

SELECTIONS

From

BUXTEHUDE'S SACRED  
CHORAL WORKS

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME TWO

@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 works in this collection firmly establish the musical link of Gabrielli to Bach through the music of Schutz and Buxtehude. The elements of contrast (instruments vs. chorus, loud vs. soft, fast vs. slow, high vs. low register, etc.) so prominent in the music of Gabrielli and heartily imitated by Schutz are also very prominent in these Buxtehude selections. Bach took that template and developed it further using more sophisticated melodic and harmonic language, but the original model based on contrast remained an essential element of his music. These arrangements sometimes require a less sophisticated presentation of the material, since the music is being performed only by instruments. The contrast between vocal and instrumental is represented in some other way (mostly dynamics) to maintain an image close to the original.

## About the arranger

Bob Reifsnyder, 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 second tenor part would 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-** The original parts have been occasionally exchanged in these arrangements to allow the alto trombone to almost always be the highest tessitura. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instrument.
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 is often, but not exclusively, used to offer a contrast between parts originally scored for voices and those scored for instruments.
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.

Tuba

# Sonata from "Alles was ihr tut"

BuxWV4

Buxtehude

Bob Reifsnyder

Adagio  $\text{♩} = 50$



Allegro  $\text{♩} = 60$

8



15



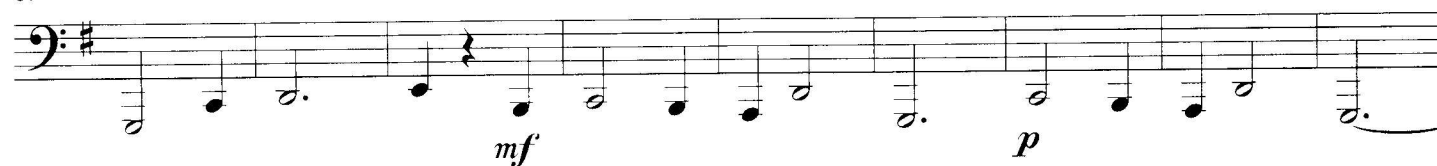
23



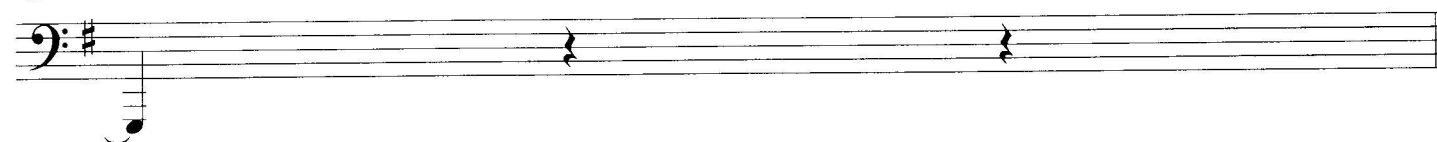
31



39



48





Tuba

Chorus from "Alles was ihr tut"

BuxWV4

## Buxtehude

Bob Reifsnyder

$\text{♩} = 80$

[illegible]

5

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody is written on a single staff. It begins with a series of eighth notes, followed by a quarter note, and then a half note. The piece concludes with a double bar line and repeat dots. Dynamics markings include *p* (piano) and *mf* (mezzo-forte).

10

14

14

Bass line musical notation for measures 14-17. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 14 starts with a treble clef and a key signature of one sharp. Measure 15 has a *p* (piano) dynamic marking. Measure 16 has a *mf* (mezzo-forte) dynamic marking. Measure 17 continues the melody.

19

19

19

*mp* *mf* *mp*

This musical score is for the bass line of the song 'The Rose Tree'. It is written on a single staff in bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a whole note G2, followed by a quarter note F#2, and then a quarter note E2. A dynamic marking of *mp* (mezzo-piano) is placed below the first measure. The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (D4, E4, F#4) and a triplet of sixteenth notes (G4, A4, B4). A dynamic marking of *mf* (mezzo-forte) is placed below the middle section. The piece concludes with a quarter note G2 and a final whole note G2, with a dynamic marking of *mp* (mezzo-piano).

24

[illegible]

29

29

*p* *mf*

34

34

34

Tuba

# Aria from "Alles was ihr tut"

BuxWV4

Buxtehude  
Bob Reifsnyder

$\text{♩} = 90$

1 *p* *mp*

5 *mf*

11 *mp*

16 *p* *mf*

21 *mp*

27 *p* *mf*

32 *p*

37 *mp* *mf*

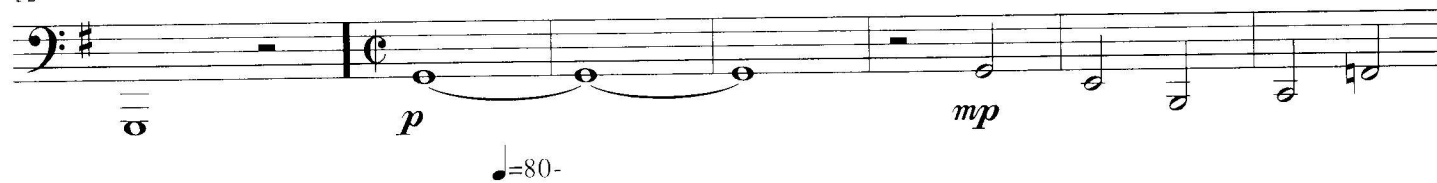
42



47



52



59



65



Tuba

# Finale from "Alles was ihr tut"

BuxWV4

Buxtehude  
Bob Reifsnyder

$\text{♩} = 80$

5

10

15

20

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

Tuba

# "Befiehl dem Engel" (Part One)

BuxWV10

Buxtehude  
Bob Reifsnyder

$\text{♩} = 80$

*sempre mp*

6

The bass line of 'The Rose Tree' is written in 2/4 time on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some measures containing rests. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110,

11

[illegible]

16

[illegible]

22

[illegible]

27

Musical notation for the bass line of 'The Rose Tree'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody consists of eighth and quarter notes, with some measures containing rests.

32

[illegible]

37

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation is written on a single staff.

42



46



Tuba

## "Befiehl dem Engel" (Part Two)

BuxWV10

## Buxtehude

Bob Reifsnyder

$\text{♩} = 120$

5

10

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of a series of whole notes: G2 (labeled *σ*), F2 (labeled *σ*), E2 (labeled *σ*), D2 (labeled *σ*), C2 (labeled *mp*), B1 (labeled *σ*), A1 (labeled *p*), and G1 (labeled *σ*). The notes are written on the first line of the staff, with the first four notes (G2, F2, E2, D2) being whole notes and the last four notes (C2, B1, A1, G1) being half notes.

16

Musical notation for Example 6-10, showing a bass clef staff with notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, and G<sub>3</sub>. The notes are marked with dynamic markings *p* and *f*.

22

[illegible]

28

[illegible]

33

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of a series of eighth notes: G2 (marked *p*), F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B-111, A-111, G-111, F-111, E-111, D-111, C-111, B-112, A-112, G-112, F-112, E-112, D-112, C-112, B-113, A-113, G-113, F-113, E-113

39

[illegible]

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of the following notes: a whole rest, a half note G2, a half note F2, a whole note E2, a half note D2 with a sharp sign (F#2), a half note C2, a whole note B1, and a half note A1. The piece concludes with a final whole rest. A dynamic marking of *p* (piano) is placed below the first half note G2.



Tuba

# "Befiehl dem Engel" (Part Three)

BuxWV10

Buxtehude  
Bob Reifsnnyder

$\text{♩} = 120$

*p*

6

*mp*

11

16

*p* *mf*

22

*p* *mf*

27

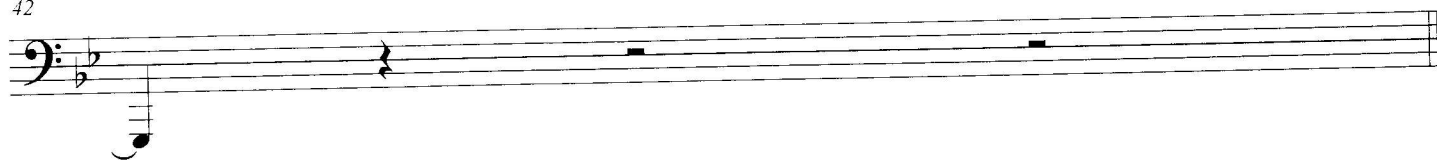
32

*mf* *p*

37

*mf*

42



Tuba "Herzlich Lieb habe ich dich, o Herr" (First Verse)

BuxWV41

Buxtehude  
Bob Reifsnyder

$\text{♩} = 110$

6

13

20

26

32

38

43

*mp*

*mf*

*p*

*mp*

*mf*

*p*

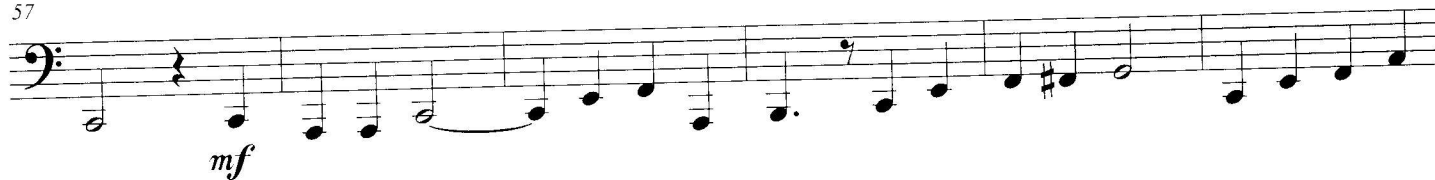
## Adagio

50



## Allegro

57



63



Tuba "Herzlich Lieb hab ich dich o Herr" (BuxWV41)

Second verse (abridged)

Buxtehude

Bob Reifsnnyder  
Allegro

Adagio ♩ = 60

7

110 *p* *p* *mp*

13

Adagio ♩ = 60 Allegro *mf* *mp*

19

110 *mp* Adagio ♩ = 60 *p*

25

Allegro ♩ = 110 *mf* *p*

31

*mp* ♩ = 90

37

*p*

42

*mp*

47



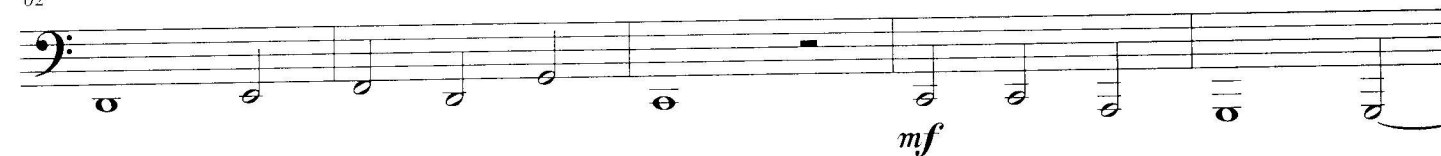
52



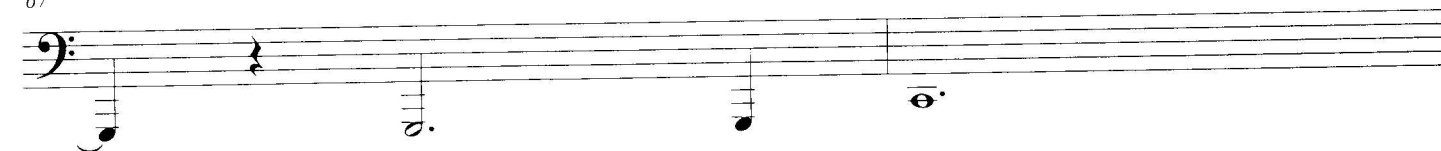
57



62



67

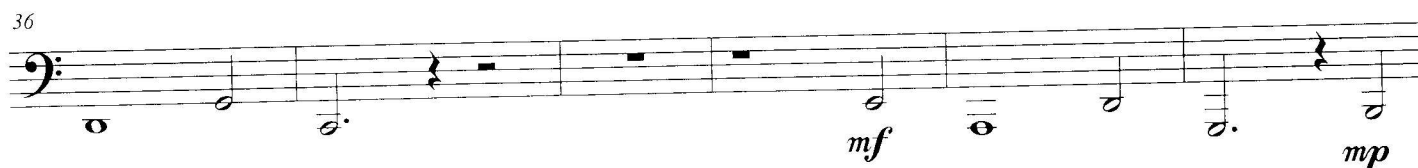
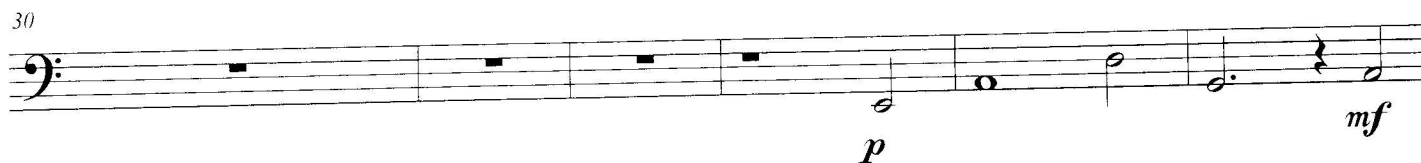
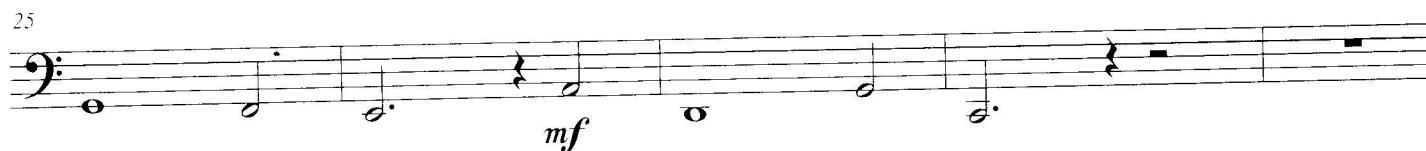
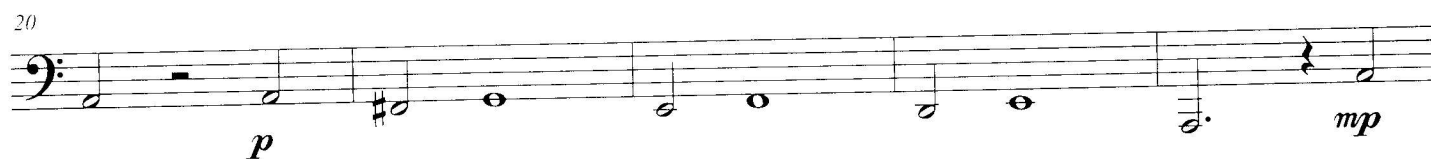


Tuba "Herzlich Lieb hab ich dich o Herr" (BuxWV41)

Third Verse (abridged)

Buxtehude  
Bob Reifsnyder

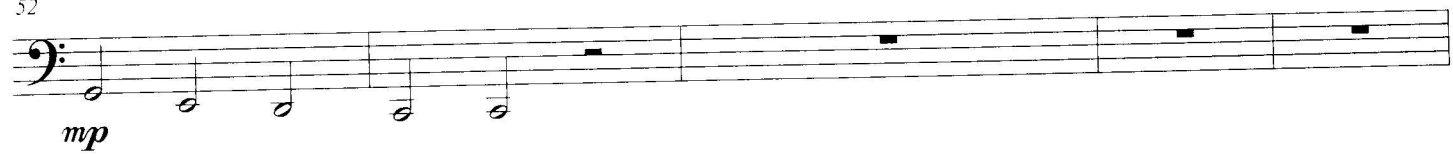
$\text{♩} = 90$



47



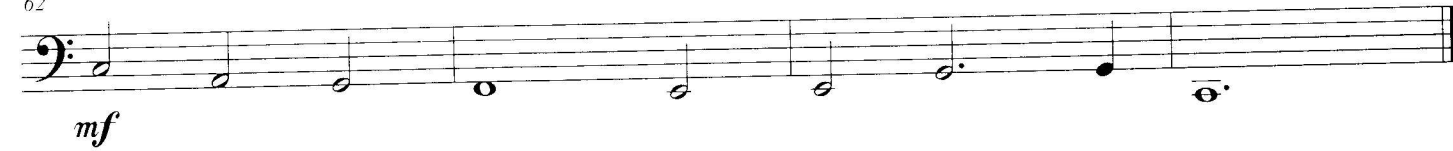
52



57



62





Tuba

# Amen from "Herzlich Lieb hab ich dich o Herr"

BuxWV41

Buxtehude

Bob Reifsnyder

$\text{♩} = 90$



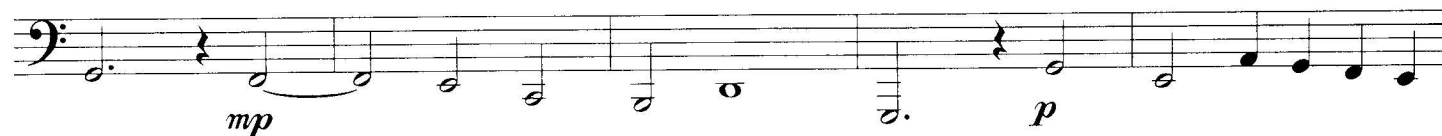
5



10



16



21



26



31



36



$\text{♩} = 60$ 

41

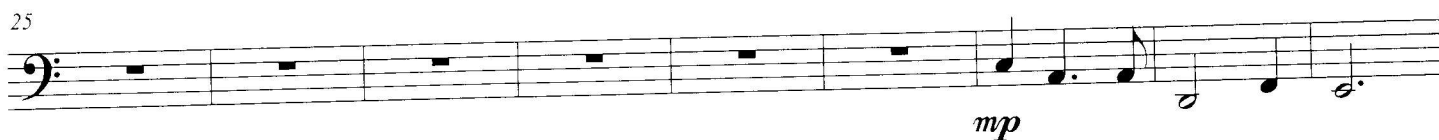
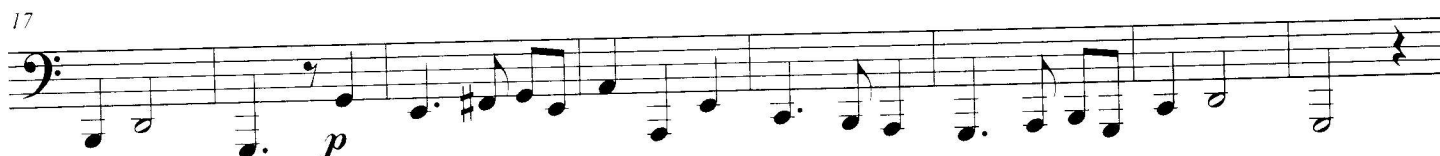


Tuba Bass Aria "Ich bin die Auferstehung und das Leben"

BuxWV44 (abridged)

Buxtehude  
Bob Reifsnyder

$\text{♩} = 50$  Allegro



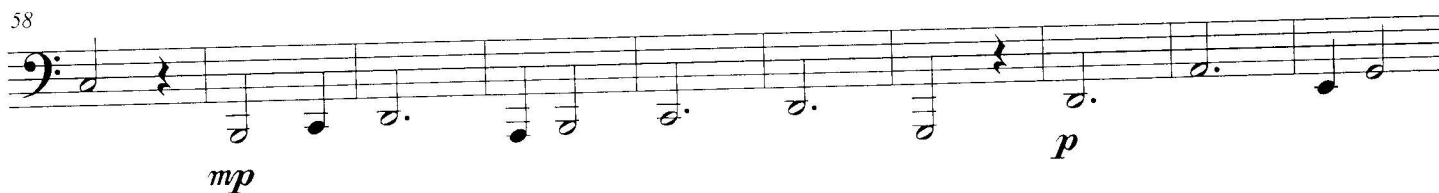
$\text{♩} = 60$  Adagio



$\text{♩} = 50$



Allegro



[illegible]

7/

*mf* *p*

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef. The first three measures contain whole rests. The fourth measure contains a half note G2, marked with a piano (*p*) dynamic. The fifth measure contains a half note F2. The sixth measure contains a whole rest, followed by a half note E2 in the seventh measure, marked with a mezzo-forte (*mf*) dynamic. The eighth measure contains a half note D2. The piece ends with a double bar line.

Tuba

# "Jesu, meines lebens Leben" (abridged)

BuxWV62 (Ground Bass)

Buxtehude

Bob Reifsnyder

$\text{♩} = 90$

*mp*

6

12

*p*

19

*mp*

24

*mp* *p*

30

*mp* *mp* *mf*

37

*mp* *mf*

43

*p* *mf* *mp*

50



56



Tuba

# Ad Pedes (abridged) from "Membra Jesu"

BuxWV75

Buxtehude

Bob Reifsnyder

$\text{♩} = 60$

$\text{♩} = 100$



6



$\text{♩} = 60$

$\text{♩} = 100$

14



19



$\text{♩} = 60$

$\text{♩} = 100$

24



29



35



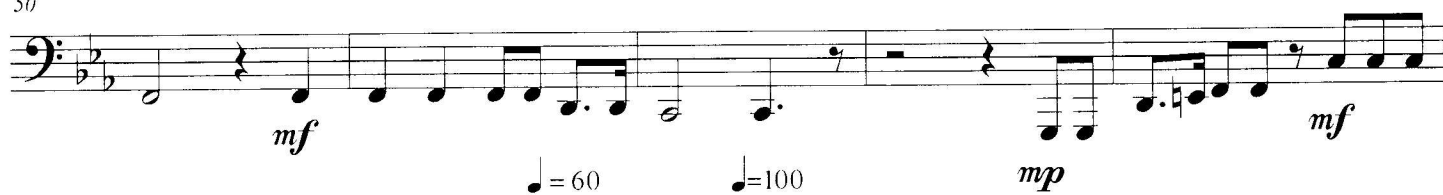
$\text{♩} = 60$

$\text{♩} = 100$

44



50



55



61



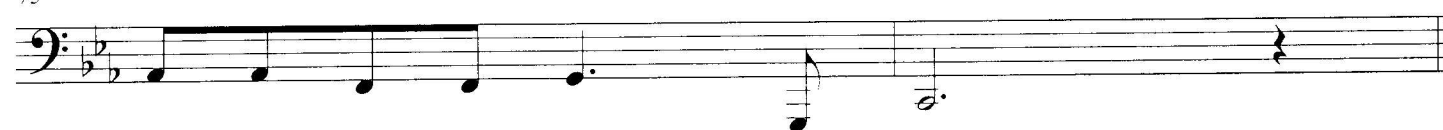
67



71



75





Tuba

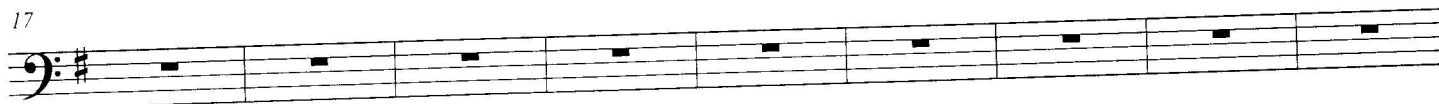
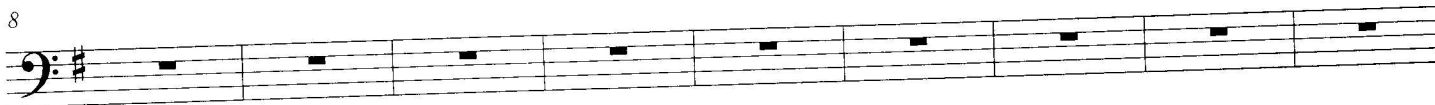
# Ad genua from "Membra Jesu" (abridged)

BuxWV75

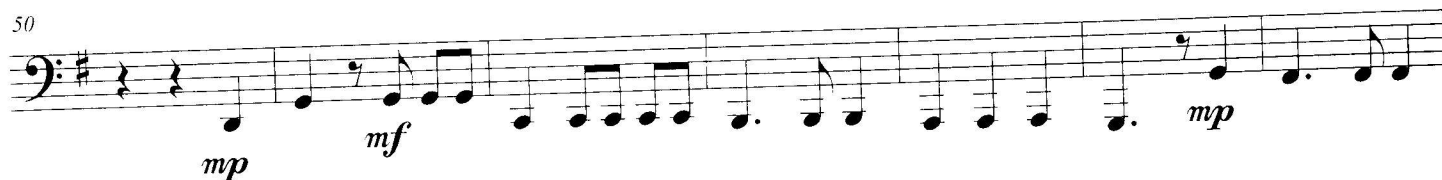
Buxtehude

Bob Reifsnyder

$\text{♩} = 66$



$\text{♩} = 100$



Ad genua from "Membra Jesu" (abridged)

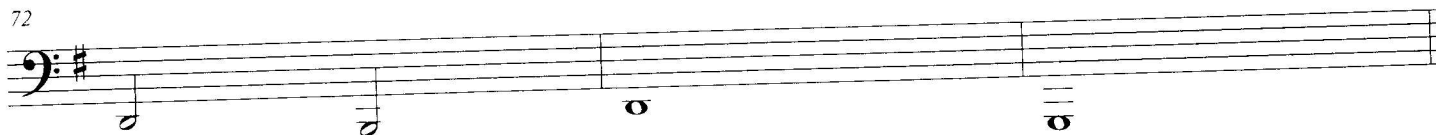
2

$\text{♩} = 66$

65



72



Tuba

# Ad manus from "Membra Jesu" (abridged)

BuxWV75

Buxtehude

Bob Reifsnyder

$\text{♩} = 55$

$\text{♩} = 80$



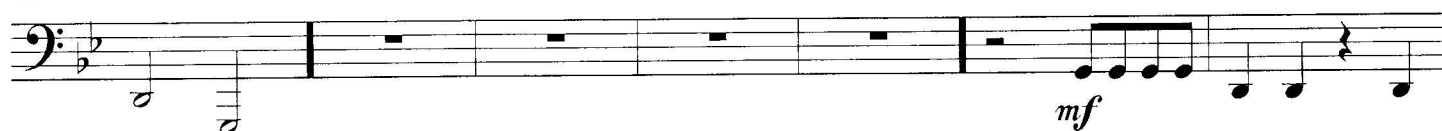
8



$\text{♩} = 55$

$\text{♩} = 80$

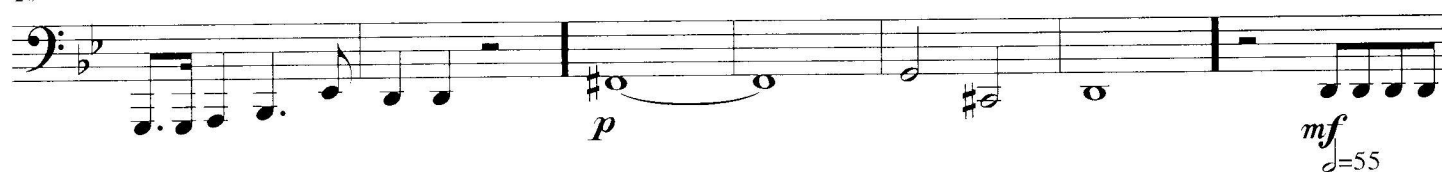
13



$\text{♩} = 55$

$\text{♩} = 80$

20



27



33

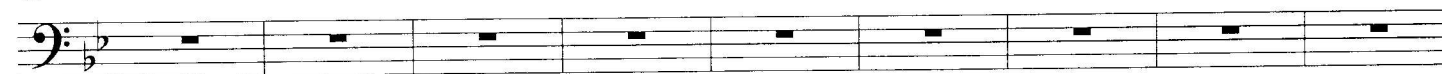


$\text{♩} = 50$

40



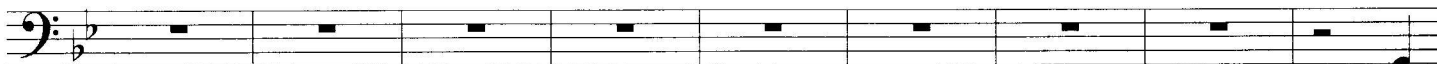
48



57



66

*mp*

75



83

 $\text{♩} = 55$ 

91

 $\text{♩} = 80$  $\text{♩} = 55$ 

99

*mf**p* $\text{♩} = 80$ 

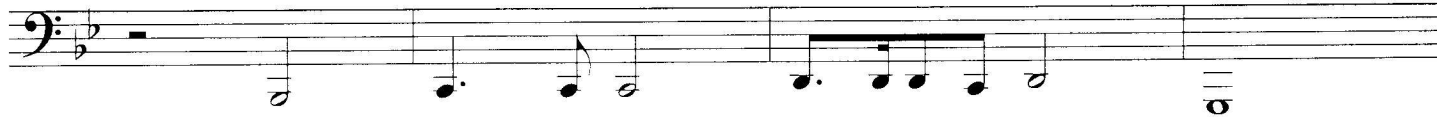
106

*mf* $\text{♩} = 55$ 

112



119

*p*

Tuba

# Ad Latus from "Membra Jesu" (abridged)

BuxWV75

Buxtehude

Bob Reifsnyder

$\text{♩} = 150$

6

11

16

22

27

32

37

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*mf*

Ad Latus from "Membra Jesu" (abridged)

44

Musical notation for the bass line of 'The Rose Tree'. The key signature has two flats (B-flat and E-flat). The melody starts with a whole rest, followed by a half note G2 (labeled *mf*), a dotted half note F2, a quarter note E2, a half note D2, a quarter note C2, a dotted half note B1, a quarter note A1, a dotted half note G1, a quarter note F1, a dotted half note E1, and a quarter note D1 (labeled *p*).

49

[illegible]

54

[illegible]

59

[illegible]

66

[illegible]

73

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/2. The notation consists of a single staff with a bass clef. The notes are: G2 (half note), F2 (half note), E2 (half note), D2 (half note), C2 (half note), B1 (half note), A1 (half note), and G1 (half note). The notes are written as whole notes with stems pointing downwards. The first note (G2) is marked with a 'p' (piano) dynamic.

79

79 D.C. al Fine



79 D.C. al Fine

D.C. al Fine

Tuba

# Ad Cor from "Membra Jesu" (abridged)

BuxWV75

Buxtehude

Bob Reifsnnyder

♩ = 55

*p*

♩ = 110

*mf*

♩ = 84

6

*mp*

♩ = 110

10

♩ = 84

16

*mp*

21

*p*

♩ = 110

*mp*

26

*mf*

♩ = 55

32

♩ = 84

38

*p*

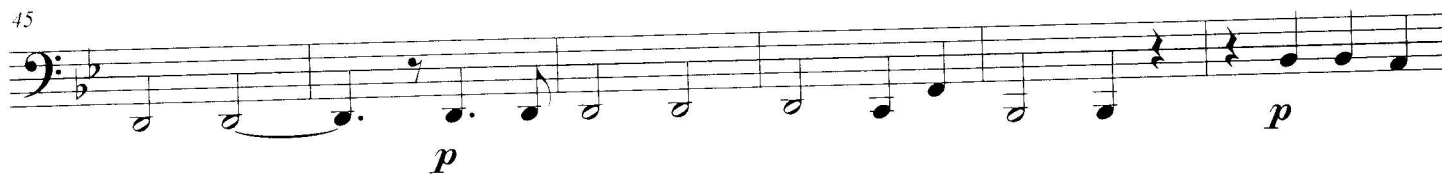
*p*

*p*

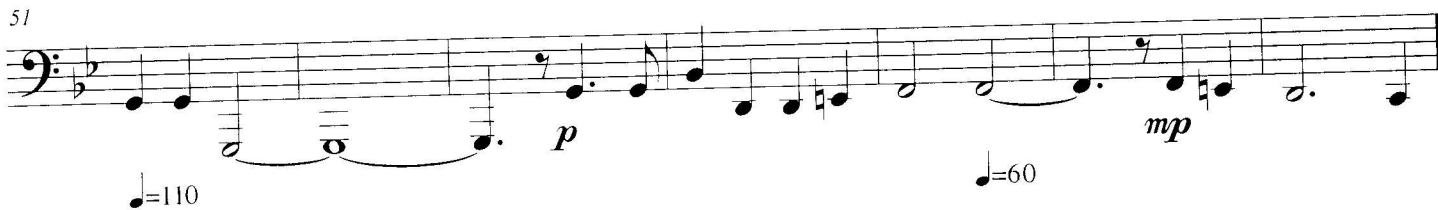
Ad Cor from "Membra Jesu" (abridged)

2

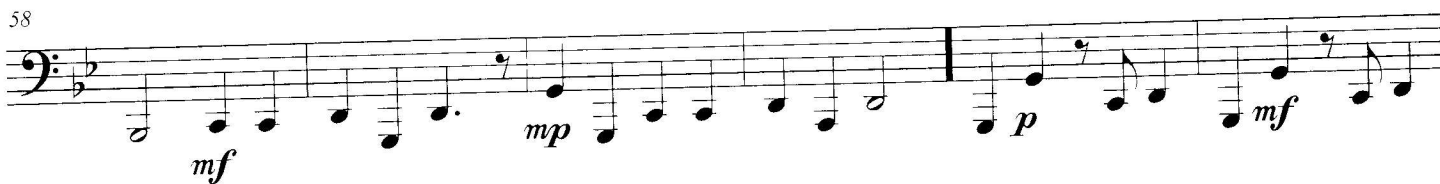
45



51



58



64





Tuba

# Ad Faciem from "Membra Jesu" (abridged)

BuxWV75

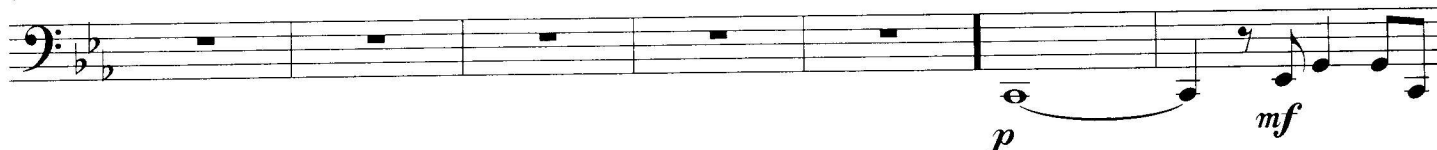
Buxtehude

Bob Reifsnyder

♩=90



9



16



22



28



34



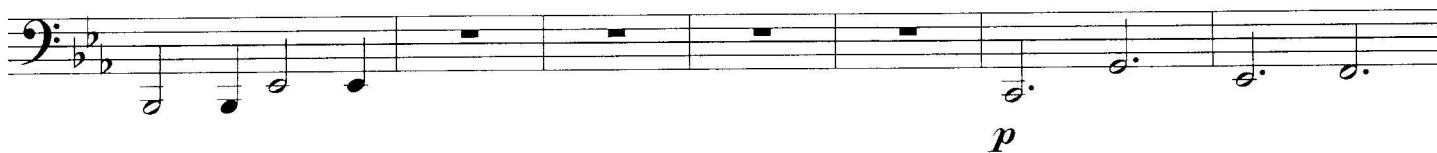
40



45



51



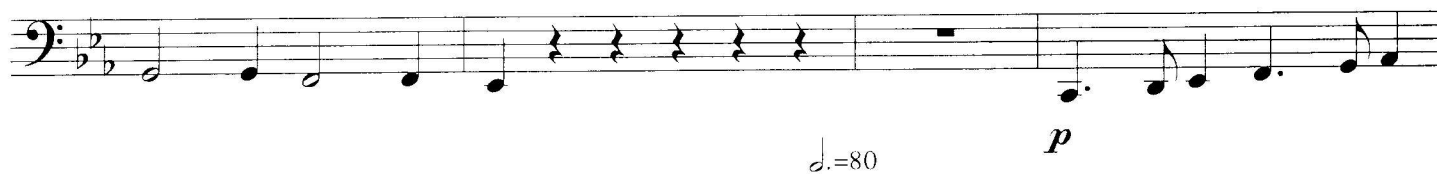
58



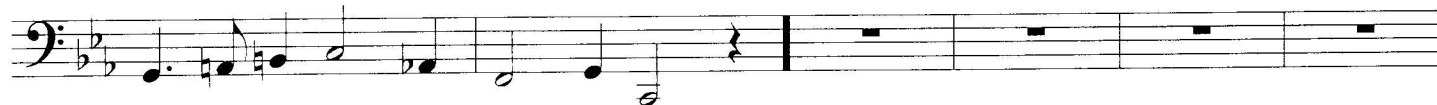
64



68



72



78



82



87



92



96



100



105



110



114



118

