

SELECTIONS

From

Handel's Trio Sonatas, Op. 2

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME SIX

@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. Handel's Trio Sonata collections (Op. 2 and Op. 5) also owe much to Corelli, but they were at least equally if not more influenced by the "French Overture" style of Jean-Baptiste Lully (1632-1687), particularly in the movements I have chosen to arrange. Dotted rhythms are quite prominent in the slow movements, while the allegro sections that follow are almost always in contrapuntal texture, making the choice of dynamics for the arrangements much more independent. What is most fascinating is the "total" lack of operatic style in these works; listening to a Handel Trio Sonata and Opera back to back, it would be impossible to guess the works were by the same composer. In musical history, that is an almost completely unique characteristic on the part of a major composer.

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-** Handel's Trio Sonatas were written in the style of Corelli and Lully and are much more technically challenging.. These arrangements are also by nature "skeletal", since they are lacking the continuo part that served to thicken the texture. However, they are more appropriate for inclusion in a public recital than those of Corelli and Vivaldi because of the more highly developed bass parts, while also serving perfectly as diversions for trombonists.
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.

7

Tbn. 1

Tbn. 2

B. Tbn.

9

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

p

mf

mp

p

mf

11

Tbn. 1

Tbn. 2

B. Tbn.

13

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

15

Tbn. 1

Tbn. 2

B. Tbn.

17

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

19

Tbn. 1

Tbn. 2

B. Tbn.

mp *mf* *mp*

mp *p* *mf* *mp*

mp *p* *mf* *mp*

21

Tbn. 1

Tbn. 2

B. Tbn.

p *mf*

p *mf*

p *mf*

23

Tbn. 1

Tbn. 2

B. Tbn.

25

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

mf

mf

mf

29

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mf

mp

p

mf

mp

p

mf

31

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *p* *mp* *p* *mp*

34

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *mf* *mp* *mf* *mp*

36

Tbn. 1

Tbn. 2

B. Tbn.

mf *mf* *mf*

Allegro from Sonata No. 1, Op. 2

Handel

Bob Reifsnyder

Allegro, ma non troppo ♩ = 120

The musical score is arranged in three systems, each containing staves for Trombone 1, Trombone 2, and Bass Trombone. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Allegro, ma non troppo' with a metronome marking of ♩ = 120. The first system (measures 1-3) features Trombone 1 and Bass Trombone playing a melody in measure 1, marked *mf*, while Trombone 2 is silent. The second system (measures 4-6) features Trombone 1 playing a melody in measure 4, marked *p*, *mp*, and *mf* in measures 4, 5, and 6 respectively, while Trombone 2 and Bass Trombone are silent. The third system (measures 7-8) features Trombone 1 and Trombone 2 playing a melody in measure 7, marked *mf*, while Bass Trombone is silent. The score ends with a double bar line in measure 8.

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

12

Tbn. 1

p *mf* *p*

Tbn. 2

p *mp* *mf* *p*

B. Tbn.

p *mp* *mf* *p*

16

Tbn. 1

mp *mf* *p* *mf*

Tbn. 2

p *mp* *mf*

B. Tbn.

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

20

Tbn. 1

Tbn. 2

B. Tbn.

24

Tbn. 1

Tbn. 2

B. Tbn.

p

p

mp

p

mp

28

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

mp

p

mf

mf

p

mf

p

mp

p

mf

mp

p

mf

32

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

p

36

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf* *p*

mp *mf* *p*

p

40

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp *mf*

mp *mf*

44

Tbn. 1

Tbn. 2

B. Tbn.

48

Tbn. 1

Tbn. 2

B. Tbn.

52

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf* *mp*

p *mp* *mf* *mp*

p *mp* *mf* *mp*

56

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p* *mf*

mf *mp* *p* *mf*

mf *mp* *p* *mf*

60

Tbn. 1

Tbn. 2

B. Tbn.

The musical score is for three tubas: Tbn. 1, Tbn. 2, and B. Tbn. The time signature is 3/4, and the key signature has two flats (B-flat major). The score consists of two measures. Tbn. 1 and Tbn. 2 play a melody of eighth and quarter notes, while B. Tbn. plays a bass line of eighth and quarter notes. The key signature has two flats (B-flat and E-flat).

Andante from Sonata No. 2, Op. 2

Handel

Bob Reifsnyder

 $\text{♩} = 70$

The musical score is divided into three systems, each containing staves for Trombone 1, Trombone 2, and Bass Trombone. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked as Andante, with a metronome indication of 70 beats per minute.

System 1 (Measures 1-4):

- Trombone 1:** Measures 1-4. Dynamics: *p* (measures 1-2), *mp* (measure 3), *mf* (measure 4).
- Trombone 2:** Measures 1-4. Dynamics: *p* (measures 1-2), *mf* (measures 3-4).
- Bass Trombone:** Measures 1-4. Dynamics: *p* (measures 1-2), *mp* (measure 3), *mf* (measure 4).

System 2 (Measures 5-8):

- Tbn. 1:** Measures 5-8. Dynamics: *mp* (measures 5-6), *p* (measures 7-8).
- Tbn. 2:** Measures 5-8. Dynamics: *mp* (measures 5-6), *p* (measures 7-8).
- B. Tbn.:** Measures 5-8. Dynamics: *mp* (measures 5-6), *p* (measures 7-8).

System 3 (Measures 9-12):

- Tbn. 1:** Measures 9-12. Dynamics: *mp* (measures 9-10), *p* (measures 11-12).
- Tbn. 2:** Measures 9-12. Dynamics: *mp* (measures 9-10), *p* (measures 11-12).
- B. Tbn.:** Measures 9-12. Dynamics: *mp* (measures 9-10), *p* (measures 11-12).

13

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mp

mf

p

mp

mf

p

mp

17

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mp

p

mp

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Detailed description: The image shows a musical score for three tubas. The first system (measures 13-16) features Tbn. 1 and Tbn. 2 in treble clef with a key signature of one flat (B-flat major), and B. Tbn. in bass clef. Dynamics are *mf* for measures 13-14, *p* for measure 15, and *mp* for measure 16. The second system (measures 17-20) continues with Tbn. 1 and Tbn. 2 in treble clef, and B. Tbn. in bass clef. Dynamics are *p* for measures 17-18, and *mp* for measures 19-20. The third system (measures 21-24) features Tbn. 1 and Tbn. 2 in treble clef, and B. Tbn. in bass clef. Dynamics are *mf* for measures 21-22, and *mp* for measures 23-24. The score includes various musical notations such as eighth notes, quarter notes, and rests.

25

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mp* *mf*

mp *p* *mp* *mf*

mp *p* *mp* *mf*

29

Tbn. 1

Tbn. 2

B. Tbn.

33

Tbn. 1

Tbn. 2

B. Tbn.

mp *mp* *mp*

37

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mp

p

mp

41

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

mf

mp

45

Tbn. 1

Tbn. 2

B. Tbn.

Allegro from Sonata No. 2, Op. 2

Handel

Bob Reifsnyder

 $\text{♩} = 80$

Score for Trombone 1, Trombone 2, and Bass Trombone.

First System:

- Trombone 1:** *mf* (measures 1-2), *mp* (measures 3-4), *mf* (measures 5-6).
- Trombone 2:** Rests in measures 1-4, then *mf* (measures 5-6).
- Bass Trombone:** *mf* (measures 1-2), *mp* (measures 3-4), *mf* (measures 5-6).

Second System (Measures 4-6):

- Tbn. 1:** *mp* (measure 4), *mf* (measures 5-6).
- Tbn. 2:** *mp* (measure 4), *mf* (measures 5-6).
- B. Tbn.:** *mp* (measure 4), *mf* (measures 5-6).

Third System (Measures 7-9):

- Tbn. 1:** *mp* (measures 7-9).
- Tbn. 2:** *mp* (measures 7-9).
- B. Tbn.:** *mp* (measures 7-8), *p* (measure 9).

9

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

12

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

14

Tbn. 1

mp *p* *mf* *mp*

Tbn. 2

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

B. Tbn.

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

The image displays a musical score for three tubas, labeled Tbn. 1, Tbn. 2, and B. Tbn. The score is written in 3/4 time and consists of three systems of staves. The first system begins at measure 9, the second at measure 12, and the third at measure 14. Each staff contains musical notation with notes, rests, and dynamic markings. The dynamics used are *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The notation includes various note values, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 3/4. The score is arranged in a three-part system, with each part containing three staves. The first system (measures 9-11) features a *mf* dynamic for all parts. The second system (measures 12-13) features a *mp* dynamic for the first two measures and a *mf* dynamic for the last measure. The third system (measures 14-16) features a *mp* dynamic for the first two measures, a *p* dynamic for the third measure, and a *mf* dynamic for the fourth measure. The notation includes various note values, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 3/4.

17

Tbn. 1

p *mf* *mp*

Tbn. 2

mf *mp*

B. Tbn.

mf *mp*

19

Tbn. 1

mf *mp* *p* *mf*

Tbn. 2

mf *mp* *p* *mf*

B. Tbn.

mf *mp* *p*

21

Tbn. 1

mp *p* *mf*

Tbn. 2

mp *p* *mf*

B. Tbn.

mf *mp* *p* *mf*

The musical score is for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) in 12/8 time. It consists of three systems, each covering measures 17-18, 19-20, and 21-22. The key signature has one flat (B-flat). The score includes dynamic markings (*p*, *mf*, *mp*) and articulation (accents) for each instrument. The first system (measures 17-18) shows Tbn. 1 starting with *p* and moving to *mf* and *mp*; Tbn. 2 starting with *mf* and moving to *mp*; and B. Tbn. starting with *mf* and moving to *mp*. The second system (measures 19-20) shows Tbn. 1 with *mf*, *mp*, *p*, and *mf*; Tbn. 2 with *mf*, *mp*, *p*, and *mf*; and B. Tbn. with *mf*, *mp*, and *p*. The third system (measures 21-22) shows Tbn. 1 with *mp*, *p*, and *mf*; Tbn. 2 with *mp*, *p*, and *mf*; and B. Tbn. with *mf*, *mp*, *p*, and *mf*.

23

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf* *mf*

mp *p* *mf* *mf*

mp *p* *mf* *mf*

26

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

29

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p* *mf*

mf *mp* *p* *mf*

mp *p* *mf*

32

Tbn. 1

Tbn. 2

B. Tbn.

The musical score for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) begins at measure 32. Tbn. 1 and Tbn. 2 are in treble clef with a key signature of two flats. B. Tbn. is in bass clef with a key signature of two flats. The score shows the first five measures of this section.

Measure	Tbn. 1	Tbn. 2	B. Tbn.
32	G4	G4	G2
33	A4	A4	A2
34	B4	B4	B2
35	A4	A4	A2
36	G4	G4	G2

10

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mp

mf

mp

mf

14

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

p

mf

p

p

mp

p

mp

mf

mp

p

mp

18

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mf

mp

mp

mf

mp

22

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

25

Tbn. 1

Tbn. 2

B. Tbn.

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

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

mf *mp* *mf*

Allegro from Sonata No. 3, Op. 2

Handel

Bob Reifsnyder

 $\text{♩} = 80$

Trombone 1
mf

Trombone 2
mf

Bass Trombone
mf

5

Tbn. 1
p *mp*

Tbn. 2
p

B. Tbn.
p

8

Tbn. 1
mf *mp* *mf*

Tbn. 2
mp *mf* *mp*

B. Tbn.
mp *mf* *mp* *mf*

©

11

Tbn. 1

Tbn. 2

B. Tbn.

mf

Measures 11-14. Tbn. 1 and Tbn. 2 play a melodic line with eighth and sixteenth notes. B. Tbn. plays a supporting line with eighth and sixteenth notes. Dynamics include *mf*.

15

Tbn. 1

Tbn. 2

B. Tbn.

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

Measures 15-17. Tbn. 1 and Tbn. 2 play a melodic line with eighth and sixteenth notes. B. Tbn. plays a supporting line with eighth and sixteenth notes. Dynamics include *mp* and *mf*.

18

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

Measures 18-20. Tbn. 1 and Tbn. 2 play a melodic line with eighth and sixteenth notes. B. Tbn. plays a supporting line with eighth and sixteenth notes. Dynamics include *p*, *mp*, and *mf*.

21

Tbn. 1

Tbn. 2

B. Tbn.

24

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

mp

p

28

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mf

mp

mf

mf

mp

mf

32

Tbn. 1

Tbn. 2

B. Tbn.

36

Tbn. 1

Tbn. 2

B. Tbn.

40

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf* *mp*

p *mp* *mf* *mp*

p *mp* *mf* *mp*

44

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

47

Tbn. 1

Tbn. 2

B. Tbn.

Larghetto from Sonata No. 4, Op. 2

Handel

Bob Reifsnyder

 $\text{♩} = 100$

Trombone 1
mf

Trombone 2
mf

Bass Trombone
mf

Tbn. 1
mp *mf*

Tbn. 2
mp *mf*

B. Tbn.
mp *mf*

Tbn. 1
mp *p* *mp*

Tbn. 2
mp *p* *mp*

B. Tbn.
mp *p* *mp*

The image displays a musical score for three trombone parts: Trombone 1, Trombone 2, and Bass Trombone. The score is written in 2/2 time with a key signature of one flat (B-flat). The tempo is marked 'Larghetto' and the metronome indicates a quarter note equals 100 beats. The score is divided into three systems, each containing three staves. The first system (measures 1-3) features a melodic line in the upper staves and a supporting line in the bass staff, all marked *mf*. The second system (measures 4-6) shows a more complex texture with multiple melodic lines in the upper staves and a supporting line in the bass staff, with dynamics ranging from *mp* to *mf*. The third system (measures 7-9) continues the melodic development in the upper staves and the supporting line in the bass staff, with dynamics ranging from *p* to *mp*. The score is marked with a copyright symbol at the bottom.

11

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *mf*

mf *mp*

mf *mp* *mf*

14

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mp*

mf *mp* *p*

mp *p* *mp*

17

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

mp *p* *mp* *mf*

p *mp* *mf*

Detailed description: This musical score is for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) in 3/4 time. The key signature has one flat (B-flat). The score is divided into three systems, each starting with a measure number (11, 14, and 17). Each system contains three measures. The dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The notation includes eighth and sixteenth notes, rests, and slurs. The B. Tbn. part is in the bass clef, while Tbn. 1 and Tbn. 2 are in the alto clef.

20

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

Allegro from Sonata No.2, Op. 2

Handel

Bob Reifsnyder

Trombone 1

mf

Trombone 2

Bass Trombone

mp

This system contains the first four measures of the piece. Trombone 1 and Bass Trombone have melodic lines, while Trombone 2 is silent. The key signature has two flats, and the time signature is common time (C). The first measure includes a dynamic marking of *mf* for Trombone 1 and *mp* for Bass Trombone.

5

Tbn. 1

mp

Tbn. 2

mf

B. Tbn.

This system contains measures 5 through 8. Trombone 1 and Trombone 2 have melodic lines, while Bass Trombone is silent. The dynamic marking *mp* is present for Trombone 1 and *mf* for Trombone 2. A measure number '5' is written above the first staff.

9

Tbn. 1

p

Tbn. 2

mp

B. Tbn.

mf

This system contains measures 9 through 12. Trombone 1 and Trombone 2 have melodic lines, while Bass Trombone has a more active line. The dynamic marking *p* is present for Trombone 1, *mp* for Trombone 2, and *mf* for Bass Trombone. A measure number '9' is written above the first staff.

13

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

p

mp

17

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

p

21

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mf

mp

p

mf

mp

mf

mp

p

mp

25

Tbn. 1

mp

mf

Tbn. 2

mp

p

mf

B. Tbn.

mf

29

Tbn. 1

mp

mf

Tbn. 2

p

B. Tbn.

mf

mp

33

Tbn. 1

mp

mf

Tbn. 2

mf

B. Tbn.

mf

37

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mp

41

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

p

mf

mp

p

mf

mp

p

45

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mp

mf

mp

mf

49

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

53

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

57

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mp

61

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

The musical score for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) is presented in 3/4 time, key of B-flat major. The score begins at measure 61. Tbn. 1 and Tbn. 2 are in treble clef, and B. Tbn. is in bass clef. All three parts play a melody of eighth and quarter notes, with a mezzo-forte (*mf*) dynamic marking. The melody is a simple, rhythmic line that moves in parallel motion across the three parts. The score is written for three tubas, with Tbn. 1 and Tbn. 2 in treble clef and B. Tbn. in bass clef. The key signature has two flats (B-flat major), and the time signature is 3/4. The dynamic marking *mf* is placed below the first staff of each part.

Larghetto from Sonata No. 5, Op. 2

Handel

Bob Reifsnyder

 $\text{♩} = 100$

Score for Trombone 1, Trombone 2, Bass Trombone, Tbn. 1, Tbn. 2, and B. Tbn. (Bass Trombone).

The score is in common time (C) and features a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked *Larghetto* with a metronome marking of $\text{♩} = 100$.

The score is divided into three systems, each containing three staves:

- System 1:** Trombone 1, Trombone 2, and Bass Trombone. All parts are marked *mf* (mezzo-forte).
- System 2:** Tbn. 1, Tbn. 2, and B. Tbn. (Bass Trombone). Tbn. 1 and Tbn. 2 are marked *mp* (mezzo-piano) and *mf* (mezzo-forte). B. Tbn. is marked *mp* and *mf*.
- System 3:** Tbn. 1, Tbn. 2, and B. Tbn. (Bass Trombone). Tbn. 1 and Tbn. 2 are marked *mp* and *p* (piano). B. Tbn. is marked *p*.

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *mp*, *p*).

9

Tbn. 1

mf

p *mp*

Tbn. 2

mf *p*

B. Tbn.

mp *mf* *p*

11

Tbn. 1

mf *p*

Tbn. 2

mf *mp*

B. Tbn.

mp *mf* *mp*

13

Tbn. 1

p *mf* *mp*

Tbn. 2

p *mf* *mp*

B. Tbn.

p *mf* *mp*

15

Tbn. 1

Tbn. 2

B. Tbn.

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

18

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *p*

p *mp* *p*

p *mp* *p*

20

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp*

mf *mp*

mp *mf* *mp*

22

Tbn. 1

Tbn. 2

B. Tbn.

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

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

mf *mp* *p* *mf*

25

Tbn. 1

Tbn. 2

B. Tbn.

mp *mf*

mf

p *mp* *mf*

The musical score is for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 12/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into two systems, measures 22-25. In the first system (measures 22-25), Tbn. 1 and Tbn. 2 play a melodic line with accents and slurs, while B. Tbn. plays a rhythmic accompaniment. Dynamic markings are *mf*, *mp*, *p*, and *mf*. In the second system (measures 25-28), Tbn. 1 continues the melodic line, Tbn. 2 plays a sustained note with a slur, and B. Tbn. continues the rhythmic accompaniment. Dynamic markings are *mp*, *mf*, *mf*, and *p*.

Score

Allegro from Sonata No. 5, Op. 2

Handel

Bob Reifsnyder

$\text{♩} = 80$

Trombone 1

Trombone 2

Bass Trombone

mf

mp

This system contains the first three measures of the piece. Trombone 1 has whole rests. Trombone 2 plays a melody in treble clef with a mezzo-forte (*mf*) dynamic. The Bass Trombone plays a rhythmic accompaniment in bass clef with a mezzo-piano (*mp*) dynamic. The key signature has one sharp (F#) and the time signature is common time (C).

4

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 4 through 6. Trombone 1 has whole rests. Trombone 2 continues its melody. The Bass Trombone continues its accompaniment. Measure 4 is marked with a '4' above the staff.

6

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 7 through 9. Trombone 1 has whole rests. Trombone 2 plays a more complex melodic line. The Bass Trombone continues its accompaniment. Measure 7 is marked with a '6' above the staff.

9

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mp

12

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

15

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mp

18

Tbn. 1

p

Tbn. 2

B. Tbn.

21

Tbn. 1

p

Tbn. 2

p

B. Tbn.

mf

24

Tbn. 1

p

Tbn. 2

mf

B. Tbn.

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

29

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mf

mp

32

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mf

mp

34

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mf

mp

Detailed description: This system covers measures 34 to 36. Tbn. 1 starts with a half note G4, followed by eighth notes. Tbn. 2 has a similar rhythmic pattern. B. Tbn. plays a steady eighth-note accompaniment. Dynamics are marked as *mf* for Tbn. 1 and 2, and *p* for B. Tbn. in measure 34. In measure 35, Tbn. 1 has *mf* and Tbn. 2 has *p*. In measure 36, Tbn. 1 has *p* and Tbn. 2 has *mf*. B. Tbn. has *mp* in measure 36.

37

Tbn. 1

Tbn. 2

B. Tbn.

mp

Detailed description: This system covers measures 37 to 39. Tbn. 1 plays a melodic line with half notes and quarter notes. Tbn. 2 continues with a rhythmic pattern of eighth notes. B. Tbn. maintains the eighth-note accompaniment. The dynamic *mp* is marked in measure 37 and continues through the system.

40

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mp

mp

Detailed description: This system covers measures 40 to 42. Tbn. 1 has a melodic line with half notes and quarter notes. Tbn. 2 continues with a rhythmic pattern of eighth notes. B. Tbn. maintains the eighth-note accompaniment. Dynamics are marked as *p* for Tbn. 1, *mf* for Tbn. 2, and *mp* for B. Tbn. in measure 40. In measure 42, B. Tbn. has *mp*.

42

Tbn. 1

p *mf* *mp*

Tbn. 2

mf *mf* *mp*

B. Tbn.

p

45

Tbn. 1

mf

Tbn. 2

p

B. Tbn.

mf *mp*

48

Tbn. 1

mp

Tbn. 2

p

B. Tbn.

mp *mf*

51

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mp

mf

53

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

56

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mp

59

Tbn. 1

p

Tbn. 2

mf

B. Tbn.

mp

61

Tbn. 1

mp

Tbn. 2

p

B. Tbn.

mf

64

Tbn. 1

p

Tbn. 2

p

B. Tbn.

mf

66

Tbn. 1

Tbn. 2

B. Tbn.

68

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

mp

71

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

73

Tbn. 1

p

Tbn. 2

mp

B. Tbn.

mf

mf

75

Tbn. 1

mp

mf

Tbn. 2

mp

mf

B. Tbn.

mf

Score

Andante from Sonata No. 6, Op. 2

Handel

Bob Reifsnnyder

♩ = 70

Trombone 1
mf

Trombone 2
mf

Bass Trombone
mp

Tbn. 1
p *mf* *mp*

Tbn. 2
mf

B. Tbn.
mf

Tbn. 1
p

Tbn. 2
mp *p*

B. Tbn.
mp *p*

10

Tbn. 1

p

mf

Tbn. 2

mf

B. Tbn.

mf

12

Tbn. 1

p

Tbn. 2

p

B. Tbn.

p

14

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

Detailed description: This musical score is for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) in 12/8 time. It covers measures 10 through 14. The key signature has one flat (B-flat major or D minor). Measure 10 starts with a dynamic of *p* (piano) for Tbn. 1, which then changes to *mf* (mezzo-forte) in measure 11. Tbn. 2 and B. Tbn. both start at *mf* in measure 10. Measures 12 and 13 feature a *p* (piano) dynamic for all three parts. Measure 14 returns to a *mp* (mezzo-piano) dynamic for all three parts. The notation includes various note values (eighths, sixteens, and dotted notes) and rests, with some notes beamed together. Tbn. 1 has a slur over measures 10 and 11. Tbn. 2 and B. Tbn. have a slur over measures 12 and 13.

16

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

p

mf

p

18

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

p

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

24

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

The musical score consists of three staves. Tbn. 1 (top staff, treble clef) begins with a whole rest, followed by a half note F#4, and then a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Tbn. 2 (middle staff, treble clef) begins with a half note F#3, followed by a melodic line of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. B. Tbn. (bottom staff, bass clef) begins with a half note F#2, followed by a melodic line of eighth notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2. All parts end with a whole rest in the final measure. The dynamic *mp* is indicated for each part.

Score

Allegro from Sonata No. 6, Op. 2

Handel

Bob Reifsnyder

♩ = 80

Trombone 1

Trombone 2

Bass Trombone

mp

mf

This system shows the first three measures of the piece. Trombone 1 and 2 are in 12/8 time. Trombone 1 has a rest in the first measure, then enters in the second measure with a melodic line. Trombone 2 enters in the first measure with a melodic line. The Bass Trombone has a rest in the first measure, then enters in the second measure with a melodic line. The dynamics *mp* and *mf* are indicated.

Tbn. 1

Tbn. 2

B. Tbn.

mf

This system shows measures 4 through 6. Trombone 1 and 2 continue their melodic lines. Trombone 1 has a triplet of eighth notes in measure 4. The Bass Trombone has a rest in the first measure, then enters in the second measure with a melodic line. The dynamic *mf* is indicated.

Tbn. 1

Tbn. 2

B. Tbn.

mp

This system shows measures 7 through 9. Trombone 1 and 2 continue their melodic lines. Trombone 1 has a triplet of eighth notes in measure 7. The Bass Trombone has a rest in the first measure, then enters in the second measure with a melodic line. The dynamic *mp* is indicated.

7

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mf

9

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mp

11

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

p

p

mf

13

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mf

mp

mp

p

15

Tbn. 1

Tbn. 2

B. Tbn.

17

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mf

mp

mp

Detailed description: This page contains three systems of musical notation for three tuba parts: Tbn. 1, Tbn. 2, and B. Tbn. The music is in 12/8 time and consists of measures 13 through 17. The key signature has one sharp (F#). The first system (measures 13-14) shows Tbn. 1 starting with a half note F#4, followed by eighth notes G#4, A4, B4, C5, D5, E5, and F#5. Tbn. 2 starts with a half note F#3, followed by eighth notes G#3, A3, B3, C4, D4, E4, and F#4. The B. Tbn. part starts with a half note F#2, followed by eighth notes G#2, A2, B2, C3, D3, E3, and F#3. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system (measures 15-16) continues the melodic lines for Tbn. 1 and Tbn. 2, while the B. Tbn. part has rests. The third system (measures 17) shows all three parts continuing their melodic lines with various dynamics like *mf* and *mp*.

19

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mp* *p* *p*

21

Tbn. 1

Tbn. 2

B. Tbn.

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

24

Tbn. 1

Tbn. 2

B. Tbn.

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

27

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

p

30

Tbn. 1

Tbn. 2

B. Tbn.

mf

32

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

p

mp

34

Tbn. 1

mp *mf*

Tbn. 2

p *mf*

B. Tbn.

p

36

Tbn. 1

mp *mf* *mp*

Tbn. 2

mp *p* *mf* *mp*

B. Tbn.

38

Tbn. 1

p *mp* *mf*

Tbn. 2

p *mf*

B. Tbn.

40

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mp*

mf *mp* *p*

mf

42

Tbn. 1

Tbn. 2

B. Tbn.

mf

p *mf* *mp*

mp

44

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mp*

p

p *mf*

46

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

48

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf* *mp*

50

Tbn. 1

Tbn. 2

B. Tbn.

mf *p* *mf* *mf*

Detailed description: This page contains the musical notation for measures 46 through 50 of the 'Allegro' movement from Sonata No. 6, Op. 2. The score is written for three tuba parts: Tbn. 1 (top), Tbn. 2 (middle), and B. Tbn. (bottom). The time signature is 12/8. Measure 46 begins with a key signature of one sharp (F#). Tbn. 1 plays a continuous eighth-note melody. Tbn. 2 has a long note in the first half of the measure followed by a half-note in the second half. B. Tbn. plays a rhythmic pattern of eighth and sixteenth notes. Measures 47-50 continue these patterns with various dynamics: *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The key signature changes to one flat (Bb) at measure 49.

52

Tbn. 1

Tbn. 2

B. Tbn.

The musical score for measures 52-53 is as follows:

Measure	Tbn. 1	Tbn. 2	B. Tbn.
52	G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter)	G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter)	G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter)
53	A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter)	A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter)	A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter)

Score

Andante from Sonata No. 7, Op. 2

Handel

Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mp

4

Tbn. 1

mf

Tbn. 2

B. Tbn.

mp

7

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

10

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

12

Tbn. 1

Tbn. 2

B. Tbn.

14

Tbn. 1

Tbn. 2

B. Tbn.

16

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

18

Tbn. 1

Tbn. 2

B. Tbn.

20

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

22

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

25

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

28

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mf

p

mf

mf

31

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

34

Tbn. 1

mf *p*

Tbn. 2

p *mf*

B. Tbn.

mf *mf*

37

Tbn. 1

mf

Tbn. 2

B. Tbn.

Allegro from Sonata No. 7, Op. 2

Handel

Bob Reifsnyder

 $\text{♩} = 80$

Trombone 1

Trombone 2

Bass Trombone

mf

4

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

7

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mf

9

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

11

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mp

13

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

p

mf

mp

p

mp

16

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

p

Measure 16: Tbn. 1 (mf), Tbn. 2 (mf), B. Tbn. (mf). Measure 17: Tbn. 1 (mf), Tbn. 2 (mf), B. Tbn. (p).

18

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

p

mp

mf

mp

mf

Measure 18: Tbn. 1 (p), Tbn. 2 (p), B. Tbn. (mp). Measure 19: Tbn. 1 (mp), Tbn. 2 (mp), B. Tbn. (mp).

20

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mf

mp

p

mf

mp

p

mf

Measure 20: Tbn. 1 (mp), Tbn. 2 (mp), B. Tbn. (mp). Measure 21: Tbn. 1 (p), Tbn. 2 (p), B. Tbn. (p).

23

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

26

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

28

Tbn. 1

Tbn. 2

B. Tbn.

p

p

31

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

mp

34

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

p

mp

mp

mf

37

Tbn. 1

Tbn. 2

B. Tbn.

p

p

mf

mf

40

Tbn. 1

mp *mf*

Tbn. 2

mp *p* *mf*

B. Tbn.

mp *p*

43

Tbn. 1

p *mp* *mf*

Tbn. 2

p *mp* *mf*

B. Tbn.

mp *p* *mp*

46

Tbn. 1

mp *p*

Tbn. 2

mf *mp* *p*

B. Tbn.

mf *mp* *p*

48

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

50

Tbn. 1

Tbn. 2

B. Tbn.

mf *p*

mf *p*

mf *p*

54

Tbn. 1

Tbn. 2

B. Tbn.

58

Tbn. 1

Tbn. 2

B. Tbn.

The musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 3/4 time, starting at measure 58. The key signature has two flats (B-flat and E-flat). Tbn. 1 plays a half note G2, a half note G2, and a half note G2. Tbn. 2 plays a half note G2 and a half note G2. B. Tbn. plays a half note G2 and a half note G2.

Andante from Sonata No. 8, Op. 2

Handel

Bob Reifsnyder

 $\text{♩} = 120$

Score for Trombone 1, Trombone 2, and Bass Trombone.

First System:

- Trombone 1:** Melodic line starting on G4, moving up stepwise to D5, then down. Dynamics: *mf*.
- Trombone 2:** Rest.
- Bass Trombone:** Bass line starting on G2, moving up stepwise to D3, then down. Dynamics: *mp*.

Second System:

- Tbn. 1:** Melodic line starting on D5, moving up stepwise to G5, then down. Dynamics: *mf*.
- Tbn. 2:** Rest.
- B. Tbn.:** Bass line starting on G2, moving up stepwise to D3, then down. Dynamics: *mp*.

Third System:

- Tbn. 1:** Melodic line starting on G5, moving up stepwise to D6, then down. Dynamics: *p*.
- Tbn. 2:** Rest.
- B. Tbn.:** Bass line starting on G2, moving up stepwise to D3, then down. Dynamics: *mf*.

©

8

Tbn. 1

Tbn. 2

B. Tbn.

10

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

12

Tbn. 1

Tbn. 2

B. Tbn.

p *mp*

p *mp*

14

Tbn. 1

Tbn. 2

B. Tbn.

p *mf*

p *mf*

mp

17

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

19

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp*

mp

21

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

p

mf

p

mp

23

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

p

mp

mf

25

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

mp

Detailed description: The image shows a musical score for three tubas. The first system (measures 21-22) features Tbn. 1 and Tbn. 2 with eighth-note patterns, while B. Tbn. plays a simple quarter-note line. Dynamics are p for Tbn. 1 and 2, and mp for B. Tbn. The second system (measures 23-24) continues the patterns, with Tbn. 1 and 2 playing p and mp, and B. Tbn. playing mp. The third system (measures 25-26) shows Tbn. 1 and 2 with more complex sixteenth-note patterns, while B. Tbn. remains simple. Dynamics are mf for Tbn. 1 and 2, and mp for B. Tbn.

27

Tbn. 1

Tbn. 2

B. Tbn.

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

30

Tbn. 1

Tbn. 2

B. Tbn.

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

33

Tbn. 1

Tbn. 2

B. Tbn.

mf *mf* *mf*

35

Tbn. 1

Tbn. 2

B. Tbn.

The musical score is for three tubas, labeled Tbn. 1, Tbn. 2, and B. Tbn. The music is in E-flat major (three flats) and 3/4 time. It begins at measure 35. Tbn. 1 and Tbn. 2 play a melodic line consisting of eighth and quarter notes, often beamed together. B. Tbn. plays a bass line with quarter and eighth notes. The score concludes with a double bar line after three measures.

Allegro from Sonata No. 8, Op. 2

Handel

Bob Reifsnyder

 $\text{♩} = 50$

Trombone 1

mf

Trombone 2

Bass Trombone

mp

This system contains the first five measures of the piece. Trombone 1 (Tbn. 1) is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It plays a melodic line starting on G4, moving up stepwise to D5, then descending. Trombone 2 (Tbn. 2) is in the treble clef and plays whole rests. The Bass Trombone (B. Tbn.) is in the bass clef and plays a bass line starting on G2, moving up stepwise to D3, then descending. Dynamics are marked *mf* for Tbn. 1 and *mp* for B. Tbn.

6

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

This system contains measures 6 through 11. Measure 6 is marked with a '6' above the staff. In measure 6, Tbn. 1 has a whole rest, while Tbn. 2 and B. Tbn. continue their lines. From measure 7 to 10, Tbn. 1 plays whole rests, Tbn. 2 plays a melodic line, and B. Tbn. plays a bass line. In measure 11, all three parts have new notes. Dynamics are *mf* for Tbn. 2 and *mp* for Tbn. 1 and B. Tbn.

12

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 12 through 17. Measure 12 is marked with a '12' above the staff. In measure 12, Tbn. 1 has a whole rest, while Tbn. 2 and B. Tbn. continue their lines. From measure 13 to 16, Tbn. 1 plays a melodic line, Tbn. 2 plays a melodic line with a slur over measures 13-14, and B. Tbn. plays a bass line. In measure 17, all three parts have new notes.

19

Tbn. 1

Tbn. 2

B. Tbn.

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

mp

25

Tbn. 1

Tbn. 2

B. Tbn.

p *p*

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

31

Tbn. 1

Tbn. 2

B. Tbn.

mp *p*

p *mp* *mf*

mf

36

Tbn. 1

mp

Tbn. 2

mp

p

B. Tbn.

mp

41

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

47

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mp

53

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp*

59

Tbn. 1

Tbn. 2

B. Tbn.

mp *p*

mp *mf* *mp*

mp

66

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp*

mf

72

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

The musical score for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) is shown for measures 72 through 76. The key signature has one sharp (F#), and the time signature is 3/4. The dynamic marking is *mf* (mezzo-forte). Tbn. 1 and Tbn. 2 play similar melodic lines, while B. Tbn. plays a lower, more rhythmic line. The music concludes at measure 76.

Score

Adagio from Sonata No. 9, Op. 2

Handel

Bob Reifsnyder

$\text{♩} = 120$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

4

Tbn. 1

mp *p* *mf*

Tbn. 2

mp *p* *mf*

B. Tbn.

p

7

Tbn. 1

p *mp* *mf*

Tbn. 2

p *mp* *mf*

B. Tbn.

mp

10

Tbn. 1

Tbn. 2

B. Tbn.

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

mp *mf* *p* *mf*

mf *p* *mf*

13

Tbn. 1

Tbn. 2

B. Tbn.

p

mp *p*

mp *p*

17

Tbn. 1

Tbn. 2

B. Tbn.

Score

Allegro from Sonata No. 9, Op. 2

Handel

Bob Reifsnyder

$\text{♩} = 90$

Trombone 1

mf

Trombone 2

Bass Trombone

mp

This system contains the first four measures of the piece. Trombone 1 plays a melody starting on G4, moving up stepwise to D5, then descending. Trombone 2 plays whole rests. The Bass Trombone plays a bass line starting on G2, moving up stepwise to D3, then descending. The dynamic *mf* is marked for Trombone 1 and *mp* for the Bass Trombone.

5

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 5 through 8. Trombone 1 continues its melodic line with eighth-note patterns. Trombone 2 continues with whole rests. The Bass Trombone continues its bass line. Measure 5 is marked with a '5' above the staff.

9

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 9 through 12. Trombone 1 continues its melodic line with eighth-note patterns. Trombone 2 continues with whole rests. The Bass Trombone continues its bass line. Measure 9 is marked with a '9' above the staff.

13

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

17

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

20

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mp

23

Tbn. 1

Tbn. 2

B. Tbn.

p

26

Tbn. 1

Tbn. 2

B. Tbn.

mp *mf* *mp*

mp *mf* *mp*

mf

29

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp*

mp

mf

32

Tbn. 1

mf

mp

mf

Tbn. 2

mp

mf

B. Tbn.

mp

35

Tbn. 1

mp

mf

Tbn. 2

mp

mf

B. Tbn.

mp

mf

39

Tbn. 1

mp

p

Tbn. 2

mp

p

B. Tbn.

mp

The image displays a musical score for three tubas, labeled Tbn. 1, Tbn. 2, and B. Tbn. The score is written in 12/8 time and consists of three systems of music. The first system starts at measure 32, the second at measure 35, and the third at measure 39. Each system contains three measures. The dynamics for Tbn. 1 are *mf*, *mp*, *mf* in the first system; *mp*, *mf*, *mf* in the second; and *mp*, *p*, *p* in the third. The dynamics for Tbn. 2 are *mp*, *mf*, *mf* in the first system; *mp*, *mf*, *mf* in the second; and *mp*, *p*, *p* in the third. The dynamics for B. Tbn. are *mp*, *mp*, *mf* in the first system; *mp*, *mp*, *mf* in the second; and *mp*, *mp*, *mp* in the third. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams.

42

Tbn. 1

Tbn. 2

B. Tbn.

p

Measures 42-44. Tbn. 1 and 2 play eighth-note patterns, while B. Tbn. plays a continuous eighth-note line. Dynamics are marked *p* for all parts.

45

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

Measures 45-48. Tbn. 1 and 2 play eighth-note patterns, while B. Tbn. plays a continuous eighth-note line. Dynamics are marked *mf*, *mp*, and *p* for all parts.

49

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

Measures 49-52. Tbn. 1 and 2 play eighth-note patterns, while B. Tbn. plays a continuous eighth-note line. Dynamics are marked *mf*, *mp*, and *p* for all parts.

63

Tbn. 1

mp *p*

Tbn. 2

mp *p*

B. Tbn.

mp *p*

67

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p* *mf*

mf *mp* *p* *mf*

mf *mp* *p* *mf*

71

Tbn. 1

Tbn. 2

B. Tbn.