

SELECTIONS

From

Corelli's Trio Sonatas, Op. 4

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME FIVE

@2016

About the Composer

The most important characteristic of the Music of the Baroque was contrast. This is illustrated most vividly in the music of the early masters Claudio Monteverdi(1567-1643) and Giovanni Gabrieli (1556?-1612). In establishing the opera as a legitimate form of secular vocal music popular with both the aristocracy and the merchant class, Monteverdi helped introduce the three most important elements of contrast; recitative vs. aria, melody vs. bass line and melody A vs. melody B (Da Capo aria). Of almost equal importance was Gabrieli's successful incorporation of instruments into church music, where a dizzying array of contrast was used. There was rhythm (duple vs. triple), mode (major vs. minor), texture (homophonic vs. polyphonic), dynamics (loud vs. soft), scoring (vocal vs. instrumental and strings vs. brass), tessitura (high vs. low) and space (antiphonal choirs). Arcangelo Corelli (1653-1713) was raised in this tradition, but in developing new forms of secular instrumental music he added three more very important elements of contrast. In his Concerti Grossi, he contrasted a small group of instruments with a larger one, thus sowing the seeds of the modern soloist with orchestra repertoire which remains the most popular form of all classical music. In his Trio Sonatas, however, his innovations were more subtle but equally influential. In highlighting the interval of the second, both melodically and harmonically, he added the contrasts of "diatonic vs. chromatic" (sequence) and "dissonance vs. consonance" (harmonic second resolving to the third). When he was finished, the musical materials of the Baroque were all in place, enabling the late Baroque masters Vivaldi (1678-1741), Telemann (1681-1767), Handel (1685-1759) and Bach (1685-1750) to elevate music to a high art form capable of standing alone without the help of art, literature or the dance. The rest, to the great fortune of us all, is history.

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-** Corelli's Trio Sonatas were written as a leisure activity for the aristocracy, not for public entertainment with paying audiences. These arrangements are also by nature "skeletal", since they are lacking the continuo part that served to thicken the texture (and to have a professional playing along as an aid to the amateur performers). As a result, they are intended to be diversions for the trombonists and not necessarily for inclusion in a public recital.
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, since 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 three octaves (C-C) with a few B and Bbs for the bass trombone and several D's for the alto 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. The upper end of the range was because of the frequent high tessitura in the first part.
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.

Preludio from Sonata No. 1, Op. 4

Corelli

Bob Reifsnnyder

Largo $\text{♩} = 50$

Trombone 1 *mp*

Trombone 2 *mp*

Bass Trombone *mp*

5

Tbn. 1

Tbn. 2 *mf*

B. Tbn. *mf*

9

Tbn. 1 *mf* *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

14

Tbn. 1

Tbn. 2

B. Tbn.

The musical score for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) spans measures 14 through 17. Tbn. 1 and Tbn. 2 are in E-flat major (three flats), and B. Tbn. is in bass clef. The music consists of eighth and quarter notes with some rests.

Measure	Tbn. 1	Tbn. 2	B. Tbn.
14	G4, A4, B4, C5	G4, A4, B4, C5	G2, A2, B2, C3
15	D5, C5, B4, A4	D5, C5, B4, A4	D3, C3, B2, A2
16	G4, A4, B4, C5	G4, A4, B4, C5	G2, A2, B2, C3
17	D5, C5, B4, A4	D5, C5, B4, A4	D3, C3, B2, A2

Corrente from Sonata no.1, Op. 4

Corelli

Bob Reifsnnyder

Allegro $\text{♩} = 50$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

6

Tbn. 1

Tbn. 2

B. Tbn.

12

Tbn. 1

p *mp* *mf* *mp*

Tbn. 2

p *mp* *mf* *mp*

B. Tbn.

p *mp* *mf* *mp*

18

Tbn. 1

Tbn. 2

B. Tbn.

24

Tbn. 1

Tbn. 2

B. Tbn.

30

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf* *p*

p *mp* *mf* *p*

p *mp* *mf* *p*

36

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

mp

mf

42

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

mp

mf

48

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mp

p

mp

54

Tbn. 1

Tbn. 2

B. Tbn.

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

60

Tbn. 1

Tbn. 2

B. Tbn.

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

Allemanda from Sonata no. 1, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 80$

The image displays three systems of musical notation for a Trombone section. Each system includes staves for Trombone 1, Trombone 2, and Bass Trombone. The music is in 3/4 time, indicated by the 'C' time signature. The first system (measures 1-4) features a melody in Trombone 1 and 2, and a rhythmic accompaniment in the Bass Trombone, all marked *mf*. The second system (measures 5-8) shows a change in dynamics, with Trombone 1 and 2 marked *p* and the Bass Trombone marked *p*. The third system (measures 9-12) returns to *mf* for all parts, with Trombone 1 and 2 marked *mp* in the first two measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Trombone 1
mf

Trombone 2
mf

Bass Trombone
mf

5

Tbn. 1
p

Tbn. 2
p

B. Tbn.
p

9

Tbn. 1
mp *mf*

Tbn. 2
mp *mf*

B. Tbn.
mp *mf*

13

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

Measures 13-17. Tbn. 1 and 2 play a melody with dynamics *mp*, *p*, and *mf*. B. Tbn. plays a bass line with dynamics *mp*, *p*, and *mf*.

18

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Measures 18-21. Tbn. 1 and 2 play a melody with dynamics *mf*. B. Tbn. plays a bass line with dynamics *mf*.

22

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Measures 22-25. Tbn. 1 and 2 play a melody with dynamics *mp*. B. Tbn. plays a bass line with dynamics *mp*.

26

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

mf

mp

30

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Preludio from Sonata No. 2, Op. 4

Corelli

Bob Reifsnyder

Grave $\text{♩} = 60$

The musical score is divided into 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 'Grave' with a quarter note equal to 60 beats per minute.

System 1 (Measures 1-4): All three parts begin with a *mp* (mezzo-piano) dynamic. Trombone 1 and 2 play a melody of half notes, while the Bass Trombone provides a rhythmic accompaniment of eighth notes.

System 2 (Measures 5-8): Measures 5 and 6 are marked with a '5' above the staff. Trombone 1 and 2 play a melody of half notes, with Trombone 1 reaching a *mf* (mezzo-forte) dynamic in measure 8. The Bass Trombone continues with eighth notes.

System 3 (Measures 9-12): Measures 9 and 10 are marked with a '9' above the staff. Trombone 1 and 2 play a melody of half notes, with Trombone 1 reaching a *mp* dynamic in measure 10. The Bass Trombone continues with eighth notes.

13

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

17

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

Detailed description: The score is for three tubas. Measures 13-16 are marked *mf*. Tbn. 1 plays a melodic line with eighth and sixteenth notes. Tbn. 2 plays a similar melodic line, often in parallel motion with Tbn. 1. B. Tbn. plays a rhythmic accompaniment of eighth notes. Measures 17-19 are marked *mp*. Tbn. 1 and Tbn. 2 play a descending melodic line. B. Tbn. continues the rhythmic accompaniment. The key signature has one sharp (F#).

Score

Allemanda from Sonata no. 2, Op. 4

Corelli

Bob Reifsnnyder

Allegro ♩ = 100

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

5

Tbn. 1

Tbn. 2

B. Tbn.

9

1. 2.

Tbn. 1

mp *p* *mp* *mf*

Tbn. 2

mp *p* *mp*

B. Tbn.

mp *p* *mp* *mf*

13

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

mf

17

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

mp

mf

mp

mf

21

Tbn. 1

Tbn. 2

B. Tbn.

Detailed description: This is a musical score for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) in 12/8 time. The score is divided into three systems, each containing three measures. The first system (measures 13-16) starts with a key signature of one sharp (F#). The dynamics are *mf* for Tbn. 1 and B. Tbn., and *mp* for Tbn. 2. The second system (measures 17-20) has dynamics *mp* and *mf* alternating for each part. The third system (measures 21-23) has no dynamics. The score ends with a double bar line.

Corrente from Sonata No. 2, Op. 4

Corelli

Bob Reifsnyder

Vivo $\text{♩} = 50$

Trombone 1

Trombone 2

Bass Trombone

mp

mp

mp

7

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

14

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

p

mp

p

mp

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

28

Tbn. 1

Tbn. 2

B. Tbn.

mp

35

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

p

p

mp

mf

p

p

mp

mf

p

42

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

49

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

56

Tbn. 1

Tbn. 2

B. Tbn.

Preludio from Sonata No. 3, Op. 4

Corelli

Bob Reifsnyder

Largo $\text{♩} = 50$

Score for Trombone 1, Trombone 2, and Bass Trombone, measures 1 through 7.

The score is written for three parts: Trombone 1, Trombone 2, and Bass Trombone. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is Largo, with a quarter note equal to 50 beats per minute.

The score is divided into three systems, each containing three staves. The first system covers measures 1 through 3, the second system covers measures 4 through 6, and the third system covers measures 7 through 9. The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano).

System 1 (Measures 1-3):

- Trombone 1:** Starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 2 has a half note D5, followed by quarter notes E5 and F#5. Measure 3 has a half note G5, followed by quarter notes F#5 and E5.
- Trombone 2:** Starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 2 has a half note D5, followed by quarter notes E5 and F#5. Measure 3 has a half note G5, followed by quarter notes F#5 and E5.
- Bass Trombone:** Starts with a half note G3, followed by quarter notes A3, B3, and C4. Measure 2 has a half note D4, followed by quarter notes E4 and F#4. Measure 3 has a half note G4, followed by quarter notes F#4 and E4.

System 2 (Measures 4-6):

- Tbn. 1:** Starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 5 has a half note D5, followed by quarter notes E5 and F#5. Measure 6 has a half note G5, followed by quarter notes F#5 and E5.
- Tbn. 2:** Starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 5 has a half note D5, followed by quarter notes E5 and F#5. Measure 6 has a half note G5, followed by quarter notes F#5 and E5.
- B. Tbn.:** Starts with a half note G3, followed by quarter notes A3, B3, and C4. Measure 5 has a half note D4, followed by quarter notes E4 and F#4. Measure 6 has a half note G4, followed by quarter notes F#4 and E4.

System 3 (Measures 7-9):

- Tbn. 1:** Starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 8 has a half note D5, followed by quarter notes E5 and F#5. Measure 9 has a half note G5, followed by quarter notes F#5 and E5.
- Tbn. 2:** Starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 8 has a half note D5, followed by quarter notes E5 and F#5. Measure 9 has a half note G5, followed by quarter notes F#5 and E5.
- B. Tbn.:** Starts with a half note G3, followed by quarter notes A3, B3, and C4. Measure 8 has a half note D4, followed by quarter notes E4 and F#4. Measure 9 has a half note G4, followed by quarter notes F#4 and E4.

11

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p* *mf*

mf *mp* *p* *mf*

mf *mp* *p* *mf*

15

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

mp *p* *mf*

p *mf*

Corrente from Sonata No. 3, Op. 4

Corelli

Allegro $\text{♩} = 45$

Trombone 1
mf

Trombone 2
mf

Bass Trombone
mf

6

Tbn. 1

Tbn. 2

B. Tbn.

12

Tbn. 1
p *mp* *mf*

Tbn. 2
p *mp* *mf*

B. Tbn.
p *mp* *mf*

18

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

24

Tbn. 1

Tbn. 2

B. Tbn.

30

Tbn. 1

Tbn. 2

B. Tbn.

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

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

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

36

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p* *mp*

mf *mp* *p* *mp*

mf *mp* *p* *mp*

42

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

48

Tbn. 1

Tbn. 2

B. Tbn.

Score

Tempo. di Gavotta from Sonata No. 3, Op. 4

Allegro $\text{♩} = 100$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

6

Tbn. 1

Tbn. 2

B. Tbn.

12

Tbn. 1

Tbn. 2

B. Tbn.

mp

18

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

24

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

mf

mp

mf

mp

29

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

35

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mf

Detailed description: This system contains measures 35 through 40. Tbn. 1 and Tbn. 2 play a melodic line with eighth and quarter notes, featuring slurs and a half note. B. Tbn. plays a continuous eighth-note accompaniment. Dynamics are marked as *mp* (measures 35-36) and *mf* (measures 37-40).

41

Tbn. 1

Tbn. 2

B. Tbn.

Detailed description: This system contains measures 41 and 42. Tbn. 1 and Tbn. 2 play a half note followed by a whole note. B. Tbn. plays a half note followed by a whole note. The system concludes with a double bar line.

Preludio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnnyder

Grave ♩ = 60

Trombone 1

Trombone 2

Bass Trombone

Measures 1-5 of the score. Trombone 1 and 2 are in the treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The Bass Trombone is in the bass clef with the same key signature and time signature. Dynamics are marked as *mf* (measures 1-2), *mp* (measures 3-4), and *mf* (measure 5).

Tbn. 1

Tbn. 2

B. Tbn.

Measures 6-9 of the score. Trombone 1 and 2 are in the treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The Bass Trombone is in the bass clef with the same key signature and time signature. Measure 6 is marked with a '6' above the staff. Dynamics are marked as *mp* (measures 8-9) and *mf* (measure 9).

Tbn. 1

Tbn. 2

B. Tbn.

Measures 10-13 of the score. Trombone 1 and 2 are in the treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The Bass Trombone is in the bass clef with the same key signature and time signature. Measure 10 is marked with a '10' above the staff. Dynamics are marked as *mp* (measures 11-12) and *mf* (measures 12-13).

14

Tbn. 1

Tbn. 2

B. Tbn.

The musical score is for three tubas, labeled Tbn. 1, Tbn. 2, and B. Tbn. (Bass Tuba). The music is in 3/4 time and the key of D major, indicated by two sharps (F# and C#) in the key signature. The score begins at measure 14. Tbn. 1 and Tbn. 2 play a melody consisting of eighth and quarter notes, often beamed together. B. Tbn. plays a bass line with eighth and quarter notes. The piece concludes in measure 18 with a final whole note chord consisting of D4, F#4, and C#5.

Corrente from Sonata No. 4, Op. 4

Corelli

Bob Reifsnnyder

Allegro $\text{♩} = 50$

Trombone 1

Trombone 2

Bass Trombone

Measures 1-5 of the Corrente from Sonata No. 4, Op. 4. The score is for Trombone 1, Trombone 2, and Bass Trombone. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is Allegro, with a quarter note equal to 50 beats per minute. The dynamics are marked *mf* (measures 1-4) and *mp* (measures 5-6). The Trombone 1 and 2 parts are in the treble clef, and the Bass Trombone part is in the bass clef. The Trombone 1 and 2 parts have a key signature of one sharp (F#), and the Bass Trombone part has a key signature of two sharps (F# and C#).

Tbn. 1

Tbn. 2

B. Tbn.

Measures 6-12 of the Corrente from Sonata No. 4, Op. 4. The score is for Trombone 1, Trombone 2, and Bass Trombone. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is Allegro, with a quarter note equal to 50 beats per minute. The dynamics are marked *mf* (measures 6-12). The Trombone 1 and 2 parts are in the treble clef, and the Bass Trombone part is in the bass clef. The Trombone 1 and 2 parts have a key signature of one sharp (F#), and the Bass Trombone part has a key signature of two sharps (F# and C#).

Tbn. 1

Tbn. 2

B. Tbn.

Measures 13-19 of the Corrente from Sonata No. 4, Op. 4. The score is for Trombone 1, Trombone 2, and Bass Trombone. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is Allegro, with a quarter note equal to 50 beats per minute. The dynamics are marked *mp* (measures 13-14), *p* (measures 15-16), and *mf* (measures 17-19). The Trombone 1 and 2 parts are in the treble clef, and the Bass Trombone part is in the bass clef. The Trombone 1 and 2 parts have a key signature of one sharp (F#), and the Bass Trombone part has a key signature of two sharps (F# and C#).

20

Tbn. 1

Tbn. 2

B. Tbn.

p

27

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf* *p*

p *mp* *mf* *p*

mp *mf* *p*

34

Tbn. 1

Tbn. 2

B. Tbn.

mp *mf*

mp *mf*

mp *mf*

41

Tbn. 1

Tbn. 2

B. Tbn.

The image shows a musical score for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) at measure 41. The key signature has two sharps (F# and C#). Tbn. 1 and Tbn. 2 play a half note G4. B. Tbn. plays a half note G2. All parts have a fermata over the final half note.

Adagio from Sonata No. 4, Op. 4

Corelli

Bob Reifsnyder

 $\text{♩} = 60$

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

The score is written in 3/4 time, common time (C), and the key signature is B-flat major (two flats). The tempo is marked Adagio.

The score is divided into three systems, each containing three staves (Trombone 1, Trombone 2, Bass Trombone; Tbn. 1, Tbn. 2, B. Tbn.).

Measure numbers 4, 8, and 12 are indicated at the beginning of the second, third, and fourth systems, respectively.

Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

12

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mf

mp

mf

mp

mf

16

Tbn. 1

Tbn. 2

B. Tbn.

Giga from Sonata no. 4, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 100$

Score for Trombone 1, Trombone 2, and Bass Trombone (B. Tbn.). The music is in 12/8 time, marked Allegro with a tempo of 100 beats per minute.

The score is divided into three systems, each containing staves for Trombone 1, Trombone 2, and Bass Trombone.

System 1: Measures 1-3. All parts play *mf* (mezzo-forte).

System 2: Measures 4-6. Trombone 1 and 2 play *p* (piano) in measures 4 and 5, then *mp* (mezzo-piano) in measure 6. Bass Trombone plays *mf* in measures 4 and 5, then *mp* in measure 6.

System 3: Measures 7-9. Trombone 1 and 2 play *mf* throughout. Bass Trombone plays *mf* throughout.

Rehearsal marks 3, 6, and 9 are indicated at the beginning of the second, third, and fourth systems respectively.

9

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mp* *p*

12

Tbn. 1

Tbn. 2

B. Tbn.

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

15

Tbn. 1

Tbn. 2

B. Tbn.

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

18

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mp

p

mp

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

24

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

mp

p

27

Tbn. 1

Tbn. 2

B. Tbn.

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp*

30

Tbn. 1

Tbn. 2

B. Tbn.

mf

Preludio from Sonata no. 5, Op. 4

Corelli

Bob Reifsnyder

Adagio ♩ = 60

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

5

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

10

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

14

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

18

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Detailed description: The image shows a musical score for three tubas. The first system covers measures 14 to 17. Tbn. 1 and Tbn. 2 are in the alto clef (C4 on the first line), and B. Tbn. is in the bass clef (C2 on the first line). The key signature has one flat (B-flat major). The dynamics are marked *mp* (mezzo-piano) for all three parts. The second system covers measures 18 to 19. Tbn. 1 and Tbn. 2 are in the alto clef, and B. Tbn. is in the bass clef. The key signature changes to two flats (B-flat major). The dynamics are marked *mf* (mezzo-forte) for all three parts. The score ends with a double bar line in measure 19.

Allemanda from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100

Score for Trombone 1, Trombone 2, and Bass Trombone, measures 1 through 9.

Measures 1-4:

- Trombone 1:** *mf* (measures 1-4)
- Trombone 2:** *mf* (measures 2-4)
- Bass Trombone:** *mf* (measures 1-4)

Measures 5-8:

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

Measures 9-12:

- Tbn. 1:** *mf* (measures 9-12)
- Tbn. 2:** *mf* (measures 9-12)
- B. Tbn.:** *mf* (measures 9-12)

14

Tbn. 1

mf

Tbn. 2

B. Tbn.

Measures 14-17 (measures 1-4 of the system). Tbn. 1 and 2 are in 12/8 time. Tbn. 1 starts with *mf*. B. Tbn. has a continuous eighth-note line.

18

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

Measures 18-21 (measures 5-8 of the system). Tbn. 1 and 2 have dynamic markings *mp* and *mf*. B. Tbn. has dynamic markings *mp* and *mf*.

22

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

Measures 22-25 (measures 9-12 of the system). Tbn. 1 and 2 have dynamic markings *mp* and *mf*. B. Tbn. has dynamic markings *mp* and *mf*.

26

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

The musical score consists of three staves. Tbn. 1 (top staff) is in E-flat major (three flats) and plays a melody of eighth and quarter notes with slurs. Tbn. 2 (middle staff) is also in E-flat major and plays a similar melodic line. B. Tbn. (bottom staff) is in C major and plays a rhythmic accompaniment of eighth notes. All parts are marked *mp* (mezzo-piano).

Corrente from Sonata No. 5, Op. 4

Corelli

Bob Reifsnyder

Vivace $\text{♩} = 50$

Trombone 1

Trombone 2

Bass Trombone

mf mp

mf mp

mf mp

Detailed description: This system contains the first seven measures of the score for Trombone 1, Trombone 2, and Bass Trombone. The key signature has one sharp (F#) and the time signature is 3/4. Trombone 1 and 2 are in the alto register, while the Bass Trombone is in the bass register. Dynamic markings of *mf* and *mp* are indicated for the first two measures.

8

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Detailed description: This system contains measures 8 through 14. A repeat sign is present at the end of measure 7, with a first ending bracket leading to measure 8. Dynamic markings of *mf* are indicated for measures 8 and 9. The Bass Trombone part includes a key signature change to two sharps (F# and C#) in measure 10.

15

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

Detailed description: This system contains measures 15 through 21. Dynamic markings of *p* (piano) are indicated for measures 15, 16, and 17. The key signature remains two sharps (F# and C#).

22

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

30

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

38

Tbn. 1

Tbn. 2

B. Tbn.

Allemanda from Sonata No. 6, Op. 4

Corelli

Bob Reifsnnyder

Allegro ♩ = 100

Trombone 1

Trombone 2

Bass Trombone

Measures 1-4 of the Allemanda. Trombone 1 and 2 are in E-flat major, 3/4 time. Trombone 1 plays a melodic line starting on G2, with dynamics *mf* in measures 1-2 and *mp* in measures 3-4. Trombone 2 plays a similar line starting on F2, with dynamics *mf* in measures 2-3 and *mp* in measure 4. The Bass Trombone part starts in measure 3 on G1, with dynamics *mf* and *mp*.

5

Tbn. 1

Tbn. 2

B. Tbn.

Measures 5-8. Trombone 1 and 2 continue their melodic lines. Trombone 1 has dynamics *mf* in measures 6-7. Trombone 2 has dynamics *mf* in measures 6-7. The Bass Trombone part continues with dynamics *mf* in measures 6-7.

9

Tbn. 1

Tbn. 2

B. Tbn.

Measures 9-12. Trombone 1 has dynamics *mp* in measures 9-10, *p* in measure 11, and *mp* and *mf* in measure 12. Trombone 2 has dynamics *mp* in measures 9-10, *p* in measure 11, and *mp* and *mf* in measure 12. The Bass Trombone part has dynamics *mp* in measures 9-10, *p* in measure 11, and *mp* and *mf* in measure 12.

13

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *p* *mp*

18

Tbn. 1

Tbn. 2

B. Tbn.

mf *p* *mf* *p* *mf* *p*

22

Tbn. 1

Tbn. 2

B. Tbn.

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

The image displays a musical score for three tubas, labeled Tbn. 1, Tbn. 2, and B. Tbn. The score is divided into three systems, each starting with a measure number (13, 18, and 22). The key signature is one flat (B-flat), and the time signature is 3/4. The first system (measures 13-17) shows Tbn. 1 and Tbn. 2 with complex rhythmic patterns, while B. Tbn. plays a simpler line. Dynamics include *p* (piano) and *mp* (mezzo-piano). The second system (measures 18-21) features Tbn. 1 with a melodic line and Tbn. 2 and B. Tbn. with harmonic support. Dynamics include *mf* (mezzo-forte) and *p*. The third system (measures 22-25) continues the melodic and harmonic development, with dynamics including *mp* and *mf*. The score concludes with a double bar line at measure 25.

Allegro from Sonata No. 6, Op. 4

Corelli

Bob Reifsnyder

 $\text{♩} = 50$

Trombone 1

Trombone 2

Bass Trombone

Measures 1-5 of the Trombone section. The key signature is one flat (Bb) and the time signature is 3/4. Trombone 1 and 2 are in alto clef (C4), and the Bass Trombone is in bass clef (C2). All parts start with a *mf* dynamic. Trombone 1 plays a melodic line, Trombone 2 plays a similar line an octave lower, and the Bass Trombone plays a lower line.

Tbn. 1

Tbn. 2

B. Tbn.

Measures 6-11 of the Trombone section. The key signature is one flat (Bb) and the time signature is 3/4. Trombone 1 and 2 are in alto clef (C4), and the Bass Trombone is in bass clef (C2). Dynamics are marked *p*, *mp*, and *mf* for each part. The parts continue with their respective melodic lines.

Tbn. 1

Tbn. 2

B. Tbn.

Measures 12-17 of the Trombone section. The key signature is one flat (Bb) and the time signature is 3/4. Trombone 1 and 2 are in alto clef (C4), and the Bass Trombone is in bass clef (C2). Dynamics are marked *mp* for each part. The parts continue with their respective melodic lines.

18

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

mp *p* *mp* *mf*

p *mp* *mf*

24

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

30

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

36

Tbn. 1

Tbn. 2

B. Tbn.

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

42

Tbn. 1

Tbn. 2

B. Tbn.

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

48

Tbn. 1

Tbn. 2

B. Tbn.

mp *mp* *mp*

Giga from Sonata No. 6, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 100

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

The score is in 12/8 time, key of B-flat major (two flats). The tempo is Allegro, marked with a quarter note equal to 100 beats per minute.

The score is divided into three systems, each containing three measures. The dynamics are marked as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano).

System 1:

- Trombone 1 and 2:** Play a melodic line starting on G4, moving up stepwise to D5, then down stepwise to G4. The dynamics are *mf* in the first measure, *mp* in the second, and *p* in the third.
- Bass Trombone:** Play a bass line starting on B2, moving up stepwise to F3, then down stepwise to B2. The dynamics are *mf* in the first measure, *mp* in the second, and *p* in the third.

System 2:

- Tbn. 1:** Play a melodic line starting on G4, moving up stepwise to D5, then down stepwise to G4. The dynamics are *mf* in the first measure, *mp* in the second, and *mp* in the third.
- Tbn. 2:** Play a melodic line starting on G4, moving up stepwise to D5, then down stepwise to G4. The dynamics are *mf* in the first measure, *mp* in the second, and *mp* in the third.
- B. Tbn.:** Play a bass line starting on B2, moving up stepwise to F3, then down stepwise to B2. The dynamics are *mf* in the first measure, *mp* in the second, and *mp* in the third.

System 3:

- Tbn. 1:** Play a melodic line starting on G4, moving up stepwise to D5, then down stepwise to G4. The dynamics are *mf* in the first measure, *mp* in the second, and *mp* in the third.
- Tbn. 2:** Play a melodic line starting on G4, moving up stepwise to D5, then down stepwise to G4. The dynamics are *mf* in the first measure, *mp* in the second, and *mp* in the third.
- B. Tbn.:** Play a bass line starting on B2, moving up stepwise to F3, then down stepwise to B2. The dynamics are *mf* in the first measure, *mp* in the second, and *mp* in the third.

10

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

13

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

16

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

19

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp*

p *mp*

23

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mp*

mf *mp* *p*

mf *mp* *p*

26

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp *mf*

mp *mf*

29

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 3/4 time and begins at measure 29. The key signature has one flat (B-flat). Tbn. 1 and Tbn. 2 are in the alto clef (C4 on the third line), while B. Tbn. is in the bass clef (C2 on the second line). The score consists of four measures. In measure 29, Tbn. 1 has a half note G4, Tbn. 2 has a half note F4, and B. Tbn. has a half note E3. In measure 30, Tbn. 1 has a half note A4, Tbn. 2 has a half note G4, and B. Tbn. has a half note F3. In measure 31, Tbn. 1 has a half note B4, Tbn. 2 has a half note A4, and B. Tbn. has a half note G3. In measure 32, Tbn. 1 has a half note C5, Tbn. 2 has a half note B4, and B. Tbn. has a half note A3. The piece ends with a double bar line at the end of measure 32.

Preludio from Sonata No. 7, Op. 4

Corelli

Bob Reifsnnyder

Lsrgo ♩ = 50

Score for Trombone 1, Trombone 2, and Bass Trombone, measures 1 through 7.

Measures 1-3:

- Trombone 1:** *mp*
- Trombone 2:** *mp*
- Bass Trombone:** *mp*

Measures 4-6:

- Tbn. 1:** *p*, *mp*, *mf*
- Tbn. 2:** *p*, *mp*, *mf*
- B. Tbn.:** *p*, *mp*, *mf*

Measures 7-9:

- Tbn. 1:** *mp*, *p*, *mp*
- Tbn. 2:** *mp*, *p*, *mp*
- B. Tbn.:** *mp*, *p*, *mp*

11

Tbn. 1

mf

mp

Tbn. 2

mf

mp

B. Tbn.

mf

mp

Corrente from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

Trombone 1

Trombone 2

Bass Trombone

Measures 1-6 of the score. Trombone 1 and Trombone 2 enter in measure 3 with a melody marked *mf*. The Bass Trombone has whole rests in measures 1-3 and joins the melody in measure 4, also marked *mf*. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4.

7

Tbn. 1

Tbn. 2

B. Tbn.

Measures 7-13 of the score. All three parts continue the melody. Dynamic markings are *mp* in measures 7-8, *p* in measures 9-10, and *mp* in measures 11-13. The key signature and time signature remain the same.

14

Tbn. 1

Tbn. 2

B. Tbn.

Measures 14-19 of the score. All three parts continue the melody. Dynamic markings are *mf* in measures 14-15 and *mf* in measures 16-19. The key signature and time signature remain the same.

21

Tbn. 1

Tbn. 2

B. Tbn.

28

Tbn. 1

Tbn. 2

B. Tbn.

35

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mp*

mp *p* *mp*

mp *p* *mp*

42

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

Sarabanda from Sonata No. 7, Op. 4

Corelli

Bob Reifsnyder

Vivace $\text{♩} = 60$

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

Measures 1-5:

- Trombone 1: *mf*
- Trombone 2: *mf*
- Bass Trombone: *mf*

Measures 6-8:

- Tbn. 1: *mp*
- Tbn. 2: *p*
- B. Tbn.: *p*

Measures 9-11:

- Tbn. 1: *mp*
- Tbn. 2: *mp*
- B. Tbn.: *mp*

Measures 12-14:

- Tbn. 1: *mf*
- Tbn. 2: *mf*
- B. Tbn.: *mf*

Measures 15-17:

- Tbn. 1: *p*
- Tbn. 2: *p*
- B. Tbn.: *p*

18

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

Measures 18-23. Tbn. 1 and 2 play half notes. B. Tbn. plays a continuous eighth-note pattern. Dynamics: *mp* (measures 18-19), *mf* (measures 20-23).

24

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

p

mp

mf

Measures 24-29. Tbn. 1 and 2 play half notes. B. Tbn. plays a continuous eighth-note pattern. Dynamics: *p* (measures 24-26), *mp* (measures 27-28), *mf* (measures 29-30).

30

Tbn. 1

Tbn. 2

B. Tbn.

Measures 30-34. Tbn. 1 and 2 play half notes. B. Tbn. plays a continuous eighth-note pattern. The section ends with a double bar line at measure 34.

Score

Preludio from Sonata No. 8, Op. 4

Corelli

Bob Reifsnyder

Grave $\text{♩} = 90$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

5

9

mp

mp

13

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

18

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

23

Tbn. 1

Tbn. 2

B. Tbn.

p

p

mp

p

mp

27

Tbn. 1

mp

p

Tbn. 2

p

B. Tbn.

p

31

Tbn. 1

mp

p

Tbn. 2

mp

B. Tbn.

mp

p

35

Tbn. 1

p

Tbn. 2

p

B. Tbn.

Sarabanda from Sonata No. 8, Op. 4

Corelli

Bob Reifsnyder

 $\text{♩} = 100$

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

Measures 1-5:

- Trombone 1: *mf* *mp* *mf*
- Trombone 2: *mf* *mp* *mf*
- Bass Trombone: *mf* *mp* *mf*

Measures 6-11:

- Tbn. 1: *mp*
- Tbn. 2: *mp*
- B. Tbn.: *mp*

Measures 12-13 (First Ending):

- Tbn. 1: *mf*
- Tbn. 2: *mf*
- B. Tbn.: *mf*

Measures 14-15 (Second Ending):

- Tbn. 1: 1. 2.
- Tbn. 2: 1. 2.
- B. Tbn.: 1. 2.

Gavotta from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 60$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

5

Tbn. 1

p

mp

Tbn. 2

p

mp

B. Tbn.

p

mp

9

Tbn. 1

mf

mp

Tbn. 2

mf

mp

B. Tbn.

mf

mp

13

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

18

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

23

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

28

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mp

p

mp

33

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

p

37

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

mf

41

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

46

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

mp

mf

mp

mf

50

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

p

mp

mf

p

mp

mf

54

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

54

$\text{♩} = 60$

The image shows a musical score for three trombone parts. The top staff is for Trombone 1, the middle for Trombone 2, and the bottom for Bass Trombone. All parts are in 3/4 time and key of B-flat major. The dynamic marking is *mp* (mezzo-piano). Trombone 1 and 2 play a melodic line, while the Bass Trombone provides a harmonic accompaniment.

5

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

mf

mp

10

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Corrente from Sonata No. 9, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

Score for Trombone 1, Trombone 2, and Bass Trombone, measures 1-12. The music is in 3/4 time, key of B-flat major (two flats), and marked Allegro with a tempo of 50 beats per minute. The score is divided into three systems, each containing staves for Trombone 1, Trombone 2, and Bass Trombone. Dynamics include *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Measure numbers 6 and 12 are indicated at the start of the second and third systems respectively.

System 1 (Measures 1-5):

- Trombone 1:** Starts with a whole rest, then plays a melodic line starting on G4, marked *mf* at measure 3.
- Trombone 2:** Plays a melodic line starting on F4, marked *mf* at measure 2.
- Bass Trombone:** Plays a bass line starting on B2, marked *mf* at measure 2.

System 2 (Measures 6-11):

- Tbn. 1:** Continues the melodic line, marked *p* at measure 7, *mp* at measure 8, and *mf* at measure 9.
- Tbn. 2:** Continues the melodic line, marked *p* at measure 7, and *mp mf* at measure 9.
- B. Tbn.:** Continues the bass line, marked *p* at measure 7, *mp* at measure 8, and *mf* at measure 9.

System 3 (Measures 12-15):

- Tbn. 1:** Continues the melodic line, marked *mp* at measure 13, and *mf* at measure 14.
- Tbn. 2:** Continues the melodic line, marked *mp* at measure 13, and *mf* at measure 14.
- B. Tbn.:** Continues the bass line, marked *mp* at measure 13, and *mf* at measure 14.

18

Tbn. 1

Tbn. 2

B. Tbn.



24

Tbn. 1

Tbn. 2

B. Tbn.

p *mp*

p *mp*

p *mp*



30

Tbn. 1

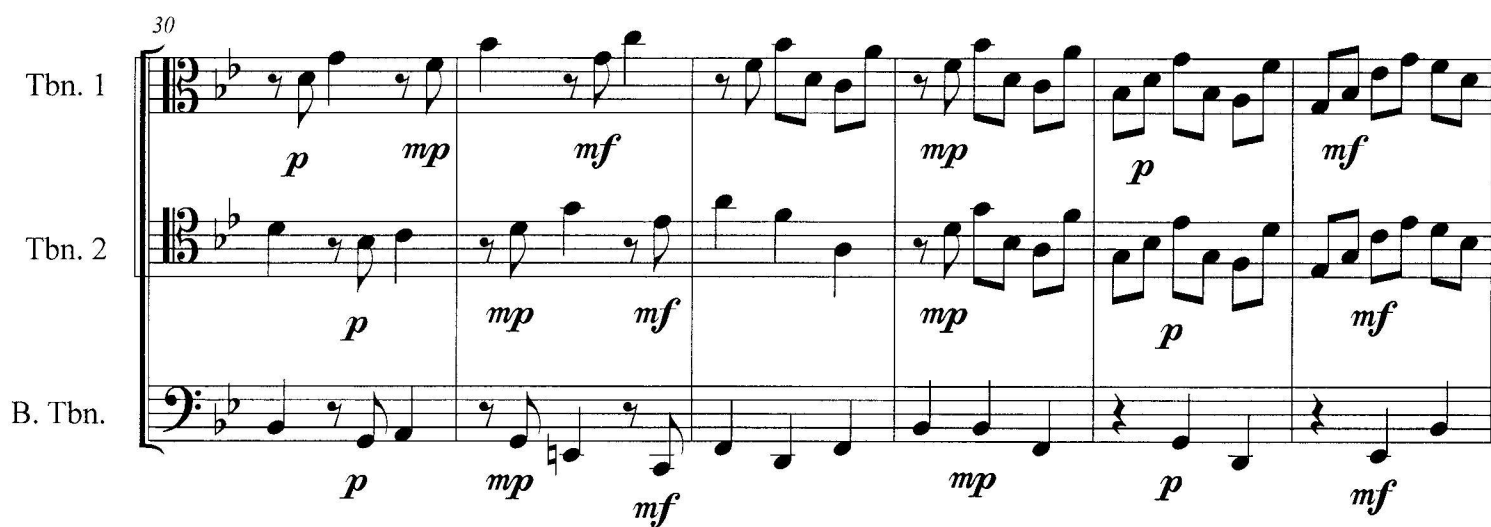
Tbn. 2

B. Tbn.

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

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

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



36

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

42

Tbn. 1

Tbn. 2

B. Tbn.

Preludio from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder

Allegro ♩ = 80

The score is written for six parts: Trombone 1, Trombone 2, Bass Trombone, Tbn. 1, Tbn. 2, and B. Tbn. The key signature is one flat (B-flat major), and the time signature is 12/8. The tempo is marked Allegro with a quarter note equal to 80 beats per minute. The score is divided into three systems, each starting with a rehearsal mark (3, 6, and 9). Dynamics are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano).

System 1:

- Trombone 1:** Starts with a *mf* dynamic, playing a series of eighth notes. It switches to *mp* in the second measure.
- Trombone 2:** Starts with a *mf* dynamic, playing a series of eighth notes. It switches to *mp* in the second measure.
- Bass Trombone:** Starts with a *mf* dynamic, playing a series of eighth notes. It switches to *mp* in the second measure.

System 2:

- Tbn. 1:** Starts with a *mf* dynamic, playing a series of eighth notes. It switches to *mp* in the second measure and back to *mf* in the third measure.
- Tbn. 2:** Starts with a *mf* dynamic, playing a series of eighth notes. It switches to *mp* in the second measure and back to *mf* in the third measure.
- B. Tbn.:** Starts with a *mf* dynamic, playing a series of eighth notes. It switches to *mp* in the second measure and back to *mf* in the third measure.

System 3:

- Tbn. 1:** Starts with a *mf* dynamic, playing a series of eighth notes. It switches to *mp* in the second measure and back to *mf* in the third measure.
- Tbn. 2:** Starts with a *mf* dynamic, playing a series of eighth notes. It switches to *mp* in the second measure and back to *mf* in the third measure.
- B. Tbn.:** Starts with a *mf* dynamic, playing a series of eighth notes. It switches to *mp* in the second measure and back to *mf* in the third measure.

9

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

12

Tbn. 1

Tbn. 2

B. Tbn.

mp *mp* *mp*

15

Tbn. 1

Tbn. 2

B. Tbn.

p *mp* *p* *mp* *p* *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, each beginning with a measure number (9, 12, and 15). The key signature has one flat (B-flat). The first system (measures 9-11) shows Tbn. 1 playing a melodic line with dynamics *p*, *mp*, and *mf*; Tbn. 2 playing a rhythmic accompaniment with dynamics *p*, *mp*, and *mf*; and B. Tbn. playing a bass line with dynamics *p*, *mp*, and *mf*. The second system (measures 12-14) shows Tbn. 1 playing a melodic line with dynamics *mp*, *mp*, and *mp*; Tbn. 2 playing a rhythmic accompaniment with dynamics *mp*, *mp*, and *mp*; and B. Tbn. playing a bass line with dynamics *mp*, *mp*, and *mp*. The third system (measures 15-17) shows Tbn. 1 playing a melodic line with dynamics *p*, *mp*, *p*, *mp*, *p*, and *mp*; Tbn. 2 playing a rhythmic accompaniment with dynamics *p*, *mp*, *p*, *mp*, *p*, and *mp*; and B. Tbn. playing a bass line with dynamics *p*, *mp*, *p*, *mp*, *p*, and *mp*.

17

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mp

p

mp

19

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

p

mf

mp

p

mf

mp

p

22

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mp

mf

mp

24

Tbn. 1

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

Tbn. 2

mf *mp* *p* *mp*

B. Tbn.

mf *mp* *p* *mp*

27

Tbn. 1

p *mp*

Tbn. 2

mf *p* *mp*

B. Tbn.

mf *p* *mp*

31

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

Grave from Sonata No. 10, Op. 4

Corelli

Bob Reifsnnyder

 $\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

mp

mp

mp

Detailed description: This system contains the first four measures of the piece for Trombone 1, Trombone 2, and Bass Trombone. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). Trombone 1 and 2 start with a whole rest in measure 1. Trombone 1 enters in measure 2 with a half note G2, followed by a half note A2 in measure 3, and a half note B-flat2 in measure 4. Trombone 2 enters in measure 2 with a half note G2, followed by a half note A2 in measure 3, and a half note B-flat2 in measure 4. The Bass Trombone enters in measure 1 with a half note G1, followed by a half note A1 in measure 2, a half note B-flat1 in measure 3, and a half note G1 in measure 4. Dynamic markings of *mp* (mezzo-piano) are placed below the staves in measures 2, 3, and 4.

5

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

mp

mp

mp

Detailed description: This system contains measures 5 through 8. Measure 5 is marked with a '5' above the staff. In measure 5, all three parts (Tbn. 1, Tbn. 2, and B. Tbn.) play a half note G2. In measure 6, they play a half note A2. In measure 7, they play a half note B-flat2. In measure 8, they play a half note G2. Dynamic markings of *p* (piano) are placed below the staves in measures 5, 6, and 7. Dynamic markings of *mp* (mezzo-piano) are placed below the staves in measures 8, 9, and 10.

10

Tbn. 1

Tbn. 2

B. Tbn.

Detailed description: This system contains measures 10 through 13. Measure 10 is marked with a '10' above the staff. In measure 10, all three parts (Tbn. 1, Tbn. 2, and B. Tbn.) play a half note G2. In measure 11, they play a half note A2. In measure 12, they play a half note B-flat2. In measure 13, they play a half note G2. The system ends with a double bar line.

Gavotta from Sonata No. 10, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 120$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

6

Tbn. 1

Tbn. 2

B. Tbn.

11

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

16

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

26

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

p

mp

p

Detailed description: The image shows a musical score for three tubas. The first system (measures 16-20) features Tbn. 1 with a melodic line starting on a half note, followed by eighth notes, and a phrase marked *p* starting on a quarter note. Tbn. 2 and B. Tbn. provide harmonic support with eighth and quarter notes, also marked *p*. The second system (measures 21-25) shows Tbn. 1 continuing the melody, while Tbn. 2 and B. Tbn. play a rhythmic pattern of eighth notes, marked *mf*. The third system (measures 26-30) features Tbn. 1 with a more active melodic line, marked *mp* and *p* at different points. Tbn. 2 and B. Tbn. continue with eighth notes, marked *p* and *mp* respectively.

31

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

mp

p

36

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

41

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

mp

mf

46

Tbn. 1

mp *mf*

Tbn. 2

mf

B. Tbn.

mp *mf*

Measure 46: Tbn. 1 (G4, mp), Tbn. 2 (F4, mf), B. Tbn. (E3, mp).
Measure 47: Tbn. 1 (A4, mf), Tbn. 2 (G4, mf), B. Tbn. (F3, mp).
Measure 48: Tbn. 1 (B4, mf), Tbn. 2 (A4, mf), B. Tbn. (G3, mf).

Preludio from Sonata No. 11

Corelli

Bob Reifsnyder

Largo $\text{♩} = 50$

The musical score is for three trombone parts: Trombone 1, Trombone 2, and Bass Trombone. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is Largo, with a quarter note equal to 50 beats. The score is divided into three systems, each containing three measures. The first system (measures 1-3) features a *mp* dynamic for all parts. The second system (measures 4-6) features a *mf* dynamic for all parts. The third system (measures 7-9) features a *p* dynamic for Trombone 1 and Trombone 2, and a *mp* dynamic for the Bass Trombone. The notation includes various musical symbols such as notes, rests, and slurs.

Trombone 1
mp

Trombone 2
mp

Bass Trombone
mp

4

Tbn. 1
mf

Tbn. 2
mf

B. Tbn.
mf

8

Tbn. 1
p *mp*

Tbn. 2
p

B. Tbn.
p *mp*

12

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

16

Tbn. 1

Tbn. 2

B. Tbn.

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

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

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

20

Tbn. 1

Tbn. 2

B. Tbn.

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

24

Tbn. 1

Tbn. 2

B. Tbn.

The musical score for measures 24-25 is as follows:

Instrument	Measure 24	Measure 25
Tbn. 1	G ₃ (half note)	F ₃ (half note)
Tbn. 2	G ₃ (half note)	F ₃ (half note)
B. Tbn.	G ₂ (half note)	F ₂ (half note)

Allamanda from Sonata No. 11, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 60$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

5

Tbn. 1

mp *mf* *mp*

Tbn. 2

mp *mf* *mp*

B. Tbn.

mp *mf* *mp*

9

Tbn. 1

p *mf*

Tbn. 2

p *mf*

B. Tbn.

p *mf*

13

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

17

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

21

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

p

mp

mf

p

25

Tbn. 1

mp *mf*

Tbn. 2

mp *mf*

B. Tbn.

mp *mf*

Measures 25-28. Tbn. 1 and 2 play a melody with dynamics *mp* and *mf*. B. Tbn. plays a bass line with dynamics *mp* and *mf*.

29

Tbn. 1

p *mp* *mf*

Tbn. 2

p *mp* *mf*

B. Tbn.

p *mp* *mf*

Measures 29-32. Tbn. 1 and 2 play a melody with dynamics *p*, *mp*, and *mf*. B. Tbn. plays a bass line with dynamics *p*, *mp*, and *mf*.

33

Tbn. 1

Tbn. 2

B. Tbn.

Measures 33-36. Tbn. 1 and 2 play a melody. B. Tbn. plays a bass line.

Corrente from Sonata No. 11, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 50$

Score for Trombone 1, Trombone 2, and Bass Trombone, measures 1 through 12.

Measures 1-5:

- Trombone 1:** *mp*
- Trombone 2:** *mp*
- Bass Trombone:** *mp*

Measures 6-11:

- Tbn. 1:** *mf* (measures 6-7), *mp* (measures 8-9), *mf* (measures 10-11)
- Tbn. 2:** *mf* (measures 6-7), *mp* (measures 8-9), *mf* (measures 10-11)
- B. Tbn.:** *mf* (measures 6-7), *mp* (measures 8-9), *mf* (measures 10-11)

Measures 12-17:

- Tbn. 1:** *mp* (measures 12-13), *p* (measures 14-15), *mp* (measures 16-17), *mf* (measures 18-19)
- Tbn. 2:** *mp* (measures 12-13), *p* (measures 14-15), *mp* (measures 16-17), *mf* (measures 18-19)
- B. Tbn.:** *mp* (measures 12-13), *p* (measures 14-15), *mp* (measures 16-17), *mf* (measures 18-19)

18

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

p

mp

p

mp

24

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

29

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

35

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

41

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

mp

p

mp

47

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

54

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

mp

p

60

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

mp

p

65

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

mf

Detailed description: The image shows a musical score for three tubas. The first system (measures 54-59) has Tbn. 1 and Tbn. 2 in the treble clef with a key signature of two flats (B-flat major). B. Tbn. is in the bass clef. Dynamics are *mp* and *p*. The second system (measures 60-64) continues the patterns. The third system (measures 65-69) introduces *mf* dynamics. The B. Tbn. part plays a steady eighth-note accompaniment throughout.

71

Tbn. 1

Tbn. 2

B. Tbn.

Measure 71: Tbn. 1 plays a half note E4, tied to a half note E4 in measure 72. Tbn. 2 plays a half note D4, tied to a half note D4 in measure 72. B. Tbn. plays a half note C3, tied to a half note C3 in measure 72.

Measure 72: Tbn. 1 plays a half note E4, tied to a half note E4 in measure 71. Tbn. 2 plays a half note D4, tied to a half note D4 in measure 71. B. Tbn. plays a half note C3, tied to a half note C3 in measure 71.

Measure 73: Tbn. 1 plays a half note E4, tied to a half note E4 in measure 72. Tbn. 2 plays a half note D4, tied to a half note D4 in measure 72. B. Tbn. plays a half note C3, tied to a half note C3 in measure 72.

Preludio from Sonata No. 12, Op. 4

Bob Reifsnyder

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

21

Tbn. 1

Tbn. 2

B. Tbn.

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

28

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

35

Tbn. 1

Tbn. 2

B. Tbn.

Allemanda from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder

Presto $\text{♩} = 80$

Trombone 1
mf

Trombone 2
mf

Bass Trombone
mf

5

Tbn. 1
mp

Tbn. 2
mp

B. Tbn.
mp

9

Tbn. 1
mf

Tbn. 2
mf

B. Tbn.
mf

13

Tbn. 1

Tbn. 2

B. Tbn.

mp

1.

18

2.

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

23

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Detailed description: This is a musical score for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) in 12/8 time. The score is divided into three systems, each containing four measures. The first system starts at measure 13 and ends at measure 17. The second system starts at measure 18 and ends at measure 22. The third system starts at measure 23 and ends at measure 27. The key signature has one sharp (F#). The first system has a first ending bracket at the end. The second system has a second ending bracket at the beginning. The third system has a first ending bracket at the end. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte).

27

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Measures 27-30: Tbn. 1 (treble clef, 12/8 time) plays a melody starting with a flat. Tbn. 2 (treble clef, 12/8 time) plays a melody starting with a sharp. B. Tbn. (bass clef, 12/8 time) plays a bass line. Dynamics are marked *mf*.

31

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Measures 31-34: Tbn. 1 (treble clef, 12/8 time) plays a melody starting with a sharp. Tbn. 2 (treble clef, 12/8 time) plays a melody starting with a sharp. B. Tbn. (bass clef, 12/8 time) plays a bass line. Dynamics are marked *mp*.

35

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Measures 35-38: Tbn. 1 (treble clef, 12/8 time) plays a melody. Tbn. 2 (treble clef, 12/8 time) plays a melody starting with a sharp. B. Tbn. (bass clef, 12/8 time) plays a bass line. Dynamics are marked *mf*.

39

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three staves for tubas. The first staff, labeled 'Tbn. 1', is in treble clef with a 3/4 time signature. It contains two measures: the first measure has three half notes (G4, A4, B4) and the second measure has a whole note (G4). The second staff, labeled 'Tbn. 2', is also in treble clef with a 3/4 time signature. It contains two measures: the first measure has three half notes (G#4, A4, B4) and the second measure has a whole note (G#4). The third staff, labeled 'B. Tbn.', is in bass clef with a 3/4 time signature. It contains two measures: the first measure has three half notes (G2, F#2, E2) and the second measure has a whole note (G2). The score is enclosed in a large bracket on the left side.

Giga from Sonata No. 12, Op. 4

Corelli

Bob Reifsnyder

Allegro $\text{♩} = 100$

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 12/8. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute.

System 1 (Measures 1-2):

- Trombone 1:** Starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mp* at the start, *mf* at the end.
- Trombone 2:** Starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mp* at the start.
- Bass Trombone:** Starts with a half note G1, followed by eighth notes A1, B1, C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *mp* at the start.

System 2 (Measures 3-5):

- Tbn. 1:** Starts with a triplet of eighth notes G3, A3, B3, followed by eighth notes C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamics: *p* at the start.
- Tbn. 2:** Starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf* at the start, *p* at the end.
- B. Tbn.:** Starts with a half note G1, followed by eighth notes A1, B1, C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *mf* at the start, *p* at the end.

System 3 (Measures 6-8):

- Tbn. 1:** Starts with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamics: *mp* at the start, *mf* at the end.
- Tbn. 2:** Starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mp* at the start, *mf* at the end.
- B. Tbn.:** Starts with a half note G1, followed by eighth notes A1, B1, C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *mp* at the start, *mf* at the end.

9

Tbn. 1

Tbn. 2

B. Tbn.

11

Tbn. 1

Tbn. 2

B. Tbn.

mp

13

Tbn. 1

Tbn. 2

B. Tbn.

mp

16

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

18

2.

Tbn. 1

Tbn. 2

B. Tbn.