

BH 6 God of All People

Moderato $\text{♩} = 120$

David Haas, 1988, arr. R Mondoy 2013. fixed 2018

Fl. 3/4

Ob. 3/4

Cl. 3/4

Measures 1-4 of the score. The Flute part features a steady eighth-note melody. The Oboe and Clarinet parts provide harmonic support with sustained notes and occasional eighth-note patterns.

Fl.

Ob.

Cl.

Measures 5-11. The Flute part continues with eighth notes, while the Oboe and Clarinet parts use a mix of quarter and eighth notes, with some grace notes in the Flute part.

Fl.

Ob.

Cl.

Measures 12-19. This section includes a first ending bracket labeled "1.2." at the end of measure 19. The Flute part has a melodic line with grace notes, and the Oboe and Clarinet parts have sustained notes and rhythmic patterns.

Fl.

Ob.

Cl.

Measures 20-27. This section includes a triple repeat bracket labeled "3." at the beginning of measure 20. The Flute part has a melodic line with grace notes, and the Oboe and Clarinet parts have sustained notes and rhythmic patterns.

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F1.

BH 6_Ob

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Ob.

Ob.

Ob.

Ob.

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Rec. Musical notation for the first staff of the piece. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The third measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The fifth measure contains a quarter note G3, a quarter note F3, and a quarter note E3. The sixth measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The seventh measure contains a quarter note A2, a quarter note G2, and a quarter note F2. The eighth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The piece ends with a double bar line.

Rec. Musical notation for the second staff of the piece. It continues the melody from the first staff. The first measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The second measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The third measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The fourth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The fifth measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The sixth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The seventh measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The eighth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The piece ends with a double bar line.

Rec. Musical notation for the third staff of the piece. It begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The third measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The fifth measure contains a quarter note G3, a quarter note F3, and a quarter note E3. The sixth measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The seventh measure contains a quarter note A2, a quarter note G2, and a quarter note F2. The eighth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The piece ends with a double bar line. A first ending bracket labeled '1.2.' spans the last two measures.

Rec. Musical notation for the fourth staff of the piece. It begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a quarter note G4, followed by quarter notes A4, B4, and C5. The second measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The third measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The fifth measure contains a quarter note G3, a quarter note F3, and a quarter note E3. The sixth measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The seventh measure contains a quarter note A2, a quarter note G2, and a quarter note F2. The eighth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The piece ends with a double bar line. A first ending bracket labeled '3.' spans the last two measures.


BH 6_C1

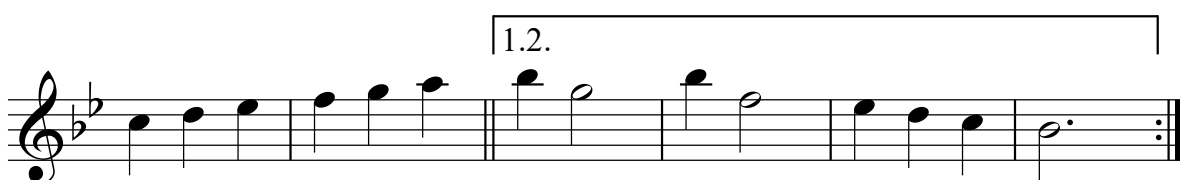
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Cl. 

Cl. 

Cl. 

Cl. 

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13

Hn.

Tpt.

This system shows the first 13 measures of the piece. Both the Horn and Trumpet parts are represented by a solid black bar, indicating that they are silent during this section. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

14

1.2.

Hn.

Tpt.

Come, Lord Je - sus

Come, Lord Je - sus

This system contains measures 14 through 19. It features a vocal line with lyrics and accompaniment for both Horn and Trumpet. The vocal line has a first ending bracket over measures 17-19. The accompaniment consists of quarter notes in the Horn part and dotted quarter notes in the Trumpet part.

20

3.

Hn.

Tpt.

This system contains measures 20 through 23. It shows the accompaniment for both Horn and Trumpet. The Horn part has a triplet of eighth notes in measure 20, followed by quarter notes. The Trumpet part has quarter notes throughout.

24

Hn.

Tpt.

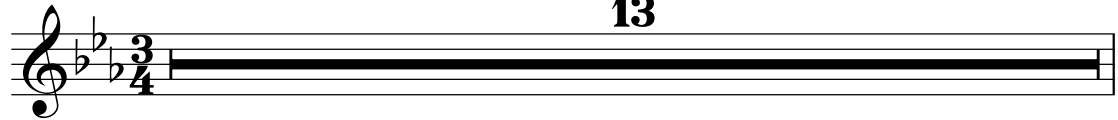
This system contains measures 24 through 27. The Horn part has a melodic line with a slur over measures 25-27. The Trumpet part has a bass line with a slur over measures 25-27.

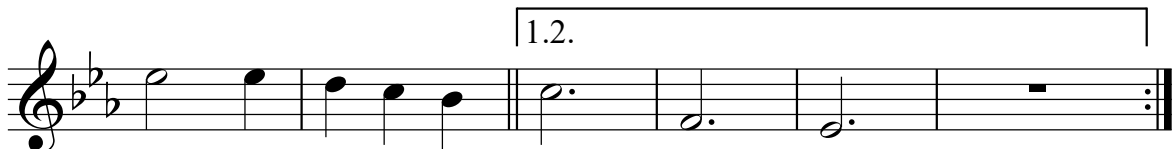
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13

Hn. 

Hn. 

Come, Lord Je - sus

Hn. 

BH 6_Trp

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13

Tpt.

Tpt.

Come, Lord Je - sus

Tpt.

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Measures 1-4 of the score. The instrumentation includes Violin I, Violin II, Viola, and Violoncello. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4. The tempo is Moderato at 120 beats per minute. The music features a steady eighth-note melody in the violins and a sparse accompaniment in the lower strings.

5

Measures 5-13 of the score. The music continues with the established melodic lines. The Viola part shows a more active role with eighth-note patterns. The Violoncello provides a steady bass line.

14

1.2.

Measures 14-19 of the score. This section includes a first ending bracket labeled "1.2." at the end of measure 19. The music features sustained notes in the upper strings and a rhythmic accompaniment in the lower strings.

20

3.

Measures 20-27 of the score. This section includes a triple repeat bracket labeled "3." at the beginning of measure 20. The music concludes with sustained notes in the upper strings and a final accompaniment in the lower strings.

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Vln. I

Vln. 2

5

Vln. I

Vln. 2

14

Vln. I

Vln. 2

1.2.

20

Vln. I

Vln. 2

3.

BH 6_Vln1

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Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

The image shows a musical score for Violin I, consisting of five staves. The music is in 3/4 time and G minor. The tempo is Moderato at 120 beats per minute. The score begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The first staff contains the first three measures of the piece. The second staff continues with measures 4-6. The third staff contains measures 7-9, featuring dotted notes. The fourth staff contains measures 10-12, with a first ending bracket over measures 11 and 12. The fifth staff contains measures 13-15, with a triplet bracket over measures 14 and 15. The score concludes with a double bar line.

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Vln. 2

BH 6_Vla

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Vla. 

Vla. 

Vla. 

Vla. 

BH 6_Vlncl

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Vc. 

Vc. 

Vc. 