

Low Brass Ensemble (Brass Band style notation)

B 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

$\text{♩} = 68$

1st soloist

**Soli**

2nd soloist

1st part

2nd part

**Tutti**

3rd part

4th part

BB $\flat$  tuba  
(bass line)

**Bassii**

BB $\flat$  tuba  
(contrabass  
line)

Guitar

The musical score is presented in a system of staves. The top five staves are for the brass ensemble, labeled '1st soloist', '2nd soloist', '1st part', '2nd part', and '3rd part'. The 'Tutti' section begins with the 3rd part. The bottom two staves are for the guitar, labeled 'BB $\flat$  tuba (bass line)' and 'BB $\flat$  tuba (contrabass line)'. The guitar part includes chord symbols: Bm, F#7, B, E, and F#7. The score is in E minor, indicated by three sharps in the key signature. The tempo is marked as  $\text{♩} = 68$ . The dynamics are marked with *p* (piano).

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Sinfonia

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*or for euphonium and bass tuba*  
*Optional guitar continuo*

from "Die sieben Worte Jesu Christi am Kreuz"

5

1st

2nd

*Soli*

1st

2nd

*Tutti*

3rd

4th

Bb<sup>2</sup> tuba (bass)

*Brassi*

Bb<sup>1</sup> tuba (contra-bass)

5

Gtr.

F#7

D

D

A

A7

D

G

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Optional guitar continuo*

1st

2nd

Soli

2nd

1st

2nd

Tutti

3rd

4th

BBs tuba (bass)

BBs tuba (bass)

Brassi

BBs tuba (contra-bass)

Gtr.

9

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

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*Optional guitar continuo*

from "Die sieben Worte Jesu Christi am Kreuz"

1st

2nd

*Soli*

1st

2nd

*Tutti*

3rd

4th

Bb<sup>2</sup> tuba (bass)

*Brassi*

Bb<sup>1</sup> tuba (contra-bass)

Gtr.

13

Em B Em B Em A Bm F# D

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B. trombones - euphoniums - tubas

from "Die sieben Worte Jesu Christi am Kreuz"

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

1st

2nd

*Soli*

2nd

1st

2nd

*Tutti*

3rd

4th

BBb tuba (bass)

*Brassi*

BBb tuba (contra-bass)

Gtr.

17

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

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*Optional guitar continuo*

from "Die sieben Worte Jesu Christi am Kreuz"

20

1st

2nd

Soli

1st

2nd

Tutti

3rd

4th

BB $\flat$  tuba (bass)

BB $\flat$  tuba (bass)

*Brassi*

BB $\flat$  tuba (contra-bass)

Gtr.

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

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Sinfonia

B trombones - euphoniums - tubas

from "Die sieben Worte Jesu Christi am Kreuz"

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

25

1st

2nd

*Soli*

2nd

1st

2nd

*Tutti*

3rd

4th

BBs tuba (bass)

*Brassi*

BBs tuba (contra-bass)

Gtr.

25

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

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Optional guitar continuo

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# Soli

## Sinfonia

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(Dresden 1645)

The musical score is written for two soloists, 1st and 2nd parts, in a key signature of three sharps (F#, C#, G#) and a common time signature. The tempo is marked as  $\bullet = 68$ . The score is divided into five systems, each with a measure number (3, 6, 8, 11) at the beginning of the first staff. The notation includes various rhythmic values, slurs, and dynamic markings such as  $(b)$  for dynamics. The 1st soloist part is written in a higher register than the 2nd soloist part.

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# Sinfonia

B $\flat$  trombones - euphoniums - tubas

“Die sieben Worte Jesu Christi am Kreuz”

*Soli for two euphoniums*

*or for euphonium and bass tuba*

*Optional guitar continuo*

14

1st

2nd

Detailed description: This system contains measures 14, 15, and 16. The 1st part (top staff) 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 slurs and ties. The 2nd part (bottom staff) provides a harmonic accompaniment with similar rhythmic patterns and slurs.

17

1st

2nd

Detailed description: This system contains measures 17 and 18. The 1st part continues the melodic line with slurs and ties. The 2nd part provides a rhythmic accompaniment with slurs and ties.

19

1st

2nd

Detailed description: This system contains measures 19 and 20. The 1st part has a melodic line with slurs and ties. The 2nd part has a rhythmic accompaniment with slurs and ties.

21

1st

2nd

Detailed description: This system contains measures 21, 22, and 23. The 1st part has a melodic line with slurs and ties. The 2nd part has a rhythmic accompaniment with slurs and ties.

24

1st

2nd

Detailed description: This system contains measures 24, 25, and 26. The 1st part has a melodic line with slurs and ties. The 2nd part has a rhythmic accompaniment with slurs and ties.

27

1st

2nd

Detailed description: This system contains measures 27, 28, 29, and 30. The 1st part has a melodic line with slurs and ties. The 2nd part has a rhythmic accompaniment with slurs and ties. The system ends with a double bar line.

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*Optional guitar continuo*

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# *Tutti*

Parts 1 - 4

## Sinfonia

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(Dresden 1645)

Musical score for parts 1-4 of the Sinfonia. The score is written for four parts (1st, 2nd, 3rd, and 4th) in E major (three sharps) and common time. The first part is marked *p* (piano). The notation includes treble clefs, key signatures, and various note values and rests.

Musical score for parts 1-4 of the Sinfonia, starting at measure 7. The score is written for four parts (1st, 2nd, 3rd, and 4th) in E major (three sharps) and common time. The notation includes treble clefs, key signatures, and various note values and rests.

Low Brass Ensemble (Brass Band notation)

# Sinfonia

B $\flat$  trombones - euphoniums - tubas

“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 a four-part brass ensemble (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 half notes, with some notes beamed together. There are several rests and dynamic markings throughout the passage.

19

1st  
2nd  
3rd  
4th

Musical score for measures 19-24. The score is for a four-part brass ensemble (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 patterns and melodic lines as the previous system, ending with a double bar line.

25

1st  
2nd  
3rd  
4th

Musical score for measures 25-30. The score is for a four-part brass ensemble (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, marked by a double bar line and repeat dots.

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# Bassi

and continuo

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BB $\flat$  tuba (bass line)

BB $\flat$  tuba (contrabass line)

Guitar

$\bullet = 68$

*p*

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

*p*

6

BB $\flat$  tuba (bass line)

BB $\flat$  tuba (contra-bass)

Gtr.

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

11

BB $\flat$  tuba (bass line)

BB $\flat$  tuba (contra-bass)

Gtr.

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

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*Bassi*  
and continuo

16

BB $\flat$  tuba (bass line)

BB $\flat$  tuba (contra-bass)

Gtr.

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

21

BB $\flat$  tuba (bass line)

BB $\flat$  tuba (contra-bass)

Gtr.

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

26

BB $\flat$  tuba (bass line)

BB $\flat$  tuba (contra-bass)

Gtr.

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