

PluralSax presents

La Padovana

by

L. da Viadana

trans. B.J. Tordoff

for two saxophone quartets



List of Parts

Choir A

Soprano A	2
Alto A	3
Tenor A	4
Bari A	5

Choir B

Soprano B	6
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Baritone B	9

Alternative Parts

Sopranino A (replaces Soprano A)	10
Bass B (replaces Baritone B)	11

La Padovana

Soprano A

L. da Viadana
trans. B.J. Tordoff

Soprano A

$\text{♩} = 100$

p

9 **A** 9 **B** *f*

26 **C** 9 **D** *p*

43 **E** *f*

53 **F** $\text{♩} = 180$ 5 **G** 4 *p*

70 **H** *f* *p* *f* 2

81 **I** *f* *p* *f* **J** *mf*

91 5 **K** 4

107 **L** *f* 2 *f* *p* **M** *f*

117 2 *f* *p* **N** *f* *rall.*

La Padovana

Alto A

L. da Viadana
trans. B.J. Tordoff

Alto A $\text{♩} = 100$

The score consists of 11 systems of music, each starting with a measure number and ending with a measure number. The key signature is one sharp (F#). The time signature is common time (C). Dynamics include *p*, *f*, *mf*, and *rall.*. Articulations include accents and slurs. Rehearsal marks A through N are placed above the staves. A double bar line with repeat dots appears at measure 46, followed by a change in tempo to $\text{♩} = 180$ and a change in time signature to 5/2. Fingerings (9, 4, 2, 5) are indicated above notes. A fermata is present at the end of the piece.

10 **A** 9 **B** *f*

28 **C** 9 **D** *p*

46 **E** *f* $\text{♩} = 180$ 5 **F** *p*

60 **G** 4

72 **H** *f* *p* *f* **I** 2 *f*

82 *p* *f* **J** *mf*

91 5 **K** 4

107 **L** *f* 2 *f* *p* **M** *f*

117 2 *f* *p* **N** *f* *rall.*

La Padovana

Tenor A

L. da Viadana
trans. B.J. Tordoff

Tenor A

$\text{♩} = 100$
2

11 **A** 9 **B** *f*

28 **C** 9 **D** 2 *p*

46 **E** *f* $\text{♩} = 180$ 5 **F**

59 *p* **G** 4

69 **H** *f* *p*

77 *f* 2 **I** *f* *p* *f*

86 **J** *mf*

94 5 **K** 4 **L** *f* 2

111 *f* *p* **M** *f* 2 *f*

120 *p* **N** *f* *rall.*

La Padovana

Baritone A

L. da Viadana
trans. B.J. Tordoff

Baritone A

11

28

46

59

69

77

86

93

108

119

p

f

f

p

f

f

f

mf

f

f

p

f

f

p

f

rall.

A 9

B

C 9 **D** 3

E

F $\text{♩} = 180$ 5

G 4

H

I 2

J

K 5 **L** 4

M 2

N

La Padovana

Soprano B

L. da Viadana
trans. B.J. Tordoff

Soprano B

$\text{♩} = 100$ 9

A

p

16

B

f

25

C

p

33

D 9 **E**

f

50

F $\text{♩} = 180$

p

59

5 **G** 4 **H**

f

74

2 *f* *p* **I** *f*

83

2 *f* *p* **J** 4 *mf*

96

K 4 **L** *f*

108

p *f* **M** *f* *p*

118

2 **N** *rall.*

La Padovana

Alto B

L. da Viadana
trans. B.J. Tordoff

Alto B $\text{♩} = 100$ 10 **A**

18 **B** **C**

29 **D** 9

47 **E** **F** $\text{♩} = 180$

57 5 **G** 4

73 **H** 2 **I**

83 2 **J** 4 *mf*

96 **K** 4 **L**

108 **M** 2

118 **N** *rall.*

La Padovana

Tenor B

L. da Viadana
trans. B.J. Tordoff

Tenor B

$\text{♩} = 100$ **10** **A** 2

19 **B** **C** 2

30 **D** 9

47 **E** **F** $\text{♩} = 180$ **G**

56 **H** 4 **I** 2 **J** 4

68 **K** 4

81 **L** **M** 2 **N**

93 **O** 4

103 **P** 2 **Q** 2 **R** 4

111 **S** 2 **T** 2 **U** 4

120 **V** 2 *rall.*

La Padovana

Baritone B

L. da Viadana
trans. B.J. Tordoff

Baritone B

The musical score is written for Baritone B in treble clef with a key signature of one sharp (F#). It begins with a tempo of quarter note = 100 and a 10-measure rest. The piece is divided into sections A through N, each with a specific measure count and dynamic marking. Section A (measures 10-12) is marked *p*. Section B (measures 20-22) is marked *f*. Section C (measures 28-30) is marked *p*. Section D (measures 32-34) is marked *f*. Section E (measures 36-38) is marked *f*. Section F (measures 49-51) is marked *p* and features a 3/2 time signature change. Section G (measures 57-59) is marked *f*. Section H (measures 68-70) is marked *f*. Section I (measures 80-82) is marked *f*. Section J (measures 84-86) is marked *p*. Section K (measures 89-91) is marked *mf*. Section L (measures 99-101) is marked *f*. Section M (measures 110-112) is marked *f*. Section N (measures 119-121) is marked *f* and concludes with a *rall.* marking.

10 **A** 3 *p*

20 **B** *f* **C** 3 *p*

32 **D** 9 **E** *f*

49 **F** *p* $\text{♩} = 180$

57 **G** 5

68 **H** 4 *f* 2 *f* *p*

80 **I** 2 *f* *p* **J**

89 *mf*

99 **K** 4 *f* *p* **L**

110 *f* 2 *f* *p* **M**

119 *f* 2 *f* *rall.*

La Padovana

Sopranino A

L. da Viadana
trans. B.J. Tordoff

Sopranino A

$\text{♩} = 100$

p

9 **A** 9 **B** *f*

26 **C** 9 **D** *p*

42 **E** *f*

51 **F** $\text{♩} = 180$ 5 *p*

64 **G** 4 **H** *f* *p*

76 *f* **I** 2 *f* *p* *f*

86 **J** *mf* 5

99 **K** **L** 4 *f* 2

111 *f* *p* **M** *f* 2 *f*

120 **N** *p* *f* *rall.*

La Padovana

Bass B

L. da Viadana
trans. B.J. Tordoff

Bass B

Section A: Measures 10-31. Dynamics: *p*.

Section B: Measures 32-48. Dynamics: *f*, *p*.

Section C: Measures 49-56. Dynamics: *p*. Tempo: $\text{♩} = 180$.

Section D: Measures 57-68. Dynamics: *f*.

Section E: Measures 69-81. Dynamics: *f*, *p*.

Section F: Measures 82-94. Dynamics: *f*, *p*, *mf*.

Section G: Measures 95-106. Dynamics: *f*, *p*.

Section H: Measures 107-116. Dynamics: *f*, *p*.

Section I: Measures 117-128. Dynamics: *f*, *p*.

Section J: Measures 129-140. Dynamics: *f*, *p*.

Section K: Measures 141-152. Dynamics: *f*, *p*.

Section L: Measures 153-164. Dynamics: *f*, *p*.

Section M: Measures 165-176. Dynamics: *f*, *p*.

Section N: Measures 177-188. Dynamics: *f*, *p*.

Section O: Measures 189-200. Dynamics: *f*, *p*.