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 Allessandro 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 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- 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

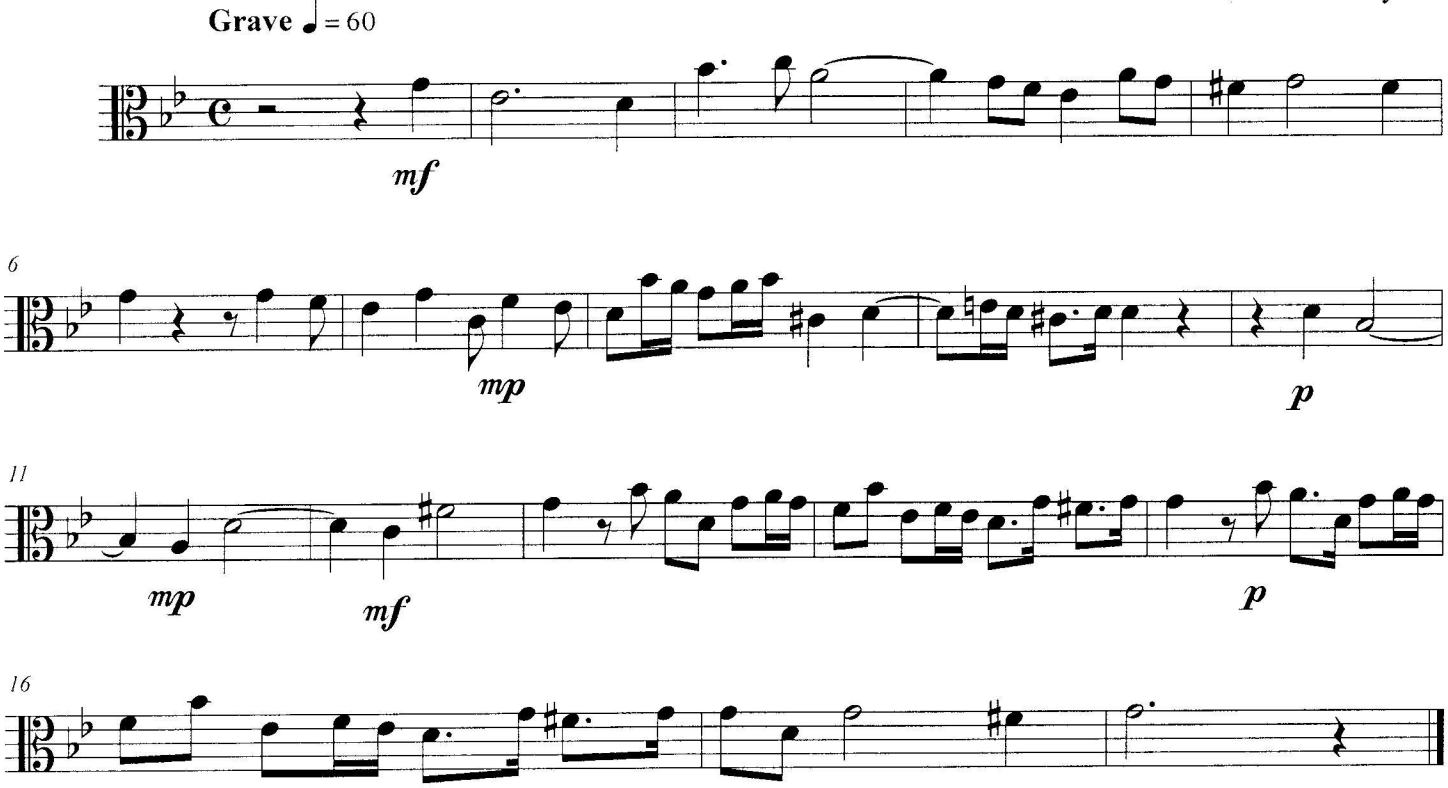
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a trombonist ever makes. There are, however, notes left out in extended passages that would be impossible to perform on a trombone, hopefully in the most appropriate locations.

Trombone 1

Preludio from Sonata No. 1, Op. 1

Vivaldi

Bob Reifsnyder



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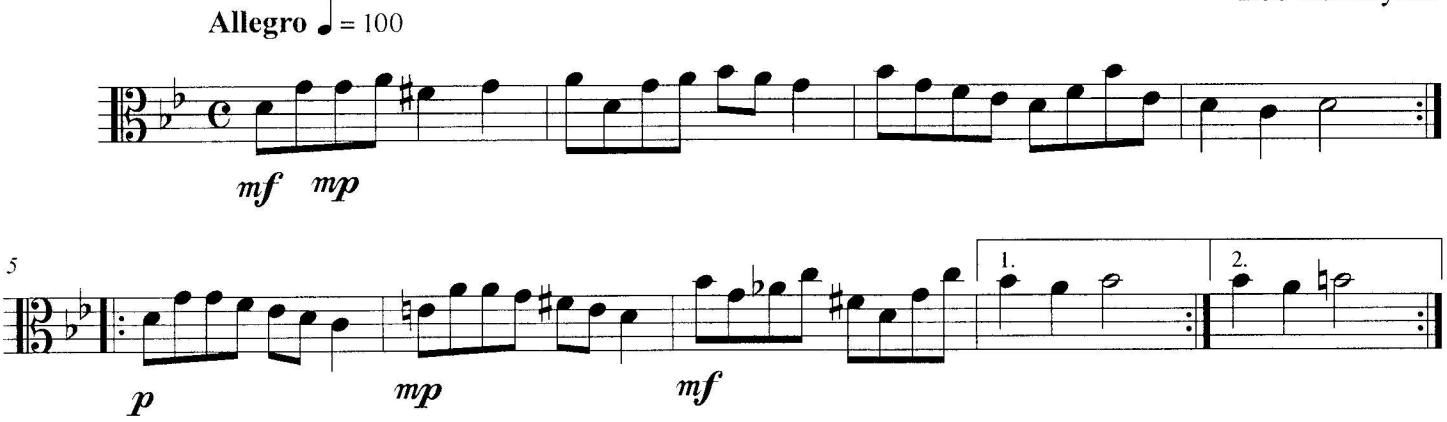
Trombone 1

Gavotta from Sonata No. 1, Op. 1

Vivaldi

Bob Reifsnyder



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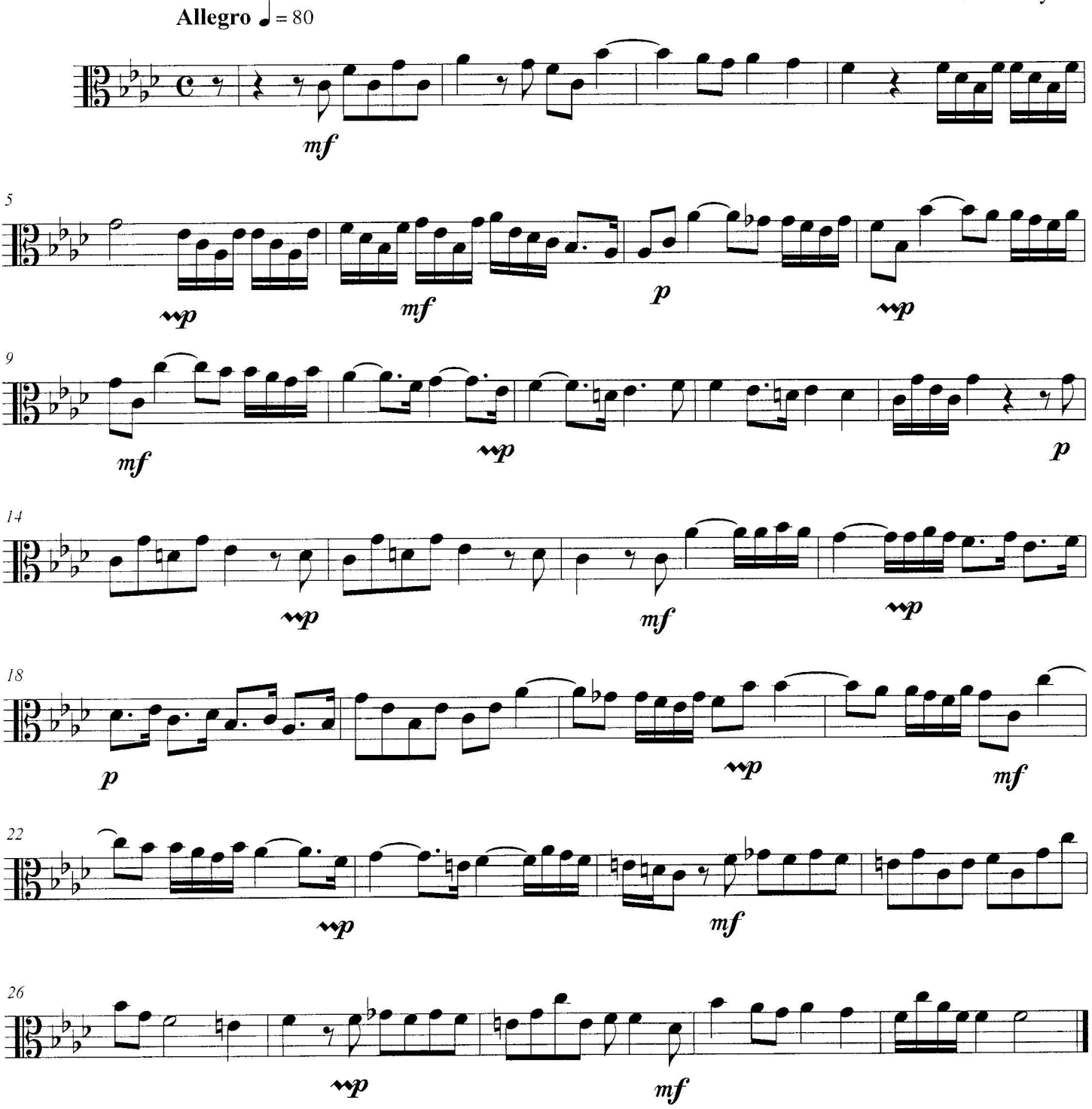
Trombone 1

Allemanda from Sonata No. 1, Op. 1

Vivaldi

Bob Reifsnyder



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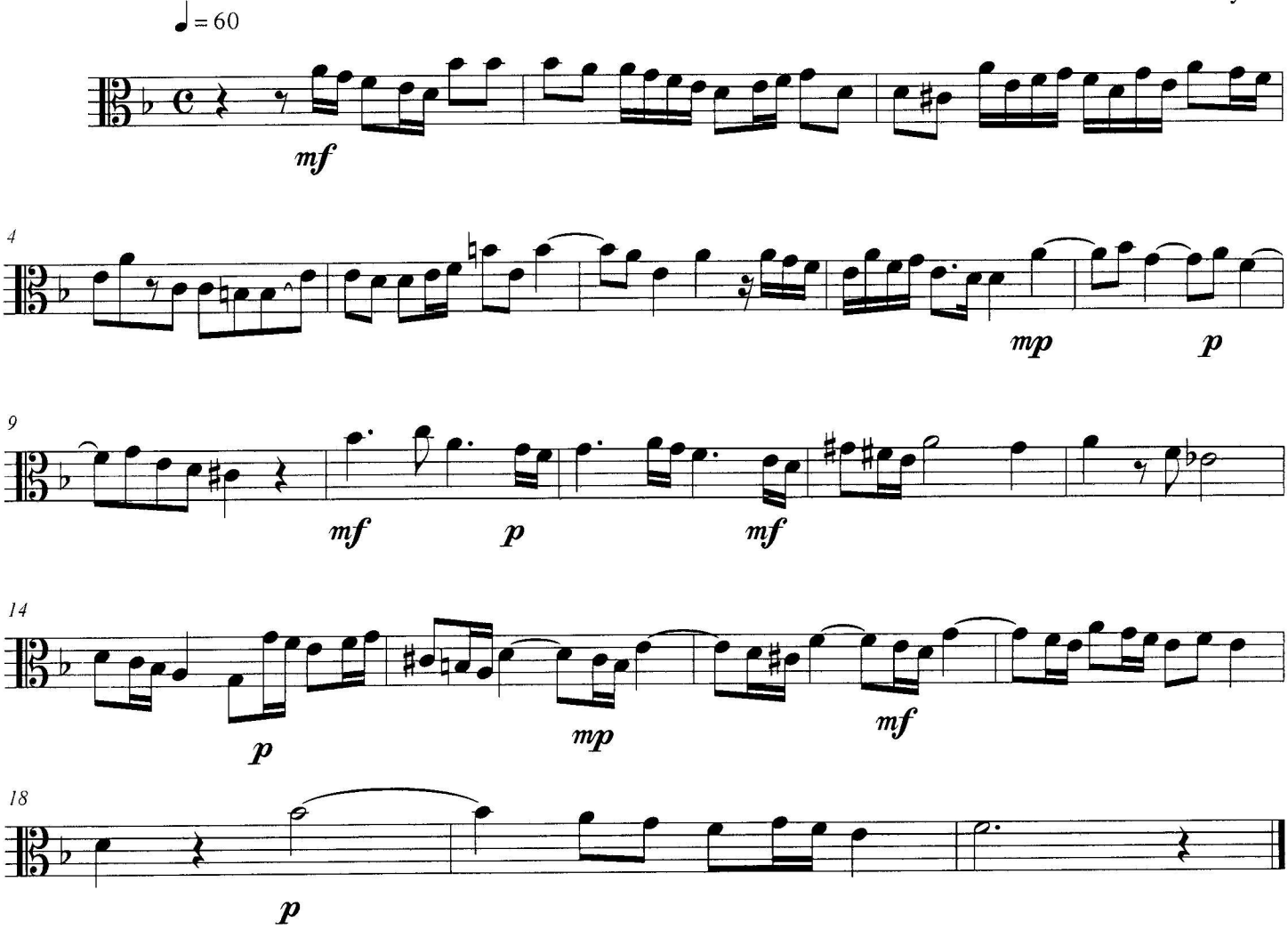
Trombone 1

Grave from Sonata No. 2, Op. 1

Vivaldi

Bob Reifsnyder



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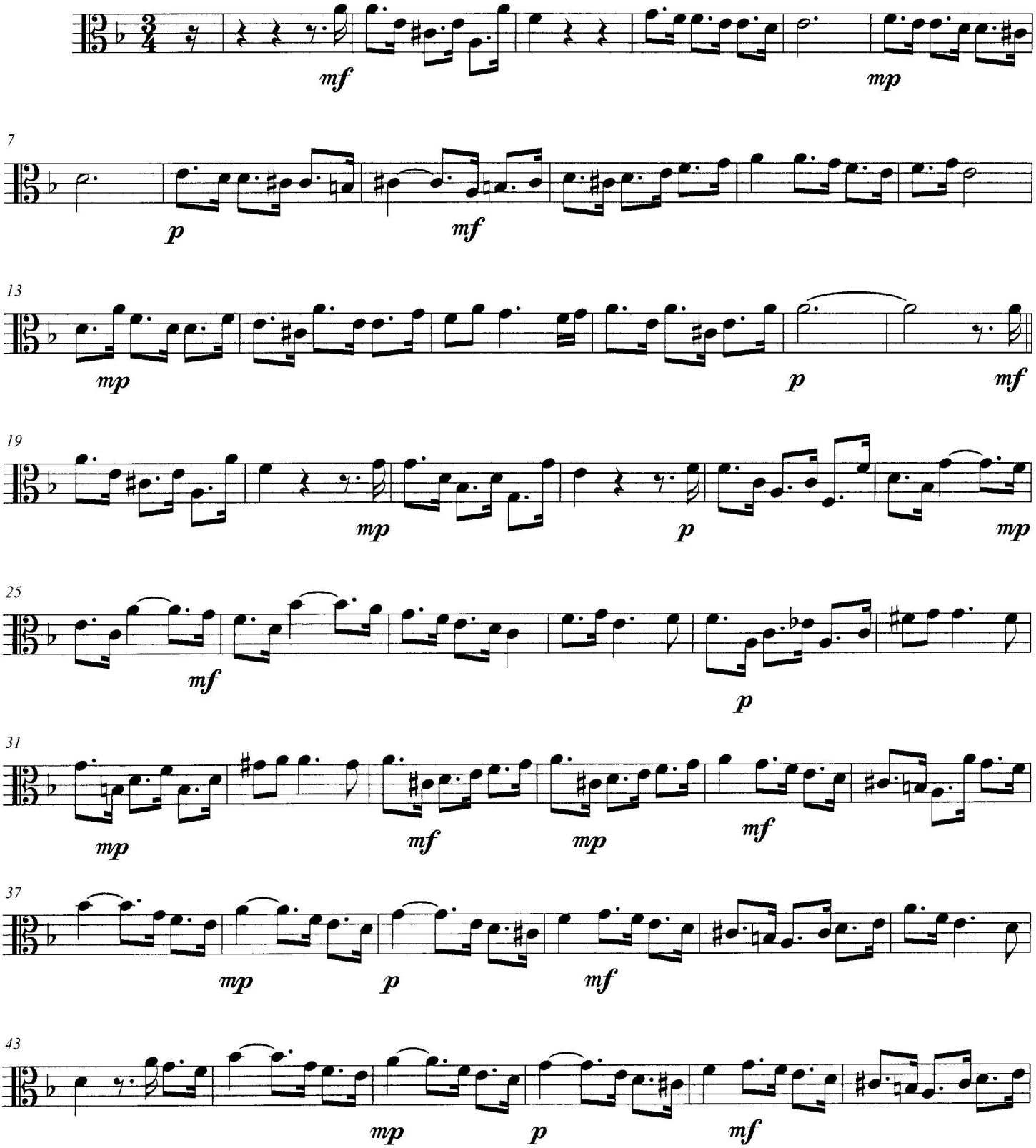
Trombone 1

Corrente from Sonata No. 2, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩ = 132



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49
mp

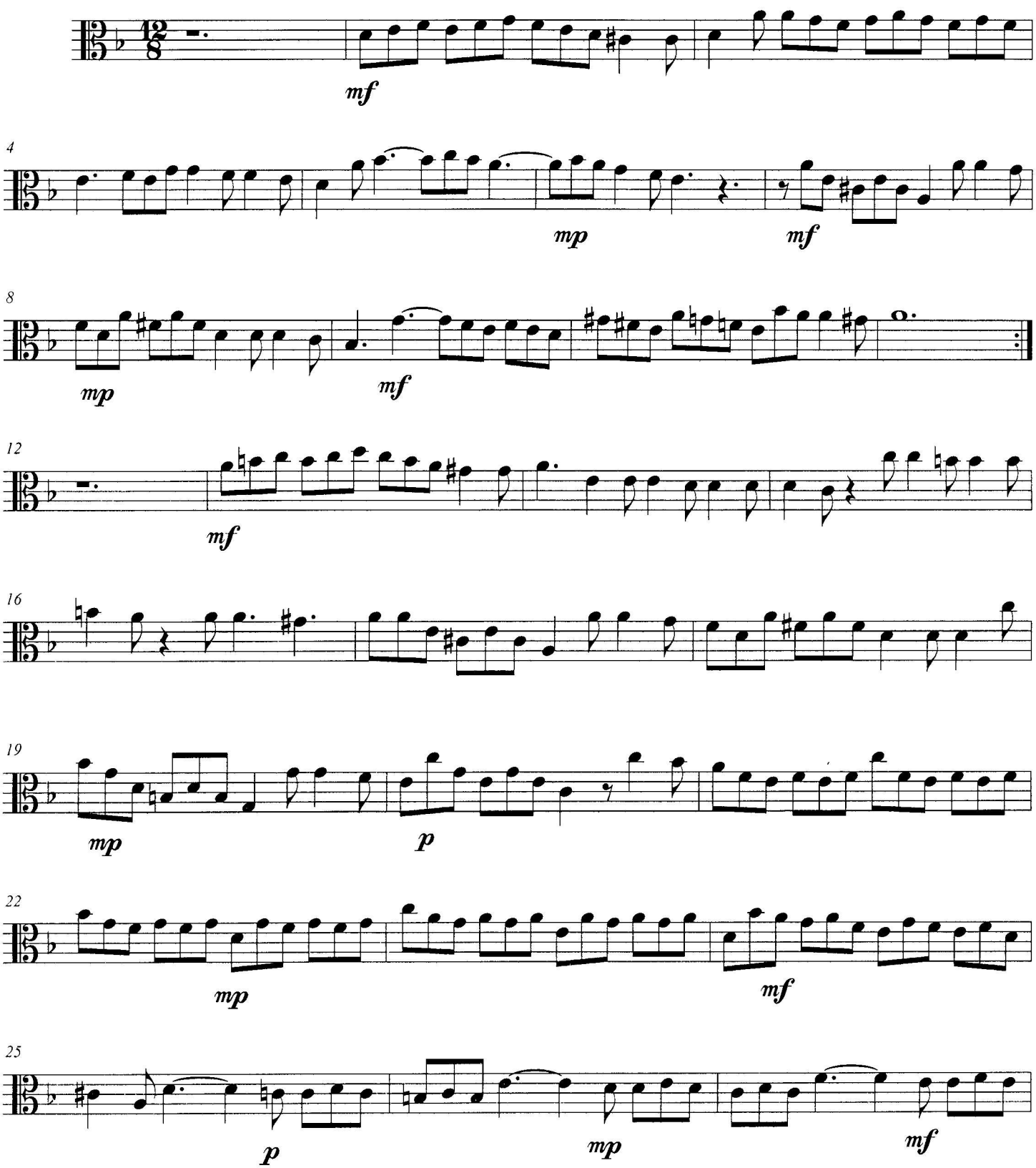
Trombone 1

Giga from Sonata No. 2, Op. 1

Vivaldi

Bob Reifsnyder

Allegro ♩. = 110



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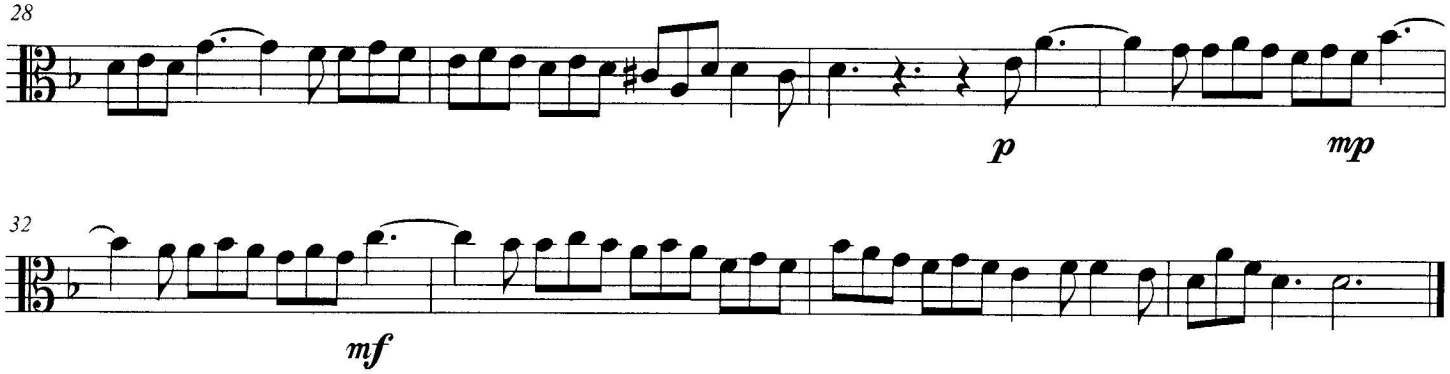

28
p
mp

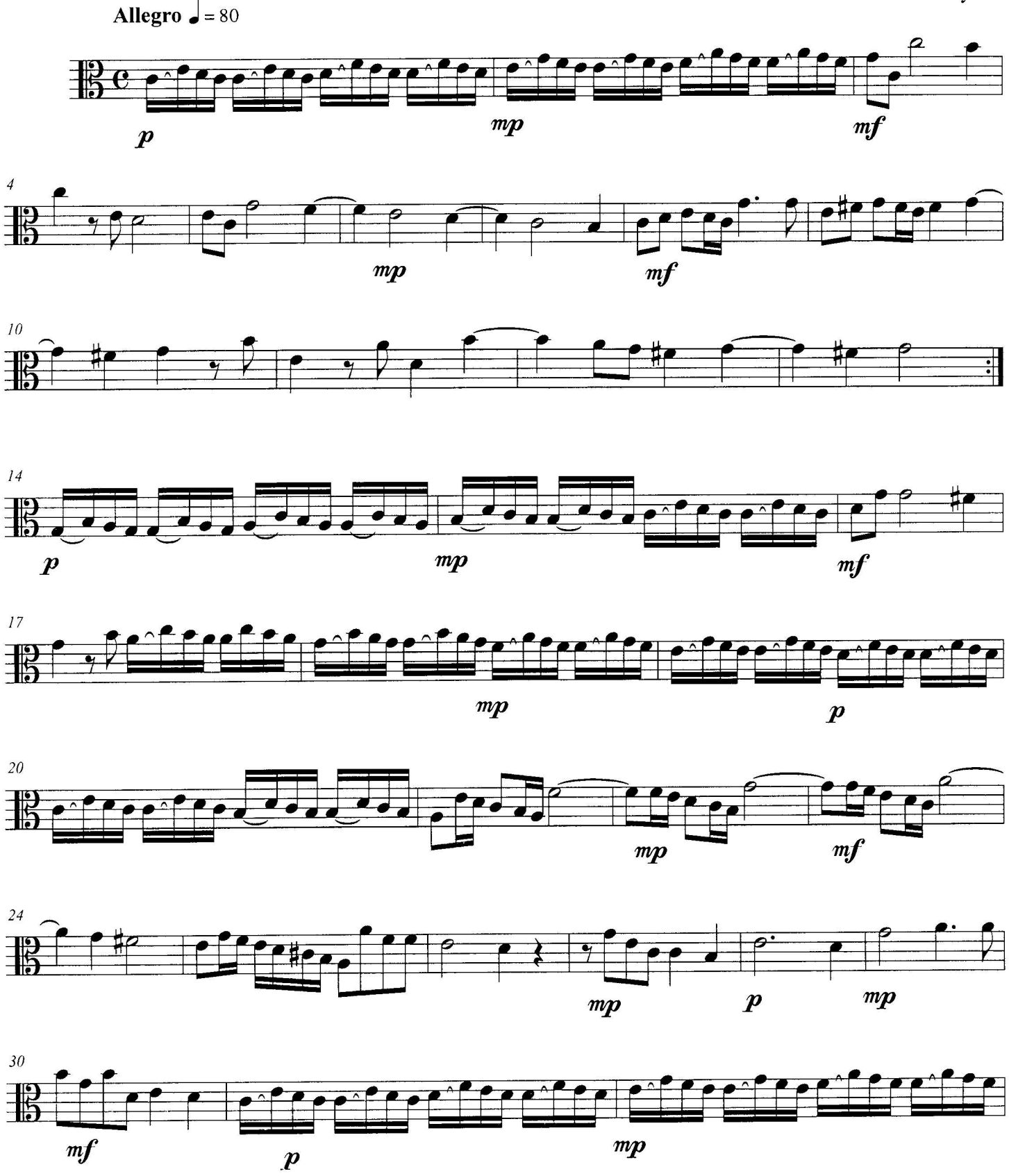
32
mf

Trombone 1

Allemanda from Sonata No. 3, Op.1

Vivaldi

Bob Reifsnyder



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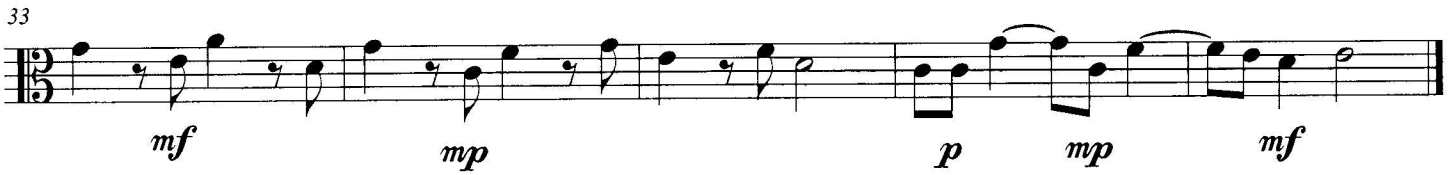
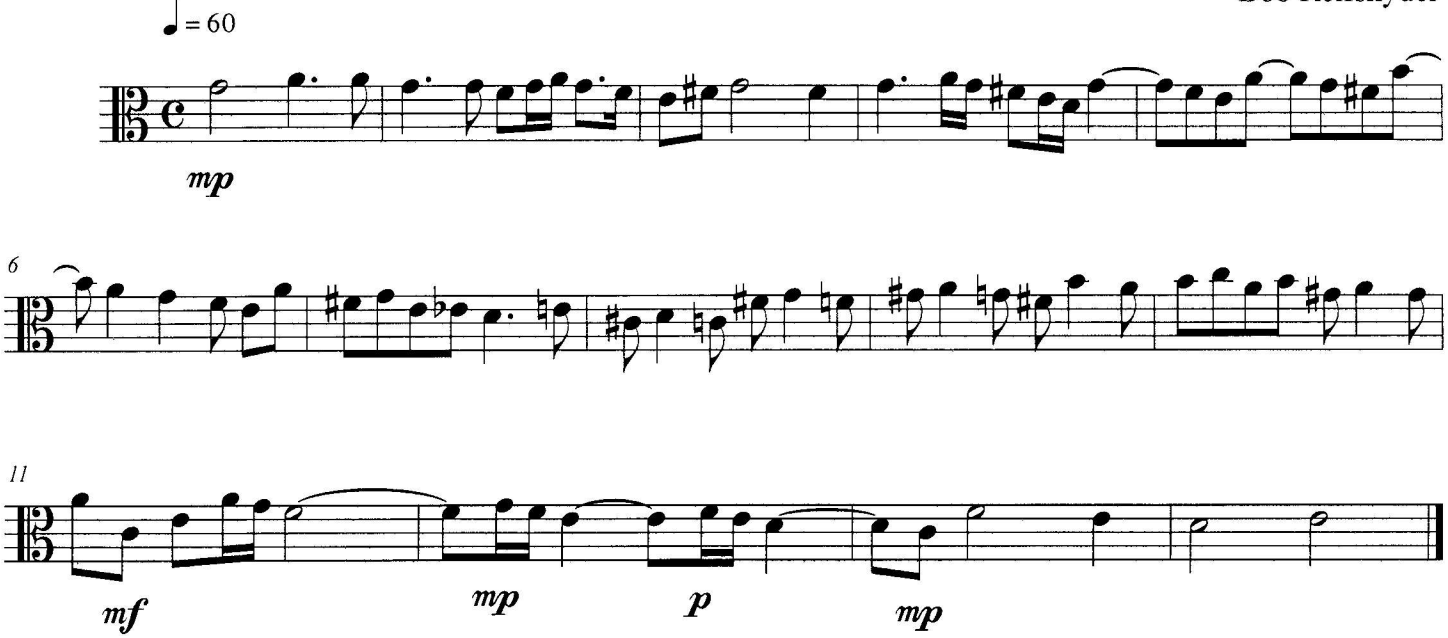

33
mf
mp
p
mp
mf

Trombone 1

Adagio from Sonata No. 3, Op. 1

Vivaldi

Bob Reifsnyder



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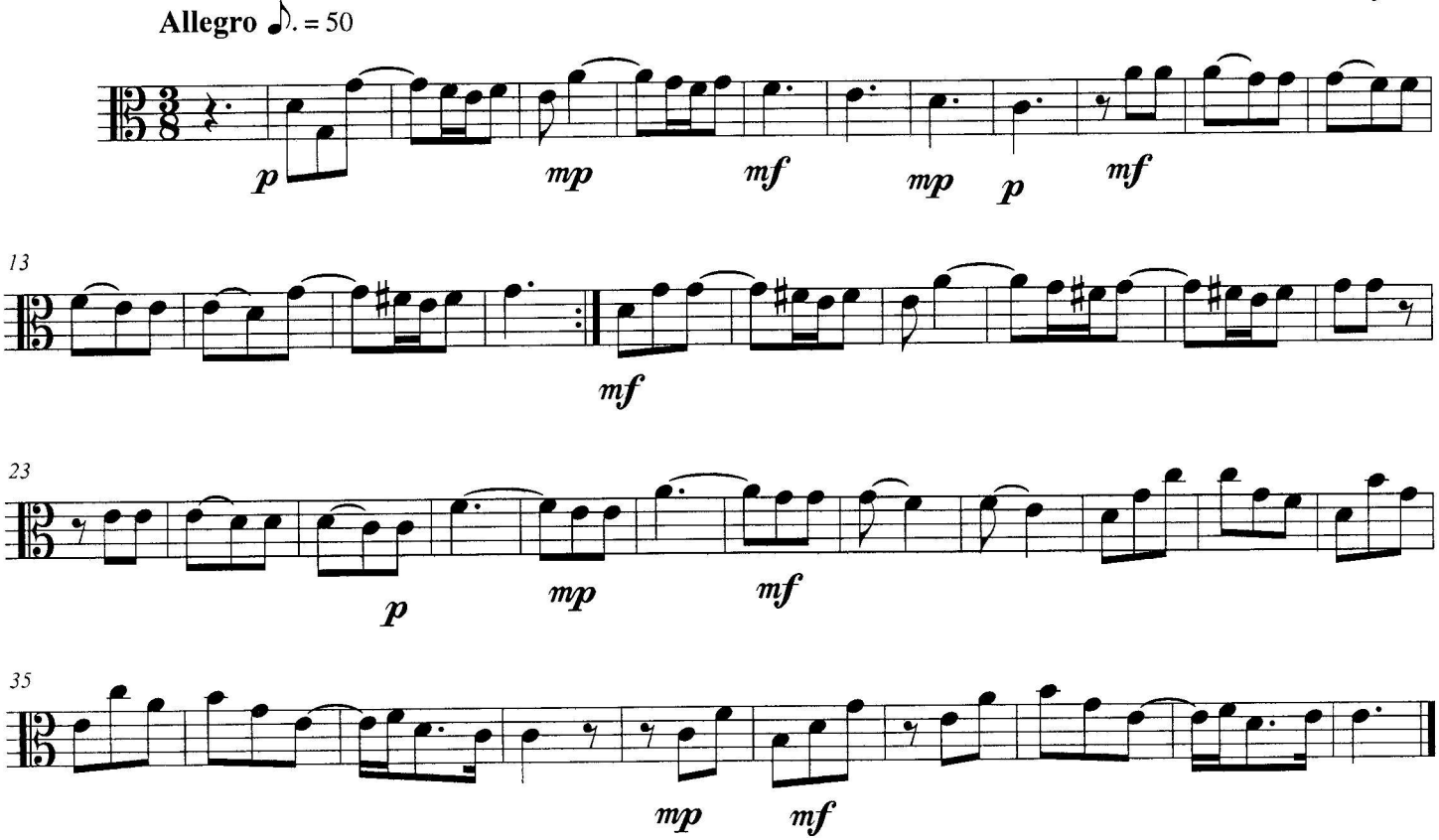
Trombone 1

Sarabanda from Sonata No. 3, Op. 1

Vivaldi

Bob Reifsnyder



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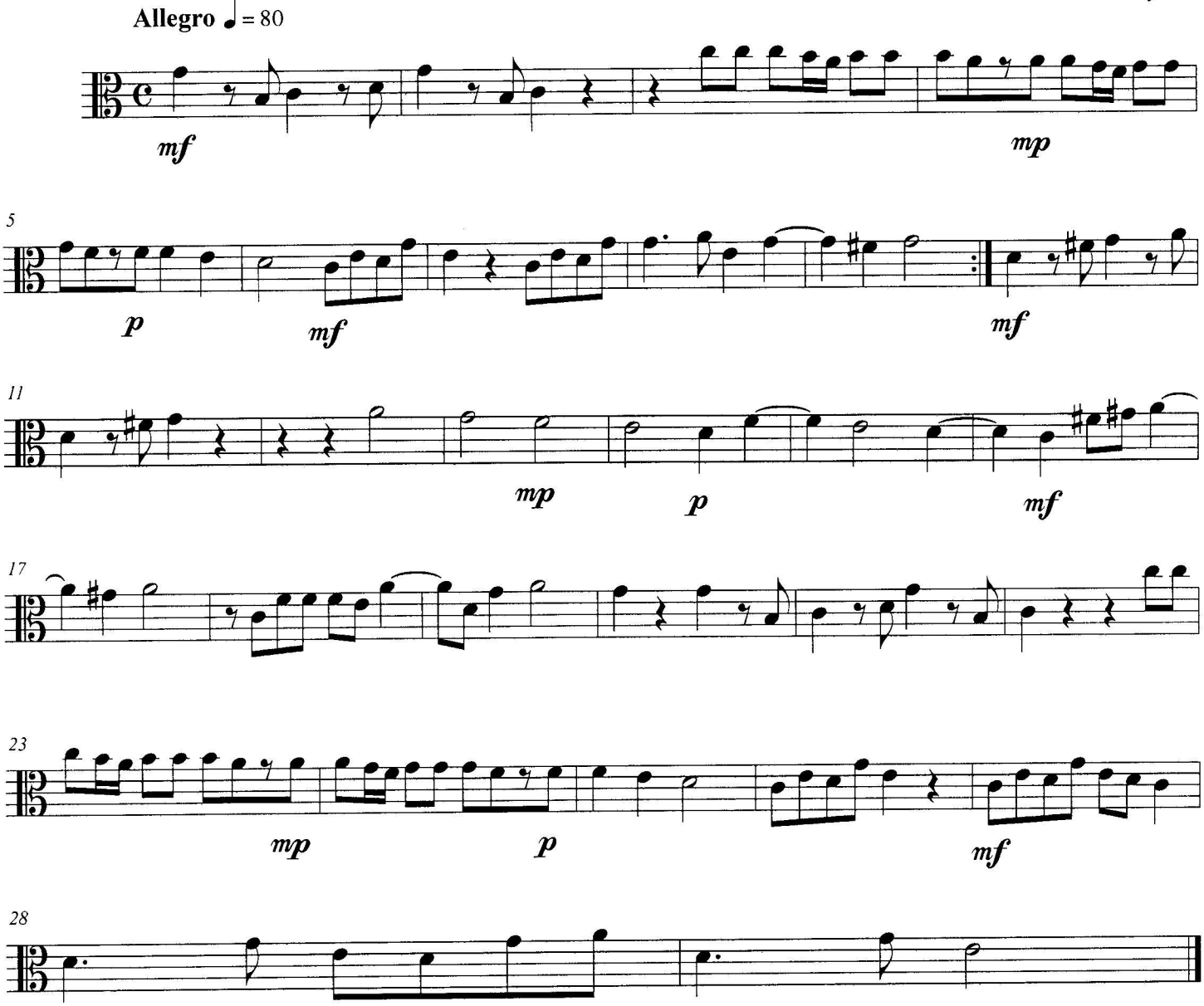
Trombone 1

Allemanda from Sonata No. 4, Op. 1

Vivaldi

Bob Reifsnyder



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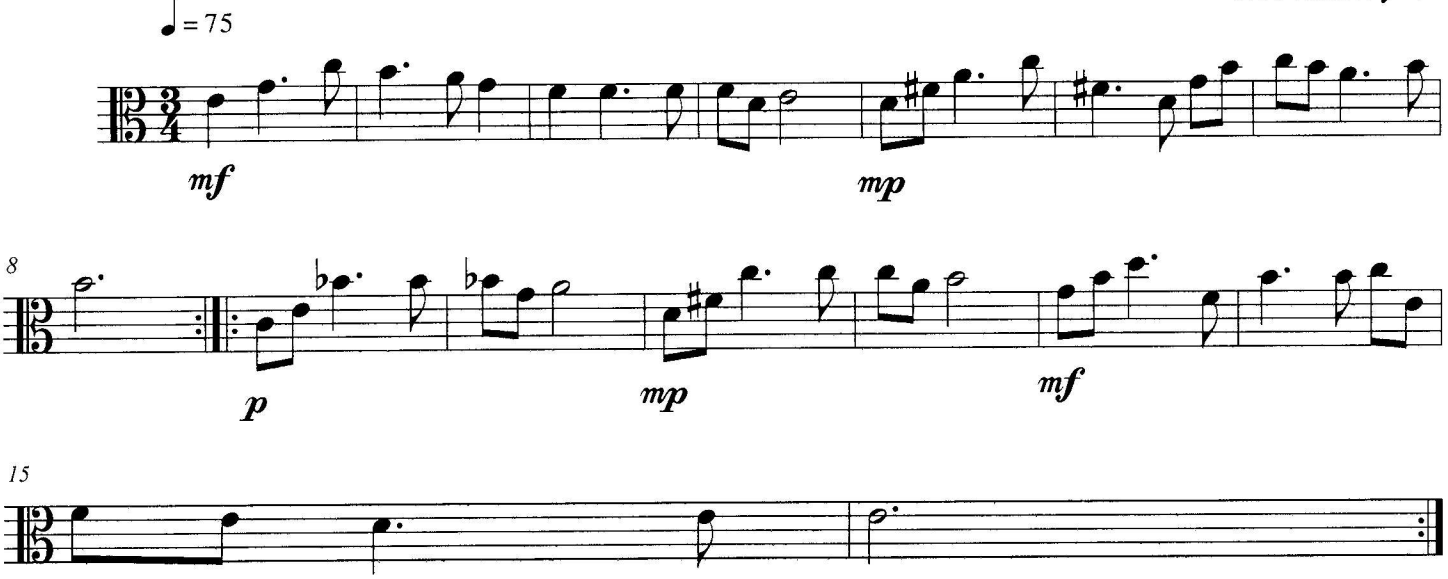
Trombone 1

Largo from Sonata No. 4, Op. 1

Vivaldi

Bob Reifsnyder



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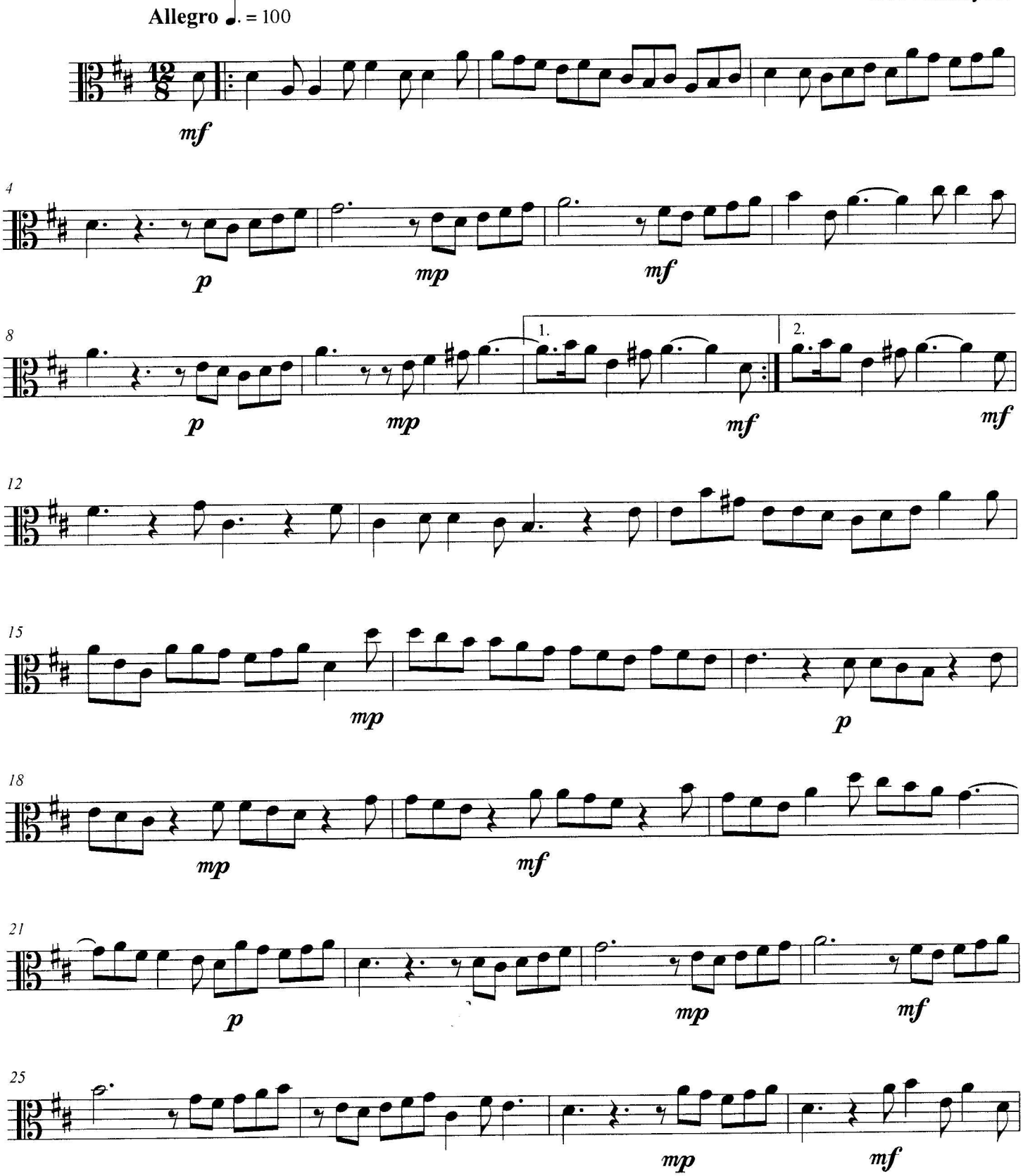
Trombone 1

Giga from Sonata No. 4, Op. 1

Vivaldi

Bob Reifsnyder



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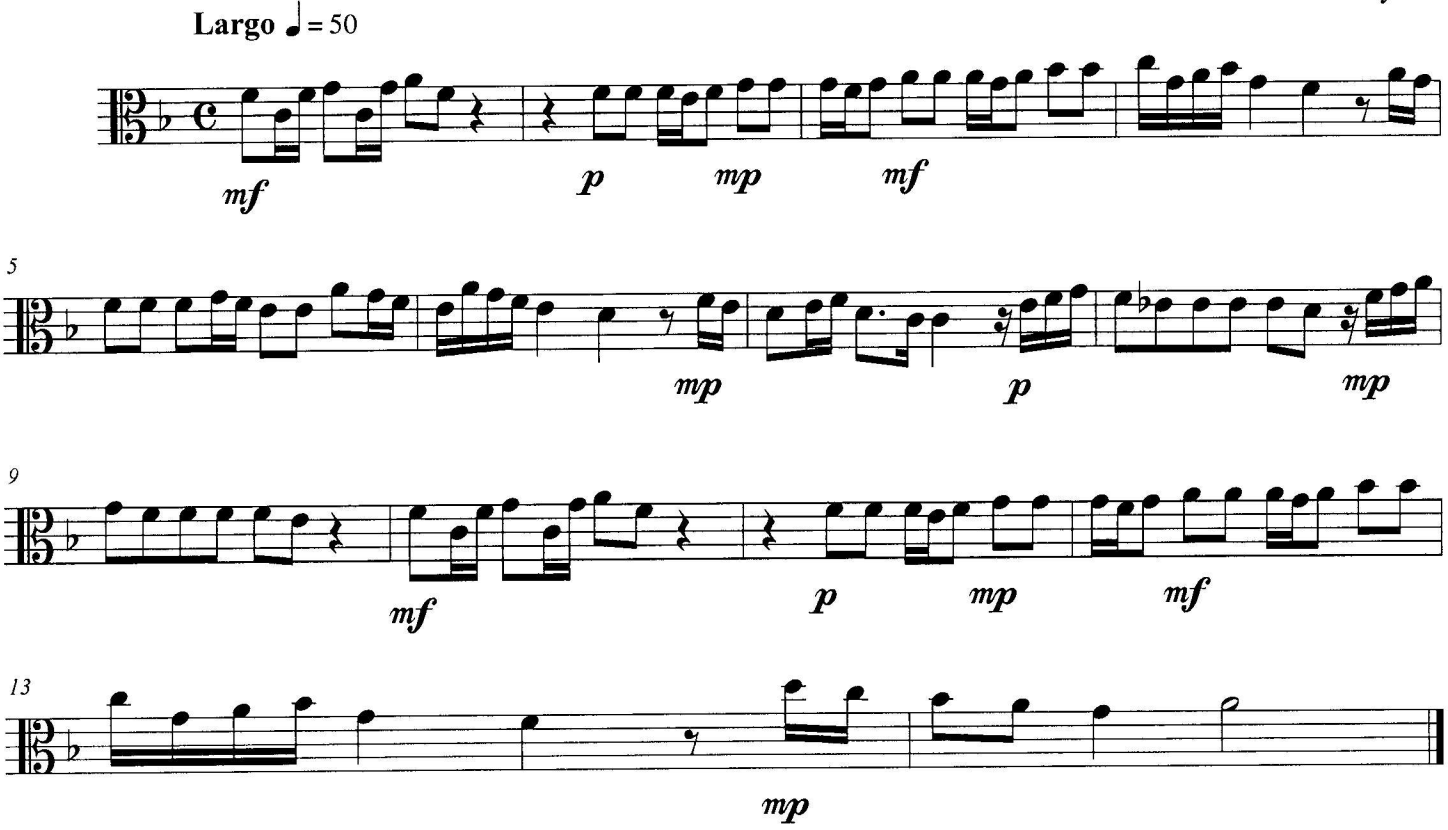
29

Trombone 1

Preludio from Sonata No. 5, Op. 1

Vivaldi

Bob Reifsnyder



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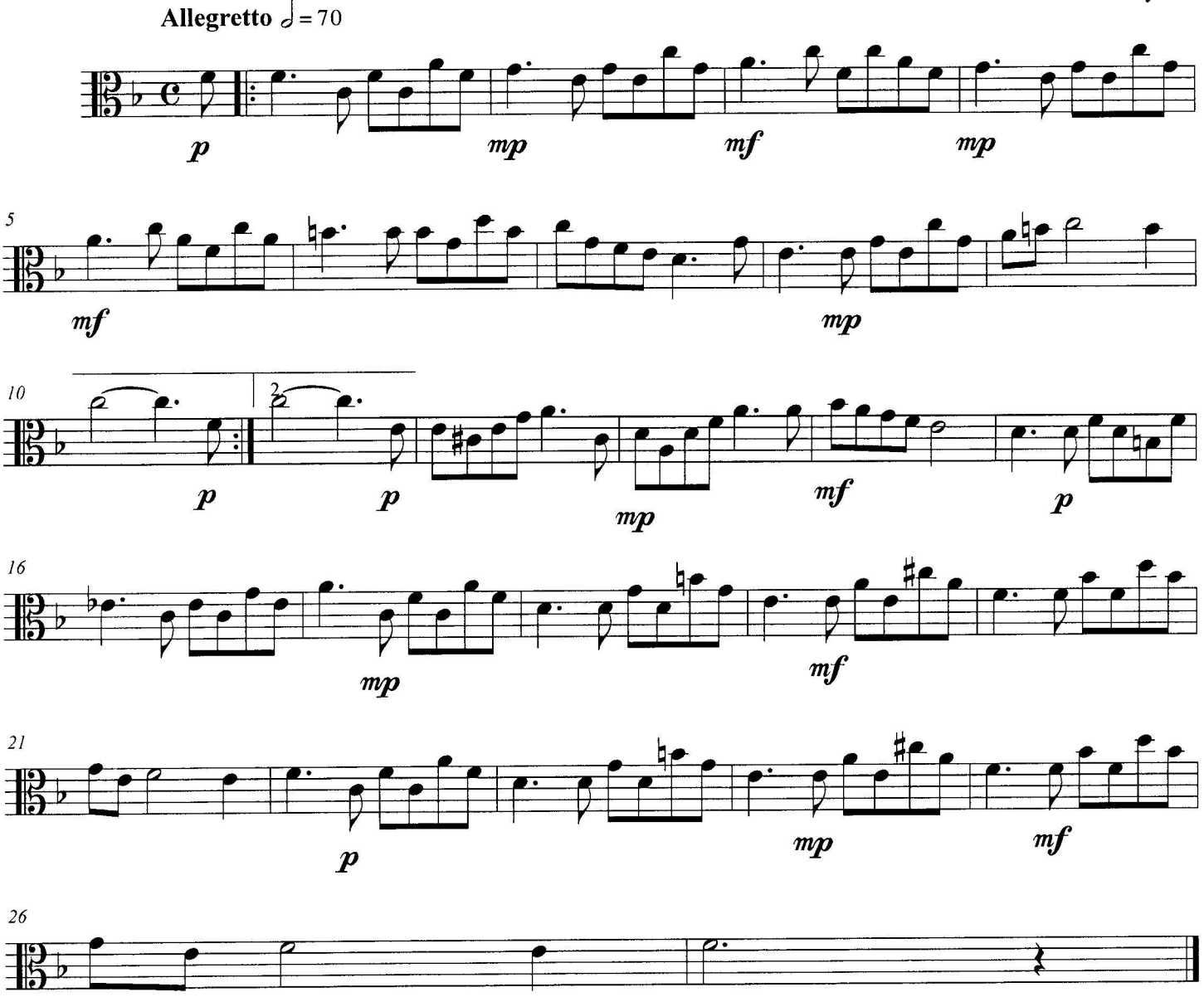
Trombone 1

Allemanda from Sonata No. 5, Op. 1

Vivaldi

Bob Reifsnyder



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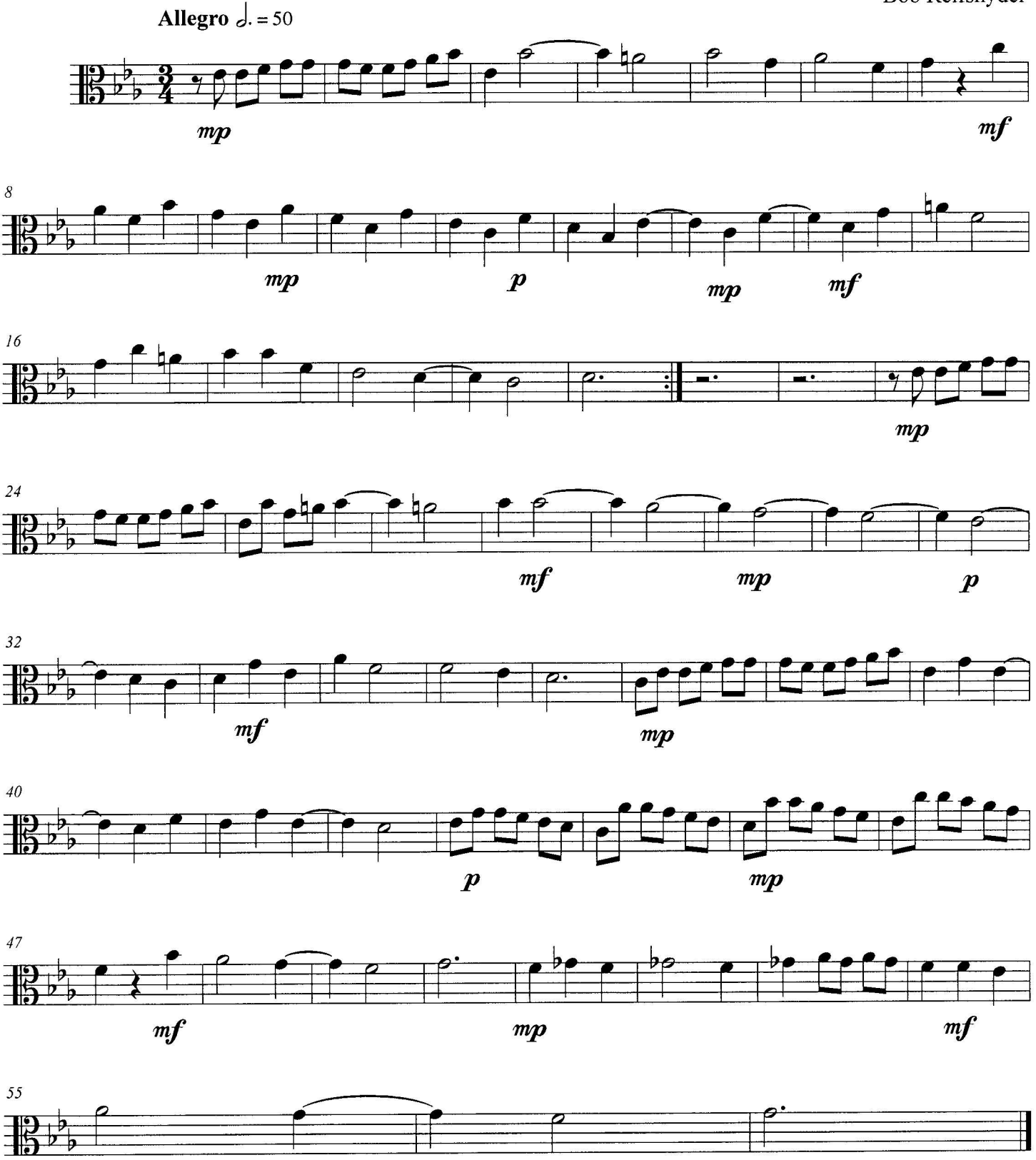
Trombone 1

Corrente from Sonata No/. 5, Op. 1

Vivaldi

Bob Reifsnyder



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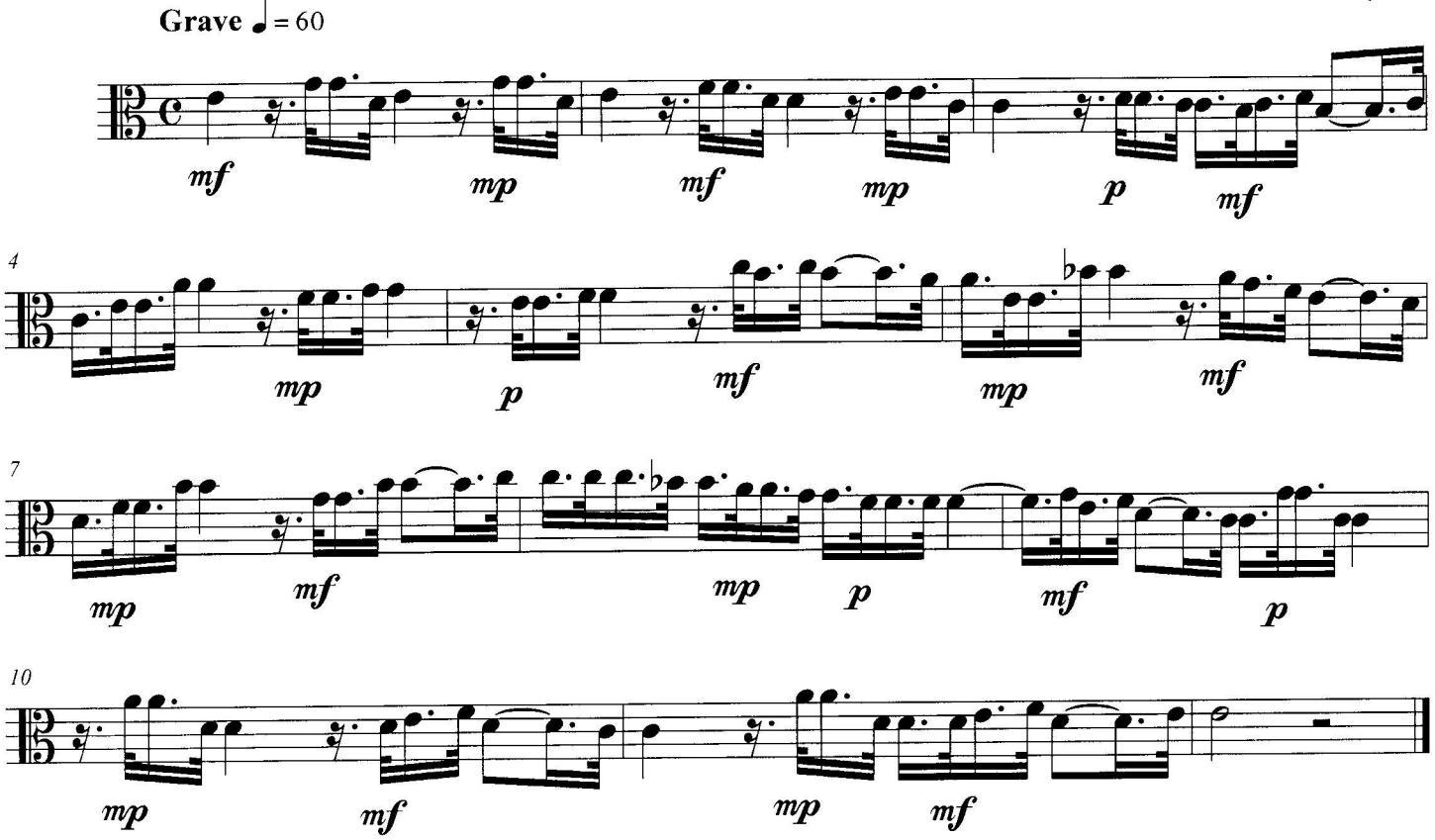
Trombone 1

Preludio from Sonata No. 6, Op. 1

Vivaldi

Bob Reifsnyder



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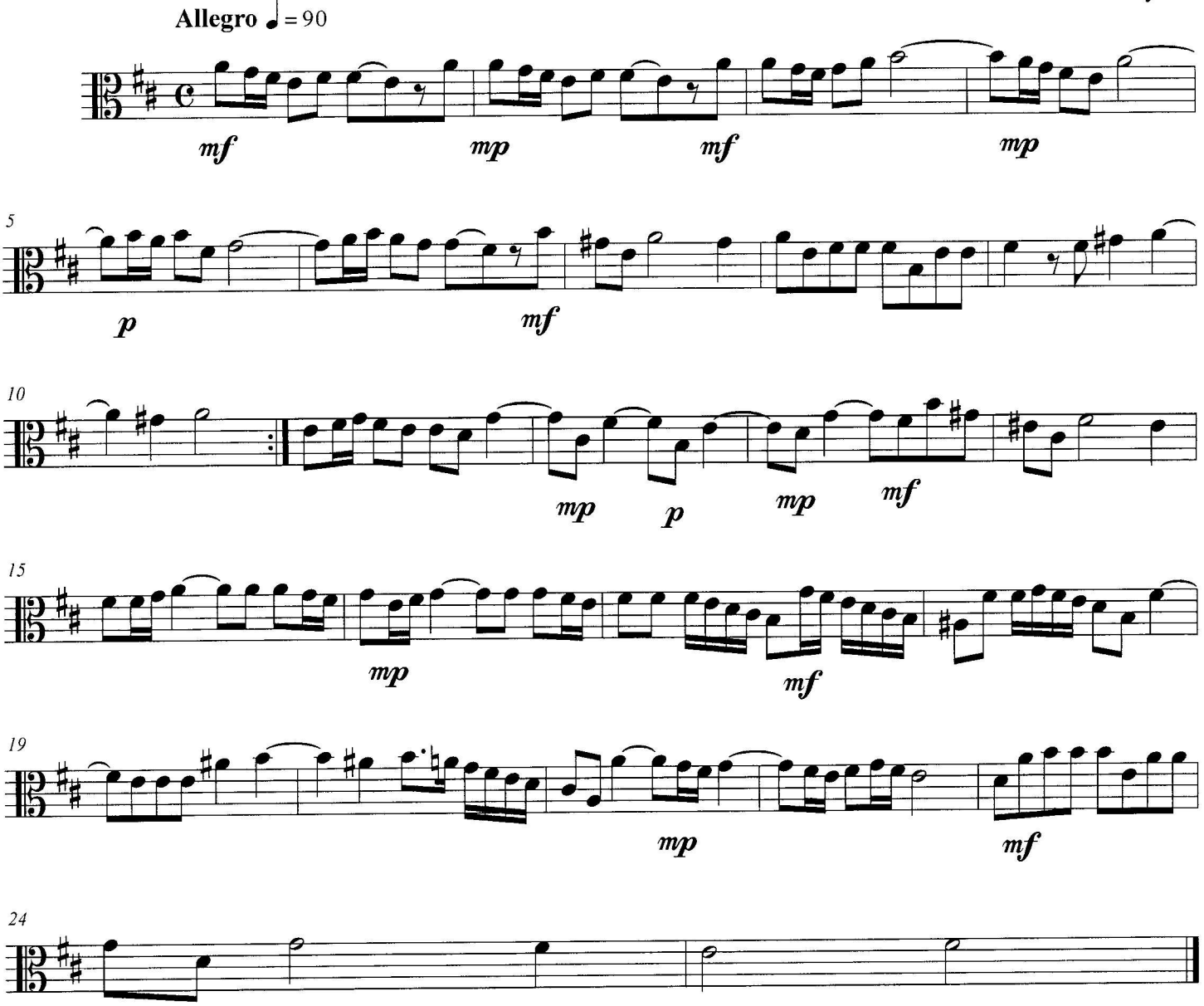
Trombone 1

Allemanda from Sonata No. 6, Op. 1

Vivaldi

Bob Reifsnyder



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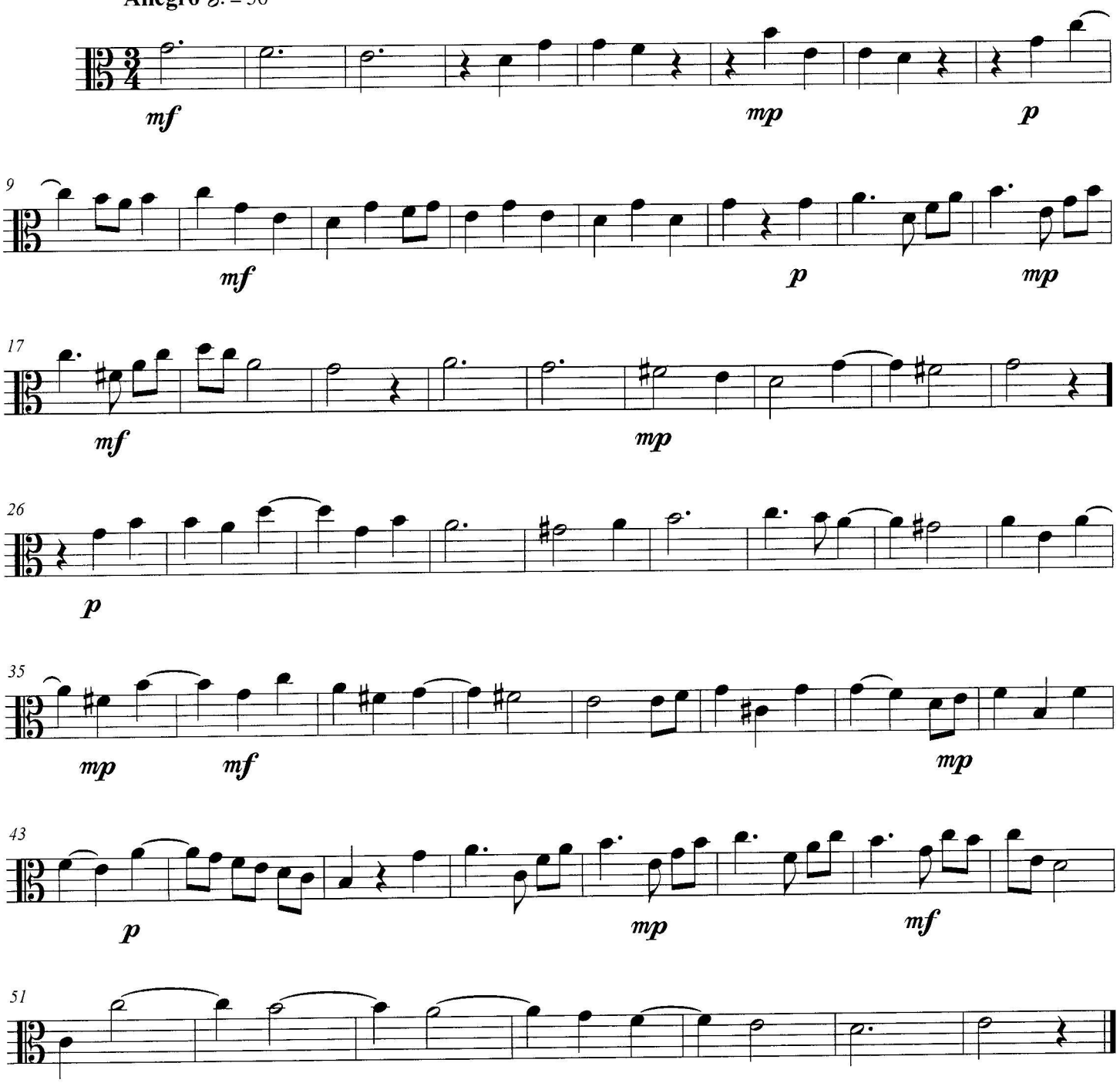
Trombone 1

Corrente from Sonata No. 6, Op. 1

Composer
Bob Reifsnyder

Allegro ♩. = 50



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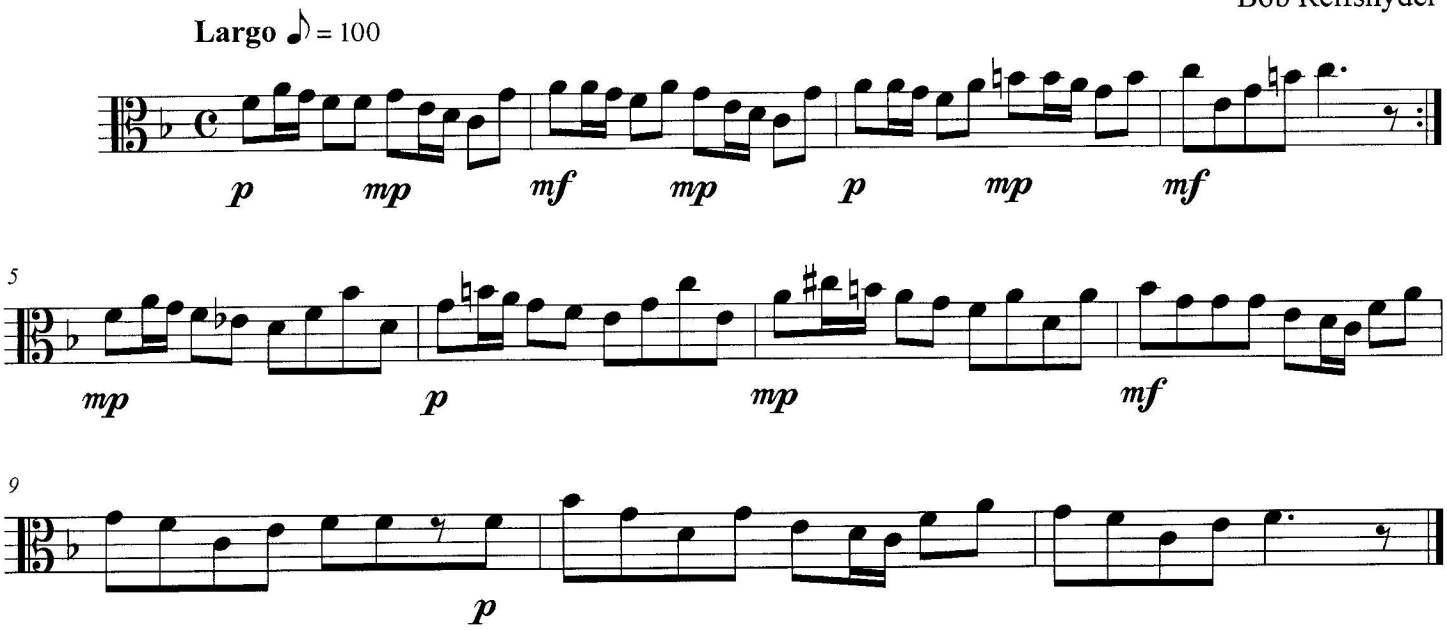
Trombone 1

Preludio from Sonata No. 7, Op. 1

Vivaldi

Bob Reifsnyder



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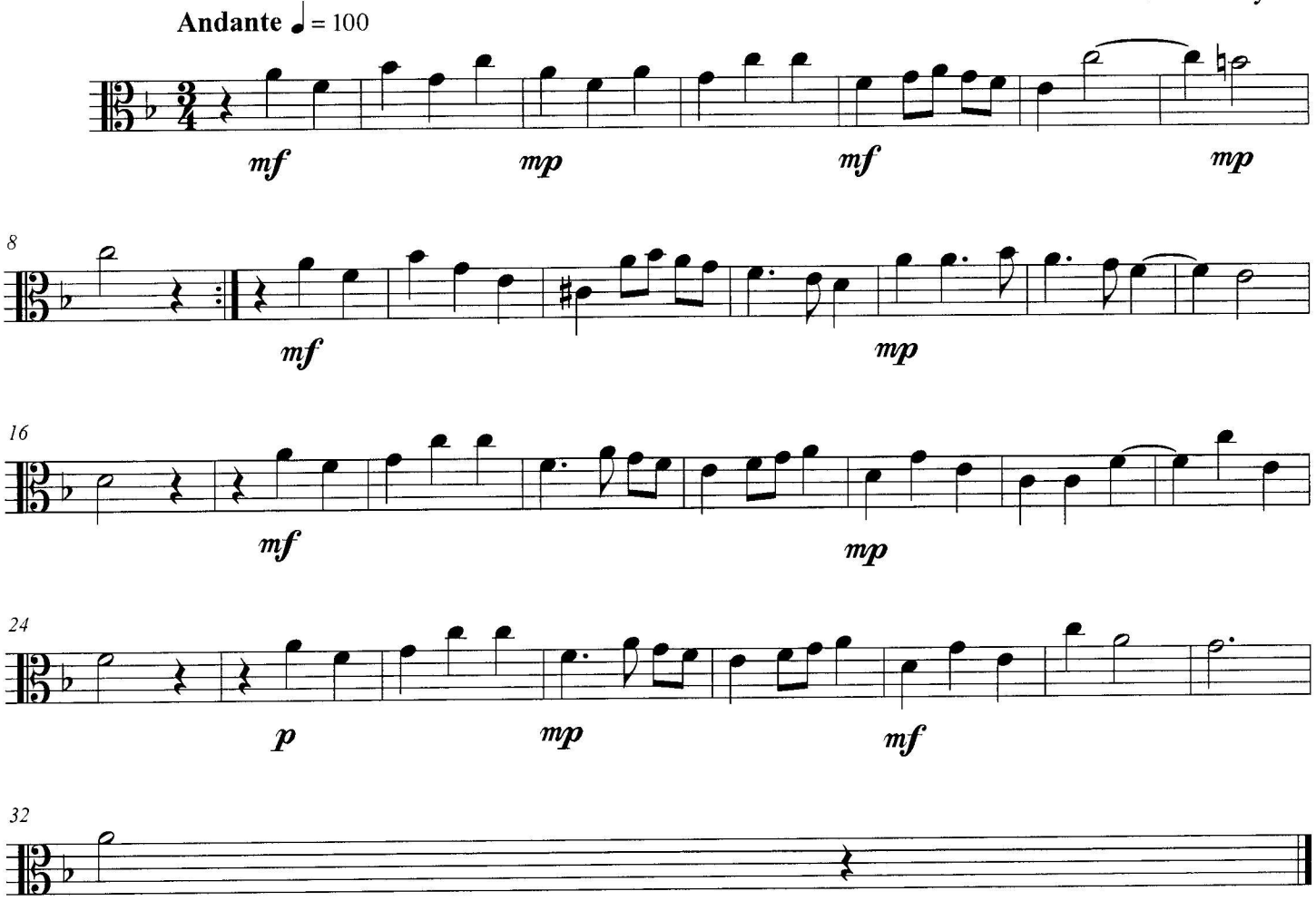
Trombone 1

Sarabanda from Sonata No. 7, Op. 1

Vivaldi

Bob Reifsnyder



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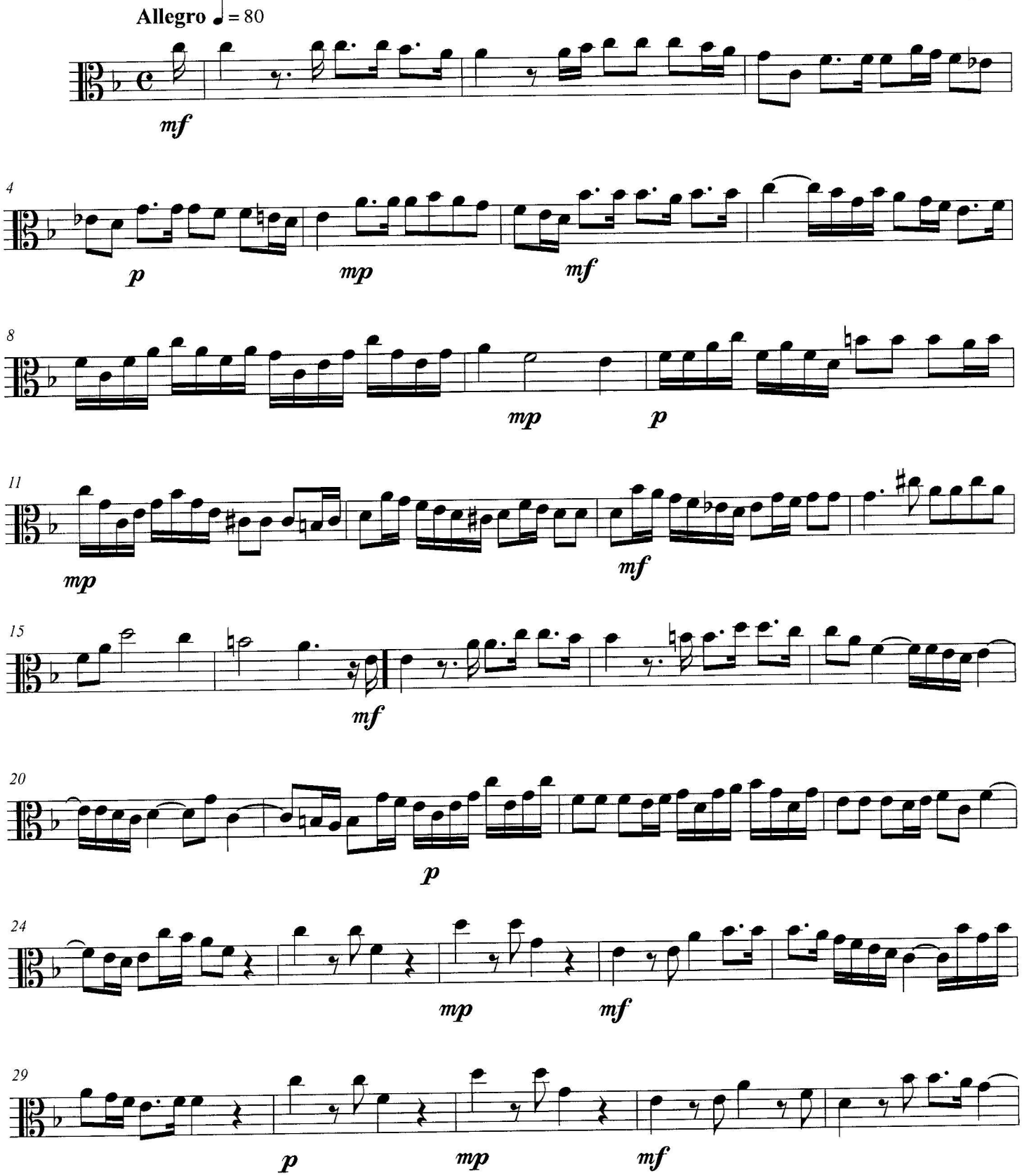
Trombone 1

Allemanda from Sonata No. 7, Op. 1

Vivaldi

Bob Reifsnyder



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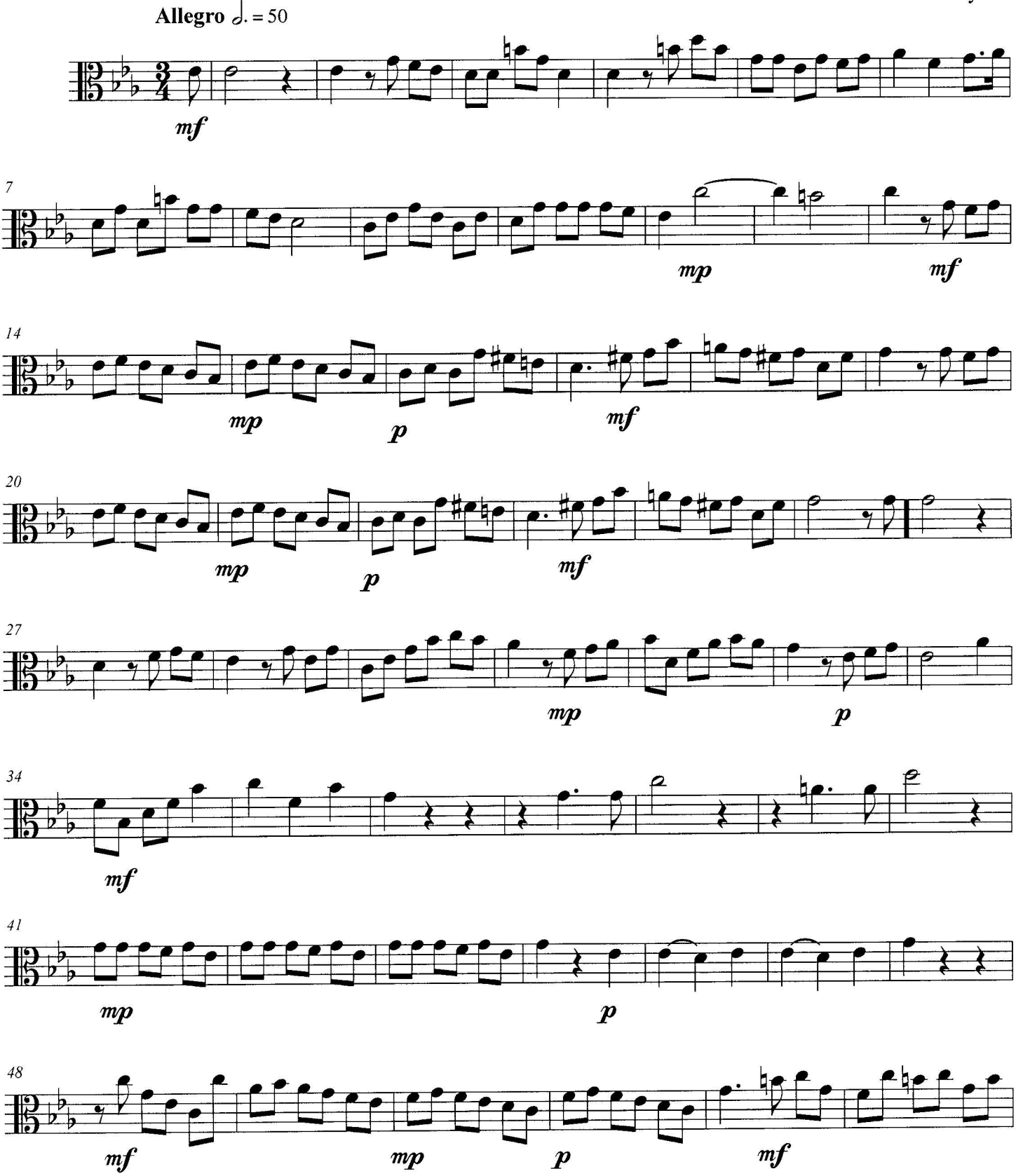
34

Trombone 1

Corrente from Sonata No. 8, Op. 1

Vivaldi

Bob Reifsnyder



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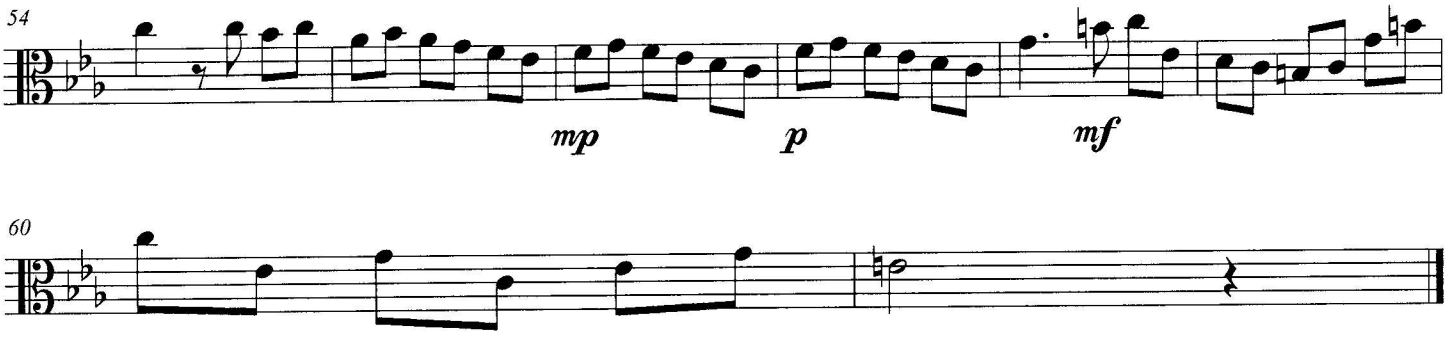

54
mp
p
mf

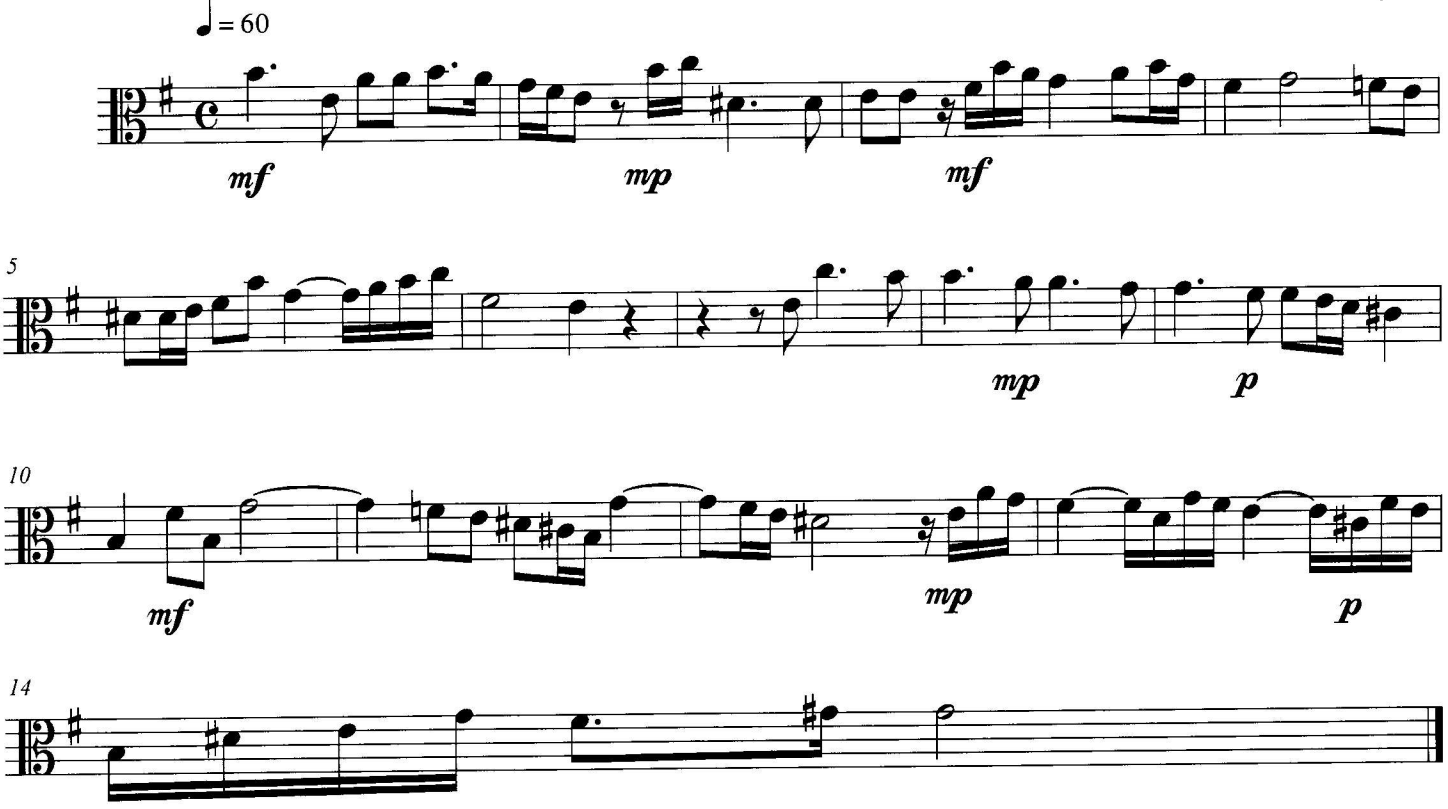
60

Trombone 1

Grave from Sonata No. 8, Op. 1

Vivaldi

Bob Reifsnyder



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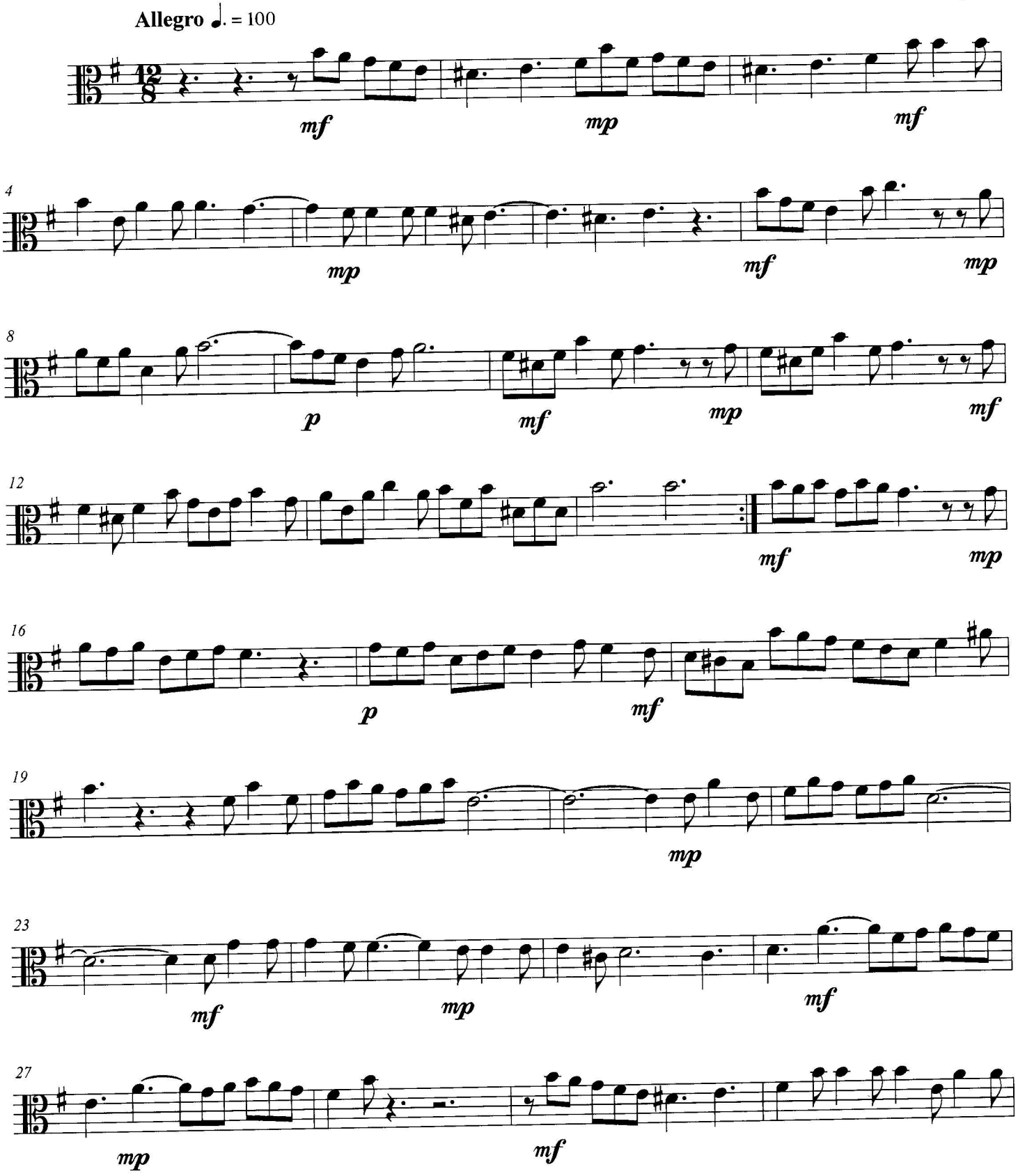
Trombone 1

Giga from Sonata No. 8, Op. 1

Vivaldi

Bob Reifsnyder



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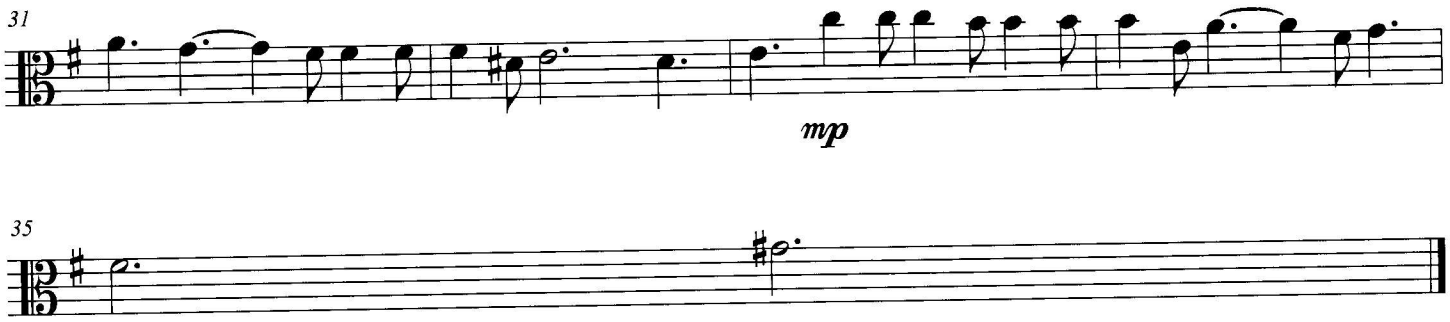
Giga from Sonata No. 8, Op. 1

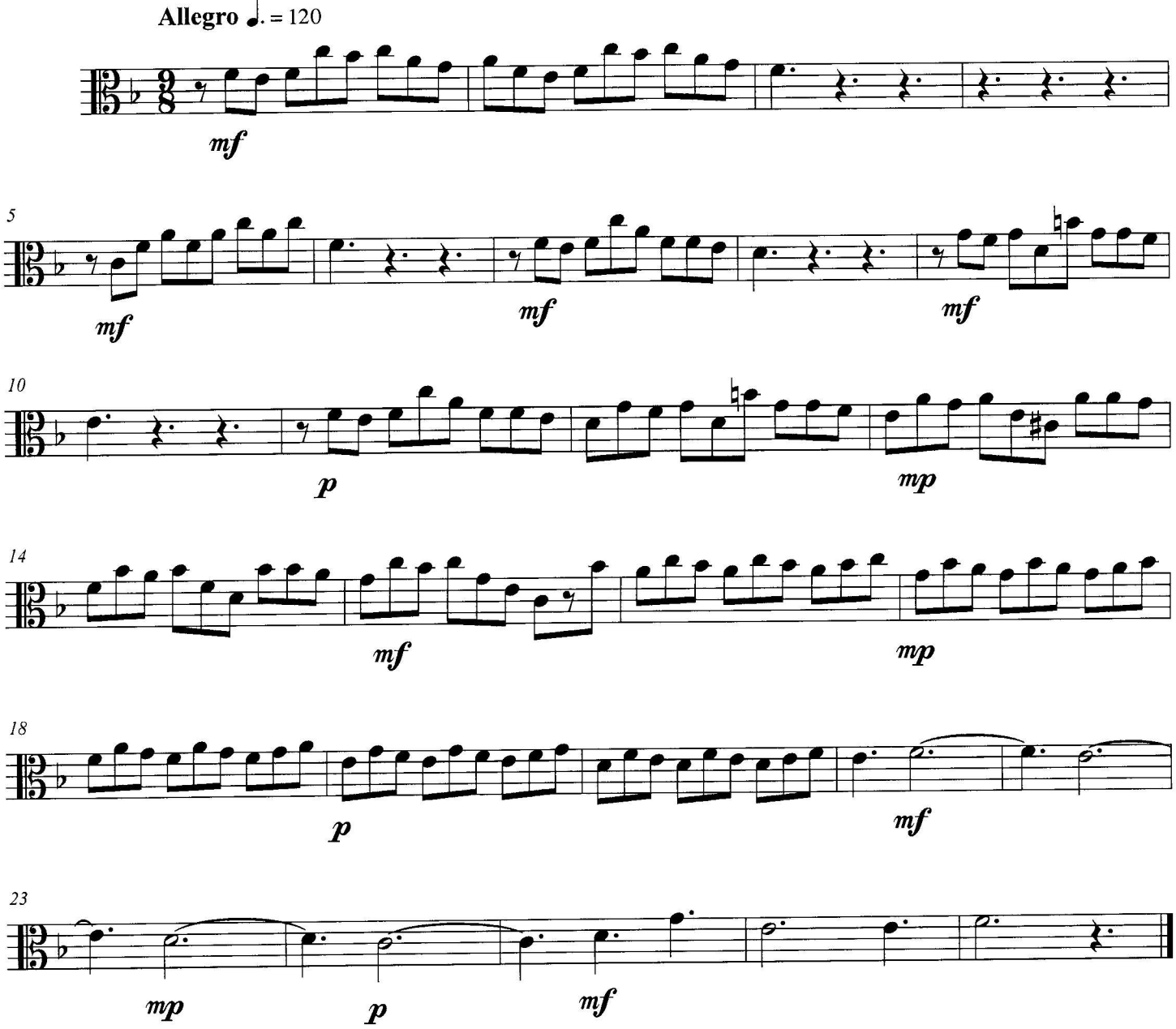


Trombone 1

Preludio from Sonata No. 9, Op. 1

Vivaldi

Bob Reifsnyder



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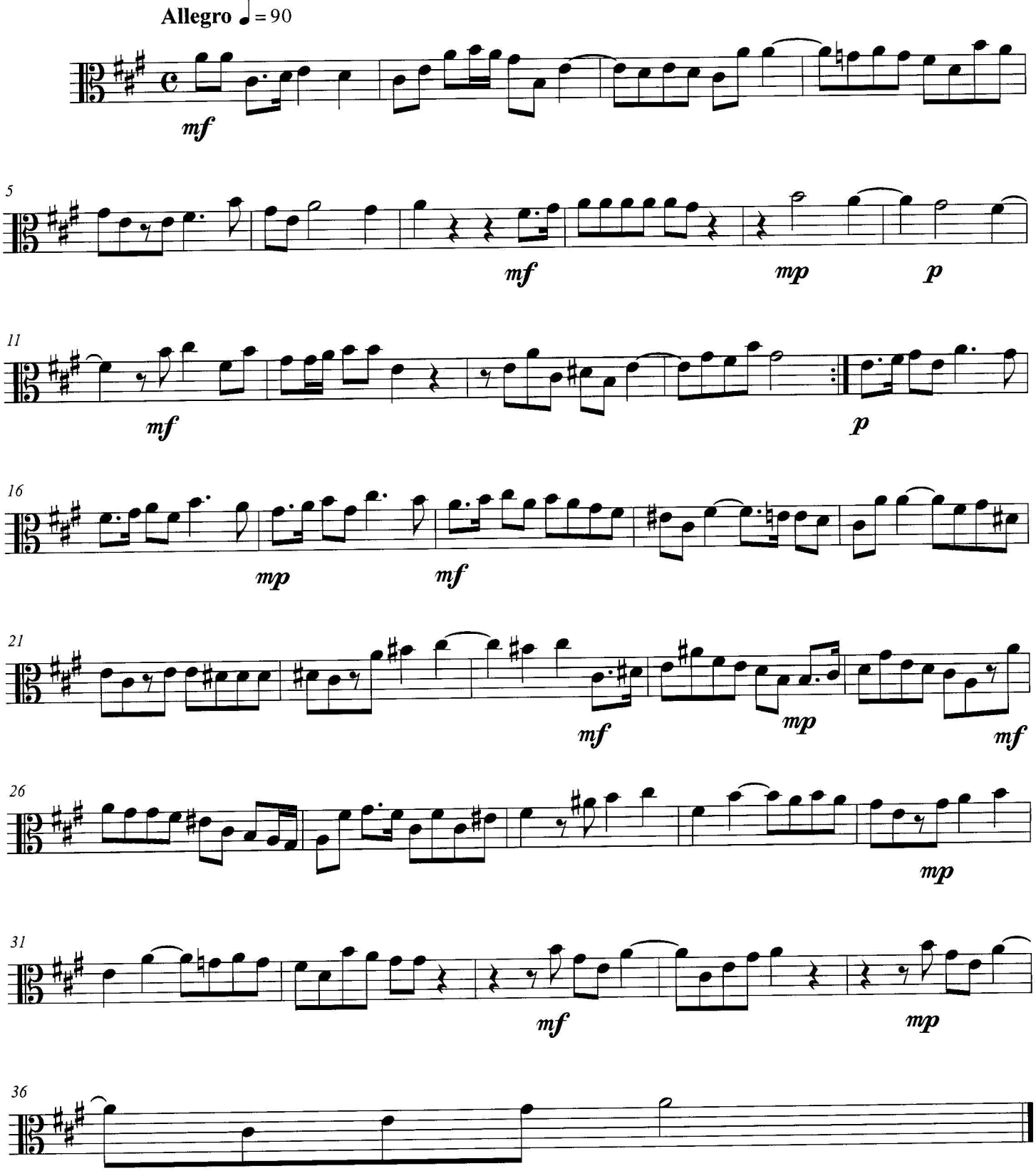
Trombone 1

Allemanda from Sonata No. 9, Op.1

Vivaldi

Bob Reifsnyder



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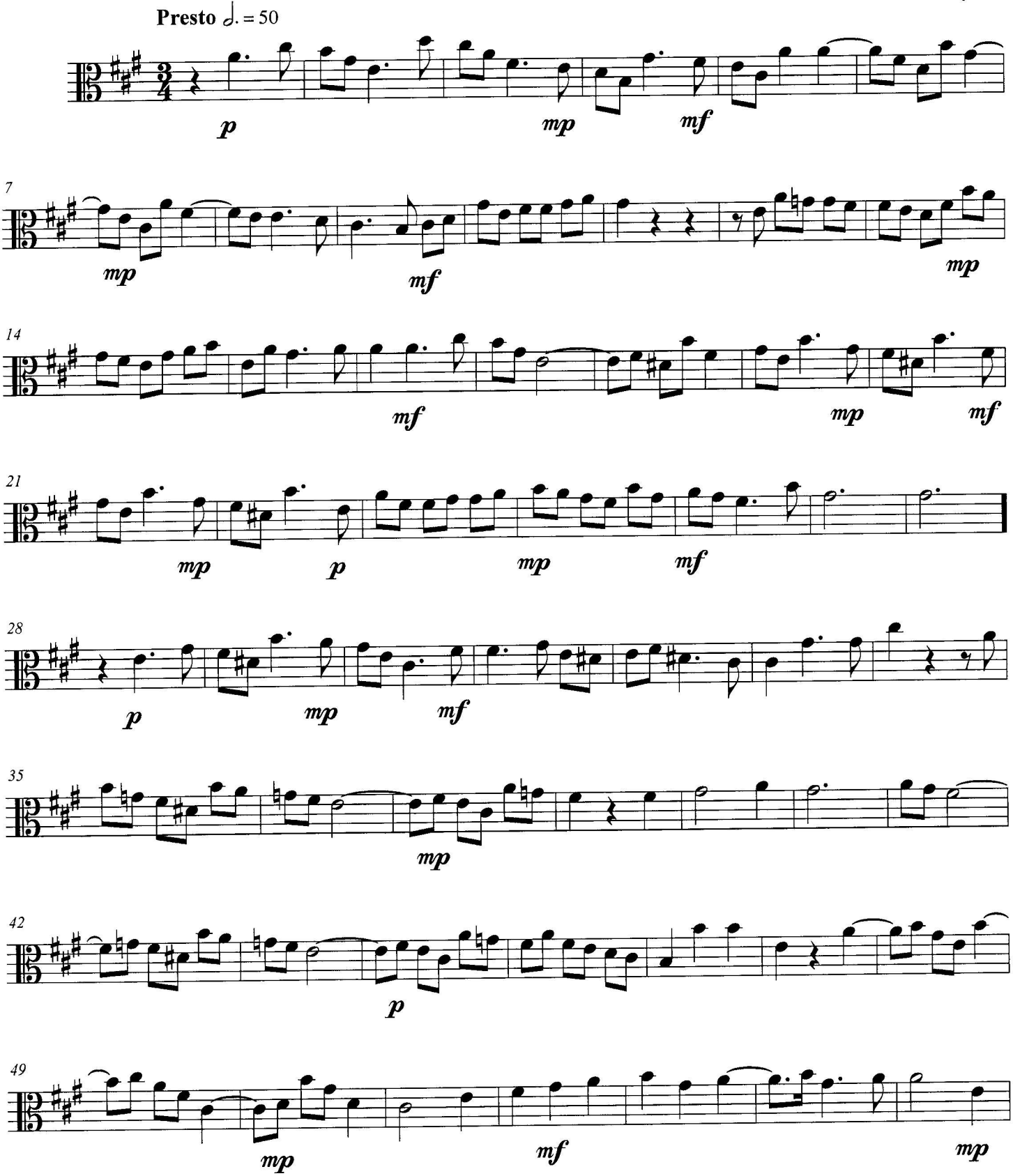
Trombone 1

Corrente from Sonata No. 9, Op. 1

Vivaldi

Bob Reifsnyder



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Corrente from Sonata No. 9, Op. 1

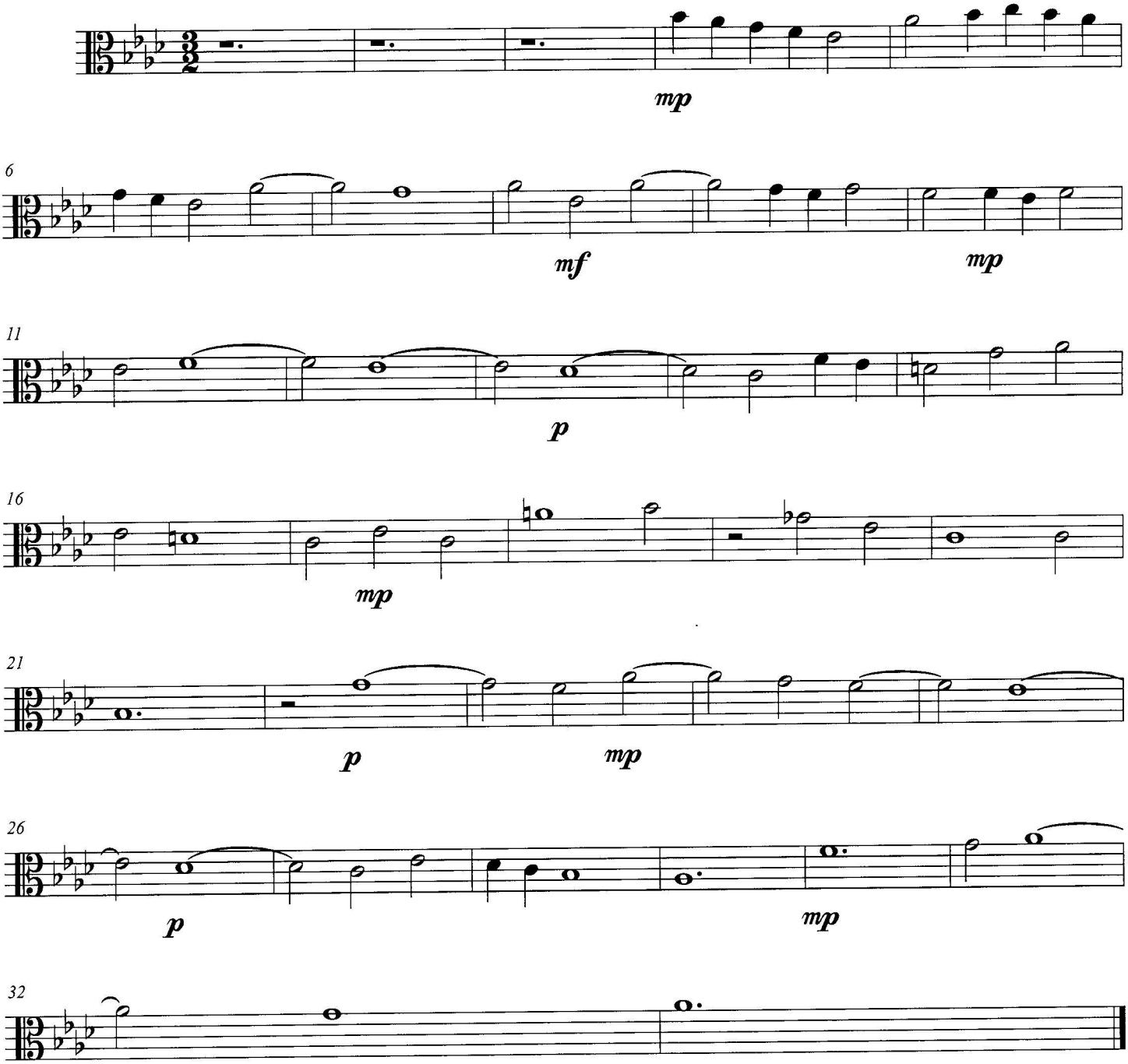
Trombone 1

Preludio from Sonata No. 10, Op. 1

Vivaldi

Bob Reifsnyder

Adagio ♩ = 90



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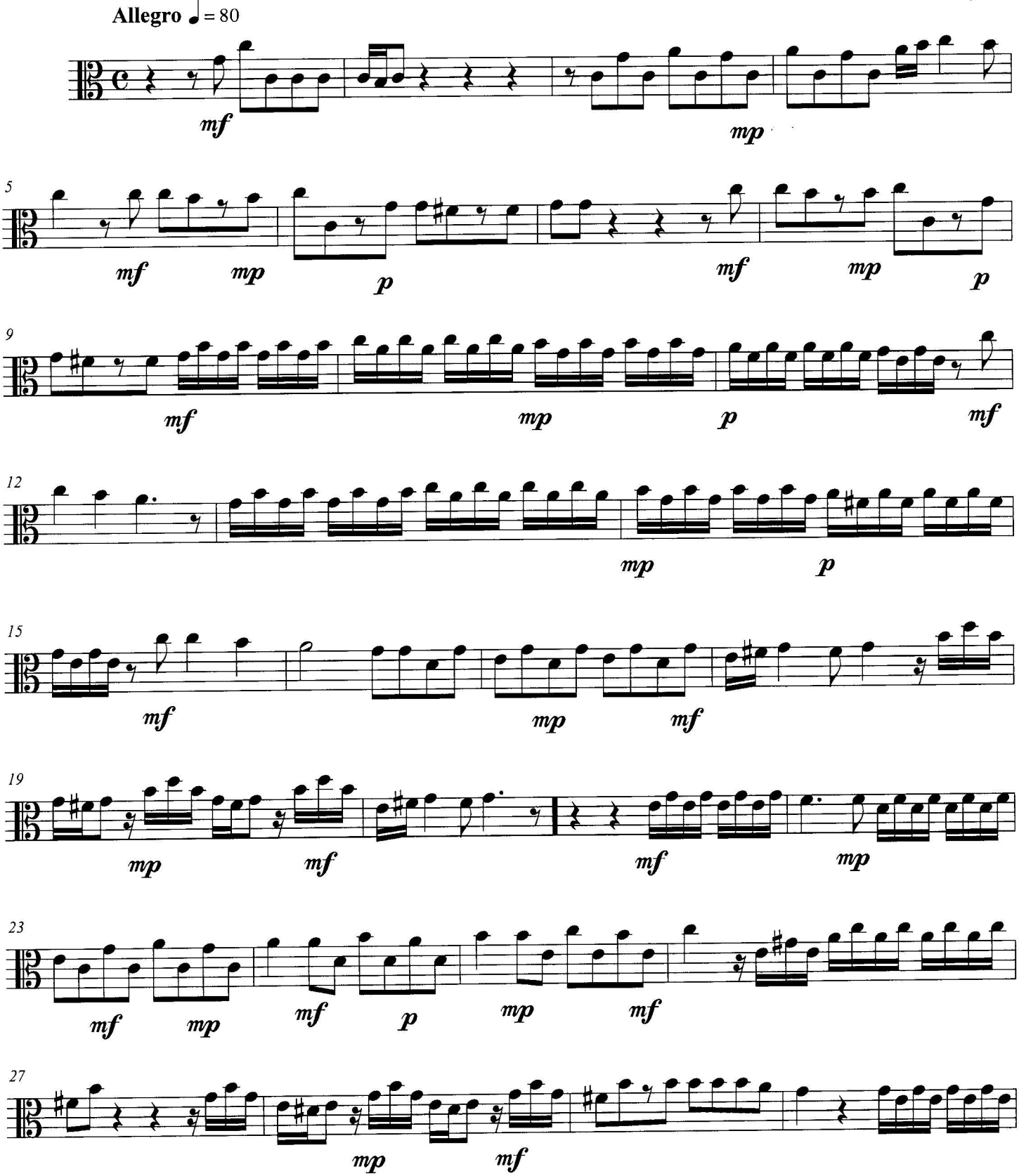
Trombone 1

Allemanda from Sonata No. 12, Op. 1

Vivaldi

Bob Reifsnyder



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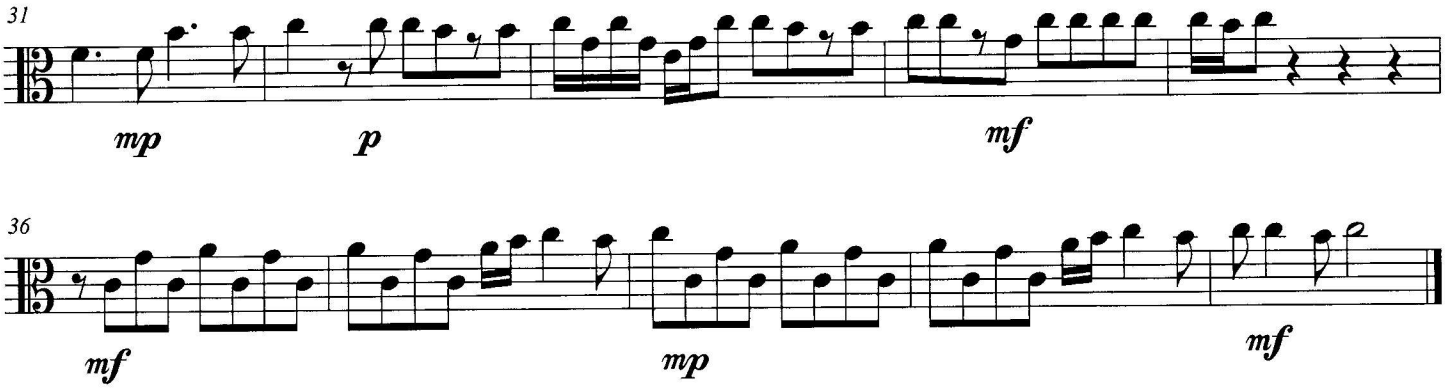

31
mp
p
mf
36
mf
mp
mf

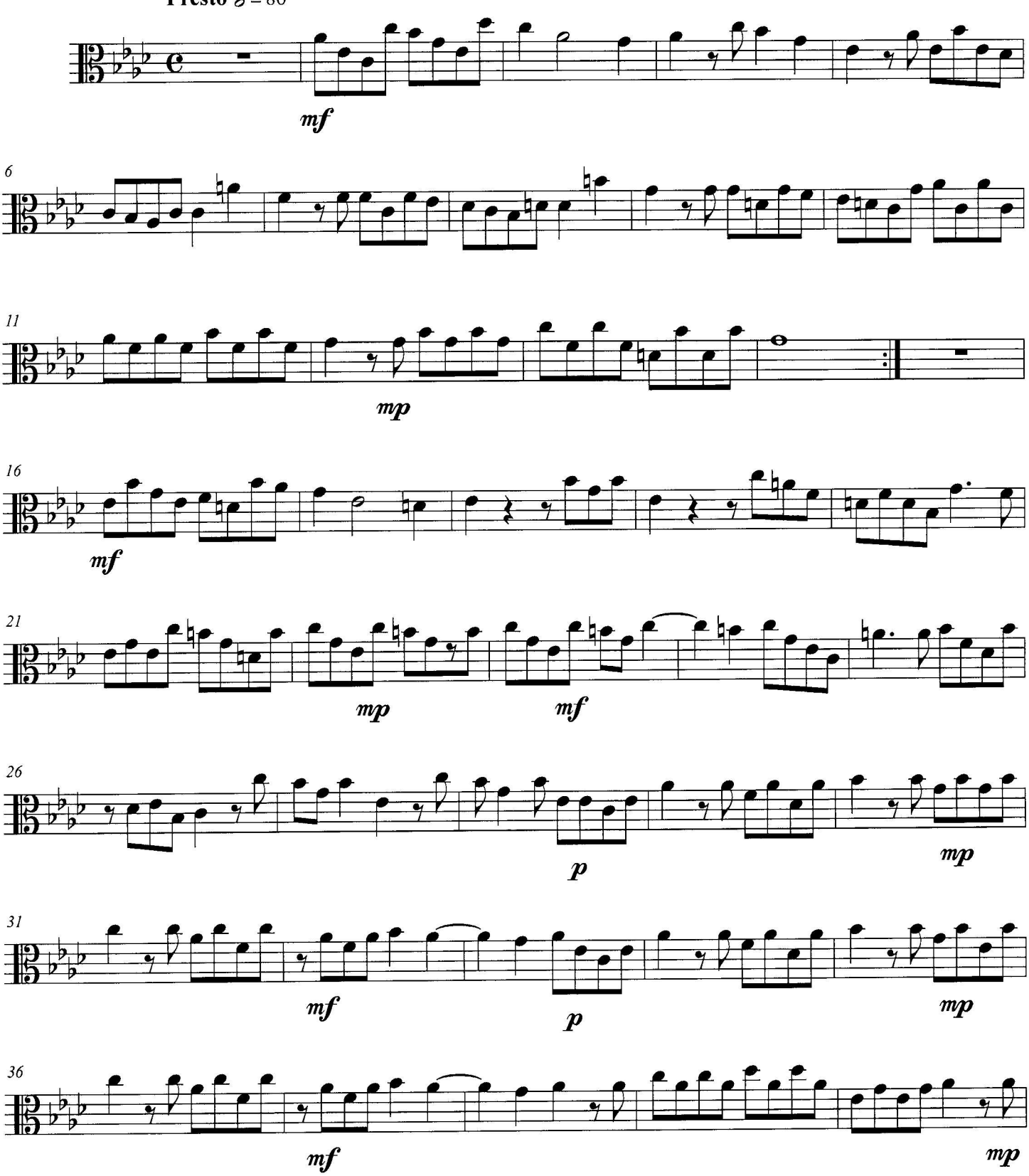
Trombone 1

Gavotta from Sonata No. 10, Op. 1

Vivaldi

Bob Reifsnyder

Presto ♩ = 80



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Trombone 1

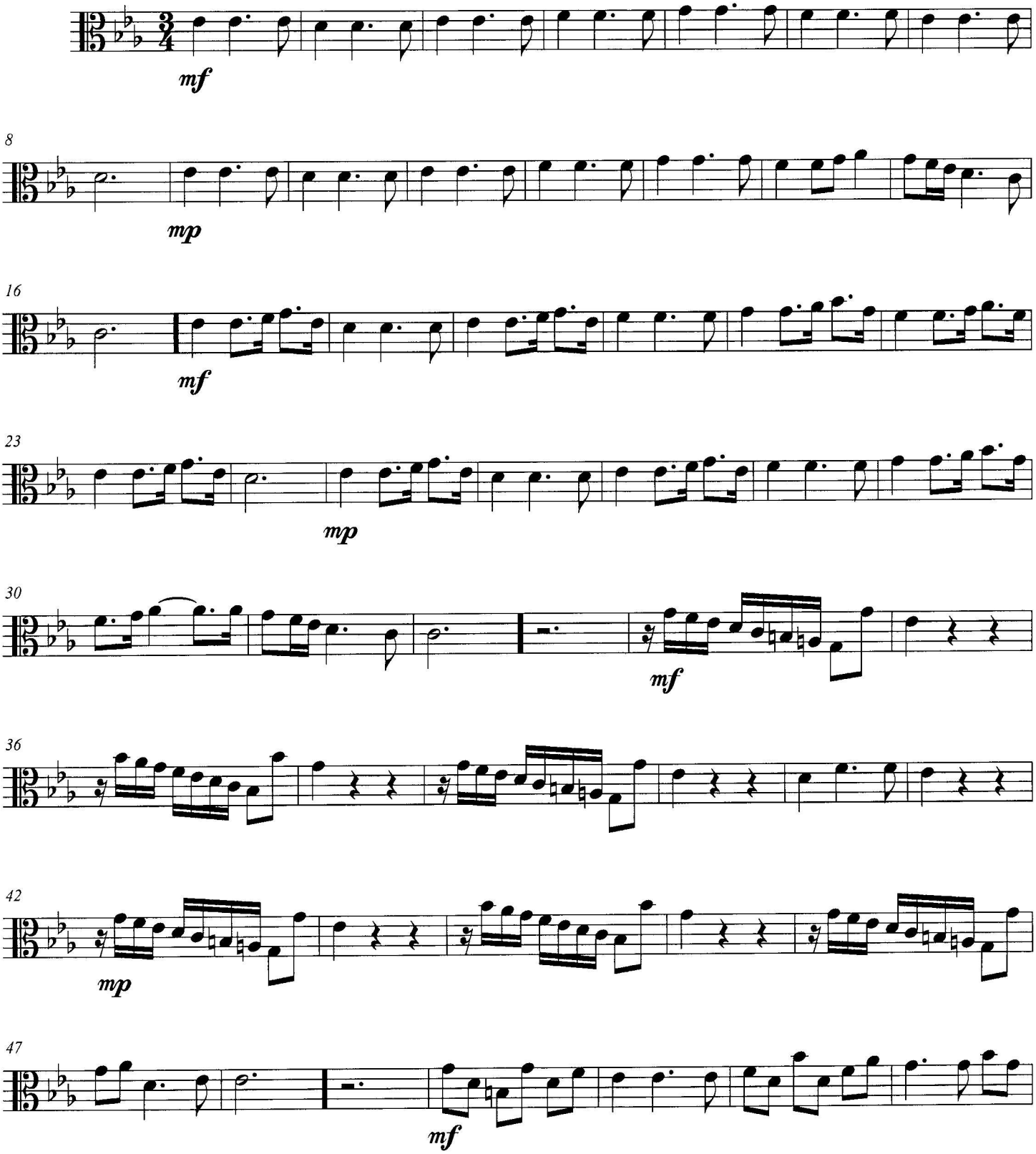
Theme and Six Variations from "Folia"

Sonata No. 12, Op. 1

Vivaldi

Bob Reifsnyder

Adagio ♩ = 80



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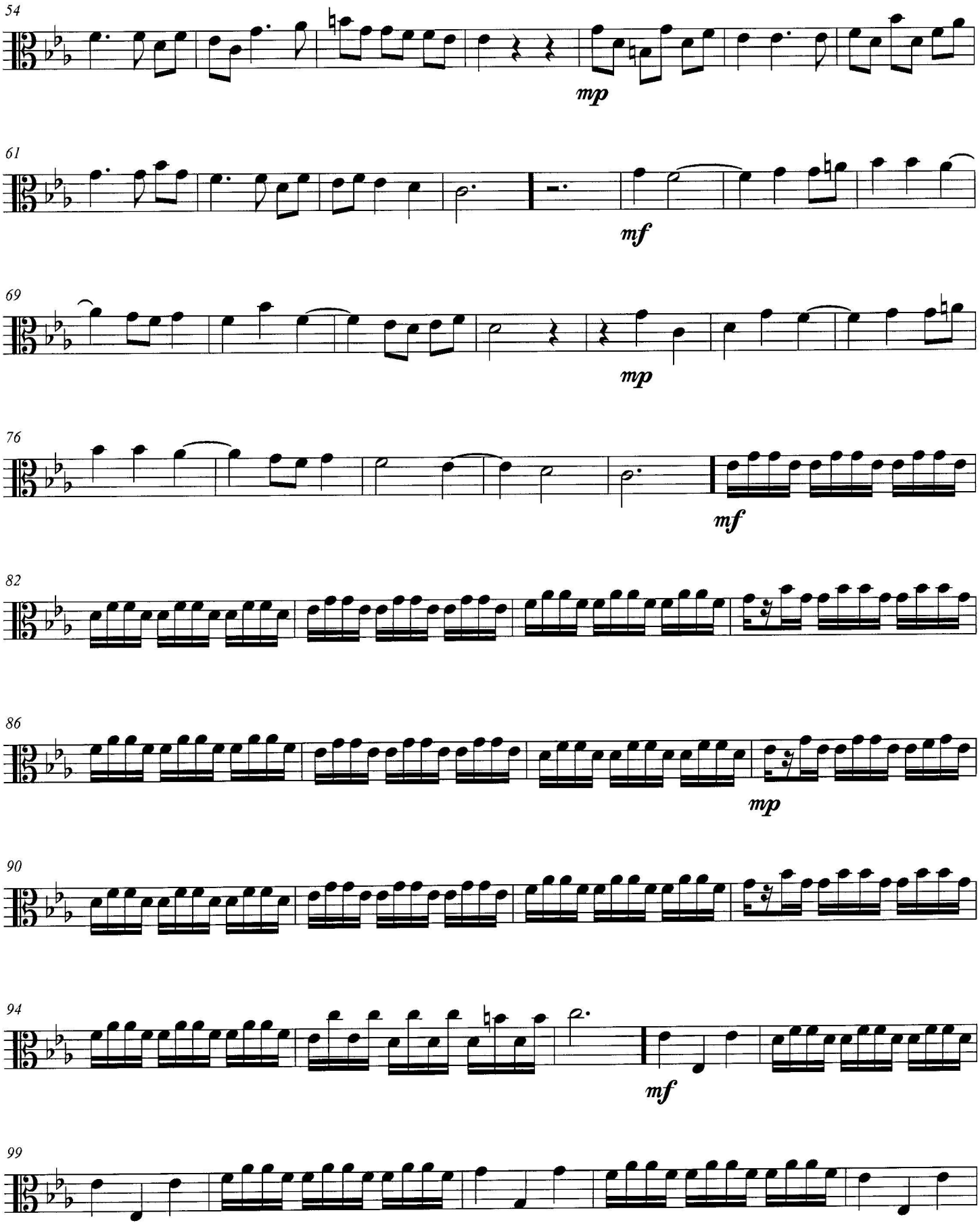
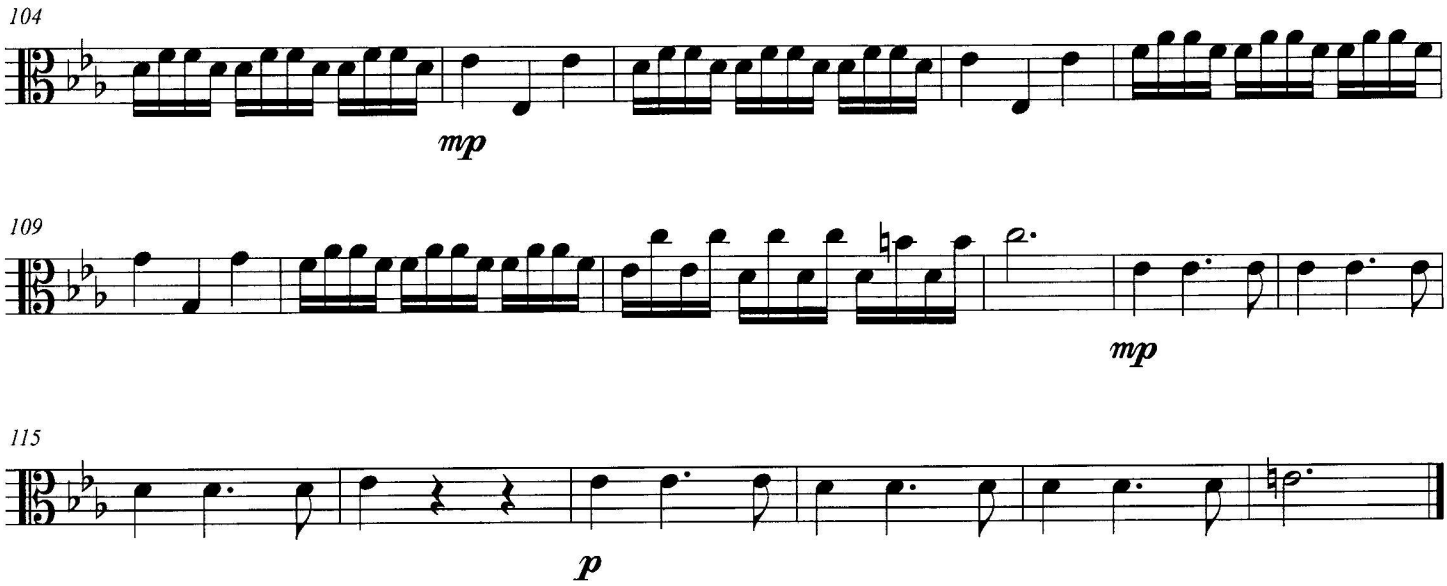

54
mp
61
mf
69
mp
76
mf
82
86
mp
90
94
mf
99


104
mp
109
mp
115
p