

BH 274 Forty Days and Forty Nights

Vrs 1 $\text{♩} = 100$

HEINLEIN (attr. Martin Herbst), arr. R Mondoy 2017

Fl. Ob. Cl.

Musical score for measures 1-7, featuring Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked $\text{♩} = 100$. The score shows rhythmic patterns for each instrument.

8 Vrs 2

Fl. Ob. Cl.

Musical score for measures 8-15, featuring Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The key signature is one flat and the time signature is 4/4. The score continues the rhythmic patterns from the previous section.

16 Vrs 3

Fl. Ob. Cl.

Musical score for measures 16-23, featuring Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The key signature is one flat and the time signature is 4/4. This section includes dynamic markings such as *mf* and *f*, and accents (*>*) over notes.

24 Vrs 4 *molto legato*

Fl. Ob. Cl.

Musical score for measures 24-31, featuring Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The key signature is one flat and the time signature is 4/4. The instruction *molto legato* is present. The Flute part is mostly rests, while the Oboe and Clarinet parts have melodic lines.

V.S.

32 Vrs 5

Fl.
Ob.
Cl.

This musical system covers measures 32 through 35. It features three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The key signature has one flat (B-flat). The Flute part begins with a treble clef and a B-flat key signature. The Oboe part also begins with a treble clef and a B-flat key signature. The Clarinet part begins with a treble clef and a C key signature. The music consists of eighth and quarter notes, with some accidentals (sharps) appearing in the later measures.

36

molto rall.

Fl.
Ob.
Cl.

This musical system covers measures 36 through 39. It features three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The key signature has one flat (B-flat). The Flute part begins with a treble clef and a B-flat key signature. The Oboe part also begins with a treble clef and a B-flat key signature. The Clarinet part begins with a treble clef and a C key signature. The music consists of eighth and quarter notes. A tempo marking *molto rall.* is placed above the Flute staff at the beginning of measure 36, with a dotted line extending across measures 36, 37, and 38. The system concludes with a double bar line at the end of measure 39.

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Fl.

Fl.

Vrs 2

Fl.

Fl.

Vrs 3

Fl.

Fl.

Vrs 4 *molto legato*

Fl.

Vrs 5

Fl.

Fl.

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Ob.

Vrs 2

Ob.

Vrs 3

Ob.

Vrs 4 *molto legato*

Ob.

Vrs 5

Ob.

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Cl.

Cl.

Vrs 2

Cl.

Cl.

Vrs 3

Cl.

Cl.

Vrs 4 *molto legato*

Cl.

Vrs 5

Cl.

molto rall. . . .

Cl.

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Musical notation for the first system, measures 1-7. Horns (Hn.) and Trumpets (Tpt.) are in 4/4 time. The key signature has one sharp (F#). The Horn part starts with a whole rest in measure 1, then plays a series of eighth and quarter notes. The Trumpet part plays a similar rhythmic pattern.

8 Vrs 2

Musical notation for the second system, measures 8-15. Horns and Trumpets continue with the melodic and harmonic material from the first system.

16 Vrs 3

Musical notation for the third system, measures 16-23. Horns and Trumpets play with accents (>) on several notes, particularly in measures 17 and 18.

24 Vrs 4 *molto legato*

Musical notation for the fourth system, measures 24-31. Horns and Trumpets play a more legato line. The Horn part has a slur over measures 24-25 and a slur over measures 26-27. The Trumpet part has a slur over measures 28-29.

32 Vrs 5


molto rall.

Musical notation for the fifth system, measures 32-39. Horns and Trumpets play a final melodic phrase. The Horn part has a slur over measures 32-33 and a slur over measures 34-35. The Trumpet part has a slur over measures 36-37. The system ends with a double bar line.

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Vrs 1 $\text{♩} = 100$

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Hn. 

Hn. 


Vrs 2

Hn. 

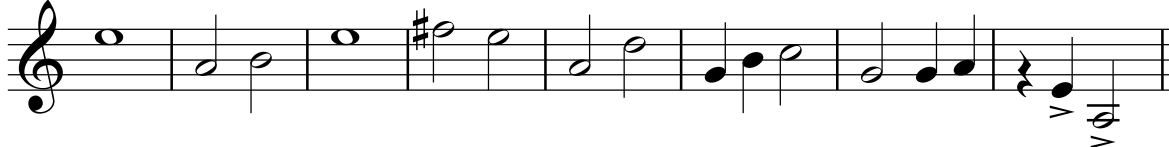
Hn. 

Vrs 3

Hn. 

Hn. 

Vrs 4 *molto legato*

Hn. 

Vrs 5

Hn. 

Hn. *molto rall.* 

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Tpt.

Vrs 2

Tpt.

Tpt.

Vrs 3

Tpt.

Tpt.

Vrs 4 *molto legato*

Tpt.

Vrs 5

Tpt.

Tpt.

molto rall. . . .

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Vrs 1 $\text{♩} = 100$

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Musical score for the first system (measures 1-7). The score is for four staves: Vln. I, Vln. 2, Vla., and Vc. The key signature is one flat (B-flat) and the time signature is 4/4. The music consists of a steady eighth-note accompaniment in the lower strings and a melody in the upper strings.

8 Vrs 2

Musical score for the second system (measures 8-15). The score continues from the first system. The key signature remains one flat and the time signature is 4/4. The melody in the upper strings becomes more active with sixteenth-note patterns.

16 Vrs 3

Musical score for the third system (measures 16-19). The score continues from the second system. The key signature remains one flat and the time signature is 4/4. The melody in the upper strings continues with sixteenth-note patterns.

V.S.

20

Vln. I
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 20 through 23. It features four staves: Violin I (treble clef), Violin II (treble clef), Viola (alto clef), and Violoncello (bass clef). The key signature has one flat (B-flat). The music consists of rhythmic patterns of eighth and sixteenth notes across all staves.

24 **Vrs 4 molto legato**

Vln. I
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 24 through 31, labeled as 'Vrs 4 molto legato'. The Violin I staff has a whole rest in measure 24, followed by a melodic line starting in measure 25. The Violin II staff has a melodic line starting in measure 24. The Viola and Violoncello staves have whole rests throughout this system.

32 **Vrs 5** **molto rall.**

Vln. I
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 32 through 39, labeled as 'Vrs 5 molto rall.'. All four staves (Violin I, Violin II, Viola, and Violoncello) have active melodic lines. The music is characterized by a slower tempo and includes various rhythmic values such as eighth, sixteenth, and dotted notes.

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Vrs 1 $\text{♩} = 100$

Vln. I

Vln. 2

4

Vln. I

Vln. 2

8 Vrs 2

Vln. I

Vln. 2

12

Vln. I

Vln. 2

16 Vrs 3

Vln. I

Vln. 2

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2

20

Vln. I

Vln. 2

24 **Vrs 4 molto legato**

Vln. I

Vln. 2

28

Vln. I

Vln. 2

32 **Vrs 5**

Vln. I

Vln. 2

36 **molto rall.**

Vln. I

Vln. 2

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Vrs 1 $\text{♩} = 100$

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Vln. I

Vln. I

Vrs 2

Vln. I

Vln. I

Vrs 3

Vln. I

Vln. I

Vrs 4 *molto legato*

Vln. I

Vln. I

Vrs 5

Vln. I

Vln. I

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Vrs 1 $\text{♩} = 100$

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Vln. 2

Vln. 2

Vrs 2

Vln. 2

Vln. 2

Vrs 3

Vln. 2

Vln. 2

Vrs 4 molto legato

Vln. 2

Vln. 2

Vrs 5

Vln. 2

Vln. 2

molto rall. . . .

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Vrs 1 $\text{♩} = 100$

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Vla.

Vla.

Vrs 2

Vla.

Vla.

Vrs 3

Vla.

Vla.

Vrs 4 *molto legato*

8

Vla.

Vrs 5

Vla.

molto rall. . . .

Vla.

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Vc.

Vc.

Vrs 2

Vc.

Vc.

Vrs 3

Vc.

Vc.

Vrs 4 molto legato

8

Vc.

Vrs 5

Vc.

molto rall. . . .

Vc.