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.

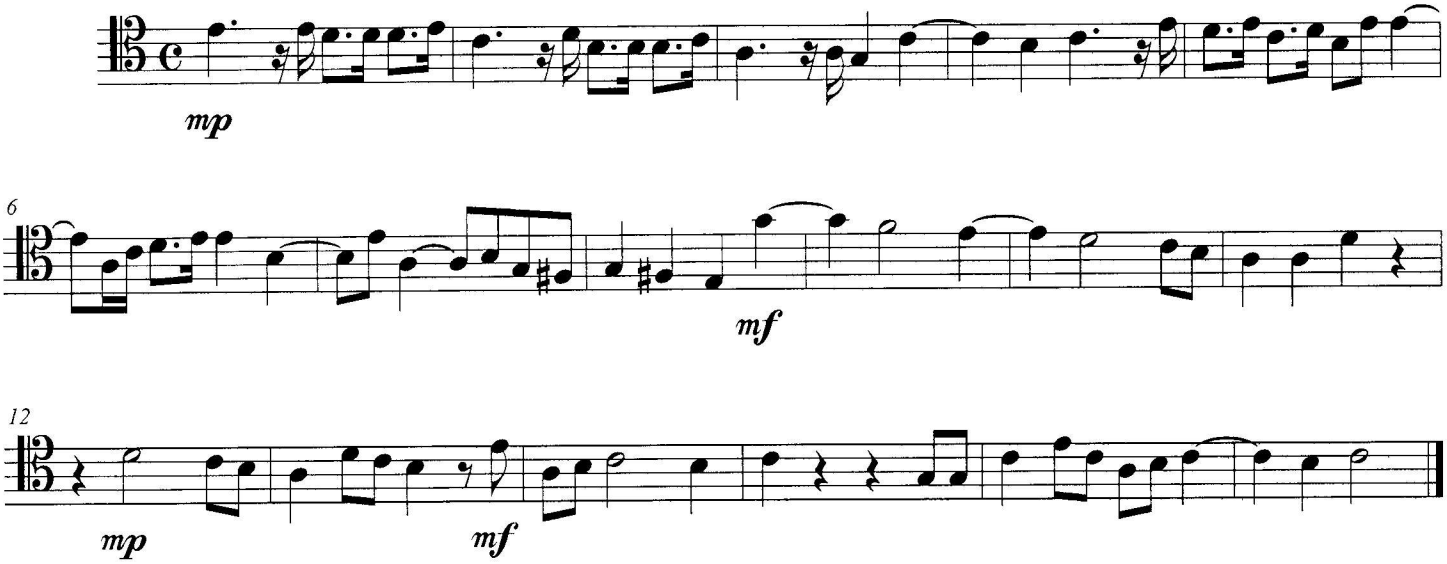
Trombone 2

Preludio from Sonata No. 1, Op. 4

Corelli

Bob Reifsnyder

Largo ♩ = 50



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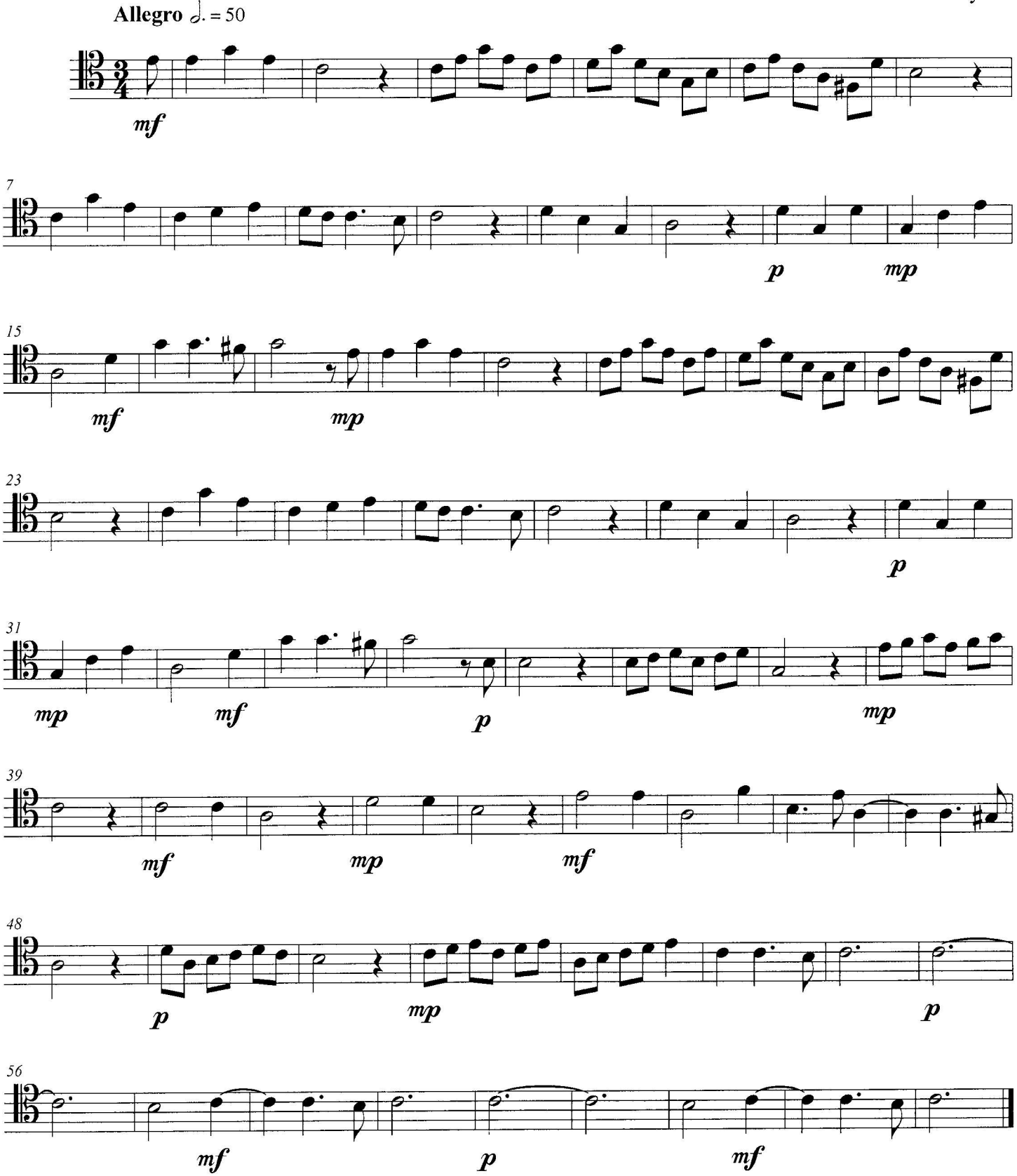
Trombone 2

Corrente from Sonata no.1, Op. 4

Corelli

Bob Reifsnyder



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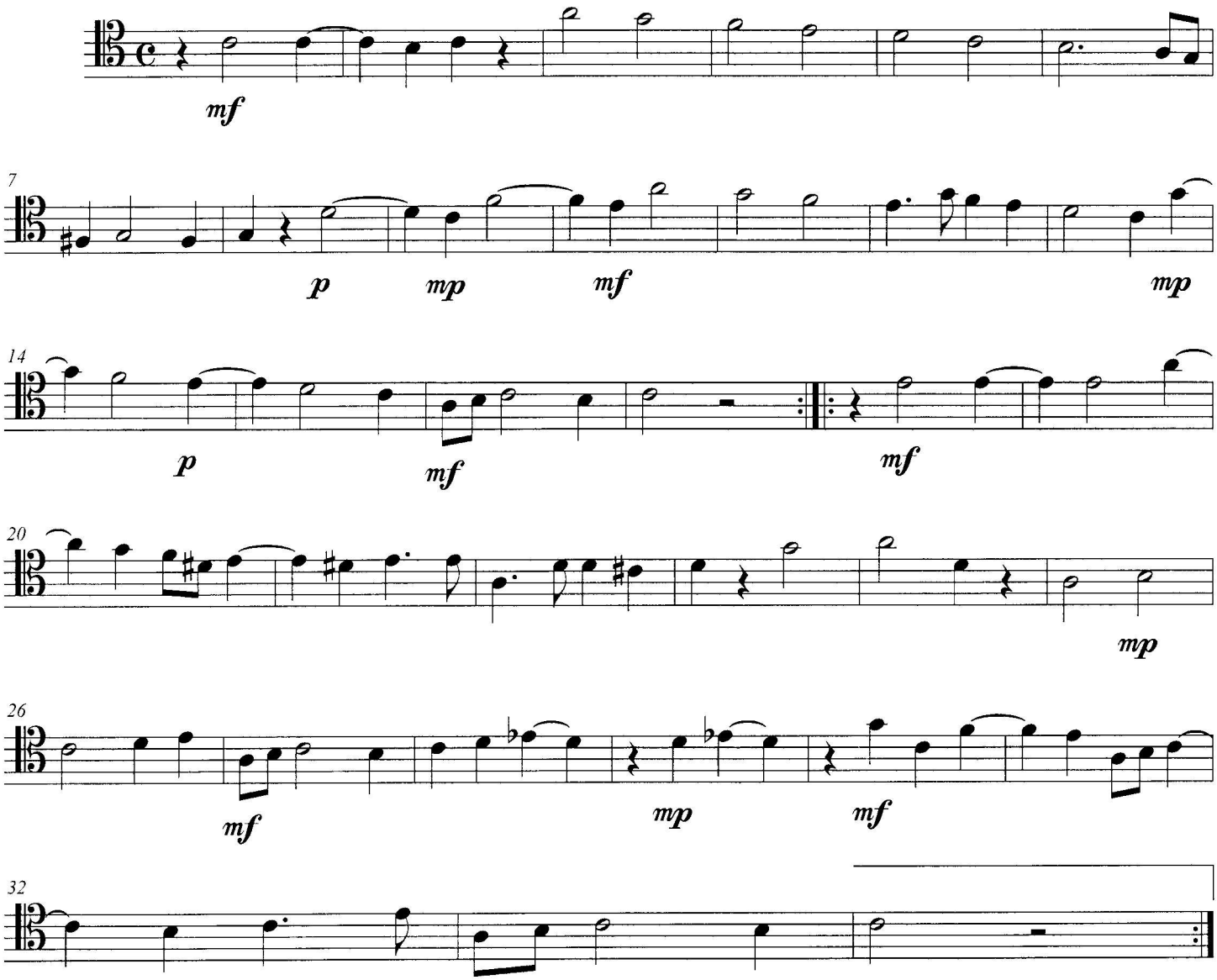
Trombone 2

Allemanda from Sonata no. 1, Op. 4

Corelli

Bob Reifsnyder

Presto ♩ = 80



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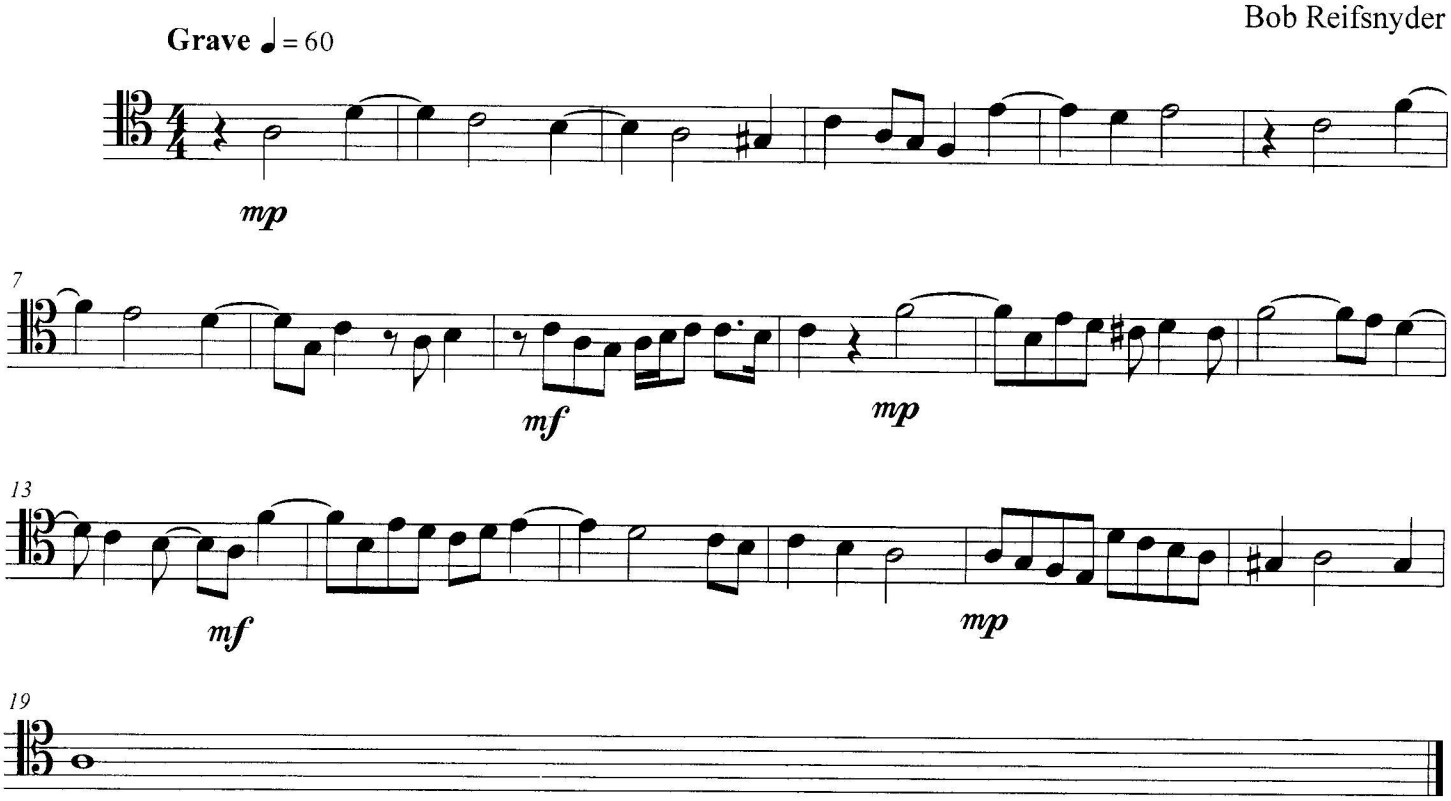
Trombone 2

Preludio from Sonata No. 2, Op. 4

Corelli

Bob Reifsnyder



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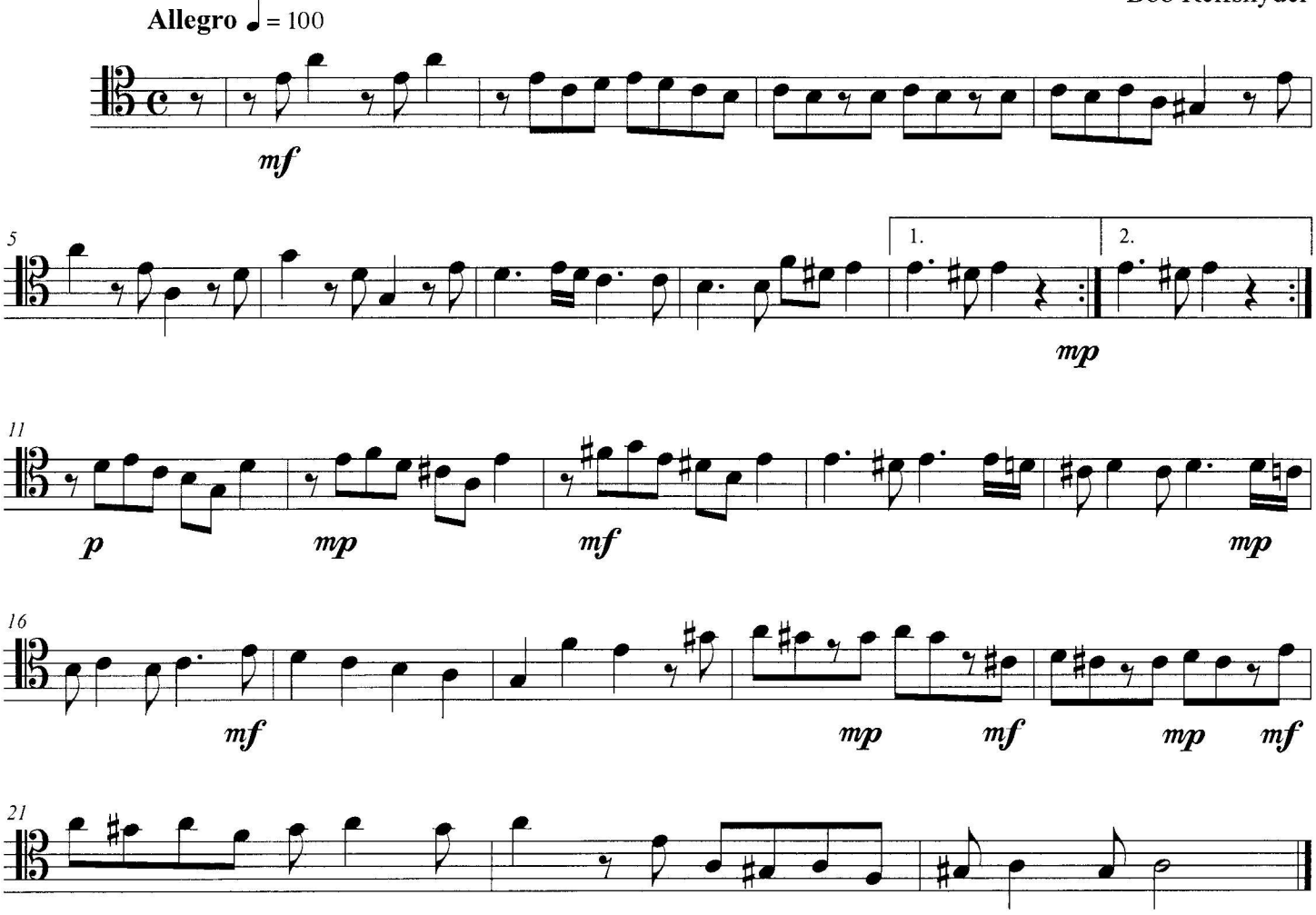
Trombone 2

Allemanda from Sonata no. 2, Op. 4

Corelli

Bob Reifsnyder



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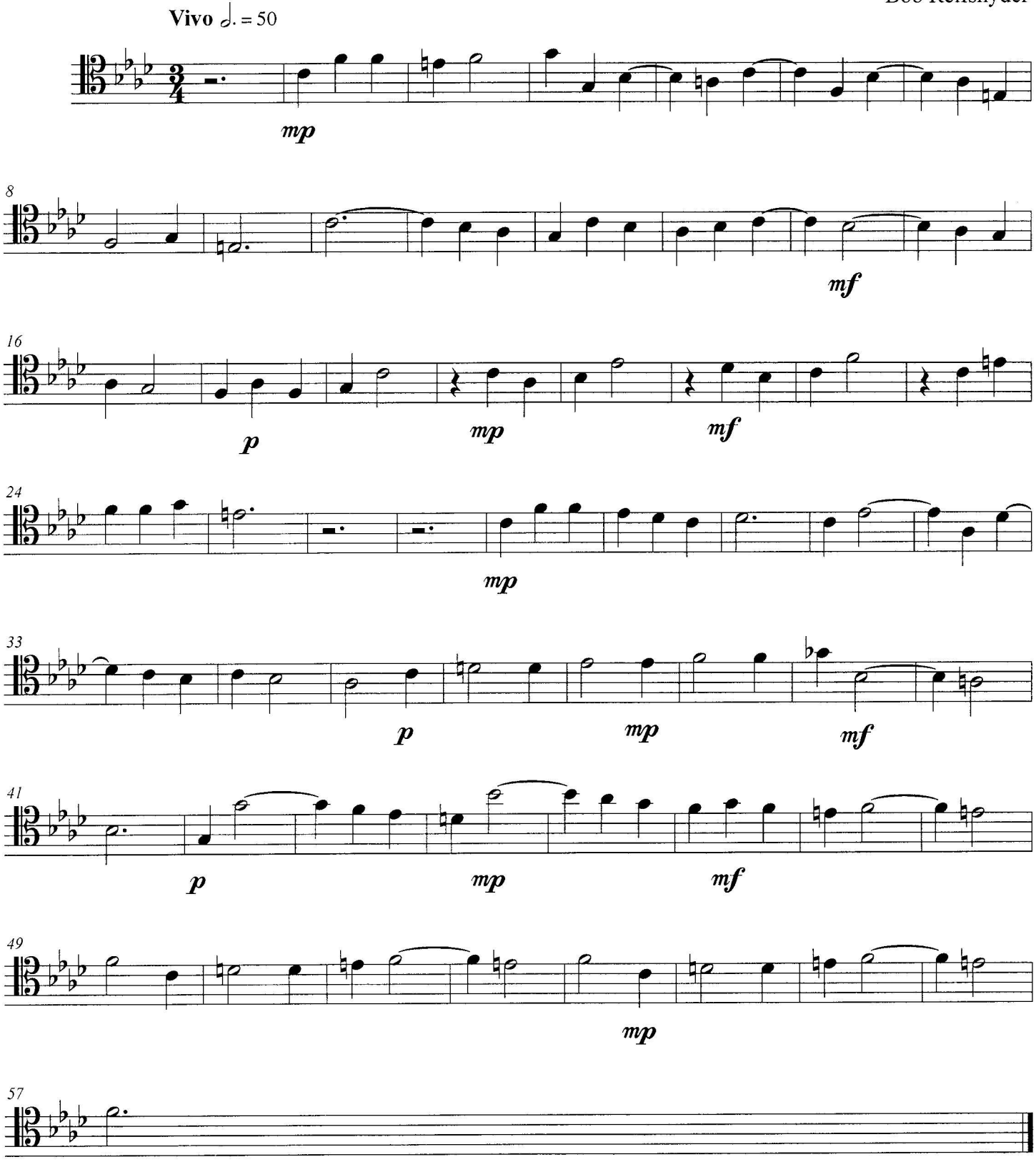
Trombone 2

Corrente from Sonata No. 2, Op. 4

Corelli

Bob Reifsnyder



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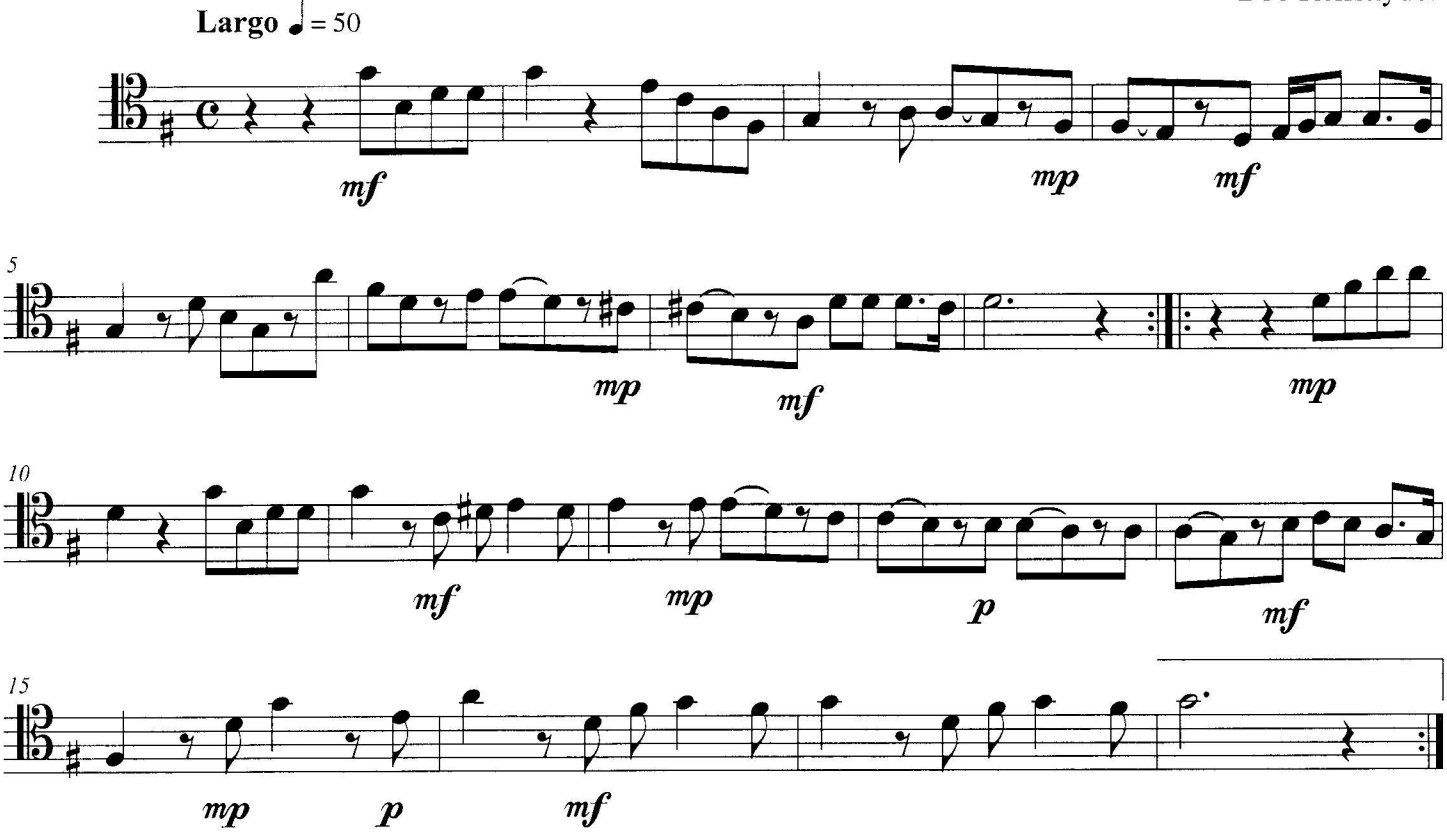
Trombone 2

Preludio from Sonata No. 3, Op. 4

Corelli

Bob Reifsnyder



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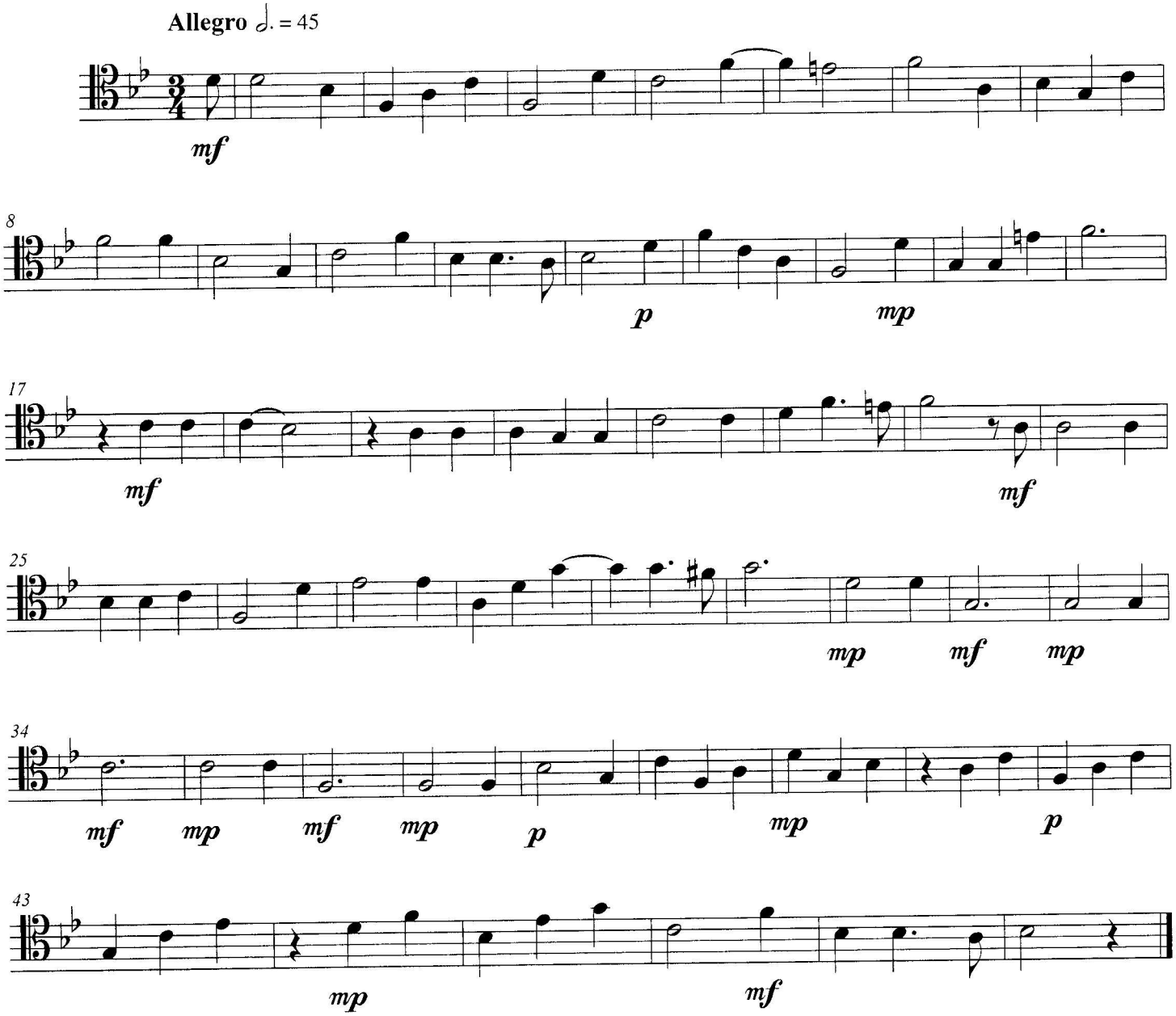
Trombone 2

Corrente from Sonata No. 3, Op. 4

Corelli



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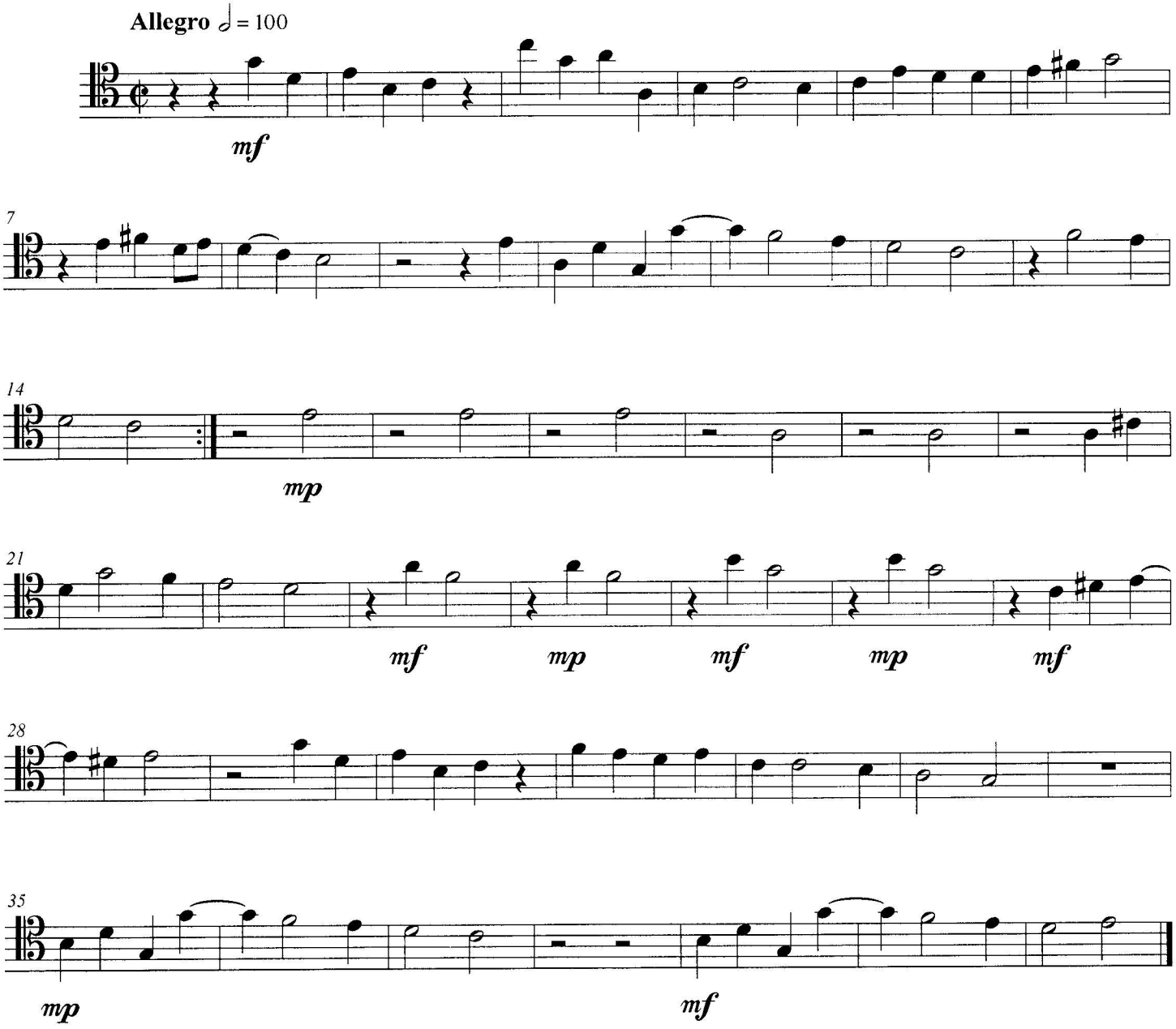
Trombone 2

Tempo di Gavotta from Sonata No. 3, Op. 4

Corelli



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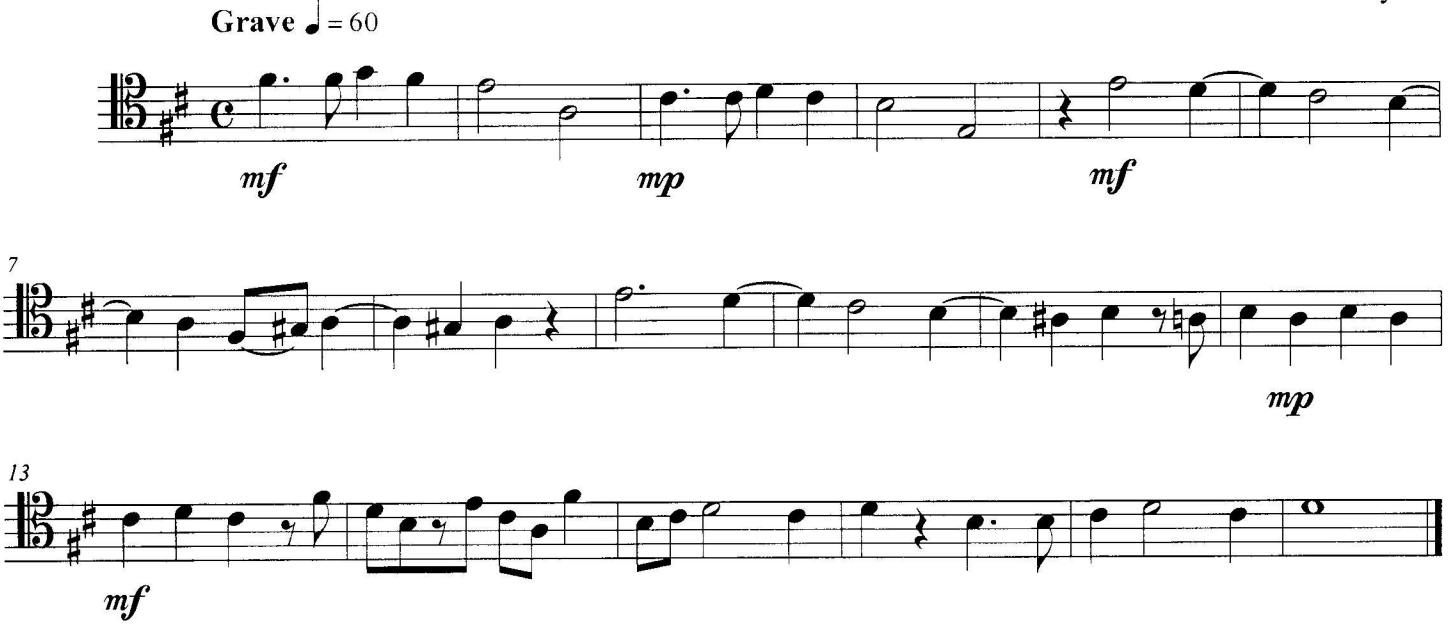
Trombone 2

Preludio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder



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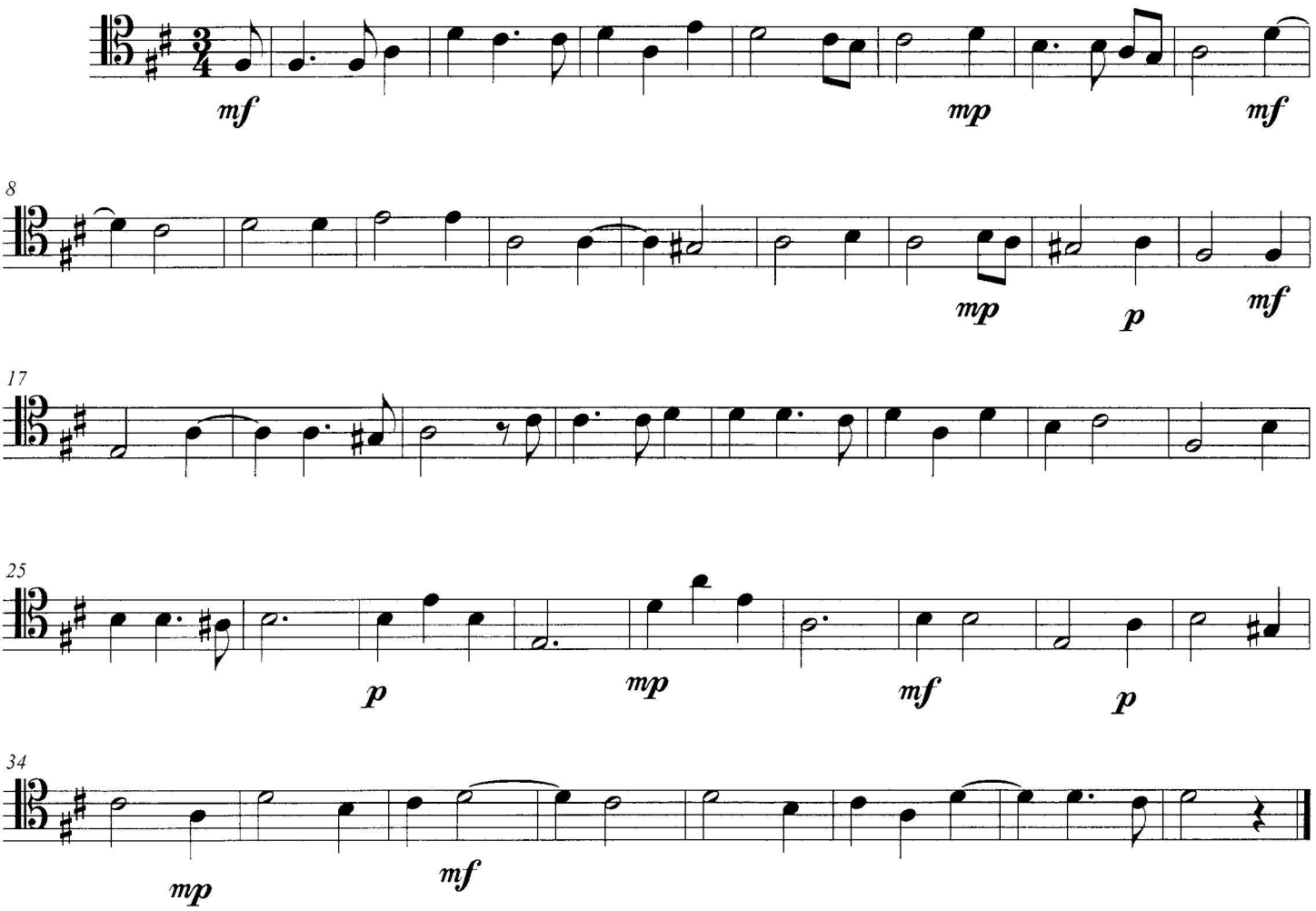
Trombone 2

Corrente from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩. = 50



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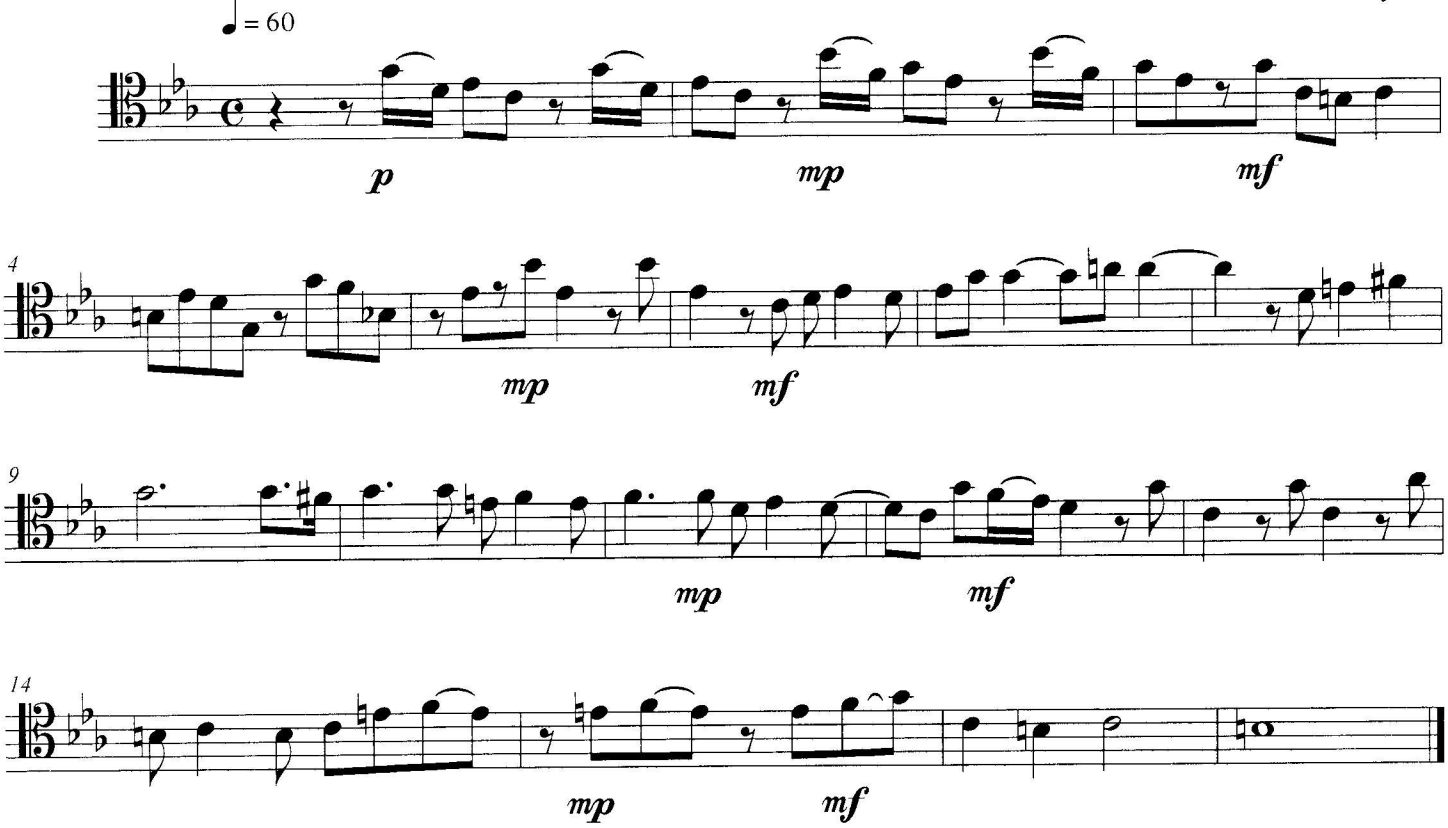
Trombone 2

Adagio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder



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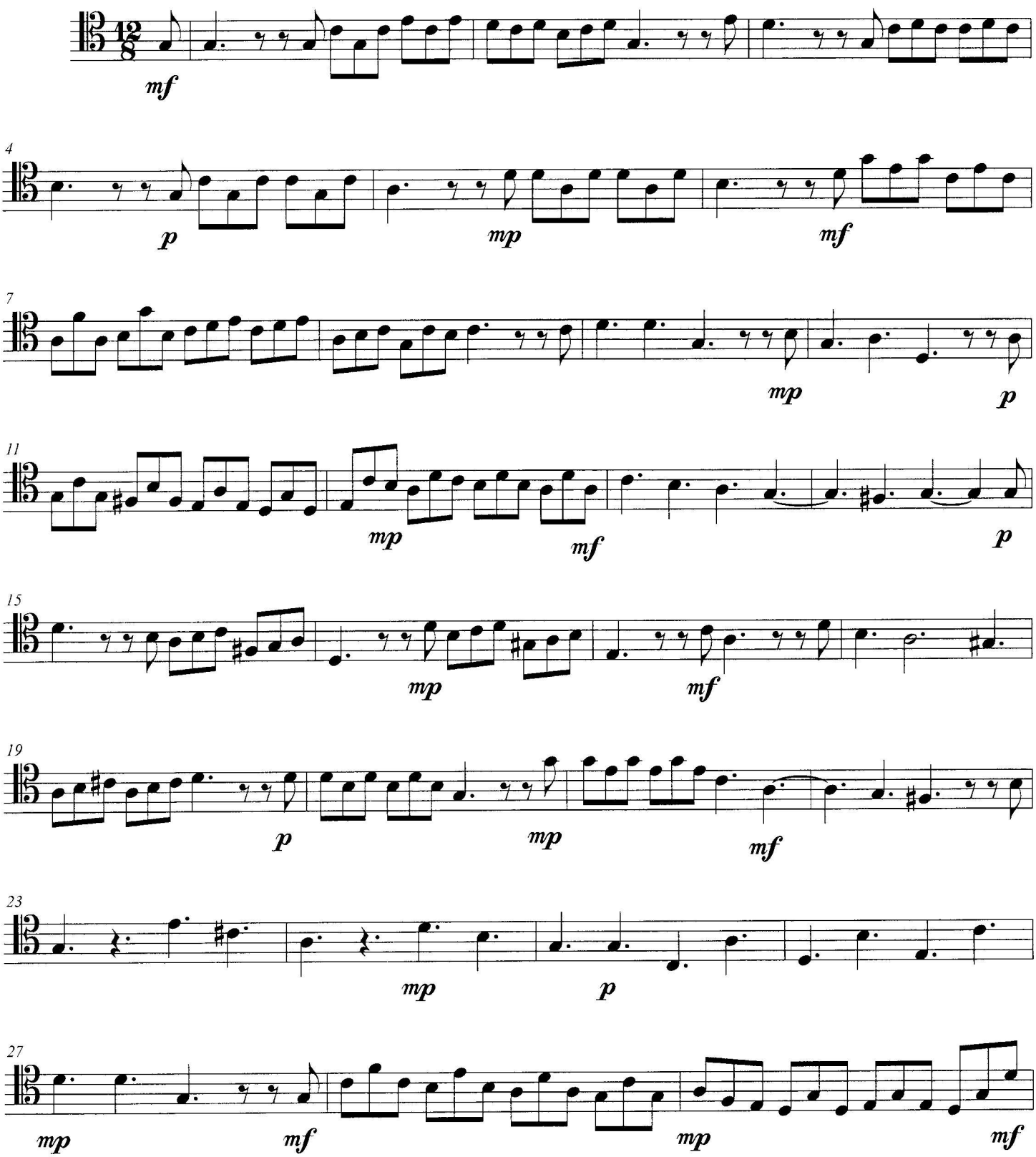
Trombone 2

Giga from Sonata no. 4, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩. = 100



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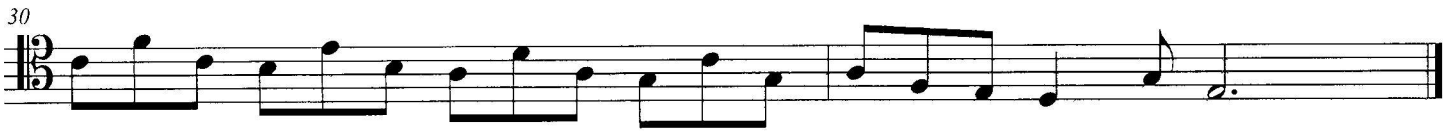
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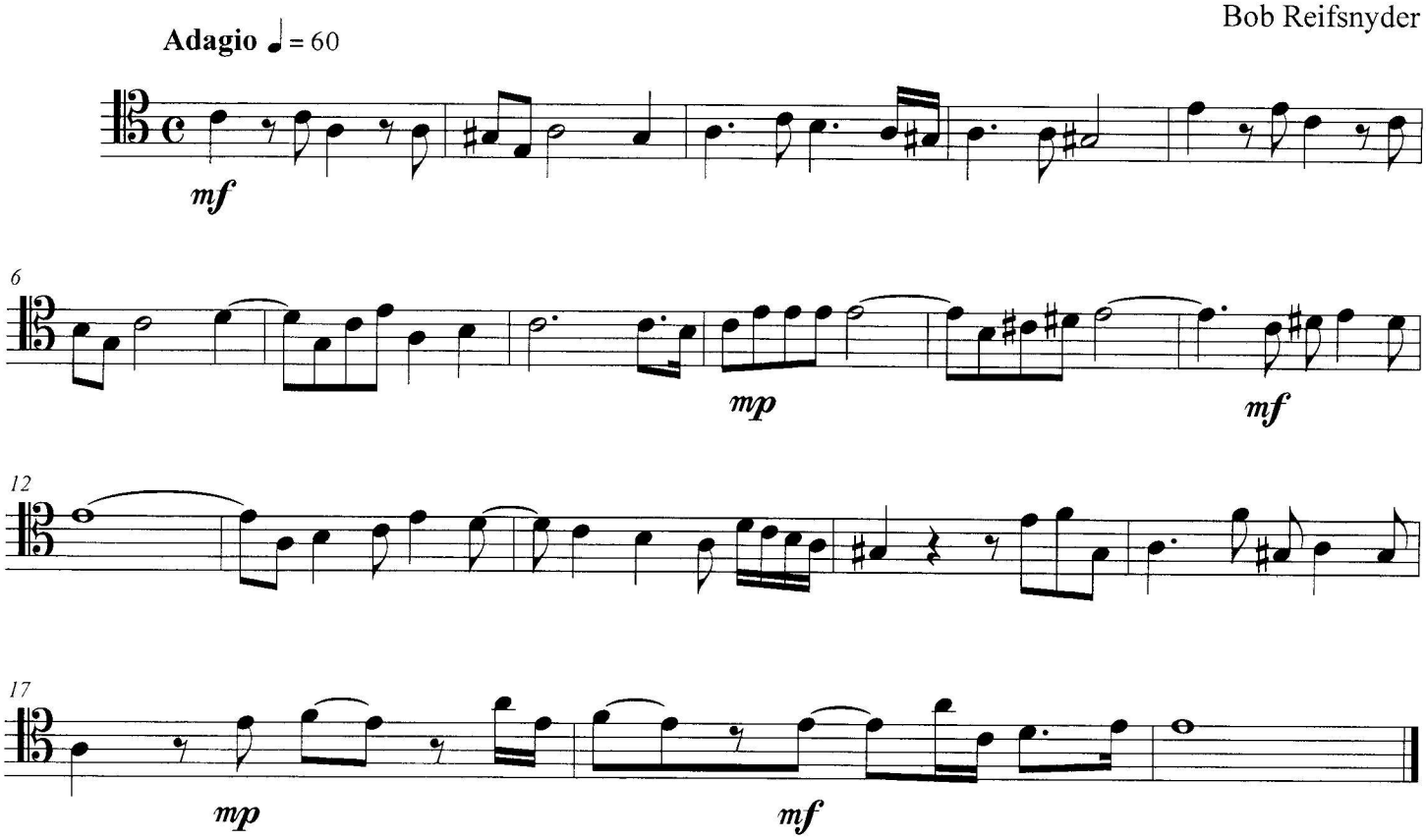
Trombone 2

Preludio from Sonata no. 5, Op. 4

Corelli

Bob Reifsnyder



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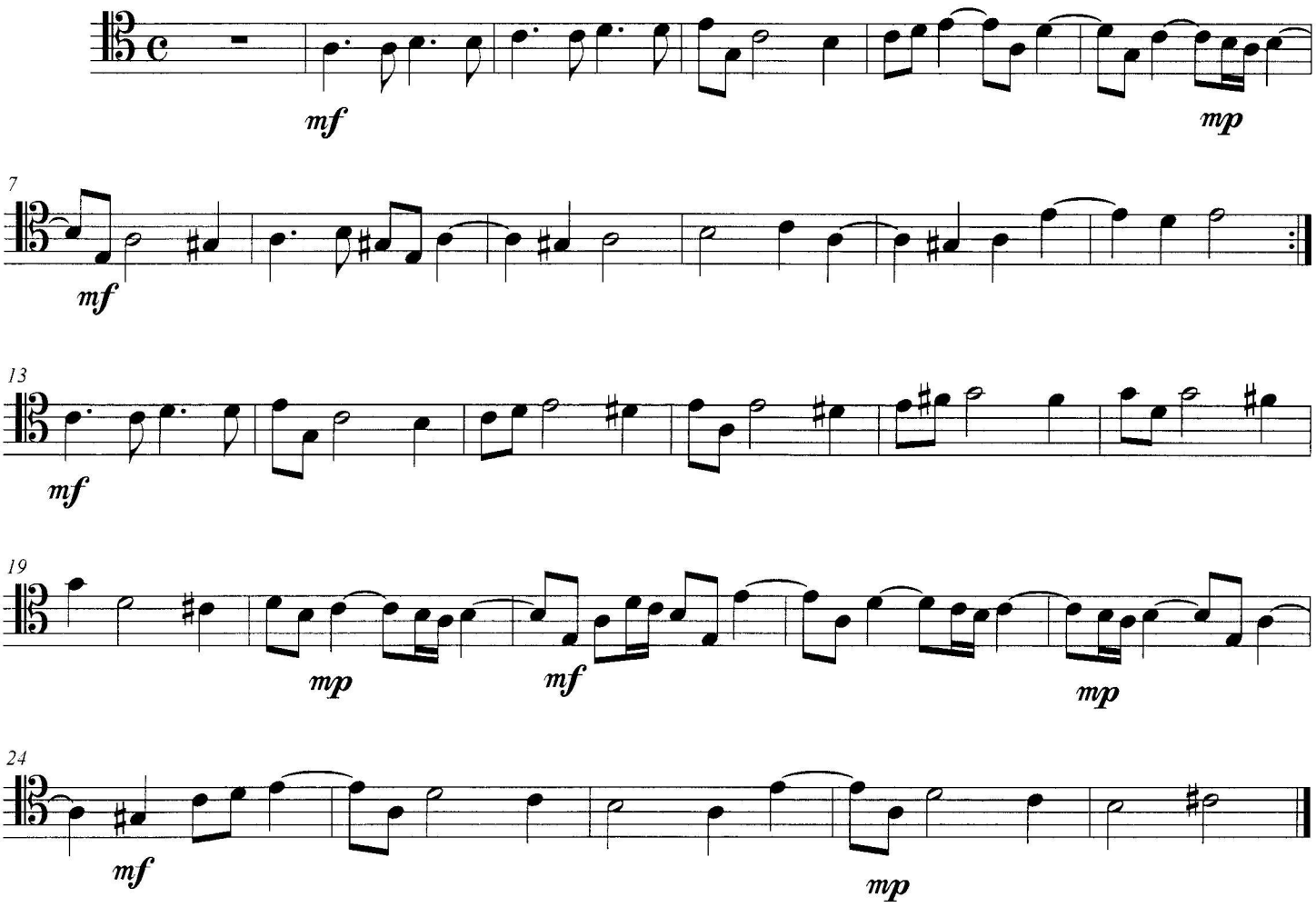
Trombone 2

Allemanda from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100



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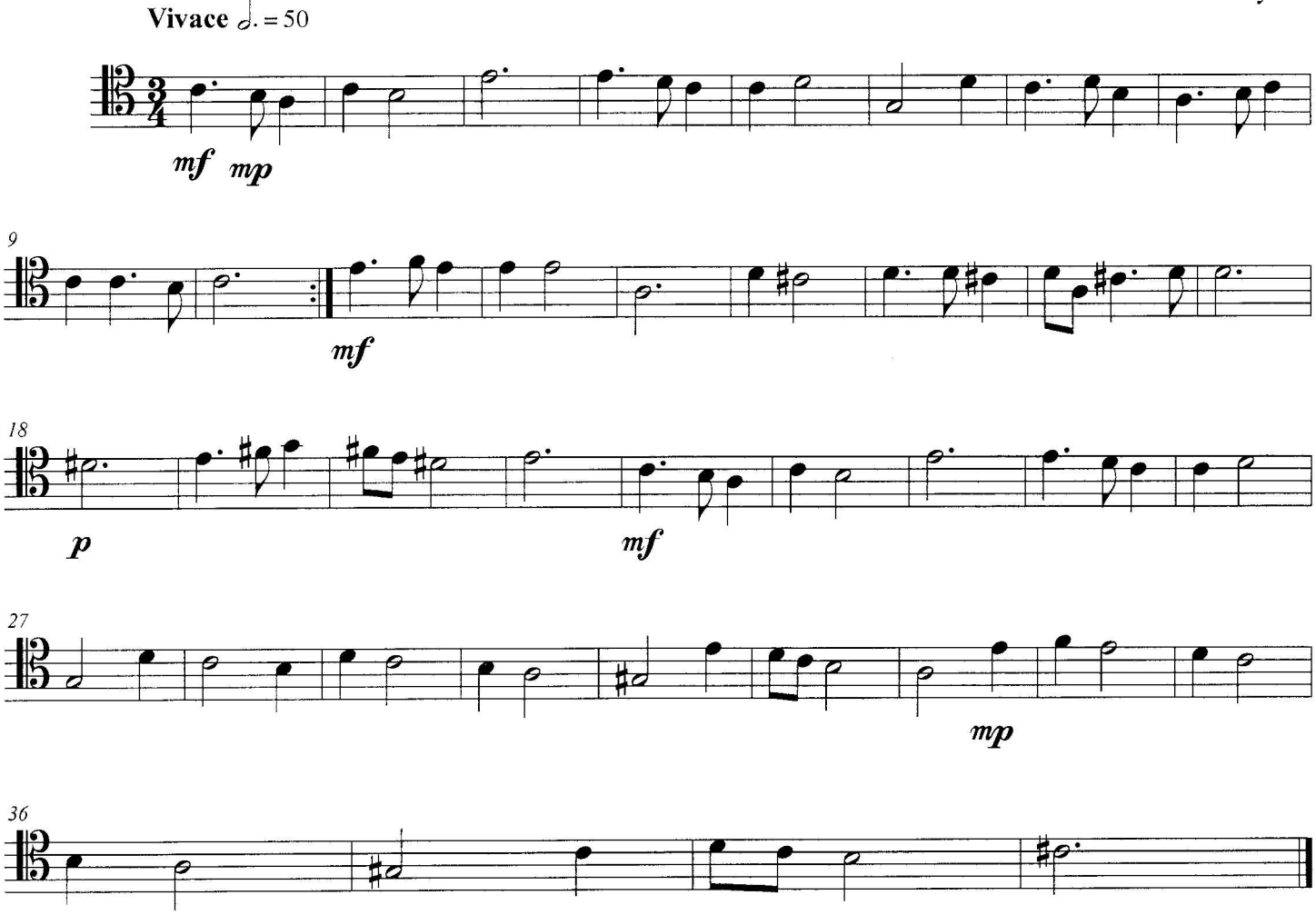
Trombone 2

Corrente from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder



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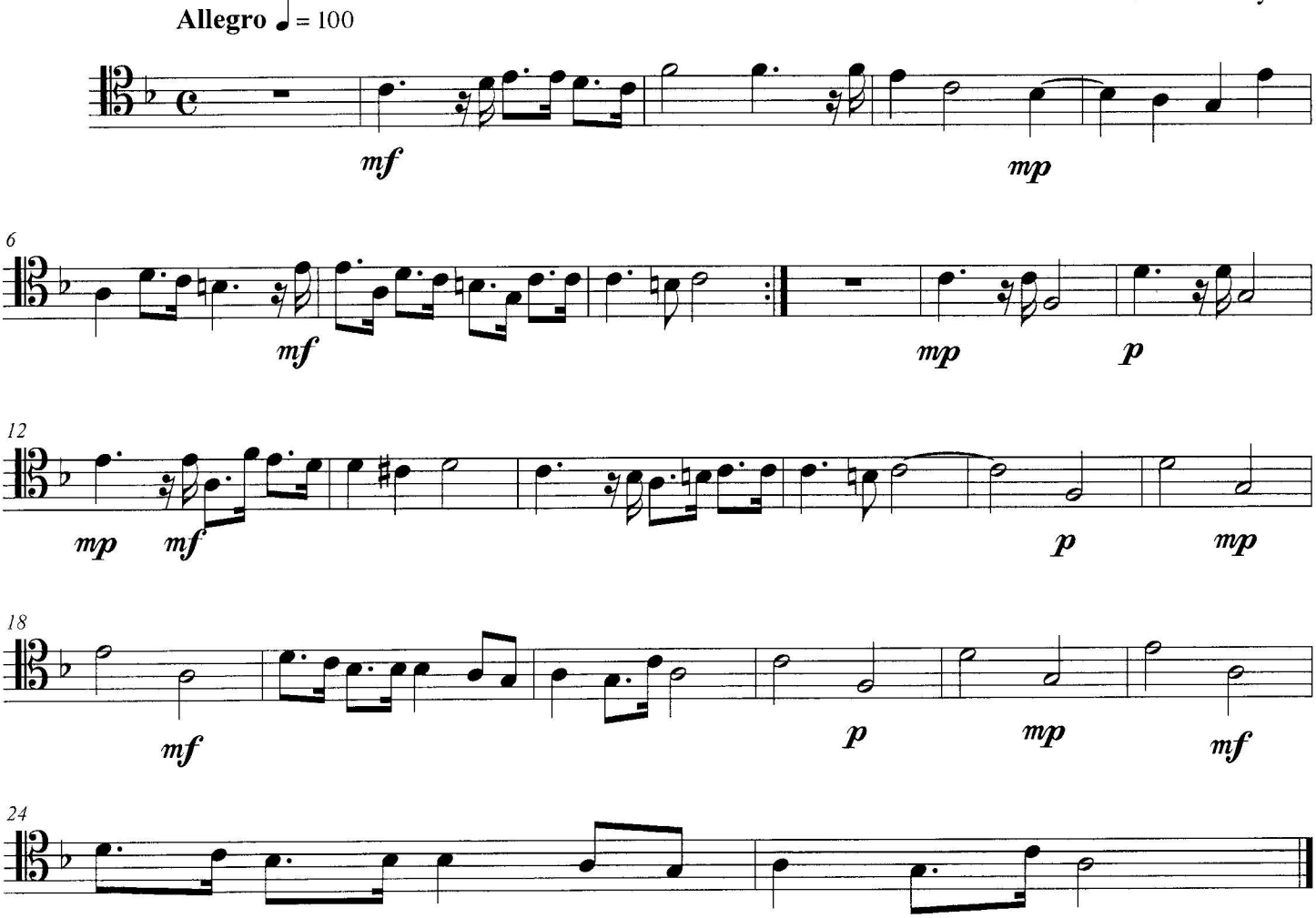
Trombone 2

Allemanda from Sonata No. 6, Op. 4

Corelli

Bob Reifsnyder



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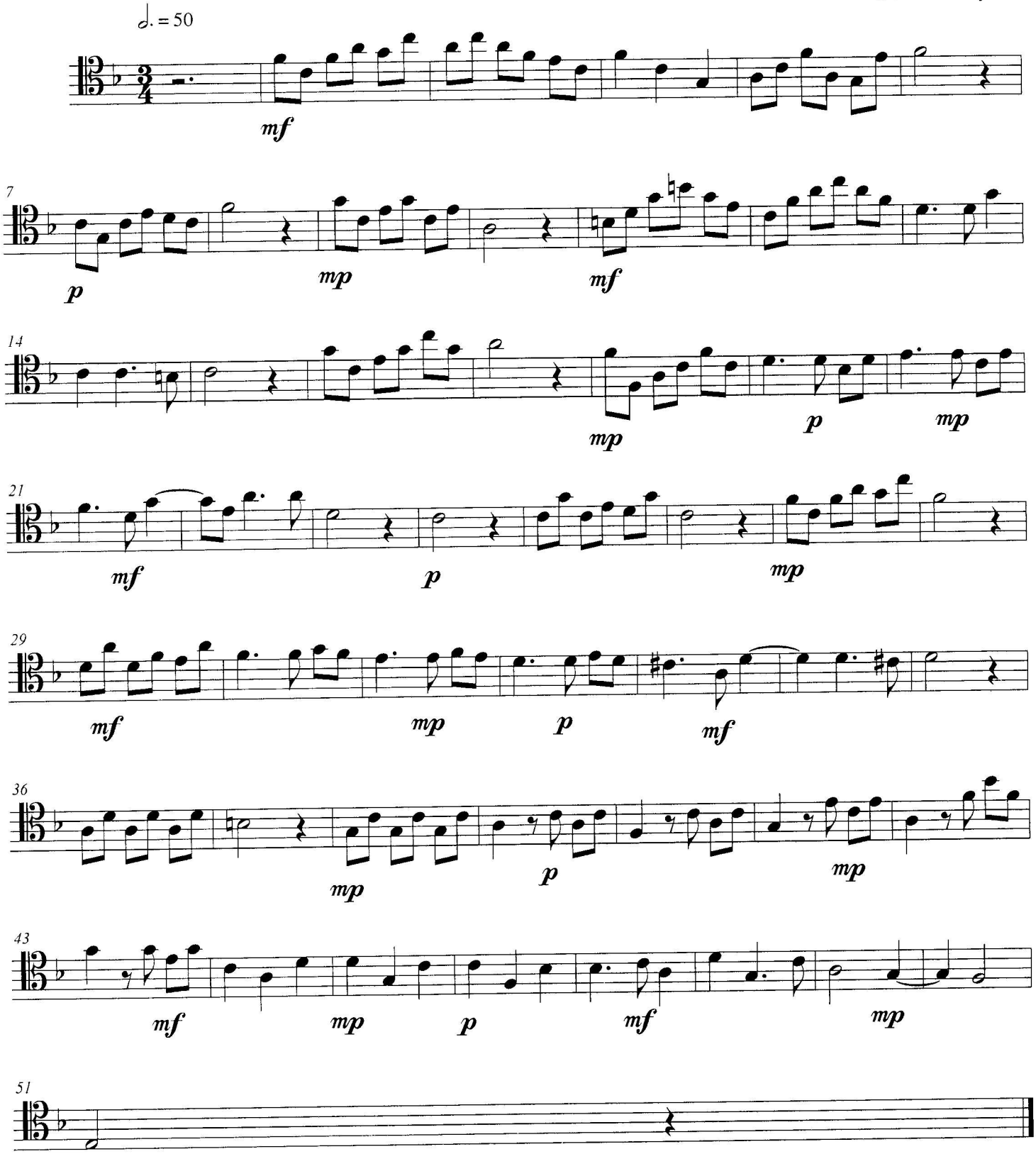
Trombone 2

Allegro from Sonata No. 6, Op. 4

Corelli

Bob Reifsnyder



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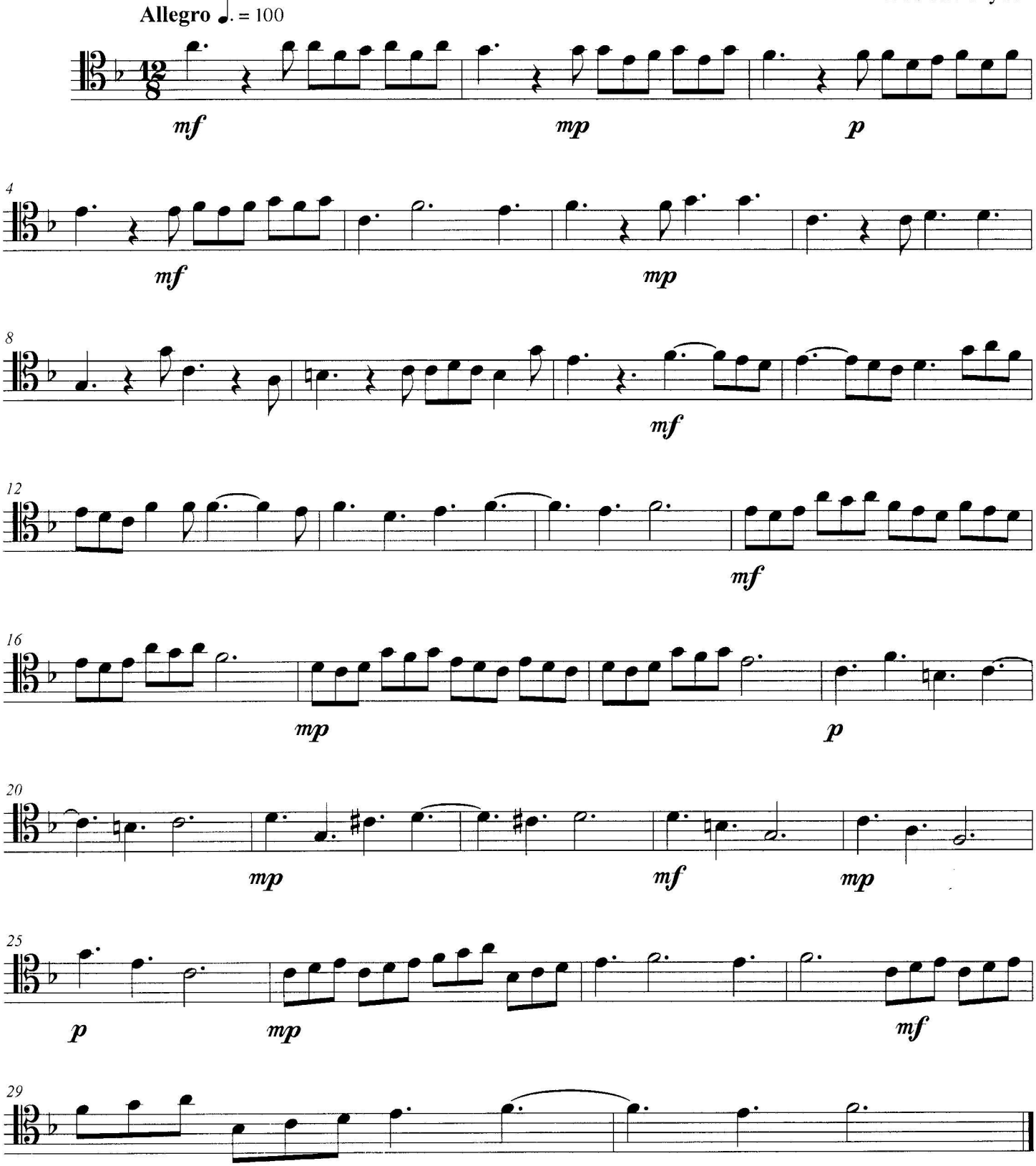
Trombone 2

Giga from Sonata No. 6, Op. 4

Corelli

Bob Reifsnyder



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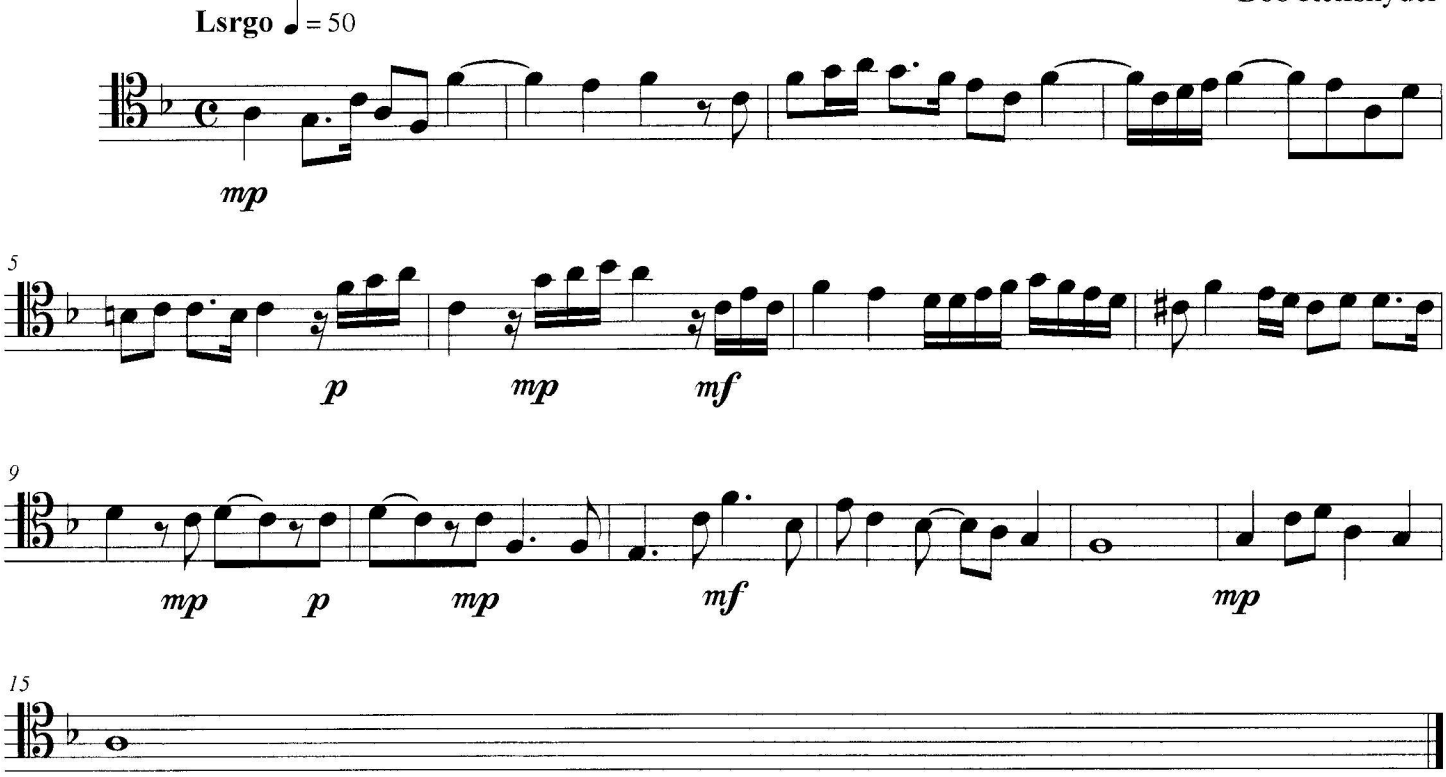
Trombone 2

Preludio from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder



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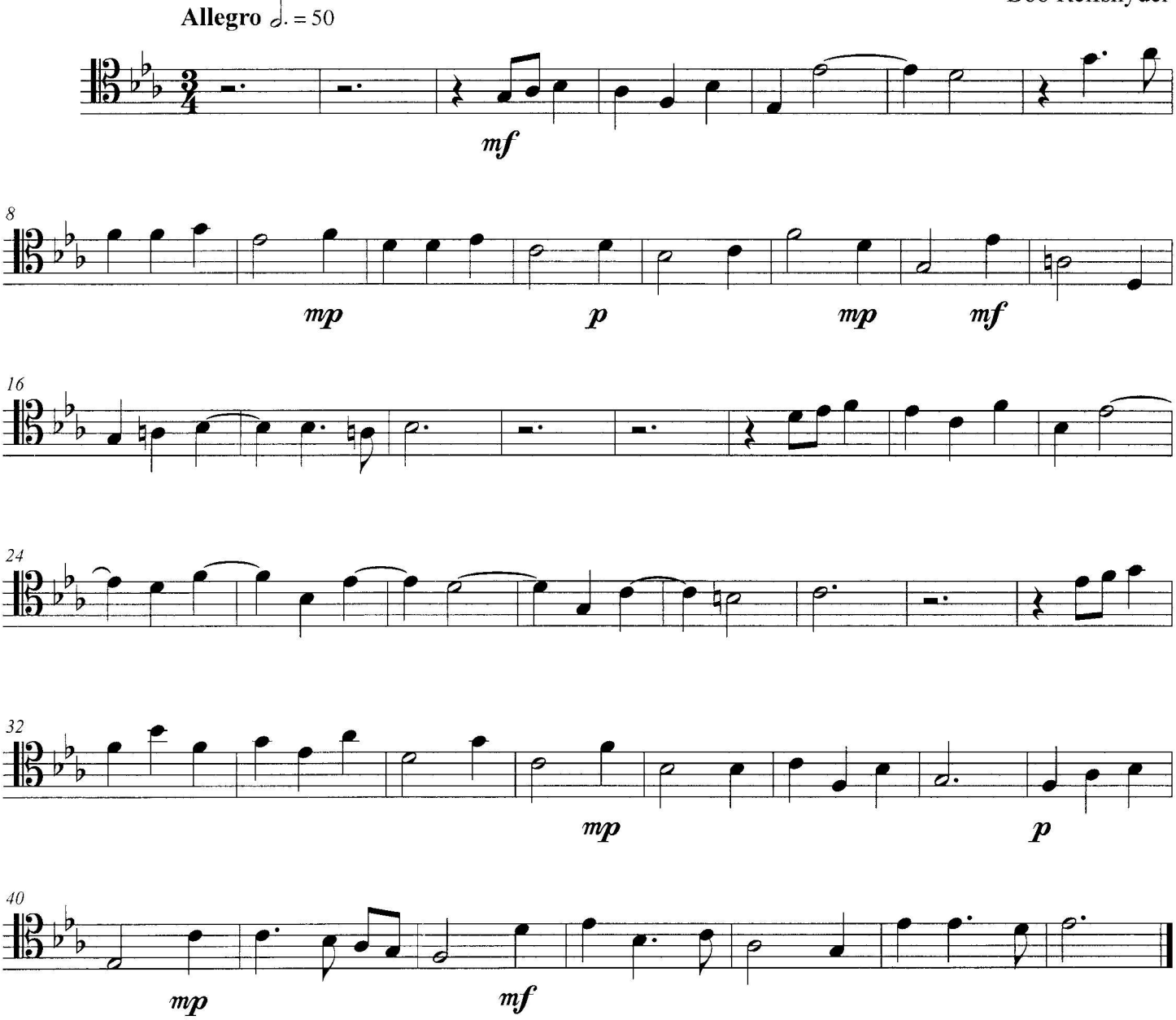
Trombone 2

Corrente from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder



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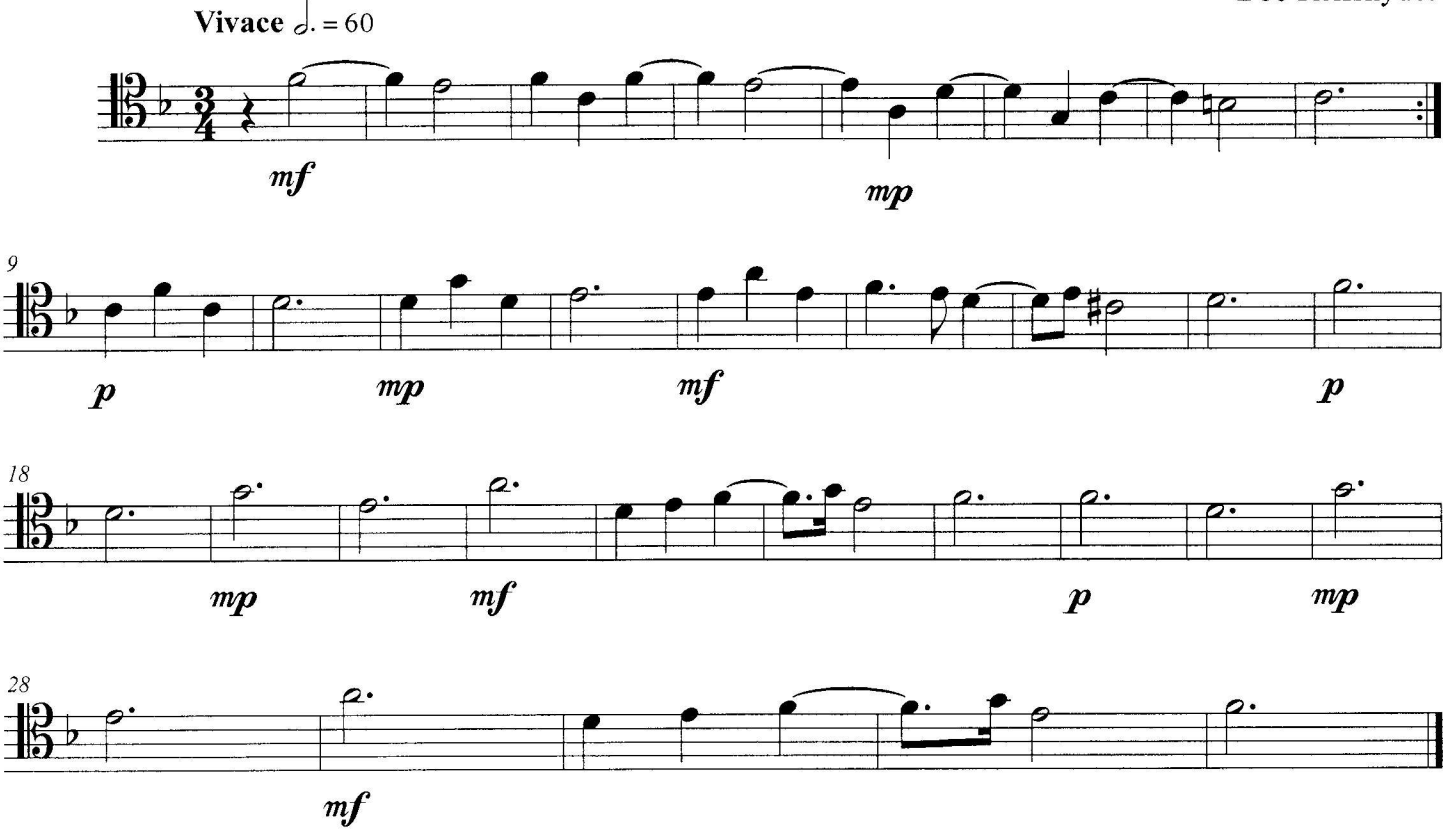
Trombone 2

Sarabanda from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder



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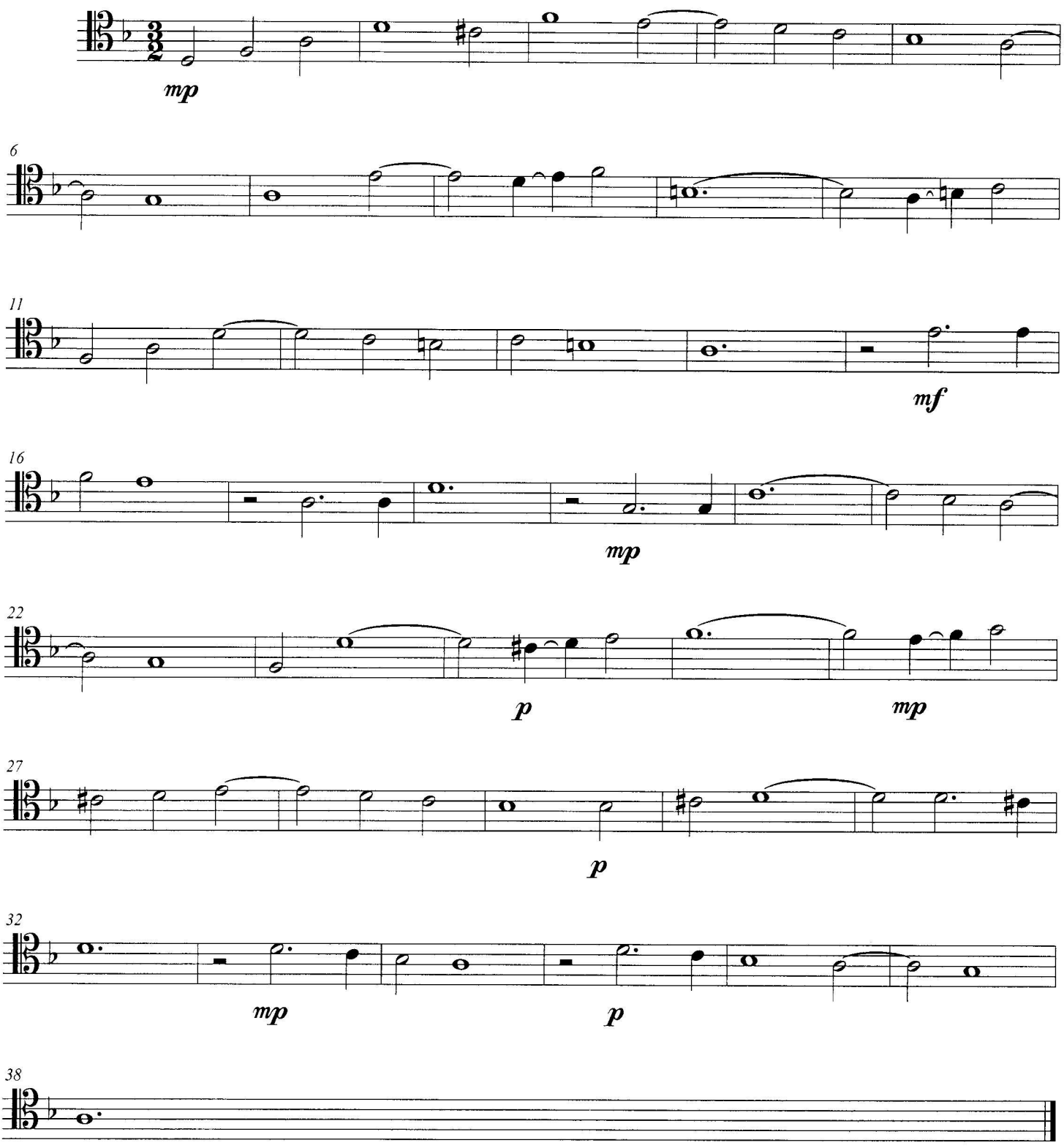
Trombone 2

Preludio from Sonata No. 8, Op. 4

Corelli

Bob Reifsnyder

Grave ♩ = 90



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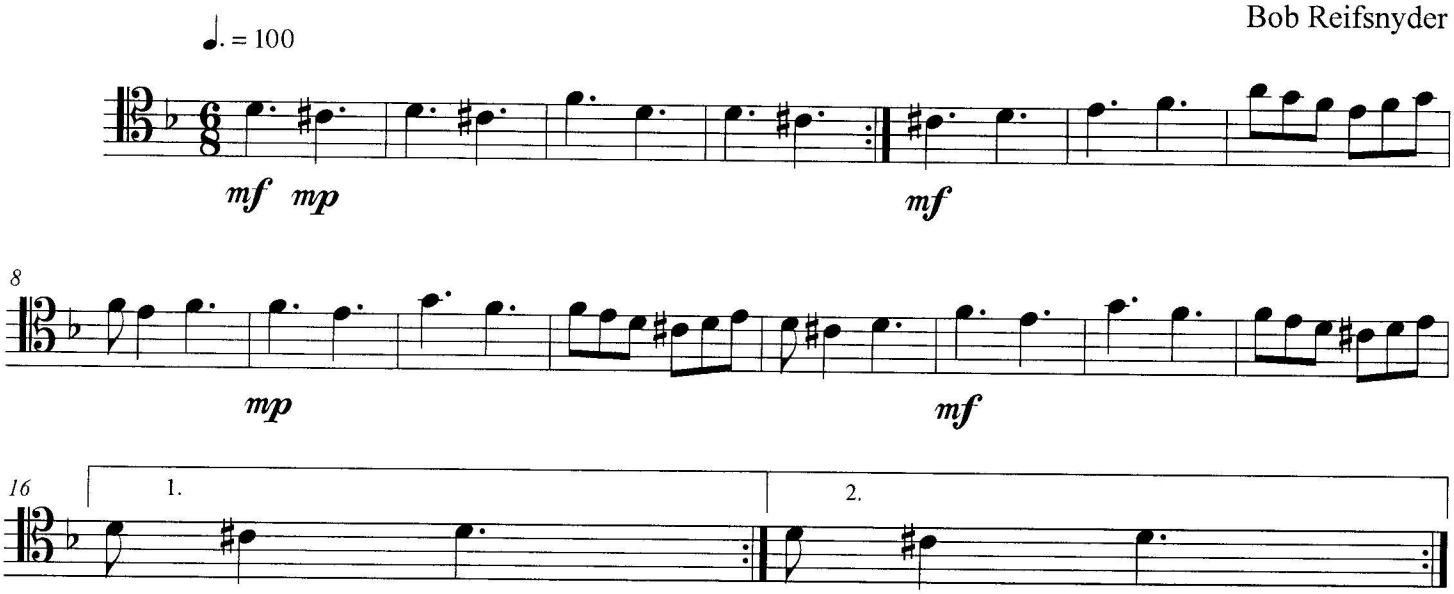
Trombone 2

Sarabanda from Sonata No. 8, Op. 4

Corelli

Bob Reifsnyder



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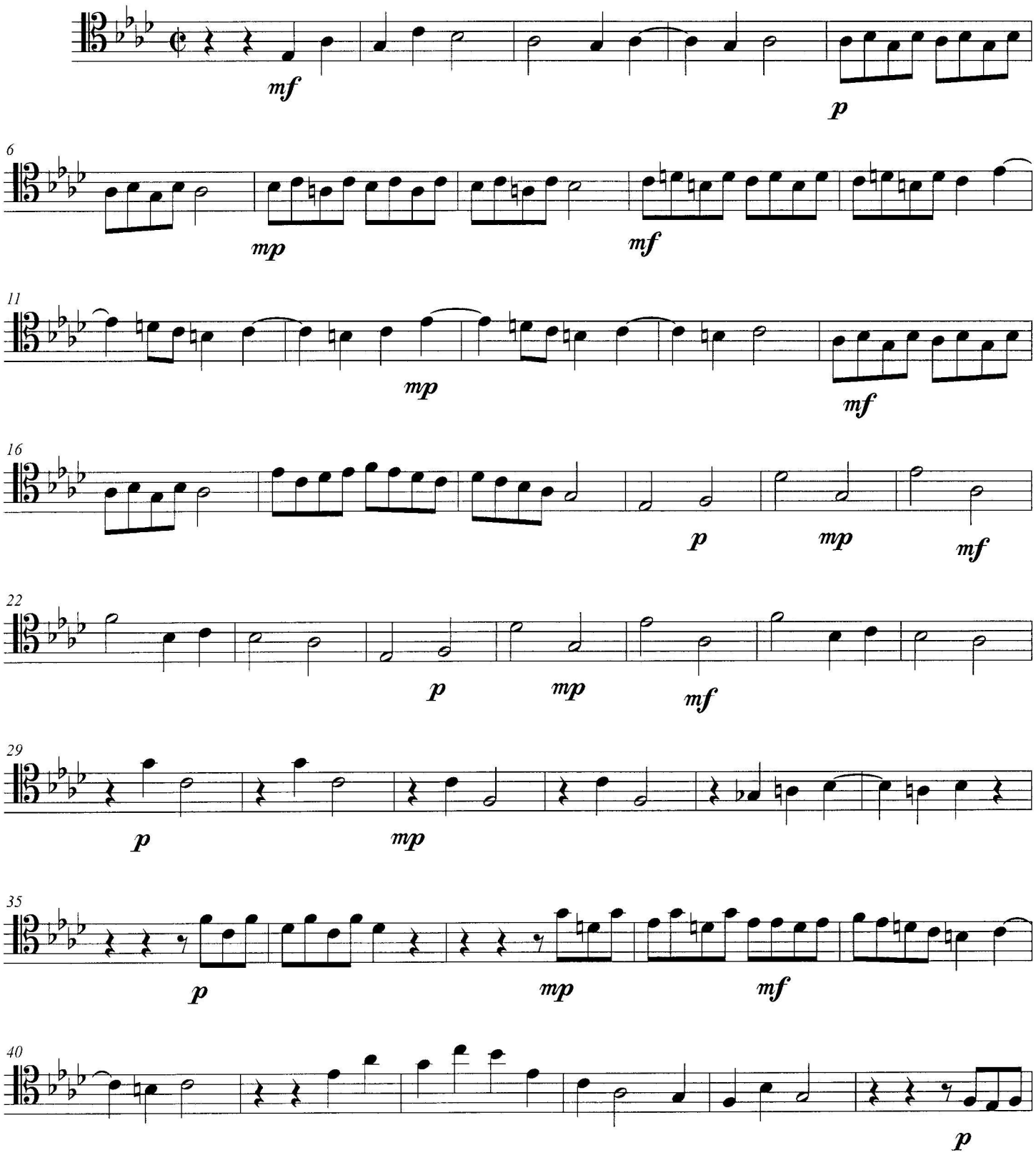
Trombone 2

Gavotta from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 60



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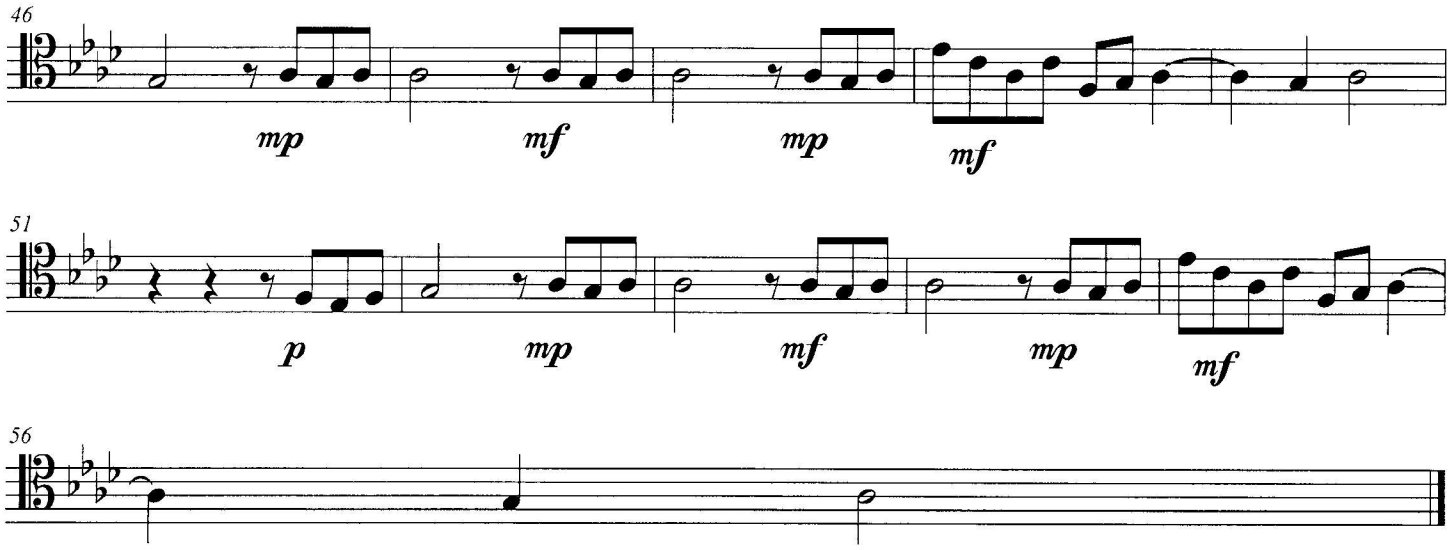
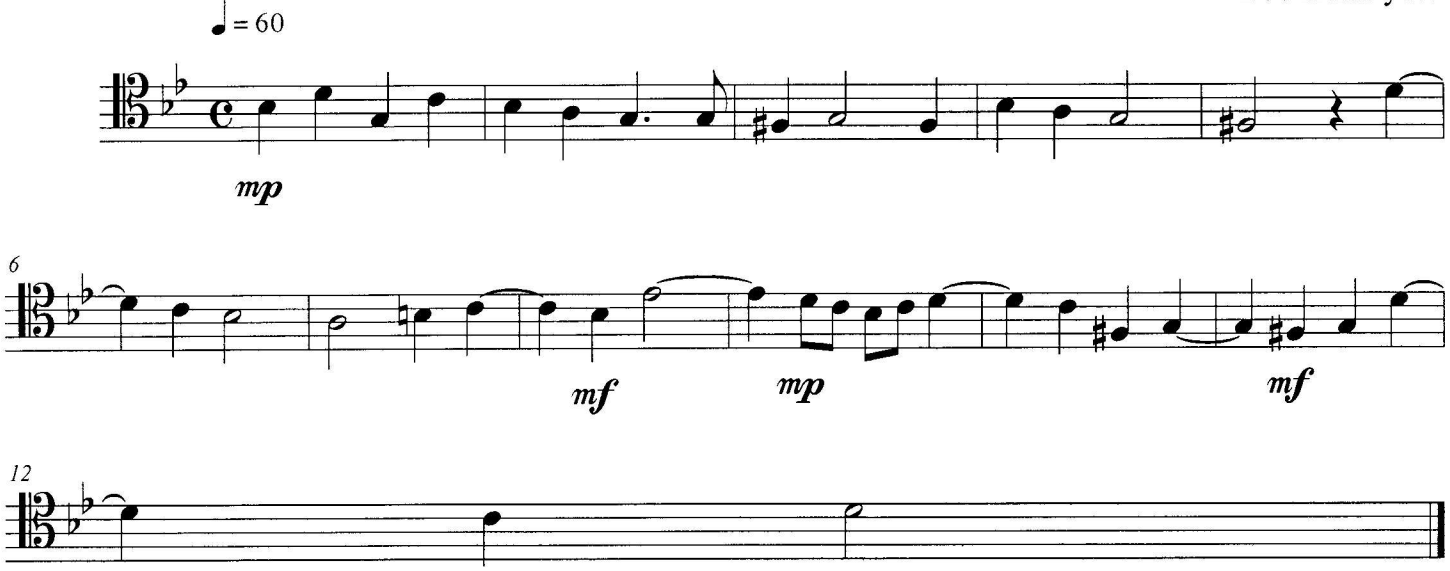

46
mp
mf
mp
mf
51
p
mp
mf
mp
mf
56

Trombone 2

Grave from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder



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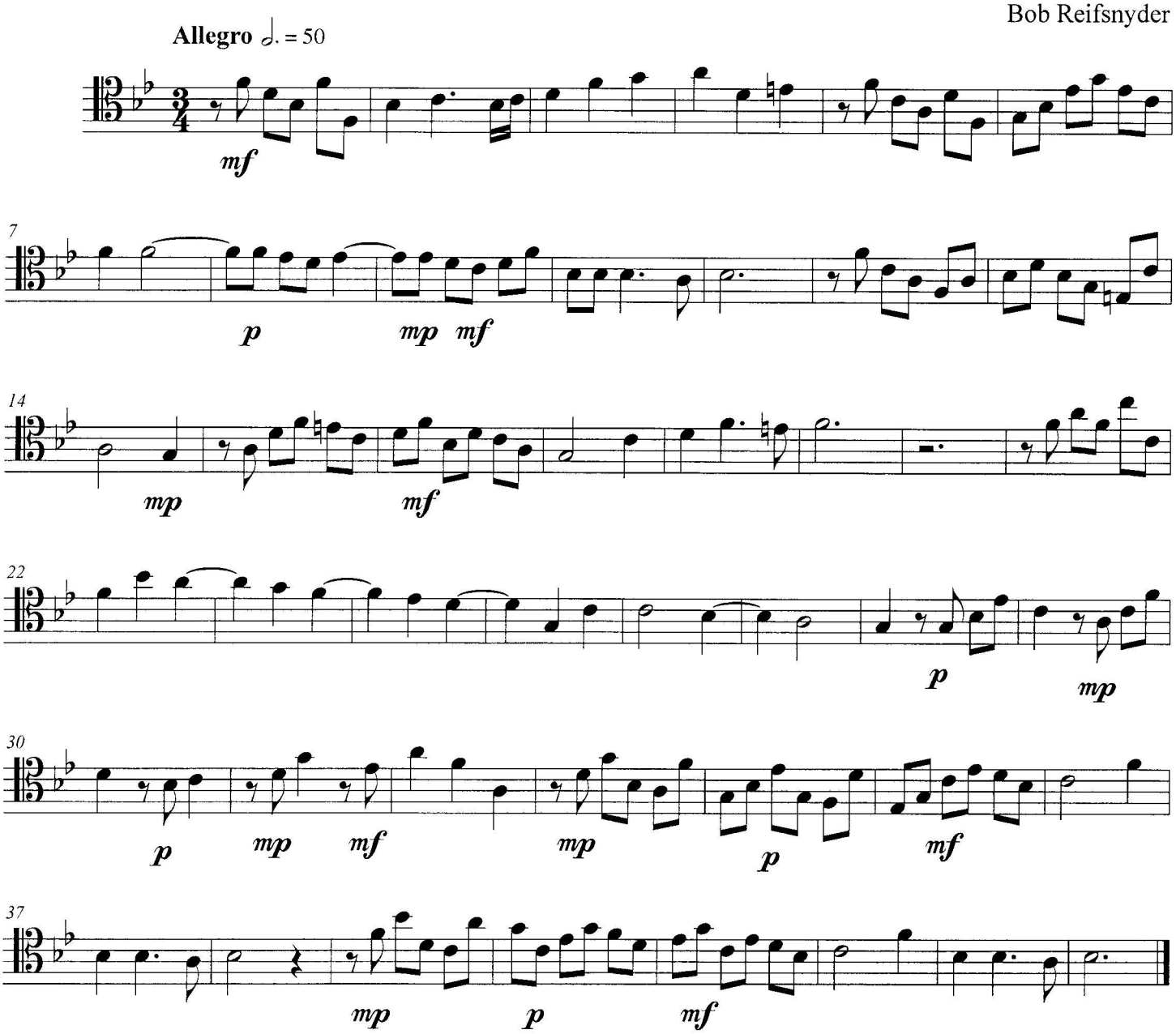
Trombone 2

Corrente from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder



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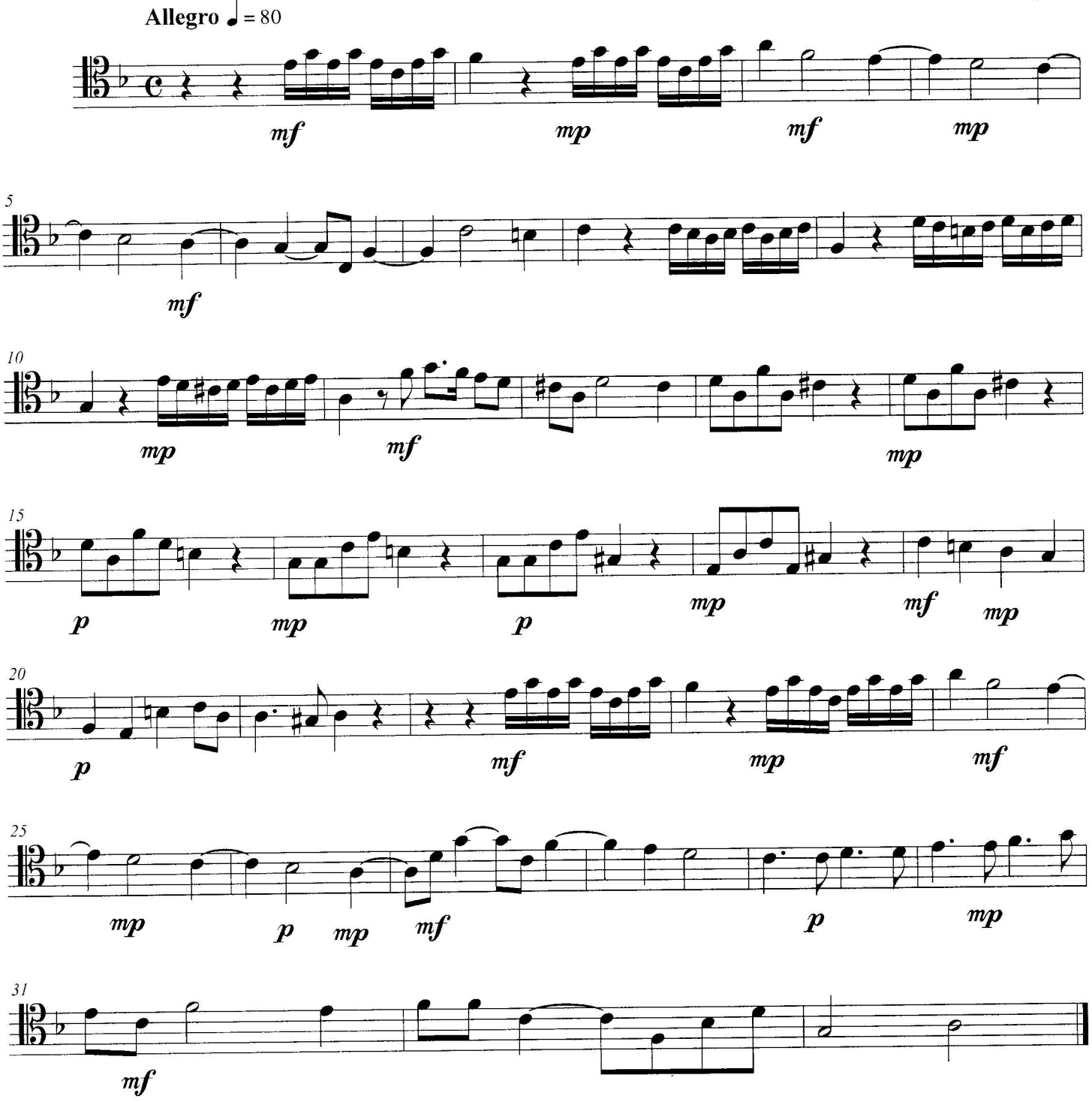
Trombone 2

Preludio from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder



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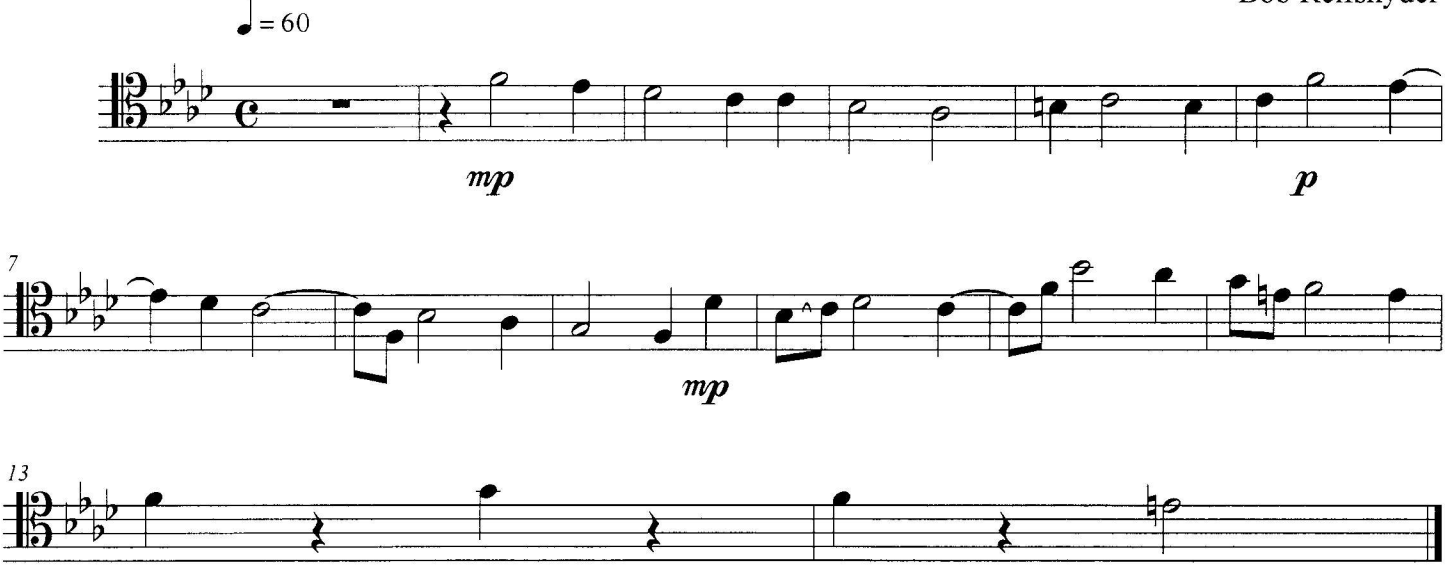
Trombone 2

Grave from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder



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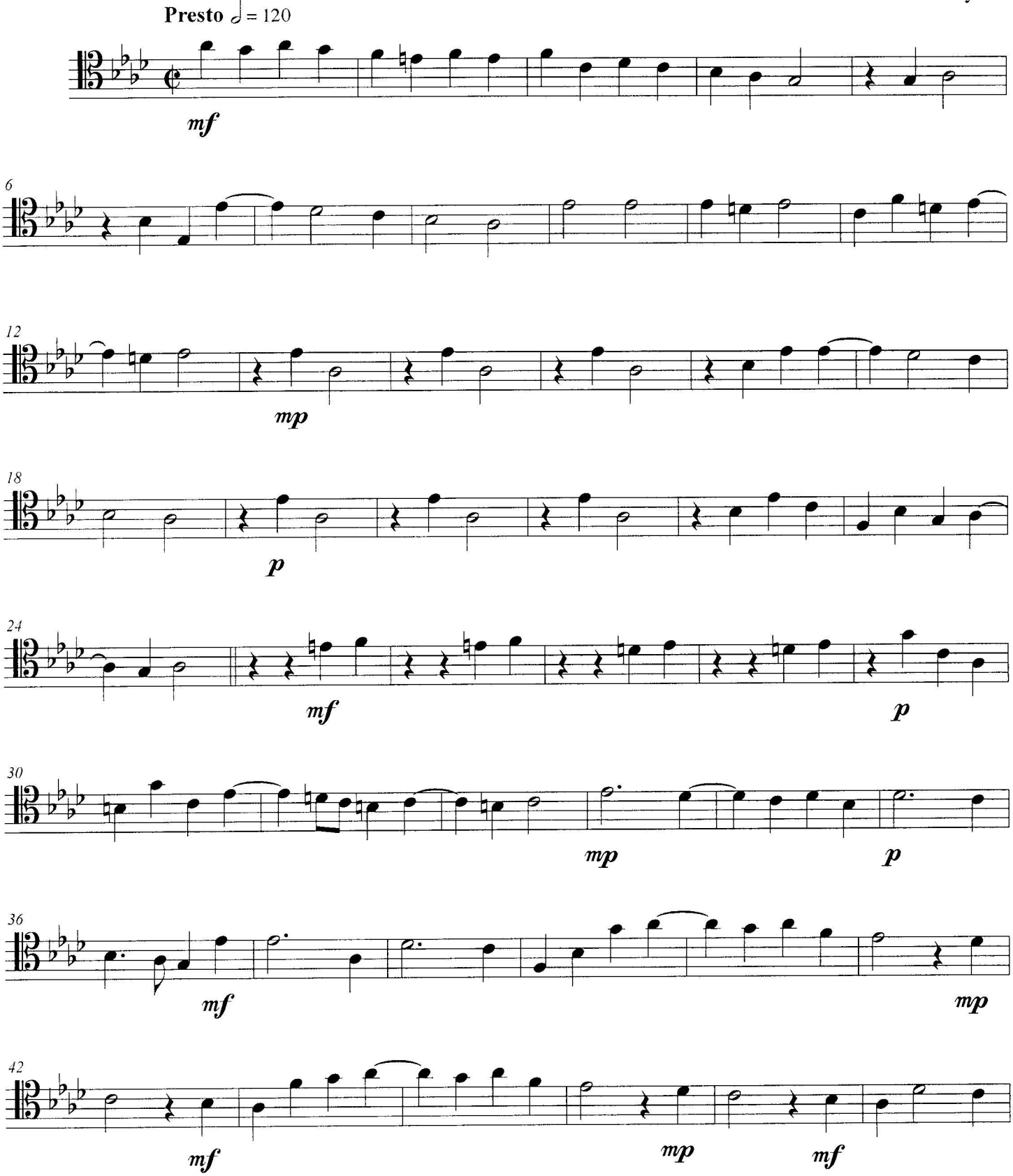
Trombone 2

Gavotta from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder



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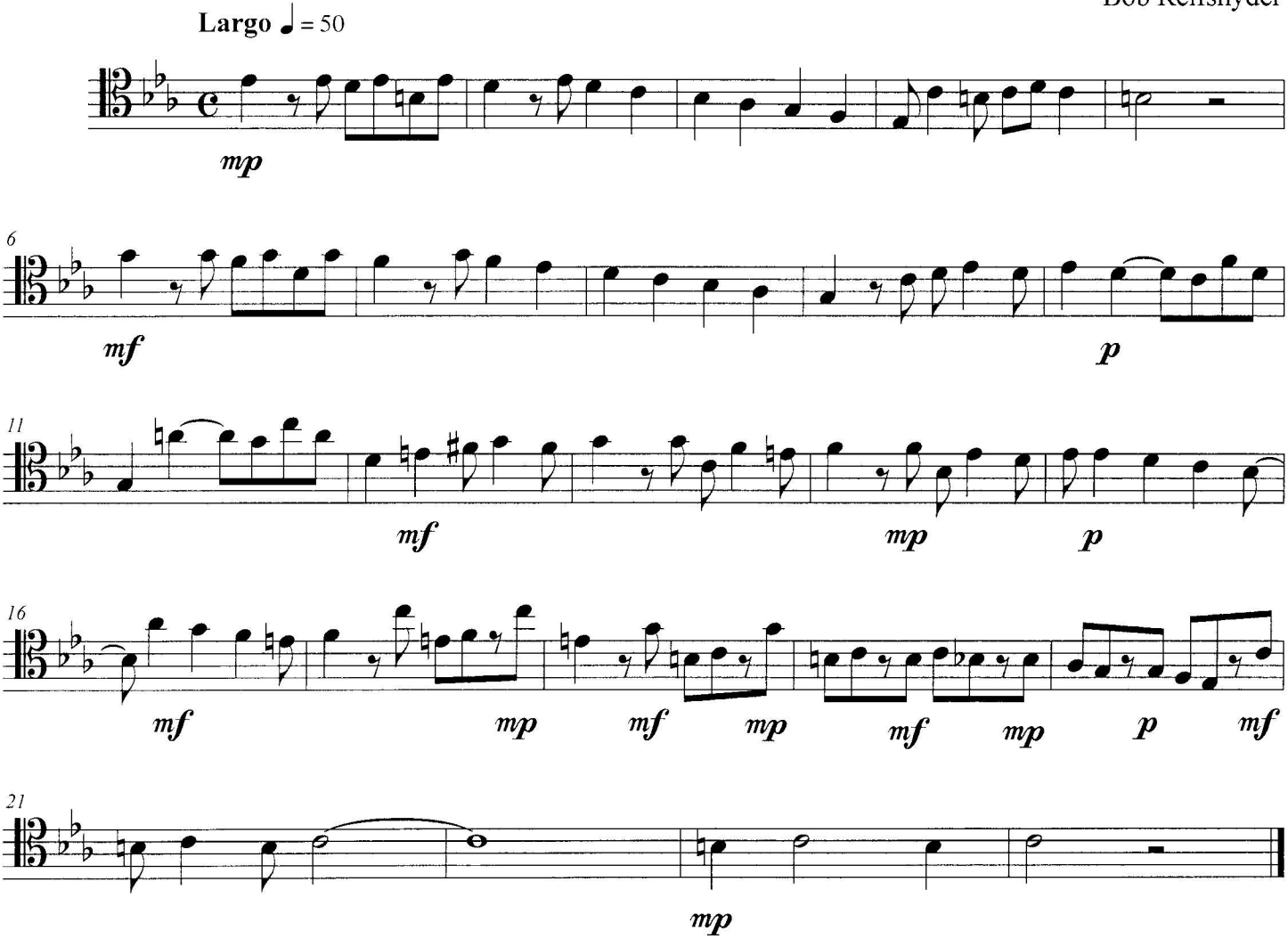
48

Trombone 2

Preludio from Sonata No. 11

Corelli

Bob Reifsnyder



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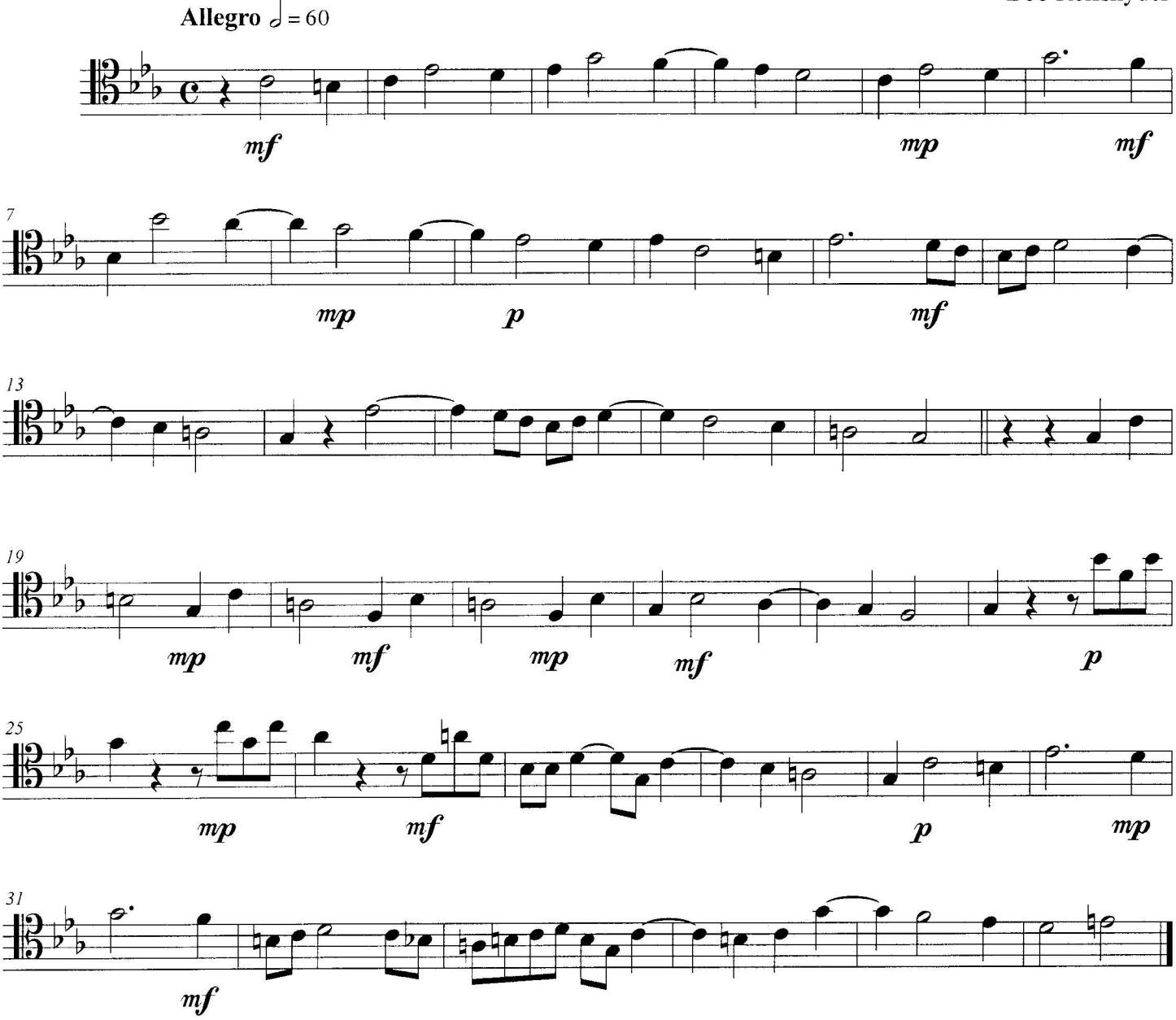
Trombone 2

Allamanda from Sonata No. 11, Op. 4

Corelli

Bob Reifsnyder



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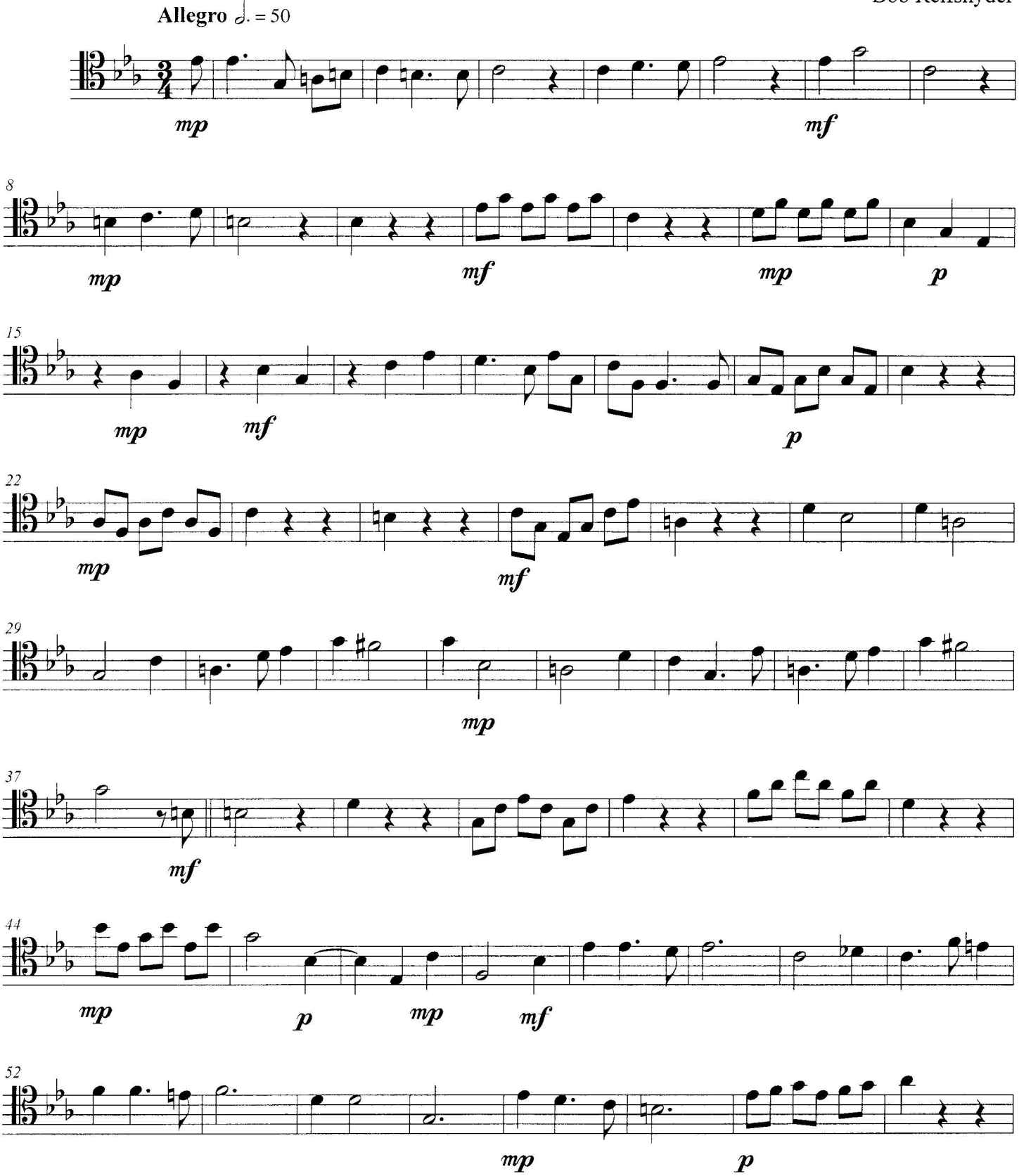
Trombone 2

Corrente from Sonata No. 11, Op. 4

Corelli

Bob Reifsnyder



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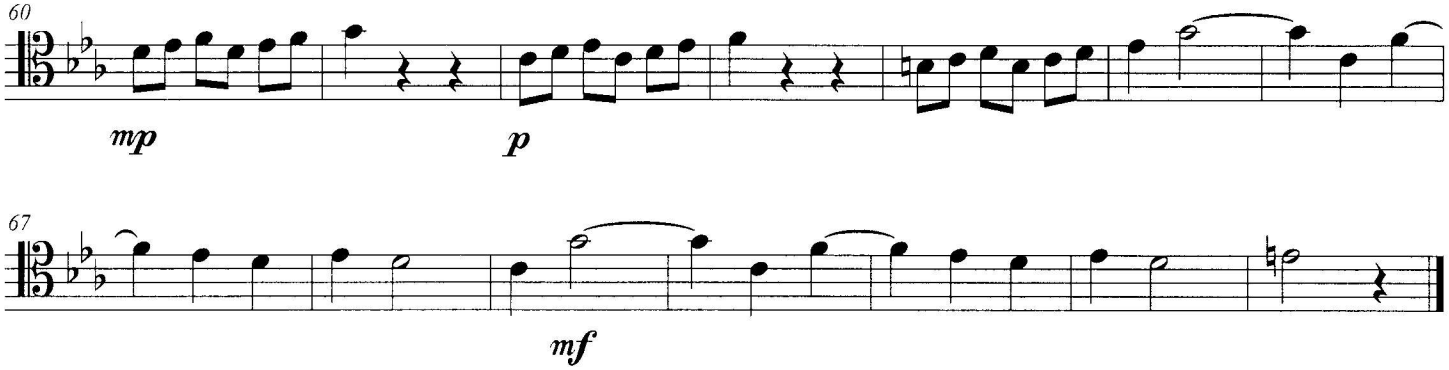
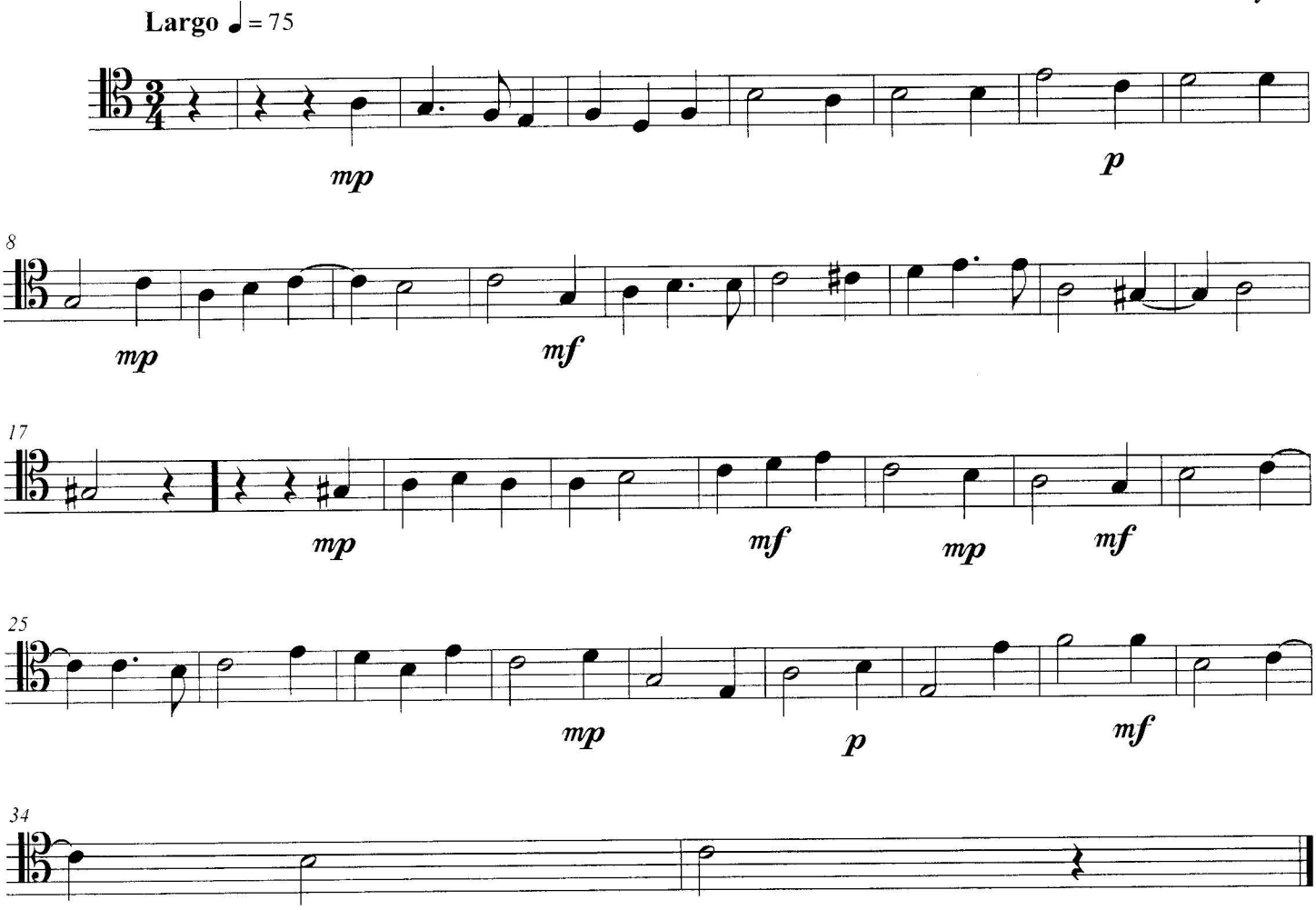

60
mp
p
67
mf

Trombone 2

Preludio from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder



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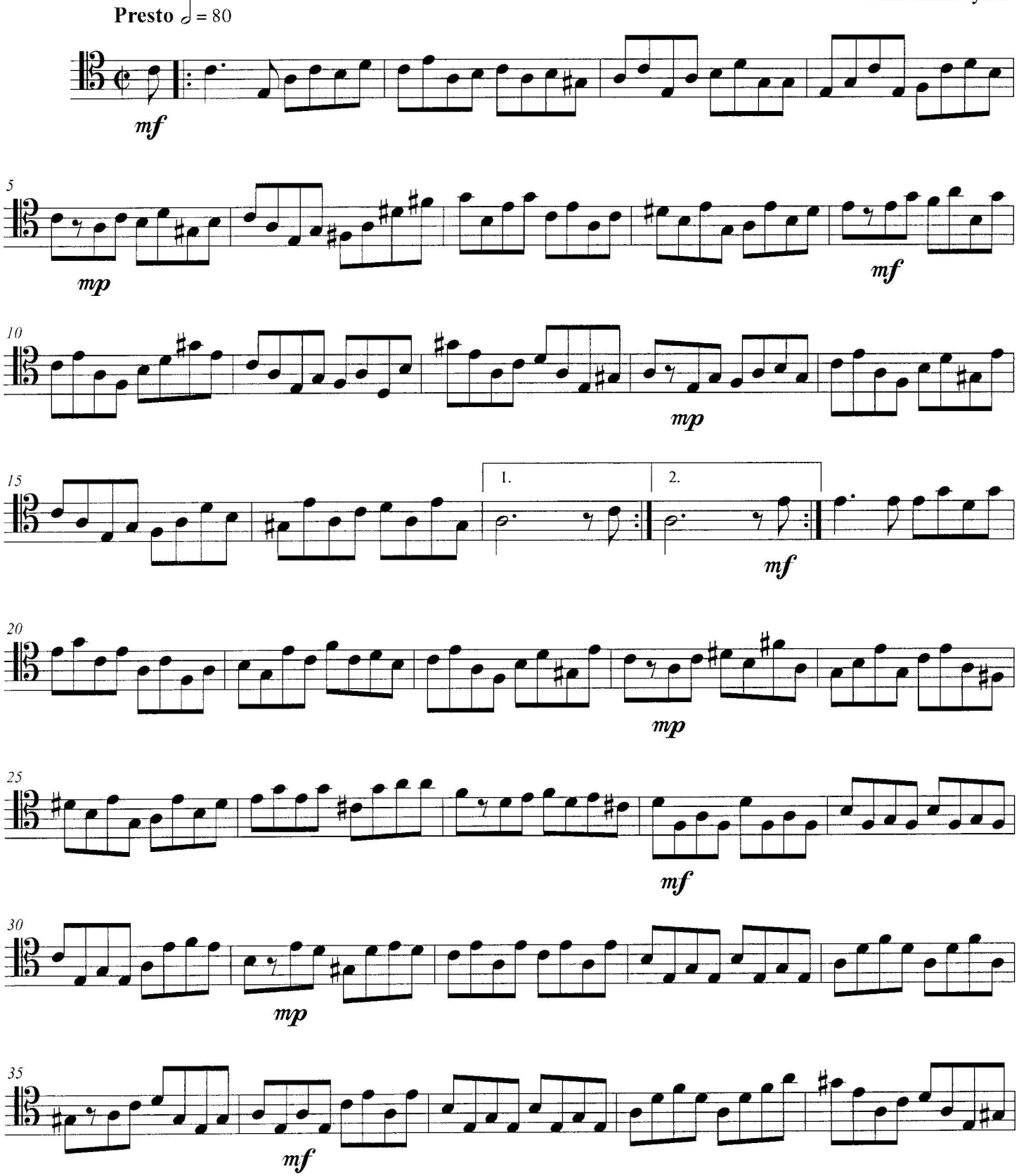
Trombone 2

Allemanda from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder



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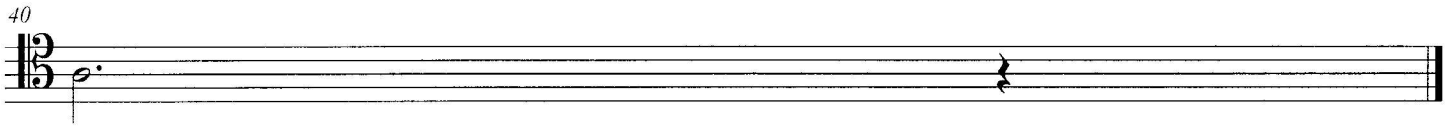
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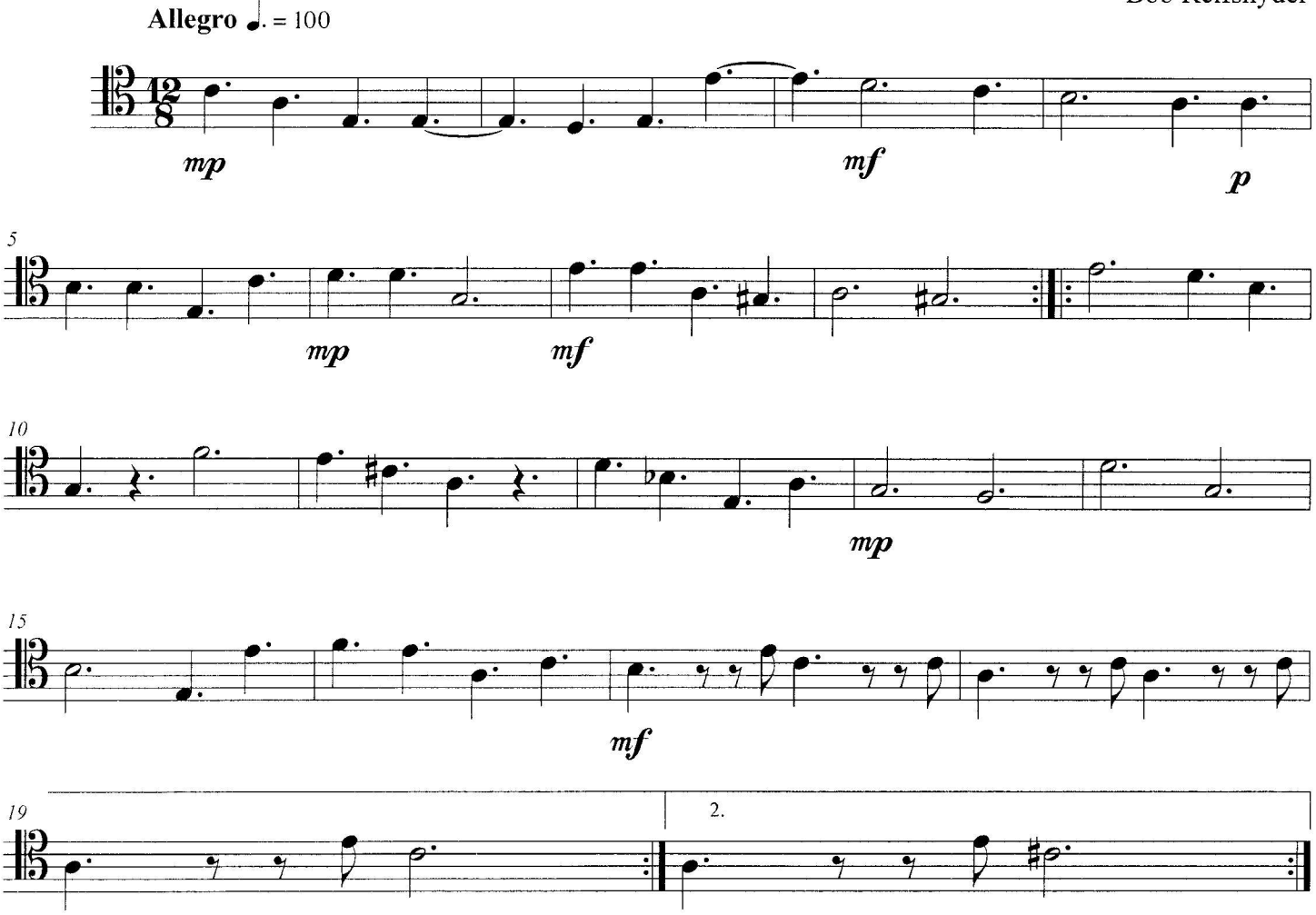
Trombone 2

Giga from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder



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