

GARY PHILO

Moon Over Venice

Trombone and Piano

Note

Two pedal markings used:

sost.ped and Ped .

For John Sebastian Vera

Moon Over Venice

Gary Philo (2015)

Tenor Trombone
Tempo: ♩ = 72
Dynamics: *p*, *mf*, *p*

Piano
Tempo: ♩ = 72
Dynamics: *p*, *mf*, *mp*
Pedal: *sost. ped.*

Tbn.
Dynamics: *mf*
Fingering: 5

Pno.
Dynamics: *mp*, *sost. ped.*, *mf*
Fingering: 3, 5

9
Dynamics: *p*, *mf*
Pedal: *Ped.*

Detailed description: The score is written for Tenor Trombone and Piano. It consists of three systems. The first system (measures 1-4) features a Tenor Trombone part with a tempo of 72 and dynamics of *p*, *mf*, and *p*. The Piano part has a tempo of 72 and dynamics of *p*. The second system (measures 5-8) features a Tenor Trombone part with a dynamic of *mf* and a fingering of 5. The Piano part has dynamics of *mp* and *sost. ped.*. The third system (measures 9-12) features a Tenor Trombone part with dynamics of *p* and *mf*. The Piano part has dynamics of *mf*, *p*, and *mf*, and includes a *Ped.* marking.

14

Tbn.

mf *mp* *p*

Pno.

mp *mf* *mp* *mf*

sost. ped

17

Tbn.

mf *f* *mp*

Pno.

f

sost. ped

Ped.

20

Tbn.

mp *mf*

Pno.

mf *f* *p*

Ped.

sost. ped

23

Tbn.

Pno.

p *mf*

pp *mp* *mf* *pp*

sost. ped

27

Tbn.

Pno.

f *p*

mf *mf* *mp*

sost. ped

30

Tbn.

Pno.

mf *f* *mf*

f *pp* *mp*

Ped.

34

Tbn.

p *mf* *p*

Pno.

mf

39

Tbn.

mf *mp* *p* *mp*

Pno.

mp *mf* *p*

Ped.

B

45

Tbn.

Pno.

pp *mf* *p*

50

Tbn.

Pno.

Freely, espressivo

mp

mf

p

C

C

7

7

7

5

Red. Red.

52

Tbn.

Pno.

mf

mf

mp < *mf*

pp

3

mf

3

3

3

Red. Red. Red. Red.

56

Tbn.

Pno.

p

mf

mf

mp

3

3

3

3

Tenderly

61

Tbn.

Pno.

mf *mf*

pp *p* *mf*

5

5

65

Tbn.

Pno.

mp *p* *mp*

3

3

69

Tbn.

Pno.

mp < mf *pp*

espressivo

p < mf

sost.ped *sost.ped*

3

3

74

Tbn. *mf* *mp* *rall.*

Pno. *p* *rall.*

79

Tbn. *p* *3* **D** A tempo *Molto espressivo* ♩=72

Pno. *mp* *l.h.* *Ped.* *mp* **D** ♩=72

83

Tbn. *f* *mf*

Pno. *mf* *mp* *sost. ped*

87

Tbn.

Pno.

f *mf*

mp

sost.ped *sost.ped* *Ped.*

91

Tbn.

Pno.

mf *f* *mf*

p

sost.ped *sost.ped* *sost.ped*

94

Tbn.

Pno.

mf *mf* *f*

mf *p* *mf*

Ped. *Ped.*

100

Tbn. *f* 3

Pno. *mf*

sost. ped *Ped.* *sost. ped*

104

Tbn. *mf* *pp* **E**

Pno. *mp* *p* 5 *pp* **E**

Ped.

108

Tbn. *p* *mp* *espressivo* 3 3

Pno. *p* *mp* *molto espressivo* *Ped.*

113

Tbn.

mf *pp*

Pno.

p *p*

sost.ped

117

Tbn.

mp

Pno.

pp *p* *mf* *mp*

Ped.

120

Tbn.

pp *p* *pp*

quietly, connected

Pno.

p

Ped.

126 **F** 11

Tbn. *mf* < *f* > *p* <

Pno. **F** *p* *mf* *p* *mf*

sost. ped *sost. ped* *sost. ped*

131

Tbn. *mf* 5

Pno. *pp* *p* 3 Ped...

sost. ped *sost. ped*

136

Tbn. *mp*

Pno. *espressivo* *mf* 3 *mp* *sost. ped*

140

Tbn.

Pno.

p \longleftarrow *mf*

Ped.

145

Tbn.

Pno.

mf \longleftarrow *mf*

f \longleftarrow *mf*

sost. ped

sost. ped

sost. ped

148

Tbn.

Pno.

mf \longleftarrow *f*

f \longleftarrow *mp*

mf \longleftarrow *f*

sost. ped

sost. ped

sost. ped

151

Tbn.

Pno.

p ————— *f*

mp ————— *mf*

sost. ped sost. ped

154

Tbn.

Pno.

mf ————— *f*

157

Tbn.

Pno.

f ————— *mf* ————— *p*