

SELECTIONS

From

Buxtehude's Trio Sonatas, Op. 2

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME FOUR

@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. 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 Buxtehude 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.

Trombone 2

First movement from Sonata no. 1, Op. 2

Buxtehude

Bob Reifsnyder

Allegro ♩ = 50

The musical score for Trombone 2 is written in 3/8 time, key of B-flat major (two flats). The tempo is marked Allegro with a quarter note equal to 50 beats per minute. The score consists of eight staves of music, with measures numbered 6, 12, 17, 23, 28, 32, and 38. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the eighth staff is a whole note chord.

6 *mp* *mf* *mp* *mf*

12 *mf* *mp* *mf*

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

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

28 *mf* *mp* *mf*

32 *mp* *mf* *mp* *mf*

38 *mp* *mf*

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Trombone 2

Second movement from Sonata No. 1, Op. 2

Buxtehude
Bob Reifsnnyder

Allegro ♩ = 80

mf

6 *mp*

10 *mp* *p* *mf*

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

17 *mp* *mf*

21 *mp* *mp*

25 *mf*

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

32

mp *mf* *mp* *p*

36

mp *p* *mf*

39

Trombone 2 Third movement from Sonata No. 1, Op. 2

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

The musical score is written for Trombone 2 and consists of eight staves of music. The key signature is B-flat major (two flats) and the time signature is 2/2. The tempo is marked Allegro with a quarter note equal to 80 beats per minute. The dynamics and articulations are as follows:

- Staff 1: *mf* (mezzo-forte) and *mp* (mezzo-piano).
- Staff 2: *mp* and *mf*.
- Staff 3: *mp* and *mf*.
- Staff 4: *p* (piano) and *mp*.
- Staff 5: *mf* and *mp*.
- Staff 6: *mf* and *mp*.
- Staff 7: *p*, *mp*, *p*, and *mf*.
- Staff 8: A single half note followed by a whole rest.

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Trombone 2 Fourth movement from Sonata No. 1, Op. 2

Buxtehude
Bob Reifsnyder

$\text{♩} = 60$

mf

5

9

mp

13

p *mp*

16

19

mf *mp*

23

mf

27

mp *p* *mp*

Trombone 2

First movement from Sonata No. 2, Op. 2

Buxtehude

Bob Reifsnnyder

Allegro ♩ = 120

The musical score for Trombone 2 is written in 3/4 time, key of D major (one sharp), and tempo of Allegro (♩ = 120). The score consists of eight staves of music, with measures numbered 10, 17, 24, 31, 38, 46, and 54. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The music features a variety of note values, including eighth, quarter, and half notes, as well as rests and slurs. The first staff begins with a series of whole notes, followed by a melodic phrase marked *mf*. The subsequent staves show more complex rhythmic patterns and melodic development, with dynamics alternating between *mp* and *mf*.

62

69

mp *mf*

This musical score is for the first movement of Sonata No. 2, Op. 2. It consists of two staves of music. The first staff, starting at measure 62, is in 3/5 time and features a melodic line with eighth and sixteenth notes, including slurs and ties. Dynamic markings of *mp* and *mf* are present. The second staff, starting at measure 69, continues the melodic line with slurs and ties, ending with a double bar line.

Trombone 2 **Second movement from Sonata No. 2, Op. 2**

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

The musical score is written for Trombone 2 in 12/8 time. It consists of eight staves of music, each beginning with a measure number. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-5): *mf* (measures 1-3), *mp* (measures 4-5).
- Staff 2 (Measures 6-10): *p* (measures 6-8), *mf* (measures 9-10).
- Staff 3 (Measures 11-15): *mp* (measures 11-13), *mf* (measures 14-15).
- Staff 4 (Measures 16-20): *mp* (measures 16-18), *p* (measures 19-20).
- Staff 5 (Measures 21-25): *mf* (measures 21-23), *p* (measures 24-25).
- Staff 6 (Measures 26-30): *mf* (measures 26-28), *mp* (measures 29-30).
- Staff 7 (Measures 31-35): *mp* (measures 31-33), *mf* (measures 34-35).
- Staff 8 (Measures 36-40): *mp* (measures 36-38), *p* (measures 39-40).

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First movement from Sonata No. 3, Op. 2

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80

mf

8 *mp*

12 *p* *mf*

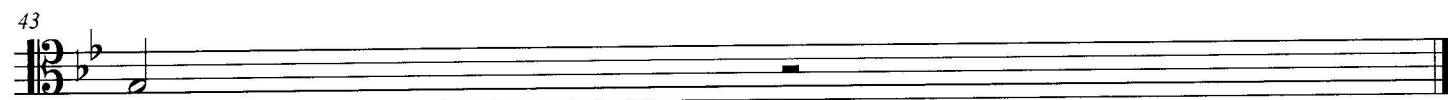
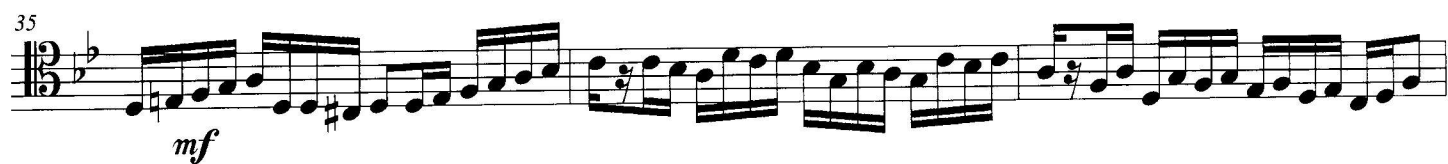
16 *mp* *mf*

20 *mp* *mp*

23 *mp* *mf*

27 *mf*

31 *mp* *mp*



Trombone 2 **Second movement from Sonata No. 3, Op. 2**

Ground Bass

Buxtehude
Bob Reifsnyder

♩ = 90

7

11

15

19

24

28

33

mp

mf

p

mp

p

mf

p



Trombone 2 Third movement from Sonata No. 3, Op. 2

Buxtehude
Bob Reifsnyder

Allegro ♩ = 100

mp

4

7

mf

10

13

16

mp

19

22

mf



First movement from Sonata No. 4, Op. 2

Buxtehude

Bob Reifsnyder

Allegro ♩ = 100

mf *mp*

5 *mp* *mf*

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

13 *mp* *p* *mf*

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

21 *mf*

25 *mp* *mf* *mf*

29 *mp* *p* *mp*



Trombone 2 **Second Movement from Sonata No. 4, Op. 2**

Ground Bass

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

7 *mf*

11 *p* *mf*

14 *mf* *p* *mf*

18 *mp*

22 *p*

27 *mf* *p* *mf*

31 *p* *mf*

34

mf

This musical staff contains measures 34, 35, and 36. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some triplets. A dynamic marking of *mf* (mezzo-forte) is placed below the staff at measure 35.

37

mp *p* *mp*

This musical staff contains measures 37, 38, and 39. It continues the melody from the previous staff. Dynamic markings of *mp* (mezzo-piano) are placed below the staff at measures 37 and 39, and a *p* (piano) marking is at measure 38.

41

mf *p* *mf*

This musical staff contains measures 41, 42, and 43. It features a triplet of eighth notes in measure 41. Dynamic markings of *mf* (mezzo-forte) are placed below the staff at measures 41 and 43, and a *p* (piano) marking is at measure 42.

45

p *mf*

This musical staff contains measures 45, 46, and 47. It continues the melodic line. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are placed below the staff at measures 45 and 46 respectively.

48

mp

This musical staff contains measures 48, 49, 50, and 51. The melody continues with various note values. A dynamic marking of *mp* (mezzo-piano) is placed below the staff at measure 50.

52

mf

This musical staff contains measures 52, 53, and 54. It concludes the section with a final cadence. A dynamic marking of *mf* (mezzo-forte) is placed below the staff at measure 53.

Trombone 2

First movement from Sonata No. 5, Op. 2

Buxtehude
Bob ReifsnyderAllegro $\text{♩} = 100$

The musical score for Trombone 2 is written in 12/8 time, key of B-flat major (two flats), and tempo of Allegro (♩ = 100). The score consists of eight staves of music, with measures numbered 6, 9, 12, 15, 18, 21, and 24. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-5): *mf* (measures 4-5)
- Staff 2 (Measures 6-8): *mf*
- Staff 3 (Measures 9-11): *mp* (measure 10), *p* (measure 11)
- Staff 4 (Measures 12-14): *mp* (measure 13), *mf* (measure 14)
- Staff 5 (Measures 15-17): *p* (measure 17)
- Staff 6 (Measures 18-20): *mf* (measure 19)
- Staff 7 (Measures 21-23): *mp* (measure 21), *mp* (measure 23)
- Staff 8 (Measures 24-26): *p* (measure 25)



Trombone 2

Second movement from Sonata No. 5, Op. 2

Ground Bass

Buxtehude
Bob Reifsnyder

♩ = 80

mf

4 *p* *mf*

8 *p*

11 *p* *mf*

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

19 *mf*

22 *mp* *mf*

25 *mf* *mp* *p*

29



33



First movement from Sonata No. 6, Op. 2

Buxtehude

Bob Reifsnyder

Grave ♩ = 60

The musical score is written for Trombone 2 and consists of five staves of music. The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked "Grave" with a quarter note equal to 60 beats per minute. The dynamics and articulations are as follows:

- Staff 1: Measures 1-4. Dynamics: *mp* (measure 1), *mf* (measures 2-4). Articulation: slurs over measures 2-3 and 3-4.
- Staff 2: Measures 5-10. Dynamics: *mp* (measure 5), *p* (measure 6), *mf* (measure 7), *mp* (measure 8), *mf* (measures 9-10). Articulation: slurs over measures 5-6 and 8-9.
- Staff 3: Measures 11-17. Dynamics: *mf* (measures 11-12), *mf* (measures 13-17). Articulation: slurs over measures 11-12 and 13-17.
- Staff 4: Measures 18-23. Dynamics: *p* (measures 18-19), *mp* (measures 20-22), *mf* (measure 23). Articulation: slurs over measures 18-19, 20-22, and 23.
- Staff 5: Measures 24-27. Dynamics: *mp* (measures 24-27). Articulation: slurs over measures 24-25, 26-27, and a final measure rest.

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Trombone 2

Second movement from Sonata No. 6, Op. 2

Buxtehude
Bob Reifsnnyder

♩ = 80

6 *mf*

9 *mp*

13 *mf* *mp*

17 *mf*

20 *mp*

24 *mp*

28 *mf*

33

mp

36

mp

40

mf *mp*

44

mf

Third movement from Sonata No. 6, Op. 2

Buxtehude

Bob Reifsnyder

 $\text{♩} = 50$

6

11

15

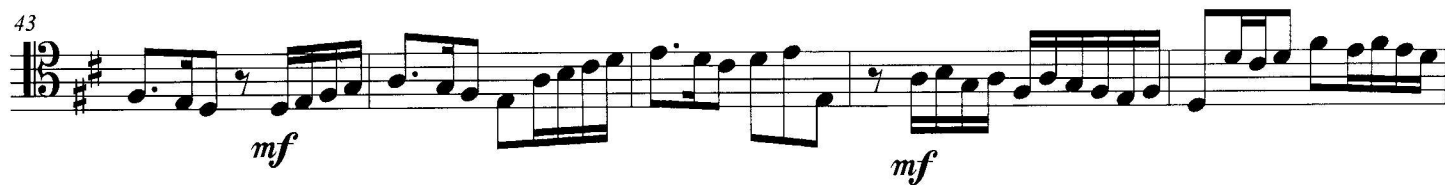
20

25

32

37

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

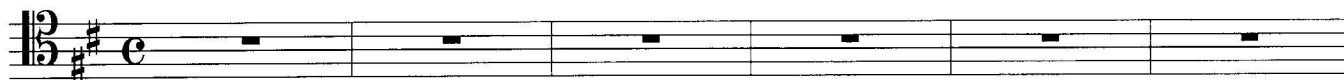


Trombone 2 Fourth movement from Sonata No. 6, Op. 2

Ground Bass

Buxtehude
Bob Reifsnyder

♩ = 80



31

mp *p*

35

mf

38

Trombone 2

First movement from Sonata No. 7, Op. 2

Buxtehude
Bob Reifsnyder $\text{♩} = 80$

4

7

10

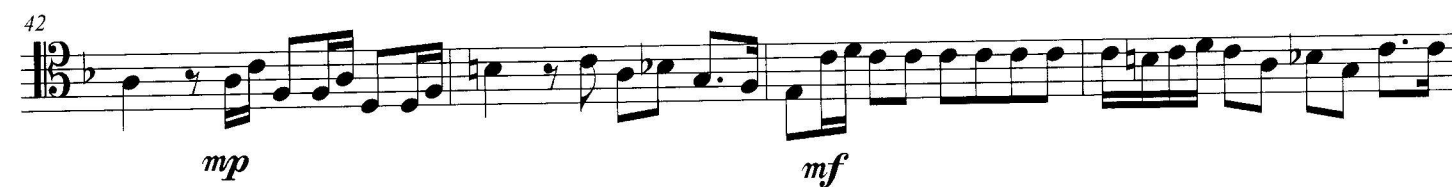
13

17

20

24

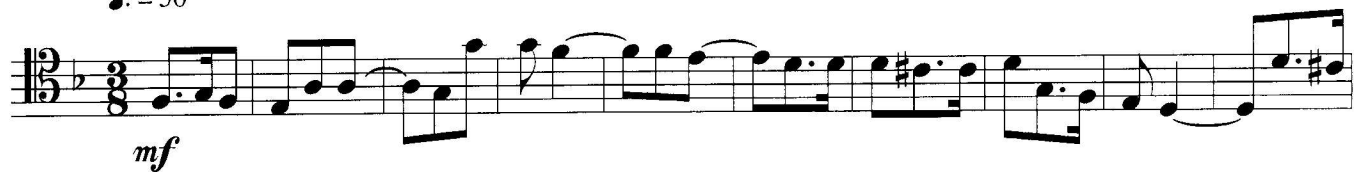
mf *mp* *mp* *mf* *mp* *mf* *mp*



Trombone 2 Second movement from Sonata No. 7, Op. 2

Buxtehude
Bob Reifsnnyder

♩. = 50



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Trombone 2 Third movement from Sonata No. 7, Op. 2

Ground Bass

Buxtehude
Bob Reifsnyder

Allegro ♩ = 80

mf

4 *p* *mf*

8 *p* *mf*

11 *mp*

14 *p*

19 *mf* *mf*

23 *p*

27 *mp*

