

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 1

Preludio from Sonata No. 1, Op. 4

Corelli

Bob Reifsnyder

Largo ♩ = 50



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Corrente from Sonata no.1, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

8

15

23

31

38

45

53

mf

p

mp

mf

p

mp

mf

p

mp

p

mf

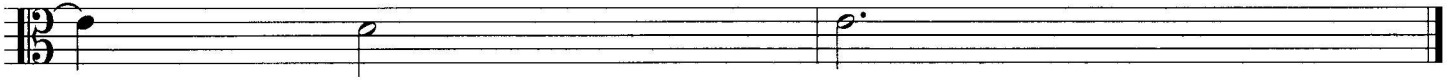
p

mf

p

mf

63



Allemanda from Sonata no. 1, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 80$

7

14

21

27

33

mf

p *mp* *mf*

mp *p* *mf* *mf*

mp *mf*

©

Trombone 1

Preludio from Sonata No. 2, Op. 4

Corelli

Bob Reifsnyder

Grave $\text{♩} = 60$



Allemanda from Sonata no. 2, Op. 4

Corelli

Bob Reifsnnyder

Allegro ♩ = 100

mf

5 *mp*

10 *p* *mp* *mf*

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

20 *mp* *mf*

Corrente from Sonata No. 2, Op. 4

Corelli

Bob Reifsnyder

Vivo $\text{♩} = 50$

8

16

24

32

40

48

56

mp

mf

p

mp

mf

p

mp

mf

mp

Preludio from Sonata No. 3, Op. 4

Corelli

Bob Reifsnyder

Largo ♩ = 50

5

10

15

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

Corrente from Sonata No. 3, Op. 4

Corelli

Allegro $\text{♩} = 45$

mf

6

12 *p* *mp* *mf*

18 *mf*

25

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

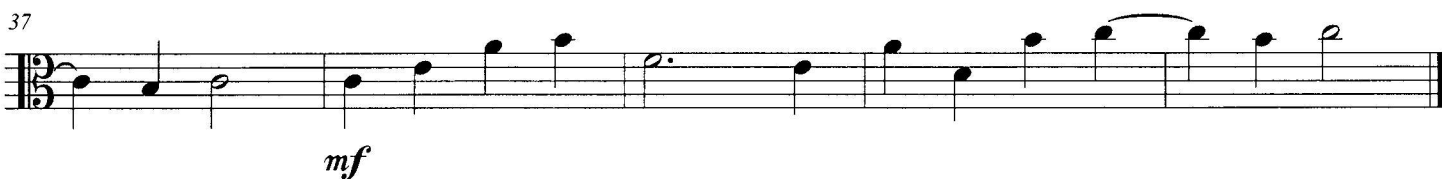
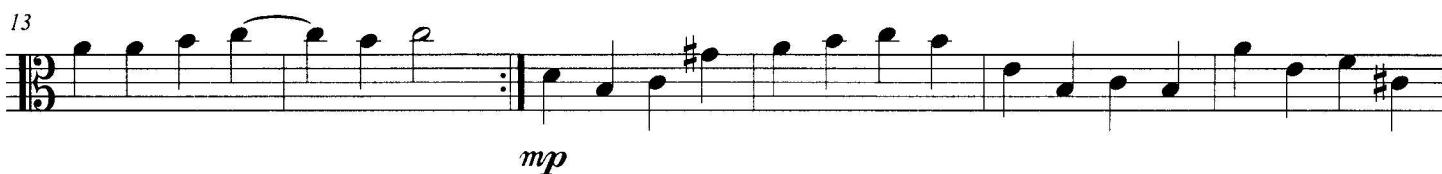
37 *mp* *p* *mp* *p*

43 *mp* *mf*

Trombone 1 **Tempo.** di Gavotta from Sonata No. 3, Op. 4

Corelli

Allegro $\text{♩} = 100$



Trombone 1

Preludio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

Grave ♩ = 60



7



13



Corrente from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

The musical score is written for Trombone 1 in 3/4 time, key of D major (two sharps). The tempo is Allegro, with a quarter note equal to 50 beats per minute. The score consists of six staves of music, each with a measure number at the beginning. The dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano).

Staff 1 (Measures 1-6): *mf* (measures 1-3), *mp* (measures 4-6).

Staff 2 (Measures 7-14): *mf* (measures 7-10), *mp* (measures 11-14).

Staff 3 (Measures 15-22): *p* (measures 15-16), *mf* (measures 17-22).

Staff 4 (Measures 23-31): *p* (measures 23-25), *mp* (measures 26-28), *mf* (measures 29-31).

Staff 5 (Measures 32-39): *p* (measures 32-34), *mp* (measures 35-37), *mf* (measures 38-39).

Staff 6 (Measures 40-41): *p* (measures 40-41).

Adagio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

p *mp* *mf*

5 *mp* *mf*

10 *mp* *mf*

15 *mp* *mf*

30

Musical notation for measures 30-35. The notation is in bass clef with a key signature of one flat (B-flat). The melody consists of dotted half notes and quarter notes. A slur covers measures 32 and 33. The piece ends with a double bar line at measure 35.

Measure	Notes
30	B ₁ (dotted half)
31	D ₁ (dotted half)
32	F ₁ (dotted half)
33	A ₁ (dotted half)
34	B ₁ (quarter)
35	D ₁ (quarter)

Preludio from Sonata no. 5, Op. 4

Corelli

Bob Reifsnyder

Adagio ♩ = 60

mf

6

mp

11

mf

16

mp

mf

Trombone 1

Allemanda from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100



Corrente from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder

Vivace $\text{♩} = 50$ 

Trombone 1

Allemanda from Sonata No. 6, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100

5

10

15

20

25

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

Allegro from Sonata No. 6, Op. 4

Corelli

Bob Reifsnyder

 $\text{♩} = 50$

7

14

21

28

35

42

49

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

Giga from Sonata No. 6, Op. 4

Allegro ♩. = 100

©

Preludio from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Lsrgo $\text{♩} = 50$

mp

5

p *mp* *mf*

9

mp *p* *mp* *mf*

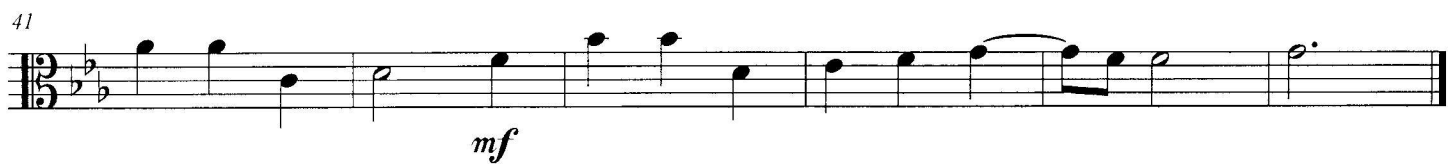
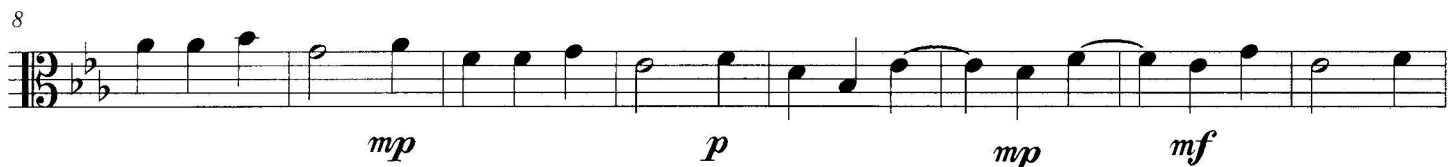
14

mp

Corrente from Sonata No. 7, Op. 4

Corelli

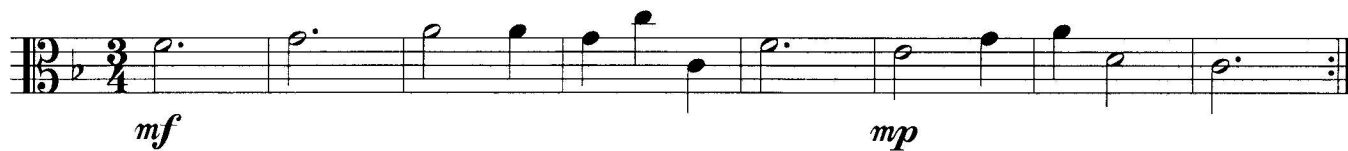
Bob Reifsnyder

Allegro $\text{♩} = 50$ 

Sarabanda from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Vivace $\text{♩} = 60$ 

9



19



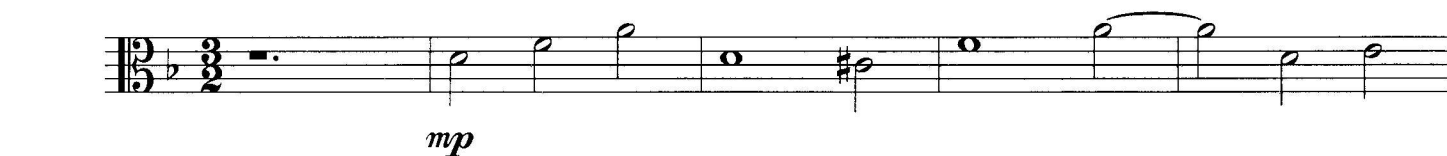
29



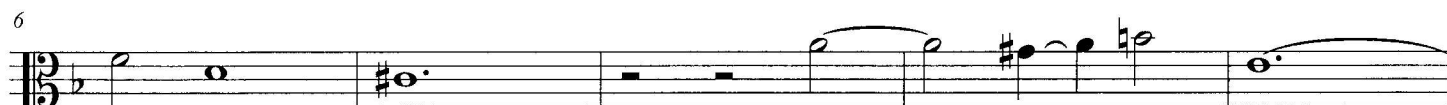
Preludio from Sonata No. 8, Op. 4

Corelli

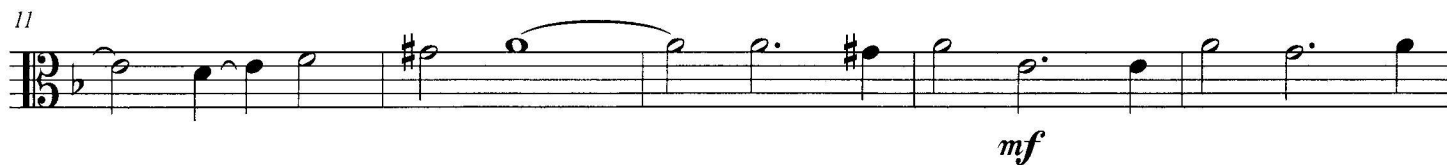
Bob Reifsnyder

Grave $\text{♩} = 90$ 

6



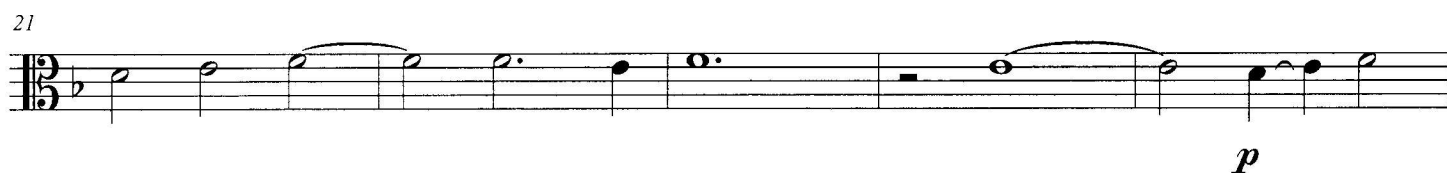
11



16



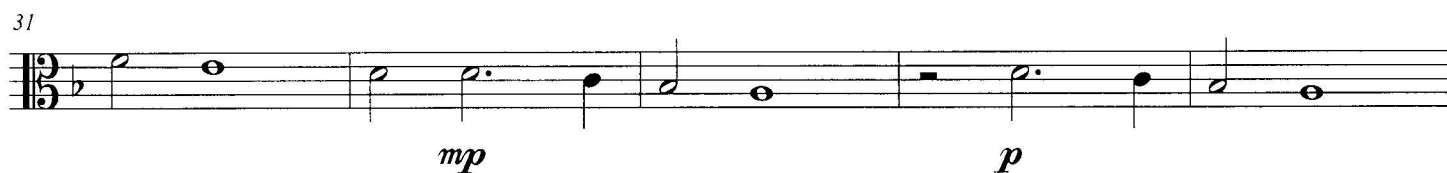
21



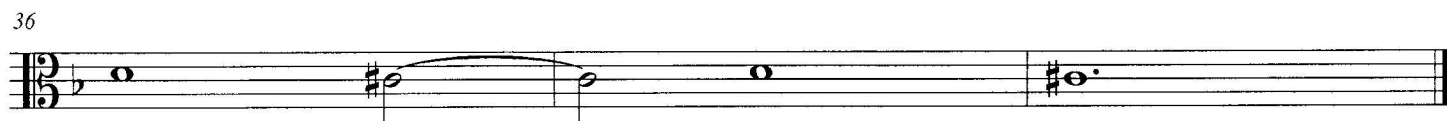
26



31



36



Trombone 1

Sarabanda from Sonata No. 8, Op. 4

Corelli

Bob Reifsnyder

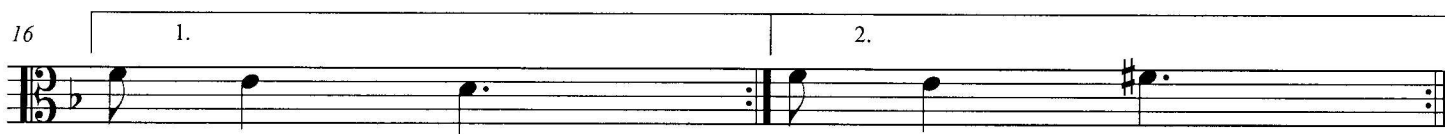
♩. = 100



8



16



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Trombone 1

Gavotta from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 60$

mf *p*

6 *mp* *mf*

11 *mp* *mf*

16 *p* *mp* *mf*

22 *p* *mp* *mf*

28 *p* *mp*

33 *p* *mp*

38 *mf*

43



49



55



Trombone 1

Grave from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

♩ = 60



7



Corrente from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

8

15

22

30

37

44

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 Reifsnyder

Allegro ♩ = 80

4

8

12

15

18

21

25

mf *mp* *mf*

mp *mf*

p *mp* *mf*

mp

p *mp* *p*

mp *mf* *mp* *p*

mf *mp* *mf*

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

30

The musical score is written on a single staff in bass clef with a key signature of one flat (B-flat). Measure 30 begins with a mezzo-piano (*mp*) dynamic and contains a half note B-flat, followed by a half note A, and then a half note G. Measure 31 starts with a mezzo-forte (*mf*) dynamic and features a half note F, followed by a half note E, and then a half note D. Measure 32 contains a half note C, followed by a half note B-flat, and then a half note A. Measure 33 concludes with a half note G, followed by a half note F, and then a half note E. The piece ends with a double bar line.

mp *mf*

Trombone 1

Grave from Sonata No. 10, Op. 4

Corelli
Bob Reifsnyder

♩ = 60

mp

6

p *mp*

12

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Gavotta from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 120$ 

48



A musical staff with a treble and bass clef. The key signature has one flat (B-flat). The staff contains a single note on the first line of the treble clef, which is a G4. The staff is otherwise empty.

Preludio from Sonata No. 11

Corelli

Bob Reifsnyder

Largo ♩ = 50

The musical score is written for Trombone 1 in bass clef, 3/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff starts at measure 6 with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic at the end of the staff. The third staff starts at measure 11 with a mezzo-piano (*mp*) dynamic, followed by mezzo-forte (*mf*), mezzo-piano (*mp*), and piano (*p*) dynamics. The fourth staff starts at measure 16 with a mezzo-forte (*mf*) dynamic, followed by mezzo-piano (*mp*), mezzo-forte (*mf*), mezzo-piano (*mp*), mezzo-forte (*mf*), mezzo-piano (*mp*), piano (*p*), and mezzo-forte (*mf*) dynamics. The fifth staff starts at measure 21 with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and ties.

Allamanda from Sonata No. 11, Op. 4

Bob Reifsnyder

[illegible][illegible]

13

Example 13

18

mp *mf* *mp* *mf*

24

p *mp* *mf*

[illegible]

35

35

60



68



Preludio from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder

Largo $\text{♩} = 75$

8

16

24

32

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

Allemanda from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 80$

6

13

19

25

31

38

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

Giga from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 100$

12/8

mp *mf*

3 *p*

6 *mp* *mf*

9

12 *mp*

15 *mf*

18 2.