

SELECTIONS

From

Buxtehude's Trio Sonatas, Op. 2

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME FOUR

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About the Composer

The three great innovators of the 17th century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18th, 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 Allessandro 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. Like Vivaldi, Handel's Trio Sonata collections (Op. 2 and Op. 5) also owe much to Corelli, but they were at least equally if not more influenced by the "French Overture" style of Jean-Baptiste Lully (1632-1687). Buxtehude's Trio Sonatas (Op. 1 and 2), show absolutely no influence of Corelli, even though they were published at a later date. They owe much more to the instrumental writing of Schutz and are stylistically quite similar to the instrumental music of one of his most important students, Matthias Weckmann (1616-1674). They are also scored for only one violin, continuo and the viola da gamba, an instrument on which Buxtedude was quite proficient (he most likely was the performer for public presentations of these sonatas). There are certainly passages where the viola da gamba moves in tandem with the violin, but more frequently it shares the same part as the continuo, either exactly or in variation; essentially, at times, creating a "Due Sonata" texture.

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-** Buxtehude's Trio Sonatas are all one-movement works with several sections featuring stylistic, tempo, metric and rhythmic changes consistent with the "concertato" style that Schutz brought to the German school of composition. I have chosen to excerpt these sonatas in movements, since a good portion of the sonatas do not lend themselves to transcription for trombones. As a result, public performance is discouraged, since they in no way are representative of the intentions of Buxtehude in writing the sonatas. Practice room frolicking seems more appropriate.
2. **Clef reading-** These arrangements will hopefully serve as advanced clef practice for those playing the first and second 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-** Unlike the arrangements of the sonatas of Corelli, Handel, Telemann and Vivaldi, there was very little necessity to change the positions of parts to keep the alto as the highest voice. The unusual violin, viola da gamba scoring made that unnecessary.
4. **Range-** The basic range of these transcriptions is slightly more than three octaves (low B to high D) with a few Bbs for the bass trombone. The bass line was an attempt to make these arrangements also suitable for performance by a viola, trombone and cello, which offers a wonderful chamber music experience for a trombonist. A cellist will occasionally need to play a few notes up an octave, but the first part is almost ideal for a violist.
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 here is also based on four Baroque principles:
 - A. sequential patterns up become increasingly louder
 - B. sequential patterns down become increasingly softer
 - C. repeated melodic patterns on the same pitches are normally softer
 - D. in fugal patterns, the designated melody is louder
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a trombonist ever makes. There are, however, notes left out in extended passages that would be impossible to perform on a trombone, hopefully in the most appropriate locations.

Score

First movement from Sonata no. 1, Op. 2

Buxtehude

Allegro $\text{♩} = 50$

Bob Reifsnyder

The musical score consists of six staves of music for three brass instruments: Trombone 1, Trombone 2, and Bass Trombone. The music is in common time (indicated by 'C') and 6/8 time (indicated by '6/8'). The key signature is one sharp (F#). The tempo is Allegro, with a note value of $\text{♩} = 50$.

Trombone 1: Starts with eighth-note patterns. Dynamics: mp , mf , mp .

Trombone 2: Starts with eighth-note patterns. Dynamics: mp , mf .

Bass Trombone: Starts with eighth-note patterns. Dynamics: mf , mp .

Tbn. 1 (Trombone 1): Starts with eighth-note patterns. Dynamics: mp , mf , mp .

Tbn. 2 (Trombone 2): Starts with eighth-note patterns. Dynamics: mp , mf , mp .

B. Tbn. (Bass Trombone): Starts with eighth-note patterns. Dynamics: mf , mp , p .

Rehearsal Mark: The number '4' is written above the first staff.

Measure 8: The music continues with eighth-note patterns. Dynamics: mf , mf .

Measure 9: The music continues with eighth-note patterns. Dynamics: mf , mp .

Measure 10: The music continues with eighth-note patterns. Dynamics: mp .

First movement from Sonata no. 1, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of four measures each.

System 1 (Measures 12-15):

- Tbn. 1:** Playing eighth-note patterns. Dynamics: *mf*, *mp*, *mf*.
- Tbn. 2:** Playing eighth-note patterns. Dynamics: *mf*, *mp*, *mf*.
- B. Tbn.:** Playing eighth-note patterns. Dynamics: *mp*, *p*, *mp*.

System 2 (Measures 16-19):

- Tbn. 1:** Playing eighth-note patterns. Dynamics: *mp*, *mf*.
- Tbn. 2:** Playing eighth-note patterns. Dynamics: *mp*, *mf*.
- B. Tbn.:** Playing eighth-note patterns. Dynamics: *mf*, *mp*.

System 3 (Measures 20-23):

- Tbn. 1:** Playing eighth-note patterns. Dynamics: *mp*, *mf*, *mp*.
- Tbn. 2:** Playing eighth-note patterns. Dynamics: *mp*, *mf*, *mp*.
- B. Tbn.:** Playing eighth-note patterns. Dynamics: *mf*, *mp*, *p*.

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) across three staves and three measures.

Measure 24:

- Tbn. 1: Measures 1-2: *p*, *mf*; Measure 3: *mf*.
- Tbn. 2: Measures 1-2: *p*; Measure 3: *mf*, *mp*.
- B. Tbn.: Measures 1-2: *mp*; Measure 3: *mp*.

Measure 28:

- Tbn. 1: Measures 1-2: *mf*; Measure 3: *mf*.
- Tbn. 2: Measures 1-2: *mf*; Measure 3: *mf*.
- B. Tbn.: Measures 1-2: *mp*; Measure 3: *p*.

Measure 31:

- Tbn. 1: Measures 1-2: *mf*; Measure 3: *mp*, *mf*.
- Tbn. 2: Measures 1-2: *mp*, *mf*; Measure 3: *mp*.
- B. Tbn.: Measures 1-2: *mp*; Measure 3: *mf*.

First movement from Sonata no. 1, Op. 2

35

Tbn. 1

Tbn. 2

B. Tbn.

39

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of two systems of three staves each, representing three tuba parts. The first system (measures 35-38) features Tuba 1 and Tuba 2 in the bass clef, and Bass Tuba in the bass clef. The second system (measures 39-42) continues with the same instrumentation. Measure 35 starts with Tuba 1 and Tuba 2 playing eighth-note patterns, followed by Bass Tuba. Measures 36-37 show Tuba 1 and Tuba 2 continuing their patterns, with Bass Tuba changing to a sixteenth-note pattern. Measures 38-39 show Tuba 1 and Tuba 2 continuing their patterns, with Bass Tuba returning to an eighth-note pattern. Measures 40-42 show Tuba 1 and Tuba 2 continuing their patterns, with Bass Tuba continuing its eighth-note pattern. Dynamics are indicated above the staves: mp, mf, mp, mf, mp, mp, mp, mf, p, mf.

Score

Second movement from Sonata No. 1, Op. 2

Buxtehude

Bob Reifsnyder

Allegro $\text{♩} = 80$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

Second movement from Sonata No. 1, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 10, 13, and 16 measures.

Measure 10: Tbn. 1: *mp*, *p*, *mf*; Tbn. 2: *mp*, *p*, *mf*; B. Tbn.: *mp*, *p*, *mf*

Measure 13: Tbn. 1: *p*, *mp*, *mf*; Tbn. 2: *p*, *mp*, *mf*; B. Tbn.: *p*, *mp*, *mf*

Measure 16: Tbn. 1: *mf*; Tbn. 2: *mf*, *mp*; B. Tbn.: *mp*

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 2/4 time, 3 flats key signature.

Measure 19: Tbn. 1: $\text{B} \ddot{\text{b}} \text{B} \text{A} \text{G}$, $\text{F} \text{E} \text{D} \text{C}$; dynamic *mp*. Tbn. 2: $\text{B} \text{A} \text{G} \text{F}$, $\text{E} \text{D} \text{C} \text{B}$; dynamic *mf*. B. Tbn.: $\text{B} \text{A} \text{G} \text{F}$, $\text{E} \text{D} \text{C} \text{B}$; dynamic *p*.

Measure 22: Tbn. 1: $\text{B} \text{A} \text{G} \text{F}$, $\text{E} \text{D} \text{C} \text{B}$; dynamic *mp*. Tbn. 2: $\text{B} \text{A} \text{G} \text{F}$, $\text{E} \text{D} \text{C} \text{B}$; dynamic *mp*. B. Tbn.: $\text{B} \text{A} \text{G} \text{F}$, $\text{E} \text{D} \text{C} \text{B}$; dynamic *mp*.

Measure 25: Tbn. 1: $\text{B} \text{A} \text{G} \text{F}$, $\text{E} \text{D} \text{C} \text{B}$; dynamic *mp*. Tbn. 2: $\text{B} \text{A} \text{G} \text{F}$, $\text{E} \text{D} \text{C} \text{B}$; dynamic *mf*. B. Tbn.: $\text{B} \text{A} \text{G} \text{F}$, $\text{E} \text{D} \text{C} \text{B}$; dynamic *p*.

Second movement from Sonata No. 1, Op. 2

27

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

29

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

p

p

mp

p

mp

p

32

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mp

mf

mp

mp

mf

mp

Second movement from Sonata No. 1, Op. 2

5

35

Tbn. 1

Tbn. 2

B. Tbn.

p mp p

p mp p

p

38

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

A musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.). The score consists of two systems of music. System 1 (measures 35-36) shows Tbn. 1 and Tbn. 2 playing eighth-note patterns, while B. Tbn. plays quarter notes. The dynamics are marked with 'p' (piano), 'mp' (mezzo-forte), and 'p' again. System 2 (measures 37-38) shows Tbn. 1 and Tbn. 2 playing sixteenth-note patterns, while B. Tbn. plays eighth-note patterns. The dynamics are marked with 'mf' (mezzo-forte) for all three instruments.

Score

Third movement from Sonata No. 1, Op. 2

Buxtehude

Bob Reifsnyder

Allegro $\text{♩} = 80$

The musical score consists of three systems of staves, each containing three parts: Trombone 1, Trombone 2, and Bass Trombone. The key signature is C minor (three flats). The time signature is common time.

System 1 (Measures 1-2):

- Trombone 1: Starts with a eighth note followed by six sixteenth-note pairs. Dynamics: *mf*, *mp*.
- Trombone 2: Rests throughout the first two measures.
- Bass Trombone: Starts with a eighth note followed by six sixteenth-note pairs. Dynamics: *mp*.

System 2 (Measures 3-4):

- Tbn. 1: Sixteenth-note patterns. Dynamics: *p*.
- Tbn. 2: Sixteenth-note patterns. Dynamics: *mp*.
- B. Tbn.: Eighth notes. Dynamics: *mf*.

System 3 (Measures 5-6):

- Tbn. 1: Sixteenth-note patterns. Dynamics: *mf*.
- Tbn. 2: Sixteenth-note patterns. Dynamics: *mp*.
- B. Tbn.: Eighth notes. Dynamics: *p*.

Third movement from Sonata No. 1, Op. 2

7

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mf

9

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

mf

12

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

p

14

Tbn. 1

Tbn. 2

B. Tbn.

17

Tbn. 1

Tbn. 2

B. Tbn.

20

Tbn. 1

Tbn. 2

B. Tbn.

Third movement from Sonata No. 1, Op. 2

23

The musical score consists of three staves: Tbn. 1 (Bassoon 1), Tbn. 2 (Bassoon 2), and B. Tbn. (Bassoon Bass). The key signature is B-flat major (two flats). The time signature is common time. Measure 23 starts with eighth-note patterns in Tbn. 1 and Tbn. 2, followed by a measure of rests. Measure 24 begins with eighth-note patterns in all three staves. Measure 25 continues with eighth-note patterns. Measure 26 starts with eighth-note patterns, followed by a measure of rests. Measure 27 concludes with eighth-note patterns. Dynamic markings include *mp*, *p*, and *mf*.

Tbn. 1

Tbn. 2

B. Tbn.

mp *p* *mf*

mp *p* *mf*

mp *mf*

Score

Fourth movement from Sonata No. 1, Op. 2

Buxtehude

Bob Reifsnyder

$\text{d} = 60$

Musical score for six brass instruments. The score is divided into three systems of four measures each. Measure 1: Trombone 1 and Trombone 2 play eighth-note patterns in 12/8 time. Bass Trombone plays eighth notes. Measure 2: Trombone 1 and Trombone 2 play eighth-note patterns. Bass Trombone plays eighth notes. Measure 3: Trombone 1 and Trombone 2 play eighth-note patterns. Bass Trombone plays eighth notes. Measure 4: Tbn. 1 plays eighth-note patterns. Tbn. 2 and B. Tbn. play eighth-note patterns. Measure 5: Tbn. 1 and Tbn. 2 play eighth-note patterns. B. Tbn. plays eighth notes. Measure 6: Tbn. 1 and Tbn. 2 play eighth-note patterns. B. Tbn. plays eighth notes. Measure 7: Tbn. 1 and Tbn. 2 play eighth-note patterns. B. Tbn. plays eighth notes.

Fourth movement from Sonata No. 1, Op. 2

10

Tbn. 1

Tbn. 2

B. Tbn.

13

Tbn. 1

Tbn. 2

B. Tbn.

16

Tbn. 1

Tbn. 2

B. Tbn.

Fourth movement from Sonata No. 1, Op. 2

3

19

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mp

mf

22

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mp

mf

25

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

This musical score consists of three systems of six measures each, featuring three tuba parts (Tbn. 1, Tbn. 2, B. Tbn.). The music is in 12/8 time. Measure 19: Tbn. 1 plays eighth-note pairs, Tbn. 2 plays eighth-note pairs, B. Tbn. plays quarter notes. Dynamics: mf, mp, mf. Measure 22: Tbn. 1 plays eighth-note pairs, Tbn. 2 plays eighth-note pairs, B. Tbn. plays quarter notes. Dynamics: mf, mp, mf. Measure 25: Tbn. 1 plays eighth-note pairs, Tbn. 2 plays eighth-note pairs, B. Tbn. plays eighth-note pairs. Dynamics: mp, mp, mp.

Fourth movement from Sonata No. 1, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing measures 28, 31, and 34.

Measure 28: Tbn. 1 starts with a eighth-note rest followed by eighth-note pairs. Dynamics: **p**, **mp**. Tbn. 2 starts with a eighth-note rest followed by eighth-note pairs. Dynamics: **p**, **mp**. B. Tbn. starts with a eighth-note rest followed by eighth-note pairs. Dynamics: **p**, **mp**.

Measure 31: Tbn. 1 starts with eighth-note pairs. Dynamics: **mf**, **mp**. Tbn. 2 starts with eighth-note pairs. Dynamics: **mf**, **mp**. B. Tbn. starts with eighth-note pairs. Dynamics: **mf**, **mp**.

Measure 34: Tbn. 1 starts with eighth-note pairs. Dynamics: **mf**. Tbn. 2 starts with eighth-note pairs. Dynamics: **mf**. B. Tbn. starts with eighth-note pairs. Dynamics: **mf**.

Fourth movement from Sonata No. 1, Op. 2

5

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 3/4 time, key signature of one flat.

Measure 37: Tbn. 1 starts with a sustained note followed by eighth-note patterns. Tbn. 2 and B. Tbn. enter with eighth-note patterns. Dynamics: *mp*, *p*.

Measure 40: Tbn. 1 and Tbn. 2 play eighth-note patterns. B. Tbn. enters with eighth-note patterns. Dynamics: *mf*, *mf*, *mf*.

Measure 43: Tbn. 1 and Tbn. 2 play eighth-note patterns. B. Tbn. plays eighth-note patterns. The score concludes with a final dynamic marking of *mf*.

Fourth movement from Sonata No. 1, Op. 2

46

Tbn. 1

Tbn. 2

B. Tbn.

Score

First movement from Sonata No. 2, Op. 2

Buxtehude

Allegro $\text{♩} = 120$

Bob Reifsnyder

Trombone 1

Trombone 2

Bass Trombone

mf

mp

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

First movement from Sonata No. 2, Op. 2

19

Tbn. 1

Tbn. 2

B. Tbn.

25

Tbn. 1

Tbn. 2

B. Tbn.

31

Tbn. 1

Tbn. 2

B. Tbn.

First movement from Sonata No. 2, Op. 2

3

37

Tbn. 1

Tbn. 2

B. Tbn.

mp

43

Tbn. 1

Tbn. 2

B. Tbn.

mp

49

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

First movement from Sonata No. 2, Op. 2

55

Tbn. 1

Tbn. 2

B. Tbn.

62

Tbn. 1

Tbn. 2

B. Tbn.

68

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three systems of three staves each, representing three tuba parts. The first system (measures 55-58) shows Tbn. 1 playing eighth-note pairs, Tbn. 2 playing eighth-note pairs, and B. Tbn. playing eighth-note pairs. Dynamics (mp, mf) are indicated above certain notes. The second system (measures 62-65) shows Tbn. 1 playing eighth-note pairs, Tbn. 2 playing eighth-note pairs, and B. Tbn. playing eighth-note pairs. Dynamics (mp, mf) are indicated above certain notes. The third system (measures 68-71) shows Tbn. 1 playing eighth-note pairs, Tbn. 2 playing eighth-note pairs, and B. Tbn. playing eighth-note pairs. Dynamics (mp, mf) are indicated above certain notes.

Score

Second movement from Sonata No. 2, Op. 2

Buxtehude

Bob Reifsnyder

Allegro $\text{♩} = 80$

The musical score consists of three systems of staves. The first system (measures 1-3) features Trombone 1, Trombone 2, and Bass Trombone. The second system (measures 4-6) features Tbn. 1, Tbn. 2, and B. Tbn. The third system (measures 7-9) continues with Tbn. 1, Tbn. 2, and B. Tbn. Measure 1: Trombone 1 starts with a dynamic *mf*. Measure 2: Trombone 1 continues with *mf*, and Trombone 2 enters with a sustained note. Measure 3: Trombone 1 changes to *mp*, and Bass Trombone enters with eighth-note chords. Measure 4: Tbn. 1 starts with a dynamic *p*. Measure 5: Tbn. 2 enters with eighth-note chords, and B. Tbn. enters with eighth-note chords. Measure 6: Tbn. 1 changes to *mp*, and B. Tbn. changes to *mf*. Measure 7: Tbn. 1 starts with *mp*. Measure 8: Tbn. 2 enters with a dynamic *p*. Measure 9: B. Tbn. enters with eighth-note chords.

Second movement from Sonata No. 2, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 12 measures. The score consists of three staves, each with a bass clef and a key signature of one sharp. Measure 9: Tbn. 1 plays eighth-note pairs, Tbn. 2 plays sixteenth-note pairs, and B. Tbn. plays eighth notes. Measure 10: Tbn. 1 and Tbn. 2 play sixteenth-note pairs, B. Tbn. plays eighth notes. Measure 11: Tbn. 1 and Tbn. 2 play eighth-note pairs, B. Tbn. plays eighth notes. Measure 12: Tbn. 1 plays eighth-note pairs, Tbn. 2 plays sixteenth-note pairs, B. Tbn. plays eighth notes. Measure 13: Tbn. 1 and Tbn. 2 play eighth-note pairs, B. Tbn. plays eighth notes. Measure 14: Tbn. 1 and Tbn. 2 play sixteenth-note pairs, B. Tbn. plays eighth notes. Measure 15: Tbn. 1 and Tbn. 2 play eighth-note pairs, B. Tbn. plays eighth notes. Measure 16: Tbn. 1 and Tbn. 2 play sixteenth-note pairs, B. Tbn. plays eighth notes.

Measure 9: Tbn. 1 eighth-note pairs, Tbn. 2 sixteenth-note pairs, B. Tbn. eighth notes. Measure 10: Tbn. 1 and Tbn. 2 sixteenth-note pairs, B. Tbn. eighth notes. Measure 11: Tbn. 1 and Tbn. 2 eighth-note pairs, B. Tbn. eighth notes. Measure 12: Tbn. 1 eighth-note pairs, Tbn. 2 sixteenth-note pairs, B. Tbn. eighth notes. Measure 13: Tbn. 1 and Tbn. 2 eighth-note pairs, B. Tbn. eighth notes. Measure 14: Tbn. 1 and Tbn. 2 sixteenth-note pairs, B. Tbn. eighth notes. Measure 15: Tbn. 1 eighth-note pairs, Tbn. 2 sixteenth-note pairs, B. Tbn. eighth notes. Measure 16: Tbn. 1 and Tbn. 2 sixteenth-note pairs, B. Tbn. eighth notes.

Second movement from Sonata No. 2, Op. 2

3

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each with three staves. The first system starts at measure 18, the second at 21, and the third at 24. The instrumentation is as follows:

- Tbn. 1:** Bass clef, common time, 2/4 time signature indicated by a '2' over '4'. Dynamics: *mp*, *mp*, *mf*, *p*, *mp*.
- Tbn. 2:** Bass clef, common time, 2/4 time signature indicated by a '2' over '4'. Dynamics: *p*, *mp*.
- B. Tbn.:** Bass clef, common time, 2/4 time signature indicated by a '2' over '4'. Dynamics: *p*, *mp*.

The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (pianissimo). Measure 24 includes a melodic line for Tbn. 1 starting with a eighth-note followed by a sixteenth-note figure.

Second movement from Sonata No. 2, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a measure number (27, 30, 33) and continuing through several measures. The instruments are arranged vertically: Tbn. 1 at the top, Tbn. 2 in the middle, and B. Tbn. at the bottom. The music is written in common time with a bass clef. Dynamics are indicated by text labels below the notes. Measure 27 starts with *mp* for all three parts. Measure 28 starts with *mf* for Tbn. 1 and Tbn. 2, and *p* for B. Tbn. Measure 29 starts with *mp* for all three parts. Measure 30 starts with *p* for Tbn. 1, *mf* for Tbn. 2, and *mp* for B. Tbn. Measure 31 starts with *mp* for all three parts. Measure 32 starts with *p* for all three parts. Measure 33 starts with *mf* for Tbn. 1, *mf* for Tbn. 2, and *mf* for B. Tbn.

Score

First movement from Sonata No. 3, Op. 2

Buxtehude

Bob Reifsnyder

Allegro $\text{♩} = 80$

The musical score consists of three systems of music for brass instruments. The first system (measures 1-3) features Trombone 1, Trombone 2, and Bass Trombone. Trombone 1 plays eighth-note patterns, Trombone 2 rests, and Bass Trombone plays sixteenth-note patterns. Dynamics include *mf* and *mp*. The second system (measures 4-6) features Trombones 1 and 2, and Bass Trombone. Trombone 1 has sixteenth-note patterns, Trombone 2 rests, and Bass Trombone plays eighth-note patterns. Dynamics include *mp*. The third system (measures 7-9) features Trombones 1 and 2, and Bass Trombone. Trombone 1 has sixteenth-note patterns, Trombone 2 has eighth-note patterns, and Bass Trombone plays eighth-note patterns. Dynamics include *p*, *mf*, and *mp*.

First movement from Sonata No. 3, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic instruction below the staff.

System 1 (Measures 10-12):

- Tbn. 1: Measures 10-11, dynamic *p*. Measure 12, dynamic *mf*.
- Tbn. 2: Measures 10-12, dynamic *mp*.
- B. Tbn.: Measures 10-12, dynamic *mf*.

System 2 (Measures 13-15):

- Tbn. 1: Measures 13-14, dynamic *mf*. Measure 15, dynamic *p*.
- Tbn. 2: Measures 13-15, dynamic *p*. Measure 16, dynamic *mf*.
- B. Tbn.: Measures 13-15, dynamic *mp*.

System 3 (Measures 16-18):

- Tbn. 1: Measures 16-17, dynamic *p*. Measure 18, dynamic *mp*.
- Tbn. 2: Measures 16-18, dynamic *mp*.
- B. Tbn.: Measures 16-18, dynamic *mp*.

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each with three staves. The instruments are in bass clef, common time, and key signature of one flat.

System 1 (Measures 18-20):

- Tbn. 1:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: dynamic marking at measure 18, *mf* at measure 19, *mf* at measure 20.
- Tbn. 2:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mf* at measure 19, *mp* at measure 20.
- B. Tbn.:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: none.

System 2 (Measures 21-23):

- Tbn. 1:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *p* at measure 21, *mf* at measure 22.
- Tbn. 2:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mp* at measure 22.
- B. Tbn.:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mf* at measure 22.

System 3 (Measures 24-26):

- Tbn. 1:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mp* at measure 25.
- Tbn. 2:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mp* at measure 26.
- B. Tbn.:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mp* at measure 26.

First movement from Sonata No. 3, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each with three staves. The instruments are in bass clef, common time, and key signature of one flat.

System 1 (Measures 25-27):

- Tbn. 1:** Measures 25-26: Sixteenth-note patterns. Measure 27: Dynamics: *mf*, **p**.
- Tbn. 2:** Measures 25-26: Sixteenth-note patterns. Measure 27: Dynamics: *mf*, *mf*.
- B. Tbn.:** Measures 25-26: Eighth-note patterns. Measure 27: Dynamics: *mp*.

System 2 (Measures 28-30):

- Tbn. 1:** Measures 28-29: Sixteenth-note patterns. Measure 30: Dynamics: *mf*.
- Tbn. 2:** Measures 28-29: Sixteenth-note patterns. Measure 30: Dynamics: *mf*.
- B. Tbn.:** Measures 28-29: Rests. Measure 30: Dynamics: *mf*.

System 3 (Measures 31-33):

- Tbn. 1:** Measures 31-32: Sixteenth-note patterns. Measure 33: Dynamics: **p**.
- Tbn. 2:** Measures 31-32: Sixteenth-note patterns. Measure 33: Dynamics: *mp*.
- B. Tbn.:** Measures 31-32: Sixteenth-note patterns. Measure 33: Dynamics: *mp*.

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic instruction below the staff.

System 1 (Measures 34-35):

- Tbn. 1: Measures 34-35. Dynamics: *mf*, *mp*.
- Tbn. 2: Measures 34-35. Dynamics: *mf*.
- B. Tbn.: Measures 34-35. Dynamics: *p*.

System 2 (Measures 36-37):

- Tbn. 1: Measures 36-37.
- Tbn. 2: Measures 36-37.
- B. Tbn.: Measures 36-37.

System 3 (Measures 38-39):

- Tbn. 1: Measures 38-39. Dynamics: *mf*.
- Tbn. 2: Measures 38-39. Dynamics: *mf*, *mf*.
- B. Tbn.: Measures 38-39. Dynamics: *mp*, *mf*.

First movement from Sonata No. 3, Op. 2

41

Tbn. 1

Tbn. 2

B. Tbn.

This musical score page contains three staves, each representing a different tuba part. The top staff is labeled 'Tbn. 1', the middle 'Tbn. 2', and the bottom 'B. Tbn.'. The music is in common time (indicated by '2/4' at the beginning of the first measure). The key signature is one flat, indicating B-flat major. Measure 41 begins with a single eighth note followed by a sixteenth-note pair, then eighth-note pairs. Measure 42 continues with eighth-note pairs. Measure 43 begins with eighth-note pairs, then eighth-note pairs with a sharp. Measure 44 begins with eighth-note pairs, then eighth-note pairs with a sharp. Measure 45 concludes with eighth-note pairs. The notes are primarily eighth notes, with some sixteenth-note pairs and a sharp sign indicating a临时升调 (temporary change in pitch) for certain notes.

Score Second movement from Sonata No. 3, Op. 2

Ground Bass

Buxtehude

Bob Reifsnyder

$\text{♩} = 90$

The musical score consists of three systems of music, each containing three staves of bassoon parts. The instruments are Trombone 1, Trombone 2, and Bass Trombone in the first system; Tbn. 1, Tbn. 2, and B. Tbn. in the second system; and Tbn. 1, Tbn. 2, and B. Tbn. in the third system. The key signature is $\text{B} \flat$, and the time signature is $\frac{3}{4}$. The tempo is indicated as $\text{♩} = 90$.

System 1 (Measures 1-4):

- Trombone 1:** Playing eighth-note patterns.
- Trombone 2:** Playing sustained notes.
- Bass Trombone:** Playing eighth-note patterns.

System 2 (Measures 5-8):

- Tbn. 1:** Playing sixteenth-note patterns.
- Tbn. 2:** Playing sixteenth-note patterns.
- B. Tbn.:** Playing eighth-note patterns.

System 3 (Measures 9-12):

- Tbn. 1:** Playing sixteenth-note patterns.
- Tbn. 2:** Playing sixteenth-note patterns.
- B. Tbn.:** Playing eighth-note patterns.

Musical dynamics include p (piano), mp (mezzo-piano), and mf (mezzo-forte).

Second movement from Sonata No. 3, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 12 measures. The score consists of three staves, each with a bass clef and a key signature of one flat. Measure 12 starts with eighth-note patterns in sixteenth-note heads for all three tubas. Measure 13 begins with a dynamic *p* for Tbn. 1, followed by a measure of rests. Measure 14 starts with a dynamic *p* for Tbn. 2, followed by a measure of rests. Measure 15 starts with a dynamic *mp* for Tbn. 1, followed by a measure of rests. Measure 16 starts with a dynamic *mp* for Tbn. 2, followed by a measure of rests. Measure 17 starts with a dynamic *mp* for B. Tbn., followed by a measure of rests. Measure 18 starts with a dynamic *p* for Tbn. 1, followed by a measure of rests.

Second movement from Sonata No. 3, Op. 2

3

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic marking below the staff.

System 1 (Measures 21-24):

- Tbn. 1:** Measures 21-24. Dynamics: *mf*. Measure 21: eighth-note pairs. Measure 22: sixteenth-note pairs. Measure 23: eighth-note pairs. Measure 24: sixteenth-note pairs.
- Tbn. 2:** Measures 21-24. Dynamics: *mf*. Measure 21: eighth-note pairs. Measure 22: sixteenth-note pairs. Measure 23: eighth-note pairs. Measure 24: sixteenth-note pairs.
- B. Tbn.:** Measures 21-24. Dynamics: *mf*. Measure 21: quarter note followed by a rest. Measure 22: quarter note followed by a rest. Measure 23: quarter note followed by a rest. Measure 24: eighth-note pairs.

System 2 (Measures 25-28):

- Tbn. 1:** Measures 25-28. Dynamics: *p*. Measure 25: eighth-note pairs. Measure 26: sixteenth-note pairs. Measure 27: eighth-note pairs. Measure 28: sixteenth-note pairs.
- Tbn. 2:** Measures 25-28. Dynamics: *p*. Measure 25: eighth-note pairs. Measure 26: sixteenth-note pairs. Measure 27: eighth-note pairs. Measure 28: sixteenth-note pairs.
- B. Tbn.:** Measures 25-28. Dynamics: *p*. Measure 25: quarter note followed by a rest. Measure 26: quarter note followed by a rest. Measure 27: quarter note followed by a rest. Measure 28: eighth-note pairs.

System 3 (Measures 29-32):

- Tbn. 1:** Measures 29-32. Dynamics: *mp*. Measure 29: eighth-note pairs. Measure 30: sixteenth-note pairs. Measure 31: eighth-note pairs. Measure 32: sixteenth-note pairs.
- Tbn. 2:** Measures 29-32. Dynamics: *mp*. Measure 29: eighth-note pairs. Measure 30: sixteenth-note pairs. Measure 31: eighth-note pairs. Measure 32: sixteenth-note pairs.
- B. Tbn.:** Measures 29-32. Dynamics: *mp*. Measure 29: quarter note followed by a rest. Measure 30: quarter note followed by a rest. Measure 31: quarter note followed by a rest. Measure 32: eighth-note pairs.

Second movement from Sonata No. 3, Op. 2

31

Tbn. 1

Tbn. 2

B. Tbn.

34

Tbn. 1

Tbn. 2

B. Tbn.

37

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

Second movement from Sonata No. 3, Op. 2

5

40

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

43

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

47

Tbn. 1

Tbn. 2

B. Tbn.

Score

Third movement from Sonata No. 3, Op. 2

Buxtehude

Bob Reifsnyder

Allegro $\text{d} = 100$

The musical score consists of three systems of music for brass instruments. The first system (measures 1-2) features Trombone 1, Trombone 2, and Bass Trombone in 12/8 time. The second system (measures 3-4) features Trombone 1, Trombone 2, and Bass Trombone in 12/8 time. The third system (measures 5-6) features Trombone 1, Trombone 2, and Bass Trombone in 12/8 time. Measure numbers 3, 4, and 6 are indicated above the staves. Dynamics include *mp* (measures 1, 2, 3, 4), *mf* (measures 5, 6), and *p* (measure 4).

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

Third movement from Sonata No. 3, Op. 2

8

Tbn. 1

Tbn. 2

B. Tbn.

This section consists of four measures of music for three bassoon parts. The bassoon parts are written in bass clef, common time, and 2/4 time. Measure 8 starts with a eighth-note pattern in 2/4 time. Measures 9 and 10 show eighth-note patterns with grace notes. Measure 11 begins with a eighth-note pattern followed by a measure of eighth-note pairs.

10

Tbn. 1

Tbn. 2

B. Tbn.

This section consists of five measures of music for three bassoon parts. Measures 10-12 show eighth-note patterns with grace notes. Measure 13 begins with a eighth-note pattern followed by a measure of eighth-note pairs. Measure 14 concludes with a eighth-note pattern.

13

Tbn. 1

Tbn. 2

B. Tbn.

This section consists of five measures of music for three bassoon parts. Measures 13-15 show eighth-note patterns with grace notes. Measure 16 begins with a eighth-note pattern followed by a measure of eighth-note pairs. Measure 17 concludes with a eighth-note pattern.

Third movement from Sonata No. 3, Op. 2

3

15

Tbn. 1

Tbn. 2

B. Tbn.

18

Tbn. 1

Tbn. 2

B. Tbn.

21

Tbn. 1

Tbn. 2

B. Tbn.

Third movement from Sonata No. 3, Op. 2

23

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

25

Tbn. 1

Tbn. 2

B. Tbn.

27

Tbn. 1

Tbn. 2

B. Tbn.

Third movement from Sonata No. 3, Op. 2

5

30

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three staves, each representing a different tuba (Tbn. 1, Tbn. 2, and B. Tbn.). The time signature is 12/8, and the key signature is two flats. Measure 30 begins with a eighth note followed by a sixteenth-note pattern. The patterns continue with some variations, including a measure where all three tubas play eighth notes. The score ends with a final eighth note in each measure.

Score

First movement from Sonata No. 4, Op. 2

Buxtehude

Bob Reifsnyder

Allegro $\text{♩} = 100$

The musical score consists of six staves, each representing a different instrument. The instruments are: Trombone 1, Trombone 2, Bass Trombone, Tbn. 1, Tbn. 2, and B. Tbn. The score is in common time and uses a bass clef for all staves. The key signature is one flat. The tempo is Allegro with a quarter note equal to 100. The dynamics and performance instructions are as follows:

- Trombone 1:** The first staff is mostly blank with a few short dashes. It has a dynamic instruction *mp* at the bottom.
- Trombone 2:** The second staff begins with a eighth note followed by a sixteenth-note pattern. It has a dynamic instruction *mf* in the middle.
- Bass Trombone:** The third staff starts with a dotted half note followed by eighth notes. It has a dynamic instruction *mp* at the bottom.
- Tbn. 1:** The fourth staff starts with a dotted half note followed by eighth notes. It has a dynamic instruction *mf* in the middle.
- Tbn. 2:** The fifth staff starts with a sixteenth-note pattern followed by eighth notes. It has a dynamic instruction *mp* in the middle.
- B. Tbn.:** The sixth staff starts with eighth notes followed by sixteenth-note patterns. It has a dynamic instruction *mp* at the bottom.

Measure numbers 4 and 7 are indicated above the staves.

First movement from Sonata No. 4, Op. 2

10

Tbn. 1

Tbn. 2

B. Tbn.

14

Tbn. 1

Tbn. 2

B. Tbn.

17

Tbn. 1

Tbn. 2

B. Tbn.

mf mp p mf mp p

mf mp p mf mp

mf mp p mf mp p

mf

p mf

mf

mf

mf

mp

mf

mf

mf

mp

mp

mf

mf

mf

mp

mp

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 2/4 time, B-flat major, featuring measures 20, 23, and 26.

Measure 20: Tbn. 1 starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*. Tbn. 2 starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *p*, *mp*. B. Tbn. starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *p*, *mp*.

Measure 23: Tbn. 1 starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*, *mp*. Tbn. 2 starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*, *mp*. B. Tbn. starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*, *mp*.

Measure 26: Tbn. 1 starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*, *mf*, *mp*, *p*. Tbn. 2 starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*, *mf*, *mp*, *p*. B. Tbn. starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*, *mf*, *mp*, *p*.

First movement from Sonata No. 4, Op. 2

Musical score for the first movement of Sonata No. 4, Op. 2, featuring three staves: Tbn. 1, Tbn. 2, and B. Tbn.

Measure 30: Tbn. 1 starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mf*. Tbn. 2 begins with a eighth note followed by sixteenth-note patterns. Dynamics: *mp*. B. Tbn. starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mp*.

Measure 33: Tbn. 1 starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mf*. Tbn. 2 begins with a eighth note followed by sixteenth-note patterns. Dynamics: *mf*. B. Tbn. starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mf*.

Measure 37: All three staves (Tbn. 1, Tbn. 2, B. Tbn.) are silent.

Score Second Movement from Sonata No. 4, Op. 2

Ground Bass

Buxtehude

Bob Reifsnyder

Allegro $\text{♩} = 80$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mf

mp

mp

Second Movement from Sonata No. 4, Op. 2

10

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mf

p

mp

13

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mf

mp

15

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mp

Second Movement from Sonata No. 4, Op. 2

3

Musical score for the Second Movement from Sonata No. 4, Op. 2, featuring three staves: Tbn. 1, Tbn. 2, and B. Tbn.

The score consists of three systems of music, each with three staves:

- Tbn. 1 (Top Staff):** Bass clef, 2/4 time, key signature of two flats. Measures 17-18 show eighth-note patterns with dynamic *mf*. Measure 19 shows sixteenth-note patterns with dynamic *mf*. Measure 21 shows eighth-note patterns with dynamic *p*.
- Tbn. 2 (Middle Staff):** Bass clef, 2/4 time, key signature of two flats. Measures 17-18 show eighth-note patterns with dynamic *mf*. Measure 19 shows eighth-note patterns with dynamic *mp*. Measure 21 shows eighth-note patterns with dynamic *p*.
- B. Tbn. (Bottom Staff):** Bass clef, 2/4 time, key signature of two flats. Measures 17-18 show quarter-note patterns. Measure 19 shows eighth-note patterns with dynamic *mp*. Measure 21 shows eighth-note patterns.

Second Movement from Sonata No. 4, Op. 2

24

Tbn. 1

Tbn. 2

B. Tbn.

27

Tbn. 1

Tbn. 2

B. Tbn.

29

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three systems of four measures each, featuring three tuba parts (Tbn. 1, Tbn. 2, B. Tbn.). The key signature is one flat, and the time signature is 2/4. Measure 24: Tbn. 1 plays eighth-note patterns with dynamics *mf* and *mp*. Tbn. 2 rests. B. Tbn. plays eighth-note patterns starting at *mp*. Measure 27: Tbn. 1 plays sixteenth-note patterns with *mf* and *p* dynamics. Tbn. 2 rests. B. Tbn. plays eighth-note patterns starting at *mp*. Measure 29: Tbn. 1 plays sixteenth-note patterns with *mf* dynamics. Tbn. 2 plays eighth-note patterns with *p* dynamics. B. Tbn. plays eighth-note patterns starting at *mp*.

Second Movement from Sonata No. 4, Op. 2

5

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music with dynamics and measure numbers 31, 33, and 35.

The score consists of three staves, each representing a different tuba part. The top staff is Tbn. 1, the middle is Tbn. 2, and the bottom is B. Tbn. The music is divided into measures by vertical bar lines. Within each measure, there are horizontal bar lines indicating rhythmic subdivisions. Dynamics are indicated by text labels placed near the notes or measures.

Measure 31:

- Tbn. 1: Playing eighth-note patterns.
- Tbn. 2: Playing eighth-note patterns.
- B. Tbn.: Playing quarter notes. Dynamics: *p*, *mf*.

Measure 33:

- Tbn. 1: Playing eighth-note patterns. Dynamics: *p*, *mf*.
- Tbn. 2: Playing eighth-note patterns. Dynamics: *mf*.
- B. Tbn.: Playing quarter notes. Dynamics: *mp*.

Measure 35:

- Tbn. 1: Playing eighth-note patterns.
- Tbn. 2: Playing eighth-note patterns. Dynamics: *mf*.
- B. Tbn.: Playing quarter notes. Dynamics: *mp*.

Second Movement from Sonata No. 4, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic marking below the staff.

System 1 (Measures 37-38):

- Tbn. 1:** Measures 37-38. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *mf*. Measure 37: 8th-note patterns. Measure 38: 16th-note patterns.
- Tbn. 2:** Measures 37-38. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *mp*. Measure 37: 8th-note patterns. Measure 38: 16th-note patterns.
- B. Tbn.:** Measures 37-38. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *mp*. Measure 37: 8th-note patterns. Measure 38: 16th-note patterns.

System 2 (Measures 39-40):

- Tbn. 1:** Measures 39-40. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *p*, *mp*. Measure 39: 8th-note patterns. Measure 40: 16th-note patterns.
- Tbn. 2:** Measures 39-40. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *p*, *mp*. Measure 39: 8th-note patterns. Measure 40: 16th-note patterns.
- B. Tbn.:** Measures 39-40. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *mp*. Measure 39: 8th-note patterns. Measure 40: 16th-note patterns.

System 3 (Measures 41-42):

- Tbn. 1:** Measures 41-42. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *mf*, *p*, *mf*. Measure 41: 8th-note patterns. Measure 42: 16th-note patterns.
- Tbn. 2:** Measures 41-42. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *mf*, *p*. Measure 41: 8th-note patterns. Measure 42: 16th-note patterns.
- B. Tbn.:** Measures 41-42. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *p*, *mp*. Measure 41: 8th-note patterns. Measure 42: 16th-note patterns.

Second Movement from Sonata No. 4, Op. 2

7

44

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

47

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

50

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

Second Movement from Sonata No. 4, Op. 2

53

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Score

First movement from Sonata No. 5, Op. 2

Buxtehude

Bob Reifsnyder

Allegro $\text{♩} = 100$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

First movement from Sonata No. 5, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 2/4 time, B-flat major.

The score consists of three staves, each with a bass clef and a B-flat key signature. The music is divided into measures by vertical bar lines. Measure numbers 9, 12, and 15 are indicated above the staves.

Tbn. 1:

- Measure 9: Starts with eighth-note pairs (B, A), followed by sixteenth-note patterns. Dynamics: *mp*, *mf*.
- Measure 12: Starts with eighth-note pairs (B, A), followed by sixteenth-note patterns. Dynamics: *mp*.
- Measure 15: Starts with eighth-note pairs (B, A), followed by sixteenth-note patterns. Dynamics: *p*, *mp*.

Tbn. 2:

- Measure 9: Starts with eighth-note pairs (B, A), followed by sixteenth-note patterns. Dynamics: *mp*.
- Measure 12: Starts with eighth-note pairs (B, A), followed by sixteenth-note patterns. Dynamics: *mp*, *mf*.
- Measure 15: Starts with eighth-note pairs (B, A), followed by sixteenth-note patterns. Dynamics: *p*.

B. Tbn.:

- Measure 9: Eighth-note pairs (B, A).
- Measure 12: Eighth-note pairs (B, A).
- Measure 15: Eighth-note pairs (B, A).

Dynamics shown in the score include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

First movement from Sonata No. 5, Op. 2

3

Musical score for three tuba parts (Tbn. 1, Tbn. 2, B. Tbn.) across three systems.

System 1 (Measures 18-20):

- Tbn. 1:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: dynamic marking at measure 18, *mf* at measure 20.
- Tbn. 2:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mf* at measure 20.
- B. Tbn.:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mp* at measure 20.

System 2 (Measures 21-23):

- Tbn. 1:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mp* at measure 21, *mf* at measure 22.
- Tbn. 2:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *mp* at measure 22.
- B. Tbn.:** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: *p* at measure 22, *mp* at measure 23.

System 3 (Measures 24-26):

- Tbn. 1:** Sixteenth-note patterns. Dynamics: *p* at measure 24.
- Tbn. 2:** Sixteenth-note patterns. Dynamics: *p* at measure 26.
- B. Tbn.:** Sixteenth-note patterns. Dynamics: *p* at measure 26.

First movement from Sonata No. 5, Op. 2

27

Tbn. 1

Tbn. 2

B. Tbn.

mf

30

Tbn. 1

Tbn. 2

B. Tbn.

The musical score is for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 2/4 time. The key signature is one flat. The score is divided into two systems by vertical bar lines. In the first system (measures 27-29), Tbn. 1 and Tbn. 2 play eighth-note patterns with grace notes, while B. Tbn. plays quarter notes. Dynamics 'mf' are indicated above each instrument's part. In the second system (measures 30-32), all three instruments play sustained notes followed by rests.

Score Second movement from Sonata No. 5, Op. 2

Ground Bass

Buxtehude

Bob Reifsnyder

$\text{♩} = 80$

The musical score consists of three systems of music, each containing three staves. The instruments are Trombone 1, Trombone 2, and Bass Trombone. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The tempo is marked as $\text{♩} = 80$.

System 1 (Measures 1-3):

- Trombone 1:** Rests throughout.
- Trombone 2:** Playing eighth-note patterns. Dynamics: *mf* (measures 2-3).
- Bass Trombone:** Playing eighth-note patterns. Dynamics: *mp* (measures 2-3).

System 2 (Measures 4-6):

- Tbn. 1:** Playing eighth-note patterns. Dynamics: *mf*.
- Tbn. 2:** Playing sixteenth-note patterns. Dynamics: *p*.
- B. Tbn.:** Playing eighth-note patterns. Dynamics: *mp*.

System 3 (Measures 7-9):

- Tbn. 1:** Playing eighth-note patterns. Dynamics: *p*.
- Tbn. 2:** Playing sixteenth-note patterns. Dynamics: *mf*.
- B. Tbn.:** Playing eighth-note patterns. Dynamics: *mp*.

Second movement from Sonata No. 5, Op. 2

10

Tbn. 1

Tbn. 2

B. Tbn.

12

Tbn. 1

Tbn. 2

B. Tbn.

15

Tbn. 1

Tbn. 2

B. Tbn.

Second movement from Sonata No. 5, Op. 2

3

18

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mf

mp

mp

20

Tbn. 1

Tbn. 2

B. Tbn.

22

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

mf

mp

Second movement from Sonata No. 5, Op. 2

25

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

28

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mp

mp

31

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Second movement from Sonata No. 5, Op. 2

5

33

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Score

First movement from Sonata No. 6, Op. 2

Buxtehude

Bob Reifsnyder

Grave $\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

First movement from Sonata No. 6, Op. 2

The musical score consists of three staves, each representing a different tuba (Tbn. 1, Tbn. 2, and B. Tbn.). The key signature is two sharps, and the time signature is common time.

Measure 13: Tbn. 1 starts with a sustained note followed by eighth-note pairs. Dynamics: *mf*, *mf*. Tbn. 2 starts with a sustained note followed by eighth-note pairs. Dynamics: *mf*, *mf*. B. Tbn. starts with a sustained note followed by eighth-note pairs. Dynamics: *mp*, *mf*.

Measure 18: Tbn. 1 starts with eighth-note pairs. Dynamics: *p*, *mp*. Tbn. 2 starts with eighth-note pairs. Dynamics: *p*, *mp*. B. Tbn. starts with a sustained note followed by eighth-note pairs. Dynamics: *p*, *mp*.

Measure 22: Tbn. 1 starts with eighth-note pairs. Dynamics: *mf*, *mp*. Tbn. 2 starts with eighth-note pairs. Dynamics: *mf*, *mp*. B. Tbn. starts with eighth-note pairs. Dynamics: *mf*, *mp*.

First movement from Sonata No. 6, Op. 2

3

26

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three staves, each representing a different tuba. The top staff is for 'Tbn. 1', the middle for 'Tbn. 2', and the bottom for 'B. Tbn.'. The music is in 12/8 time and the key signature is A major (two sharps). The notes are primarily eighth notes, with some sixteenth-note patterns. Measure 26 begins with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. This pattern repeats throughout the measure. The bass clef is used for all staves, and the stems of the notes point upwards.

Score Second movement from Sonata No. 6, Op. 2

Buxtehude

Bob Reifsnyder

$\text{♩} = 80$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

p

4

7

10

Second movement from Sonata No. 6, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 10, 13, and 16 measures.

Measure 10: Tbn. 1: *mf*, eighth-note patterns. Tbn. 2: *mp*, eighth-note patterns. B. Tbn.: *mp*, eighth-note patterns.

Measure 13: Tbn. 1: *mp*, sixteenth-note patterns. Tbn. 2: *mf*, eighth-note patterns. B. Tbn.: *p*, eighth-note patterns.

Measure 16: Tbn. 1: *p*, sixteenth-note patterns. Tbn. 2: *mp*, eighth-note patterns. B. Tbn.: *mf*, eighth-note patterns.

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic instruction below the staff.

System 1 (Measures 19-20):

- Tbn. 1:** Starts with eighth-note pairs. Dynamics: *p*, *mf*.
- Tbn. 2:** Starts with eighth-note pairs. Dynamics: *mf*, *mp*.
- B. Tbn.:** Starts with eighth-note pairs. Dynamics: *mp*.

System 2 (Measures 22-23):

- Tbn. 1:** Starts with eighth-note pairs. Dynamics: *mp*.
- Tbn. 2:** Starts with eighth-note pairs.
- B. Tbn.:** Starts with eighth-note pairs.

System 3 (Measures 24-25):

- Tbn. 1:** Starts with eighth-note pairs.
- Tbn. 2:** Starts with eighth-note pairs. Dynamics: *mp*.
- B. Tbn.:** Starts with eighth-note pairs. Dynamics: *mp*.

Second movement from Sonata No. 6, Op. 2

27

Tbn. 1

Tbn. 2

B. Tbn.

mf

30

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

p

33

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mf

Second movement from Sonata No. 6, Op. 2

5

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic instruction below the staff.

System 1 (Measures 36-38):

- Tbn. 1: Measures 36-37, dynamic *mf*. Measure 38, dynamic *mp*.
- Tbn. 2: Measures 36-37, dynamic *mp*. Measure 38, dynamic *mf*.
- B. Tbn.: Measures 36-37, dynamic *mp*. Measure 38, dynamic *p*.

System 2 (Measures 39-41):

- Tbn. 1: Measures 39-40, dynamic *mp*. Measure 41, dynamic *mf*.
- Tbn. 2: Measures 39-40, dynamic *mf*. Measure 41, dynamic *p*.
- B. Tbn.: Measures 39-40, dynamic *p*. Measure 41, dynamic *mf*.

System 3 (Measures 42-44):

- Tbn. 1: Measures 42-43, dynamic *p*. Measure 44, dynamic *mf*.
- Tbn. 2: Measures 42-43, dynamic *mp*. Measure 44, dynamic *mf*.
- B. Tbn.: Measures 42-43, dynamic *mf*. Measure 44, dynamic *mf*.

Second movement from Sonata No. 6, Op. 2

45

Tbn. 1

Tbn. 2

B. Tbn.

This musical score consists of three staves, each representing a different tuba (Tbn. 1, Tbn. 2, and B. Tbn.). The music is in 3/4 time and G major. Measure 45 begins with Tbn. 1 playing eighth-note pairs. Tbn. 2 and B. Tbn. enter with sixteenth-note patterns. The music continues with these patterns, with occasional rests and changes in note value (eighth notes, sixteenth notes, quarter notes). The score ends with a final measure where all three tubas play eighth notes.

Score

Third movement from Sonata No. 6, Op. 2

Buxtehude

Bob Reifsnyder

$\text{♩} = 50$

Trombone 1

Trombone 2

Bass Trombone

mf

mp

mf

mp

mf

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

Third movement from Sonata No. 6, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 10, 14, and 17 measures.

Measure 10: Tbn. 1: Measures 1-4 play eighth-note patterns. Measure 5: Dynamics *mf*. Measures 6-9: Measures 10-12: Dynamics *mp*. Tbn. 2: Measures 1-4 play eighth-note patterns. Measure 5: Dynamics *mf*. Measures 6-9: Measures 10-12: Dynamics *mf*. B. Tbn.: Measures 1-4 play eighth-note patterns. Measure 5: Dynamics *mp*. Measures 6-9: Measures 10-12: Dynamics *mp*.

Measure 14: Tbn. 1: Measures 1-4 play eighth-note patterns. Measures 5-8: Dynamics *mf*. Measures 9-12: Dynamics *mp*. Tbn. 2: Measures 1-4 play eighth-note patterns. Measures 5-8: Dynamics *mp*. Measures 9-12: Dynamics *mf*. B. Tbn.: Measures 1-4 play eighth-note patterns. Measures 5-8: Measures 9-12: Dynamics *mp*.

Measure 17: Tbn. 1: Measures 1-4 play eighth-note patterns. Measures 5-8: Dynamics *mp*. Measures 9-12: Dynamics *mf*. Measures 13-16: Dynamics *mp*. Tbn. 2: Measures 1-4 play eighth-note patterns. Measures 5-8: Dynamics *mf*. Measures 9-12: Dynamics *mp*. Measures 13-16: Dynamics *mf*. B. Tbn.: Measures 1-4 play eighth-note patterns. Measures 5-8: Measures 9-12: Dynamics *mp*.

Third movement from Sonata No. 6, Op. 2

3

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 2/4 time, key signature of two sharps. The score consists of three systems of music, each containing three staves.

Measure 20: Tbn. 1 starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*, *mp*, *p*, *mp*, *mf*. Tbn. 2 has eighth-note pairs. Dynamics: *mp*, *mf*, *mp*. B. Tbn. has eighth-note pairs. Dynamics: *mp*, *mp*.

Measure 24: Tbn. 1 has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*. Tbn. 2 has eighth-note pairs. Dynamics: *mp*. B. Tbn. has eighth-note pairs. Dynamics: *mp*.

Measure 29: Tbn. 1 has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mp*, *p*. Tbn. 2 has eighth-note pairs. Dynamics: *mf*, *mp*. B. Tbn. has eighth-note pairs. Dynamics: *mp*, *p*.

Third movement from Sonata No. 6, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic instruction below the staff.

System 1 (Measures 34-35):

- Tbn. 1: Dynamics: *mf*, *mp*, *mf*. Measure 34: 8-note eighth-note pattern. Measure 35: 8-note eighth-note pattern.
- Tbn. 2: Dynamics: *p*, *mf*. Measure 34: 8-note eighth-note pattern. Measure 35: 8-note eighth-note pattern.
- B. Tbn.: Dynamics: *p*, *mf*. Measure 34: 8-note eighth-note pattern. Measure 35: 8-note eighth-note pattern.

System 2 (Measures 38-39):

- Tbn. 1: Dynamics: *mp*, *mf*. Measure 38: 8-note eighth-note pattern. Measure 39: 8-note eighth-note pattern.
- Tbn. 2: Dynamics: *mp*, *mf*. Measure 38: 8-note eighth-note pattern. Measure 39: 8-note eighth-note pattern.
- B. Tbn.: Dynamics: *mp*, *mf*. Measure 38: 8-note eighth-note pattern. Measure 39: 8-note eighth-note pattern.

System 3 (Measures 42-43):

- Tbn. 1: Dynamics: *mf*. Measure 42: 8-note eighth-note pattern. Measure 43: 8-note eighth-note pattern.
- Tbn. 2: Dynamics: *mf*. Measure 42: 8-note eighth-note pattern. Measure 43: 8-note eighth-note pattern.
- B. Tbn.: Dynamics: *mp*. Measure 42: 8-note eighth-note pattern. Measure 43: 8-note eighth-note pattern.

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 2/4 time, key of B major (two sharps).

The score is divided into measures 46, 50, and 53.

Measure 46: Tbn. 1 plays eighth-note pairs. Tbn. 2 and B. Tbn. play eighth-note pairs. Dynamics: *mf*, *mp*.

Measure 50: Tbn. 1 plays eighth-note pairs. Tbn. 2 and B. Tbn. play eighth-note pairs. Dynamics: *mp*.

Measure 53: Tbn. 1 plays eighth-note pairs. Tbn. 2 and B. Tbn. play eighth-note pairs. Dynamics: *mp*, *mf*.

57

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three staves, each representing a tuba (Tbn. 1, Tbn. 2, and B. Tbn.). The key signature is two sharps. Measure 57 begins with a dynamic marking above the staff. Tbn. 1 and Tbn. 2 play eighth-note patterns, while B. Tbn. plays a single eighth note.

Score

Fourth movement from Sonata No. 6, Op. 2

Ground Bass

Buxtehude

Bob Reifsnyder

 $\text{J}=80$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

3

5

p

mf

mp

Fourth movement from Sonata No. 6, Op. 2



8

Tbn. 1

Tbn. 2

B. Tbn.

10

Tbn. 1

Tbn. 2

B. Tbn.

mp

13

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mp

Musical score for three tuba parts (Tbn. 1, Tbn. 2, B. Tbn.) across three systems.

System 1 (Measures 16-18):

- Tbn. 1:** Playing eighth-note patterns with dynamic **p**.
- Tbn. 2:** Playing eighth-note patterns with dynamic **mf**.
- B. Tbn.:** Playing eighth-note patterns with dynamic **mp**.

System 2 (Measures 19-21):

- Tbn. 1:** Playing eighth-note patterns with dynamics **mf** and **mf**.
- Tbn. 2:** Playing eighth-note patterns with dynamic **mf**.
- B. Tbn.:** Playing eighth-note patterns with dynamic **mp**.

System 3 (Measures 22-24):

- Tbn. 1:** Playing eighth-note patterns.
- Tbn. 2:** Playing eighth-note patterns with dynamic **mf**.
- B. Tbn.:** Playing eighth-note patterns with dynamic **mp**.

Fourth movement from Sonata No. 6, Op. 2

24

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

p

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

29

Tbn. 1

Tbn. 2

B. Tbn.

Fourth movement from Sonata No. 6, Op. 2

5

31

Tbn. 1

Tbn. 2

B. Tbn.

34

Tbn. 1

Tbn. 2

B. Tbn.

37

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

mf

p

p

mf

mf

mf

mf

Fourth movement from Sonata No. 6, Op. 2

40

Tbn. 1

Tbn. 2

B. Tbn.

A musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in B-flat major (two sharps) and 2/4 time. The score shows the beginning of measure 40. Tbn. 1 starts with a quarter note followed by a short rest. Tbn. 2 starts with a half note followed by a short rest. B. Tbn. starts with a half note followed by a short rest. The music consists of a single line of five horizontal staff lines, with each staff starting with a clef, key signature, and time signature. The first two staves begin with a bass clef, and the third staff begins with an alto clef. The first two staves have two sharps in the key signature, while the third staff has one sharp. The time signature is 2/4 for all staves. Measure 40 begins with a dynamic of 40, indicated by the number '40' above the staff.

Score

First movement from Sonata No. 7, Op. 2

Buxtehude

Bob Reifsnyder

$\text{♩} = 80$

The musical score consists of three systems of music, each with three staves. The first system (measures 1-3) features Trombone 1, Trombone 2, and Bass Trombone. The second system (measures 4-6) features Tbn. 1, Tbn. 2, and B. Tbn. The third system (measures 7-9) continues with Tbn. 1, Tbn. 2, and B. Tbn. Measure numbers 4, 7, and 10 are indicated above the staves. Dynamic markings include *mf*, *mp*, and *mf*.

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

4

7

mf

mp

mf

mp

mp

First movement from Sonata No. 7, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic marking below the staff.

System 1 (Measures 10-12):

- Tbn. 1:** Measures 10-11: Dynamics *mf*. Measure 12: Dynamics *mp*.
- Tbn. 2:** Measures 10-12: Dynamics *mf*.
- B. Tbn.:** Measures 10-12: Dynamics *mf*.

System 2 (Measures 13-15):

- Tbn. 1:** Measures 13-14: Dynamics *mp*. Measure 15: Dynamics *mf*.
- Tbn. 2:** Measures 13-15: Dynamics *mf*. Measure 16: Dynamics *mp*.
- B. Tbn.:** Measures 13-15: Dynamics *mf*. Measure 16: Dynamics *mp*.

System 3 (Measures 16-18):

- Tbn. 1:** Measures 16-17: Dynamics *mp*. Measure 18: Dynamics *mf*.
- Tbn. 2:** Measures 16-18: Dynamics *mf*.
- B. Tbn.:** Measures 16-18: Dynamics *mp*.

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 2/4 time. The score consists of three staves, each with a bass clef and a key signature of one flat. Measure 19 starts with Tbn. 1 playing eighth-note pairs, followed by Tbn. 2 and B. Tbn. playing eighth-note pairs. Measure 22 begins with Tbn. 1 playing sixteenth-note patterns, followed by Tbn. 2 and B. Tbn. Measure 25 continues the sixteenth-note patterns. Dynamics include *mp*, *mf*, and *mp*.

19

Tbn. 1

Tbn. 2

B. Tbn.

22

Tbn. 1

Tbn. 2

B. Tbn.

25

Tbn. 1

Tbn. 2

B. Tbn.

First movement from Sonata No. 7, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing measures 28, 31, and 33.

Measure 28: Tbn. 1 starts with eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*, *mp*. Tbn. 2 has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mp*, *mf*. B. Tbn. has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mp*.

Measure 31: Tbn. 1 has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mp*. Tbn. 2 has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mp*. B. Tbn. has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mf*.

Measure 33: Tbn. 1 has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mp*. Tbn. 2 has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mp*. B. Tbn. has eighth-note pairs followed by sixteenth-note patterns. Dynamics: *mp*.

36

Tbn. 1

Tbn. 2

B. Tbn.

39

Tbn. 1

Tbn. 2

B. Tbn.

42

Tbn. 1

Tbn. 2

B. Tbn.

This musical score consists of three staves, each representing a different tuba (Tbn. 1, Tbn. 2, and B. Tbn.). The music is in 2/4 time and uses a key signature of one flat. The score is organized into three measures, numbered 36, 39, and 42. In measure 36, Tbn. 1 and Tbn. 2 play eighth-note patterns with a dynamic marking of *mp*. In measure 39, all three instruments play eighth-note patterns. In measure 42, Tbn. 1 and Tbn. 2 play eighth-note patterns with dynamics *mf* and *mp* respectively, while B. Tbn. plays eighth-note patterns with a dynamic marking of *mp*.

First movement from Sonata No. 7, Op. 2

45

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

48

Tbn. 1

Tbn. 2

B. Tbn.

This musical score consists of two systems of three staves each, representing three tuba parts. The top staff is for Tbn. 1, the middle for Tbn. 2, and the bottom for B. Tbn. The music is in 2/4 time. The key signature is one flat. Measure 45 starts with eighth-note pairs in sixteenth-note heads for all three tubas. Measure 48 begins with eighth-note pairs in sixteenth-note heads for Tbn. 1 and Tbn. 2, followed by eighth-note pairs in sixteenth-note heads for B. Tbn. Measures are separated by vertical bar lines, and measures 46 and 47 are implied by the continuation of the patterns. Dynamics 'mf' (mezzo-forte) are indicated above the staves in measures 45, 46, and 47.

Score Second movement from Sonata No. 7, Op. 2

Buxtehude

Bob Reifsnyder

$\text{♩} = 50$

The musical score consists of three systems of music for brass instruments. The first system (measures 1-8) features Trombone 1, Trombone 2, and Bass Trombone in 3/8 time. Trombone 1 and Trombone 2 play eighth-note patterns, while Bass Trombone provides harmonic support. Measure 8 ends with a forte dynamic. The second system (measures 9-16) begins with Tbn. 1 playing eighth-note chords, followed by Tbn. 2 and B. Tbn. with eighth-note patterns. Measures 15-16 show a transition with eighth-note chords and sixteenth-note patterns. The third system (measures 17-24) continues with eighth-note chords and sixteenth-note patterns, maintaining the 3/8 time signature throughout.

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

17

Second movement from Sonata No. 7, Op. 2

The musical score consists of three staves, each representing a different tuba (Tbn. 1, Tbn. 2, and B. Tbn.). The music is divided into three sections, each starting with a measure number above the staff.

Section 1 (Measures 26-33):

- Tbn. 1:** Playing eighth-note patterns primarily on the first and third beats of each measure.
- Tbn. 2:** Playing eighth-note patterns primarily on the second and fourth beats of each measure.
- B. Tbn.:** Playing eighth-note patterns primarily on the first and third beats of each measure.

Measure 26: Dynamics *mf* are indicated above the Tbn. 2 and B. Tbn. staves.

Section 2 (Measures 34-41):

- Tbn. 1:** Playing eighth-note patterns primarily on the first and third beats of each measure.
- Tbn. 2:** Playing eighth-note patterns primarily on the second and fourth beats of each measure.
- B. Tbn.:** Playing eighth-note patterns primarily on the first and third beats of each measure.

Measure 34: Dynamics *mf* are indicated above the B. Tbn. staff.

Section 3 (Measures 42-49):

- Tbn. 1:** Playing eighth-note patterns primarily on the first and third beats of each measure.
- Tbn. 2:** Playing eighth-note patterns primarily on the second and fourth beats of each measure.
- B. Tbn.:** Playing eighth-note patterns primarily on the first and third beats of each measure.

Measure 42: Dynamics *mp* are indicated above the Tbn. 1 and Tbn. 2 staves.

Measure 49: Dynamics *mp* are indicated above the B. Tbn. staff.

Second movement from Sonata No. 7, Op. 2

3

49

Tbn. 1

Tbn. 2

B. Tbn.

This section contains three staves of musical notation for three tuba parts. The top staff is labeled 'Tbn. 1', the middle 'Tbn. 2', and the bottom 'B. Tbn.'. The key signature is one flat, and the time signature is common time. Measure 49 starts with eighth-note patterns. Measure 50 introduces sixteenth-note patterns. Measures 51-52 show eighth-note patterns again. Measures 53-54 feature sixteenth-note patterns. Measures 55-56 conclude with eighth-note patterns. Measure 57 begins with eighth-note patterns.

57

Tbn. 1

Tbn. 2

B. Tbn.

This section continues the musical score. The staves remain the same: Tbn. 1 (top), Tbn. 2 (middle), and B. Tbn. (bottom). The key signature changes to no sharps or flats. Measures 57-58 show eighth-note patterns. Measure 59 features sixteenth-note patterns. Measures 60-61 show eighth-note patterns. Measures 62-63 conclude with eighth-note patterns.

64

Tbn. 1

Tbn. 2

B. Tbn.

This section concludes the musical score. The staves are the same: Tbn. 1 (top), Tbn. 2 (middle), and B. Tbn. (bottom). The key signature changes to one sharp. Measures 64-65 show eighth-note patterns. Measure 66 features sixteenth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 conclude with eighth-note patterns. Measure 71 ends with a final eighth-note pattern.

Score

Third movement from Sonata No. 7, Op. 2

Ground Bass

Buxtehude

Bob Reifsnyder

Allegro $\text{♩} = 80$

Musical score for the third movement of Sonata No. 7, Op. 2, featuring Ground Bass. The score consists of three systems of music for six brass instruments.

System 1: Trombone 1 (C-clef, B-flat key) rests throughout. Trombone 2 (C-clef, B-flat key) plays eighth-note patterns starting at measure 1. Bass Trombone (F-clef, B-flat key) plays eighth-note patterns starting at measure 1. Dynamics: *mf* (measures 1-2), *mp* (measures 3-4).

System 2: Tbn. 1 (C-clef, B-flat key) rests throughout. Tbn. 2 (C-clef, B-flat key) plays eighth-note patterns starting at measure 1. B. Tbn. (F-clef, B-flat key) plays eighth-note patterns starting at measure 1. Dynamics: *mf* (measures 1-2), *p* (measures 3-4), *mp* (measures 5-6).

System 3: Tbn. 1 (C-clef, B-flat key) plays eighth-note patterns starting at measure 1. Tbn. 2 (C-clef, B-flat key) rests throughout. B. Tbn. (F-clef, B-flat key) plays eighth-note patterns starting at measure 1. Dynamics: *mf* (measures 5-6), *mp* (measures 7-8).

Third movement from Sonata No. 7, Op. 2

8

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mp

11

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

14

Tbn. 1

Tbn. 2

B. Tbn.

p

p

mp

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic marking below the staff.

System 1 (Measures 18-20):

- Tbn. 1:** Starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mf*, *mf*.
- Tbn. 2:** Starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mf*.
- B. Tbn.:** Starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mp*.

System 2 (Measures 21-23):

- Tbn. 1:** Starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mf*.
- Tbn. 2:** Starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mf*.
- B. Tbn.:** Starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mp*.

System 3 (Measures 24-26):

- Tbn. 1:** Starts with a eighth note followed by sixteenth-note patterns. Dynamics: *p*.
- Tbn. 2:** Starts with a eighth note followed by sixteenth-note patterns. Dynamics: *p*.
- B. Tbn.:** Starts with a eighth note followed by sixteenth-note patterns. Dynamics: *mp*.

Third movement from Sonata No. 7, Op. 2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The score consists of three systems of music, each starting with a dynamic marking.

System 1 (Measures 27-29):

- Tbn. 1: Measures 27-28. Dynamics: *mp*. Measure 29: Dynamics: *mp*.
- Tbn. 2: Measures 27-28. Dynamics: *mp*. Measure 29: Dynamics: *mf*.
- B. Tbn.: Measures 27-28. Dynamics: *mp*. Measure 29: Dynamics: *mf*.

System 2 (Measures 30-32):

- Tbn. 1: Measures 30-31. Dynamics: *mf*. Measure 32: Dynamics: *mf*.
- Tbn. 2: Measures 30-31. Dynamics: *mf*. Measure 32: Dynamics: *mf*.
- B. Tbn.: Measures 30-31. Dynamics: *mf*. Measure 32: Dynamics: *mf*.

System 3 (Measures 33-35):

- Tbn. 1: Measures 33-34. Dynamics: *mf*. Measure 35: Dynamics: *p*.
- Tbn. 2: Measures 33-34. Dynamics: *mf*. Measure 35: Dynamics: *p*.
- B. Tbn.: Measures 33-34. Dynamics: *mf*. Measure 35: Dynamics: *p*.