

# SELECTIONS

From

## VIVALDI'S L'ESTRO ARMONICO OP. 3, Nos. 7-12

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

### BAROQUE POSAUNE PLATOON

### VOLUME NINE

@2018

## About the Composer

The three great innovators of the 17<sup>th</sup> century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18<sup>th</sup>, Handel (1685-1759), Bach (1685-1750) and Vivaldi (1678-1741). The circumstances of the connections, however, differ greatly. From the operas of Monteverdi to the operas of Handel, there are two complete generations of composers, highlighted by the careers of Francesco Cavalli (1602-1676) and Alessandro Scarlatti (1660-1725), both of whom were quite famous during their lifetimes. From the sacred concertos of Gabrieli to the cantatas of Bach, there are also two generations of composers, represented most vividly by the careers of Heinrich Schutz (1585-1672), a celebrated student of Gabrieli and Dietrich Buxtehude (1637-1707), a much lesser known composer. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output.

The first three Opus numbers of Vivaldi (sets of Trio Sonatas, Solo Sonatas and Concerti Grossi ) mimic exactly the progression of Corelli's Op. 4-6, with all three owing much to the style of Corelli. His operatic and sacred compositions are certainly underrated, though no one would claim he reached the level of Handel and Bach, the acknowledged masters of these two genres. His concerti, though, were of profound influence, particularly since he successfully developed the Concerto Grosso into a virtuoso solo form that remains totally captivating to modern audiences. This opus is where that development started reaching its maturity, thus providing a model for all future composers who wrote for the genre.

## About the arranger

Bob Reifsnnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

## Notes for this arrangement

1. **Performance-** This volume was created to add to the public performance repertoire of the low brass choir. Ideally, the first tenor part should be performed on a smaller bore instrument, thus providing as much contrast of color as possible.
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-** When needed, the solo and tutti parts have been combined in these arrangements to allow the music to be performed by five players. The disadvantage of this approach is that the concerto grosso style is not always readily apparent. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instrument and to establish the alto trombone as the highest voice.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate a C tuba. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass, which offers a wonderful chamber music experience for the trombonists involved.
5. **Tempi-** All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
  - A, triple tempi are faster than duple tempi
  - B. music with quarter and half notes as the fastest value have faster tempi
  - C. music with eighth and sixteenth notes as the fastest value have slower tempi
6. **Dynamics-** Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead. The use of dynamics often indicates a contrast between passages originally scored for the solo instruments alone and those scored for everyone
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.

# Andante from Op. 3, No. 7

Vivaldi

Bob Reifsnyder

♩ = 80

*mf* *mp*

8

*mp* *mf*

16

23

*p*

28

*mp* *p* *mp*

33

*mf* *mp* *mf*

40

*p*

47

Andante from Op. 3, No. 7

55

*mf* *mp*

64

*mf*

Trombone 3

# Adagio from Op. 3, No. 7

Vivaldi

Bob Reifsnyder

♩ = 60



*p*



# Allegro from Op. 3, No. 7

Vivaldi  
Bob Reifsnyder

♩ = 90

1 *p*

4 *mp* *mf*

8 *p*

14 *mp* *mf*

18

23 *p*

27 *mp* *mf*

32 *mp* *p* *mf*

38

*mf*

43

*mp*

46

*mf*

51

*p*

56

*p*

60

*mp*

# Allegro from Op. 3, No. 8

Vivaldi  
Bob Reifsnyder

♩ = 90

*mf* *mp*

4 *mf* *mp* *mf* *mp*

8 *p* *mp* *mf*

13 *mp* *p*

18 *mp*

23 *p*

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

32 *mf* *mp*

36 *mp* *mf*

Musical staff 36-40: A single staff in bass clef with a key signature of one flat. It begins with a whole rest, followed by a half note G2, a quarter rest, and a half note G2. From measure 38, it features a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, 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D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F3

74

*mf*

The image shows a single staff of music in bass clef with a key signature of one flat (B-flat). The music begins at measure 74 with a mezzo-forte (*mf*) dynamic. The notation consists of eighth and sixteenth notes, with some beamed sixteenth notes in measures 75 and 76. The piece concludes at measure 78 with a final whole note chord.

Trombone 3

# Larghetto e Spiritoso from Op. 3, No. 8

Vivaldi

Bob Reifsnyder

♩ = 80

*mp* *mf*

6

*p*

11

*p*

17

*mf* *p*

23

*mf*

28

*mp* *mf*

33

*p* *mf*

39

*mf*

# Finale from Op. 3, No. 8

Vivaldi  
Bob Reifsnyder

Musical staff 1, measures 1-6. The staff is in 3/4 time with a key signature of one flat. It begins with a whole rest, followed by a quarter rest, and then a melodic line starting on a quarter note. The dynamic marking *mp* is centered below the staff.

Musical staff 2, measures 7-14. The staff continues the melodic line from the previous staff. The dynamic marking *mf* is at the beginning and *p* is at the end of the staff.

Musical staff 3, measures 15-20. The staff features a melodic line with some chromaticism. The dynamic marking *mf* is centered below the staff.

Musical staff 4, measures 21-27. The staff continues the melodic line. The dynamic marking *p* is at the beginning and *mp* is at the end of the staff.

Musical staff 5, measures 28-34. The staff features a melodic line with some chromaticism. The dynamic marking *mf* is at the beginning and *mf* is at the end of the staff.

Musical staff 6, measures 35-40. The staff continues the melodic line. The dynamic marking *mf* is centered below the staff.

Musical staff 7, measures 41-46. The staff features a melodic line with some chromaticism. The dynamic marking *p* is at the beginning and *p* is at the end of the staff.

Musical staff 8, measures 47-52. The staff continues the melodic line. The dynamic marking *mf* is centered below the staff.

53

*p*

58

*p* *mf*

64

*p* *mf*

72

# Allegro from Op. 3, No. 9

Vivaldi

Bob Reifsnyder

♩ = 90

*mf*

5

11

*mf*

17

*mf* *mp*

22

25

*mf* *p*

30

*mf* *mf*

35

# Larghetto from Op. 3, No. 9

Vivaldi  
Bob Reifsnyder

♩ = 80

Musical staff 1, measures 1-7. The staff is in bass clef with a 3/4 time signature. The notes are: 1. quarter, 2. quarter, 3. quarter, 4. quarter, 5. quarter, 6. quarter, 7. quarter. Dynamics: *mp* at the start, *p* at measure 6, and *mf* at measure 7.

Musical staff 2, measures 8-14. The staff is in bass clef with a 3/4 time signature. The notes are: 8. quarter, 9. quarter, 10. quarter, 11. quarter, 12. quarter, 13. quarter, 14. quarter. Dynamics: *p* at the start.

Musical staff 3, measures 15-18. The staff is in bass clef with a 3/4 time signature. The notes are: 15. quarter, 16. quarter, 17. quarter, 18. quarter. Dynamics: *mp* at the start.

Musical staff 4, measures 19-25. The staff is in bass clef with a 3/4 time signature. The notes are: 19. quarter, 20. quarter, 21. quarter, 22. quarter, 23. quarter, 24. quarter, 25. quarter. Dynamics: *p* at the start and *p* at measure 24.

Musical staff 5, measures 26-32. The staff is in bass clef with a 3/4 time signature. The notes are: 26. quarter, 27. quarter, 28. quarter, 29. quarter, 30. quarter, 31. quarter, 32. quarter. Dynamics: *mf* at the start.

# Finale from Op. 3, No. 9

Vivaldi  
Bob Reifsnnyder

♩. = 60

*mp* *mf*

10

20 *mf*

30 *mf*

39 *mp*

48 *mf*

57 *mf*

67 *mp* *p*

78

*mf*

Detailed description: The musical score shows measures 78 through 83. Measure 78 begins with a treble clef, a 3/5 time signature, and a key signature of one flat (B-flat). The melody consists of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 79 starts with a fermata over the G5 note, followed by a quarter rest, then a quarter note Bb4, and a quarter note C5. Measure 80 continues with eighth notes: D5, E5, F5, G5, A5, Bb5, C6, D6. Measure 81 has eighth notes: E6, F6, G6, A6, Bb6, C7, D7, E7. Measure 82 has eighth notes: F7, G7, A7, Bb7, C8, D8, E8, F8. Measure 83 concludes with a dotted quarter note G8 and a final bar line.

# Allegro from Op. 3, No. 10

Vivaldi  
Bob Reifsnyder

♩ = 90

1 *mp*

5 *mf mp p mf mp p*

10 *mf mp p mf mp p*

14 *mp mf*

18 *mp p mf mp p mf*

23 *mp*

28 *mf mp mf*

33 *p*

38

*mf*

43

*mp*

48

*mf*

53

*mp* *p* *mp*

57

*p* *mf*

62

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

67

Trombone 3

# Largo from Op. 3, No. 10

Vivaldi  
Bob Reifsnyder

♩ = 80

The musical score for Trombone 3 consists of three staves of music in 3/4 time. The first staff begins with a tempo marking of quarter note = 80. The key signature has one sharp (F#). The first staff contains measures 1 through 6, with dynamic markings of *mp* (measures 1-2), *p* (measures 3-4), and *mp* (measures 5-6). The second staff contains measures 7 through 13, with dynamic markings of *p* (measures 7-8) and *mp* (measures 9-13). The third staff contains measures 14 through 17, ending with a double bar line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

# Finale from Op. 3, No. 10

Vivaldi  
Bob Reifsnnyder

♩. = 60

*mp* *mf* *mp*

7 *p* *mf*

12

17 *mp*

23 *mf* *mp*

29 *mp*

35 *mp* *mf*

42 *mp*

48

Musical staff 48-54: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with rests. The key signature has one sharp (F#).

55

55 *p* *mf* *mp*

Musical staff 55-60: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with rests. The key signature has one sharp (F#). Dynamic markings *p*, *mf*, and *mp* are placed below the staff.

61

61 *p* *mp*

Musical staff 61-66: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with rests. The key signature has one sharp (F#). Dynamic markings *p* and *mp* are placed below the staff.

67

67

Musical staff 67-73: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with rests. The key signature has one sharp (F#). The staff ends with a double bar line.

74

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

Musical staff 74-80: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with rests. The key signature has one sharp (F#). Dynamic markings *mf*, *mp*, *p*, *mp*, and *mf* are placed below the staff.

81

81 *mp*

Musical staff 81-86: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with rests. The key signature has one sharp (F#). Dynamic marking *mp* is placed below the staff.

87

87 *mf*

Musical staff 87-93: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with rests. The key signature has one sharp (F#). Dynamic marking *mf* is placed below the staff. The staff ends with a double bar line.

# Allegro from Op. 3, No. 11

Vivaldi

Bob Reifsnnyder

♩ = 90



40

mf mp

Musical staff 40-44: Bass clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The staff contains five measures of music. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes.

45

mf p

Musical staff 45-49: Bass clef, key signature of two flats, 3/4 time signature. The staff contains five measures of music. The first measure has a dynamic marking of *mf*. The fifth measure has a dynamic marking of *p*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes.

50

p p mf mp

Musical staff 50-54: Bass clef, key signature of two flats, 3/4 time signature. The staff contains five measures of music. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *mp*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes.

55

mf

Musical staff 55-57: Bass clef, key signature of two flats, 3/4 time signature. The staff contains three measures of music. The second measure has a dynamic marking of *mf*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes.

58

mp mf mp

Musical staff 58-61: Bass clef, key signature of two flats, 3/4 time signature. The staff contains four measures of music. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *mp*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes.

Adagio ♩=60

62

mf mp p

Musical staff 62-65: Bass clef, key signature of two flats, 3/4 time signature. The staff contains four measures of music. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *p*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes.

# Largo from Op. 3, No. 11

Vivaldi  
Bob Reifsnyder

♩. = 50

mp p

4

7

10

13

16

mp

19

# Finale from Op. 3, No. 8

Vivaldi  
Bob Reifsnnyder

♩ = 90

*mf*

5

*p*

11

*mf* *mp*

16

*mp* *mp*

20

*p*

25

*mp* *p* *mf*

28

*mp*

32

*p* *p*

37

*mf*

42

*mf mp mf*

47

*p mp*

51

*mf*

58

*mp*

# Allegro from Op. 3, No. 12

Vivaldi

Bob Reifsnyder

♩ = 90

*mf*

5 *mf*

12 *mf*

19

23 *p*

27

30 *mf*

35 *mf*

Allegro from Op. 3, No. 12



# Largo from Op. 3, No. 12

Vivaldi  
Bob Reifsnyder

♩ = 50

Musical staff 1: Treble clef, 3/4 time signature. The staff contains a sequence of notes starting with a quarter rest, followed by quarter notes, eighth notes, and quarter notes. A dynamic marking of *mp* is placed below the staff.

Musical staff 2: Treble clef, 3/4 time signature. The staff contains a sequence of notes starting with a quarter rest, followed by eighth notes, quarter notes, and eighth notes. A dynamic marking of *p* is placed below the staff, and another *mp* is placed at the end of the staff.

Musical staff 3: Treble clef, 3/4 time signature. The staff contains a sequence of notes starting with a quarter rest, followed by eighth notes, quarter notes, and eighth notes. A dynamic marking of *p* is placed below the staff.

Musical staff 4: Treble clef, 3/4 time signature. The staff contains a sequence of notes starting with a quarter rest, followed by eighth notes, quarter notes, and eighth notes. A dynamic marking of *p* is placed below the staff, and another *mp* is placed at the end of the staff.

Musical staff 5: Treble clef, 3/4 time signature. The staff contains a sequence of notes starting with a quarter rest, followed by eighth notes, quarter notes, and eighth notes. A dynamic marking of *mf* is placed below the staff, and another *mp* is placed at the end of the staff.

Musical staff 6: Treble clef, 3/4 time signature. The staff contains a sequence of notes starting with a quarter rest, followed by eighth notes, quarter notes, and eighth notes. A dynamic marking of *p* is placed below the staff, and another *mp* is placed at the end of the staff.

Musical staff 7: Treble clef, 3/4 time signature. The staff contains a sequence of notes starting with a quarter rest, followed by eighth notes, quarter notes, and eighth notes. A dynamic marking of *mf* is placed below the staff.

# Finale from Op. 3, No. 12

Vivaldi  
Bob Reifsnyder

$\text{♩} = 50$

*mf* *p*

8 *mp* *mf*

15 *p* *mf*

22 *p*

29 *mp* *mf*

35 *p*

43 *mp* *mf*

51 *mp*

