

SELECTIONS

From

Corelli's Trio Sonatas, Op. 4

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME FIVE

@2016

About the Composer

The most important characteristic of the Music of the Baroque was contrast. This is illustrated most vividly in the music of the early masters Claudio Monteverdi(1567-1643) and Giovanni Gabrieli (1556?-1612). In establishing the opera as a legitimate form of secular vocal music popular with both the aristocracy and the merchant class, Monteverdi helped introduce the three most important elements of contrast; recitative vs. aria, melody vs. bass line and melody A vs. melody B (Da Capo aria). Of almost equal importance was Gabrieli's successful incorporation of instruments into church music, where a dizzying array of contrast was used. There was rhythm (duple vs. triple), mode (major vs. minor), texture (homophonic vs. polyphonic), dynamics (loud vs. soft), scoring (vocal vs. instrumental and strings vs. brass), tessitura (high vs. low) and space (antiphonal choirs). Arcangelo Corelli (1653-1713) was raised in this tradition, but in developing new forms of secular instrumental music he added three more very important elements of contrast. In his Concerti Grossi, he contrasted a small group of instruments with a larger one, thus sowing the seeds of the modern soloist with orchestra repertoire which remains the most popular form of all classical music. In his Trio Sonatas, however, his innovations were more subtle but equally influential. In highlighting the interval of the second, both melodically and harmonically, he added the contrasts of "diatonic vs. chromatic" (sequence) and "dissonance vs. consonance" (harmonic second resolving to the third). When he was finished, the musical materials of the Baroque were all in place, enabling the late Baroque masters Vivaldi (1678-1741), Telemann (1681-1767), Handel (1685-1759) and Bach (1685-1750) to elevate music to a high art form capable of standing alone without the help of art, literature or the dance. The rest, to the great fortune of us all, is history.

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-** Corelli's Trio Sonatas were written as a leisure activity for the aristocracy, not for public entertainment with paying audiences. These arrangements are also by nature "skeletal", since they are lacking the continuo part that served to thicken the texture (and to have a professional playing along as an aid to the amateur performers). As a result, they are intended to be diversions for the trombonists and not necessarily for inclusion in a public recital.
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, since 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 three octaves (C-C) with a few B and Bbs for the bass trombone and several D's for the alto 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. The upper end of the range was because of the frequent high tessitura in the first part.
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 three 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
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.

Preludio from Sonata No. 1, Op. 4

Corelli

Bob Reifsnyder

Largo ♩ = 50

mp

6

mf

12

mp *mf*

Corrente from Sonata no.1, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

mf

7 *p* *mp*

15 *mf* *mp*

23 *p*

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

39 *mf* *mp* *mf*

48 *p* *mp* *p*

56 *mf* *p* *mf*

Allemanda from Sonata no. 1, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 80$

7 *mf*

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

20 *p* *mf* *mf*

26 *mf* *mp* *mf*

32

Preludio from Sonata No. 2, Op. 4

Corelli

Bob Reifsnyder

Grave $\text{♩} = 60$

7

13

19

mp

mf

mp

mf

mp

Allemanda from Sonata no. 2, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100

The musical score is written for Trombone 2 in 3/2 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The first staff has a dynamic marking of *mf*. The second staff starts at measure 5 and includes a first and second ending. The third staff starts at measure 11 and includes dynamic markings of *p*, *mp*, *mf*, and *mp*. The fourth staff starts at measure 16 and includes dynamic markings of *mf*, *mp*, *mf*, *mp*, and *mf*. The fifth staff starts at measure 21 and ends with a double bar line.

5 *mf*

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

16 *mf* *mp* *mf* *mp* *mf*

21

Corrente from Sonata No. 2, Op. 4

Corelli

Bob Reifsnnyder

Vivo $\text{♩} = 50$

8

16

24

33

41

49

57

mp

mf

p

mp

mf

p

mp

mf

mp

Preludio from Sonata No. 3, Op. 4

Corelli

Bob Reifsnyder

Largo ♩ = 50

The musical score is written for Trombone 2 and consists of four staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Largo" with a quarter note equal to 50 beats per minute. The dynamics are marked as follows:

- Staff 1: *mf* (mezzo-forte), *mp* (mezzo-piano), *mf* (mezzo-forte)
- Staff 2: *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano)
- Staff 3: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte)
- Staff 4: *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte)

The score includes measure numbers 5, 10, and 15 at the beginning of their respective staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Corrente from Sonata No. 3, Op. 4

Corelli

Allegro $\text{♩} = 45$

mf

8 *p* *mp*

17 *mf* *mf*

25 *mp* *mf* *mp*

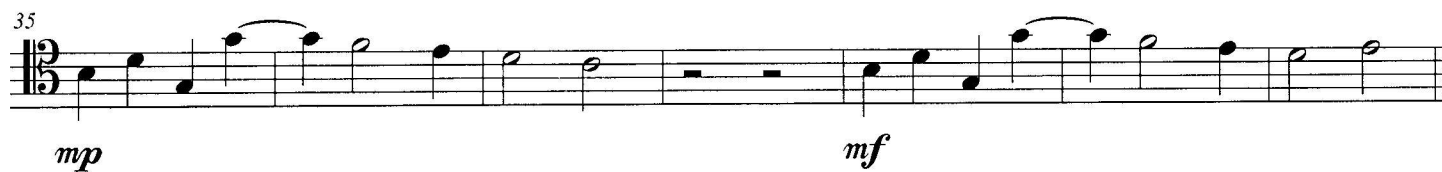
34 *mf* *mp* *mf* *mp* *p* *mp* *p*

43 *mp* *mf*

Trombone 2 **Tempo** di Gavotta from Sonata No. 3, Op. 4

Corelli

Allegro ♩ = 100



Preludio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

Grave ♩ = 60

7

13

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

Corrente from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

The musical score for Trombone 2 is written in 3/4 time, key of D major (two sharps), and tempo Allegro (♩ = 50). The score consists of five staves of music, with measure numbers 8, 17, 25, and 34 indicated at the beginning of their respective staves. The dynamics are marked as follows:

- Staff 1 (Measures 1-7): *mf*, *mp*, *mf*
- Staff 2 (Measures 8-16): *mp*, *p*, *mf*
- Staff 3 (Measures 17-24): *p*, *mp*, *mf*, *p*
- Staff 4 (Measures 25-33): *mp*, *mf*

Adagio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

p *mp* *mf*

mp *mf*

mp *mf*

mp *mf*

Giga from Sonata no. 4, Op. 4

Allegro ♩. = 100

©

30

Trombone 2

Preludio from Sonata no. 5, Op. 4

Corelli

Bob Reifsnyder

Adagio ♩ = 60

mf

6

mp *mf*

12

17

mp *mf*

Allemanda from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100

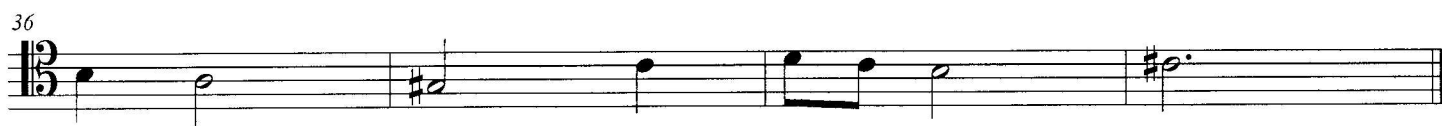
The musical score for Trombone 2 is written in 3/4 time, marked Allegro with a tempo of 100 beats per minute. The key signature is one sharp (F#). The score consists of five staves of music, each starting with a measure number and a dynamic marking.

- Staff 1: Measures 1-6. Dynamic: *mf* (measures 1-4) and *mp* (measures 5-6).
- Staff 2: Measures 7-12. Dynamic: *mf* (measures 7-12).
- Staff 3: Measures 13-18. Dynamic: *mf* (measures 13-18).
- Staff 4: Measures 19-23. Dynamic: *mp* (measures 19-21) and *mf* (measures 22-23).
- Staff 5: Measures 24-28. Dynamic: *mf* (measures 24-26) and *mp* (measures 27-28).

Corrente from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder

Vivace $\text{♩} = 50$ 

Allemanda from Sonata No. 6, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100

The musical score for Trombone 2 is written in 3/4 time, key of B-flat major (two flats), and tempo of Allegro (♩ = 100). The score consists of five staves of music, with measures numbered 6, 12, 18, and 24. Dynamic markings are indicated throughout the piece.

Staff 1 (Measures 1-5):
Measure 1: *mf*
Measure 2: *mf*
Measure 3: *mf*
Measure 4: *mp*
Measure 5: *mp*

Staff 2 (Measures 6-11):
Measure 6: *mf*
Measure 7: *mf*
Measure 8: *mf*
Measure 9: *mf*
Measure 10: *mf*
Measure 11: *mf*
Measure 12: *mp*
Measure 13: *mp*
Measure 14: *p*

Staff 3 (Measures 15-23):
Measure 15: *mp*
Measure 16: *mf*
Measure 17: *mf*
Measure 18: *mf*
Measure 19: *mf*
Measure 20: *mf*
Measure 21: *mf*
Measure 22: *p*
Measure 23: *mp*

Staff 4 (Measures 24-31):
Measure 24: *mf*
Measure 25: *mf*
Measure 26: *mf*
Measure 27: *mf*
Measure 28: *mf*
Measure 29: *p*
Measure 30: *mp*
Measure 31: *mf*

Staff 5 (Measures 32-39):
Measure 32: *mf*
Measure 33: *mf*
Measure 34: *mf*
Measure 35: *mf*
Measure 36: *mf*
Measure 37: *mf*
Measure 38: *mf*
Measure 39: *mf*

Allegro from Sonata No. 6, Op. 4

$$d. = 50$$

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Bob Reifsnyder

The first system of the musical score is written in 12/8 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with rests. The dynamics are marked as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano) across the measures.

4

mf *mp*

8

p

mf

12

The second system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a double bar line and a measure rest. The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a quarter note A4. A slur covers the next two measures: the first has a quarter note G4 and a dotted quarter note F4; the second has a dotted half note E4. This is followed by a quarter note D4, a quarter note C4, and a quarter note B-flat4. A slur covers the next two measures: the first has a quarter note A4 and a dotted quarter note G4; the second has a dotted half note F4. The system concludes with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B-flat4. The dynamic marking *mf* is placed below the staff at the end of the system.

16

The second system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody continues with eighth and quarter notes, followed by a half note. The dynamic marking *mp* (mezzo-piano) is placed below the staff. The melody then continues with eighth and quarter notes, followed by a half note. The dynamic marking *p* (piano) is placed below the staff. The system ends with a half note.

[illegible]

25

p *mp* *mf*

29



Preludio from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Lsrgo ♩ = 50

The musical score is written for Trombone 2 in 3/2 time, key of B-flat major. The tempo is Largo, indicated by a quarter note equal to 50 beats. The score consists of four staves of music, with measures numbered 1 through 15.

Staff 1 (Measures 1-4):
Measure 1: *mp*
Measures 2-4: *mp*

Staff 2 (Measures 5-8):
Measure 5: *p*
Measure 6: *mp*
Measure 7: *mf*
Measure 8: *mf*

Staff 3 (Measures 9-14):
Measure 9: *mp*
Measure 10: *p*
Measure 11: *mp*
Measure 12: *mf*
Measure 13: *mf*
Measure 14: *mp*

Staff 4 (Measures 15-15):
Measure 15: *mp*

Corrente from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

8

16

24

32

40

mf

mp *p* *mp* *mf*

mp *p*

mp *mf*

Sarabanda from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Vivace $\text{♩} = 60$

The musical score for Trombone 2 is written in 3/4 time, key of B-flat major, and tempo of Vivace (♩ = 60). The score consists of four staves of music, each with dynamic markings.

Staff 1 (Measures 1-8):
Measure 1: *mf*
Measure 8: *mp*

Staff 2 (Measures 9-17):
Measure 9: *p*
Measure 11: *mp*
Measure 13: *mf*
Measure 17: *p*

Staff 3 (Measures 18-27):
Measure 18: *mp*
Measure 20: *mf*
Measure 24: *p*
Measure 27: *mp*

Staff 4 (Measures 28-31):
Measure 28: *mf*

Preludio from Sonata No. 8, Op. 4

Corelli

Bob Reifsnyder

Grave $\text{♩} = 90$

6

11

16

22

27

32

38

mp

mf

mp

p

mp

p

mp

p

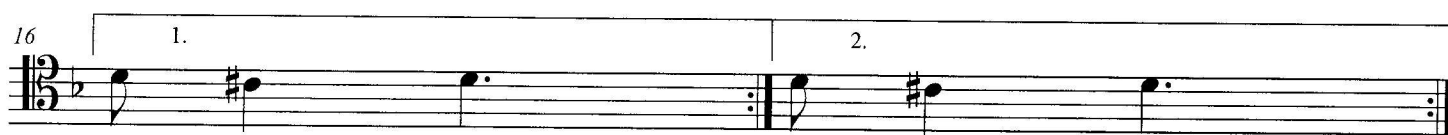
Trombone 2

Sarabanda from Sonata No. 8, Op. 4

Corelli

Bob Reifsnyder

♩. = 100



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Gavotta from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 60$

6 *mf* *p*

11 *mp* *mf*

16 *mp* *mf*

22 *p* *mp* *mf*

29 *p* *mp*

35 *p* *mp* *mf*

40 *p*

46

mp mf mp mf

51

p mp mf mp mf

56

The image shows three staves of musical notation for a Gavotta. The first staff (measures 46-50) features a melody with dynamic markings *mp*, *mf*, *mp*, and *mf*. The second staff (measures 51-55) continues the melody with dynamic markings *p*, *mp*, *mf*, *mp*, and *mf*. The third staff (measures 56-57) shows the final two measures of the piece, ending with a double bar line.

Grave from Sonata No. 9, Op. 4

♩ = 60

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Corrente from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

mf

p *mp* *mf*

mp *mf*

p *mp*

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

mp *p* *mf*

Preludio from Sonata No. 10, Op. 4

Corelli

Bob Reifsnnyder

Allegro ♩ = 80

5

10

15

20

25

31

mf *mp* *mf* *mp*

mf

mp *mf* *mp*

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

p *mf* *mp* *mf*

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

mf

Trombone 2

Grave from Sonata No. 10, Op. 4

Corelli
Bob Reifsnyder

♩ = 60

7

13

mp *p* *mp*

Gavotta from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 120$

mf

6

mp

12

p

18

mf *p*

24

mp *p*

30

mf *mp*

36

mf *mp* *mf*

42

48



Preludio from Sonata No. 11

Corelli

Bob Reifsnyder

Largo ♩ = 50

The musical score for Trombone 2 is written in 3/4 time, key of B-flat major (two flats), and tempo Largo (♩ = 50). The score consists of five staves of music, with measures numbered 1 through 21. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-5): *mp*
- Staff 2 (Measures 6-10): *mf* (Measures 6-8), *p* (Measures 9-10)
- Staff 3 (Measures 11-15): *mf* (Measures 11-12), *mp* (Measures 13-14), *p* (Measure 15)
- Staff 4 (Measures 16-20): *mf* (Measures 16-17), *mp* (Measure 18), *mf* (Measure 19), *mp* (Measure 20), *mf* (Measure 21), *mp* (Measure 22), *p* (Measure 23), *mf* (Measure 24)
- Staff 5 (Measures 25-28): *mp* (Measures 25-28)

Allamanda from Sonata No. 11, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 60$

The musical score for Trombone 2 is written in 3/4 time, key of B-flat major (two flats), and tempo of Allegro (♩ = 60). The score consists of six staves of music, each with a measure number at the beginning. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-6): *mf* (measures 1-4), *mp* (measures 5-6), *mf* (measures 7-8).
- Staff 2 (Measures 9-12): *mp* (measures 9-10), *p* (measures 11-12), *mf* (measures 13-14).
- Staff 3 (Measures 15-18): *mp* (measures 15-16), *mf* (measures 17-18), *mp* (measures 19-20), *mf* (measures 21-22), *p* (measures 23-24).
- Staff 4 (Measures 25-28): *mp* (measures 25-26), *mf* (measures 27-28), *p* (measures 29-30), *mp* (measures 31-32).
- Staff 5 (Measures 33-36): *mf* (measures 33-34), *mp* (measures 35-36), *mf* (measures 37-38), *p* (measures 39-40), *mp* (measures 41-42).
- Staff 6 (Measures 43-46): *mf* (measures 43-44), *mp* (measures 45-46), *mf* (measures 47-48), *p* (measures 49-50), *mp* (measures 51-52).

Corrente from Sonata No. 11, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

The musical score for Trombone 2 is written in 3/4 time, key of B-flat major (two flats), and tempo of Allegro (♩ = 50). The score consists of eight staves of music, with measures numbered 1 through 52. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-7): *mp* (measures 1-4), *mf* (measures 5-7).
- Staff 2 (Measures 8-14): *mp* (measures 8-9), *mf* (measures 10-11), *mp* (measures 12-13), *p* (measure 14).
- Staff 3 (Measures 15-21): *mp* (measures 15-16), *mf* (measures 17-18), *p* (measures 19-21).
- Staff 4 (Measures 22-28): *mp* (measures 22-23), *mf* (measures 24-25), *mp* (measures 26-28).
- Staff 5 (Measures 29-36): *mp* (measures 29-36).
- Staff 6 (Measures 37-43): *mf* (measures 37-43).
- Staff 7 (Measures 44-51): *mp* (measures 44-45), *p* (measures 46-47), *mp* (measures 48-49), *mf* (measures 50-51).
- Staff 8 (Measures 52-58): *mp* (measures 52-53), *p* (measures 54-58).

60

mp *p* *mf*

67

Preludio from Sonata No. 12, Op. 4

Largo ♩ = 75

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Allemanda from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 80$

5

10

15

20

25

30

35

mf

mp

mf

mp

mf

mp

mf

1.

2.

mf

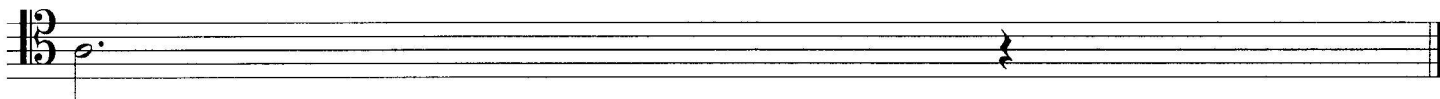
mp

mf

mp

mf

40



Giga from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 100$

5

10

15

19

2.

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