

SELECTIONS

From

Vivaldi's Chamber and String

Concertos

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 17

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 first three Opus numbers of Vivaldi (sets of Trio Sonatas, Solo Sonatas and Concerti Grossi) mimic exactly the progression of Corelli's Op. 4-6, with all three owing much to the style of Corelli. The operatic and sacred compositions of Vivaldi are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of the two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo concerto form that remains captivating to modern audiences. The examples in this collection are youthful compositions, undoubtedly written for his students at the "Ospedale della Pieta", an orphanage for young females that used his concerts as a major fund raising tool. The Chamber Concertos are really quartet sonatas (sonata a quattro), the only major example of the medium in Italy. The String Concertos closely resemble the Sinfonias first written as Preludes to Operas; eventually developing into the modern Symphony.

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-** Vivaldi did indeed write continuo parts for all of these works, but their inclusion is hardly necessary to give a sense of completeness. As a result, public performance is highly encouraged.
2. **Clef reading-** These arrangements will hopefully serve as advanced clef practice for trombonists 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-** The chamber concertos are originally scored for two woodwind instruments and a violin,, all in the same range, whereas the string concertos call for two violins, viola and basso continuo. For the chamber concertos, that necessitated changing the range of one of the voices and frequently exchanging notes from one voice to another. For the String Concertos, this technique was utilized much less frequently, since the four voices are almost always in four different ranges.
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, trombone, cello and string bass, which offers a wonderful chamber music experience for a trombonist.
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 almost never an indication of the relative importance of the four independent lines, in direct contrast to the use of dynamics in volumes 11-12 (Bach). Instead, the dynamics are meant to contrast musical sections.
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 from RV95

Vivaldi
Bob Reifsnyder

♩ = 100

Musical staff 1, measures 1-5. The staff is in 3/8 time with a treble clef. The music consists of eighth notes and quarter notes. Dynamics are *mf* for measures 1-4 and *mp* for measure 5.

Musical staff 2, measures 6-10. The staff is in 3/8 time with a treble clef. The music consists of eighth notes and quarter notes. Dynamics are *mf* for measures 6-8 and *mp* for measures 9-10.

Musical staff 3, measures 11-18. The staff is in 3/8 time with a treble clef. Measures 11-12 contain eighth notes, while measures 13-18 are whole rests.

Musical staff 4, measures 19-24. The staff is in 3/8 time with a treble clef. Measures 19-20 are whole rests, followed by eighth notes in measures 21-24. Dynamics are *mf* for measures 21-23 and *mp* for measure 24.

Musical staff 5, measures 25-29. The staff is in 3/8 time with a treble clef. The music consists of eighth notes and quarter notes. Dynamics are *mf* for measures 25-28 and *mp* for measure 29.

Musical staff 6, measures 30-34. The staff is in 3/8 time with a treble clef. The music consists of eighth notes and quarter notes. Dynamics are *p* for measures 30-34.

Musical staff 7, measures 35-39. The staff is in 3/8 time with a treble clef. The music consists of eighth notes and quarter notes with sharps. Dynamics are *mf* for measures 35-39.

Musical staff 8, measures 40-44. The staff is in 3/8 time with a treble clef. The music consists of eighth notes and quarter notes with sharps. Dynamics are *mf* for measures 40-44.

45

mp *mf*

50

mp *mf*

55

mp

61

mf

68

mp *mf*

74

p

78

mf *mp*

83

mf

Allegro vivo from RV 95

Telemann
Bob Reifsnnyder

♩. = 120

mf

5

mp *p* *mf* *mp*

10

p *mf* *mp*

14

p *mf* *mp*

19

mf

25

mf

32

p

36

mf

40

p

Musical staff 40-42: Treble clef, 3/8 time signature. Staff 40 starts with a quarter rest followed by eighth notes. Staff 41 continues with eighth notes. Staff 42 ends with a quarter rest.

43

Musical staff 43-45: Treble clef, 3/8 time signature. Staff 43 starts with a quarter rest followed by eighth notes. Staff 44 continues with eighth notes. Staff 45 ends with a quarter rest.

46

mf

Musical staff 46-48: Treble clef, 3/8 time signature. Staff 46 starts with a quarter rest followed by eighth notes. Staff 47 continues with eighth notes. Staff 48 ends with a quarter rest.

50

mp *p*

Musical staff 50-52: Treble clef, 3/8 time signature. Staff 50 starts with a quarter rest followed by eighth notes. Staff 51 continues with eighth notes. Staff 52 ends with a quarter rest.

54

mf

Musical staff 54-56: Treble clef, 3/8 time signature. Staff 54 starts with a quarter rest followed by eighth notes. Staff 55 and 56 contain whole rests.

61

mf *mp* *mf* *mp*

Musical staff 61-63: Treble clef, 3/8 time signature. Staff 61 starts with a quarter rest followed by eighth notes. Staff 62 continues with eighth notes. Staff 63 ends with a quarter rest.

66

p *mp* *p*

Musical staff 66-68: Treble clef, 3/8 time signature. Staff 66 starts with a quarter rest followed by eighth notes. Staff 67 continues with eighth notes. Staff 68 ends with a quarter rest.

71

mp *p*

Musical staff 71-73: Treble clef, 3/8 time signature. Staff 71 starts with a quarter rest followed by eighth notes. Staff 72 continues with eighth notes. Staff 73 ends with a quarter rest.

75

mf *mf*

Musical staff 75-77: Treble clef, 3/8 time signature. Staff 75 starts with a quarter rest followed by eighth notes. Staff 76 continues with eighth notes. Staff 77 ends with a quarter rest.

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Allegro from RV99

Vivaldi
Bob Reifsnyder

♩ = 100

mf

5

p *mp* *mf*

10

15

mp *p*

19

mf

25

mp *p*

30

mf

34

42

mf

48

mp *p* *mf*

53

mp *p* *mf* *p*

57

mf

60

mf

64

mf

68

mf

73

mf

Allegro vivo from RV99

Vivaldi
Bob Reifsnyder

♩. = 60

mf

8

18

mf

28

36

mp

44

mf *mp*

52

59

68

mf

76

mp

83

mf

90

Trombone 2

Largo from RV101

Vivaldi
Bob Reifsnyder

♩ = 75



p



mp



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Allegro from RV101

Vivaldi
Bob Reifsnnyder

♩ = 100

mf

6 *mp*

12 *mf*

17 *mp* *p* *mp*

22 *p*

26 *mp*

29 *mf*

34 *mp* *p* *mf*

38

Musical staff 38: Bass clef, 3/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a sixteenth rest. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, 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G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, 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C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, 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E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371, G371, A371, B371, C372, D372, E372

Allegro from RV105

Vivaldi
Bob Reifsnyder

♩ = 100

mp

7

mf *mp*

11

mf

17

mf

22

mp *p* *mp* *mf*

29

mf *mp* *p*

35

p

40

p *p*

45

mp

52

mf *mf* *mp*

58

p

63

mf

69

mp

75

p

82

mp *mf*

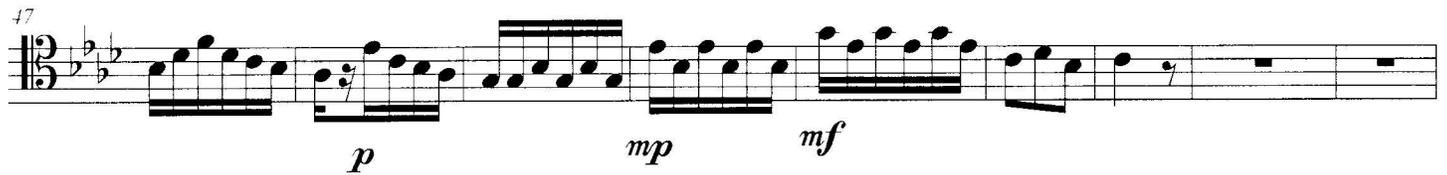
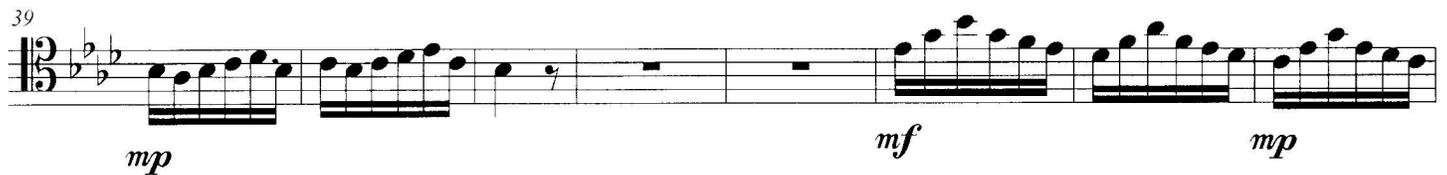
87

p *mp* *mf*

Allegro Vivo from RV105

Vivaldi
Bob Reifsnnyder

♩. = 50



Allegro Vivo from RV105

73

p *mf*

83

mf

92

p *mp*

101

mf *p* *mp*

110

mf

Largo from RV107

Vivaldi
Bob Reifsnyder

♩ = 40

mp

3 *p* *mp*

5

9 *mp* *p*

12 *mp* *p*

15 *mp* *p*

18

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Allegro from RV107

Vivaldi
Bob Reifsnyder

♩ = 90

mf

5

mf

11

mp

15

mf *mp*

18

p *mf*

21

27

mf *p*

32

mf

36

mf

41

47

mf

50

Largo from RV108

Vivaldi
Bob Reifsnyder

♩ = 60

mf

6

mp

12

p

18

p

24

p *mp*

30

p

36

p

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Allegro molto from RV108

Vivaldi
Bob Reifsnyder

♩ = 108

5

9

13

16

20

25

29

mf *mp* *p*

mf

mp *mf*

mp *p*

mf *mp*

p *mf* *mp*

mf *mp*

35

p *mf* *mp*

Detailed description: This musical staff contains measures 35 through 38. It is written in bass clef with a 3/5 time signature and a key signature of one flat (B-flat). Measure 35 begins with a piano (*p*) dynamic and features a series of eighth notes. Measure 36 continues with eighth notes and includes a dynamic marking of mezzo-forte (*mf*). Measure 37 features a mezzo-piano (*mp*) dynamic and contains a half note. Measure 38 concludes with a half note. The staff ends with a repeat sign.

39

mf

Detailed description: This musical staff contains measures 39 through 42. It is written in bass clef with a 3/5 time signature and a key signature of one flat (B-flat). Measure 39 starts with a mezzo-forte (*mf*) dynamic and contains a half note. Measure 40 continues with a half note. Measure 41 features a half note. Measure 42 concludes with a half note. The staff ends with a repeat sign.

Trombone 2

Adagio from RV109

Vivaldi
Bob Reifsnyder

♩ = 60

The musical score is written for Trombone 2 in 2/5 time. It consists of two staves of music. The first staff begins with a tempo marking of ♩ = 60. The music starts with a mezzo-piano (*mp*) dynamic and features a melodic line with various intervals and rests. The dynamic shifts to piano (*p*) towards the end of the first staff. The second staff begins with a mezzo-piano (*mp*) dynamic and continues the melodic line. The score concludes with a double bar line.

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Allegro from RV109

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1, measures 1-8. The staff is in 3/4 time with a key signature of one sharp (F#). The music begins with a half rest followed by eighth notes. Dynamics are *mf* at the start and *mp* at the end.

Musical staff 2, measures 9-18. The staff continues with eighth notes and quarter notes. Dynamics are *mf* at the start and *mp* at the end.

Musical staff 3, measures 19-27. The staff continues with eighth notes and quarter notes. Dynamics are *mf* at the start and *mp* at the end.

Musical staff 4, measures 28-35. The staff continues with eighth notes and quarter notes. Dynamics are *p* at the start and *mf* at the end.

Musical staff 5, measures 36-44. The staff continues with eighth notes and quarter notes. Dynamics are *mf* at the start and *mf* at the end.

Musical staff 6, measures 45-53. The staff continues with eighth notes and quarter notes. Dynamics are *p* at the start and *mp* at the end.

Musical staff 7, measures 54-62. The staff continues with eighth notes and quarter notes. Dynamics are *p* at the start and *mf* at the end.

Musical staff 8, measures 63-70. The staff continues with eighth notes and quarter notes. Dynamics are *mf* at the start and *mp* at the end.

73

mf

Musical staff 1: Bass clef, 3/4 time signature. Measures 73-82. Dynamics: *mf*. The staff contains a continuous eighth-note pattern with some rests and a fermata over the final measure.

83

mp *mf*

Musical staff 2: Bass clef, 3/4 time signature. Measures 83-91. Dynamics: *mp* and *mf*. The staff contains a continuous eighth-note pattern with some rests and a fermata over the final measure.

92

Musical staff 3: Bass clef, 3/4 time signature. Measures 92-99. Dynamics: *mf*. The staff contains a continuous eighth-note pattern with some rests and a fermata over the final measure.

Allegro from RV110

Vivaldi
Bob Reifsnyder

♩ = 90

The musical score is written for Trombone 2 in 3/4 time, with a tempo of quarter note = 90. The key signature has one flat (B-flat). The score is divided into eight staves, each starting with a measure number. The dynamics are as follows:

- Staff 1 (measures 1-5): *mf*, *mp*, *mf*
- Staff 2 (measures 6-10): *mp*, *mf*
- Staff 3 (measures 11-15): *mp*, *mf*
- Staff 4 (measures 16-21): *mp*, *p*, *mf*
- Staff 5 (measures 22-26): *mp*
- Staff 6 (measures 27-31): *mf*
- Staff 7 (measures 32-36): *p*, *mp*, *mf*
- Staff 8 (measures 37-41): *mp*, *p*

42 *mf* *mp*

Musical staff 42-46: Bass clef, 3/8 time signature. Measures 42-46. Dynamics: *mf* (measures 42-44), *mp* (measures 45-46). A key signature change to one flat occurs at measure 45.

47 *mf*

Musical staff 47-51: Bass clef, 3/8 time signature. Measures 47-51. Dynamics: *mf* (measures 47-51). A key signature change to two flats occurs at measure 49.

52 *mf* *mp*

Musical staff 52-56: Bass clef, 3/8 time signature. Measures 52-56. Dynamics: *mf* (measures 52-54), *mp* (measures 55-56). A key signature change to one flat occurs at measure 55.

57 *p* *mf*

Musical staff 57-62: Bass clef, 3/8 time signature. Measures 57-62. Dynamics: *p* (measures 57-60), *mf* (measures 61-62). A key signature change to two flats occurs at measure 59.

63 *mp* *mf*

Musical staff 63-67: Bass clef, 3/8 time signature. Measures 63-67. Dynamics: *mp* (measures 63-65), *mf* (measures 66-67). A key signature change to one flat occurs at measure 64.

68 *mp* *mf* *mp*

Musical staff 68-72: Bass clef, 3/8 time signature. Measures 68-72. Dynamics: *mp* (measures 68-70), *mf* (measures 71-72), *mp* (measures 73-74). A key signature change to two flats occurs at measure 71.

73 *mf* *mp* *p*

Musical staff 73-77: Bass clef, 3/8 time signature. Measures 73-77. Dynamics: *mf* (measures 73-75), *mp* (measures 76-77), *p* (measures 78-79). A key signature change to one flat occurs at measure 76.

78 *mf*

Musical staff 78-82: Bass clef, 3/8 time signature. Measures 78-82. Dynamics: *mf* (measures 78-82). A key signature change to two flats occurs at measure 80.

Allegro vivo from RV110

Vivaldi
Reifsnnyder

♩. = 50

The musical score is written for Trombone 2 in 3/8 time. It begins with a tempo marking of ♩. = 50. The key signature is one flat (B-flat major or D minor). The score is divided into four systems, each starting with a measure number: 1, 10, 20, and 31. The dynamics are marked as follows: *mf* (measures 1-3), *mp* (measures 4-6), *mf* (measures 7-9), *mp* (measures 10-12), *mf* (measures 13-15), *mp* (measures 16-18), *p* (measures 19-21), *mp* (measures 22-24), *mf* (measures 25-27), *mp* (measures 28-30), and *mp* (measures 31-33). The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs.

Andante from RV112

Vivaldi
Bob Reifsnyder

♩ = 70

p *mp*

6 *mf*

12 *mp* *p*

18 *mp*

24 *mf* *mp*

31

Trombone 2

Presto from RV112

Vivaldi
Bob Reifsnyder

♩ = 60

mf mp p

11

mp mf mp

23

Grave from RV113

Vivaldi
Bob Reifsnyder

♩ = 90

Musical staff 1, measures 1-6. The staff is in 3/4 time with a key signature of one flat (B-flat). The music begins with a half rest followed by a quarter note G2, then a quarter note A2, and continues with a series of eighth and quarter notes. The dynamic marking *mf* is placed below the staff.

7

Musical staff 2, measures 7-12. The music continues with eighth and quarter notes, including some beamed eighth notes. The dynamic marking *mp* is placed below the staff.

13

Musical staff 3, measures 13-18. The music features a sequence of beamed eighth notes followed by quarter notes. The dynamic marking *p* is placed below the staff.

19

Musical staff 4, measures 19-24. The music concludes with a series of quarter and eighth notes, ending with a whole note G2. The staff ends with a double bar line.

Allegro from RV113

Vivaldi
Bob Reifsnnyder

♩. = 50

Musical staff 1, measures 1-8. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mf* at the beginning and *mp* at the end.

Musical staff 2, measures 9-19. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *p*, *mp*, *mf*, *mp*, and *p*.

Musical staff 3, measures 20-31. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mp* and *mf*.

Musical staff 4, measures 32-42. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mp*, *mf*, and *mp*.

Musical staff 5, measures 43-54. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mf*, *mp*, *mf*, and *mp*.

Musical staff 6, measures 55-66. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mf*, *p*, *mp*, and *mf*.

Musical staff 7, measures 67-76. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mp* and *p*.

Musical staff 8, measures 77-84. The staff is in 3/8 time with a key signature of one sharp (F#). The music consists of eighth-note patterns. Dynamic markings are *mp*, *mf*, and *mp*.

88

mf

Ciaconna from RV114

Vivaldi
Bob Reifsnyder

♩ = 90

mf

8

mp

16

p

24

mp

32

mf

40

mp

48

p

54

mp

Ciaconna from RV114

59



64



mf

72



Trombone 2

Largo from RV115

Vivaldi
Bob Reifsnyder

$\text{♩} = 50$

Musical staff 1: A single staff in bass clef with a common time signature. It contains eight measures of music. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (half). There are dynamic markings *mp* under the first measure and *p* under the seventh measure. A slur covers the notes from the second measure to the eighth measure.

9

Musical staff 2: A single staff in bass clef with a common time signature. It contains five measures of music. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter). The staff ends with a double bar line.

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Allegro from RV115

Vivaldi
Bob Reifsnyder

♩ = 90

p

5

9

mp

14

mf

18

21

mp

25

29

p

32

Musical staff 1: Bass clef, measures 32-34. Measure 32 starts with a treble clef and a whole note G4. Measure 33 has a whole note G4. Measure 34 has a whole note G4. The rest of the staff contains eighth notes.

35

Musical staff 2: Bass clef, measures 35-40. Measure 35 has a whole note G4. Measure 36 has a whole note G4. Measure 37 has a whole note G4. Measure 38 has a whole note G4. Measure 39 has a whole note G4. Measure 40 has a whole note G4. The rest of the staff contains eighth notes.

mf

Largo from RV117

Vivaldi
Bob Reifsnyder

♩ = 75

Musical staff 1, measures 1-7. The staff is in 3/4 time with a key signature of one flat. The music begins with a whole rest in measure 1, followed by a series of eighth and quarter notes. The dynamic marking *mp* is centered below the staff.

Musical staff 2, measures 8-15. The staff continues with eighth and quarter notes, including a half note with a slur in measure 10. The dynamic marking *mf* is centered below the staff.

Musical staff 3, measures 16-24. The staff features a mix of quarter and eighth notes with some rests. The dynamic marking *mp* is centered below the staff.

Musical staff 4, measures 25-31. The staff contains eighth and quarter notes. The dynamic marking *mf* is centered below the first half of the staff, and *mp* is centered below the second half.

Musical staff 5, measures 32-39. The staff begins with a half note, followed by eighth and quarter notes. The dynamic marking *p* is centered below the first measure, and *mp* is centered below the second measure. The staff concludes with a double bar line.

Allegro from RV117

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

The musical score is written for Trombone 2 in 2/4 time, with a tempo of quarter note = 60. The key signature has one sharp (F#). The score is divided into seven systems, each starting with a measure number. Dynamics are indicated by *mf*, *mp*, and *p*. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs. The first system starts at measure 1 with *mf* and ends at measure 9 with *mp*. The second system starts at measure 10 with *mf*, has *mp* at measure 14, and *mf* at measure 18. The third system starts at measure 20 with *mp*, has *p* at measure 24, and *mf* at measure 28. The fourth system starts at measure 30 with *p*, has *mp* at measure 34, and ends at measure 38. The fifth system starts at measure 40 with *mp*, has *p* at measure 44, and *mf* at measure 48. The sixth system starts at measure 50 with *mp*, has *mf* at measure 54, and *mp* at measure 58. The seventh system starts at measure 61 with *p*, has *mf* at measure 65, and ends at measure 69.