

SELECTIONS

From

Vivaldi's Trio Sonatas, Op. 1

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 10

@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. 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 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-** 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.

Trombone 1

Gavotta from Sonata No. 1, Op. 1

Vivaldi
Bob Reifsnyder

Allegro ♩ = 100

The first staff of music is in bass clef, 3/4 time, and B-flat major. It begins with a repeat sign. The first measure contains a half note G2, a quarter note A2, and a quarter note Bb2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a quarter note Bb3, a quarter note C4, and a quarter note D4. The fifth measure contains a quarter note E4, a quarter note F4, and a quarter note G4. The sixth measure contains a quarter note A4, a quarter note Bb4, and a quarter note C5. The seventh measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The eighth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The ninth measure contains a quarter note C6, a quarter note B5, and a quarter note A5. The tenth measure contains a quarter note G5, a quarter note F5, and a quarter note E5. The eleventh measure contains a quarter note D5, a quarter note C5, and a quarter note B4. The twelfth measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The thirteenth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourteenth measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The fifteenth measure contains a quarter note F3, a quarter note E3, and a quarter note D3. The sixteenth measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The piece ends with a double bar line and repeat dots.

mf mp

5

The second staff of music is in bass clef, 3/4 time, and B-flat major. It begins with a repeat sign. The first measure contains a half note G2, a quarter note A2, and a quarter note Bb2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a quarter note Bb3, a quarter note C4, and a quarter note D4. The fifth measure contains a quarter note E4, a quarter note F4, and a quarter note G4. The sixth measure contains a quarter note A4, a quarter note Bb4, and a quarter note C5. The seventh measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The eighth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The ninth measure contains a quarter note C6, a quarter note B5, and a quarter note A5. The tenth measure contains a quarter note G5, a quarter note F5, and a quarter note E5. The eleventh measure contains a quarter note D5, a quarter note C5, and a quarter note B4. The twelfth measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The thirteenth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourteenth measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The fifteenth measure contains a quarter note F3, a quarter note E3, and a quarter note D3. The sixteenth measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The piece ends with a double bar line and repeat dots.

p mp mf

1.
2.

Allemanda from Sonata No. 1, Op. 1

Vivaldi
Bob Reifsnyder

Allegro ♩ = 80

mf

5
mp *mf* *p* *mp*

9
mf *mp* *p*

14
mp *mf* *mp*

18
p *mp* *mf*

22
mp *mf*

26
mp *mf*

Trombone 1

Grave from Sonata No. 2, Op. 1

Vivaldi
Bob Reifsnyder

♩ = 60

mf

4

mp *p*

9

mf *p* *mf*

14

p *mp* *mf*

18

p

Corrente from Sonata No. 2, Op. 1

Vivaldi

Bob Reifsnnyder

Allegro ♩ = 132

The musical score is written for Trombone 1 in bass clef, 3/4 time. It consists of eight staves of music, each beginning with a measure number. The dynamics are indicated by *mf*, *mp*, *p*, and *mf* throughout the piece.

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

Staff 2 (measures 7-12): *p* (measures 7-8), *mf* (measures 9-12)

Staff 3 (measures 13-18): *mp* (measures 13-15), *p* (measures 16-17), *mf* (measures 18-19)

Staff 4 (measures 19-24): *mp* (measures 19-21), *p* (measures 22-23), *mp* (measures 24-25)

Staff 5 (measures 25-30): *mf* (measures 25-27), *p* (measures 28-30)

Staff 6 (measures 31-36): *mp* (measures 31-32), *mf* (measures 33-34), *mp* (measures 35-36)

Staff 7 (measures 37-42): *mp* (measures 37-38), *p* (measures 39-40), *mf* (measures 41-42)

Staff 8 (measures 43-48): *mp* (measures 43-44), *p* (measures 45-46), *mf* (measures 47-48)

Corrente from Sonata No. 2, Op. 1

49

mp

Giga from Sonata No. 2, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 110

4

8

12

16

19

22

25

mf

mp

mf

mp

mf

mf

mp

mf

mp

p

mf

p

mp

mf

Giga from Sonata No. 2, Op. 1

28

Musical notation for measures 28-31. The staff is in bass clef with a key signature of one flat. The music consists of a continuous eighth-note pattern. Measure 28 starts with a half note G2, followed by eighth notes. Measure 29 has a half note G2. Measure 30 has a half note G2. Measure 31 has a half note G2. Dynamics *p* and *mp* are indicated below the staff.

32

Musical notation for measures 32-35. The staff is in bass clef with a key signature of one flat. The music consists of a continuous eighth-note pattern. Measure 32 starts with a half note G2, followed by eighth notes. Measure 33 has a half note G2. Measure 34 has a half note G2. Measure 35 has a half note G2. Dynamics *mf* is indicated below the staff.

Allemanda from Sonata No. 3, Op.1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 80

p *mp* *mf*

4 *mp* *mf*

10

14 *p* *mp* *mf*

17 *mp* *p*

20 *mp* *mf*

24 *mp* *p* *mp*

30 *mf* *p* *mp*

33

Musical notation for measure 33, featuring a single staff with a treble clef and a 5/4 time signature. The notation includes a series of eighth and quarter notes with dynamic markings: *mf*, *mp*, *p*, *mp*, and *mf*. The measure concludes with a double bar line.

Trombone 1

Adagio from Sonata No. 3, Op. 1

Vivaldi
Bob Reifsnyder

♩ = 60

mp

6

11

mf *mp* *p* *mp*

Trombone 1

Sarabanda from Sonata No. 3, Op. 1

Vivaldi
Bob Reifsnyder

Allegro ♩ = 50

Musical staff 1: Bass clef, 3/8 time signature. Measures 1-12. Dynamics: *p*, *mp*, *mf*, *mp*, *p*, *mf*.

13

Musical staff 2: Bass clef, 3/8 time signature. Measures 13-22. Dynamics: *mf*.

23

Musical staff 3: Bass clef, 3/8 time signature. Measures 23-34. Dynamics: *p*, *mp*, *mf*.

35

Musical staff 4: Bass clef, 3/8 time signature. Measures 35-44. Dynamics: *mp*, *mf*.

Trombone 1

Allemanda from Sonata No. 4, Op. 1

Vivaldi
Bob Reifsnnyder

Allegro ♩ = 80

mf *mp*

5 *p* *mf* *mf*

11 *mp* *p* *mf*

17

23 *mp* *p* *mf*

28

Trombone 1

Largo from Sonata No. 4, Op. 1

Vivaldi
Bob Reifsnnyder

♩ = 75

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-7. Dynamics: *mf*, *mp*.

Musical staff 2: Bass clef, 3/4 time signature. Measures 8-14. Dynamics: *p*, *mp*, *mf*.

Musical staff 3: Bass clef, 3/4 time signature. Measures 15-16. Dynamics: none.

Giga from Sonata No. 4, Op. 1

Vivaldi
Bob Reifsnyder

Allegro ♩ = 100

mf

4
p *mp* *mf*

8
p *mp* *mf* *mf*

12

15
mp *p*

18
mp *mf*

21
p *mp* *mf*

25
mp *mf*

Giga from Sonata No. 4, Op. 1

29



Trombone 1

Preludio from Sonata No. 5, Op. 1

Vivaldi

Bob Reifsnyder

Largo ♩ = 50

The musical score is written for Trombone 1 in bass clef, common time (C). The tempo is Largo, with a quarter note equal to 50 beats per minute. The key signature has one flat (B-flat). The score consists of four staves of music, with measure numbers 5, 9, and 13 indicated at the beginning of their respective staves. Dynamic markings are placed below the notes: *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The first staff starts with *mf*, followed by *p*, *mp*, and *mf*. The second staff starts with *mp*, followed by *p* and *mp*. The third staff starts with *mf*, followed by *p*, *mp*, and *mf*. The fourth staff starts with *mp*. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs.

Allemanda from Sonata No. 5, Op. 1

Vivaldi
Bob Reifsnyder

Allegretto $\text{♩} = 70$

p *mp* *mf* *mp*

5 *mf* *mp*

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

16 *mp* *mf*

21 *p* *mp* *mf*

26

Corrente from Sonata No. 5, Op. 1

Vivaldi
Bob Reifsnyder

Allegro $\text{♩} = 50$

mp *mf*

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

16 *mp*

24 *mf* *mp* *p*

32 *mf* *mp*

40 *p* *mp*

47 *mf* *mp* *mf*

55

Preludio from Sonata No. 6, Op. 1

Vivaldi
Bob Reifsnyder

Grave ♩ = 60

The musical score is written for Trombone 1 in bass clef, common time (C). The tempo is marked 'Grave' with a quarter note equal to 60 beats per minute. The piece consists of four staves of music, each starting with a measure rest. The dynamic markings are as follows:

- Staff 1: *mf*, *mp*, *mf*, *mp*, *p*, *mf*
- Staff 2: *mp*, *p*, *mf*, *mp*, *mf*
- Staff 3: *mp*, *mf*, *mp*, *p*, *mf*, *p*
- Staff 4: *mp*, *mf*, *mp*, *mf*

Trombone 1

Allemanda from Sonata No. 6, Op. 1

Vivaldi
Bob Reifsnyder

Allegro ♩ = 90

mf *mp* *mf* *mp*

5 *p* *mf*

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

15 *mp* *mf*

19 *mp* *mf*

24

Trombone 1

Corrente from Sonata No. 6, Op. 1

Composer
Bob Reifsnnyder

Allegro $\text{♩} = 50$

mf *mp* *p*

9 *mf* *p* *mp*

17 *mf* *mp*

26 *p*

35 *mp* *mf* *mp*

43 *p* *mp* *mf*

51

Trombone 1

Preludio from Sonata No. 7, Op. 1

Vivaldi

Bob Reifsnyder

Largo ♩ = 100

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

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

9 *p*

Trombone 1

Sarabanda from Sonata No. 7, Op. 1

Vivaldi
Bob Reifsnyder

Andante ♩ = 100

The musical score is written for Trombone 1 in a 3/4 time signature. The tempo is marked "Andante" with a quarter note equal to 100 beats per minute. The key signature is one flat (B-flat). The score consists of five staves of music, each starting with a measure number (1, 8, 16, 24, 32). The dynamics are indicated by *mf*, *mp*, and *p*. The first staff (measures 1-7) starts with *mf* and ends with *mp*. The second staff (measures 8-15) starts with *mf* and ends with *mp*. The third staff (measures 16-23) starts with *mf* and ends with *mp*. The fourth staff (measures 24-31) starts with *p* and ends with *mf*. The fifth staff (measures 32-33) begins with a half note and ends with a quarter rest.

Allemanda from Sonata No. 7, Op. 1

Vivaldi
Bob Reifsnyder

Allegro ♩ = 80

mf

4 *p* *mp* *mf*

8 *mp* *p*

11 *mp* *mf*

15 *mf*

20 *p*

24 *mp* *mf*

29 *p* *mp* *mf*

Allemanda from Sonata No. 7, Op. 1

34



Corrente from Sonata No. 8, Op. 1

Vivaldi

Bob Reifsnnyder

Allegro $\text{♩} = 50$

mf

7 *mp* *mf*

14 *mp* *p* *mf*

20 *mp* *p* *mf*

27 *mp* *p*

34 *mf*

41 *mp* *p*

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

Corrente from Sonata No. 8, Op. 1

54

mp *p* *mf*

60

Trombone 1

Grave from Sonata No. 8, Op. 1

Vivaldi
Bob Reifsnyder

♩ = 60

mf *mp* *mf*

5 *mp* *p*

10 *mf* *mp* *p*

14

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Giga from Sonata No. 8, Op. 1

Vivaldi
Bob Reifsnnyder

Allegro ♩. = 100

mf *mp* *mf*

4 *mp* *mf* *mp*

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

12 *mf* *mp*

16 *p* *mf*

19 *mp*

23 *mf* *mp* *mf*

27 *mp* *mf*

Giga from Sonata No. 8, Op. 1

31

mp

This musical staff contains measures 31 through 34. It begins with a treble clef and a key signature of one sharp (F#). Measure 31 starts with a dotted quarter note on G4, followed by a quarter note on A4, and a half note on B4. A slur covers measures 31 and 32, which contain a quarter note on C5, a quarter note on B4, and a quarter note on A4. Measure 33 contains a quarter note on G4, a quarter note on F#4, and a quarter note on E4. Measure 34 contains a quarter note on D4, a quarter note on C4, and a quarter note on B3. The dynamic marking *mp* is placed below the staff between measures 33 and 34.

35

This musical staff contains measure 35. It begins with a treble clef and a key signature of one sharp (F#). The measure contains a dotted quarter note on G4, followed by a quarter note on A4, and a half note on B4. The staff ends with a double bar line.

Preludio from Sonata No. 9, Op. 1

Vivaldi
Bob Reifsnyder

Allegro ♩ = 120

mf

5
mf *mf* *mf*

10
p *mp*

14
mf *mp*

18
p *mf*

23
mp *p* *mf*

Allemanda from Sonata No. 9, Op.1

Vivaldi
Bob Reifsnyder

Allegro ♩ = 90

5

mf

5

mf mp p

11

mf p

16

mp mf

21

mf mp mf

26

mp

31

mf mp

36

mf mp

Corrente from Sonata No. 9, Op. 1

Vivaldi
Bob Reifsnnyder

Presto $\text{♩} = 50$

p *mp* *mf*

7 *mp* *mf* *mp*

14 *mf* *mp* *mf*

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

28 *p* *mp* *mf*

35 *mp*

42 *p*

49 *mp* *mf* *mp*

Corrente from Sonata No. 9, Op. 1

56



Trombone 1

Preludio from Sonata No. 10, Op. 1

Vivaldi

Bob Reifsnyder

Adagio $\text{♩} = 90$

The musical score is written for Trombone 1 in 3/2 time, with a tempo of Adagio (♩ = 90). The key signature has three flats (B-flat, E-flat, A-flat). The score consists of seven staves of music, each starting with a measure number. The dynamics are as follows:

- Staff 1 (measures 1-5): *mp*
- Staff 2 (measures 6-10): *mf* (measures 6-8), *mp* (measures 9-10)
- Staff 3 (measures 11-15): *p*
- Staff 4 (measures 16-20): *mp*
- Staff 5 (measures 21-25): *p* (measures 21-23), *mp* (measures 24-25)
- Staff 6 (measures 26-31): *p* (measures 26-28), *mp* (measures 29-31)
- Staff 7 (measures 32-34): *p*

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Allemanda from Sonata No. 12, Op. 1

Vivaldi
Bob Reifsnnyder

Allegro ♩ = 80

The musical score is written for Trombone 1 in bass clef, common time (C). It begins with a tempo marking of Allegro and a metronome marking of ♩ = 80. The piece is in the key of D major, indicated by two sharps (F# and C#). The score consists of eight staves of music, with measure numbers 5, 9, 12, 15, 19, 23, and 27 marked at the beginning of their respective staves. Dynamic markings are placed below the notes to indicate volume changes: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte).

31

Musical staff for measures 31-35. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes and rests. Dynamic markings are placed below the staff: *mp* under measure 31, *p* under measure 32, and *mf* under measure 34.

36

Musical staff for measures 36-40. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes and rests. Dynamic markings are placed below the staff: *mf* under measure 36, *mp* under measure 38, and *mf* under measure 40.

Gavotta from Sonata No. 10, Op. 1

Vivaldi
Bob Reifsnnyder

Presto $\text{♩} = 80$

mf

6

11

mp

16

mf

21

mp *mf*

26

p *mp*

31

mf *p* *mp*

36

mf *mp*

41

The image shows a single line of musical notation on a five-line staff. The notation begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of a sequence of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4, C4. The notes are grouped into two measures of four notes each. The second measure ends with a double bar line.

Trombone 1

Theme and Six Variations from "Folia"

Sonata No. 12, Op. 1

Vivaldi

Bob Reifsnnyder

Adagio ♩ = 80

8

mf

16

mp

23

mf

30

mp

36

mf

42

mp

47

mf

54

mp

61

mf

69

mp

76

mf

82

86

mp

90

94

mf

99

104

Musical notation for measures 104-108. The piece is in 3/4 time with a key signature of one flat (B-flat). The notation features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *mp* (mezzo-piano) is placed below the staff.

109

Musical notation for measures 109-114. The notation continues with similar rhythmic complexity. A dynamic marking of *mp* (mezzo-piano) is placed below the staff.

115

Musical notation for measures 115-119. The notation is simpler, featuring dotted rhythms and rests. A dynamic marking of *p* (piano) is placed below the staff.