

# SELECTIONS

From

Vivaldi's Trio Sonatas, Op. 1

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

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## About the Composer

The three great innovators of the 17<sup>th</sup> century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18<sup>th</sup>, 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. The first three Opus numbers of Vivaldi (sets of Trio Sonatas, Solo Sonatas and Concerti Grossi) mimic exactly the progression of Corelli's Op. 4-6, with all three owing much to the style of Corelli. The operatic and sacred compositions of Vivaldi are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of the two genres. His concerti, though, were of profound influence, particularly since he successfully developed the concerto grosso into a virtuoso solo concerto form that remains captivating to modern audiences. His Trio Sonata collection is scarcely performed today, crowded out no doubt by his voluminous output in other genres and the stylistic similarity to Corelli. That by no means indicates they shouldn't be performed; this volume seeks to create that opportunity.

## 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-** Vivaldi's Trio Sonatas were written in the style of Corelli, but are generally more technically challenging.. These arrangements are, however, by nature "skeletal", since they are lacking the continuo part that served to thicken the texture. As a result, they are more appropriate as diversions for trombonists, though inclusion in a public recital is certainly not out of the question.
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 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. 1

Vivaldi

Bob Reifsnyder

Grave  $\text{♩} = 60$ 

*mf*

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

*p*



# Gavotta from Sonata No. 1, Op. 1

Vivaldi  
Bob Reifsnyder

Allegro ♩ = 100

6

*mf mp p*

*mp mf*

1. 2.

## Allemanda from Sonata No. 1, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 80

5

9

13

17

21

25

30

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*mf*

*mp*

*mf*

*mf*

## Grave from Sonata No. 2, Op. 1

Vivaldi

Bob Reifsnyder

 $\text{♩} = 60$ 

1 *mf*

6 *mp* *p* *mf*

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

16 *mf* *p*

## Corrente from Sonata No. 2, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 132

The musical score for Trombone 2 is written in 3/4 time, key of B-flat major (two flats), and tempo of Allegro (♩ = 132). The score consists of eight staves of music, with measures numbered 7, 14, 21, 28, 35, 43, and 52. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-6): *mf* (measures 1-3), *mp* (measures 4-6).
- Staff 2 (Measures 7-13): *p* (measures 7-8), *mf* (measures 9-11), *mp* (measures 12-13).
- Staff 3 (Measures 14-20): *p* (measures 14-15), *mf* (measures 16-18), *mf* (measures 19-20).
- Staff 4 (Measures 21-27): *mp* (measures 21-22), *p* (measures 23-24), *mp* (measures 25-26), *mf* (measures 27-28).
- Staff 5 (Measures 29-34): *p* (measures 29-30), *mp* (measures 31-32), *mf* (measures 33-34), *mp* (measures 35-36).
- Staff 6 (Measures 37-42): *mf* (measures 37-38), *mp* (measures 39-40), *p* (measures 41-42), *mf* (measures 43-44).
- Staff 7 (Measures 45-51): *mp* (measures 45-46), *p* (measures 47-48), *mf* (measures 49-50), *mp* (measures 51-52).
- Staff 8 (Measures 53-54): *mp* (measures 53-54).

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## Giga from Sonata No. 2, Op. 1

Vivaldi

Bob Reifsnyder

Allegro  $\text{♩} = 110$ 

4

8

12

16

20

24

28

*mf*

*mp*

*mf*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mf*

*p*



## Allemanda from Sonata No. 3, Op.1

Vivaldi

Bob Reifsnyder

Allegro  $\text{♩} = 80$ 

4 *mp* *mf*

10

15 *mp* *mf* *mp*

19 *p* *mp* *mf*

25 *mp* *p* *mp*

30 *mf* *mp* *mf* *mp*

35 *p* *mp* *mf*



# Adagio from Sonata No. 3, Op. 1

Bob Reifsnyder

[illegible][illegible]

## Sarabanda from Sonata No. 3, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩. = 50

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

11 *mf*

23 *p* *mp* *mf*

35 *p* *mp* *mf*

## Allemanda from Sonata No. 4, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 80

The musical score for Trombone 2 is written in 3/8 time, key of D major (one sharp), and tempo of Allegro (♩ = 80). The score consists of five staves of music, with measures numbered 1 through 24. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-6): *mf* (measures 1-3), *mp* (measures 4-6).
- Staff 2 (Measures 7-12): *mf* (measures 7-8), *mf* (measures 9-12).
- Staff 3 (Measures 13-17): *mp* (measures 13-14), *p* (measures 15-16), *mf* (measures 17-18).
- Staff 4 (Measures 19-23): *mf* (measures 19-20), *p* (measures 21-22), *mf* (measures 23-24).
- Staff 5 (Measures 25-28): *mp* (measures 25-26), *p* (measures 27-28).

# Largo from Sonata No. 4, Op. 1

Vivaldi  
Bob Reifsnyder

♩ = 75

The musical score is written on three staves in 3/4 time. The key signature has one sharp (F#). The first staff contains measures 1 through 6, starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The second staff contains measures 7 through 13, with dynamics of piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*) indicated. The third staff contains measures 14 through 15, ending with a repeat sign. The tempo is marked as Largo.

*mf* *mp*

7 *p* *mp* *mf*

14

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## Giga from Sonata No. 4, Op. 1

Vivaldi

Bob Reifsnnyder

Allegro  $\text{♩} = 100$ 

4

8

12

15

18

21

25

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*mf*

*p*

*mp*

*mf*

*mf*

28

## Preludio from Sonata No. 5, Op. 1

Vivaldi

Bob Reifsnyder

Largo ♩ = 50

5

9

13

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

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

*mp*



## Allemanda from Sonata No. 5, Op. 1

Vivaldi

Bob Reifsnnyder

Allegretto  $\text{♩} = 70$ 

The musical score for Trombone 2 is written in 12/8 time, key of B-flat major (two flats), and consists of 26 measures. The tempo is marked Allegretto with a quarter note equal to 70 beats per minute. The score is divided into six systems, each containing four measures. The first system (measures 1-4) begins with a repeat sign. The second system (measures 5-8) includes a first ending bracket over measures 7 and 8. The third system (measures 9-12) includes a second ending bracket over measures 11 and 12. The fourth system (measures 13-16) includes a first ending bracket over measures 15 and 16. The fifth system (measures 17-20) includes a first ending bracket over measures 19 and 20. The sixth system (measures 21-24) includes a first ending bracket over measures 23 and 24. The final two measures (25 and 26) are a simple cadence. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Accents are placed on specific notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, and 26.

5

11

16

21

26



## Preludio from Sonata No. 6, Op. 1

Vivaldi

Bob Reifsnyder

Grave ♩ = 60

The musical score is written for Trombone 2 in 3/2 time, marked Grave with a tempo of 60 beats per minute. The key signature is one flat (B-flat). The score consists of four staves of music, each with dynamic markings (mf, mp, p, mf, mp, p, mf, mp, mf, p, mf, p, mp, mf).

Staff 1: Measures 1-6. Dynamics: *mf*, *mp*, *mf*, *mp*, *p*, *mf*.

Staff 2: Measures 7-12. Dynamics: *mp*, *p*, *mf*, *mp*, *mf*.

Staff 3: Measures 13-18. Dynamics: *mp*, *mf*, *mp*, *p*, *mf*, *p*.

Staff 4: Measures 19-24. Dynamics: *mp*, *mf*, *mp*, *mf*.

## Allemanda from Sonata No. 6, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 90

The musical score for Trombone 2 is written in 12/8 time, key of D major (two sharps), and tempo of Allegro (♩ = 90). The score consists of five staves of music, with measures numbered 1 through 22. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-4): *mf*, *mp*, *mf*, *mp*
- Staff 2 (Measures 5-8): *p*, *mf*
- Staff 3 (Measures 9-12): *mp*, *p*, *mp*, *mf*
- Staff 4 (Measures 13-16): *mp*, *mf*
- Staff 5 (Measures 17-22): *mp*, *mf*

## Corrente from Sonata No. 6, Op. 1

Composer  
Bob ReifsnyderAllegro  $\text{♩} = 50$ 

8

15

23

32

40

48

57

*mf* *mp* *p*

*mf* *p*

*mp* *mf* *mp*

*p*

*mp* *mf*

*mp* *p*

*mp* *mf*

## Preludio from Sonata No. 7, Op. 1

Vivaldi

Bob Reifsnyder

Largo ♩ = 100

5

10

## Sarabanda from Sonata No. 7, Op. 1

Vivaldi

Bob Reifsnnyder

Andante ♩ = 100

The musical score for Trombone 2 is written in 3/4 time, key of B-flat major (two flats), and tempo of Andante (♩ = 100). The score consists of four staves of music, each with dynamic markings.

Staff 1 (Measures 1-8):  
Measure 1: *mf*  
Measure 2: *mp*  
Measure 3: *mf*  
Measure 4: *mp*  
Measure 5: *mf*  
Measure 6: *mp*  
Measure 7: *mf*  
Measure 8: *mp*

Staff 2 (Measures 9-17):  
Measure 9: *mf*  
Measure 10: *mp*  
Measure 11: *mp*  
Measure 12: *mp*  
Measure 13: *mp*  
Measure 14: *mp*  
Measure 15: *mp*  
Measure 16: *mp*  
Measure 17: *mf*

Staff 3 (Measures 18-26):  
Measure 18: *mp*  
Measure 19: *mp*  
Measure 20: *mp*  
Measure 21: *mp*  
Measure 22: *mp*  
Measure 23: *mp*  
Measure 24: *mp*  
Measure 25: *p*  
Measure 26: *p*

Staff 4 (Measures 27-35):  
Measure 27: *mp*  
Measure 28: *mp*  
Measure 29: *mp*  
Measure 30: *mp*  
Measure 31: *mp*  
Measure 32: *mp*  
Measure 33: *mp*  
Measure 34: *mp*  
Measure 35: *mf*

## Allemanda from Sonata No. 7, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 80

*mf* *p*

5 *mp* *mf*

9 *mp* *p* *mp*

13 *mf* *mf*

17

21 *p*

26 *mp* *mf* *p*

30 *mp* *mf*





## Corrente from Sonata No. 8, Op. 1

Vivaldi

Bob Reifsnyder

Allegro  $\text{♩} = 50$ 

6

13

19

25

32

39

46

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*



# Grave from Sonata No. 8, Op. 1

Vivaldi  
Bob Reifsnyder

♩ = 60

*mp* *mf*

5 *mp* *p*

10 *mf* *mp* *p*

14

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# Giga from Sonata No. 8, Op. 1

**Allegro** ♩. = 100

©



## Preludio from Sonata No. 9, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 120

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 120 beats per minute. 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 1-4): *mp* (mezzo-piano). Measures 1-4 feature a series of eighth notes and quarter notes.
- Staff 2 (Measures 5-8): *mp* (mezzo-piano). Measures 5-8 continue the melodic line with eighth notes and quarter notes.
- Staff 3 (Measures 9-12): *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Measures 9-12 feature a series of eighth notes and quarter notes.
- Staff 4 (Measures 13-16): *mp* (mezzo-piano) and *p* (piano). Measures 13-16 continue the melodic line with eighth notes and quarter notes.
- Staff 5 (Measures 17-20): *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Measures 17-20 feature a series of eighth notes and quarter notes.
- Staff 6 (Measures 21-24): *mf* (mezzo-forte). Measures 21-24 feature a series of eighth notes and quarter notes.



## Allemanda from Sonata No. 9, Op.1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 90

*mf*

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

11 *p*

16 *mp* *mf*

21 *mf* *mp* *mf*

27 *mp*

32 *mf* *mp*

## Corrente from Sonata No. 9, Op. 1

Vivaldi

Bob Reifsnyder

Presto  $\text{♩} = 50$ 

7

15

22

30

37

44

51

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

58



## Preludio from Sonata No. 10, Op. 1

Vivaldi

Bob Reifsnyder

Adagio  $\text{♩} = 90$ 

The musical score for Trombone 2 is written in 3/2 time with a key signature of two flats (B-flat major). The tempo is Adagio, with a quarter note equal to 90 beats per minute. The score is divided into seven staves, each containing measures of music with various dynamics and articulations.

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

Staff 2 (Measures 5-8): *mf*

Staff 3 (Measures 9-12): *mp* and *p*

Staff 4 (Measures 13-16): *mp*

Staff 5 (Measures 17-20): *p* and *mp*

Staff 6 (Measures 21-24): *p* and *mp*

Staff 7 (Measures 25-28): *p* and *mp*

Staff 8 (Measures 29-32): *mp*

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## Allemanda from Sonata No. 12, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 80

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

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

12 *mp* *p*

15 *mf* *mf* *mp* *mf*

18 *mp* *mf* *mf*

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

25 *mp* *mf*

28

*mp* *mf*

31

*mp* *p*

34

*mp* *mf*

38

*mp* *mf*

## Gavotta from Sonata No. 10, Op. 1

Vivaldi

Bob Reifsnyder

Presto  $\text{♩} = 80$ 

The musical score for Trombone 2 is written in 3/8 time, key of B-flat major (two flats), and tempo of Presto (♩ = 80). The score consists of eight staves of music, with measures numbered 6, 11, 17, 22, 27, 32, and 37. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-5): *mf* (mezzo-forte)
- Staff 2 (Measures 6-10): *mf* (mezzo-forte)
- Staff 3 (Measures 11-16): *mp* (mezzo-piano)
- Staff 4 (Measures 17-21): *mf* (mezzo-forte)
- Staff 5 (Measures 22-26): *mp* (mezzo-piano) and *mf* (mezzo-forte)
- Staff 6 (Measures 27-31): *p* (piano) and *mp* (mezzo-piano)
- Staff 7 (Measures 32-36): *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano)
- Staff 8 (Measures 37-41): *mf* (mezzo-forte) and *mp* (mezzo-piano)





## Theme and Six Variations from "Folia"

Sonata No. 12, Op. 1

Vivaldi

Bob Reifsnyder

Adagio ♩ = 80





