

# 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 Reifsnnyder, 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.

# Sonata from "Alles was ihr tut"

BuxWV4

Buxtehude

Bob Reifsnyder

Adagio  $\text{♩} = 50$

*p* *mf*

Allegro  $\text{♩} = 60$

7

*p*

14

*mf* *mp*

22

*p*

30

*mf* *p*

38

*mf* *p*

46

*p*

# Chorus from "Alles was ihr tut"

BuxWV4

Buxtehude  
Bob Reifsnyder

♩ = 80

*mf*

5 *p* *mf*

10 *p* *mp* *mf*

15 *p* *mf*

19 *mf*

24 *mf*

29 *mf*

33

# Aria from "Alles was ihr tut"

BuxWV4

Buxtehude

Bob Reifsnyder

$\text{♩} = 90$

Staff 1: Measures 1-4. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (measures 1-3), *mp* (measure 4).

Staff 2: Measures 5-8. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mf* (measures 5-8).

Staff 3: Measures 9-12. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mp* (measures 9-12).

Staff 4: Measures 13-16. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (measures 13-15), *mf* (measure 16).

Staff 5: Measures 17-20. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mp* (measures 17-20).

Staff 6: Measures 21-24. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (measures 21-24).

Staff 7: Measures 25-28. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mf* (measures 25-28).

Staff 8: Measures 29-32. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (measures 29-31), *mp* (measure 32).

Aria from "Alles was ihr tut"

40

mf

Musical staff 40-44: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains five measures of music. The first measure starts with a half note F#4, followed by quarter notes G4, A4, and B4. The second measure has a quarter rest followed by a dotted quarter note C5. The third measure has quarter notes D5, E5, and F#5. The fourth measure has quarter notes G5, A5, and B5. The fifth measure has a half note C6 tied to the next measure.

45

mp p

♩=60

Musical staff 45-49: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains five measures of music. The first measure has a quarter rest followed by a dotted quarter note F#4. The second measure has a half note G4. The third measure has a half note A4. The fourth measure has a half note B4. The fifth measure has a quarter rest followed by a dotted quarter note C5.

51

p mp

♩=80-

Musical staff 51-56: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains six measures of music. The first measure has a quarter note F#4, followed by quarter notes G4, A4, and B4. The second measure has a quarter note C5. The third measure has a quarter note D5. The fourth measure has a quarter note E5. The fifth measure has a quarter note F#5. The sixth measure has a quarter note G5. A double bar line is placed after the second measure.

57

mf mp

Musical staff 57-62: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains six measures of music. The first measure has a quarter note F#4, followed by quarter notes G4, A4, and B4. The second measure has a quarter note C5. The third measure has a quarter note D5. The fourth measure has a quarter note E5. The fifth measure has a quarter note F#5. The sixth measure has a quarter note G5. A double bar line is placed after the second measure.

63

mf

Musical staff 63-67: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains five measures of music. The first measure has a quarter note F#4, followed by quarter notes G4, A4, and B4. The second measure has a quarter note C5. The third measure has a quarter note D5. The fourth measure has a quarter note E5. The fifth measure has a quarter note F#5. A double bar line is placed at the end of the staff.

# Finale from "Alles was ihr tut"

BuxWV4

Buxtehude  
Bob Reifsnyder

♩ = 80

mf

5

mp p mp mf

10

14

p p

20

mf







# "Befiehl dem Engel" (Part Two)

BuxWV10

Buxtehude  
Bob Reifsnyder

$\text{♩} = 120$

*mp* *p* *mp*

5 *mf* *p*

10 *mp*

15 *mp*

21 *mp* *p*

26 *mf*

31 *p*

35 *mf*

39

*mf* *mp*

Detailed description: This staff contains measures 39 through 43. It begins with a bass clef and a key signature of one flat. Measure 39 starts with a whole note G2. Measure 40 has a whole rest. Measure 41 has a dotted half note G2. Measure 42 has a whole note G2. Measure 43 has a whole note G2. Measure 39 is marked *mf* and measure 43 is marked *mp*.

44

*mp*

Detailed description: This staff contains measures 44 through 49. Measure 44 has a whole note G2. Measure 45 has a whole rest. Measure 46 has a whole rest. Measure 47 has a whole rest. Measure 48 has a whole note G2. Measure 49 has a whole note G2. The staff is marked *mp* at the end.

50

*p*

Detailed description: This staff contains measures 50 through 54. Measure 50 has a dotted half note G2. Measure 51 has a dotted half note G2. Measure 52 has a dotted half note G2. Measure 53 has a whole note G2. Measure 54 has a whole note G2. The staff is marked *p* at the end.

55

*p*

Detailed description: This staff contains measures 55 through 58. Measure 55 has a dotted half note G2 with a sharp sign above it. Measure 56 has a dotted half note G2. Measure 57 has a dotted half note G2. Measure 58 has a whole note G2. A slur covers measures 55 through 57. The staff is marked *p* at the end.

# "Befiehl dem Engel" (Part Three)

BuxWV10

Buxtehude  
Bob Reifsnyder

$\text{♩} = 120$

1 *p* *mp*

5 *mf* *mp*

10 *mf* *mp*

15 *mf* *mp*

20 *mf*

26 *mf* *p*

31 *mf*

36 *mf*

"Befiehl dem Engel" (Part Three)

42

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a single note on the first line (F4) with a half note value. The staff is otherwise empty, with a double bar line at the end.

Trombone 2

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

BuxWV41

Buxtehude  
Bob Reifsnnyder

♩ = 110

The musical score is written for Trombone 2 in 3/8 time. It begins with a tempo marking of quarter note = 110. The key signature has one sharp (F#). The score is divided into eight staves, each starting with a measure number. The dynamics are indicated by *mp*, *p*, and *mf*. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The piece concludes with a final note on the eighth staff.







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

50

*mf*

55

*p* *mf*

61

*mp* *mf*

66

Trombone 2

# "Herzlich Lieb hab ich dich o Herr" (Bux WV41)

Third Verse (abridged)

Buxtehude  
Bob Reifsnnyder

$\text{♩} = 90$

*p*

7  
*mp*

12  
*p* *mp*

17

23  
*mp* *mf*

28  
*p*

34  
*mf* *p*

39  
*mf* *mp*

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

41

*p* *mp*

49

*mf* *mp*

54

*p* *mp*

59

*mf*

64

Trombone 2

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

BuxWV41

Buxtehude

Bob Reifsnyder

$\text{♩} = 90$

Musical staff 1, measures 1-6. The staff is in 3/8 time with a key signature of one flat. It begins with six measures of whole rests. The piece starts in measure 7 with a half note G3, followed by quarter notes A3, B3, and C4. The dynamic marking *p* is centered below the staff.

Musical staff 2, measures 7-12. Measure 7 starts with a half note G3. Measures 8-10 contain quarter notes A3, B3, and C4. Measure 11 has a half note D4. Measure 12 has a half note E4. The dynamic marking *mp* is below measures 7-10, and *p* is below measure 12.

Musical staff 3, measures 13-17. Measures 13-15 contain quarter notes G3, A3, and B3. Measure 16 has a half note C4. Measure 17 has a half note D4. The dynamic marking *mp* is centered below the staff.

Musical staff 4, measures 18-22. Measure 18 has a half note E4. Measure 19 has a half note F4. Measure 20 has a half note G4. Measures 21-22 contain quarter notes A4, B4, and C5. The dynamic marking *p* is centered below the staff.

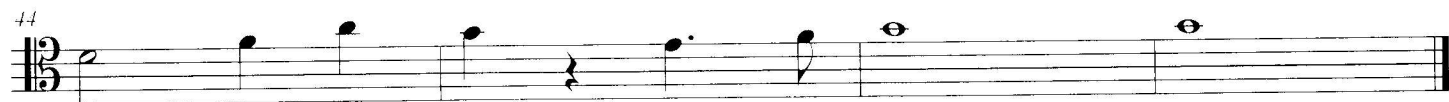
Musical staff 5, measures 23-27. Measure 23 has a half note D5. Measure 24 has a half note E5. Measure 25 has a half note F5. Measure 26 has a half note G5. Measure 27 has a half note A5. The dynamic marking *mp* is below measures 23-25, and *p* is below measures 26-27.

Musical staff 6, measures 28-32. Measure 28 has a half note B5. Measure 29 has a half note C6. Measure 30 has a half note D6. Measure 31 has a half note E6. Measure 32 has a half note F6. The dynamic marking *mp* is below measures 28-31, and *mf* is below measure 32.

Musical staff 7, measures 33-37. Measures 33-35 contain quarter notes G6, A6, and B6. Measure 36 has a half note C7. Measure 37 has a half note D7. The dynamic marking *mp* is centered below the staff.

Musical staff 8, measures 38-41. Measure 38 has a half note E7. Measure 39 has a half note F7. Measure 40 has a half note G7. Measure 41 has a half note A7. The dynamic marking *mf* is below measures 38-40. A tempo change to  $\text{♩} = 60$  is indicated above measure 41. The staff changes to common time (C) for measures 42-43, which contain a half note G7 and a half note F7. The dynamic marking *mf* is below measures 42-43.

Amen from "Herzlich Lieb hab ich dich o Herr"



Trombone 2

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

Bux WV44 (abridged)

Buxtehude

Bob Reifsnyder

$\text{♩} = 50$  Allegro

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-7. Dynamics: *mp*, *mf*.

Musical staff 2: Bass clef, 3/4 time signature. Measures 8-16. Dynamics: *mp*.

Musical staff 3: Bass clef, 3/4 time signature. Measures 17-24. Dynamics: *p*.

Musical staff 4: Bass clef, 3/4 time signature. Measures 25-32. Dynamics: *mf*, *mp*.

Musical staff 5: Bass clef, 3/4 time signature. Measures 33-40. Dynamics: *mf*. Tempo change:  $\text{♩} = 60$ .

Adagio

$\text{♩} = 50$

Musical staff 6: Bass clef, 3/4 time signature. Measures 41-48. Dynamics: *p*.

Allegro

Musical staff 7: Bass clef, 3/4 time signature. Measures 49-56. Dynamics: *mp*.

Musical staff 8: Bass clef, 3/4 time signature. Measures 57-64. Dynamics: *p*.

Bass Aria "Ich bin die Auferstehung und das Leben"

66

*mp*

73

*mf* *p*

82

*mf*

90



Trombone 2

# "Jesu, meines lebens Leben" (abridged)

BuxWV62 (Ground Bass)

Buxtehude

Bob Reifsnyder

♩ = 90

Musical staff 1, measures 1-5. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music begins with a half rest, followed by a series of eighth and sixteenth notes. The dynamic marking *mp* is placed below the staff.

Musical staff 2, measures 6-10. The staff continues the melodic line with eighth and sixteenth notes. The dynamic marking *p* is placed below the staff.

Musical staff 3, measures 11-15. The staff features a series of sixteenth-note runs. The dynamic marking *p* is placed below the staff.

Musical staff 4, measures 16-20. The staff continues with sixteenth-note patterns. The dynamic marking *p* is placed below the staff, and *mp* is placed below the staff at the end of the line.

Musical staff 5, measures 21-23. The staff features a series of sixteenth-note runs. The dynamic marking *p* is placed below the staff.

Musical staff 6, measures 24-28. The staff continues with sixteenth-note patterns. The dynamic marking *p* is placed below the staff, *mp* is placed below the staff in the middle, and *p* is placed below the staff at the end.

Musical staff 7, measures 29-32. The staff continues with sixteenth-note patterns. The dynamic marking *mp* is placed below the staff, and *p* is placed below the staff at the end.

Musical staff 8, measures 33-37. The staff continues with sixteenth-note patterns. The dynamic marking *mp* is placed below the staff, *p* is placed below the staff in the middle, and *mf* is placed below the staff at the end.

"Jesu, meines lebens Leben" (abridged)

38

*mp* *mf*

42

*mp* *p*

46

*mf* *p* *mp*

50

*p* *mp*

54

*p* *mf*



Ad Pedes (abridged) from "Membra Jesu"

♩ = 60

♩ = 100

43

Musical staff 43-47. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests. Dynamic markings *mf* and *mp* are present. A tempo change from 60 to 100 is indicated by a double bar line.

48

Musical staff 48-52. The staff continues with eighth and sixteenth notes. A dynamic marking of *mf* is present. A tempo change from 60 to 100 is indicated by a double bar line.

53

Musical staff 53-58. The staff continues with eighth and sixteenth notes. Dynamic markings *mp*, *mf*, and *mp* are present. A tempo change from 60 to 100 is indicated by a double bar line.

59

Musical staff 59-63. The staff continues with eighth and sixteenth notes, including some slurs. Dynamic markings *mf* and *p* are present. A tempo change from 60 to 100 is indicated by a double bar line.

64

Musical staff 64-68. The staff continues with eighth and sixteenth notes, including some slurs. Dynamic markings *mf* and *mf* are present. A tempo change from 60 to 100 is indicated by a double bar line.

69

Musical staff 69-73. The staff continues with eighth and sixteenth notes. Dynamic markings *mp* and *p* are present. A tempo change from 60 to 100 is indicated by a double bar line.

74

Musical staff 74-78. The staff continues with eighth and sixteenth notes. A dynamic marking of *mf* is present. The staff ends with a double bar line.

Trombone 2

# Ad genua from "Membra Jesu" (abridged)

Bux WV75

Buxtehude  
Bob Reifsnyder

♩ = 66

*p* *mp*

7 *p* *mf*

14 *mp* ♩ = 100

21

29 *mp*

37 *mf*

44 *mp* *mf*

52 *mp*

Ad genua from "Membra Jesu" (abridged)

2

60

mf mp

Detailed description: This musical staff, numbered 60, is written in bass clef with a key signature of one sharp (F#). It begins with two measures of whole rests. The melody starts in the third measure with a dotted quarter note on G2, followed by eighth notes on A2, B2, and C3. The piece continues with a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E36

Trombone 2

# Ad manus from "Membra Jesu" (abridged)

BuxWV75

Buxtehude

Bob Reifsnyder

$\text{♩} = 80$

$\text{♩} = 55$

*p* *mf*

7

$\text{♩} = 55$  *p*

12

$\text{♩} = 80$   $\text{♩} = 55$  *mf* *p*

18

$\text{♩} = 80$   $\text{♩} = 55$  *mf* *p*

24

$\text{♩} = 80$  *mf*

30

$\text{♩} = 55$  *p*

36

$\text{♩} = 50$  *mp*

43

*mf* *mp*







Trombone 2

# Ad Latus from "Membra Jesu" (abridged)

BuxWV75

Buxtehude  
Bob Reifsnyder

$\text{♩} = 150$

*mf*

7  
*mp*

12  
*mf*

17  
*p*

22  
*mf*

27  
*mp*

32  
*mf*

37  
*p*

Ad Latus from "Membra Jesu" (abridged)

42

*p* *mf*

Musical staff 42-46: Treble clef, key signature of two flats (B-flat and E-flat), 3/8 time signature. Measures 42-46 contain a melodic line starting with a whole note rest, followed by quarter and eighth notes. Dynamics *p* and *mf* are indicated.

47

Musical staff 47-53: Treble clef, key signature of two flats, 3/8 time signature. Measures 47-53 contain a melodic line with a whole note rest at the beginning, followed by quarter notes. Dynamics *p* and *mf* are indicated.

54

*mf*

Fine

Musical staff 54-58: Treble clef, key signature of two flats, 3/8 time signature. Measures 54-58 contain a melodic line with a whole note rest at the beginning, followed by quarter notes. Dynamics *mf* is indicated. The staff ends with a double bar line and a 4/4 time signature change.

59

*mp*

$\text{♩} = 110$

Musical staff 59-62: Treble clef, key signature of two flats, 4/4 time signature. Measures 59-62 contain a melodic line with eighth and sixteenth note patterns. Dynamics *mp* is indicated. A tempo marking  $\text{♩} = 110$  is present.

63

*mp*

Musical staff 63-68: Treble clef, key signature of two flats, 4/4 time signature. Measures 63-68 contain a melodic line with eighth and sixteenth note patterns. Dynamics *mp* is indicated.

69

*p*

$\text{♩} = 150$

Musical staff 69-73: Treble clef, key signature of two flats, 3/8 time signature. Measures 69-73 contain a melodic line with eighth and sixteenth note patterns. Dynamics *p* is indicated. A tempo marking  $\text{♩} = 150$  is present. The staff ends with a double bar line and a 3/2 time signature change.

74

Musical staff 74-78: Treble clef, key signature of two flats, 3/8 time signature. Measures 74-78 contain a melodic line with quarter notes. Dynamics *p* is indicated.

79

D.C. al Fine

Musical staff 79-83: Treble clef, key signature of two flats, 3/8 time signature. Measures 79-83 contain a melodic line with a whole note rest at the beginning, followed by quarter notes. The instruction "D.C. al Fine" is written above the staff.

Trombone 2

# Ad Cor from "Membra Jesu" (abridged)

Bux WV75

Buxtehude  
Bob Reifsnyder

♩ = 55

*p*

*mf*

♩ = 110

6

*mp*

♩ = 84

11

*mf*

♩ = 110

17

*mp*

*p*

♩ = 84

22

*mp*

♩ = 110

27

*mf*

♩ = 55

32

*p*

♩ = 84

38

*p*

*mp*

*p*

Ad Cor from "Membra Jesu" (abridged)

2

45

*p* *p*

51

*p* *mp*

$\text{♩} = 110$

57

*mf* *mp*

$\text{♩} = 60$

62

*p* *mf*

Trombone 2

# Ad Faciem from "Membra Jesu" (abridged)

BuxWV75

Buxtehude

Bob Reifsnyder

♩=90

mp mp

5

mp

10

mp p mf

15

mf mf mp

21

mf p

27

p mp

33

mf p

♩=60

38

mf mf

Ad Faciem from "Membra Jesu" (abridged)

43

*p*

49

*p* *mf*

54

*p*

58

*mf* *p*

63

*p* *mf*

68

*p*

$\text{♩} = 80$

72

*p*

78

*p* *mf*

82

*p*

88

*mf* *p*

92

96

*p* *p*

100

*mf*

104

*mf*

108

*p*

112

*mf*

117