

# SELECTIONS

From

## Vivaldi's String Concertos (concluded)

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

### BAROQUE BONE SQUAD

### VOLUME 20

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## About the Composer

The three great innovators of the 17<sup>th</sup> century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18<sup>th</sup>, 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. These String Concertos closely resemble the Sinfonias first written as Preludes to Operas; eventually developing into the modern Symphony.

## 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-** 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 string concertos were scored for two violins, viola and basso continuo. The original notes have been infrequently exchanged in these arrangements, 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.

Trombone 2

# Adagio from RV156

Vivaldi  
Bob Reifsnyder

♩ = 60

The first staff of music is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The melody consists of a series of quarter notes and half notes, some with slurs, across eight measures.

The second staff of music starts at measure 7. It continues the melodic line with quarter and half notes, including a chromatic descent in the final measure.

The third staff of music starts at measure 13. It shows a single measure with a half note, followed by a double bar line at the end of the staff.

# Allegro from RV156

Vivaldi

Bob Reifsnyder

♩ = 90

Musical staff 1, measures 1-6. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music begins with a whole rest in measure 1, followed by quarter notes in measures 2-6. Dynamic markings *mf* and *mp* are present.

Musical staff 2, measures 7-9. The staff is in bass clef with a key signature of one flat. Measure 7 starts with a half note, followed by eighth notes in measures 8-9. Dynamic markings *p*, *mf*, and *mp* are present.

Musical staff 3, measures 10-13. The staff is in bass clef with a key signature of one flat. Measures 10-13 feature eighth-note patterns. Dynamic markings *p*, *mf*, and *mp* are present.

Musical staff 4, measures 14-17. The staff is in bass clef with a key signature of one flat. Measures 14-17 feature eighth-note patterns. Dynamic markings *mp*, *p*, and *mp* are present.

Musical staff 5, measures 18-21. The staff is in bass clef with a key signature of one flat. Measures 18-21 feature eighth-note patterns. Dynamic markings *mf*, *mp*, and *p* are present.

Musical staff 6, measures 22-24. The staff is in bass clef with a key signature of one flat. Measures 22-24 feature eighth-note patterns. Dynamic markings *mf* and *mp* are present.

Musical staff 7, measures 25-27. The staff is in bass clef with a key signature of one flat. Measures 25-27 feature eighth-note patterns. Dynamic markings *p*, *mf*, and *mp* are present.

Musical staff 8, measures 28-31. The staff is in bass clef with a key signature of one flat. Measures 28-31 feature eighth-note patterns. Dynamic marking *p* is present.

31 *mp* *mf*

34 *mp*

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

41 *mp* *p* *mf*

45 *mp* *p*

48 *mp* *mf* *mp*

52 *p* *mf* *mp*

56 *p* *mf*

60 *mp* *p* *mf*

64

64-67

*mp* *p* *mf*

This staff contains measures 64 through 67. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a melodic line with eighth and sixteenth notes, including some slurs and ties. Dynamic markings *mp*, *p*, and *mf* are placed below the staff.

68

68-70

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

This staff contains measures 68 through 70. It continues the melodic line with similar rhythmic patterns and dynamic markings *mp*, *p*, *mp*, and *mf*.

71

71-73

*mp* *p*

This staff contains measures 71 through 73. It features a melodic line with some rests and dynamic markings *mp* and *p*.

74

74-76

*mp* *mf*

This staff contains measures 74 through 76. It continues the melodic line with dynamic markings *mp* and *mf*.

77

77-79

This staff contains measures 77 through 79. It features a melodic line with a few notes and a double bar line at the end.

# Largo from RV157

Vivaldi  
Bob Reifsnyder

♩ = 75

Musical staff 1, measures 1-7. The staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a piano (*p*) dynamic. It features a sequence of eighth notes followed by a half note, then a quarter note, and finally a half note. The melody is: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, 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F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, 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C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, 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E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358,

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# Allegro from RV157

Vivaldi  
Bob Reifsnnyder

♩ = 90

*mf*

5

*mp*

8

*p*

11

*p*

14

*mp*

19

*mf*

25

*mp*

31

*p*

36

*mp*

40

*mf*

45

*mp* *p*

50

# Allegro molto from RV158

Vivaldi  
Bob Reifsnyder

♩ = 100

*mf*

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

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

13 *mp* *p*

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

20 *mp* *mf* *mp*

24 *mf* *mp*

28 *mf* *mp* *mf* *mp* *mf*

33 Musical staff 1: Bass clef, 3/8 time signature, key signature of one flat. Measures 33-36. Dynamics: *mp*, *p*, *mp*.

37 Musical staff 2: Bass clef, 3/8 time signature, key signature of one flat. Measures 37-40. Dynamics: *mf*, *mp*, *mf*, *p*, *mp*.

41 Musical staff 3: Bass clef, 3/8 time signature, key signature of one flat. Measures 41-44. Dynamics: *mf*, *p*, *mp*.

45 Musical staff 4: Bass clef, 3/8 time signature, key signature of one flat. Measures 45-47. Dynamics: *mf*, *p*.

48 Musical staff 5: Bass clef, 3/8 time signature, key signature of one flat. Measures 48-51. Dynamics: *mp*, *mf*, *mp*, *mf*.

52 Musical staff 6: Bass clef, 3/8 time signature, key signature of one flat. Measures 52-55. Dynamics: *mf*.

56 Musical staff 7: Bass clef, 3/8 time signature, key signature of one flat. Measures 56-59. Dynamics: *mp*, *mf*, *mp*, *p*.

60 Musical staff 8: Bass clef, 3/8 time signature, key signature of one flat. Measures 60-63. Dynamics: *mp*, *mf*, *mf*.

64 Musical staff 9: Bass clef, 3/8 time signature, key signature of one flat. Measures 64-67. Dynamics: *mp*, *mf*, *p*, *mp*.

68

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

72

Trombone 2

# Adagio from RV159

Vivaldi  
Bob Reifsnyder

♩ = 60

*p* *mp*

5

*mf* *p*

# Allegro from RV159

Vivaldi  
Bob Reifsnnyder

♩. = 50

Musical staff 1, measures 1-9. The staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music begins with a rest, followed by eighth notes. Dynamic markings include *mp* and *mf*.

Musical staff 2, measures 10-20. The staff continues with eighth notes and some sixteenth notes. Dynamic markings include *mp* and *mf*.

Musical staff 3, measures 21-30. The staff continues with eighth notes and some sixteenth notes. Dynamic marking is *mp*.

Musical staff 4, measures 31-40. The staff features sixteenth-note passages. Dynamic marking is *mf*.

Musical staff 5, measures 41-50. The staff continues with eighth notes and some sixteenth notes. Dynamic marking is *mp*.

Musical staff 6, measures 51-61. The staff features a variety of note values including eighth, sixteenth, and thirty-second notes. Dynamic markings include *mf*, *mp*, *p*, *mf*, and *mp*.

Musical staff 7, measures 62-69. The staff continues with eighth notes and some sixteenth notes. Dynamic marking is *mf*.

Trombone 2

# Andante from RV160

Vivaldi  
Bob Reifsnyder

♩ = 70



*sempre p*

6



11



16



# Allegro from RV160

Vivaldi  
Bob Reifsnyder

♩ = 90

*mf* *mp*

4 *mf* *mp*

8 *mf* *mp*

11 *mf* *p*

15 *mf* *mp* *p*

20 *mp*

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

27 *mf* *mp*

31

*mf* *mp* *mf*

36

*mp*

40

*mf*

45

*mf*

50

*mf*

Trombone 2

# Largo from RV161

Vivaldi  
Bob Reifsnyder

♩ = 50



*sempre p*

6



# Allegro molto moderato from RV163

Vivaldi  
Bob Reifsnnyder

♩ = 100

*mf* *mp* *mf*

6 *mp* *p* *mp*

12 *mf* *mp* *p*

17 *mp*

22 *mf*

27 *mp* *p*

33 *mp*

38 *mf*

Trombone 2

# Adagio from RV164

Vivaldi  
Bob Reifsnyder

♩ = 60

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

8

*p*

# Allegro from RV164

Vivaldi  
Bob Reifsnyder

♩ = 60

*p* *mf*

11 *p*

21 *mf*

30 *p* *mf*

40 *p*

51 *mf*

62 *mp* *mp* *p*

73 *p*



# Allegro from RV166

Vivaldi  
Bob Reifsnyder

♩ = 60

*mf*

6

*p*

12

*mp* *p*

17

*mp*

23

*mf* *mp*

29

©

Trombone 2

# Adagio from "Al Santo Sepolcro"

RV169

Vivaldi  
Bob Reifsnyder

♩ = 60

Musical staff 1, measures 1-6. The staff is in 3/2 time with a key signature of one sharp (F#). The music begins with a half note G4, followed by a half note A4, then a half note B4. The next measure contains a half note C5, a quarter note D5, and a quarter note E5. The final measure contains a half note F#5, a quarter note G5, and a quarter note A5. The dynamic marking *p* is placed below the first measure.

Musical staff 2, measures 7-13. The staff continues in 3/2 time with a key signature of one sharp. Measure 7 starts with a half note G4, followed by a half note A4. Measure 8 contains a half note B4, a quarter rest, and a quarter note C5. Measure 9 contains a half note D5, a quarter note E5, and a quarter note F#5. Measure 10 contains a half note G5, a quarter note A5, and a quarter note B5. Measure 11 contains a half note C6, a quarter note B5, and a quarter note A5. Measure 12 contains a half note G5, a quarter note F#5, and a quarter note E5. Measure 13 contains a half note D5, a quarter note C5, and a quarter note B4. The dynamic marking *mp* is placed below the second measure.

Musical staff 3, measures 14-18. The staff continues in 3/2 time with a key signature of one sharp. Measure 14 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 15 contains a half note C5, a quarter note D5, and a quarter note E5. Measure 16 contains a half note F#5, a quarter note G5, and a quarter note A5. Measure 17 contains a half note B5, a quarter rest, and a quarter note C6. Measure 18 contains a half note D6, a quarter note E6, and a quarter note F#6. The dynamic marking *mf* is placed below the final measure.

Musical staff 4, measures 19-22. The staff continues in 3/2 time with a key signature of one sharp. Measure 19 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 20 contains a half note C5, a quarter note D5, and a quarter note E5. Measure 21 contains a half note F#5, a quarter note G5, and a quarter note A5. Measure 22 contains a half note B5, a quarter note C6, and a quarter note D6. The dynamic marking *mp* is placed below the first measure, and *p* is placed below the second measure.

# Allegro from "Al Santo Sepulcro"

RV169

Vivaldi

Bob Reifsnnyder

$\text{♩} = 60$

1 *mp* *p*

6 *mf* *p*

12 *mp* *p* *mp*

18 *mp*

24 *mf* *mp* *p*

30 *mf*

35 *mp* *p* *p*

40 *mf*