

Low Brass Ensemble

Trombones - euphoniums - tubas

Soli for two euphoniums

or for euphonium and bass tuba

Optional guitar continuo

Sinfonia

from "Die sieben Worte Jesu Christi am Kreuz"

(Dresden 1645)

Heinrich Schütz (1585 - 1672)

Arrangement, solo voices,

and guitar part by Klaus Bjerre

Originally set in E minor for 5 viols

♩ = 68

1st soloist

Soli

2nd soloist

1st part

2nd part

Tutti

3rd part

4th part

Bass part

Bassi

Bass part
8va bassa

Guitar

The musical score is written for a low brass ensemble and bass instruments. It consists of several staves: 1st soloist, 2nd soloist, 1st part, 2nd part, 3rd part, 4th part, Bass part, Bassi, Bass part (8va bassa), and Guitar. The key signature is E minor (one sharp, F#) and the time signature is common time (C). The tempo is marked with a quarter note equal to 68 (♩ = 68). The score includes various musical notations such as notes, rests, dynamics (p), and articulation marks. The guitar part is indicated by a slash and a vertical line, suggesting it is optional or to be played on a guitar continuo.

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Sinfonia

from "Die sieben Worte Jesu Christi am Kreuz"

5

1st

2nd

Soli

2nd

1st

2nd

Tutti

3rd

4th

Bass

Bass

Bassi

Bass 8vb

Gtr.

5

F#7

D

D

A

A7

D

G

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9

1st

2nd

Soli

2nd

1st

2nd

Tutti

3rd

4th

Bass

Bassi

Bass 8vb

Gtr.

9

C#m(65) D A E A E A F#m7 B7

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Optional guitar continuo

Sinfonia

from "Die sieben Worte Jesu Christi am Kreuz"

13

1st

2nd

Soli

1st

2nd

Tutti

3rd

4th

Bass

Bassi

Bass 8vb

Gtr.

13

Em B Em B Em A Bm F# D

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1st

2nd

Soli

2nd

1st

2nd

Tutti

3rd

4th

Bass

Bass

Bassi

Bass 8vb

Gtr.

17

G Em A7 F#m7 B Em Bsus4 B E A E

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Optional guitar continuo

Sinfonia

from "Die sieben Worte Jesu Christi am Kreuz"

20

1st Soli

2nd Soli

1st

2nd

Tutti

3rd

4th

Bass

Bassi

Bass 8v/b

Gtr.

A A E A D A D D A Bm F#sus4 F# Bm

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Optional guitar continuo

Sinfonia

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25

1st

2nd

Soli

2nd

1st

2nd

Tutti

3rd

4th

Bass

Bassi

Bass 8vb

Gtr.

F#m D A D Bm G Em F# Bm F#sus4 F#7 Bm Bm F#

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Soli

Sinfonia

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1st soloist

2nd soloist

3

1st

2nd

6

1st

2nd

8

1st

2nd

11

1st

2nd

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Optional guitar continuo

Sinfonia

“Die sieben Worte Jesu Christi am Kreuz”

14

1st

2nd

Musical notation for measures 14-16, featuring two staves (1st and 2nd) in bass clef with a key signature of two sharps (D major). The 1st staff has a melodic line with slurs and accents, while the 2nd staff provides harmonic support with similar rhythmic patterns.

17

1st

2nd

Musical notation for measures 17-18, continuing the melodic and harmonic development in the 1st and 2nd staves.

19

1st

2nd

Musical notation for measures 19-20, showing a change in texture with more sustained notes in the 1st staff and active accompaniment in the 2nd.

21

1st

2nd

Musical notation for measures 21-23, featuring a prominent melodic line in the 1st staff and a more active 2nd staff.

24

1st

2nd

Musical notation for measures 24-26, with the 1st staff playing a melodic line and the 2nd staff providing accompaniment.

27

1st

2nd

Musical notation for measures 27-30, concluding the section with sustained notes in the 1st staff and a final chord in the 2nd staff.

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Tutti

Parts 1 - 4

Sinfonia

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Musical score for the first system of the Sinfonia, parts 1-4. The score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first part is marked with a forte dynamic (f) and a fermata. The second, third, and fourth parts are marked with a piano dynamic (p). The music consists of six measures.

Musical score for the second system of the Sinfonia, parts 1-4. The score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first part is marked with a forte dynamic (f) and a fermata. The second, third, and fourth parts are marked with a piano dynamic (p). The music consists of six measures, starting with a measure number 7.

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Optional guitar continuo

Sinfonia

“Die sieben Worte Jesu Christi am Kreuz”

13

1st

2nd

3rd

4th

Musical score for measures 13-18. The score is written for four parts: 1st, 2nd, 3rd, and 4th. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. The 1st part has a melodic line with some grace notes. The 2nd part has a more active line with many slurs. The 3rd and 4th parts provide harmonic support with steady rhythms.

19

1st

2nd

3rd

4th

Musical score for measures 19-24. The score is written for four parts: 1st, 2nd, 3rd, and 4th. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns and melodic lines. The 1st part has a melodic line with some grace notes. The 2nd part has a more active line with many slurs. The 3rd and 4th parts provide harmonic support with steady rhythms.

25

1st

2nd

3rd

4th

Musical score for measures 25-30. The score is written for four parts: 1st, 2nd, 3rd, and 4th. The key signature is one sharp (F#) and the time signature is 4/4. The music concludes with a final cadence. The 1st part has a melodic line with some grace notes. The 2nd part has a more active line with many slurs. The 3rd and 4th parts provide harmonic support with steady rhythms.

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Optional guitar continuo

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Bassi
and continuo

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 from "Die sieben Worte Jesu Christi am Kreuz"
 (Dresden 1645)

♩ = 68

Bass part

Bass part
8va bassa

Guitar

p

6

Bass

Bass
8vb

Gtr.

12

Bass

Bass
8vb

Gtr.

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Optional guitar continuo

Sinfonia

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Bassi and continuo

18

Bass

Bass 8vb

Gtr.

B EmBsus4 B E A E A A E A D A D A D Bm

24

Bass

Bass 8vb

Gtr.

F#sus4F# Bm F#m D A D Bm G Em F# BmF#sus4F#7 Bm

29

Bass

Bass 8vb

Gtr.

Bm