

Pueri Hebraeorum

Tomas Luis de Victoria

Arranged by James Haynor

Tomas Luis De Victoria of Spain is one of the best-regarded composers of sacred music in the late Renaissance. This antiphon was written for four part chorus and now scored for brass quartet.

The soaring polyphony of Victoria transcribes beautifully for brass. *Pueri Hebraeorum* really shows off the lyric quality of brass playing and provides a challenging but rewarding experience for performer and listener alike.

PREVIEW ONLY

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DIFFICULTY RATING: Medium

Brass Quartet

PUERI HEBRAEORUM

Tomas Luis de Victoria
(1548-1611)
Arranged by James Haynor

Allegro ♩ = 120

2 3 4

B♭ Trumpet 1

B♭ Trumpet 2

F Horn
Trombone part
provided

Trombone

5 6 7 8 9

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10 11 13 14

15 16 17 18 19

Musical score for measures 15-19. The score is written for four staves (Soprano, Alto, Tenor, Bass). Measure 17 includes a dynamic marking of *f*.

20 21 22 23 24

Musical score for measures 20-24. The score is written for four staves (Soprano, Alto, Tenor, Bass). A large watermark reading "PREVIEW ONLY" is overlaid across the middle of the page.

25 26 27 28 29

Musical score for measures 25-29. The score is written for four staves (Soprano, Alto, Tenor, Bass). Measure 29 includes a dynamic marking of *f*.

30 31 32 33 34

f *mf* *mf* *mf*

This system contains measures 30 through 34. It features four staves: two treble clefs and two bass clefs. Measure 30 begins with a whole note in the first treble staff. Measure 31 starts with a forte (*f*) dynamic. Measure 32 continues with a mezzo-forte (*mf*) dynamic. Measure 33 shows a dynamic shift from *mf* to a slightly softer *mf*. Measure 34 concludes with a mezzo-forte (*mf*) dynamic. The music includes various note values, rests, and phrasing slurs.

35 36 37 38 39

f *f*

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This system contains measures 35 through 39. It features four staves: two treble clefs and two bass clefs. Measure 35 starts with a mezzo-forte (*mf*) dynamic. Measure 36 begins with a forte (*f*) dynamic. Measure 37 continues with a forte (*f*) dynamic. Measure 38 shows a dynamic shift from *f* to a slightly softer *f*. Measure 39 concludes with a forte (*f*) dynamic. The music includes various note values, rests, and phrasing slurs.

40 41 42 43 44

This system contains measures 40 through 44. It features four staves: two treble clefs and two bass clefs. Measure 40 begins with a whole note in the first treble staff. Measure 41 starts with a whole note in the first treble staff. Measure 42 continues with a whole note in the first treble staff. Measure 43 shows a whole note in the first treble staff. Measure 44 concludes with a whole note in the first treble staff. The music includes various note values, rests, and phrasing slurs.

45 46 47 48 49

mf

mf

Musical score for measures 45-49. The score is written for four staves (Soprano, Alto, Tenor, Bass). Measure 45 starts with a dotted quarter note in the soprano line. Measures 46-49 feature a melodic line in the soprano and alto parts, with a *mf* dynamic marking. The bass line provides a steady accompaniment.

50 51 52 53 54

mf

mf

mf

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Musical score for measures 50-54. The score is written for four staves. Measures 50-54 feature a melodic line in the soprano and alto parts, with a *mf* dynamic marking. The bass line provides a steady accompaniment. A large "PREVIEW ONLY" watermark is overlaid across the middle of the page.

55 56 57 58 59

rit.

f

f

f

f

Musical score for measures 55-59. The score is written for four staves. Measure 55 begins with a *rit.* (ritardando) marking. Measures 56-59 feature a melodic line in the soprano and alto parts, with a *f* (forte) dynamic marking. The bass line provides a steady accompaniment.

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