

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.

Tuba

Allegro from RV95

Vivaldi
Bob Reifsnyder

$\text{♩} = 100$

1-5

mf mp

Musical staff 1-5: Bass clef, common time signature. Measures 1-5. Dynamics: *mf* (measures 1-4), *mp* (measure 5).

6-10

mf mp

Musical staff 6-10: Bass clef, common time signature. Measures 6-10. Dynamics: *mf* (measures 6-9), *mp* (measure 10).

11-15

p

Musical staff 11-15: Bass clef, common time signature. Measures 11-15. Dynamics: *p* (measures 11-15).

16-19

Musical staff 16-19: Bass clef, common time signature. Measures 16-19.

20-24

mf mp

Musical staff 20-24: Bass clef, common time signature. Measures 20-24. Dynamics: *mf* (measures 20-23), *mp* (measure 24).

25-29

mf mp

Musical staff 25-29: Bass clef, common time signature. Measures 25-29. Dynamics: *mf* (measures 25-28), *mp* (measure 29).

30-36

Musical staff 30-36: Bass clef, common time signature. Measures 30-36.

37-40

mf

Musical staff 37-40: Bass clef, common time signature. Measures 37-40. Dynamics: *mf* (measures 37-40).

44

mp

49

mf *mp*

54

mf *mp* *p*

59

mf

63

mf

69

mp *mf*

74

mf

81

mp *mf*

Tuba

Allegro vivo from RV 95

Telemann
Bob Reifsnyder

♩. = 120



mf

7



mp

11



p

mp

p

17



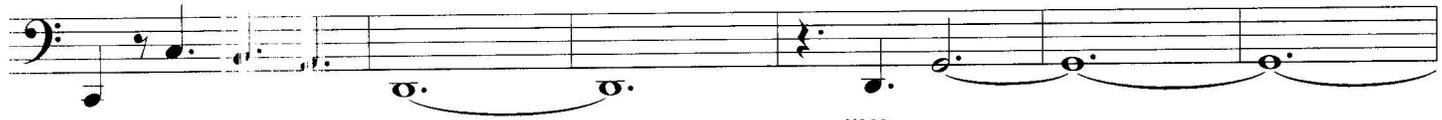
p

p

22



26



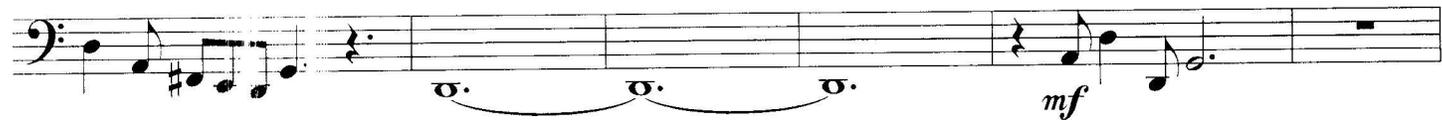
mp

32



mf

36



mp

mf

42

mp

Musical staff 42-50: A single bass clef staff containing a whole rest followed by a whole note G2. The dynamic marking *mp* is positioned below the staff.

51

mf *p*

Musical staff 51-54: A bass clef staff with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, 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D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B3

Tuba

Allegro from RV99

Vivaldi

Bob Reifsnnyder

♩ = 100

mf

5

p *mp*

9

mf

14

17

mp *p*

20

mp *mf*

24

30

mf

34

p

38

42

mf

46

mp *p*

51

mf *mp* *p* *mf*

56

64

mf

69

Tuba

Allegro vivo from RV99

Vivaldi

Bob Reifsnyder

$\text{♩} = 60$

mf

9

mp

20

mf

32

40

mf

48

mp

60

69

mf *mp*

Allegro vivo from RV99

81

mf

This musical staff contains measures 81 through 92. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth and sixteenth notes, with some slurs and accents. A dynamic marking of *mf* (mezzo-forte) is placed below the staff around measure 88.

93

This musical staff contains measures 93 through 96. It continues the bass clef, two-flat key signature, and common time signature. The notation features a series of eighth notes, some with slurs, and ends with a double bar line.

Tuba

Largo from RV101

Vivaldi
Bob Reifsnyder

$\text{♩} = 75$

p

6

mp

12

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Tuba

Allegro from RV101

Vivaldi
Bob Reifsnnyder

♩ = 100

mf

6

mp

12

mf

17

mp p mf

23

mf

30

mp

35

p mf

40

mp p mp mf mp

45

p *mf* *mp* *p*

50

mp *p* *mp* *mf*

55

mp *mp* *p*

61

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

66

mf

72

Tuba

Allegro from RV105

Vivaldi

Bob Reifsnyder

♩ = 100

mf

5

p

13

mp

mf

21

mp

mf

p

26

mp

mf

mf

31

mp

p

35

p

p

43

mp

48

mf

Musical staff 48-52: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. The staff begins with a whole rest, followed by a half rest, and then a series of eighth notes starting on G2. The dynamics are marked *mf* at the end of the staff.

53

mf

Musical staff 53-56: Bass clef, key signature of two flats, 3/4 time signature. The staff begins with a quarter note G2, followed by a quarter rest, and then a series of eighth notes. The dynamics are marked *mf* at the beginning of the staff.

57

mp p

Musical staff 57-61: Bass clef, key signature of two flats, 3/4 time signature. The staff begins with a quarter note G2, followed by a quarter rest, and then a series of eighth notes. The dynamics are marked *mp* at the beginning and *p* at the end of the staff.

62

mp mf

Musical staff 62-69: Bass clef, key signature of two flats, 3/4 time signature. The staff begins with a quarter note G2, followed by a quarter rest, and then a series of eighth notes. The dynamics are marked *mp* at the beginning and *mf* at the end of the staff.

70

p

Musical staff 70-76: Bass clef, key signature of two flats, 3/4 time signature. The staff begins with a quarter note G2, followed by a quarter rest, and then a series of eighth notes. The dynamics are marked *p* at the end of the staff.

77

p mp mf

Musical staff 77-80: Bass clef, key signature of two flats, 3/4 time signature. The staff begins with a quarter note G2, followed by a quarter rest, and then a series of eighth notes. The dynamics are marked *p*, *mp*, and *mf* at different points in the staff.

81

mp mf p

Musical staff 81-88: Bass clef, key signature of two flats, 3/4 time signature. The staff begins with a quarter note G2, followed by a quarter rest, and then a series of eighth notes. The dynamics are marked *mp*, *mf*, and *p* at different points in the staff.

89

mp mf

Musical staff 89-92: Bass clef, key signature of two flats, 3/4 time signature. The staff begins with a quarter note G2, followed by a quarter rest, and then a series of eighth notes. The dynamics are marked *mp* and *mf* at different points in the staff.

Tuba

Allegro Vivo from RV105

Vivaldi

Bob Reifsnnyder

$\text{♩} = 50$

Musical staff 1: Tuba part, measures 1-7. Dynamics: *mf*, *mp*.

8

Musical staff 2: Tuba part, measures 8-15. Dynamics: *mf*, *mp*, *p*, *mf*.

16

Musical staff 3: Tuba part, measures 16-24. Dynamics: *mp*, *mf*, *mp*.

25

Musical staff 4: Tuba part, measures 25-33. Dynamics: *p*, *mf*.

34

Musical staff 5: Tuba part, measures 34-42. Dynamics: *mp*, *mf*, *mp*, *mf*.

43

Musical staff 6: Tuba part, measures 43-53. Dynamics: *mp*, *p*, *mp*, *mf*.

54

Musical staff 7: Tuba part, measures 54-62. Dynamics: *mp*, *p*, *mp*, *mf*.

63

Musical staff 8: Tuba part, measures 63-70. Dynamics: *mp*, *mf*, *mp*.

73

Musical staff 1: Bass clef, 3/4 time signature, key signature of two flats. Measures 73-81. Dynamics: *p*, *mp*, *mf*.

82

Musical staff 2: Bass clef, 3/4 time signature, key signature of two flats. Measures 82-90. Dynamics: *mp*, *mf*.

91

Musical staff 3: Bass clef, 3/4 time signature, key signature of two flats. Measures 91-98. Dynamics: *mp*, *p*.

99

Musical staff 4: Bass clef, 3/4 time signature, key signature of two flats. Measures 99-108. Dynamics: *mp*, *mf*, *p*, *mp*.

109

Musical staff 5: Bass clef, 3/4 time signature, key signature of two flats. Measures 109-116. Dynamics: *mf*.

Tuba

Largo from RV107

Vivaldi
Bob Reifsnyder

♩. = 40

4

7

10

13

16

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

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Tuba

Allegro from RV107

Vivaldi

Bob Reifsnnyder

$\text{♩} = 90$

5

mf

11

mf

16

mp

21

mf mp p mf

25

mp

29

mf

33

mp

37

mf mp

Allegro from RV107

38

Musical staff 1: Bass clef, key signature of two flats, starting at measure 38. The music features a series of eighth and sixteenth notes with some rests. A dynamic marking of *mf* is present below the staff.

42

Musical staff 2: Bass clef, key signature of two flats, starting at measure 42. The music continues with eighth and sixteenth notes. A dynamic marking of *mp* is present below the staff.

47

Musical staff 3: Bass clef, key signature of two flats, starting at measure 47. The music features a series of eighth and sixteenth notes. A dynamic marking of *mf* is present below the staff.

52

Musical staff 4: Bass clef, key signature of two flats, starting at measure 52. The staff shows a single note followed by a double bar line and a fermata.

Tuba

Largo from RV108

Vivaldi
Bob Reifsnyder

♩ = 60

7

14

21

28

35

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

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32

Musical staff 1: Bass clef, B-flat major key signature, measures 32-34. The music consists of eighth and sixteenth notes with a dynamic marking of *mf*.

mf

35

Musical staff 2: Bass clef, B-flat major key signature, measures 35-38. The music features a mix of eighth notes and dotted notes with a dynamic marking of *mp*, followed by a section with a dynamic marking of *p*.

mp

p

39

Musical staff 3: Bass clef, B-flat major key signature, measures 39-41. The music consists of eighth notes with a dynamic marking of *mp*, followed by a section with a dynamic marking of *mf*.

mp

mf

42

Musical staff 4: Bass clef, B-flat major key signature, measures 42-44. The music consists of a few notes with a dynamic marking of *mf*.

mf

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Tuba

Allegro from RV109

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

9

mf *mp*

18

27

mf *p*

36

mp *mf*

45

p *mp*

54

p

63

mf

72

Musical staff 1: Bass clef, measures 72-80. The music consists of a continuous eighth-note pattern. Measure 72 starts with a dynamic marking of *mp*. Measure 75 has a dynamic marking of *mf*. The pattern continues through measure 80.

81

Musical staff 2: Bass clef, measures 81-89. The music continues with the eighth-note pattern. Measure 85 has a dynamic marking of *mp*. The pattern continues through measure 89.

90

Musical staff 3: Bass clef, measures 90-98. The music continues with the eighth-note pattern. Measure 90 has a dynamic marking of *mf*. The pattern continues through measure 98.

99

Musical staff 4: Bass clef, measures 99-100. Measure 99 has a dynamic marking of *mf*. The music concludes with a final note in measure 100.

Tuba

Allegro from RV110

Vivaldi
Bob Reifsnyder

$\text{♩} = 90$

The musical score is written for Tuba in 3/4 time, with a tempo of quarter note = 90. It consists of eight staves of music, each starting with a measure number and dynamic markings. The dynamics used are *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The music features a variety of articulation, including slurs, accents, and staccato markings. The key signature is one sharp (F#), and the piece is in the key of D minor.

Staff 1: *mf*, *mp*, *mf*

Staff 2: *mp*, *mf*

Staff 3: *mp*, *mf*, *mp*, *p*

Staff 4: *mf*

Staff 5: *mp*, *mf*

Staff 6: *p*, *mp*

Staff 7: *mf*, *p*

Staff 8: *mf*, *mp*

46

mf

Musical staff 46-51: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals). A dynamic marking of *mf* is placed below the staff.

52

mf *mp*

Musical staff 52-56: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals. Dynamic markings of *mf* and *mp* are placed below the staff.

57

p *mf*

Musical staff 57-61: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals. Dynamic markings of *p* and *mf* are placed below the staff.

62

mf

Musical staff 62-67: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals. A dynamic marking of *mf* is placed below the staff.

68

mp *mf* *mp*

Musical staff 68-73: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals. Dynamic markings of *mp*, *mf*, and *mp* are placed below the staff.

74

mf *mp* *p*

Musical staff 74-78: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals. Dynamic markings of *mf*, *mp*, and *p* are placed below the staff.

79

mf

Musical staff 79-83: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals. A dynamic marking of *mf* is placed below the staff.

Tuba

Allegro vivo from RV110

Vivaldi
Reifsnnyder

♩ = 50

The musical score is written for Tuba in 3/8 time, with a tempo marking of ♩ = 50. It consists of four staves of music. The first staff begins with a *mf* dynamic and a *mp* dynamic. The second staff starts at measure 8 with a *mf* dynamic, followed by a *mp* dynamic, and ends with a *mf* dynamic. The third staff starts at measure 19 with a *mp* dynamic, followed by a *p* dynamic, then a *mp* dynamic, and ends with a *mf* dynamic. The fourth staff starts at measure 30 with a *mp* dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Tuba

Andante from RV112

Vivaldi
Bob Reifsnyder

♩ = 70

p *mp*

7

mf *mp*

14

p

21

mp *mf*

28

mp

Tuba

Presto from RV112

Vivaldi
Bob Reifsnyder

♩. = 60

11

23

mf mp p

mp mf mp

Tuba

Grave from RV113

Vivaldi
Bob Reifsnyder

♩ = 90

mf

6

mp

12

p

18

6.

Tuba

Allegro from RV113

Vivaldi
Bob Reifsnyder

♩ = 50

1-9

mf mp p

Staff 1-9: Bass clef, 3/8 time signature. Measures 1-9. Dynamics: mf, mp, p.

10-22

mp mf mp p mp

Staff 10-22: Bass clef, 3/8 time signature. Measures 10-22. Dynamics: mp, mf, mp, p, mp.

23-33

mf mp

Staff 23-33: Bass clef, 3/8 time signature. Measures 23-33. Dynamics: mf, mp.

34-45

mf mp mf

Staff 34-45: Bass clef, 3/8 time signature. Measures 34-45. Dynamics: mf, mp, mf.

46-57

mp mf mp mf

Staff 46-57: Bass clef, 3/8 time signature. Measures 46-57. Dynamics: mp, mf, mp, mf.

58-68

p mp mf

Staff 58-68: Bass clef, 3/8 time signature. Measures 58-68. Dynamics: p, mp, mf.

69-79

mp p mp

Staff 69-79: Bass clef, 3/8 time signature. Measures 69-79. Dynamics: mp, p, mp.

80-89

mf mp

Staff 80-89: Bass clef, 3/8 time signature. Measures 80-89. Dynamics: mf, mp.

92

Musical notation for a bass clef staff, measures 92-96. The notation includes a bass clef, a dynamic marking of *mf*, and a series of notes: a quarter note, a quarter rest, a quarter note, and a quarter note. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4.

Tuba

Ciaconna from RV114

Vivaldi
Bob Reifsnyder

♩ = 90

The musical score is written for Tuba in 3/4 time, with a tempo of quarter note = 90. It consists of eight staves of music, each starting with a measure rest. The dynamics are marked as follows:

- Staff 1: *mf*
- Staff 2 (8): *mp*
- Staff 3 (16): *p*
- Staff 4 (24): *mp*
- Staff 5 (32): *mf*
- Staff 6 (40): *mp*
- Staff 7 (48): *p*
- Staff 8 (56): *mp*

Tuba

Largo from RV115

Vivaldi
Bob Reifsnyder

$\text{♩} = 50$

Musical staff 1: Bass clef, common time signature. The staff contains eight measures of music. The first measure has a dynamic marking of *mp*. The eighth measure has a dynamic marking of *p*. The notes are: G2, A2, B2, C3, D3, E3, F3, G3.

9

Musical staff 2: Bass clef, common time signature. The staff contains six measures of music. The notes are: G2, A2, B2, C3, D3, E3.

Tuba

Largo from RV117

Vivaldi

Bob Reifsnyder

♩ = 75

9

17

25

32

38

Tuba

Allegro from RV117

Vivaldi
Bob Reifsnyder

$\text{♩} = 60$

The musical score is written for Tuba in bass clef, 2/4 time. It begins with a tempo marking of $\text{♩} = 60$. The score is divided into seven systems, each starting with a measure number: 10, 19, 30, 40, 49, and 59. The dynamics are marked as follows: *mf* (measures 1-9), *mf* (measures 10-18), *p* (measures 19-28), *mf* (measures 29-39), *p* (measures 40-48), *mf* (measures 49-58), and *mf* (measures 59-68). The piece concludes with a double bar line at the end of the seventh system.