

SELECTIONS

From

CORELLI'S CONCERTI GROSSI OP. 6, Nos. 7-12

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME FOUR

@2018

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. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output.

The most important characteristic of Baroque music was contrast, as illustrated vividly by the early masters. In his operas, Monteverdi helped introduce three important elements: recitative vs. aria, melody vs. bass line and melody A vs. melody B (Da Capo aria). Gabrieli incorporated instruments into his church music with a dizzying array of contrasts that included rhythm (duple vs. triple), mode (major vs. minor), texture (homophonic vs. polyphonic), dynamics (loud vs. soft), tessitura (high vs. low) and space (antiphonal choirs). Arcangelo Corelli (1653-1713), in developing new forms of secular instrumental music, added three more; small group vs. large group, diatonic vs. chromatic (sequence) and dissonance vs. consonance (harmonic second resolving to the third). When he was finished, the musical materials of the Baroque were all in place, thus enabling later Baroque masters to elevate music to a high art form.

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-** This volume was created to add to the public performance repertoire of the low brass choir. Ideally, the second tenor part would be performed on a smaller bore instrument, thus providing as much contrast of color as possible.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top three 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-** The original solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players instead of the original eight. The disadvantage of this approach is that the concerto grosso style is not always readily apparent; making these essentially modern realizations. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instrument and to establish the alto trombone as the highest voice.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate a C tuba. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass, which offers a wonderful chamber music experience for the trombonists involved.
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 often indicates a contrast between passages originally scored for the solo instruments alone and those scored for everyone
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Allegro vivo from Op. 6, No. 7

Corelli

Bob Reifsnyder

♩=132

Trombone 1

p *mp* *mf*

Trombone 2

p *mp* *mf*

Trombone 3

p *mp* *mf*

Bass Trombone

p *mp* *mf*

Tuba

mf

5

Tbn. 1

mp

Tbn. 2

Tbn. 3

mp

B. Tbn.

mp

Tuba

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 10 to 14.

Measures 10-14 are marked with dynamics: *p*, *mp*, *mf*, and *mp*.

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 15 to 18.

Measures 15-18 are marked with dynamics: *p*, *mp*, *mp*, and *mp*.

20

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 20-24.

Measures 20-24 are marked *mf* (mezzo-forte) for Tbn. 1, Tbn. 2, and B. Tbn., and *mp* (mezzo-piano) for Tbn. 3 and Tuba.

25

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 25-29.

Measures 25-29 are marked *p* (piano) for Tbn. 1, Tbn. 3, B. Tbn., and Tuba.

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

B. Tbn. *mp* *mf*

Tuba *mp* *mf*

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Andante largo from Op. 6, No. 7

Corelli

Bob Reifsnyder

♩ = 60

First system of the score, measures 1-3.

Instrument parts and dynamics:

- Trombone 1: *mf* (measures 1-2), *p* (measure 3)
- Trombone 2: *p* (measures 1-2), *mf* (measure 3)
- Trombone 3: *mf* (measures 1-2), *p* (measure 3)
- Bass Trombone: *p* (measures 1-2), *mf* (measure 3)
- Tuba: *sempre mp*

Second system of the score, measures 4-6.

Instrument parts and dynamics:

- Tbn. 1: *p* (measures 4-6)
- Tbn. 2: *mf* (measures 4-6)
- Tbn. 3: *mf* (measures 4-6)
- B. Tbn.: *p* (measures 4-6)
- Tuba: *sempre mp*

Tbn. 1

mf

Tbn. 2

p

Tbn. 3

p

B. Tbn.

mf

p

Tuba

Detailed description: This system contains five staves. Tbn. 1 plays a melodic line with eighth and sixteenth notes, marked *mf*. Tbn. 2 has a more rhythmic pattern with rests, marked *p*. Tbn. 3 also has a rhythmic pattern with rests, marked *p*. B. Tbn. plays a melodic line with eighth notes, marked *mf* then *p*. The Tuba plays a steady eighth-note accompaniment.

11

Tbn. 1

p

Tbn. 2

mf

Tbn. 3

mf

p

B. Tbn.

mf

Tuba

Detailed description: This system continues the brass parts from measure 11. Tbn. 1 has a melodic line with a slur over the first two measures, marked *p*. Tbn. 2 has a melodic line with eighth notes, marked *mf*. Tbn. 3 has a melodic line with eighth notes, marked *mf* then *p*. B. Tbn. has a melodic line with eighth notes, marked *mf*. The Tuba continues its eighth-note accompaniment.

Andante largo from Op. 6, No. 7

3

15

Score for measures 15-17, featuring Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba.

Measure 15: Tbn. 1 plays *mf*. Tbn. 2 is silent. Tbn. 3 plays a half note. B. Tbn. plays a half note. Tuba plays a half note.

Measure 16: Tbn. 1 plays a half note. Tbn. 2 plays a half note *p*. Tbn. 3 plays a half note *mf*. B. Tbn. is silent. Tuba plays a half note.

Measure 17: Tbn. 1 plays a half note. Tbn. 2 plays a half note *mf*. Tbn. 3 is silent. B. Tbn. is silent. Tuba plays a half note.

18

Score for measures 18-20, featuring Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba.

Measure 18: Tbn. 1 plays a half note *p*. Tbn. 2 plays a half note *p*. Tbn. 3 plays a half note *mf*. B. Tbn. plays a half note *p*. Tuba plays a half note.

Measure 19: Tbn. 1 plays a half note. Tbn. 2 is silent. Tbn. 3 plays a half note. B. Tbn. plays a half note *mf*. Tuba plays a half note.

Measure 20: Tbn. 1 plays a half note *p*. Tbn. 2 plays a half note *p*. Tbn. 3 plays a half note. B. Tbn. plays a half note *mf*. Tuba plays a half note *mf*.

Score for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is in 4/22 time and consists of two measures.

Measure 1:

- Tbn. 1:** Quarter note G4, half note A4.
- Tbn. 2:** Quarter note G4, eighth note A4, eighth note B4, quarter note C5.
- Tbn. 3:** Rest, quarter rest, eighth note B4, eighth note C5.
- B. Tbn.:** Quarter note G3, half note A3.
- Tuba:** Quarter note G2, quarter note A2, quarter note B2.

Measure 2:

- Tbn. 1:** Half note G4, whole rest.
- Tbn. 2:** Half note B4, whole rest.
- Tbn. 3:** Half note G4, whole rest.
- B. Tbn.:** Half note G4, whole rest.
- Tuba:** Half note G2, whole rest.

Dynamic: *mf* (mezzo-forte) is marked in the second measure.

Allegro from Op. 6, No. 7

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

First system of the score, measures 1 through 5. The staves are labeled Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The music features a melodic line in Trombone 1 and a rhythmic accompaniment in Trombone 2. The other staves (Trombone 3, Bass Trombone, and Tuba) are mostly silent, with some rests.

Measures 1-5:

- Trombone 1: *mf* (measures 1-2), *mp* (measures 3-5)
- Trombone 2: *mf* (measures 3-5)
- Trombone 3: Rests
- Bass Trombone: Rests
- Tuba: Rests

Second system of the score, measures 6 through 10. The staves are labeled Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The music features a melodic line in Tbn. 1 and a rhythmic accompaniment in Tbn. 2. The other staves (Tbn. 3, B. Tbn., and Tuba) are mostly silent, with some rests.

Measures 6-10:

- Tbn. 1: *mp* (measures 6-10)
- Tbn. 2: *mp* (measures 6-10)
- Tbn. 3: *mp* (measures 6-10)
- B. Tbn.: *mf* (measures 6-10)
- Tuba: *mf* (measures 6-10)

Allegro from Op. 6, No. 7

2
11

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3

B. Tbn.

Tuba *mp*

16

Tbn. 1

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

B. Tbn. *mp*

Tuba *mf*

Allegro from Op. 6, No. 7

3

21

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

p

26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

Allegro from Op. 6, No. 7

4
31

Tbn. 1 *mp* *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Tuba *mf*

35

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Allegro from Op. 6, No. 8

Bob Reifsnyder

$$\text{♩} = 60$$

5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mf

mp

Allegro from Op. 6, No. 8

2
9

Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Tuba

13

Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Tuba

17

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 17-20.

Measures 17-20 show the following dynamics and musical content:

- Tbn. 1:** *mp* (measures 17-20)
- Tbn. 2:** Rest (measures 17-20)
- Tbn. 3:** *mp* (measures 17-20)
- B. Tbn.:** (measures 17-20)
- Tuba:** (measures 17-20)

21

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 21-24.

Measures 21-24 show the following dynamics and musical content:

- Tbn. 1:** *mf* (measures 21-22), *mp* (measures 23-24)
- Tbn. 2:** *mf* (measures 21-22), *mp* (measures 23-24)
- Tbn. 3:** *mp* (measures 21-24)
- B. Tbn.:** *mp* (measures 21-24)
- Tuba:** *p* (measures 21-22), *mp* (measures 23-24)

Brass section score for measures 25-32. The score is divided into two systems, starting at measure 25 and 29. The instruments are Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

System 1 (Measures 25-32):

- Tbn. 1:** Starts at measure 25 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mf* at measure 26.
- Tbn. 2:** Starts at measure 25 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mf* at measure 26.
- Tbn. 3:** Starts at measure 25 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *p* at measure 26.
- B. Tbn.:** Starts at measure 25 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *p* at measure 26.
- Tuba:** Starts at measure 25 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mp* at measure 26.

System 2 (Measures 29-32):

- Tbn. 1:** Starts at measure 29 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mp* at measure 30, *mf* at measure 31.
- Tbn. 2:** Starts at measure 29 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mp* at measure 30, *mf* at measure 31.
- Tbn. 3:** Starts at measure 29 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *p* at measure 30.
- B. Tbn.:** Starts at measure 29 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mp* at measure 30, *p* at measure 31, *mp* at measure 32.
- Tuba:** Starts at measure 29 with a half note G2, quarter note A2, quarter note B2, quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *p* at measure 30.

33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

p

37

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

Score for five brass instruments (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Tuba) in 3/4 time, key signature of three flats (B-flat, E-flat, A-flat). The score consists of two measures.

Measure 1:

- Tbn. 1: Half note G2, half note A2.
- Tbn. 2: Half note G2, half note A2.
- Tbn. 3: Half note G2, half note A2.
- B. Tbn.: Half note G2, half note A2.
- Tuba: Half note G2, half note A2.

Measure 2:

- Tbn. 1: Half note B2, half note C3.
- Tbn. 2: Half note B2, half note C3.
- Tbn. 3: Half note B2, half note C3.
- B. Tbn.: Half note B2, half note C3.
- Tuba: Half note B2, half note C3.

The dynamic marking *mf* (mezzo-forte) is present in all staves.

Pastorale ad libitum from Op. 6, No. 8

Corelli

Bob Reifsnyder

Largo $\text{♩} = 50$

First system of musical notation for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is B-flat major (two flats). The time signature is 12/8. The first three measures are marked *mp* (mezzo-piano) for Trombone 1, Trombone 2, and Trombone 3. The Bass Trombone and Tuba parts are marked *p* (piano).

Second system of musical notation for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is B-flat major (two flats). The time signature is 12/8. The first measure of Trombone 1 is marked with a 4. The first three measures of Trombone 1, Trombone 2, and Trombone 3 are marked *p* (piano). The Bass Trombone and Tuba parts are marked *mp* (mezzo-piano).

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

mp

p

10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mp

p

mp

p

p

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mf

mp

p

p

mf

mp

p

mf

mp

p

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 20-22.

Measure 20: Tbn. 1, 3, and B. Tbn. play a dotted quarter note followed by an eighth rest. Tbn. 2 is silent. Tuba plays a dotted quarter note. Dynamics: *p*.

Measure 21: Tbn. 1, 3, and B. Tbn. play a dotted quarter note followed by an eighth rest. Tbn. 2 is silent. Tuba plays a dotted quarter note. Dynamics: *mp*.

Measure 22: Tbn. 1 and 3 play a dotted quarter note followed by an eighth rest. Tbn. 2 plays a dotted quarter note. B. Tbn. and Tuba play a dotted quarter note. Dynamics: *mf* for Tbn. 1, 3, and B. Tbn.; *mp* for Tbn. 2 and Tuba.

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 23-26.

Measure 23: Tbn. 1 and 2 play a dotted quarter note followed by an eighth rest. Tbn. 3 is silent. B. Tbn. and Tuba play a dotted quarter note. Dynamics: *p*.

Measure 24: Tbn. 1 and 2 play a dotted quarter note followed by an eighth rest. Tbn. 3 is silent. B. Tbn. and Tuba play a dotted quarter note. Dynamics: *mp*.

Measure 25: Tbn. 1 and 2 play a dotted quarter note followed by an eighth rest. Tbn. 3 is silent. B. Tbn. and Tuba play a dotted quarter note. Dynamics: *p*.

Measure 26: Tbn. 1 and 2 play a dotted quarter note followed by an eighth rest. Tbn. 3 is silent. B. Tbn. and Tuba play a dotted quarter note. Dynamics: *mf* for Tbn. 1, 2, and B. Tbn.; *mp* for Tuba.

27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

p

mp

p

mp

mf

mf

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

mp

p

mp

p

6
33

Pastorale ad libitum from Op. 6, No. 8

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

p

p

39

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mp

mp

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

mf

mp

p

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

mp

mp

p

mp

48

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

51

Tbn. 1 *p* *mp* *p*
 Tbn. 2 *mp* *p*
 Tbn. 3 *p*
 B. Tbn. *p*
 Tuba *p*

54

Tbn. 1 *p*
 Tbn. 2 *p*
 Tbn. 3 *p*
 B. Tbn. *p*
 Tuba *p*

Finale from Op. 6, No. 8

Corelli

Bob Reifsnyder

 $\text{♩} = 90$

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is in 3/4 time, key of B-flat major (three flats), and common time signature. The tempo is marked $\text{♩} = 90$.

The first system shows measures 1 through 4. The dynamics are marked *mp* (measures 1-2), *mf* (measures 3-4), and *mp* (measure 5).

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is in 3/4 time, key of B-flat major (three flats), and common time signature. The tempo is marked $\text{♩} = 90$.

The second system shows measures 5 through 8. The dynamics are marked *mp* (measures 5-6), *mf* (measures 7-8), and *mp* (measures 9-10).

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 10 to 14.

Measures 10-14 show the following dynamics:

- Tbn. 1: *mf* (measures 10-11), *p* (measures 12-13), *mp* (measure 14)
- Tbn. 2: *mf* (measures 10-11), *p* (measures 12-13), *mp* (measure 14)
- Tbn. 3: *mf* (measures 10-11), *p* (measures 12-13), *mp* (measure 14)
- B. Tbn.: *mf* (measures 10-11), *p* (measures 12-13), *mp* (measure 14)
- Tuba: *p* (measures 12-14)

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 15 to 19.

Measures 15-19 show the following dynamics:

- Tbn. 1: *mf* (measures 16-19)
- Tbn. 2: *mp* (measures 15-16), *mf* (measures 17-19)
- Tbn. 3: *mf* (measures 16-19)
- B. Tbn.: *mf* (measures 17-19)
- Tuba: *mp* (measures 15-16), *mf* (measures 17-19)

20

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 20-24.

Measures 20-24 show the following dynamics:

- Tbn. 1: *mp* (measure 24)
- Tbn. 2: *p* (measures 20-23)
- Tbn. 3: *p* (measures 20-23), *mp* (measure 24)
- B. Tbn.: *p* (measures 20-23)
- Tuba: *p* (measures 20-23)

25

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 25-29.

Measures 25-29 show the following dynamics:

- Tbn. 1: *p* (measures 25-28)
- Tbn. 2: *mp* (measures 25-26), *p* (measure 27), *mp* (measures 28-29)
- Tbn. 3: *p* (measures 25-28)
- B. Tbn.: *mp* (measures 25-26), *p* (measures 27-28), *mp* (measure 29)
- Tuba: *mp* (measures 25-26), *mp* (measures 27-29)

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mf

mf

mf

mf

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mf

mp

p

p

p

39

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

p

mp

Detailed description: This system contains measures 39 through 42. Tbn. 1 and 2 play half notes in the upper register. Tbn. 3 plays eighth notes in the middle register. B. Tbn. and Tuba play half notes in the lower register. Dynamics include *mp* (mezzo-piano) and *p* (piano).

43

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

mf

mf

mf

mf

Detailed description: This system contains measures 43 through 46. Tbn. 1 and 2 play eighth notes in the upper register. Tbn. 3 plays half notes in the middle register. B. Tbn. and Tuba play half notes in the lower register. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Finale from Op. 6, No. 8

6
48

Tbn. 1

mf

mf

Tbn. 2

mp

mf

Tbn. 3

mf

mp

B. Tbn.

mf

mf

Tuba

mf

mp

mf

53

Tbn. 1

p

mp

Tbn. 2

mp

Tbn. 3

p

mp

B. Tbn.

p

Tuba

mp

Finale from Op. 6, No. 8

8
68

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

8
68

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Allemande from Op. 6, No. 9

Corelli

Bob Reifsnyder

♩ = 90

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is in 3/4 time, key of B-flat major, and common time signature. The tempo is marked ♩ = 90.

The first system shows measures 1 through 3. The dynamics are marked *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is in 3/4 time, key of B-flat major, and common time signature. The tempo is marked ♩ = 90.

The second system shows measures 4 through 6. The dynamics are marked *p* (piano), *mp* (mezzo-piano), and *p* (piano).

Allemande from Op. 6, No. 9

2
7

Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Tuba

mp
mf
mp
mf
mp
mf
mp
mf

Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Tuba

mp
p
mp
p
mp
p
mp
p

Allemande from Op. 6, No. 9

3

11

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

p

Allemande from Op. 6, No. 9

4
16

Tbn. 1

mp *mf* *p*

Tbn. 2

mp *mf* *p*

Tbn. 3

mp *mf* *p*

B. Tbn.

mp *mf*

Tuba

p

20

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

Tbn. 3

mp *mf*

B. Tbn.

p *mf*

Tuba

mf

Allemande from Op. 6, No. 9

5

23

Tbn. 1 *mp* *p*
 Tbn. 2 *mp* *p*
 Tbn. 3 *mp*
 B. Tbn. *mp*
 Tuba *p*

27

Tbn. 1 *mp* *mf*
 Tbn. 2 *mp* *mf*
 Tbn. 3 *p* *mp*
 B. Tbn. *p* *mp*
 Tuba *mp*

Allemande from Op. 6, No. 9

6
29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mf

mp

mf

31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mp

mf

Allemande from Op. 6, No. 9

7

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains five staves for tuba and euphonium parts, labeled Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into two measures by a vertical bar line. Measure 34 (the first measure on the page) contains the following notes: Tbn. 1 (quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter), Tbn. 2 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), Tbn. 3 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), B. Tbn. (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), and Tuba (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Measure 35 (the second measure on the page) contains the following notes: Tbn. 1 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), Tbn. 2 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), Tbn. 3 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), B. Tbn. (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), and Tuba (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). A slur is present over the first four notes of Tbn. 1 in measure 34.

Largo from Op. 6, No. 9

Corelli

Bob Reifsnyder

 $\text{♩} = 50$

Trombone 1
mf

Trombone 2
mf

Trombone 3
mf

Bass Trombone
mf

Tuba
mf

4

Tbn. 1
mp *p*

Tbn. 2
mp *p*

Tbn. 3
mp

B. Tbn.
mp *p*

Tuba
mp *p*

Largo from Op. 6, No. 9

2
8

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

11
Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

Largo from Op. 6, No. 9

3

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

Minuetto from Op. 6, No. 9

Corelli

Bob Reifsnyder

 $\text{♩} = 50$

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is in 3/8 time, key of B-flat major, and marked *mf* (mezzo-forte).

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is in 3/8 time, key of B-flat major, and marked *mp* (mezzo-piano) for Trombone 2, Trombone 3, Bass Trombone, and Tuba, and *p* (piano) for Trombone 1. A measure rest is indicated above Trombone 1 in the first measure.

Score for Minuetto from Op. 6, No. 9, measures 19-25. The score is written for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

Measures 19-25:

- Tbn. 1:** Measures 19-20: Rest. Measure 21: *p*. Measure 22: *mf*.
- Tbn. 2:** Measures 19-20: *mf*. Measure 21: *p*. Measure 22: *mp*.
- Tbn. 3:** Measures 19-20: *mf*. Measure 21: *mp*. Measure 22: *mp*.
- B. Tbn.:** Measures 19-20: *mf*. Measure 21: *mp*. Measure 22: *mp*.
- Tuba:** Measures 19-20: *mf*. Measure 21: *mp*. Measure 22: *mf*.

Score for Minuetto from Op. 6, No. 9, measures 26-31. The score is written for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano).

Measures 26-31:

- Tbn. 1:** Measures 26-27: *mp*. Measure 28: *mp*.
- Tbn. 2:** Measures 26-27: *mf*. Measure 28: *mp*. Measure 29: *p*.
- Tbn. 3:** Measures 26-27: *p*. Measure 28: *p*. Measure 29: *mp*.
- B. Tbn.:** Measures 26-27: *p*. Measure 28: *p*. Measure 29: *mp*.
- Tuba:** Measures 26-27: *mp*. Measure 28: *mp*.

Minuetto from Op. 6, No. 9

3

32

Score for Minuetto from Op. 6, No. 9, measures 32-38.

Instrument parts and dynamics:

- Tbn. 1:** Measures 32-38. Dynamics: *mf* (measures 33-34), *p* (measures 35-38).
- Tbn. 2:** Measures 32-38. Dynamics: *mp* (measures 32-33), *mf* (measures 34-35), *p* (measures 36-38).
- Tbn. 3:** Measures 32-38. Dynamics: *mf* (measures 33-34), *p* (measures 35-38).
- B. Tbn.:** Measures 32-38. Dynamics: *p* (measures 36-38).
- Tuba:** Measures 32-38. Dynamics: *mf* (measures 33-34).

39

Score for Minuetto from Op. 6, No. 9, measures 39-45.

Instrument parts and dynamics:

- Tbn. 1:** Measures 39-45. Dynamics: *mp* (measures 39-40), *mf* (measures 41-42), *mf* (measures 43-45).
- Tbn. 2:** Measures 39-45. Dynamics: *mp* (measures 40-41), *mf* (measures 42-43), *mf* (measures 44-45).
- Tbn. 3:** Measures 39-45. Dynamics: *mp* (measures 40-41), *mf* (measures 42-43), *mf* (measures 44-45).
- B. Tbn.:** Measures 39-45. Dynamics: *mf* (measures 44-45).
- Tuba:** Measures 39-45. Dynamics: *mp* (measures 40-41), *mf* (measures 42-43).

4
46

Minuetto from Op. 6, No. 9

Score for Minuetto from Op. 6, No. 9, measures 46-54. The score is written for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into two systems by a double bar line at measure 50.

Measure numbers 46, 47, 48, 49, 50, 51, 52, 53, and 54 are indicated above the staves. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

55

Score for Minuetto from Op. 6, No. 9, measures 55-63. The score is written for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into two systems by a double bar line at measure 59.

Measure numbers 55, 56, 57, 58, 59, 60, 61, 62, and 63 are indicated above the staves. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Corrente from Op. 6, No. 10

Corelli

Bob Reifsnyder

 $\text{♩} = 50$

First system of the score, measures 1 through 5. The instrumentation includes Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is B-flat major (two flats) and the time signature is 3/4. The dynamic marking *mp* (mezzo-piano) is present for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba.

Second system of the score, measures 6 through 10. The instrumentation includes Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Bass Trombone), and Tuba. The key signature is B-flat major (two flats) and the time signature is 3/4. The dynamic marking *mf* (mezzo-forte) is present for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba.

Corrente from Op. 6, No. 10

 $\frac{2}{12}$

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 1 through 6.

Measures 1-6 show the following dynamics and melodic lines:

- Tbn. 1:** Measures 1-6. Dynamics: *mp* (measures 2-3), *mf* (measures 5-6).
- Tbn. 2:** Measures 1-6. Dynamics: *mp* (measures 2-3), *mf* (measures 5-6).
- Tbn. 3:** Measures 1-6. Dynamics: *mp* (measures 2-3).
- B. Tbn.:** Measures 1-6. Dynamics: *mp* (measures 2-3).
- Tuba:** Measures 1-6. Dynamics: *mp* (measures 2-3), *mf* (measures 5-6).

 $\frac{1}{8}$

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 7 through 12.

Measures 7-12 show the following dynamics and melodic lines:

- Tbn. 1:** Measures 7-12. Dynamics: *mf* (measure 7), *mp* (measure 8), *p* (measure 9), *mf* (measure 10).
- Tbn. 2:** Measures 7-12. Dynamics: *mp* (measure 8), *p* (measure 9), *mf* (measure 10).
- Tbn. 3:** Measures 7-12. Dynamics: *mf* (measure 7), *mp* (measure 8), *mf* (measure 10).
- B. Tbn.:** Measures 7-12. Dynamics: *mf* (measure 7), *mp* (measure 8), *p* (measure 9), *mf* (measure 10).
- Tuba:** Measures 7-12. Dynamics: *mp* (measure 8), *p* (measure 9), *mf* (measure 10).

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

mp

p

mp

p

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mp

p

mp

p

mp

Corrente from Op. 6, No. 10

4
36

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 36 to 41.

Measures 36-41 show the following parts:

- Tbn. 1:** Treble clef, 3/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), F#4 (half), E4 (half), D4 (half).
- Tbn. 2:** Treble clef, 3/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), F#4 (half), E4 (half), D4 (half).
- Tbn. 3:** Treble clef, 3/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), F#4 (half), E4 (half), D4 (half).
- B. Tbn.:** Bass clef, 3/4 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), G3 (half), F#3 (half), E3 (half), D3 (half).
- Tuba:** Bass clef, 3/4 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), G3 (half), F#3 (half), E3 (half), D3 (half).

Dynamic markings: *mp* (mezzo-piano) for Tbn. 2 and B. Tbn. in measures 36-41.

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 42 to 47.

Measures 42-47 show the following parts:

- Tbn. 1:** Treble clef, 3/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), F#4 (half), E4 (half), D4 (half).
- Tbn. 2:** Treble clef, 3/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), F#4 (half), E4 (half), D4 (half).
- Tbn. 3:** Treble clef, 3/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), F#4 (half), E4 (half), D4 (half).
- B. Tbn.:** Bass clef, 3/4 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), G3 (half), F#3 (half), E3 (half), D3 (half).
- Tuba:** Bass clef, 3/4 time signature. Notes: G3 (quarter), A3 (quarter), B3 (quarter), G3 (half), F#3 (half), E3 (half), D3 (half).

Dynamic markings: *p* (piano) for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba in measures 42-47.

48

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

54

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

p

mf

mp

p

mf

mp

p

Corrente from Op. 6, No. 10

6
60

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 60-65.

Measures 60-65 show the following dynamics:

- Tbn. 1: *mf* (measures 62-63), *mp* (measures 64-65)
- Tbn. 2: *p* (measures 60-61), *mf* (measures 62-63), *mp* (measures 64-65)
- Tbn. 3: *mf* (measures 62-63), *mp* (measures 64-65)
- B. Tbn.: *mf* (measures 62-63), *mp* (measures 64-65)
- Tuba: *mf* (measures 62-63), *mp* (measures 64-65)

66

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 66-71.

Measures 66-71 show the following dynamics:

- Tbn. 1: *p* (measures 66-67), *mf* (measures 68-69)
- Tbn. 2: *mp* (measures 66-67), *p* (measures 68-69), *mf* (measures 70-71)
- Tbn. 3: *p* (measures 66-67), *mf* (measures 68-69)
- B. Tbn.: *p* (measures 66-67), *mf* (measures 68-69)
- Tuba: *p* (measures 66-67), *mf* (measures 68-69)

73

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The image shows a musical score for five tubas, labeled Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is for a single measure, marked with a brace on the left and a bar line on the right. The measure contains a dotted half note. The staves are arranged vertically, with Tbn. 1 at the top and Tuba at the bottom. The key signature is one flat (B-flat). The time signature is 3/4. The measure is marked with a brace on the left and a bar line on the right.

Andante Largo from Op. 6, No. 10

Corelli

Bob Reifsnyder

 $\text{♩} = 50$

First system of the score, measures 1-4. The instrumentation includes Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. All parts are marked *mp* (mezzo-piano). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C).

Trombone 1: *mp*

Trombone 2: *mp*

Trombone 3: *mp*

Bass Trombone: *mp*

Tuba: *mp*

Second system of the score, measures 5-8. The instrumentation includes Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Bass Trombone), and Tuba. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C).

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Andante Largo from Op. 6, No. 10

2
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p *mp*

p *mp*

p

p

p *mp*

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p *mf*

p

p *mf*

p *mf*

p *mf*

p *mf*

p *mp*

p *mf*

p *mp*

Andante Largo from Op. 6, No. 10

3

17

Tbn. 1
mp
 Tbn. 2
mp
 Tbn. 3
mp
 B. Tbn.
 Tuba

21

Tbn. 1
mf
 Tbn. 2
mf
 Tbn. 3
mf
 B. Tbn.
mf
 Tuba
mf

Andante Largo from Op. 6, No. 10

4
25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

4
25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Minuetto from Op. 6, no. 10

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is in 3/8 time, marked $\text{♩} = 60$. The key signature has one flat (B-flat). The score shows measures 1 through 9, with dynamics *mp*, *mf*, and *p* indicated.



Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is in 3/8 time, marked $\text{♩} = 60$. The key signature has one flat (B-flat). The score shows measures 10 through 14, with dynamics *mp*, *mf*, and *p* indicated.



Minuetto from Op. 6, no. 10

2
18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

mp

p

mp

p

25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

Minuetto from Op. 6, no. 10

3

31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p *mf* *mp*

38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp *p* *mp*

Minuetto from Op. 6, no. 10

4
46

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

p

mp

p

mp

p

mp

56

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

mp

mp

mp

mp

mp

mp

64

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The image shows a musical score for five tubas, labeled Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is for measure 64, as indicated by the number '64' at the top left. Each instrument part is represented by a five-line staff. The key signature is one flat (B-flat), and the time signature is 3/4. In measure 64, each instrument plays a half note on the first line of the staff, which corresponds to the note B-flat (B4 for Tbn. 1, B3 for the others). The notes are written as half notes with stems pointing upwards. The staves are arranged vertically, with Tbn. 1 at the top and Tuba at the bottom. A brace on the left side groups the staves together. A double bar line is at the end of the measure.

Trombone 1
 Trombone 2
 Trombone 3
 Bass Trombone
 Tuba

Musical score for measures 1-4. The score is written for five parts: Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The dynamics are marked as *mp* (mezzo-piano) and *p* (piano).

Measure 1: Trombone 1 has a whole rest. Trombone 2 has a half note B-flat. Trombone 3 has a half note B-flat. Bass Trombone has a half note B-flat. Tuba has a half note B-flat.

Measure 2: Trombone 1 has a whole rest. Trombone 2 has a half note A. Trombone 3 has a half note A. Bass Trombone has a half note A. Tuba has a half note A.

Measure 3: Trombone 1 has a whole rest. Trombone 2 has a half note G. Trombone 3 has a half note G. Bass Trombone has a half note G. Tuba has a half note G.

Measure 4: Trombone 1 has a whole rest. Trombone 2 has a half note F. Trombone 3 has a half note F. Bass Trombone has a half note F. Tuba has a half note F.

6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

© *mp*

Preludio from Op. 6, No. 11

2
11

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mp

mf

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mf

mp

mf

mp

3

The image displays a musical score for a tuba and trombone section, spanning measures 19 to 24. The score is written for five parts: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Baritone Trombone), and Tuba. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings (*p* for piano and *mp* for mezzo-piano). The Tbn. 1 part features a melodic line with a crescendo leading to a *mp* dynamic. The Tbn. 2 and Tbn. 3 parts provide harmonic support with similar melodic patterns. The B. Tbn. and Tuba parts play a more rhythmic, bass-oriented line. The score concludes with a double bar line at measure 24.

Sarabanda from Op. 6, No. 11

Corelli

Bob Reifsnyder

 $\text{♩} = 90$

First system of the score, measures 1 through 6. The instrumentation includes Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte).

Measures 1-6: Trombone 1 and 2 play a melodic line starting on G4, moving up stepwise to A4, then down to G4. Trombone 3 and Bass Trombone play a supporting line starting on E3, moving up stepwise to F3, then down to E3. The Tuba plays a low line starting on C2, moving up stepwise to D2, then down to C2. Dynamics are *mp* for measures 1-3 and *mf* for measures 4-6.

Second system of the score, measures 7 through 12. The instrumentation includes Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics are marked *p* (piano) and *mp* (mezzo-piano). A rehearsal mark 7 is placed above the first measure.

Measures 7-12: Tbn. 1 and 2 play a melodic line starting on G4, moving up stepwise to A4, then down to G4. Tbn. 3 and B. Tbn. play a supporting line starting on E3, moving up stepwise to F3, then down to E3. The Tuba plays a low line starting on C2, moving up stepwise to D2, then down to C2. Dynamics are *p* for measures 7-9 and *mp* for measures 10-12.

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 14 to 17.

Measures 14-17 show a progression of dynamics: *p*, *mp*, *mf*, and *mp*. The Tuba part is marked *mp* in measure 17.

Score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba, measures 21 to 24.

Measures 21-24 show a progression of dynamics: *p*, *mp*, and *mf*. The Tuba part is marked *p*, *mp*, and *mf* in measures 23, 24, and 25 respectively.

Sarabanda from Op. 6, No. 11

3

28

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mf

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mf

Giga from Op. 6, No. 11

Corelli

Bob Reifsnyder

 $\text{♩} = 120$

Trombone 1 *mp*

Trombone 2 *mp*

Trombone 3 *mp*

Bass Trombone *mp*

Tuba *mp*

6

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mp* *mf*

Tuba

Giga from Op. 6, No. 11

2
12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

p

p

mf

p

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

p

mf

mp

p

mf

mp

p

p

Giga from Op. 6, No. 11

4
36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

mf

49

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

55

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

Giga from Op. 6, No. 11

6
61

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

61

mp

mf

mp

mf

mp

mf

mp

mf

68

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

68

Preludio from Op. 6, No. 12

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

Trombone 1

mp *mf*

Trombone 2

mp *mf*

Trombone 3

mf

Bass Trombone

mp *mf*

Tuba

mf

5

Tbn. 1

Tbn. 2

p

Tbn. 3

p

B. Tbn.

Tuba

p

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mp

mf

p

mp

mf

p

mp

mf

Preludio from Op. 6, No. 12

3

14

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mp

mp

mf

mp

17

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

mf

mf

mf

mf

mf

mf

4
21

Preludio from Op. 6, No. 12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

Sarabanda from Op. 6, No. 12

Corelli

Bob Reifsnyder

Vivace ♩ = 120

Score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba, measures 1-5. The music is in 3/4 time, key of D major (one sharp), and tempo Vivace (♩ = 120). The score is written for five parts: Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The first four measures show the initial entry of the parts, with dynamic markings *mp* (mezzo-piano) for Trombone 1, Trombone 2, and Bass Trombone, and *mf* (mezzo-forte) for Trombone 3 and Tuba. The fifth measure shows a change in dynamics, with *mf* for Trombone 1, Trombone 2, and Trombone 3, and *mf* for Bass Trombone and Tuba.

Measures 1-5:

- Trombone 1: *mp* (measures 1-4), *mf* (measure 5)
- Trombone 2: *mp* (measures 1-4), *mf* (measure 5)
- Trombone 3: *mf* (measures 1-5)
- Bass Trombone: *mp* (measures 1-4), *mf* (measure 5)
- Tuba: *mf* (measures 1-5)

Measures 6-10:

- Tbn. 1: *p* (measures 6-10)
- Tbn. 2: *p* (measures 6-10)
- Tbn. 3: *p* (measures 6-10)
- B. Tbn.: *p* (measures 6-10)
- Tuba: *p* (measures 6-10)

2
12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Sarabanda from Op. 6, No. 12

3

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Giga from Op. 6, No. 12

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 110$

First system of the score, measures 1-5. The instrumentation includes Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 6/8.

Trombone 1: Measures 1-5. Dynamics: *p* (measure 1), *mp* (measure 3), *mf* (measure 5).

Trombone 2: Measures 1-5. Dynamics: *p* (measure 3), *mp* (measure 5).

Trombone 3: Measures 1-5. Dynamics: *p* (measure 3), *mp* (measure 5).

Bass Trombone: Measures 1-5. Dynamics: *p* (measure 1), *mp* (measure 3), *mf* (measure 5).

Tuba: Measures 1-5. Dynamics: *p* (measure 3), *mp* (measure 5).

Second system of the score, measures 6-10. The instrumentation includes Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 6/8.

Tbn. 1: Measures 6-10. Dynamics: *mf* (measure 8).

Tbn. 2: Measures 6-10. Dynamics: *mf* (measure 6), *mp* (measure 8).

Tbn. 3: Measures 6-10. Dynamics: *mf* (measure 6), *mf* (measure 8).

B. Tbn.: Measures 6-10. Dynamics: *mp* (measure 10).

Tuba: Measures 6-10. Dynamics: *mf* (measure 6).

©

Giga from Op. 6, No. 12

2
12

Tbn. 1

mp *mf* *p*

Tbn. 2

p

Tbn. 3

mp *p* *mf*

B. Tbn.

p *mf* *p*

Tuba

p *mf*

18

Tbn. 1

mp *mf*

Tbn. 2

mf

Tbn. 3

mf

B. Tbn.

mp *mf*

Tuba

mf

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mp

mf

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

Giga from Op. 6, No. 12

4
36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mp

mf

mp

mf

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

mp

p

mp

p

mp

p

mp

p

48

Tbn. 1

mf *p* *mp*

Tbn. 2

mf *p*

Tbn. 3

mf *p*

B. Tbn.

mf *p*

Tuba

mf *p*

54

Tbn. 1

mf

Tbn. 2

mp *mf* *p*

Tbn. 3

mp *mf*

B. Tbn.

mp *mf*

Tuba

mp *mf* *p*

Giga from Op. 6, No. 12

6
60

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p *mp* *mf*

mp *mf*

p *mp* *mf*

p *mp* *mf*

mp *mf*

67

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

73

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

p *mf*

79

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

Giga from Op. 6, No. 12

8
85

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba