

# 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 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. 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 Reifsnnyder, 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.

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

Buxtehude  
Bob Reifsnyder

6

11

16

21

26

32

38

*mf*

*mp*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*mp*

*p*

*mp*

*mf*

*mp*

*p*



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Trombone 1

# Second movement from Sonata No. 1, Op. 1

Buxtehude  
Bob Reifsnyder

Allegro-Adagio ♩ = 75

*mf*

3 *mp*

6 *mp*

9 *mp*

13 *mp*

16 *mp*

19 *mp* *mp*

23

27

*mf*

30

*mf*

33

*mp*

36

39

Adagio

*p*

43

49

Trombone 1

# Ground Bass from Sonata No. 1, Op. 1

Buxtehude  
Bob Reifsnyder

♩ = 120

*mf*

6 *mp*

10

14 *mp*

18 *mp*

22 *mp*

26 *mp*

30 *mp*

35



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

Buxtehude  
Bob Reifsnnyder

$\text{♩} = 70$





## Trombone 1

## First movement from Sonata No. 2, Op. 1

Buxtehude

Bob Reifsnyder

 $\text{♩} = 80$ 

4

8

12

15

19

23

28

*mf*

*p*

*mp*

*mf*

*mp*

*p*

*mp*

*mf*

*mp*

*mf*



32

*mf*

This musical staff contains measures 32, 33, and 34. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some rests. A dynamic marking of *mf* (mezzo-forte) is placed below the staff at the end of measure 34.

35

*p*

This musical staff contains measures 35, 36, and 37. The melody continues with eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed below the staff at the end of measure 37.

38

*mp* *mf*

This musical staff contains measures 38, 39, and 40. The melody features eighth and sixteenth notes. Dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) are placed below the staff at the end of measures 39 and 40, respectively.

41

*mp* *mf*

This musical staff contains measures 41, 42, and 43. The melody continues with eighth and sixteenth notes. Dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) are placed below the staff at the end of measures 42 and 43, respectively.

44

*p* *mp* *mf*

This musical staff contains measures 44, 45, and 46. The melody consists of eighth and sixteenth notes. Dynamic markings of *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte) are placed below the staff at the end of measures 44, 45, and 46, respectively.

47

*mp* *mf*

This musical staff contains measures 47, 48, and 49. The melody features eighth and sixteenth notes. Dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) are placed below the staff at the end of measures 48 and 49, respectively.

51

*p* *mp*

This musical staff contains measures 51, 52, and 53. The melody consists of eighth and sixteenth notes. Dynamic markings of *p* (piano) and *mp* (mezzo-piano) are placed below the staff at the end of measures 52 and 53, respectively.

55

*mf* *mp* *mf*

This musical staff contains measures 55, 56, and 57. The melody features eighth and sixteenth notes. Dynamic markings of *mf* (mezzo-forte), *mp* (mezzo-piano), and *mf* (mezzo-forte) are placed below the staff at the end of measures 56, 57, and 58, respectively.

60

*p*

This musical staff contains measures 60, 61, and 62. The melody consists of eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed below the staff at the end of measure 62.

64

*mp* *mf*

Trombone 1

# Second Movement from Sonata No. 2, Op. 1

Buxtehude  
Bob Reifsnyder

Allegro ♩. = 60

*mf*

4 *mp*

8 *mf* *mp* *p*

13 *mp* *mf*

17 *mp*

21 *mf*

25

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

Bob Reifsnyder

5

5

9 

12



15

*p*

18

Musical notation for measure 18, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a repeat sign at the end.

21



Measure 21 continues the melodic development. It begins with a treble clef and a key signature of one sharp (F#). The melody is highly active, featuring many beamed eighth and sixteenth notes. The measure concludes with a double bar line.

24

mp

This block contains the musical notation for measures 24 and 25. Measure 24 begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of eighth and sixteenth notes. Measure 25 continues the melody with similar rhythmic values. The dynamic marking 'mp' (mezzo-piano) is placed below the staff between the two measures.

28



32



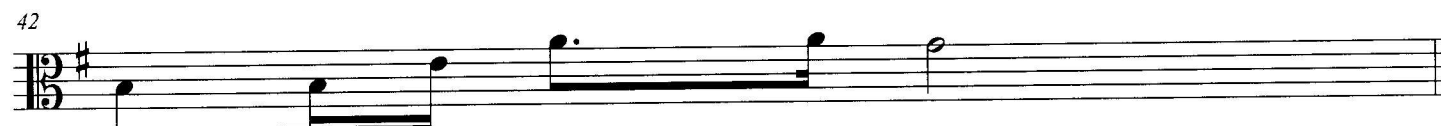
35



38



42



Trombone 1

# First movement from Sonata No. 3, Op. 1

Buxtehude

Bob Reifsnyder

Adagio  $\text{♩} = 60$



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Trombone 1 Second movement from Sonata No. 3, Op. 1

Buxtehude  
Bob Reifsnyder

Allegro ♩ = 80

*mf*

4 *mp*

7 *p*

10 *mp* *mf*

14

17 *mp*

20 *mp*

24 *mp* *mf*





## Third movement from Sonata No. 3, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80

mf mp mf mp mf

4 mf mf mp mf

8 mp mf mp

12 mf mp mf mp mf mp

16 mf mf mp

20 mf mp mf

24 mp mf

28 mp mp

33



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

Buxtehude  
Bob Reifsnyder

Allegro ♩ = 80

1 *mf* *mp*

5 *mf* *mf* *mp*

9 *mf*

12 *mf* *mp*

15 *mf* *mf*

18 *mf*

22 *mf* *mf*

26 *mf* *mf*

31



35



## Trombone 1

## First movement from Sonata No. 5, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80

*mf*

4 *mp*

7 *mp*

11 *mf*

14

17 *mp*

21 *mf* *mp* *mf*

24 *mp* *mf* *mp* *mf* *mf*



Trombone 1

# Second movement from Sonata No. 5, Op. 1

Buxtehude  
Bob Reifsnnyder

**Allegro** ♩. 70

The musical score is written for Trombone 1 in 3/8 time, key of D major (indicated by two sharps). The tempo is marked **Allegro** with a quarter note equal to 70 beats per minute (♩. 70). The score consists of eight staves of music, each beginning with a measure number and a dynamic marking.

- Staff 1: Measure 1, dynamic *mf*. The staff continues with measures 2 through 6, ending with a *mp* marking.
- Staff 2: Measure 7, dynamic *mf*. The staff continues with measures 8 through 12, ending with a *mf* marking.
- Staff 3: Measure 13, dynamic *mp*. The staff continues with measures 14 through 17, ending with a *mf* marking.
- Staff 4: Measure 18, dynamic *mp*. The staff continues with measures 19 through 23, ending with a *mf* marking.
- Staff 5: Measure 24, dynamic *mp*. The staff continues with measures 25 through 28, ending with a *mf* marking.
- Staff 6: Measure 29, dynamic *mp*. The staff continues with measures 30 through 33, ending with a *mf* marking.
- Staff 7: Measure 34, dynamic *mp*. The staff continues with measures 35 through 38, ending with a *mf* marking.
- Staff 8: Measure 39, dynamic *mp*. The staff continues with measures 40 through 43, ending with a *mf* marking.





Trombone 1 Third movement from Sonata No. 5, Op. 1

Buxtehude  
Bob Reifsnyder

Allegro ♩ = 70

*mf*

4 *mp* *mp*

9 *mp* *mp*

14 *mf*

17 *mp* *mf*

20

23 *mp*

27 *mf*



## Trombone 1

## First movement from Sonata No. 6, Op. 1

Buxtehude

Bob Reifsnnyder

Allegro ♩ = 80

*mf*

4 *mf* *mf*

8 *mf* *mf* *mp*

11 *mf*

15 *mf*

19 *mf* *mp* *mf*

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

26 *mf* *mp* *mf*

30

*mp* *mf*

## Trombone 1

## Buxtehude

Bob Reifsnyder

$$\mathcal{D} = 50$$
 $mf$ 

8

*mp*

mf

16

23

 $mf$ 

30

түр

38

 $mf$ 

mp

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Trombone 1 **Third movement from Sonata No. 6, Op. 1**

## Buxtehude

Bob Reifsnyder

$\text{♩} = 60$

Musical score for "The Rose Tree" in bass clef, 6/8 time. The score consists of nine staves of music, each with dynamic markings and measure numbers. The dynamics are: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The measure numbers are: 5, 9, 13, 18, 23, 28, and 32.



36

*mp* *p* *mp* *p*

40

*mf* *mp*

45

*mf* *mp*

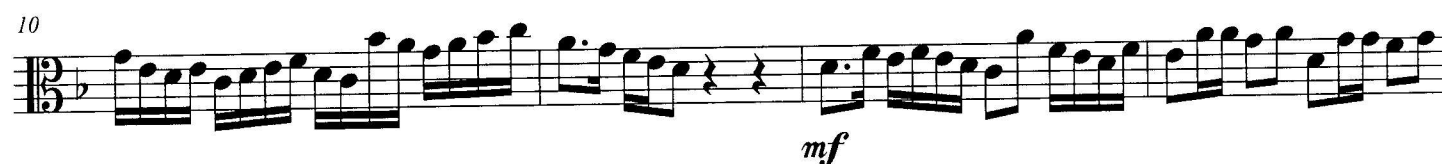
## Trombone 1

## First movement from Sonata No. 7, Op. 1

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80



27

*mp* *mf* *mf*

31

34

*mp* *mf*

37

*mp* *mf*

40

First movement from Sonata No. 7, Op. 1

Trombone 1 Second movement from Sonata no. 7, Op. 1

Buxtehude  
Bob Reifsnyder

Allegro ♩ = 80

*mf*

4 *mp*

8 *mf*

11 *mf* *mp*

15 *mf*

19 *mp*

23 *mp* *mf* *mp*

27 *mf*

## Third movement from Sonata No. 7, Op. 1

Buxtehude

Bob Reifsnyder

Prestissimo ♩ = 120

*mf* *mp*

11 *mp*

23 *mf* *mf* *mp*

36 *mf* *mf* *mp*

48 *mf*

60 *mf* *mp* *mf*

72 *mp* *mf*

83 *mp*