

# 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 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 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 1

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

Buxtehude  
Bob ReifsnnyderAllegro  $\text{♩} = 50$ 

6

11

15

20

25

30

35

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

*mp* *mf* *mf*

*mf* *mp* *mf*

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

*mf* *mf* *mf*

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

*mp* *mf* *mp*



[illegible]

Trombone 1

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

Buxtehude  
Bob Reifsnyder

Allegro ♩ = 80

*mf*

4 *mp*

7 *p* *mp*

11 *p* *mf*

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

17 *mp*

20 *mp*

24 *mf* *mp*

27



31



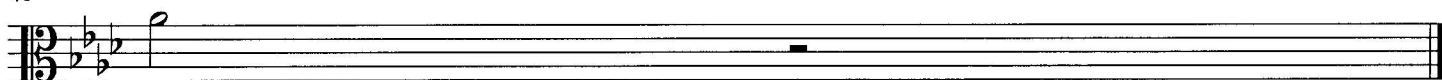
34



37



41



## Trombone 1

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

Buxtehude

Bob Reifsnyder

Allegro  $\text{♩} = 80$ 

*mf* *mp*

4 *p* *mf*

7 *mp* *p* *mf*

11 *mp* *p*

14 *mp* *mf*

17 *mp* *mf*

20 *mp* *mf* *mp*

24 *p* *mf*

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

Buxtehude  
Bob Reifsnnyder

$\text{♩} = 60$



30



34



38



41



45



## Trombone 1

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

Buxtehude

Bob Reifsnyder

Allegro ♩ = 120

7

14

22

29

37

45

52

*mf*

*mp*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*



60

*mp* *mp* *mf*

67

Trombone 1 **Second movement from Sonata No. 2, Op. 2**

Buxtehude  
Bob Reifsnyder

**Allegro** ♩ = 80

1 *mf* *mp*

4 *p*

7 *mp* *mf*

10 *mp* *mp*

14 *mf* *mf*

18 *mp* *mp*

21 *mf* *p* *mp*

25 *mf* *mp*

28

mf mp p

31

mf mp mf

Detailed description: This block contains two staves of musical notation in bass clef. The first staff, starting at measure 28, features a continuous eighth-note pattern. It begins with a forte (mf) dynamic, transitions to mezzo-piano (mp) at measure 29, and ends with a piano (p) dynamic at measure 30. A flat (b) is placed above the second measure. The second staff, starting at measure 31, continues the eighth-note pattern. It begins with a forte (mf) dynamic, transitions to mezzo-piano (mp) at measure 32, and returns to forte (mf) at measure 33. The piece concludes with a final whole note chord in measure 33.

## Trombone 1

## First movement from Sonata No. 3, Op. 2

Buxtehude

Bob Reifsnyder

Allegro ♩ = 80

*mf* *mp*

5 *p*

8 *p*

12 *mf* *p*

16 *p* *mp*

20 *mf* *p* *mf*

23 *mp*

26 *mf* *p*



Trombone 1 Second movement from Sonata No. 3, Op. 2

Ground Bass

Buxtehude  
Bob Reifsnnyder

♩ = 90

*p* *mp*

6 *mf*

11 *p*

15 *mp*

20 *mf*

25 *p* *mp*

30 *mf*

34 *p*

38



*mp*

This system contains measures 38 through 41. The music is written in a grand staff with a treble and bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. Measures 38 and 39 feature a continuous eighth-note accompaniment in the bass clef. Measure 38 has a melody in the treble clef, and measure 39 has a melody in the bass clef. Measures 40 and 41 continue the eighth-note accompaniment in the bass clef, with a melody in the treble clef. The dynamic marking *mp* (mezzo-piano) is placed below the staff at the end of measure 41.

42



*mf*

This system contains measures 42 through 45. The music continues in the same key and time signature. Measures 42 and 43 feature a continuous eighth-note accompaniment in the bass clef. Measure 42 has a melody in the treble clef, and measure 43 has a melody in the bass clef. Measures 44 and 45 continue the eighth-note accompaniment in the bass clef, with a melody in the treble clef. The dynamic marking *mf* (mezzo-forte) is placed below the staff at the end of measure 45.

46



This system contains measures 46 through 49. The music continues in the same key and time signature. Measures 46 and 47 feature a continuous eighth-note accompaniment in the bass clef. Measure 46 has a melody in the treble clef, and measure 47 has a melody in the bass clef. Measures 48 and 49 continue the eighth-note accompaniment in the bass clef, with a melody in the treble clef. The system ends with a double bar line at the end of measure 49.

Trombone 1 Third movement from Sonata No. 3, Op. 2

Buxtehude  
Bob Reifsnyder

Allegro ♩ = 100

*mp*

4

7

*mf*

10

13

16

*mp*

19

22

*mf*





## Trombone 1

## First movement from Sonata No. 4, Op. 2

Buxtehude  
Bob Reifsnyder

Allegro ♩ = 100

6

10

15

18

22

26

31

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mf*

*mp*

*p*

*mf*

*mf*

35



Trombone 1

# Second Movement from Sonata No. 4, Op. 2

## Ground Bass

Buxtehude  
Bob Reifsnyder

Allegro ♩ = 80

*mf*

5  
*p*

9  
*p* *mf*

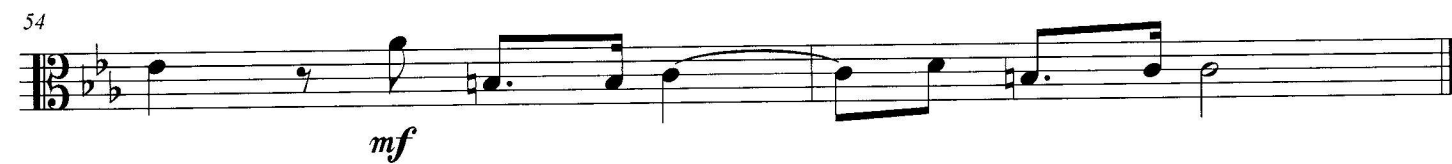
13  
*p* *mf*

17  
*mf* *mf*

20  
*p*

23  
*mf* *mp*

27  
*mf* *p* *mf*



## Trombone 1

## First movement from Sonata No. 5, Op. 2

Buxtehude

Bob Reifsnyder

Allegro  $\text{♩} = 100$ 

4 *mf*

7 *p*

10 *mp*

13 *mf*

16 *mp*

19 *mf* *mp*

22 *mf*

25

*p* *mf*

28

This musical score is for the first movement of Sonata No. 5, Op. 2, measures 25-28. It is written for a single melodic line in a treble clef with a key signature of one flat (B-flat). The time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and dynamic markings. Measure 25 begins with a piano (*p*) dynamic and features a series of eighth notes. Measure 26 continues the melodic line with a mix of eighth and sixteenth notes. Measure 27 starts with a mezzo-forte (*mf*) dynamic and continues the melodic development. Measure 28 concludes the phrase with a half note and a final bar line.

Trombone 1 **Second movement from Sonata No. 5, Op. 2**

Ground Bass

Buxtehude  
Bob Reifsnyder

♩ = 80

6 *mf*

9 *p*

12 *mf* *p*

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

19 *mf*

22 *mp* *p*

26 *mf*



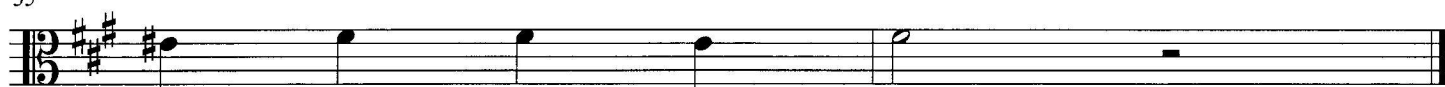
29



32



35



## Trombone 1

## First movement from Sonata No. 6, Op. 2

Buxtehude

Bob Reifsnyder

Grave ♩ = 60

5

11

17

22

27

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

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

*mf*

*mf* *p* *mp*

*mf* *mp*

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Trombone 1

# Second movement from Sonata No. 6, Op. 2

Buxtehude  
Bob Reifsnyder

♩ = 80

*mf*

4 *mp*

7 *p* *mp*

10 *mf* *mp*

14 *p*

17 *p*

21 *mf* *mp*

24

27

*mf*

31

*mp*

34

*p*

37

*mf* *mp*

41

*p*

44

*mf*

Trombone 1 Third movement from Sonata No. 6, Op. 2

## Buxtehude

Bob Reifsnyder

♩. = 50

 $mf$  $mf$  $mf$  $mf$ 

*mp*

 $mf$ 

mp

 $mf$

39

mf mf

This musical staff contains measures 39 through 43. It is written in treble and bass clefs with a key signature of two sharps (F# and C#). The melody is primarily in the bass clef. Measure 39 starts with a half note F#4, followed by eighth notes G#4, A4, B4, and C#5. Measure 40 continues with eighth notes D5, E5, F#5, and G5. Measure 41 has a half note G5, followed by a quarter rest, then eighth notes F#5, E5, and D5. Measure 42 has eighth notes C#5, B4, and A4, followed by a half note G4. Measure 43 has eighth notes F#4, E4, and D4, followed by a half note C#4. Dynamic markings 'mf' appear below measures 41 and 43.

44

mf

This musical staff contains measures 44 through 48. Measure 44 has eighth notes D4, C#4, and B3, followed by a half note A3. Measure 45 has eighth notes G3, F#3, and E3, followed by a half note D3. Measure 46 has eighth notes C#3, B2, and A2, followed by a half note G2. Measure 47 has a half note F#2, followed by a quarter rest, then eighth notes E2, D2, and C#2. Measure 48 has eighth notes B1, A1, and G1, followed by a half note F#1. A dynamic marking 'mf' is placed below measure 48.

49

mp

This musical staff contains measures 49 through 52. Measure 49 has eighth notes G#2, F#2, and E2, followed by a half note D2. Measure 50 has eighth notes C#2, B1, and A1, followed by a half note G1. Measure 51 has eighth notes F#1, E1, and D1, followed by a half note C#1. Measure 52 has eighth notes B0, A0, and G0, followed by a half note F#0. A dynamic marking 'mp' is placed below measure 49.

53

mp mf

This musical staff contains measures 53 through 56. Measure 53 has eighth notes G#1, F#1, and E1, followed by a half note D1. Measure 54 has eighth notes C#1, B0, and A0, followed by a half note G0. Measure 55 has eighth notes F#0, E0, and D0, followed by a half note C#0. Measure 56 has eighth notes B-1, A-1, and G-1, followed by a half note F#-1. Dynamic markings 'mp' and 'mf' are placed below measures 54 and 55 respectively.

Trombone 1 Fourth movement from Sonata No. 6, Op. 2

Ground Bass

Buxtehude  
Bob Reifsnyder

♩ = 80

1 *mf*

3

6 *p*

12 *mf*

16 *p*

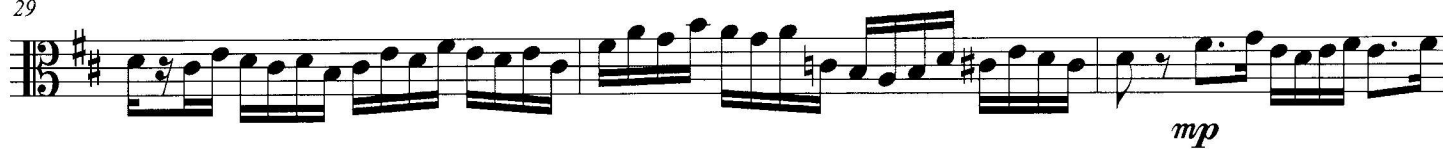
19 *mf* *mf*

23 *mf*

26 *mf*



29



32



35



39



## Trombone 1

## First movement from Sonata No. 7, Op. 2

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

5 *mf*

8 *mp*

12 *mf* *mp* *mf*

16 *mp*

19 *mp* *mp*

22 *mf*

25 *mp* *mf*

29

*mp*

[illegible]

36

*mp*

39

*mf*

43

mp mf

47

Musical notation for measure 47. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes, ending with a whole note chord. A fermata is placed over the final whole note.

Trombone 1 **Second movement from Sonata No. 7, Op. 2**

Buxtehude  
Bob Reifsnnyder

♩. = 50



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Trombone 1 Third movement from Sonata No. 7, Op. 2

Ground Bass

Buxtehude  
Bob Reifsnnyder

Allegro ♩ = 80

1 *mf*

6 *mf*

9 *mf*

12 *mp*

16 *p* *mf*

21 *mf*

24 *p*

28 *mp* *mf*

