

Low Brass Ensemble (Brass Band notation)

E♭ horns

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
(E♭ horn)

Soli

2nd soloist
(E♭ tuba)

1st part
(E♭ horn)

2nd part
(E♭ horn)

Tutti

3rd part
(E♭ horn)

4th part
(E♭ horn)

E♭ tuba
(bass line)

Bassii

E♭ tuba
(contrabass
line)

Guitar

The musical score is arranged in a system of staves. From top to bottom, the staves are: 1st soloist (E♭ horn), 2nd soloist (E♭ tuba), 1st part (E♭ horn), 2nd part (E♭ horn), 3rd part (E♭ horn), 4th part (E♭ horn), E♭ tuba (bass line), Bassii (E♭ tuba/contrabass line), and Guitar. The key signature is E minor (three sharps: F#, C#, G#). The tempo is marked with a quarter note equal to 68. The guitar part includes chord diagrams for Bm, F#7, B, and E. The brass parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line consists of a steady eighth-note accompaniment.

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Sinfonia

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*Soli for two euphoniums
or for euphonium and bass tuba*

Optional guitar continuo

1st

2nd

Soli

2nd

1st

2nd

Tutti

3rd

4th

E♭ tuba (bass)

Brassi

E♭ tuba (contra-bass)

5

Gtr.

F#7

D

D

A

A7

D

G

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Optional guitar continuo

Sinfonia

from "Die sieben Worte Jesu Christi am Kreuz"

9

1st

2nd

Soli

2nd

1st

2nd

Tutti

3rd

4th

E♭ tuba (bass)

Brassi

E♭ tuba (contra-bass)

Gtr.

9

Chords) D A E A E A F#m7 B7

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Sinfonia

E₁ horns
Soli for two euphoniums
or for euphonium and bass tuba
Optional guitar continuo

from "Die sieben Worte Jesu Christi am Kreuz"

1st
2nd
Soli
2nd
1st
2nd
Tutti
3rd
4th
4th
E₁ tuba (bass)
Brassi
E₂ tuba (contra-bass)
Gtr.

13
Em B Em B Em A Bm F# D

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Soli for two euphoniums
or for euphonium and bass tuba
Optional guitar continuo

17

1st

2nd

Soli

2nd

1st

2nd

Tutti

3rd

4th

E♭ tuba (bass)

Brassi

E♭ tuba (contra-bass)

Gtr.

17

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

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E♭ horns

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*Soli for two euphoniums
or for euphonium and bass tuba*

Optional guitar continuo

20

1st

2nd

Soli

2nd

1st

2nd

Tutti

3rd

4th

E♭ tuba (bass)

Brassi

E♭ tuba (contra-bass)

Gtr.

A A E A D A D A D Bm F#sus4F# Bm

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Sinfonia

E♭ horns
Solo for two euphoniums
or for euphonium and bass tuba
Optional guitar continuo

from "Die sieben Worte Jesu Christi am Kreuz"

25

1st

2nd

Solo

2nd

1st

2nd

Tutti

2nd

3rd

4th

E♭ tuba (bass)

Brassi

E♭ tuba (contra-bass)

Gtr.

25

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

Low Brass Ensemble (Brass Band notation)

E \flat horns - tubas

Soli for two euphoniums

or for horn and bass tuba

Optional guitar continuo

Heinrich Schütz (1585 - 1672)

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Soli

Sinfonia

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(Dresden 1645)

$\text{♩} = 68$

1st soloist (E \flat horn)

2nd soloist (E \flat tuba)

3

1st

2nd

6

1st

2nd

8

1st

2nd

11

1st

2nd

Low Brass Ensemble (Brass Band notation)

Sinfonia

E♭ horns - tubas

“Die sieben Worte Jesu Christi am Kreuz”

Soli for two euphoniums

or for horn and bass tuba

Optional guitar continuo

14

1st

2nd

Detailed description: This system contains measures 14, 15, and 16. The first staff (1st) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet in measure 14. The second staff (2nd) provides a harmonic accompaniment with eighth and sixteenth notes, including a triplet in measure 14. Measure 15 shows a continuation of the melodic and harmonic patterns. Measure 16 concludes the system with a final note in the first staff and a whole note in the second staff.

17

1st

2nd

Detailed description: This system contains measures 17 and 18. The first staff (1st) features a melodic line with eighth notes and a half note in measure 17, followed by a melodic phrase in measure 18. The second staff (2nd) provides a rhythmic accompaniment with eighth notes and a half note in measure 17, followed by a melodic phrase in measure 18.

19

1st

2nd

Detailed description: This system contains measures 19 and 20. The first staff (1st) has a whole rest in measure 19 and a melodic phrase in measure 20. The second staff (2nd) has a half note in measure 19 and a melodic phrase in measure 20.

21

1st

2nd

Detailed description: This system contains measures 21 and 22. The first staff (1st) has a whole rest in measure 21 and a melodic phrase in measure 22. The second staff (2nd) has a melodic phrase in measure 21 and a melodic phrase in measure 22.

24

1st

2nd

Detailed description: This system contains measures 24, 25, and 26. The first staff (1st) has a whole rest in measure 24, a melodic phrase in measure 25, and a whole rest in measure 26. The second staff (2nd) has a melodic phrase in measure 24, a whole rest in measure 25, and a melodic phrase in measure 26.

27

1st

2nd

Detailed description: This system contains measures 27, 28, 29, and 30. The first staff (1st) has a whole rest in measure 27, a melodic phrase in measure 28, a melodic phrase in measure 29, and a whole note in measure 30. The second staff (2nd) has a whole rest in measure 27, a whole note in measure 28, a whole note in measure 29, and a whole note in measure 30.

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Tutti

Parts 1 - 4

Sinfonia

from "Die sieben Worte Jesu Christi am Kreuz"

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1st part

2nd part

3rd part

4th part

7

1st

2nd

3rd

4th

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Sinfonia

E♭ horns

“Die sieben Worte Jesu Christi am Kreuz”

Soli for two euphoniums

or for euphonium and bass tuba

Optional guitar continuo

13

1st
2nd
3rd
4th

Musical score for measures 13-18. The score is for four parts: 1st, 2nd, 3rd, and 4th. The key signature is three sharps (F#, C#, G#) 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 ties. The 1st part has a melodic line with some grace notes. The 2nd part has a more rhythmic line with some slurs. The 3rd and 4th parts provide harmonic support with chords and moving lines.

19

1st
2nd
3rd
4th

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

25

1st
2nd
3rd
4th

Musical score for measures 25-30. The score is for four parts: 1st, 2nd, 3rd, and 4th. The key signature is three sharps (F#, C#, G#) 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 rhythmic line with some slurs. The 3rd and 4th parts provide harmonic support with chords and moving lines.

Low Brass Ensemble (Brass Band notation)

E♭ tubas

Soli for two euphoniums

or for euphonium and bass tuba

Optional guitar continuo

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Bassi

and continuo

Sinfonia

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(Dresden 1645)

♩ = 68

E♭ tuba (bass line)

E♭ tuba (contrabass line)

Guitar

p

Bm Bm F#7 B E F#7 Bm F#7

6

E♭ tuba (bass line)

E♭ tuba (contra-bass)

Gtr.

D D A A7 D G C#m(b5) D A E

11

E♭ tuba (bass line)

E♭ tuba (contra-bass)

Gtr.

A E A F#m7 B7 Em B Em B Em A Bm

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Optional guitar continuo

Bassi
and continuo

16

E♭ tuba (bass line)

E♭ tuba (contra-bass)

Gtr.

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

21

E♭ tuba (bass line)

E♭ tuba (contra-bass)

Gtr.

A D A D A D Bm F#sus4 F# Bm F#m D A

26

E♭ tuba (bass line)

E♭ tuba (contra-bass)

Gtr.

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