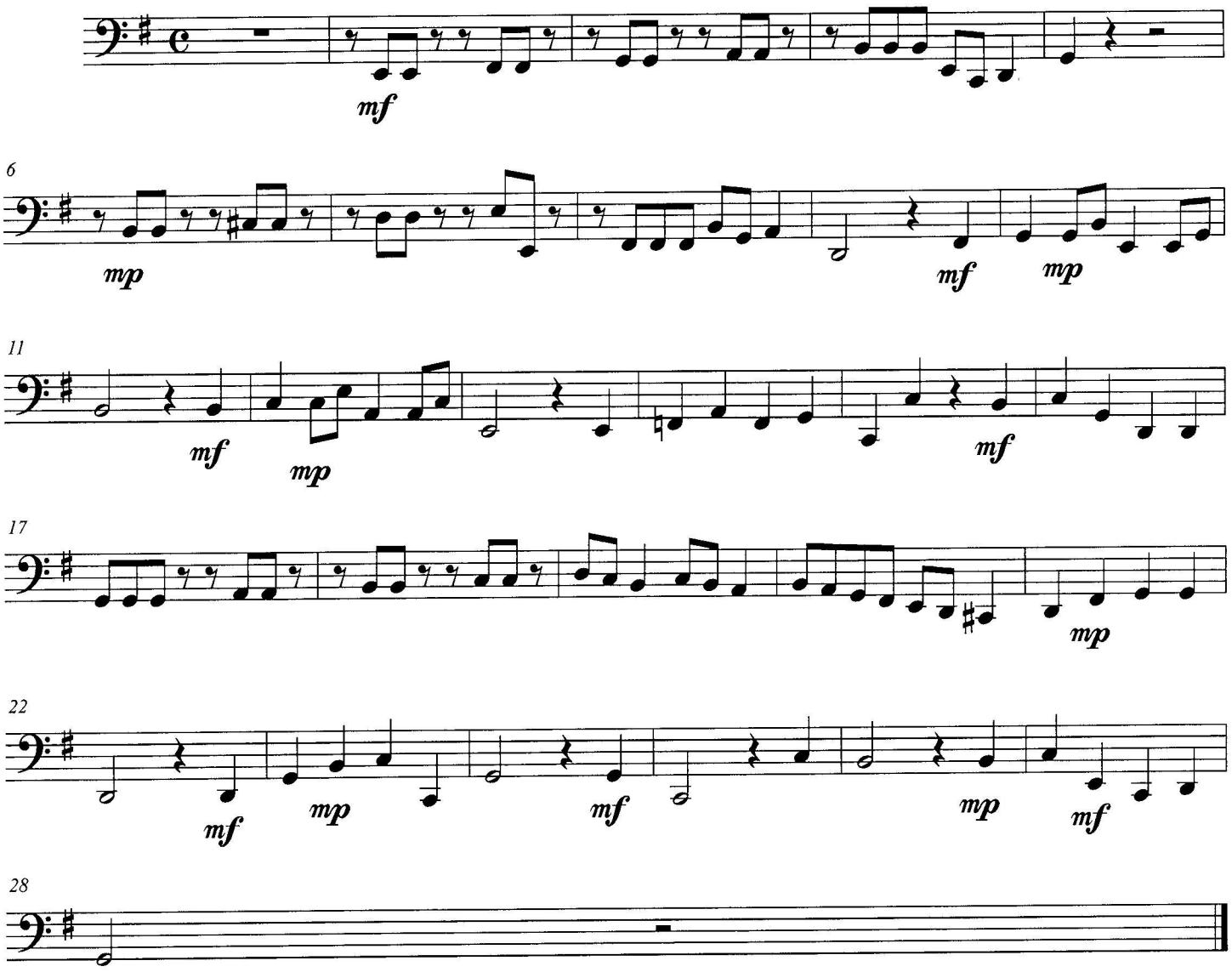
Bass Trombone

Second movement from Sonata no. 7, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80



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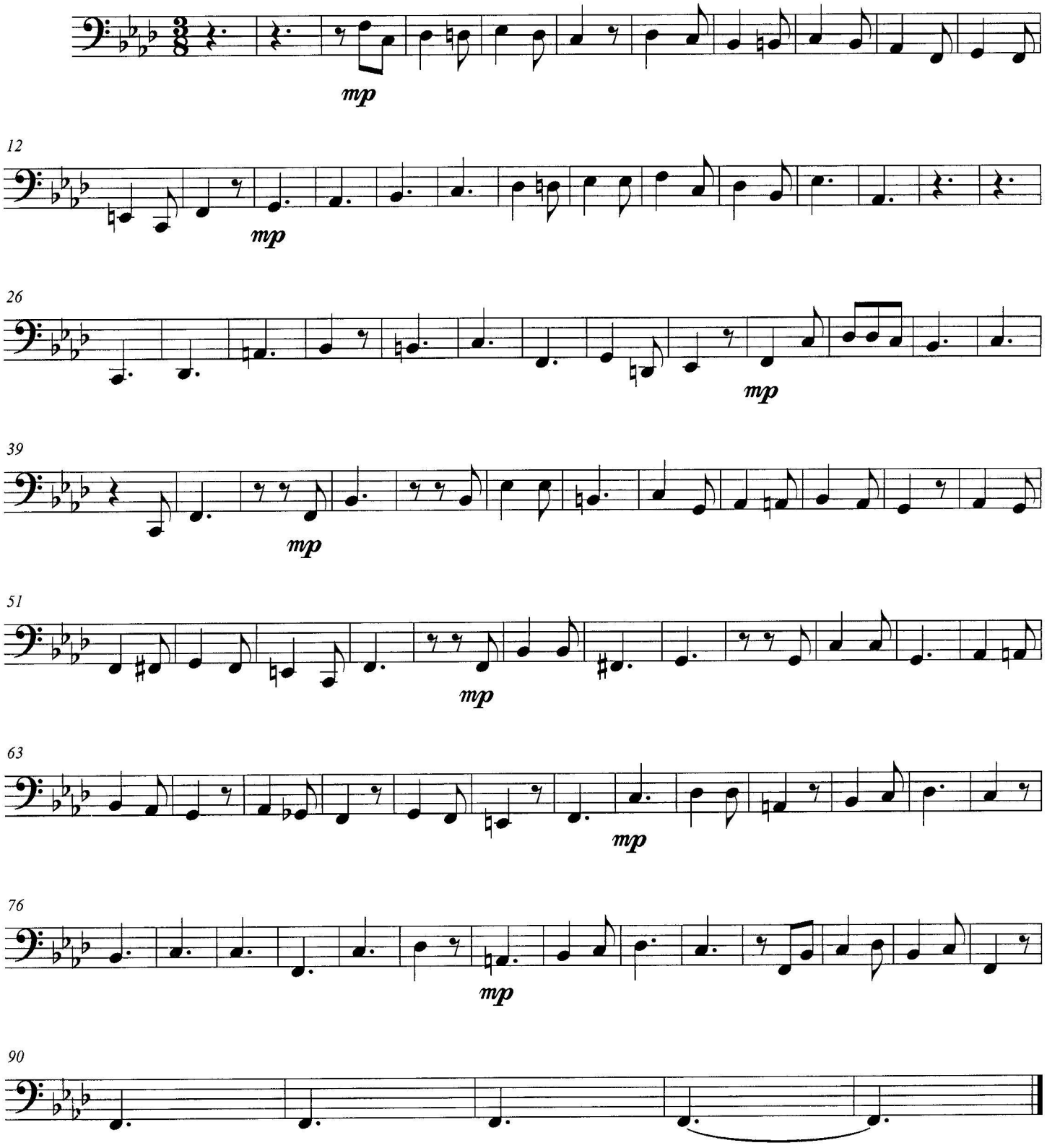
Bass Trombone

Third movement from Sonata No. 7, Op. 1

Buxtehude

Bob Reifsnyder

Prestissimo ♩. = 120



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