



TROMBONE

SONATA
PER IL
TROMBONE SOLO
CON IL BASSO CONTINVO

*Anche il Bianco & Dolce Cigno passeggiato
per il Trombone overo la Viola alla bastarda*

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B A S I L E A

A n n o M M . X X I V

PREFACE

This work was composed in December 2022 for the recording of *Scorrete lagrime mie* (Passacaille PAS 1153, released on November 1st, 2024), an album of 17th-century Italian vocal and instrumental solo music performed on baroque trombone. The premise of its composition was as follows: despite our instrument being used extensively throughout the 1600s, including in a very soloistic role in sonatas and canzonas for two, three or four instruments, very little actual solo repertoire from that time survives: Francesco Rognoni's *Susana d'Orlando* (1620), a set of virtuosic diminutions for trombone or violone on Orlando di Lasso's *Susanne un jour*; Giovanni Martino Cesare's *La Hieronyma* (1621), a short canzona for solo trombone and continuo; and an anonymous *Sonata Trombone solo e Basso* from a late-17th-century Czech manuscript, written in a somewhat later musical style.

Upon studying solo passages in trombone parts of the baroque period, one may start to distill a certain idiom of distinctly vocal character, in line with the instrument's close association with the voice. This sonata attempts to follow that idiom, so that unlike the many historical solo pieces suitable for the trombone, typically scored for an unspecified low instrument, it may be truly and specifically trombonistic. Its form and style largely draw from both vocal monodies and instrumental works of many seventeenth-century Italian composers, notably Biagio Marini, Dario Castello, Giovanni Battista Fontana, Giuseppe Scarani, Claudio Monteverdi, Sigismondo D'India and Barbara Strozzi. This piece is not intended as a pastiche, nor is it neo-baroque: it does not imitate any one particular composer but is also not composed in a modern style influenced by only select baroque elements. Rather, it fully adopts a musical language that Italian musicians of four centuries ago would (I hope) recognize as their own, in a solo piece idiomatically and specifically written for the trombone, a combination of elements that was historically probable, yet appears to have never existed.

Sonata per il Trombone solo. Grave.

Maximilien Brisson

Basso continuo realization: Iason Marmaras

Tardo

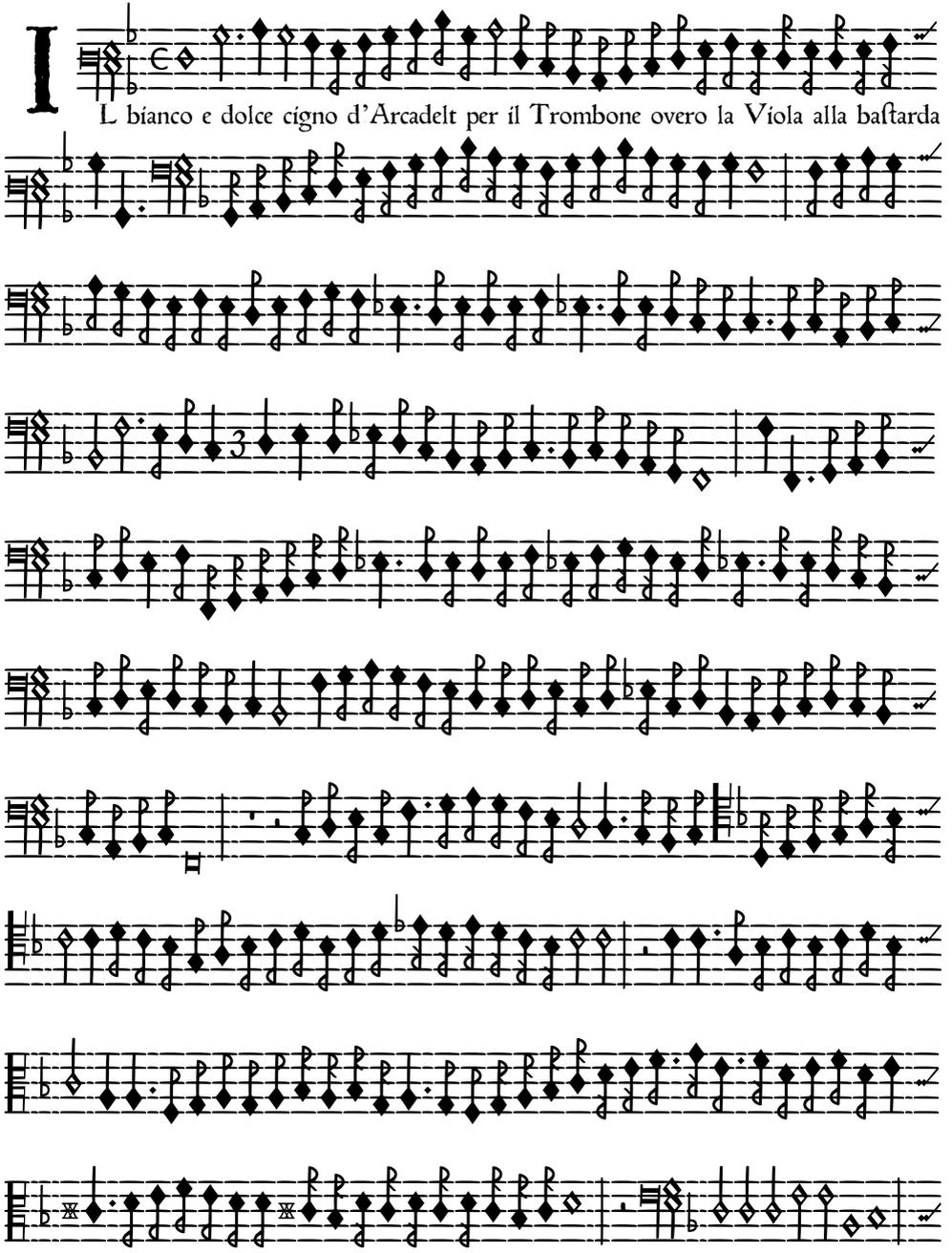
8

16

24 **Presto** 3

32

36 **Tardo** *Echo*

I 

L bianco e dolce cigno d'Arcadelt per il Trombone overo la Viola alla bastarda

Sonata per il Trombone solo. Grave.

Maximilien Brisson

Tardo

Musical notation for measures 1-7. The score is in 3/4 time with a key signature of one flat (B-flat). The upper staff is in alto clef and the lower staff is in bass clef. Fingerings are indicated by numbers 1-5 below the notes. Measure 1 has a whole rest in the upper staff. Measure 7 ends with a sharp sign (#).

8

Musical notation for measures 8-15. Measure 8 has a trill (t.) above the first note. Fingerings are indicated by numbers 1-5 below the notes. Measure 15 ends with a sharp sign (#).

16

Musical notation for measures 16-23. The upper staff changes to a soprano clef for measures 16-17. Fingerings are indicated by numbers 1-5 below the notes. Measure 23 ends with a sharp sign (#).

24

Presto

Musical notation for measures 24-28. The upper staff changes to a soprano clef. The music is in a 3/4 time signature. Fingerings are indicated by numbers 1-5 below the notes. Measure 28 ends with a sharp sign (#).

29

Musical notation for measures 29-36. Fingerings are indicated by numbers 1-5 below the notes. Measure 36 ends with a sharp sign (#).

188

Musical staff for measures 188-193. The staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, including slurs and accents. The word "Echo" is written above the staff at measures 190, 192, and 193.

Bass line for measures 188-193. It shows a sequence of notes with a slur underneath. Fingering numbers 7, 6, 5, and 4 are written above the first four notes. A sharp sign (#) is placed below the first note, and a flat sign (b) is placed below the second note.

194

Musical staff for measures 194-199. The staff is in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including slurs and accents. A trill (t.) is marked above the final note of the first system. The staff ends with a double bar line.

Bass line for measures 194-199. It shows a sequence of notes with a slur underneath. The staff ends with a double bar line.

Sonata per il Trombone solo. Grave.

Maximilien Brisson

Basso continuo realization: Iason Marmaras

Tardo

9 8 4 3 7 6 5 4 3

6

6 6 7 6 5 6 6

12

189

Musical score for measures 189-193. The score is written for a single melodic line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 5/4. The melodic line features a series of eighth-note patterns with slurs and accents, and is marked with "Echo" three times. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand, with large slurs connecting the notes across measures.

5
4 # ♭

194

Musical score for measures 194-198. The score is written for a single melodic line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 5/4. The melodic line features a series of eighth-note patterns with slurs and accents, and is marked with "t." (trill) at the end. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand, with large slurs connecting the notes across measures.

Sonata per il Trombone Solo. Grave

Tardo

b II 10 7 6 5 II 10 6 X 5 6

t

7 6 5 X 4 X 6 6 6 II 10 b

9 8 7 X 7 7 6 5 X 4 X

Ritornello fugato. Presto

Trombone

X 4 X 6 b b 7 6