

BH 213 What You Hear In the DarkVigorously $\text{J}=108$

Dan Schutte, S.J. (1975), arr. R Mondoy, 1987, 2017

Fl.

Ob.

Cl.

8

Fl.

Ob.

Cl.

Verses (4)

17

Fl.

Ob.

Cl.

2

2

2

24

Fl.

Ob.

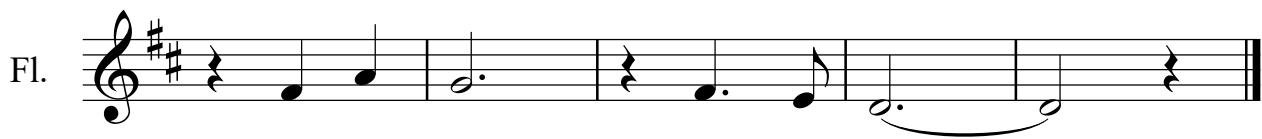
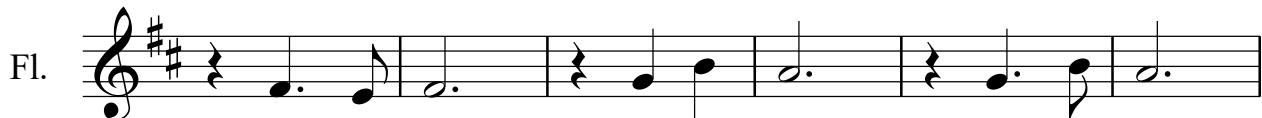
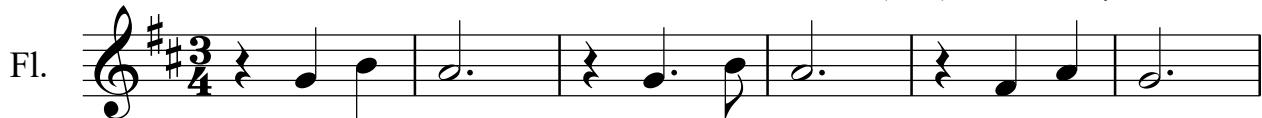
Cl.

D.C.

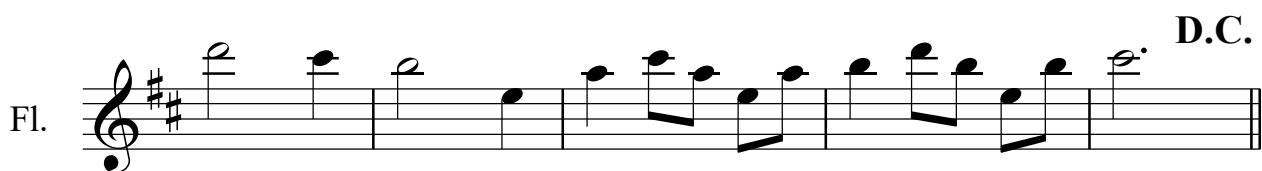
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Verses (4)



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Ob.

3/4 time signature, key signature of one sharp. The first measure starts with a rest followed by a eighth note, then two sixteenth notes. This pattern repeats three times, followed by a measure of two eighth notes, a measure of one eighth note followed by a rest, and another measure of two eighth notes.

Ob.

3/4 time signature, key signature of one sharp. The pattern consists of a eighth note followed by a sixteenth note, then a eighth note followed by a rest. This pattern repeats four times, followed by a measure of two eighth notes, a measure of one eighth note followed by a rest, and another measure of two eighth notes.

Ob.

3/4 time signature, key signature of one sharp. The pattern consists of a eighth note followed by a sixteenth note, then a eighth note followed by a rest. This pattern repeats four times, followed by a measure of two eighth notes, a measure of one eighth note followed by a rest, and another measure of two eighth notes.

Verses (4)

Ob.

3/4 time signature, key signature of one sharp. The first measure is a sustained eighth note. The second measure starts with a eighth note followed by a sixteenth note, then a eighth note followed by a rest. The third measure is a sustained eighth note. The fourth measure is a sustained eighth note. A dynamic '2' is placed above the second measure.

Ob.

3/4 time signature, key signature of one sharp. The first measure starts with a eighth note followed by a sixteenth note, then a eighth note followed by a rest. The second measure is a sustained eighth note. The third measure is a sustained eighth note. The fourth measure starts with a eighth note followed by a sixteenth note, then a eighth note followed by a rest. A dynamic '2' is placed above the fourth measure.

Ob.

3/4 time signature, key signature of one sharp. The first measure starts with a eighth note followed by a sixteenth note, then a eighth note followed by a rest. The second measure is a sustained eighth note. The third measure starts with a eighth note followed by a sixteenth note, then a eighth note followed by a rest. The fourth measure starts with a eighth note followed by a sixteenth note, then a eighth note followed by a rest. A dynamic 'D.C.' is placed at the end of the fourth measure.

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A musical score for three Clarinet parts (Cl.). The music is in G major (three sharps) and 3/4 time. The first measure consists of eighth-note patterns. The second measure features sixteenth-note patterns with a sharp sign above the staff. The third measure returns to eighth-note patterns.

Verses (4)

verses (1) 2 2

Cl.

Cl.

Cl.

D.C.

BH 213_What You Hear_HrnTrps

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Vigorously ↳=108

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Hn. Tpt.

6 Hn. Tpt.

11 Hn. Tpt.

17 Verses (4) 10 D.C.
Hn. Tpt.

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Hn.

G major, 3/4

Hn.

G major, 3/4

Hn.

G major, 3/4

Verses (4)

10

D.C.

Hn.

G major, 3/4

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Tpt.

A musical score for a trumpet (Tpt.) in G major (two sharps) and common time (indicated by a '4'). The tempo is marked 'Vigorously' with a quarter note equal to 108. The first measure consists of a single note followed by a rest. Subsequent measures show a repeating pattern of eighth-note chords and rests. The key signature changes to F# major (one sharp) in the fourth measure.

Tpt.

A continuation of the trumpet part in G major (two sharps). The pattern of eighth-note chords and rests continues. The key signature changes to C major (no sharps or flats) in the third measure.

Tpt.

A continuation of the trumpet part in G major (two sharps). The pattern of eighth-note chords and rests continues. The key signature changes to D major (one sharp) in the second measure.

Verses (4)

Tpt.

The trumpet part begins with a single note followed by a rest. The section is labeled 'Verses (4)' above the staff and 'TACET' (rest) below it. The key signature changes to A major (no sharps or flats) in the first measure. The section ends with 'D.C.' (Da Capo) at the end of the staff.

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Vln. I

Vln. 2

Vla.

Vc.

17 Verses (4)

Vln. I

Vln. 2

Vla.

Vc.

25

D.C.

Vln. I

Vln. 2

Vla.

Vc.

BH 213_What You Hear_2Stg

BH 213 What You Hear In the Dark

Vigorously $\text{♩} = 108$

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Musical score for measures 1-7, featuring two staves for Violin I and Violin II. Both staves are in common time (indicated by a '4') and major (indicated by a 'G' clef). The key signature has one sharp (F#). The music consists of eighth-note patterns. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-7 continue this pattern with slight variations in the eighth-note groups.

Musical score for measures 8-16. The key signature changes to two sharps (D major). Measure 8 begins with eighth-note pairs. Measures 9-16 show more complex patterns, including sixteenth-note figures and sustained notes. Measure 16 ends with a fermata over the final note of the second violin's part.

Musical score for measures 17-24. The key signature changes to three sharps (A major). Measure 17 starts with eighth-note pairs. Measures 18-24 show more complex patterns, including sixteenth-note figures and sustained notes. Measure 24 ends with a fermata over the final note of the second violin's part.

Musical score for measures 25-32. The key signature changes to four sharps (E major). Measure 25 starts with eighth-note pairs. Measures 26-32 show more complex patterns, including sixteenth-note figures and sustained notes. Measure 32 ends with a fermata over the final note of the second violin's part, followed by the instruction "D.C." (Da Capo).

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Vln. I

Violin I part for the first system.

Vln. I

Violin I part for the second system.

Vln. I

Violin I part for the third system.

Verses (4)

Vln. I

Violin I part for the fourth system.

Vln. I

Violin I part for the fifth system.

Vln. I

Violin I part for the sixth system, ending with a repeat sign and 'D.C.' (Da Capo).

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Vln. 2

Violin 2 part for the first system of the score.

Vln. 2

Violin 2 part for the second system of the score.

Vln. 2

Violin 2 part for the third system of the score.

Verses (4)

Vln. 2

Violin 2 part for the fourth system of the score.

Vln. 2

Violin 2 part for the fifth system of the score.

D.C.

Vln. 2

Violin 2 part for the sixth system of the score.

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Vla.

Vla.

Vla.

Verses (4)

Vla.

Vla.

D.C.

Vla.

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Vc. $\begin{array}{ccccccccc} \text{Dotted half note} & \text{Eighth note} & \text{Sixteenth note} & \text{Eighth note} \\ \text{Dotted half note} & \text{Eighth note} & \text{Sixteenth note} & \text{Eighth note} \end{array}$

Verses (4)

pizz.

arco

pizz.

The image shows a musical score for the Bassoon (Bc.) part. The score consists of two staves of music. The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The music consists of eighth-note patterns. Measure 11 starts with a dotted half note, followed by an eighth note, an eighth note, a sixteenth note, a sixteenth note, and a sixteenth note. Measure 12 starts with a dotted half note, followed by an eighth note, an eighth note, a sixteenth note, a sixteenth note, and a sixteenth note.

arco

D.C.