

**SELECTIONS**

from the

**Italian Madrigals of  
Heinrich Schutz**

for

**Alto, Two Tenors, Bass Trombone and Tuba**

arranged by

**Bob Reifsnyder**

**MUSIC from the**

**VENETIAN CONNECTION COLLECTION**

**VOLUME EIGHT**

## About the Composers

Two of the great innovators of the 17<sup>th</sup> century, Giovanni Gabrieli (1556?-1612) and Claudio Monteverdi (1567-1643), spent the greater part of their careers employed at the Cathedral of San Marco in Venice. Heinrich Schutz (1585-1672), the greatest German composer of the seventeenth century, studied with both of them, making Venice the most important musical center of the early Baroque.

Gabrieli is revered by all brass players for his 42 extant compositions in 4-22 parts of predominantly antiphonal brass music, intended to take advantage of the three balconies located in the sanctuary of San Marco. In his music, we see the finest early examples of “concertato style”, where every imaginable musical contrast was utilized (voice-instrument, fast-slow, duple-triple meter, high-low, loud-soft, strings-brass,etc.) This collection includes several of those 42 works.

Monteverdi also used the “concertato style” frequently in his sacred music, but he is much more famous for the development of the “monadic style” in his operas, which first introduced the “recitative” to contemporary audiences and later firmly established the “recitative-aria” approach that dominated operatic composition right up to Wagner. In this collection, though, the music is drawn from his secular madrigals, the most important historical collection illustrating the transition from Renaissance polyphony to Baroque Homophony.

Schutz first studied with Gabrieli and embraced the antiphonal “concertato” style in his early music. However, the ravages of a major plague and the Thirty Years War severely depleted his musical resources, making that form of expression impossible. He returned to Venice at the age of 44 to learn the monadic techniques of Monteverdi and incorporated this new approach into his compositions (the arrangements used in this collection come from that period). Late in his career, he returned once again to the antiphonal “concertato” style and wrote perhaps his most glorious compositions, influencing all who followed.

## 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-** These vocal quintets do not have a basso continuo part, so these arrangements are totally complete musically. As a result, these arrangements are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top three 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-** There is quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice. Vocal parts have also been altered to resemble instrumental parts without words.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate the use of a C tuba for the fifth part. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass. This offers wonderful chamber music practice for the trombonists involved, especially if a sacbut is to be used for the second and third parts.
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.
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.

Score

# "O Primavera"

from the "Italian Madrigals, Op. 1"

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba



This section of the musical score contains five staves, each representing a different brass instrument. From top to bottom, the instruments are Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is written in common time with a key signature of one flat. Measure lines divide the page into four measures. Dynamic markings 'mf' (mezzo-forte) are placed above the first measure of each staff. The bass trombone and tuba both begin with a single note followed by a sixteenth-note pattern.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba



This section of the musical score contains five staves, each representing a different brass instrument. From top to bottom, the instruments are Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The music is written in common time with a key signature of one flat. Measure lines divide the page into four measures. The bass trombone and tuba continue their sixteenth-note patterns from the previous section. The bass trombone starts with a eighth note followed by a sixteenth-note pattern, while the tuba starts with a quarter note followed by a sixteenth-note pattern.

"O Primavera"

2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

"O Primavera"

3

12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measure 12: Tbn. 1 (E-flat major), Tbn. 2 (E-flat major), Tbn. 3 (E-flat major), B. Tbn. (E-flat major), Tuba (E-flat major). Measure 13: Tbn. 1 (C major), Tbn. 2 (C major), Tbn. 3 (C major), B. Tbn. (C major), Tuba (C major).

14

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measure 14: Tbn. 1 (C major), Tbn. 2 (C major), Tbn. 3 (C major), B. Tbn. (C major), Tuba (C major). Measure 15: Tbn. 1 (C major), Tbn. 2 (C major), Tbn. 3 (C major), B. Tbn. (C major), Tuba (C major).

"O Primavera"

4  
16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

19

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is divided into two systems by vertical bar lines. The first system (measures 4-16) features five brass parts: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Each part has a bass clef and is in 12/8 time. Measures 4-7 show eighth-note patterns. Measures 8-11 show sixteenth-note figures. Measures 12-16 show eighth-note patterns again. Dynamics 'p' (pianissimo) are indicated below the staves in measures 11, 13, and 15. The second system (measures 19-25) continues with the same five parts. Measures 19-22 show eighth-note patterns. Measures 23-25 show sixteenth-note figures. A dynamic 'p' is indicated below the Tuba staff in measure 24.

"O Primavera"

5

23

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is divided into two systems by vertical bar lines. In each system, there are five staves, one for each instrument: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The time signature is 12/8 throughout. Measure 23 starts with Tbn. 1 playing eighth-note pairs. Measures 24-26 show various patterns of eighth and sixteenth notes with dynamic markings *mp*. Measure 27 begins with a rest followed by eighth-note pairs. Measures 28-30 continue with eighth-note patterns, also marked with *mp*.

"O Primavera"

6  
31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf*      *mp*

*mf*      *mp*

*mf*      *mp*

*mf*      *mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

"O Primavera"

7

38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one flat throughout. Measure 38 starts with eighth-note patterns in Tbn. 1 and Tbn. 2. Tbn. 3 has a sustained note. Measures 39-40 show more eighth-note patterns with dynamic markings mp above Tbn. 2 and Tbn. 3. Measure 41 continues the pattern with mp above Tbn. 3. System 2 begins at measure 42, featuring eighth-note patterns. Measure 43 includes mp above Tbn. 1. Measures 44-45 continue the eighth-note patterns with mp above Tbn. 2 and Tbn. 3.

Score

# "O dolcezze amarissime"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$



Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is B-flat major (two flats). The tempo is  $\text{♩} = 70$ . Dynamics include **p** (piano) and **mp** (mezzo-piano). Measures 1-4 show each instrument playing eighth-note patterns. Measure 5 shows a change in texture for the brass instruments.

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba



Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature changes to B-flat major (two flats). The tempo is  $\text{♩} = 70$ . Dynamics include **p** (piano), **mp** (mezzo-piano), and **f** (forte). Measures 5-8 show eighth-note patterns for the brass instruments. Measure 9 shows a change in texture for the brass instruments.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"O dolcezze amarissime"

2  
8

8

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

12

12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mp*

*mp*

*mp*

*mp*

*p*

"O dolcezze amarissime"

3

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is divided into two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature changes from one system to the next. Measure 15 begins with rests, followed by eighth-note patterns. Measure 18 begins with eighth-note patterns, followed by sixteenth-note patterns. Dynamics include *mf* and *mp*.

4  
 21 "O dolcezze amarissime"

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Detailed description: The musical score consists of two systems of five staves each, representing brass instruments. System 1 (measures 21-22) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The parts for Tbn. 1, Tbn. 2, and Tbn. 3 feature eighth-note patterns with grace notes. The B. Tbn. part has a single eighth note. The Tuba part has sixteenth-note patterns. System 2 (measure 24) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The dynamics are indicated by 'p' (piano) and 'mf' (mezzo-forte). The Tbn. 1 part starts with a quarter note followed by a rest. The Tbn. 2 part starts with a half note followed by a rest. The Tbn. 3 part starts with a quarter note followed by a rest. The B. Tbn. part starts with a half note followed by a rest. The Tuba part starts with a quarter note followed by a rest.

"O dolcezze amarissime"

5

27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mp*

*mp*

*mp*

*mp*

*mp*

"O dolcezze amarissime"

6  
33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score consists of five staves. The key signature is one flat, and the time signature is common time. The vocal line "O dolcezze amarissime" begins at measure 6, measure 33. The vocal line consists of eighth notes and sixteenth-note pairs. The brass instruments play eighth notes and sixteenth-note pairs. The bassoon part consists of eighth notes and sixteenth-note pairs. The tuba part consists of eighth notes and sixteenth-note pairs.

### Score

"Selve beate"

from the "Italian Madrigals", Op. 1

# Heinrich Schutz Bob Reifsnyder

J=80

## Trombone 1

## Trombone 2

### Trombone 3

## Bass Trombone

## Tuba

*p*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn

Tuba

©

"Selve beate"

2  
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains five staves for brass instruments. The first staff (Tbn. 1) starts with a sixteenth-note pattern. The second staff (Tbn. 2) begins with a eighth-note followed by a sixteenth-note pattern. The third staff (Tbn. 3) has a continuous sixteenth-note pattern. The fourth staff (B. Tbn.) features eighth-note patterns. The fifth staff (Tuba) consists of eighth-note patterns. Measure 9 concludes with dynamic markings **p** for Tbn. 3, B. Tbn., and Tuba.

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains five staves for brass instruments. The first staff (Tbn. 1) has a rest followed by a sixteenth-note pattern. The second staff (Tbn. 2) has a rest followed by a sixteenth-note pattern. The third staff (Tbn. 3) has a continuous sixteenth-note pattern. The fourth staff (B. Tbn.) has a sixteenth-note pattern. The fifth staff (Tuba) has a continuous eighth-note pattern. Measures 13-16 feature dynamic markings **p**, **p**, **p**, **p**, **p**, **mp**, **mp**, **mp**, **mp**, and **p**. The score ends with a final dynamic marking **p**.

17

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

$\text{d} = 80 \text{ } mp$

$\text{d} = 60 \text{ } mf$

22

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page features five staves for brass instruments. The top section (measures 17-21) includes parts for Tuba (Bass clef), Tbn. 1 (Bass clef), Tbn. 2 (Bass clef), Tbn. 3 (Bass clef), and B. Tbn. (Bass clef). Measure 17 begins with a rest for Tbn. 1 followed by eighth-note patterns. Measure 18 starts with a bass drum (indicated by a 'D') at tempo d=80, marked mp. Measures 19-20 show sustained notes and eighth-note patterns. Measure 21 concludes with a bass drum at tempo d=60, marked mf. Measure 22 begins with a bass drum at tempo d=80, marked mp. The subsequent measures show eighth-note patterns and sustained notes across all staves.

4  
26 $\text{d} = 80$ 

Selve beate"

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Selve beate"

5

33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

35

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of ten staves, grouped into two sections by a vertical bar line. The top section (measures 33-34) features five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom section (measures 35-36) also features these five instruments. Measure 33 begins with a forte dynamic. Measures 34 and 35 show rhythmic patterns involving eighth-note chords and sixteenth-note figures. Measure 36 concludes with sustained notes. The instrumentation includes three tenor bassoons (Tbn. 1, Tbn. 2, Tbn. 3), one bassoon (B. Tbn.), and one tuba. The score uses standard musical notation with stems pointing down and note heads filled black.

"Selve beate"

6  
37

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

40

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is divided into two systems by a vertical bar line. The first system (measures 37-39) features a dynamic marking of *mf*. The parts shown are Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The notation includes eighth-note patterns with grace notes. The second system (measures 40-41) continues the parts. The notation includes sixteenth-note patterns.

"Selve beate"

7

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

44

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two staves of five parts each. The top staff (measures 42-43) includes parts for Tbn. 1 (B-flat), Tbn. 2 (D), Tbn. 3 (E-flat), B. Tbn. (C), and Tuba (B-flat). The bottom staff (measures 44-45) includes parts for Tbn. 1 (B-flat), Tbn. 2 (D), Tbn. 3 (E-flat), B. Tbn. (C), and Tuba (B-flat). The music features various rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings like forte (f).

Score

"Alma afflitta che fai"  
from the "Italian Madrigals", Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{d}=60$

Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The score is in common time (indicated by  $\frac{4}{4}$ ) and dynamic  $p$ . The parts are as follows:

- Trombone 1: Rests throughout.
- Trombone 2: Rests throughout.
- Trombone 3: Starts with a sustained note followed by eighth-note pairs. Dynamic  $p$ .
- Bass Trombone: Starts with a sustained note followed by eighth notes with sharp signs. Dynamic  $p$ .
- Tuba: Rests throughout.

Musical score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is in common time (indicated by  $\frac{4}{4}$ ) and dynamic  $p$ . The parts are as follows:

- Tbn. 1: Sustained notes followed by eighth-note pairs.
- Tbn. 2: Sustained notes followed by eighth-note pairs.
- Tbn. 3: Eighth-note pairs.
- B. Tbn.: Sixteenth-note patterns.
- Tuba: Rests throughout.

"Alma afflitta che fai"

27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains five staves, each representing a different brass instrument: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The music is divided into measures by vertical bar lines. Measure 27 begins with Tbn. 1 playing a eighth-note followed by a sixteenth-note pair, while Tbn. 2 and Tbn. 3 play eighth-note pairs. Measures 28 and 29 show various note patterns, including eighth and sixteenth notes, across all instruments. Measure 30 features a sustained note with a fermata over two measures. Measure 31 concludes the section with eighth-note pairs. Measure 10 (noted above the staff) follows, continuing the rhythmic patterns established earlier.

10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This continuation of the musical score follows the instrumentation of the previous page. The score consists of five staves: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The music begins with Tbn. 1 playing a eighth-note followed by a sixteenth-note pair, while Tbn. 2 and Tbn. 3 play eighth-note pairs. Measures 11 and 12 show various note patterns, including eighth and sixteenth notes, across all instruments. Measure 13 features a sustained note with a fermata over two measures. Measure 14 concludes the section with eighth-note pairs. The score continues with measure 10, maintaining the established rhythmic patterns.

"Alma afflitta che fai"

3

12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

This musical score page contains two staves of music. The top staff (measures 12-13) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom staff (measures 12-13) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 12 consists of eighth-note patterns. Measure 13 begins with a dynamic *p*.

14

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

This musical score page contains two staves of music. The top staff (measures 14-15) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom staff (measures 14-15) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 14 consists of eighth-note patterns. Measure 15 begins with a dynamic *mf*.

"Alma afflitta che fai"

4  
16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page features five staves for brass instruments. The top section (measures 4-17) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom section (measure 18) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 4 starts with Tbn. 1 and Tbn. 2 playing eighth notes. Measure 5 begins with Tbn. 3. Measures 6-7 feature Tbn. 3 and B. Tbn. Measure 8 starts with Tuba. Measures 9-10 show Tbn. 1 and Tbn. 2. Measures 11-12 feature Tbn. 3 and B. Tbn. Measure 13 starts with Tuba. Measures 14-15 show Tbn. 1 and Tbn. 2. Measures 16-17 feature Tbn. 3 and B. Tbn. Measure 18 concludes the section with Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. Measure numbers 18 and 19 are indicated above the staves. Dynamics like *mf* are marked. Measure 18 ends with a fermata over the bassoon part.

"Alma afflitta che fai"

5

20

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section contains five staves for tuba instruments. Measure 20 starts with Tbn. 1 and 2 playing eighth-note pairs. Tbn. 3 joins with eighth-note pairs. B. Tbn. and Tuba enter with eighth-note patterns. Measure 21 continues with similar patterns. Measure 22 concludes with sustained notes from all instruments.

23

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section contains five staves for tuba instruments. Measure 23 features sustained notes. Measure 24 begins with sustained notes followed by eighth-note pairs from Tbn. 3 and B. Tbn. Measure 25 concludes with sustained notes from all instruments.

"Alma afflitta che fai"

6

26

#  
10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page features five staves for brass instruments. The top section (measures 26-27) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom section (measure 28) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 26 begins with Tbn. 1 playing eighth notes. Measure 27 starts with a dynamic of *mp*. Measure 28 begins with a dynamic of *mp*.

"Alma afflitta che fai"

7

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page features five staves for brass instruments. The top staff is for Tbn. 1 (Bassoon), the second for Tbn. 2, the third for Tbn. 3, the fourth for B. Tbn. (Bass Trombone), and the bottom for Tuba. Measure 30 begins with eighth-note patterns in common time. Measure 31 starts with sixteenth-note patterns, followed by sustained notes and dynamic markings **p**.

*"Alma afflitta che fai"*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing brass instruments. The top system (measures 33-35) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom system (measures 36-38) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 33 starts with a rest for Tbn. 1 followed by eighth-note patterns. Measure 34 begins with a dynamic 'p'. Measure 35 continues the eighth-note patterns. Measure 36 begins with a dynamic 'p'. Measure 37 continues the eighth-note patterns. Measure 38 concludes the piece.

"Alma afflitta che fai"

9

39

A musical score for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is in common time, key signature of one sharp, and consists of two measures. The first measure starts with a rest for Tbn. 1, followed by eighth-note patterns for Tbn. 2, Tbn. 3, and B. Tbn. The second measure begins with a rest for Tbn. 1, followed by eighth-note patterns for Tbn. 2, Tbn. 3, and B. Tbn. The Tuba part features sustained notes with grace notes.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Score

# "Così morir debbio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{d} = 60$



Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The score consists of two systems of music. The first system starts with a dynamic of  $p$ . The second system starts with a dynamic of  $p$ .

Instrumentation: Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Tuba.

Key signature:  $B\flat$  major (Trombones 1, 2, 3),  $A\flat$  major (Bass Trombone),  $C$  major (Tuba).

Time signature:  $\frac{4}{4}$ .

Dynamics:  $p$ ,  $p$ .



Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The score consists of two systems of music. The first system starts with a dynamic of  $p$ . The second system starts with a dynamic of  $mp$ .

Instrumentation: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Tuba.

Key signature:  $B\flat$  major (Tbn. 1),  $A\sharp$  major (Tbn. 2),  $C$  major (Tbn. 3),  $A\sharp$  major (B. Tbn.),  $C$  major (Tuba).

Time signature:  $\frac{4}{4}$ .

Dynamics:  $p$ ,  $mp$ ,  $mp$ ,  $mp$ .

"Cosi morir debbio"

2  
7

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

**p**

**p**

**p**

**p**

**p**

10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

**mp**

**mp**

**mp**

**mp**

**mp**

"Cosi morir debbio"

3

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

13

"Cosi morir debbio"

3

"Cosi morir debbio"

4  
18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

20

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature changes from 12/8 to 4/4. Measure 18 begins with a forte dynamic. Measures 19 and 20 feature various rhythmic patterns and dynamics, including 'mf'. Measure 21 concludes with a melodic line in the bassoon part.

*"Cosi morir debbio"*

23

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page features two systems of five staves each, representing brass instruments. The top system (measures 23-24) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom system (measures 26-27) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 23 begins with a forte dynamic in common time. Measure 24 starts with a piano dynamic. Measure 26 begins with a piano dynamic. Measure 27 starts with a forte dynamic. The vocal line "Cosi morir debbio" is present above the staves in measure 23. Measure 27 concludes with a piano dynamic.

"Cosi morir debbio"

6  
29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one sharp. Measure 29 begins with a rest followed by a dynamic **p**. Measures 30 and 31 show various note patterns with dynamics **p**. System 2 starts at measure 32, continuing the musical line with similar patterns and dynamics. Measure 34 concludes with a dynamic **p**.

"Così morir debbio"

7

35

Tbn. 1

Tbn. 2 *p*

Tbn. 3

B. Tbn.

Tuba

38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature changes from one system to the next. Measure 35 starts with Tbn. 1 playing eighth-note chords. Tbn. 2 enters with a sustained note and eighth-note chords. Tbn. 3 and B. Tbn. provide harmonic support. Tuba remains silent. Measure 36 continues with similar patterns. Measure 37 begins with a dynamic *p* for Tbn. 2. Measures 38-40 show a continuation of the harmonic progression with different patterns for each instrument.

Score

# "D'orida selce alpina"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Musical score for Trombones 1, 2, 3, Bass Trombone, and Tuba. The score consists of five staves. Trombone 1 starts with a rest. Trombone 2 enters with eighth-note pairs. Trombone 3 enters with eighth-note pairs. Bass Trombone enters with eighth-note pairs. Tuba enters with eighth-note pairs. Dynamics include  $p$  (piano) and  $f$  (forte). Measures 1-4 are shown.

Bass Trombone

Tuba

$p$

Tbn. 1

Musical score for Trombones 1, 2, 3, Bass Trombone, and Tuba, continuing from measure 5. Measures 5-8 are shown. Trombones play eighth-note patterns. Bass Trombone and Tuba provide harmonic support. Measures 5-8 are shown.

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"D'orida selce alpina"

2  
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains five staves for brass instruments. The top staff is for Tuba, followed by three Tenor Bassoon staves (Tbn. 1, Tbn. 2, Tbn. 3), and a Bass Trombone staff (B. Tbn.). The music begins with a dynamic of 2, followed by a measure number of 9. The instrumentation consists of brass instruments. The first measure (Tbn. 1) has a bass clef and a key signature of one sharp. The subsequent measures show various note patterns, including eighth and sixteenth notes, with rests interspersed. Measure 9 ends with a repeat sign and a double bar line.

14

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This continuation of the musical score page contains five staves for brass instruments. The top staff is for Tuba, followed by three Tenor Bassoon staves (Tbn. 1, Tbn. 2, Tbn. 3), and a Bass Trombone staff (B. Tbn.). The music begins with a dynamic of 14. The instrumentation consists of brass instruments. The first measure (Tbn. 1) has a bass clef and a key signature of one sharp. The subsequent measures show various note patterns, including eighth and sixteenth notes, with rests interspersed. The score continues with a series of measures featuring eighth and sixteenth-note patterns, concluding with a measure ending in common time.

"D'orida selce alpina"

3

19

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mp*

*mp*

*mp*

*mp*

*mp*

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*p*

*p*

*p*

*p*

*p*

"D'orida selce alpina"

4  
29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf*

*mf*

*mf*

*mf*

*mf*

"D'orida selce alpina"

5

39

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

43

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

The musical score consists of two staves of five parts each. The top staff begins at measure 39 with dynamic *mp*. The parts are: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom staff begins at measure 43 with dynamic *mp*. The parts are: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score includes various brass parts like tubas and bassoons, with dynamics and musical notation.

"D'orida selce alpina"

6  
47

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of five staves, each representing a different brass instrument: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The time signature is 12/8, and the key signature is one sharp. The vocal line "D'orida selce alpina" is written above the staves. The score includes dynamic markings such as forte (f) and piano (p), along with other specific dynamic symbols like o and o with a dot. The measures shown range from 47 to 6.

Score

# "Ride la Primavera"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 75$



Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is one flat (B-flat). The tempo is  $\text{♩} = 75$ . The dynamics are marked with  $p$ .

Trombone 1: Starts with a rest, followed by eighth-note pairs. Dynamics:  $p$ .

Trombone 2: Starts with a rest, followed by sixteenth-note pairs. Dynamics:  $p$ .

Trombone 3: Starts with a rest, followed by eighth-note pairs. Dynamics:  $p$ .

Bass Trombone: Starts with a rest, followed by eighth-note pairs. Dynamics:  $p$ .

Tuba: Rest throughout.



Musical score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one flat (B-flat). The tempo is  $\text{♩} = 75$ . The dynamics are marked with  $mp$ .

Tbn. 1: Starts with eighth-note pairs. Measures 4 and 5 are in common time. Measure 6 is in common time. Dynamics:  $mp$ .

Tbn. 2: Starts with eighth-note pairs. Measures 4 and 5 are in common time. Measure 6 is in common time. Dynamics:  $mp$ .

Tbn. 3: Starts with eighth-note pairs. Measures 4 and 5 are in common time. Measure 6 is in common time. Dynamics:  $mp$ .

B. Tbn.: Starts with eighth-note pairs. Measures 4 and 5 are in common time. Measure 6 is in common time. Dynamics:  $mp$ .

Tuba: Rest throughout.

"Ride la Primavera"

27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf*

*mf*

*mf*

*mf*

*mf*

II

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

<img alt="Continuation of the musical score for brass instruments (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Tuba) in 12/8 time. The score consists of four systems of music. System 1 (measures 1-4) shows eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. System 2 (measures 5-8) shows eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. System 3 (measures 9-12) shows eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. System 4 (measures 13-16) shows eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 17-20 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 21-24 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 25-28 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 29-32 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 33-36 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 37-40 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 41-44 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 45-48 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 49-52 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 53-56 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 57-60 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 61-64 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 65-68 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 69-72 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 73-76 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 77-80 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 81-84 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 85-88 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 89-92 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 93-96 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 97-100 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 101-104 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 105-108 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. 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Measures 433-436 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 437-440 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 441-444 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 445-448 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 449-452 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 453-456 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 457-460 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 461-464 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 465-468 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 469-472 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 473-476 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 477-480 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 481-484 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 485-488 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 489-492 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 493-496 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 497-500 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 501-504 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 505-508 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 509-512 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 513-516 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 517-520 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 521-524 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 525-528 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 529-532 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 533-536 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 537-540 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 541-544 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 545-548 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 549-552 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 553-556 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 557-560 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 561-564 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 565-568 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 569-572 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 573-576 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 577-580 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 581-584 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 585-588 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 589-592 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 593-596 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 597-600 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 601-604 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 605-608 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 609-612 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 613-616 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 617-620 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 621-624 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 625-628 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 629-632 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 633-636 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 637-640 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 641-644 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 645-648 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 649-652 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 653-656 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 657-660 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 661-664 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 665-668 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 669-672 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 673-676 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 677-680 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 681-684 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 685-688 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 689-692 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 693-696 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 697-700 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 701-704 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 705-708 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 709-712 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 713-716 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 717-720 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 721-724 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 725-728 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 729-732 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 733-736 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 737-740 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 741-744 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 745-748 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 749-752 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 753-756 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 757-760 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 761-764 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 765-768 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 769-772 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 773-776 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 777-780 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 781-784 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 785-788 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 789-792 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 793-796 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 797-800 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 801-804 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 805-808 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 809-812 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 813-816 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 817-820 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 821-824 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 825-828 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 829-832 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 833-836 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 837-840 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 841-844 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 845-848 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 849-852 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 853-856 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 857-860 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 861-864 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 865-868 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 869-872 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 873-876 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 877-880 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 881-884 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 885-888 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 889-892 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 893-896 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 897-900 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 901-904 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 905-908 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 909-912 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 913-916 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 917-920 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 921-924 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 925-928 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 929-932 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 933-936 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 937-940 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 941-944 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 945-948 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 949-952 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 953-956 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 957-960 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 961-964 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 965-968 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 969-972 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 973-976 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 977-980 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 981-984 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 985-988 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 989-992 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 993-996 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting. Measures 997-1000 show eighth-note patterns for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn., with Tuba resting.</p>

*d.=50 "Ride la Primavera"*

14

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mp*

*mp*

*mp*

*mp*

*mp*

$d = 75$

21

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

**p**

**p**

**p**

"Ride la Primavera"

4  
25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

28

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

**Measure 25:** Tbn. 1: eighth-note pattern with grace notes. Tbn. 2: eighth-note pattern. Tbn. 3: eighth-note pattern with grace notes. B. Tbn.: eighth-note pattern. Tuba: eighth-note pattern.

**Measure 26:** Tbn. 1: eighth-note pattern with grace notes. Tbn. 2: eighth-note pattern. Tbn. 3: eighth-note pattern with grace notes. B. Tbn.: eighth-note pattern. Tuba: eighth-note pattern.

**Measure 27:** Tbn. 1: eighth-note pattern with grace notes. Tbn. 2: eighth-note pattern. Tbn. 3: eighth-note pattern with grace notes. B. Tbn.: eighth-note pattern. Tuba: eighth-note pattern.

**Measure 28:** Tbn. 1: eighth-note pattern with grace notes. Tbn. 2: eighth-note pattern. Tbn. 3: eighth-note pattern with grace notes. B. Tbn.: eighth-note pattern. Tuba: eighth-note pattern.

**Measure 29:** Tbn. 1: eighth-note pattern with grace notes. Tbn. 2: eighth-note pattern. Tbn. 3: eighth-note pattern with grace notes. B. Tbn.: eighth-note pattern. Tuba: eighth-note pattern.

**Measure 30:** Tbn. 1: eighth-note pattern with grace notes. Tbn. 2: eighth-note pattern. Tbn. 3: eighth-note pattern with grace notes. B. Tbn.: eighth-note pattern. Tuba: eighth-note pattern.

"Ride la Primavera"

5

32

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

This musical score page features five staves for brass instruments. The top three staves (Tbn. 1, Tbn. 2, Tbn. 3) are in bass clef, while the bottom two (B. Tbn., Tuba) are in bass clef. Measure 32 begins with a dynamic of *mf*. Measure 36 begins with a dynamic of *mp*. The music consists of eighth-note patterns, some with grace notes and slurs, typical of brass ensemble parts.

"Ride la Primavera"

6  
41

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

45

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each. The instruments are: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 41 starts with Tbn. 1 and Tbn. 2 playing eighth-note patterns. Tbn. 3 joins in measure 42. Measure 43 introduces B. Tbn. and Tuba. Measure 44 concludes with a dynamic **p**. System 2 begins at measure 45, where Tbn. 1 and Tbn. 2 play eighth-note patterns. Tbn. 3 joins in measure 46. Measure 47 introduces B. Tbn. and Tuba. Measure 48 concludes with a dynamic **p**.

"Ride la Primavera"

7

49

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

53

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains two staves of music for brass instruments. The top staff begins at measure 49 and includes parts for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The bottom staff begins at measure 53 and includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The music consists of various note patterns and rests, with dynamic markings like *p* (piano) appearing in the later measures. Measure 49 features eighth-note patterns and sixteenth-note chords. Measure 53 introduces sixteenth-note patterns and sustained notes.

Score

# "Fuggi, Fuggi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 80$

Musical score for five brass instruments:

- Trombone 1: Treble clef, C key signature. Playing eighth-note patterns.
- Trombone 2: Treble clef, C key signature. Playing eighth-note patterns.
- Trombone 3: Treble clef, C key signature. Playing eighth-note patterns.
- Bass Trombone: Bass clef, C key signature. Playing eighth-note patterns.
- Tuba: Bass clef, C key signature. Playing eighth-note patterns.

Dynamic markings: *mf* (mezzo-forte) appears above each instrument's staff.

Musical score for five brass instruments (continued):

- Tbn. 1: Treble clef, C key signature. Playing eighth-note patterns.
- Tbn. 2: Treble clef, C key signature. Playing eighth-note patterns.
- Tbn. 3: Treble clef, C key signature. Playing eighth-note patterns.
- B. Tbn.: Bass clef, C key signature. Playing eighth-note patterns.
- Tuba: Bass clef, C key signature. Playing eighth-note patterns.

Measure number 3 is indicated above the first staff.

"Fuggi, Fuggi"

2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the score consists of five staves, each representing a different brass instrument. The instruments are: Tbn. 1 (top), Tbn. 2, Tbn. 3, B. Tbn. (Bass Trombone), and Tuba (bottom). The time signature is 2/6. The music includes various rhythmic patterns such as sixteenth-note figures and sustained notes. Measure 2 starts with Tbn. 1 and Tbn. 2. Measures 3 and 4 feature Tbn. 3 and B. Tbn. respectively. Measure 5 begins with Tuba. Measure 6 concludes the section.

9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section continues the musical piece with the same five brass instruments. The time signature changes to 9/8. The instruments play in different combinations across the measures. Measure 9 features Tbn. 1 and Tbn. 2. Measures 10 and 11 feature Tbn. 3 and B. Tbn. respectively. Measure 12 concludes the section with Tuba.

"Fuggi, Fuggi"

3

12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

4  
19

"Fuggi, Fuggi"

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains five staves for brass instruments. The first four staves are for Trombones (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.) and the fifth is for Tuba. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 4 starts with a 12/8 time signature, followed by a 5/4 section, then a return to 12/8. Measures 5-6 show a transition to 4/4 time. Measures 7-19 feature a rhythmic pattern of eighth and sixteenth notes. Dynamic markings 'p' are present in several measures. Measure 19 concludes with a fermata over the bassoon staff.

22

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This continuation of the musical score begins at measure 22. The instrumentation remains the same: Trombones 1, 2, 3, Bass Trombone, and Tuba. The key signature shifts to A major (no sharps or flats). The music consists of continuous eighth-note patterns, primarily on the B-flat and A notes of the chromatic scale. Measures 22-23 show a transition back to 12/8 time, indicated by a bracket under the bassoon staff. Measures 24-25 return to 4/4 time. The score concludes with a final section of eighth-note patterns in measures 26-27.

"Fuggi, Fuggi"

5

25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of five staves. Tbn. 1 starts with a rest, followed by eighth-note pairs. Tbn. 2 starts with eighth-note pairs, followed by eighth-note pairs with a fermata. Tbn. 3 starts with eighth-note pairs, followed by eighth-note pairs with a fermata. B. Tbn. starts with eighth notes, followed by sixteenth-note patterns. Tuba starts with a half note, followed by eighth-note pairs. Measure 25 ends with a fermata over the B. Tbn. staff. Measures 26 and 27 begin with eighth-note pairs for all instruments, followed by sixteenth-note patterns. Measure 27 ends with a fermata over the B. Tbn. staff. Dynamics: *mp* (measures 25-27).

28

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of five staves. Tbn. 1 starts with eighth notes, followed by sixteenth-note patterns. Tbn. 2 starts with eighth notes, followed by sixteenth-note patterns. Tbn. 3 starts with eighth notes, followed by sixteenth-note patterns. B. Tbn. starts with eighth notes, followed by sixteenth-note patterns. Tuba starts with a half note, followed by eighth-note pairs. Measure 28 ends with a fermata over the B. Tbn. staff. Measures 29 and 30 begin with eighth-note pairs for all instruments, followed by sixteenth-note patterns. Measure 30 ends with a fermata over the B. Tbn. staff. Dynamics: *mp* (measures 28-30).

"Fuggi, Fuggi"

6  
31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The first system (measures 6-31) begins with Tbn. 1 playing eighth-note pairs. Tbn. 2 enters with eighth-note pairs, followed by Tbn. 3 with sixteenth-note figures. B. Tbn. and Tuba enter with eighth-note pairs. Dynamics include *mp* and *mf*. The second system (measure 34) starts with Tbn. 1 playing sixteenth-note figures. Tbn. 2 and Tbn. 3 follow with sixteenth-note figures. B. Tbn. and Tuba play eighth-note pairs. Dynamics include *mf*.

"Fuggi, Fuggi"

7

37

Musical score for measures 37-39 featuring five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is in common time, key signature of one sharp. Measure 37: Tbn. 1 plays eighth-note pairs, Tbn. 2 eighth-note pairs, Tbn. 3 eighth-note pairs, B. Tbn. eighth-note pairs, Tuba sustained notes. Measure 38: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, Tbn. 3 eighth-note pairs, B. Tbn. eighth-note pairs, Tuba sustained notes. Measure 39: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, Tbn. 3 eighth-note pairs, B. Tbn. eighth-note pairs, Tuba eighth-note pairs.

40

Musical score for measures 40-42 featuring five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is in common time, key signature of one sharp. Measure 40: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, Tbn. 3 eighth-note pairs, B. Tbn. eighth-note pairs, Tuba sustained notes. Measure 41: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, Tbn. 3 eighth-note pairs, B. Tbn. eighth-note pairs, Tuba sustained notes. Measure 42: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, Tbn. 3 eighth-note pairs, B. Tbn. eighth-note pairs, Tuba sustained notes.

Score

# "Feretevi"

from the "Italian Madrigals" Op.1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$

Musical score for Trombones 1, 2, 3, Bass Trombone, and Tuba. The score consists of five staves. The first four staves are in bass clef, and the last staff is in bass clef. Measure 1: Trombone 1 plays eighth-note pairs. Trombone 2 plays eighth-note pairs. Trombone 3 plays sixteenth-note pairs. Bass Trombone plays eighth-note pairs. Tuba rests. Measure 2: All instruments play eighth-note pairs except Tuba which rests. Measure 3: All instruments play eighth-note pairs except Tuba which rests. Measure 4: All instruments play eighth-note pairs except Tuba which rests. Measure 5: All instruments play eighth-note pairs except Tuba which rests. Measure 6: All instruments play eighth-note pairs except Tuba which rests. Measure 7: All instruments play eighth-note pairs except Tuba which rests. Measure 8: All instruments play eighth-note pairs except Tuba which rests. Measure 9: All instruments play eighth-note pairs except Tuba which rests. Measure 10: All instruments play eighth-note pairs except Tuba which rests. Measure 11: All instruments play eighth-note pairs except Tuba which rests. Measure 12: All instruments play eighth-note pairs except Tuba which rests. Measure 13: All instruments play eighth-note pairs except Tuba which rests. Measure 14: All instruments play eighth-note pairs except Tuba which rests. Measure 15: All instruments play eighth-note pairs except Tuba which rests. Measure 16: All instruments play eighth-note pairs except Tuba which rests. Measure 17: All instruments play eighth-note pairs except Tuba which rests. Measure 18: All instruments play eighth-note pairs except Tuba which rests. Measure 19: All instruments play eighth-note pairs except Tuba which rests. Measure 20: All instruments play eighth-note pairs except Tuba which rests.

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

*mp*

*mp*

*mp*

*mp*

*mp*

Musical score for Trombones 1, 2, 3, Bass Trombone, and Tuba, continuing from measure 4. The score consists of five staves. The first four staves are in bass clef, and the last staff is in bass clef. Measure 4: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 5: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 6: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 7: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 8: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 9: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 10: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 11: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 12: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 13: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 14: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 15: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 16: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 17: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 18: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 19: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests. Measure 20: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. rests. Tuba rests.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*p*

*p*

*p*

"Feretevi"

2  
7

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*II*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf*

*mf*

*mf*

*mf*

*mf*

14 "Feretevi"

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

17

Tbn. 1

Tbn. 2

mp

Tbn. 3

B. Tbn.

Tuba

mp

"Feretevi"

Feretevi

4  
20

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Feretevi"

5

28

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

32

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Feretevi"

6  
35

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

"Feretevi"

7

41

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

44

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Feretevi"

8

47

Tbn. 1

The musical score consists of five staves, each representing a different brass instrument. The top staff is labeled "Tbn. 1", followed by "Tbn. 2", "Tbn. 3", "B. Tbn.", and "Tuba" at the bottom. The key signature is one sharp (F#). The time signature is 12/8. The vocal line "Feretevi" is written above the staves. The vocal part includes eighth and sixteenth note patterns, with some sustained notes and grace notes. The brass parts provide harmonic support with sustained notes and rhythmic patterns.

Score

# "Fiamma ch'allaccia"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{J} = 60$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

This section of the score contains five staves. From top to bottom: Trombone 1 (Bass clef, 2/4 time), Trombone 2 (Bass clef, 3/4 time), Trombone 3 (Bass clef, 3/4 time), Bass Trombone (Clef不定, 3/4 time), and Tuba (Bass clef, 3/4 time). Measure 1 starts with rests. Measure 2 begins with eighth-note patterns: Trombone 2 (mp), Trombone 3 (mp), Bass Trombone (mp), and Tuba (mp). The bass clef for the Bass Trombone and Tuba staves is not explicitly written but implied by the context.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the score contains five staves. From top to bottom: Tbn. 1 (Bass clef, 3/4 time), Tbn. 2 (Bass clef, 3/4 time), Tbn. 3 (Bass clef, 3/4 time), B. Tbn. (Clef不定, 3/4 time), and Tuba (Bass clef, 3/4 time). Measure 3 starts with eighth-note patterns: Tbn. 1 (mp), Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 4 continues with eighth-note patterns: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba.

"Fiamma ch'allaccia"

25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains two systems of music for brass instruments. The instrumentation includes five parts: Tbn. 1 (Top Bassoon), Tbn. 2 (Second Bassoon), Tbn. 3 (Third Bassoon), B. Tbn. (Bass Trombone), and Tuba. The time signature is 12/8 throughout. The first system begins with eighth-note pairs for all parts. The second system begins with eighth-note pairs for Tbn. 1, Tbn. 2, and Tbn. 3, followed by eighth-note pairs for B. Tbn. and Tuba. Measure numbers 25 and 26 are indicated at the top left.

7

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page continues the sequence from the previous page, featuring two systems of music for the same brass ensemble. The instrumentation remains the same: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The time signature is 12/8. The first system shows eighth-note pairs for all parts. The second system shows eighth-note pairs for Tbn. 1, Tbn. 2, and Tbn. 3, followed by eighth-note pairs for B. Tbn. and Tuba. Measure number 7 is indicated at the top left.

"Fiamma ch'allaccia"

3

9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

II

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

ff

mf

mf

mf

mf

"Fiamma ch'allaccia"

4  
14

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The first system begins at measure 14 with dynamic *f*. It features time signatures 12/8, 5/4, and 2/4. The second system begins at measure 16 with time signature 4/4. Dynamics include *p*, *mp*, and *f*. Measures 14 and 15 show various rhythmic patterns and rests. Measure 16 introduces sustained notes and eighth-note patterns. Measure 17 concludes with a long sustained note followed by eighth-note patterns.

"Fiamma ch'allaccia"

5

18

Musical score for measures 18-19. The score consists of five staves: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is B-flat major (two flats). Measure 18 starts with eighth-note patterns in Tbn. 1, Tbn. 2, and Tbn. 3. The B. Tbn. and Tuba entries begin in measure 19. Measure 19 concludes with a dynamic of **p**.

20

Musical score for measures 20-21. The score consists of five staves: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature changes to A major (no sharps or flats). Measure 20 continues the eighth-note patterns. Measure 21 begins with a dynamic of **mp** for Tbn. 3. Measures 20 and 21 conclude with dynamics of **mf** for B. Tbn. and Tuba respectively.

"Fiamma ch'allaccia"

6  
22

Tbn. 1

*mf*

Tbn. 2

*mf*

Tbn. 3

B. Tbn.

Tuba

24

Tbn. 1

*mf*

Tbn. 2

*mp*

Tbn. 3

*mp*

B. Tbn.

*mp*

Tuba

This musical score page features five staves for brass instruments. The top staff is for Tbn. 1, followed by Tbn. 2, Tbn. 3, B. Tbn., and Tuba at the bottom. The score is divided into two systems by a vertical bar line. System 1 (measures 22-23) consists of common time and includes dynamic markings *mf*. System 2 (measure 24) begins with common time and transitions to 3/2 time, indicated by a 3 over a 2 symbol above the staff. It also includes dynamic markings *mp*.

"Fiamma ch'allaccia"

7

26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

28

*mp*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The first system (measures 26-27) shows Tbn. 1, Tbn. 2, and Tbn. 3 playing eighth-note patterns, while B. Tbn. and Tuba provide harmonic support. The second system (measures 28-29) introduces a dynamic marking of *mp* over the bassoon part, followed by more rhythmic patterns for all instruments.

"Fiamma ch'allaccia"

8

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

32

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

30

mp

p

p

p

p

"Fiamma ch'allaccia"

9

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page shows two measures of music for brass instruments. The key signature is F major (one sharp). Measure 34 starts with Tbn. 1 playing eighth notes. Measure 35 begins with a dynamic change, indicated by a crescendo line above the staff. Tbn. 1 continues with eighth notes, Tbn. 2 enters with quarter notes, Tbn. 3 enters with eighth notes, B. Tbn. enters with eighth notes, and Tuba enters with a sustained note. The score is written on five staves, each with a different instrument name.

Score

"Quella damma son io"  
from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

p

p

p

p

p

5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

"Quella damma son io"

29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

c

c

c

c

"Quella damma son io"

3

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

19

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 16 begins with Tbn. 1 playing eighth-note pairs. Measures 17 and 18 continue with various patterns of eighth and sixteenth notes, with dynamics **p** (piano) indicated. Measure 19 starts with Tbn. 1 playing eighth-note pairs again. Measures 20 and 21 continue with similar patterns, with dynamics **mp** (mezzo-piano) indicated for Tbn. 2, Tbn. 3, and B. Tbn. The score uses common time (indicated by 'C') and measures 19-21 include a section where the time signature changes to 5/4.

"Quella damma son io"

4  
23

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two staves of five-line music. The top staff begins at measure 23 with three tubas (Tbn. 1, 2, 3) and a bass tuba (B. Tbn.). The bottom staff begins at measure 27 with three tubas (Tbn. 1, 2, 3) and a bass tuba (B. Tbn.). The score includes dynamic markings 'p' (piano) and 'f' (forte). The music consists of eighth and sixteenth note patterns.

Score

# "Mi saluta costei"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{J}=75$



Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The score consists of two systems of music. The first system starts with a dynamic *p*. The second system starts with a dynamic *mf*. The parts are arranged vertically from top to bottom: Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba.

Trombone 1: Starts with a dynamic *p*. The music consists of eighth-note patterns.

Trombone 2: Starts with a dynamic *mf*. The music consists of eighth-note patterns.

Trombone 3: Starts with a dynamic *mf*. The music consists of eighth-note patterns.

Bass Trombone: Starts with a dynamic *p*. The music consists of eighth-note patterns.

Tuba: Starts with a dynamic *p*. The music consists of eighth-note patterns.



Continuation of the musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The score consists of two systems of music. The first system starts with a dynamic *mf*. The second system starts with a dynamic *p*. The parts are arranged vertically from top to bottom: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba.

Tbn. 1: Starts with a dynamic *mf*. The music consists of eighth-note patterns.

Tbn. 2: Starts with a dynamic *p*. The music consists of eighth-note patterns.

Tbn. 3: Starts with a dynamic *p*. The music consists of eighth-note patterns.

B. Tbn.: Starts with a dynamic *mf*. The music consists of eighth-note patterns.

Tuba: Starts with a dynamic *p*. The music consists of eighth-note patterns.

"Mi saluta costei"

2  
5

Tbn. 1

*p*

Tbn. 2

*mf*

Tbn. 3

*mf*

B. Tbn.

Tuba

*p*

7

Tbn. 1

*mp*

Tbn. 2

*p*

Tbn. 3

*p*

B. Tbn.

Tuba

*mf*

*mf*

*p*

*mf*

*p*

"Mi saluta costei"

3

9

Tbn. 1

*p*

Tbn. 2

*mf*

Tbn. 3

*p*

B. Tbn.

*mf*

Tuba

*mp*

11

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*mp*

Tuba

*mf*

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 9 begins with Tbn. 1 playing eighth-note pairs, followed by Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measures 10 and 11 continue this pattern with varying dynamics (p, mf, p, mf, mp). Measure 12 concludes with all instruments playing eighth-note pairs at mf.

"Mi saluta costei"

4  
13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf*

*p*

*mp*

*p*

*p*

*mp*

*p*

*mp*

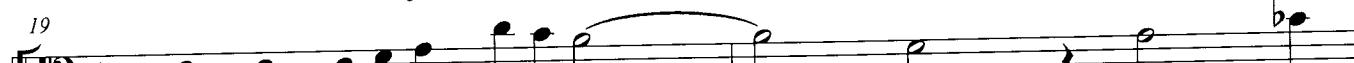
*mp*

*mf*

*mf*

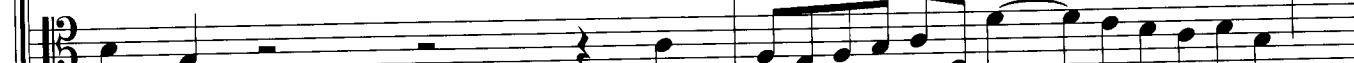
17

Tbn. 1      

Tbn. 2      

Tbn. 3      

B. Tbn.      

Tuba      

19

Tbn. 1      

Tbn. 2      

Tbn. 3      

B. Tbn.      

Tuba      

"Mi saluta costei"

6  
21

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 6 starts with eighth-note patterns in common time. Measure 21 begins with a dynamic **p**. Measure 24 starts with quarter notes and continues with eighth-note patterns, ending with a dynamic **mp**.

"Mi saluta costei"

7

27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Mi saluta costei"

7

"Mi saluta costei"

8  
33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

mp

mp

mp

36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

p

p

p

"Mi saluta costei"

9

39

Tbn. 1

*p*

Tbn. 2

*p*

Tbn. 3

B. Tbn.

Tuba

This section of the score consists of five staves. The first three staves (Tbn. 1, Tbn. 2, Tbn. 3) have treble clefs and common time. The bassoon (B. Tbn.) and tuba staves have bass clefs and common time. Measure 39 starts with a rest followed by eighth-note patterns. Measures 40 and 41 continue with similar patterns, with measure 41 concluding with a half note. Measure 42 begins with a whole note followed by a rest.

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the score consists of five staves. The first three staves (Tbn. 1, Tbn. 2, Tbn. 3) have treble clefs and common time. The bassoon (B. Tbn.) and tuba staves have bass clefs and common time. Measure 42 starts with a whole note followed by a rest. Measures 43 and 44 consist entirely of rests.

Score

# "Io morro, ecco"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 70$

Musical score for five brass instruments:

- Trombone 1: Rests throughout the first measure, then begins a rhythmic pattern of eighth and sixteenth notes.
- Trombone 2: Starts with a eighth-note rest, followed by eighth-note pairs. Dynamics: **p**, **mp**.
- Trombone 3: Starts with a eighth-note rest, followed by eighth-note pairs. Dynamics: **p**, **mp**.
- Bass Trombone: Starts with a eighth-note rest, followed by eighth-note pairs. Dynamics: **p**, **mp**.
- Tuba: Rests throughout the first measure, then begins a rhythmic pattern of eighth and sixteenth notes. Dynamics: **mp**.

Musical score for five brass instruments (continued):

- Tbn. 1: Starts with a eighth-note rest, followed by eighth-note pairs. Dynamics: **mf**.
- Tbn. 2: Starts with a eighth-note rest, followed by eighth-note pairs. Dynamics: **mf**.
- Tbn. 3: Starts with a eighth-note rest, followed by eighth-note pairs. Dynamics: **mf**.
- B. Tbn.: Starts with a eighth-note rest, followed by eighth-note pairs. Dynamics: **mf**.
- Tuba: Starts with a eighth-note rest, followed by eighth-note pairs.

2  
9

"Io morro, ecco"

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the musical score covers measures 2 through 9. It features five staves: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 2 starts with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 3-8 show various rhythmic patterns across the brass section, with dynamic markings of *mp*. Measure 9 concludes with a forte dynamic (*mf*) in the brass section.

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the musical score covers measure 13. It features five staves: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 14-15 show eighth-note patterns in Tbn. 3 and B. Tbn. Measure 16 concludes with a forte dynamic (*mf*) in the brass section.

"Io morro, ecco"

3

17

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

mf

p

mf

p

mf

p

mf

mp

mf

21

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

mp

mp

"Io morro, ecco"

4  
25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two staves of five parts each: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The top staff (measures 25-28) starts with eighth-note patterns in 12/8 time. Measure 26 begins with a forte dynamic. Measures 27 and 28 show sustained notes and eighth-note patterns. Measure 29 begins with eighth-note patterns. Measures 30-32 show eighth-note patterns with some sixteenth-note subdivisions. Measure 25 ends with a fermata over the bassoon part. Measure 26 begins with a forte dynamic. Measures 27 and 28 show sustained notes and eighth-note patterns. Measure 29 begins with eighth-note patterns. Measures 30-32 show eighth-note patterns with some sixteenth-note subdivisions.

"Io morro, ecco"

5

31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of five staves, each representing a different brass instrument: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is divided into two sections by a vertical bar line. The first section (measures 31-32) features a vocal line with the lyrics "'Io morro, ecco'" above it. The instrumentation includes three tenor bassoons (Tbn. 1, Tbn. 2, Tbn. 3), one bassoon (B. Tbn.), and one tuba. Dynamic markings 'mf' are present in the first section. The second section (measures 33-34) continues with the same instrumentation and dynamic levels. Measure 33 begins with a forte dynamic, followed by eighth-note patterns. Measure 34 concludes with a series of eighth-note chords.

"Io morro, ecco"

6  
36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mp*

*p*

"Io morro, ecco"

7

41

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

A musical score page featuring five staves for brass instruments. The top staff is for Tbn. 1 (Bassoon), the second for Tbn. 2, the third for Tbn. 3, the fourth for B. Tbn. (Bass Trombone), and the bottom for Tuba. Each staff begins with a dynamic of  $\text{f} \cdot$ . The bassoon and tuba staves continue with a dynamic of  $\text{f} \cdot$ , while the other three staves remain silent. The page number 7 is in the top right corner, and measure number 41 is at the top left.

Score

# "Sospir che del bel petto"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

Measure 1: Trombone 1 (rest), Trombone 2 (rest), Trombone 3 (rest), Bass Trombone (rest), Tuba (rest). Measure 2: Trombone 1 (rest), Trombone 2 (rest), Trombone 3 (rest), Bass Trombone (rest), Tuba (rest). Measure 3: Trombone 1 (note), Trombone 2 (note), Trombone 3 (note), Bass Trombone (note), Tuba (rest). Dynamic: **p**.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Measure 1: Tbn. 1 (rest), Tbn. 2 (rest), Tbn. 3 (rest), B. Tbn. (rest), Tuba (rest). Measure 2: Tbn. 1 (rest), Tbn. 2 (rest), Tbn. 3 (rest), B. Tbn. (rest), Tuba (rest). Measure 3: Tbn. 1 (note), Tbn. 2 (note), Tbn. 3 (note), B. Tbn. (note), Tuba (rest). Dynamic: **p**.

"Sospir che del bel petto"

2  
6

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

p

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

p

"Sospir che del bel petto"

3

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

This musical score page features five staves for brass instruments. The top three staves (Tbn. 1, Tbn. 2, Tbn. 3) are in bass clef, while the bottom two (B. Tbn., Tuba) are in bass clef. Measure 13 begins with Tbn. 1 playing eighth-note pairs. Measures 14-15 show Tbn. 1 and Tbn. 2 playing eighth-note pairs, with Tbn. 3 and B. Tbn. resting. Measure 16 starts with Tbn. 1 playing eighth-note pairs again. The score concludes with Tbn. 1 and Tbn. 2 playing eighth-note pairs, Tbn. 3 and B. Tbn. resting, and Tuba playing eighth-note pairs. Measure numbers 13 and 16 are indicated at the start of their respective sections. Dynamics "mp" are marked above several entries.

"Sospir che del bel petto"

4  
19

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

22

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Sospir che del bel petto"

5

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

28

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

"Sospir che del bel petto"

6

32

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

"Sospir che del bel petto"

7

40

A musical score for five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is in common time, key signature of one flat. Measure 40 begins with Tbn. 1 playing a single note. Tbn. 2 follows with a eighth-note followed by a sixteenth-note. Tbn. 3 plays a eighth-note followed by a sixteenth-note. B. Tbn. and Tuba both play eighth-note patterns. The music continues with a series of eighth-note patterns from all instruments.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Score

# "Dunque addio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 80$

Musical score for brass instruments:

- Trombone 1: Notes C, D, E, F, G, A, B, C. Dynamics: *mp*, *mf*.
- Trombone 2: Notes C, D, E, F, G, A, B, C. Dynamics: *mp*, *mf*.
- Trombone 3: Notes C, D, E, F, G, A, B, C. Dynamics: *mp*, *mf*.
- Bass Trombone: Notes C, D, E, F, G, A, B, C. Dynamics: *mp*, *mf*.
- Tuba: Notes C, D, E, F, G, A, B, C. Dynamics: *mf*.

Musical score continuation for brass instruments:

- Tbn. 1: Notes C, D, E, F, G, A, B, C. Dynamics: *p*, *mf*, *mp*.
- Tbn. 2: Notes C, D, E, F, G, A, B, C. Dynamics: *p*, *mf*, *mp*.
- Tbn. 3: Notes C, D, E, F, G, A, B, C. Dynamics: *p*, *mf*.
- B. Tbn.: Notes C, D, E, F, G, A, B, C. Dynamics: *p*, *mf*, *mp*.
- Tuba: Notes C, D, E, F, G, A, B, C. Dynamics: *p*, *mf*, *mf*.

"Dunque addio"

2  
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the musical score covers measures 2 through 9. The instrumentation includes five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is B-flat major (two flats). Measure 2 starts with eighth-note patterns in sixteenth-note heads. Measures 3-4 show sustained notes with grace notes. Measure 5 begins with eighth-note patterns. Measures 6-7 continue with eighth-note patterns. Measure 8 features eighth-note patterns followed by sustained notes. Measure 9 concludes with eighth-note patterns. Dynamics include *mf*, *p*, and *mf*.

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the musical score begins at measure 13. The instrumentation remains the same: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature changes to A major (no sharps or flats). The music consists of eighth-note patterns. Measure 13 ends with a forte dynamic. Measures 14-15 continue with eighth-note patterns. Measure 16 begins with eighth-note patterns followed by sustained notes. Measures 17-18 continue with eighth-note patterns. Measure 19 concludes with eighth-note patterns. Dynamics include *mp*.

"Dunque addio"

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mp*

*mp*

20

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf*

*mf*

*mf*

*p*

*p*

*p*

"Dunque addio"

4  
24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

28

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two staves of five-line music. The top staff begins at measure 4 and ends at measure 24. The bottom staff begins at measure 28. The instrumentation includes five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 4: Tbn. 1 and Tbn. 2 play eighth-note patterns. Tbn. 3 enters at measure 6 with a sixteenth-note pattern. Measure 8: Tbn. 3 continues with eighth-note patterns. Measures 10-11: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 12-13: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 14-15: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 16-17: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 18-19: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 20-21: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 22-23: Tbn. 3 and B. Tbn. play eighth-note patterns. Measure 24: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measure 28: Tbn. 1 and Tbn. 2 play eighth-note patterns. Tbn. 3 enters with a sixteenth-note pattern. Measures 29-30: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 31-32: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 33-34: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 35-36: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 37-38: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 39-40: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 41-42: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 43-44: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 45-46: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 47-48: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 49-50: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 51-52: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 53-54: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 55-56: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 57-58: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 59-60: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 61-62: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 63-64: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 65-66: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 67-68: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 69-70: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 71-72: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 73-74: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 75-76: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 77-78: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 79-80: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 81-82: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 83-84: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 85-86: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 87-88: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 89-90: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 91-92: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 93-94: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 95-96: Tbn. 3 and B. Tbn. continue with eighth-note patterns. Measures 97-98: Tbn. 3 and B. Tbn. play eighth-note patterns. Measures 99-100: Tbn. 3 and B. Tbn. continue with eighth-note patterns.

"Dunque addio"

5

31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

35

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of five staves, each representing a different brass instrument: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is divided into two sections by measure numbers 31 and 35. In the first section (measures 31-34), the instrumentation includes all five brasses. Measure 31 starts with a forte dynamic (f) for Tbn. 1. Measures 32-33 show various brass chords. Measure 34 ends with a dynamic marking of *p*. In the second section (measures 35-38), the instrumentation is reduced to Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. Measure 35 begins with a dynamic marking of *p*. Measures 36-37 show sustained notes. Measure 38 concludes with a dynamic marking of *p*.

"Dunque addio"

6  
38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page shows five staves of brass instrument parts. The parts are labeled from top to bottom: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is one flat, and the time signature is common time. Measure 6 begins with a series of eighth-note chords. Measures 7 through 12 show more complex harmonic progressions with sixteenth-note patterns. Measures 13 through 18 continue the rhythmic and harmonic patterns. Measures 19 through 24 show further developments. Measures 25 through 30 maintain the established style. Measures 31 through 36 continue the musical dialogue. Finally, measure 37 leads into measure 38, which concludes with a full harmonic resolution and a final cadence.

Score

# "Tornate, o cari baci"

from the "Italian Madrigals", Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

$p$

$p$

$p$

$p$

$p$

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

$mp$

$mf$

$mp$

$mp$

$mf$

$mf$

$mp$

$mf$

$mf$

$mf$

2  
7

"Tornate, o cari baci"

Tbn. 1

Tbn. 2      *mp*

Tbn. 3      *mp*

B. Tbn.

Tuba      *mp*

This section contains five staves. The first four staves are in common time, while the Tuba staff is in 2/4 time. Measure 2 starts with eighth-note patterns in Tbn. 1 and Tbn. 2. Measure 3 begins with sixteenth-note patterns in Tbn. 3. Measures 4-5 show sustained notes in B. Tbn. and Tuba. Measure 6 features eighth-note patterns in Tbn. 1 and Tbn. 2. Measure 7 concludes with eighth-note patterns in Tbn. 3 and Tuba.

10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section contains five staves. All staves are in common time. Measures 10-11 show eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 12-13 feature eighth-note patterns in Tbn. 3. Measures 14-15 show eighth-note patterns in B. Tbn. and Tuba. Measures 16-17 conclude with eighth-note patterns in Tbn. 1 and Tbn. 2.

"Tornate, o cari baci"

3

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 13 begins with a dynamic of *mf*. Measure 18 begins with a dynamic of *mp*. The score uses common time (C), 2/4 time, and 5/4 time signatures. Various musical markings such as slurs, grace notes, and dynamic changes are present throughout the score.

"Tornate, o cari baci"

4

22

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is divided into two systems by vertical bar lines. The first system (measures 22-24) features dynamic markings 'f' and 'p'. The second system (measures 25-27) features dynamic markings 'p' and 'p'. The instrumentation includes five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is written in 12/8 time. Measure 22 starts with Tbn. 1 playing eighth-note pairs. Measures 23 and 24 show all instruments playing eighth-note patterns. Measure 25 begins with Tbn. 1 playing eighth-note pairs again. Measures 26 and 27 continue with eighth-note patterns for all instruments, with dynamic markings 'p' and 'p' respectively.

"Tornate, o cari baci"

5

27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Score

# "Di marmo siete voi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$

Musical score for Trombones 1, 2, 3, Bass Trombone, and Tuba. The score consists of five staves. Trombone 1 starts with a rest, followed by a dynamic **p**. Trombone 2 starts with a dynamic **p**, followed by a melodic line. Trombone 3 starts with a dynamic **p**, followed by a melodic line. Bass Trombone starts with a dynamic **p**, followed by a melodic line. Tuba starts with a dynamic **p**, followed by a melodic line.

Continuation of the musical score for Trombones 1, 2, 3, Bass Trombone, and Tuba. The score consists of five staves. Trombone 1 starts with a dynamic **p**, followed by a melodic line. Trombone 2 starts with a dynamic **p**, followed by a melodic line. Trombone 3 starts with a dynamic **p**, followed by a melodic line. Bass Trombone starts with a dynamic **p**, followed by a melodic line. Tuba starts with a dynamic **p**, followed by a melodic line.

"Di marmo siete voi"

2  
10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains five staves for brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The vocal line "Di marmo siete voi" is present in the vocal part. The score shows various rhythmic patterns and dynamics (e.g., piano, forte). The vocal line "Di marmo siete voi" is present in the vocal part.

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page continues the piece for brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score shows sustained notes and eighth-note patterns with dynamic markings (mp).

"Di marmo siete voi"

3

19

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

23

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf*

*mf*

*mf*

*mf*

*mf*

"Di marmo siete voi"

4  
27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 27 begins with Tbn. 1 playing eighth-note pairs. Measures 28 and 29 continue with Tbn. 1, followed by Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 30 begins with Tbn. 1 playing sixteenth-note patterns. Measures 31 and 32 continue with Tbn. 1, followed by Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score uses bass clefs and includes various note heads and rests.

"Di marmo siete voi"

5

33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two staves of five-line music. The top staff (measures 33-35) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom staff (measures 36-37) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The music features various rhythmic patterns and dynamics, with measure 36 concluding with a forte dynamic.

Score

"Giunto e pur"  
from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

This musical score page shows five staves for brass instruments. From top to bottom: Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is common time (indicated by a 'C'). The tempo is marked as  $\text{♩} = 70$ . Dynamics include **p** (piano) and **mp** (mezzo-forte). Measures 1-4 show each instrument playing eighth-note patterns. Measure 5 begins with a rest followed by eighth-note patterns. Measure 6 concludes with eighth-note patterns.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page continues the piece for brass instruments. It features five staves: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature changes to A major (two sharps). Measure 6 begins with eighth-note patterns. Measures 7-8 show eighth-note patterns. Measure 9 begins with a dynamic of **mp**. Measures 10-11 conclude with eighth-note patterns. The bassoon part (B. Tbn.) has two entries marked **mp**.

"Giunto e pur"

2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Detailed description: This is a five-line musical score for brass instruments. The top line is Tbn. 1, followed by Tbn. 2, Tbn. 3, B. Tbn., and Tuba at the bottom. The music starts with a common time signature, changes to 12/8, then 5/4, and finally 2/4. Measure 2 begins with eighth-note patterns. Measures 3-4 show sixteenth-note figures. Measure 5 transitions to 5/4 time with eighth-note patterns. Measures 6-7 continue with sixteenth-note figures. Measure 8 transitions to 2/4 time with eighth-note patterns. Measures 9-10 continue with sixteenth-note figures. Measure 11 ends with a forte dynamic. Measures 12-13 continue with sixteenth-note figures. Measure 14 ends with a forte dynamic.

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Detailed description: This is a five-line musical score for brass instruments. The top line is Tbn. 1, followed by Tbn. 2, Tbn. 3, B. Tbn., and Tuba at the bottom. The music starts with eighth-note patterns. Measures 15-16 show sixteenth-note figures. Measure 17 ends with a forte dynamic. Measures 18-19 continue with sixteenth-note figures. Measure 20 ends with a forte dynamic. Measures 21-22 continue with sixteenth-note figures. Measure 23 ends with a forte dynamic.

"Giunto e pur"

3

20

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

*mf*

*mf*

*mf*

*mp*

*mf*

"Giunto e pur"

4  
28

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of two systems of five staves each, representing parts for Tbn. 1, Tbn. 2, Tbn. 3, Bass Trombone (B. Tbn.), and Tuba. The key signature is B-flat major (two flats). Measure 28 begins with eighth-note patterns in sixteenth-note heads. Measure 29 continues with similar eighth-note patterns. Measure 31 begins with eighth-note patterns in sixteenth-note heads. Measure 32 concludes with sustained notes.

"Giunto e pur"

5

35

A musical score page featuring five staves for brass instruments. The top staff is for Tbn. 1 (Bassoon), the second for Tbn. 2, the third for Tbn. 3, the fourth for B. Tbn. (Bassoon), and the bottom for Tuba. The key signature is one sharp, and the time signature is common time (indicated by 'C'). Measure 35 begins with Tbn. 1 playing eighth-note pairs. Tbn. 2 follows with eighth-note pairs. Tbn. 3 plays eighth-note pairs. B. Tbn. plays eighth-note pairs. Tuba plays a sustained note from the previous measure. The vocal line "Giunto e pur" is written above the staves.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba