

# Hodie beata virgo Maria

今日、祝福されし乙女マリアが

William Byrd (c.1543-1623)

Arr. Yasuhiro Yoshioka

$\text{♩} = 72$

This section of the musical score shows four staves for brass instruments. The top staff is labeled 'Trombone 1', the second 'Trombone 2', the third 'Trombone 3', and the bottom 'Bass Trombone'. The music consists of measures of sixteenth-note patterns. Measure 1 starts with a rest for Trombone 1 and a single note for Trombone 2. Measures 2 and 3 show more complex patterns involving eighth and sixteenth notes. Measure 4 begins with a rest for all instruments.

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

6

This section continues the musical score for brass instruments. It includes four staves: Tb.1, Tb.2, Tb.3, and B.Tb. Measure 6 begins with a eighth note followed by a sixteenth-note pattern. Measures 7 and 8 show more complex patterns involving eighth and sixteenth notes. Measure 9 begins with a rest for all instruments.

Tb.1

Tb.2

Tb.3

B.Tb

12

This section continues the musical score for brass instruments. It includes four staves: Tb.1, Tb.2, Tb.3, and B.Tb. Measure 12 begins with a eighth note followed by a sixteenth-note pattern. Measures 13 and 14 show more complex patterns involving eighth and sixteenth notes. Measure 15 begins with a rest for all instruments.

Tb.1

Tb.2

Tb.3

B.Tb

18

Tb.1

Tb.2

Tb.3

B.Tb

This section consists of five staves for four tuba parts. The music is in common time, with a key signature of one flat. Measure 18 begins with a rest, followed by eighth-note patterns. Measure 19 starts with a forte dynamic. Measures 20-21 show more eighth-note patterns with some rests. Measure 22 ends with a fermata over the first note of the next measure.

24

Tb.1

Tb.2

Tb.3

B.Tb

This section consists of five staves for four tuba parts. The music is in common time, with a key signature of one flat. Measure 24 begins with eighth-note patterns with rests. Measures 25-26 show more eighth-note patterns. Measure 27 ends with a fermata over the first note of the next measure.

29

Tb.1

Tb.2

Tb.3

B.Tb

This section consists of five staves for four tuba parts. The music is in common time, with a key signature of one flat. Measure 29 begins with a forte dynamic. Measures 30-31 show eighth-note patterns. Measure 32 ends with a fermata over the first note of the next measure.

34

Tb.1

Tb.2

Tb.3

B.Tb

This musical score page contains four staves, each representing a different tuba part. The staves are labeled Tb.1, Tb.2, Tb.3, and B.Tb from top to bottom. All staves are in bass clef. Measure 34 begins with a forte dynamic (f). Tb.1 and Tb.2 play eighth-note patterns. Tb.3 and B.Tb play sixteenth-note patterns. Measures 35 continues with eighth-note patterns for Tb.1 and Tb.2, and sixteenth-note patterns for Tb.3 and B.Tb.

40

Tb.1

Tb.2

Tb.3

B.Tb

This musical score page contains four staves, each representing a different tuba part. The staves are labeled Tb.1, Tb.2, Tb.3, and B.Tb from top to bottom. All staves are in bass clef. Measure 40 begins with a forte dynamic (f). Tb.1 and Tb.2 play eighth-note patterns. Tb.3 and B.Tb play sixteenth-note patterns. Measures 41 continues with eighth-note patterns for Tb.1 and Tb.2, and sixteenth-note patterns for Tb.3 and B.Tb.

46

Tb.1

Tb.2

Tb.3

B.Tb

This musical score page contains four staves, each representing a different tuba part. The staves are labeled Tb.1, Tb.2, Tb.3, and B.Tb from top to bottom. All staves are in bass clef. Measure 46 begins with a forte dynamic (f). Tb.1 and Tb.2 play eighth-note patterns. Tb.3 and B.Tb play sixteenth-note patterns. Measures 47 continues with eighth-note patterns for Tb.1 and Tb.2, and sixteenth-note patterns for Tb.3 and B.Tb.