

Freue dich des Weibes deiner Jugend

SWV 453 (c. 1626)

Heinrich Schütz (1585-1672)
adapted for double brass choir by Michael Moore

$\text{♩} = 140$ **A**

The musical score consists of ten staves for brass instruments and one staff for the vocal choir. The score is in 3/2 time with a tempo of quarter note = 140. A section labeled 'A' begins at the first measure of the vocal staff. The dynamics are marked as *mf* (mezzo-forte) throughout. The lyrics are: 'Freue - e dich, freue - e dich, freue - e dich des Wei - bes dei -'.

C Trpt 1 ch. 1

C Trpt 2 ch. 1

Tbn 1 Ch 1

Tbn 2 ch. 1

Tbn 3 ch. 1

C Trpt Choir 2

F Horn ch. 2

Tromb ch. 2

B tromb ch. 2

Tuba ch. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

solo

Freue - e dich, freue - e dich, freue - e dich des Wei - bes dei -

13 B

C Trpt. 1 ch. 1

C Trpt 2 ch. 1

Tbn. 1 Ch 1

Tbn 2 ch. 1

Tbn 3 ch. 1

C Tpt. Ch 2

F Hn. ch. 2

Tbn ch. 2

B tbn ch. 2

Tba. ch. 2

ner Ju - gend, freu - edich des Wei- bes dei - ner Ju - gend, freu - edich des Wei-bes dei - ner Ju -

28 *Very deliberate* **C** *Fine* *Andante con amore* **D** *Sinfonia*

C Trpt. 1 ch. 1 *mp*

C Trpt 2 ch. 1 *mp*

Tbn. 1 Ch 1 *mp*

Tbn 2 ch. 1 *mp*

Tbn 3 ch. 1 *mp* solo

C Tpt. Ch 2 *mp*

F Hn. ch. 2 *mp*

Tbn ch. 2 *mp*

B tbn ch. 2 *mp*

gend. Sie ist lieb - lich, wie ei-neHin- de, sie ist lieb - lich, wie ei-neHin- de,

Tba. ch. 2 *mp* only if needed only if needed

41

E

Joyfully

mf

mf

mf

mf

mf

mf

mf

Joyfully

und hold- se - lig, wie ein Re -

48 F *Tempo Primo*

C Trpt. 1 ch. 1 *mf*

C Trpt 2 ch. 1 *mf*

Tbn. 1 Ch 1 *mf*

Tbn 2 ch. 1 *mf*

Tbn 3 ch. 1 *mf*

C Tpt. Ch 2 *mf*

F Hn. ch. 2 *mf*

Tbn ch. 2 *mf*

B tbn ch. 2 *mf*

Tba. ch. 2 *mf*

he, und hold- se - lig wie ein Re - - - he. Freu - e dich, freu - e dich, freu-e dich des Wei - bes dei -

56 **G** **Moderato**

C Trpt. 1 ch. 1

C Trpt 2 ch. 1

Tbn. 1 Ch 1

Tbn 2 ch. 1

Tbn 3 ch. 1

C Tpt. Ch 2

F Hn. ch. 2

Tbn ch. 2

B tbn ch. 2

Tba. ch. 2

mp

mp

mp

mp

ner Ju - gend. Lassdich ih - reLie - be al - le-zeitsät - ti - gen, lassdich ih - reLie - be al - le-zeit

only if needed

63 **H**

C Trpt. 1 ch. 1

C Trpt 2 ch. 1

Tbn. 1 Ch 1

Tbn 2 ch. 1

Tbn 3 ch. 1

C Tpt. Ch 2

F Hn. ch. 2

Tbn ch. 2

B tbn ch. 2

Tba. ch. 2

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

f

mf *f*

mf *f*

mf *f*

sät - ti - gen, und er - ge - tze dich al - le -

67 I

C Trpt. 1 ch. 1

C Trpt 2 ch. 1

Tbn. 1 Ch 1

Tbn 2 ch. 1

Tbn 3 ch. 1

C Tpt. Ch 2

F Hn. ch. 2

Tbn ch. 2

B tbn ch. 2

Tba. ch. 2

we - ge in ih - rer Lie - be,

71 J

C Trpt. 1 ch. 1 *mf*

C Trpt 2 ch. 1 *mf*

Tbn. 1 Ch 1

Tbn 2 ch. 1 *mf*

Tbn 3 ch. 1 *mf*

C Tpt. Ch 2 *mf*

F Hn. ch. 2 *mf*

Tbn ch. 2 *mf*

B tbn ch. 2 *mf*

Tba. ch. 2 *mf*

und er - ge - tze dich al - le - we - ge, al - le -

75

C Trpt. 1 ch. 1

C Trpt 2 ch. 1

Tbn. 1 Ch 1

Tbn 2 ch. 1

Tbn 3 ch. 1

C Tpt. Ch 2

F Hn. ch. 2

Tbn ch. 2

B tbn ch. 2

Tba. ch. 2

we - ge in ih - rer Lie- be, Lie- be

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SWV 453 (c. 1626)

Heinrich Schütz (1585-1672)

adapted for double brass choir by Michael Moore

C Trpt 1 ch. 1

$\text{♩} = 140$ **A**

mf

15 **B**

28 **C** *Fine* **D** *Andante con amore* **E** *Sinfonia* *mp*

Very deliberate

44 **E** *Joyfully* *mf*

49 **F** *Tempo Primo*

56 **G** *mf* **H** *Moderato* *4* *f*

64 **I** *2*

69

70 **J** *2* *D.C. al Fine* *mf*

C Trpt 2 ch. 1

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SWV 453 (c. 1626)

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$\text{♩} = 140$ **A** **B**

7 *mf*

19 *Fine*
Very deliberate

29 **C** *Andante con amore* **D** **E** *Joyfully*

7 3 *mp* *>* *mf*

46 **F** *Tempo Primo*

mf

55 **G** *Moderato* **H**

3 *mf* *f*

64 **I**

2 *ftj*

69

71 **J**

2 *mf* *D.C. al Fine*

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SWV 453 (c. 1626)

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Trbn 1 ch. 1

$\text{♩} = 140$

A

Musical staff 1: Measures 1-10. Treble clef, 3/2 time signature. Dynamics: *mf*. Rehearsal mark **A**.

11

B

Musical staff 2: Measures 11-23. Treble clef, 3/2 time signature. Rehearsal mark **B**.

24

Fine **C**

Andante con amore

Musical staff 3: Measures 24-33. Treble clef, 4/2 time signature. Dynamics: *mp*. Rehearsal mark **C**.

34

D

Musical staff 4: Measures 34-44. Treble clef, 4/2 time signature. Dynamics: *mp*. Rehearsal mark **D**.

45

E

Joyfully

F

Tempo Primo

Musical staff 5: Measures 45-54. Treble clef, 3/2 time signature. Dynamics: *mf*. Rehearsal marks **E** and **F**.

55

G

Moderato

H

Musical staff 6: Measures 55-66. Treble clef, 4/2 time signature. Dynamics: *mf f*. Rehearsal marks **G** and **H**.

67

I

Musical staff 7: Measures 67-73. Treble clef, 4/2 time signature. Dynamics: *mf f*. Rehearsal mark **I**.

74

J

D.C. al Fine

Musical staff 8: Measures 74-80. Treble clef, 3/2 time signature. Dynamics: *mf f*. Rehearsal mark **J**.

Tbn 2 ch. 1

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SWV 453 (c. 1626)

Heinrich Schütz (1585-1672)

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$\text{♩} = 140$ A

mf *mf*

13 B

27 C *Andante con amore*

mp

37 D E *Joyfully*

mp *mf*

46 F *Tempo Primo* G *Moderato*

mf

60 H I

mf f

70 J *D.C. al Fine*

mf

Erneu dich des Weibes deiner Jugend

SWV 453 (c. 1626)

Heinrich Schütz (1585-1672)

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Tbn 3 ch. 1

$\text{♩} = 140$

A

Musical staff 1: Bass clef, 3/2 time signature, *mf* dynamics, measures 1-11.

12

B

Musical staff 2: Bass clef, 3/2 time signature, measures 12-24.

25

C

Andante con amore

solo

Musical staff 3: Bass clef, 4/2 time signature, *mp* dynamics, measures 25-35.

36

D

E

Joyfully

Musical staff 4: Bass clef, 2/2 time signature, *mp* and *mf* dynamics, measures 36-46.

47

F

Tempo Primo

Musical staff 5: Bass clef, 3/2 time signature, *mf* dynamics, measures 47-57.

58

G

Moderato

H

I

Musical staff 6: Bass clef, 4/2 time signature, *mf* and *f* dynamics, measures 58-68.

69

J

D.C. al Fine

Musical staff 7: Bass clef, 2/2 time signature, *mf* dynamics, measures 69-74.

Freue dich des Weibes deiner Jugend

SWV 453 (c. 1626)

C Trpt Choir 2

Heinrich Schütz (1585-1672)
adapted for double brass choir by Michael Moore

♩ = 140 **A** $\frac{7}{4}$ *mf* $\text{♩} = 300$ **B** 2

20 Fine **C** *Andante con amore* $\frac{7}{4}$ $\frac{2}{2}$ $\frac{4}{2}$

37 **D** **E** 4 3

50 **F** *Tempo Primo* *mf* **G** *Moderato* *mp*

59 **H** 3 2 *f*

66 **I** 3

72 *mf*

74 **J** D.C. al Fine

F Horn ch. 2

Erreue dich des Weibes deiner Jugend

SWV 453 (c. 1626)

Heinrich Schütz (1585-1672)

adapted for double brass choir by Michael Moore

A $\text{♩} = 140$
solo
mf

B $\text{♩} = 300$

C Fine
Andante con amore
mp

D 5

E 4
Joyfully
mf

F *Tempo Primo*
mf

G *Moderato*

H

I *f*

J 3
mf

D.C. al Fine

Erreue dich des Weibes deiner Jugend

SWV 453 (c. 1626)

Trombones choir 2

Heinrich Schütz (1585-1672)

adapted for double brass choir by Michael Moore

♩ = 140 **A** **B** ♩ = 300

mf

Detailed description: This block contains the first two systems of music. The first system starts with a 3/4 time signature and a tempo marking of quarter note = 140. It features a 7-measure rest followed by a melodic line with a dynamic marking of *mf*. A boxed letter 'A' is placed above the first measure. The second system continues the melodic line and includes a boxed letter 'B' above a measure. The tempo marking changes to quarter note = 300.

19

Fine

Detailed description: This block contains the third system of music, starting at measure 19. It continues the melodic line with a dynamic marking of *mf*. The system concludes with a double bar line and a 'Fine' marking. The time signature changes to 4/2.

29 **C** *Andante con amore* **D**

mp

Detailed description: This block contains the fourth system of music, starting at measure 29. It begins with a boxed letter 'C' and a tempo marking of *Andante con amore*. The music features a 2-measure rest followed by a melodic line with a dynamic marking of *mp*. A boxed letter 'D' is placed above a measure. The system includes a key signature change to one sharp (F#) and a time signature change to 4/2.

45 **E** *Joyfully*

mf

Detailed description: This block contains the fifth system of music, starting at measure 45. It begins with a boxed letter 'E' and a tempo marking of *Joyfully*. The music features a melodic line with a dynamic marking of *mf*. The system concludes with a double bar line and a time signature change to 3/2.

51 **F** *Tempo Primo*

mf

Detailed description: This block contains the sixth system of music, starting at measure 51. It begins with a boxed letter 'F' and a tempo marking of *Tempo Primo*. The music features a melodic line with a dynamic marking of *mf*. The system concludes with a double bar line and a time signature change to 4/2.

58 **G** Moderato **H**

Musical staff 58-65: Bass clef, 4/2 time signature. Measure 58 starts with a boxed letter 'G' and the tempo 'Moderato'. A fermata is placed over the first measure. A '2' is written above the staff. The melody begins with a half note G4, followed by quarter notes G4, F4, E4, D4, C4, B3, A3, G3. A fermata is placed over the eighth measure. A boxed letter 'H' is above the staff. A '2' is written above the staff. The melody continues with quarter notes G3, F3, E3, D3, C3, B2, A2, G2.

66 **I**

Musical staff 66-69: Bass clef, 4/2 time signature. Measure 66 starts with a boxed letter 'I'. A fermata is placed over the first measure. The melody continues with quarter notes G2, F2, E2, D2, C2, B1, A1, G1. A fermata is placed over the eighth measure. The melody continues with quarter notes G1, F1, E1, D1, C1, B0, A0, G0.

70 **mf**

Musical staff 70-73: Bass clef, 4/2 time signature. Measure 70 starts with a '2' above the staff. A fermata is placed over the first measure. The melody continues with quarter notes G0, F0, E0, D0, C0, B-1, A-1, G-1. A fermata is placed over the eighth measure. The melody continues with quarter notes G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2. A dynamic marking 'mf' is below the staff.

74 **J** D.C. al Fine

Musical staff 74-77: Bass clef, 4/2 time signature. Measure 74 starts with a boxed letter 'J'. A fermata is placed over the first measure. The melody continues with quarter notes G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3. A fermata is placed over the eighth measure. The melody continues with quarter notes G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4. A dynamic marking 'mf' is below the staff. The piece ends with a double bar line and a fermata. The text 'D.C. al Fine' is at the end of the staff.

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SWV 453 (c. 1626)

Bass tromb choir 2

Heinrich Schütz (1585-1672)
adapted for double brass choir by Michael Moore

$\text{♩} = 140$ **A** **B**

mf

22 **C** *Fine* *Andante con amore*

mp

36 **D** **E** *Joyfully*

48 **F** *Tempo Primo*

mf

53

58 **G** Moderato **H**

mp *mf*

Musical staff 58-63: Bass clef, 4/2 time signature. Measure 58 starts with a *mp* dynamic. The staff contains several measures with slurs and a *mf* dynamic at the end. A box labeled 'G' is above the first measure and 'H' is above the last measure.

64

f

Musical staff 64-65: Bass clef. Measure 64 has a rest. Measure 65 starts with a *f* dynamic and contains a series of eighth notes.

66 **I** **3**

Musical staff 66-67: Bass clef. Measure 66 starts with a rest. Measure 67 contains a triplet of eighth notes. A box labeled 'I' is above measure 66 and '3' is above the triplet.

72

mf

Musical staff 72-73: Bass clef. Measure 72 has a rest. Measure 73 starts with a *mf* dynamic and contains a series of eighth notes with a slur.

74 **J** D.C. al Fine

Musical staff 74-75: Bass clef. Measure 74 starts with a *mf* dynamic. The staff ends with a double bar line and a 2/2 time signature. A box labeled 'J' is above measure 74 and 'D.C. al Fine' is to the right.

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Tuba ch. 2

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♩ = 140 **A** **B**

mf

21 Fine **C** *Andante con amore*
mp

33 only if needed **D** 3 only if needed
mp

45 **E** Joyfully
mf

51 **F** Tempo Primo **G** Moderato

61 only if needed **H**
mf f

66 **I**

72 **J** D.C. al Fine
mf