TROMBONE

SONATA

PER IL TROMBONE SOLO CON IL BASSO CONTINVO

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

Di Giu. Lud. Massimiliano Brissoni canadese,
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BASILEA

Anno MM. XX IV

PREFACE

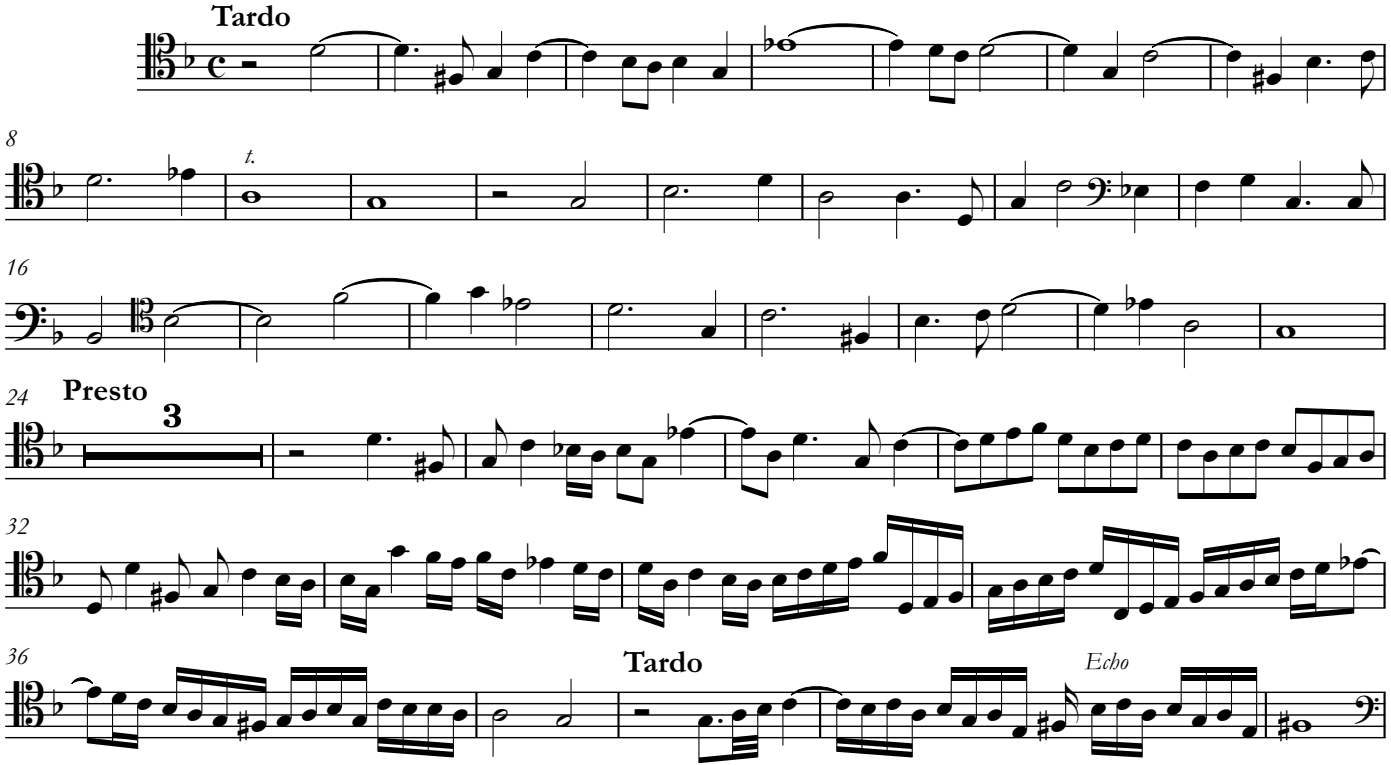
This work was composed in December 2022 for the recording of *Scorrete lagrime mie* (Passacaille PAS 1153, released on November 1st, 2024), an album of 17th-century Italian vocal and instrumental solo music performed on baroque trombone. The premise of its composition was as follows: despite our instrument 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.

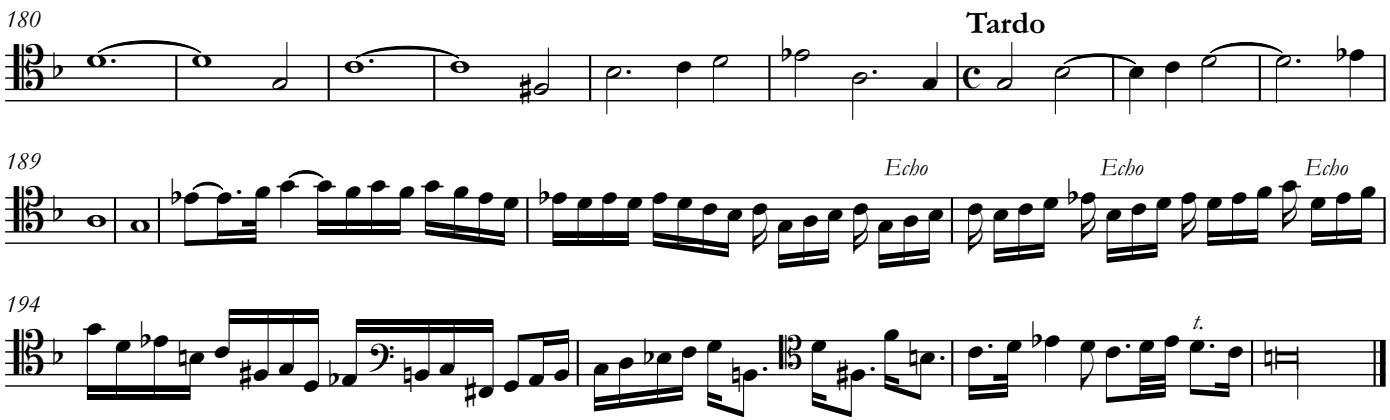
Upon studying solo passages in trombone parts of the baroque period, one may start to distill a certain idiom of distinctly vocal character, in line with the instrument's close association with the voice. This sonata attempts to follow that idiom, so that unlike the many historical solo pieces suitable 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

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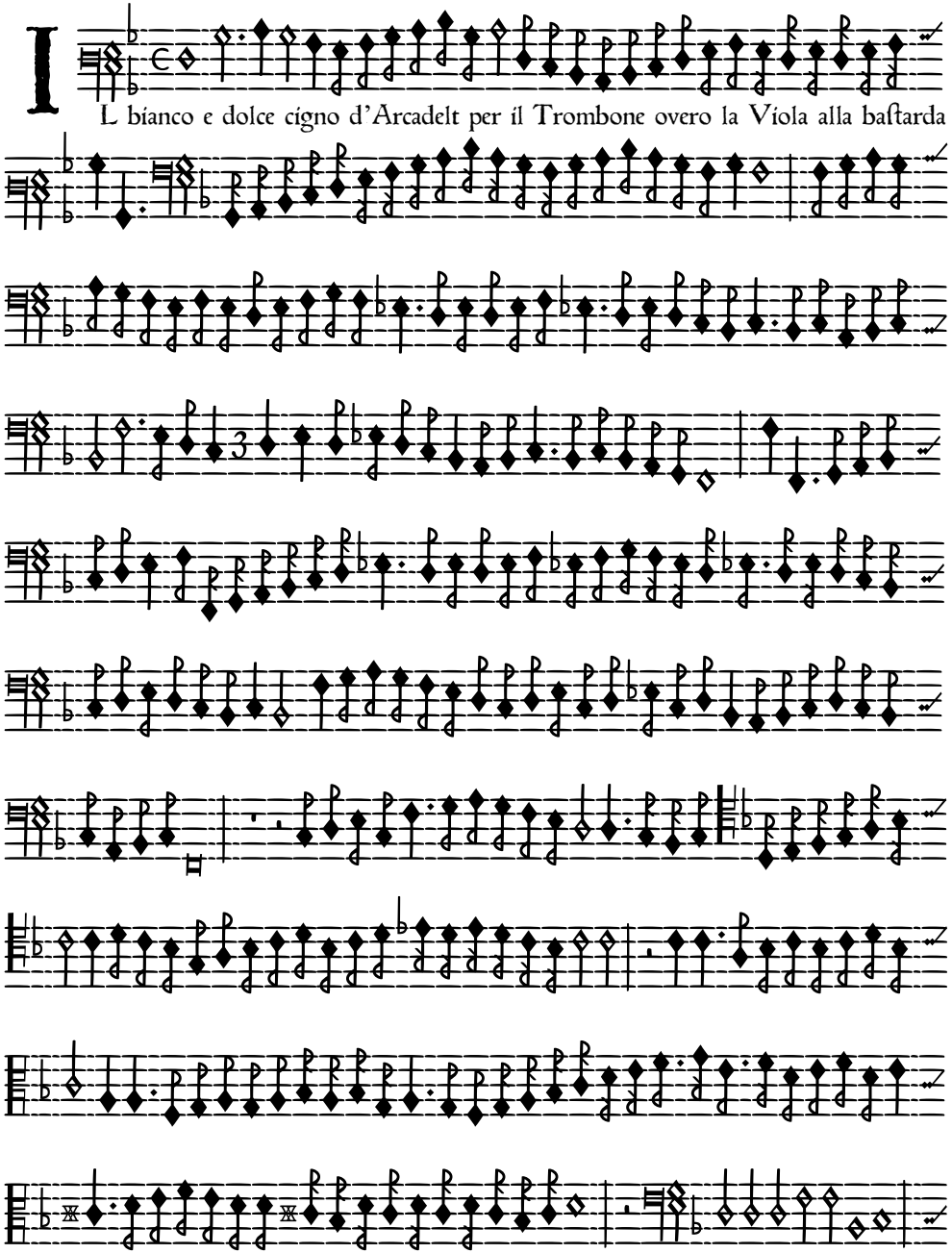
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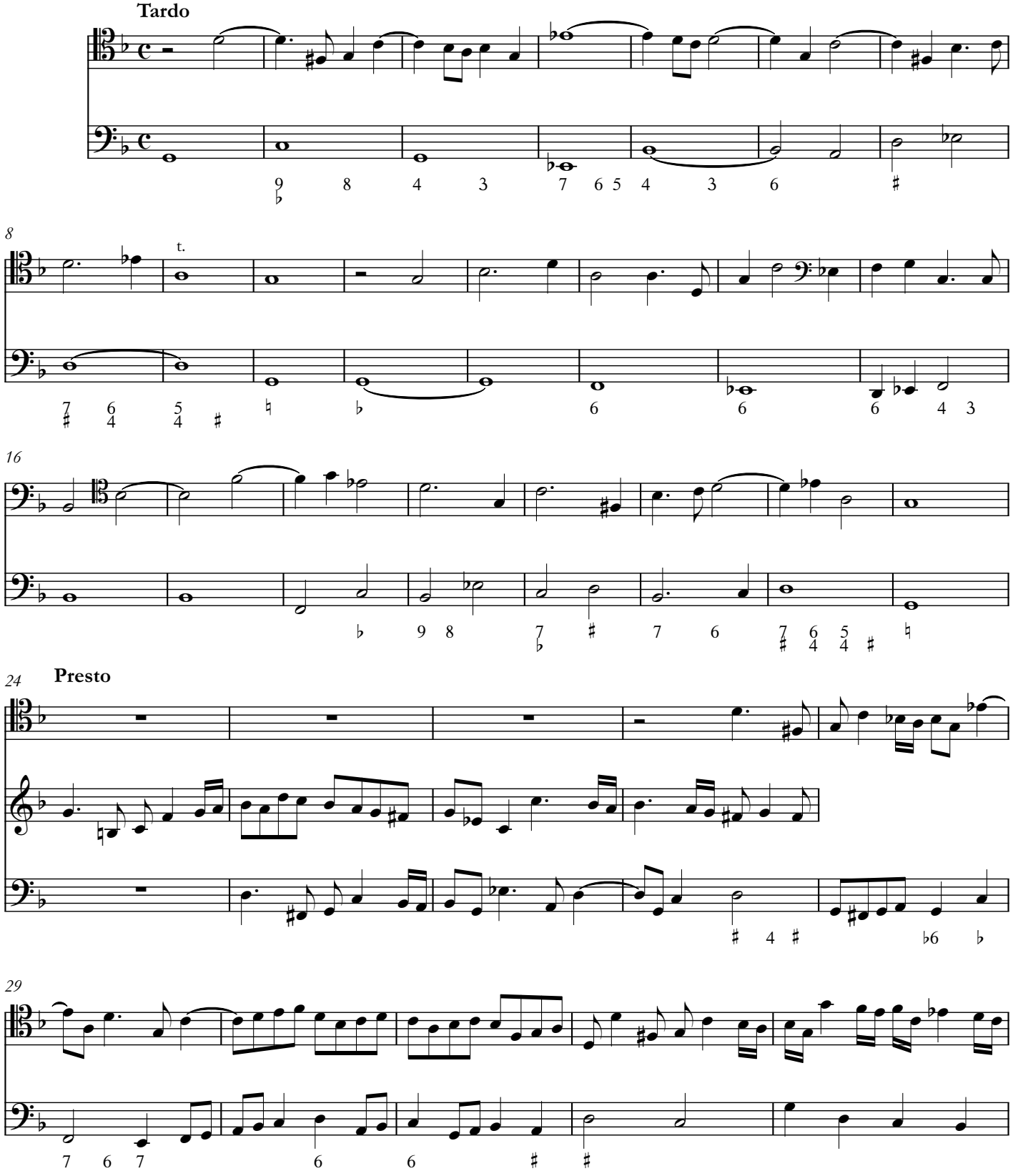
L bianco e dolce cigno d'Arcadelt per il Trombone overo la Viola alla baſtarda

Full Score

Sonata per il Trombone solo. Grave.

Maximilien Brisson

Tardo



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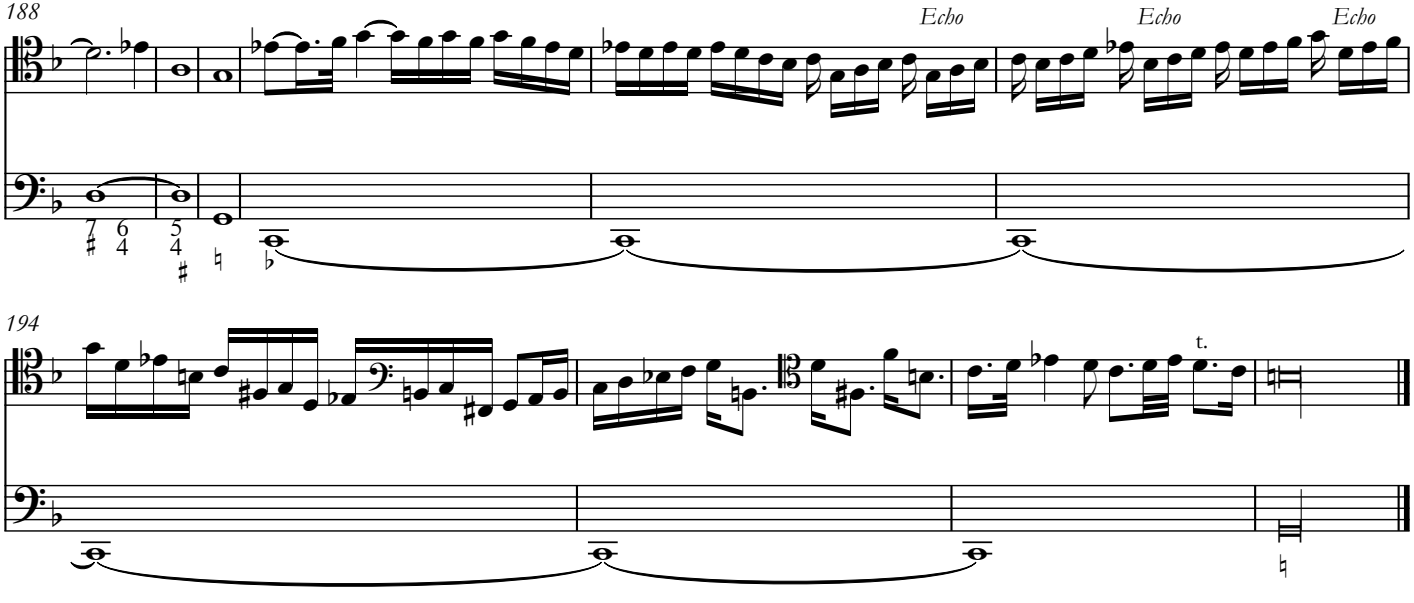
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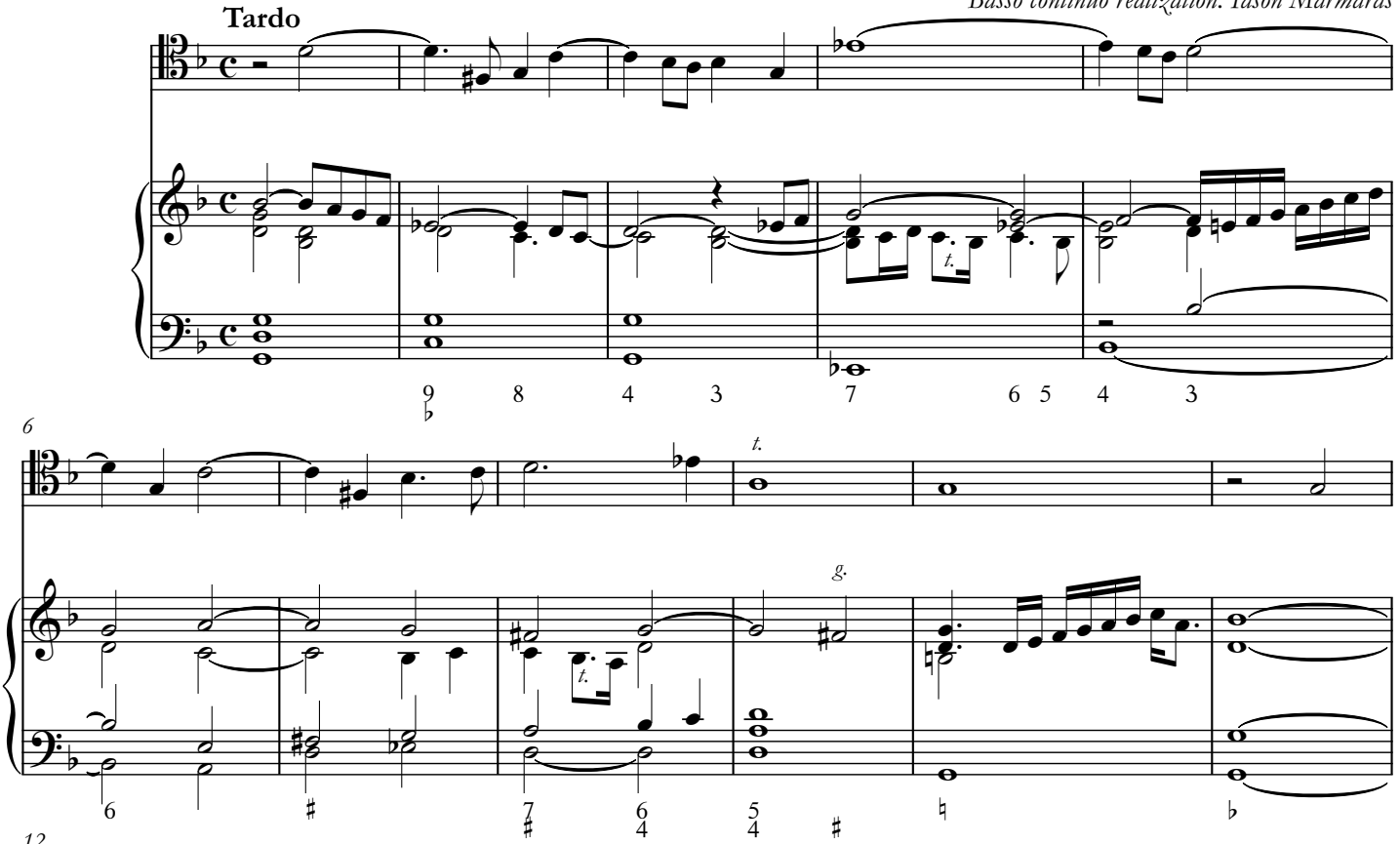
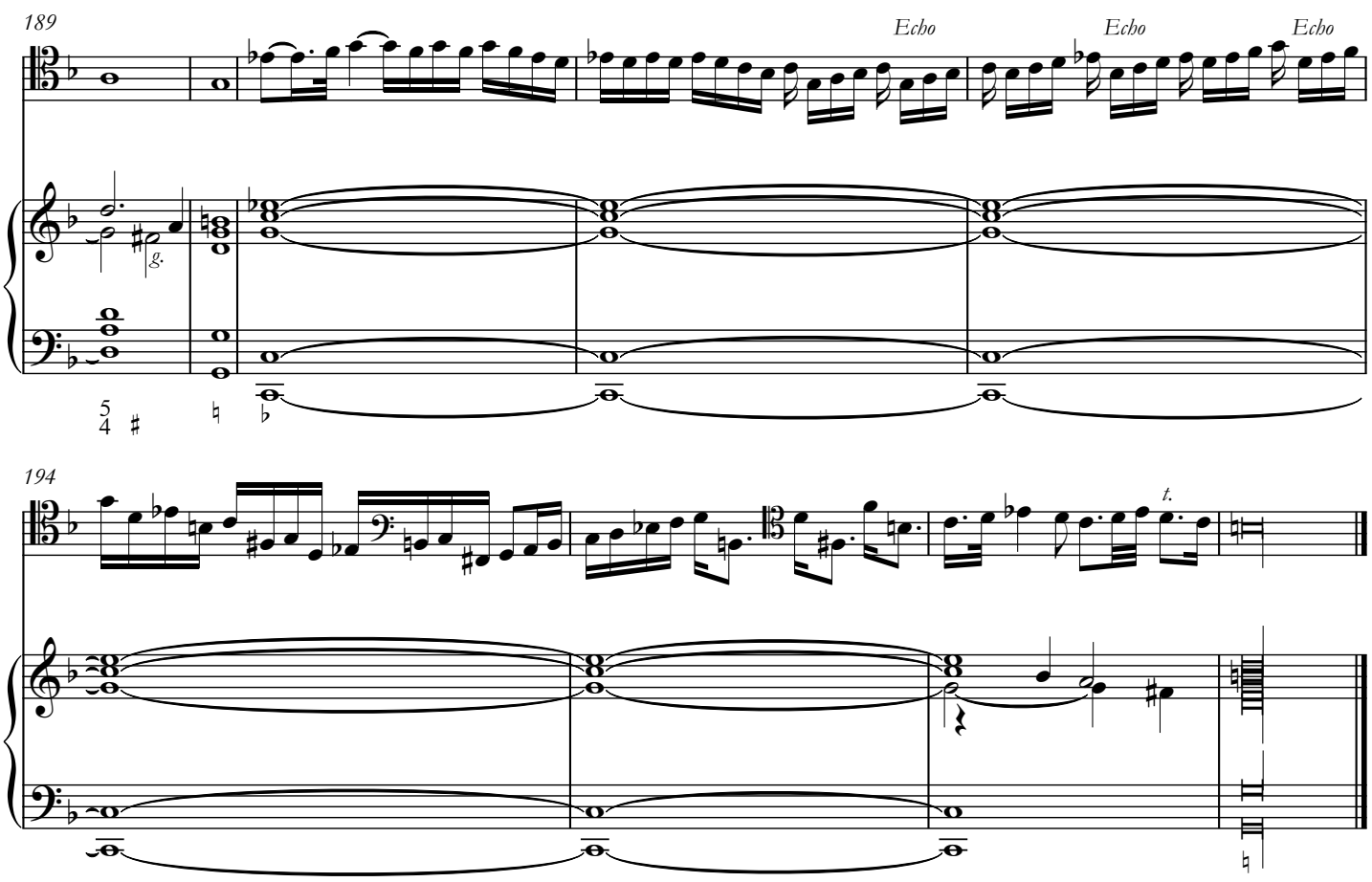
Sonata per il Trombone solo. Grave.

Maximilien Brisson

Basso continuo realization: Iason Marmaras

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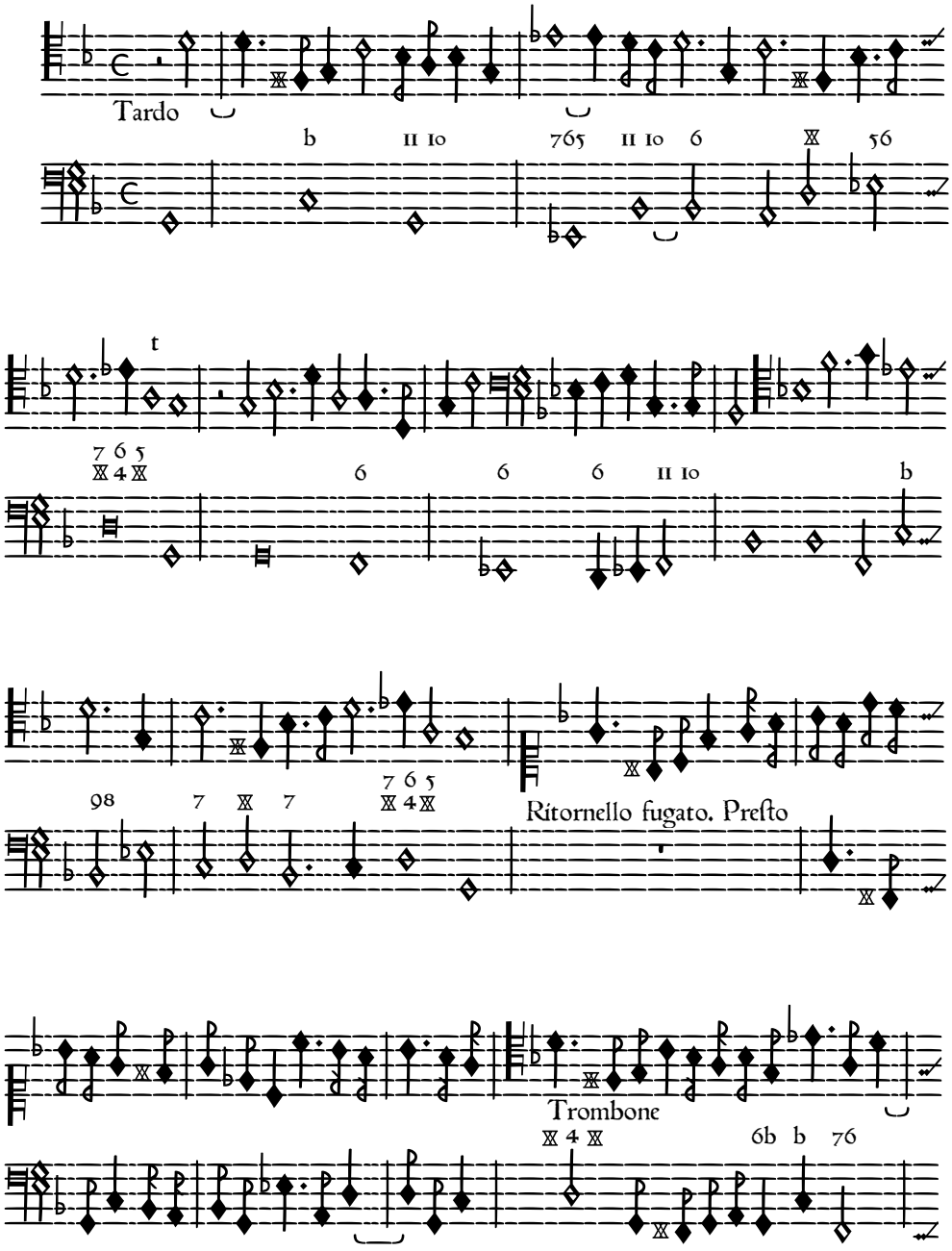

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