

SELECTIONS

From

Handel's Trio Sonatas, Op. 2

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME SIX

@2016

About the Composer

The three great innovators of the 17th century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18th, 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. 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), particularly in the movements I have chosen to arrange. Dotted rhythms are quite prominent in the slow movements, while the allegro sections that follow are almost always in contrapuntal texture, making the choice of dynamics for the arrangements much more independent. What is most fascinating is the "total" lack of operatic style in these works; listening to a Handel Trio Sonata and Opera back to back, it would be impossible to guess the works were by the same composer. In musical history, that is an almost completely unique characteristic on the part of a major composer.

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-** Handel's Trio Sonatas were written in the style of Corelli and Lully and are much more technically challenging. These arrangements are also by nature "skeletal", since they are lacking the continuo part that served to thicken the texture. However, they are more appropriate for inclusion in a public recital than those of Corelli and Vivaldi because of the more highly developed bass parts, while also serving perfectly as diversions for trombonists.
- 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.

Andante from Sonata No. 1, Op. 2

Handel
Bob Reifsnnyder

♩ = 100

mf

4
mp *p* *mf*

7
mp

10
mf

13
mp *p* *mf*

16
mp *p*

19
mp *mf* *mp* *p* *mf*

22

Andante from Sonata No. 1, Op. 2

25

mp *p*

28

mf *mp* *p* *mf*

31

p *mp*

34

mf *mp* *mf*

Allegro from Sonata No. 1, Op. 2

Handel

Bob Reifsnyder

Allegro, ma non troppo ♩ = 120

mf

5
p mp mf

10
p mf

15
p mp mf p mf

20

25
p p mp

30
mf mp p mf mf

35
mp p mp mf p

41

mf

46

51

p mp mf mp

56

mf mp p mf

61

Trombone 1

Andante from Sonata No. 2, Op. 2

Handel

Bob Reifsnyder

♩ = 70

Measures 1-4. Bass clef, one flat, common time. Dynamics: *p*, *mp*, *mf*.

Measures 5-8. Bass clef, one flat, common time. Dynamics: *mp*, *p*.

Measures 9-14. Bass clef, one flat, common time. Dynamics: *mp*, *mf*.

Measures 15-19. Bass clef, one flat, common time. Dynamics: *p*, *mp*, *p*, *mp*.

Measures 20-24. Bass clef, one flat, common time. Dynamics: *mf*.

Measures 25-29. Bass clef, one flat, common time. Dynamics: *mp*, *p*, *mp*, *mf*.

Measures 30-34. Bass clef, one flat, common time. Dynamics: *mp*.

Measures 35-39. Bass clef, one flat, common time. Dynamics: *p*, *mp*.

Andante from Sonata No. 2, Op. 2

40

Musical staff for measures 40-44. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a series of eighth notes and quarter notes, with some rests. The dynamic markings *mf* and *mp* are placed below the staff.

45

Musical staff for measure 45. The staff is in bass clef with a key signature of one flat (B-flat). The measure contains a single quarter note followed by a whole rest.

Allegro from Sonata No. 2, Op. 2

Handel
Bob Reifsnyder

♩ = 80

5

mf mp mf

Musical staff 1: Measures 1-4. The music is in 2/4 time. It begins with a half rest followed by eighth notes. The dynamics are marked *mf*, *mp*, and *mf*.

5

mp mf

Musical staff 2: Measures 5-7. The music continues with eighth notes and sixteenth notes. Dynamics are marked *mp* and *mf*.

8

mp mf

Musical staff 3: Measures 8-10. The music features eighth notes and sixteenth notes. Dynamics are marked *mp* and *mf*.

11

mp mf mp

Musical staff 4: Measures 11-14. The music includes eighth notes and sixteenth notes. Dynamics are marked *mp*, *mf*, and *mp*.

15

p mf mp p mf mp

Musical staff 5: Measures 15-18. The music features eighth notes and sixteenth notes. Dynamics are marked *p*, *mf*, *mp*, *p*, *mf*, and *mp*.

19

mf mp p mf mp

Musical staff 6: Measures 19-21. The music includes eighth notes and sixteenth notes. Dynamics are marked *mf*, *mp*, *p*, *mf*, and *mp*.

22

p mf mp p mf

Musical staff 7: Measures 22-24. The music features eighth notes and sixteenth notes. Dynamics are marked *p*, *mf*, *mp*, *p*, and *mf*.

25

mf mp p

Musical staff 8: Measures 25-27. The music includes eighth notes and sixteenth notes. Dynamics are marked *mf*, *mp*, and *p*.

29

Musical notation for measures 29-34. The piece is in 2/4 time, indicated by the treble clef and the '2' over the '4'. The key signature has one flat (B-flat). The notation consists of a single staff with a bass clef. The notes are: Measure 29: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 30: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 31: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 32: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 33: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 34: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics are indicated below the staff: *mf* under measure 29, *mp* under measure 30, *p* under measure 32, and *mf* under measure 34. The piece ends with a double bar line at the end of measure 34.

Trombone 1

Andante from Sonata No. 3, Op. 2

Handel

Bob Reifsnyder

♩ = 70

mf

5
mf mp p mp mf

10
p mf mp mf

16
mp p mf p mp mf

20
mf mp mf mp

24
p mp p mf mp mf

28

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Trombone 1

Allegro from Sonata No. 3, Op. 2

Handel

Bob Reifsnyder

♩ = 80

Musical staff 1, measures 1-4. The staff is in bass clef with a common time signature. The music begins with a rest followed by a series of eighth notes. Dynamic marking: *mf*.

Musical staff 2, measures 5-8. The music continues with eighth notes and some sixteenth notes. Dynamic markings: *p* at measure 6, *mp* at measure 7, and *mf* at measure 8.

Musical staff 3, measures 9-12. The music continues with eighth notes. Dynamic markings: *mp* at measure 9 and *mf* at measure 10.

Musical staff 4, measures 13-16. The music continues with eighth notes. Dynamic markings: *mp* at measure 14 and *mf* at measure 15.

Musical staff 5, measures 17-20. The music continues with eighth notes. Dynamic markings: *mp* at measure 17, *p* at measure 18, and *mp* at measure 19.

Musical staff 6, measures 21-23. The music continues with eighth notes. Dynamic marking: *mf* at measure 21.

Musical staff 7, measures 24-28. The music continues with eighth notes. Dynamic markings: *mp* at measure 24, *p* at measure 26, and *mf* at measure 28.

Musical staff 8, measures 29-32. The music continues with eighth notes. Dynamic markings: *mp* at measure 29 and *mf* at measure 30.

34

Musical staff 1: Bass clef, key signature of one flat, measures 34-38. The music features a rhythmic pattern of eighth and sixteenth notes with some slurs and accents.

39

Musical staff 2: Bass clef, key signature of one flat, measures 39-42. Dynamic markings *p*, *mp*, and *mf* are present below the staff.

43

Musical staff 3: Bass clef, key signature of one flat, measures 43-46. Dynamic markings *mp* and *mf* are present below the staff.

47

Musical staff 4: Bass clef, key signature of one flat, measures 47-50. The music concludes with a final chord.

Larghetto from Sonata No. 4, Op. 2

Handel

Bob Reifsnyder

$\text{♩} = 100$

mf

4 mp mf

8 mp p mp mf mp

13 mf mp p mp

17 p mp mf

21 p mp mf

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Allegro from Sonata No.2, Op. 2

Handel
Bob Reifsnnyder

The musical score is written for Trombone 1 in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). The piece is in common time (C). The score consists of eight lines of music, each starting with a measure number and dynamic marking. The dynamics are: *mf* (measures 1-5), *mp* (measures 6-10), *p* (measures 11-16), *mf* (measures 17-22), *mp* (measures 23-28), *mf* (measures 29-33), *mf* (measures 34-38), and *mp* (measures 39-40). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

44

p *mp* *mf* *mp*

Musical notation for measures 44-48. The key signature has one flat (B-flat). The notation consists of a single staff with a treble clef and a 2/4 time signature. The melody features eighth and sixteenth notes with rests, and dynamic markings *p*, *mp*, *mf*, and *mp* are placed below the staff.

49

p

Musical notation for measures 49-53. The notation consists of a single staff with a treble clef and a 2/4 time signature. The melody features quarter and eighth notes with slurs, and a dynamic marking *p* is placed below the staff.

54

mf *p*

Musical notation for measures 54-59. The notation consists of a single staff with a treble clef and a 2/4 time signature. The melody features quarter and eighth notes with slurs, and dynamic markings *mf* and *p* are placed below the staff.

60

mf

Musical notation for measures 60-64. The notation consists of a single staff with a treble clef and a 2/4 time signature. The melody features quarter and eighth notes with slurs, and a dynamic marking *mf* is placed below the staff.

Trombone 1

Larghetto from Sonata No. 5, Op. 2

Handel
Bob Reifsnnyder

♩ = 100

mf

5
mp mf mp

8
p mp mf p mp

11
mf p p

14
mf mp p mf mp

17
p mp

20
mf mp mf mp p mf

24
p mp mf

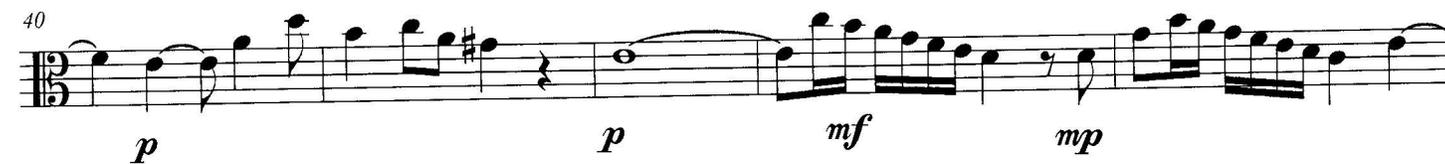
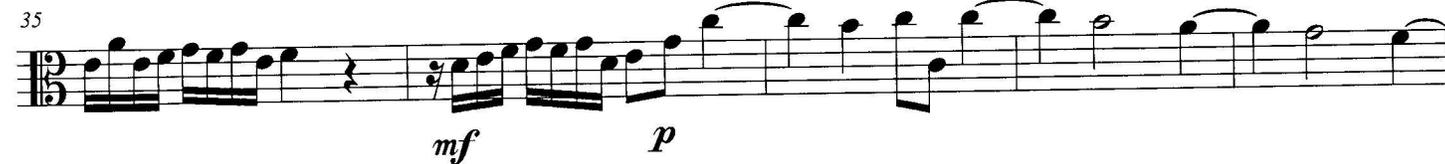
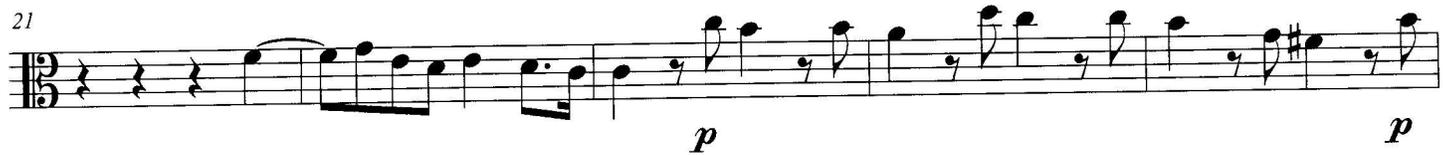
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Trombone 1

Allegro from Sonata No. 5, Op. 2

Handel
Bob Reifsnyder

♩ = 80



45

mf

48

mp

51

p *mf*

55

mf

58

p

63

mp *p*

69

mp *p* *p*

75

mp *mf*

Andante from Sonata No. 6, Op. 2

Handel
Bob Reifsnyder

♩ = 70

mf *p*

5 *mf* *mp* *p*

9 *p* *mf* *p*

14 *mp* *mf*

18 *mf* *mp* *p*

21 *mf* *mp*

25

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Trombone 1

Allegro from Sonata No. 6, Op. 2

Handel
Bob Reifsnnyder

♩ = 80

1 *mp*

4 *mf*

7 *mp*

10 *p* *mp*

13 *p* *mf*

17 *mf* *mp* *p*

20 *mp* *mf* *mp*

23 *p* *mp* *mf*

27 *mf* *mp*

Musical staff 1: Bass clef, measures 27-30. Dynamics: *mf*, *mp*.

31 *mf* *mp* *mf*

Musical staff 2: Bass clef, measures 31-33. Dynamics: *mf*, *mp*, *mf*.

34 *mp* *mf* *mp* *mf*

Musical staff 3: Bass clef, measures 34-36. Dynamics: *mp*, *mf*, *mp*, *mf*.

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

Musical staff 4: Bass clef, measures 37-40. Dynamics: *mp*, *p*, *mp*, *mf*.

40 *mp* *p* *mp*

Musical staff 5: Bass clef, measures 40-42. Dynamics: *mp*, *p*, *mp*.

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

Musical staff 6: Bass clef, measures 43-45. Dynamics: *mf*, *mp*, *p*, *mp*.

46

Musical staff 7: Bass clef, measures 46-48. Dynamics: none.

49 *mf*

Musical staff 8: Bass clef, measures 49-51. Dynamics: *mf*.

Trombone 1

Andante from Sonata No. 7, Op. 2

Handel
Bob Reifsnyder

♩ = 70

mf *mf*

5

9 *mf* *mp*

13

16 *mf*

19 *mp*

22 *mp*

25 *p* *mf*

Andante from Sonata No. 7, Op. 2

29

Musical staff 1: Bass clef, key signature of one sharp (F#), measures 29-32. The music consists of a continuous eighth-note pattern. Dynamic markings are *mf*, *mp*, and *mf*.

33

Musical staff 2: Bass clef, key signature of one sharp (F#), measures 33-37. The music continues with eighth-note patterns and some rests. Dynamic markings are *mf*, *p*, and *mf*.

38

Musical staff 3: Bass clef, key signature of one sharp (F#), measures 38-39. The music consists of a single half note followed by a whole rest.

Allegro from Sonata No. 7, Op. 2

Handel
Bob Reifsnyder

♩ = 80

mf

6

p mp

10

p mp mf

13

mp mf mp mf

17

p mp mf mp p

21

mf p

26

mf

30

mf p

35

35 *mp* *p* *mp* *p*

39

39 *mf* *mp* *mf*

44

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

48

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

52

52 *p*

57

Andante from Sonata No. 8, Op. 2

Handel

Bob Reifsnyder

♩ = 120

mf

3

6

p

9

mp

12

p *mp*

14

p *mf* *mf*

19

mf *mp* *p*

22

mf *p* *mp*

24

mf *mf* *mp*

27

p *mf*

31

mf *mp* *p* *mf*

34

Allegro from Sonata No. 8, Op. 2

Handel

Bob Reifsnyder

$\text{♩} = 50$

Musical staff 1, measures 1-6. The staff is in bass clef with a 3/4 time signature. The music begins with a rest, followed by a melodic line starting on G4. Dynamics include *mf*.

7

Musical staff 2, measures 7-15. The staff is in bass clef. Measures 7-10 contain whole rests. The melodic line resumes in measure 11. Dynamics include *mp*.

16

Musical staff 3, measures 16-22. The staff is in bass clef. The melodic line continues with eighth and sixteenth notes. Dynamics include *mf*, *mp*, and *p*.

23

Musical staff 4, measures 23-30. The staff is in bass clef. The melodic line features eighth notes and rests. Dynamics include *mp*, *mf*, and *p*.

31

Musical staff 5, measures 31-38. The staff is in bass clef. The melodic line includes quarter notes and eighth notes. Dynamics include *mp*, *p*, and *mp*.

39

Musical staff 6, measures 39-47. The staff is in bass clef. The melodic line includes quarter notes and eighth notes. Dynamics include *mp*.

48

Musical staff 7, measures 48-55. The staff is in bass clef. The melodic line includes quarter notes and eighth notes. Dynamics include *mf*, *p*, and *mp*.

56

Musical staff 8, measures 56-63. The staff is in bass clef. The melodic line includes quarter notes and eighth notes. Dynamics include *mf*, *mp*, and *p*.

64

mf *mp*

Musical staff 1: Bass clef, 5/8 time signature. Measures 64-71. Dynamics: *mf*, *mp*.

72

mf

Musical staff 2: Bass clef, 5/8 time signature. Measures 72-79. Dynamics: *mf*.

Trombone 1

Adagio from Sonata No. 9, Op. 2

Handel
Bob Reifsnyder

$\text{♩} = 120$

mf

4
mp *p* *mf* *p*

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

12
p *mf* *p*

17
p

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Allegro from Sonata No. 9, Op. 2

Handel
Bob Reifsnnyder

♩ = 90

1 *mf*

6

11 *mf*

16 *mp* *p*

21 *mf* *p*

26 *mp* *mf* *mp* *mf*

30 *mp* *mf* *mp*

34 *mf* *mp* *mf*

39

mp *p*

44

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

51

p *mf*

57

mf

63

mp *p* *mf* *mp*

69

p *mf*