

1136 Vocalise Opera

Stephen W. Beatty (1938)

A $\text{♩} = 110$ **B** $\text{♩} = 95$

81

ff

85

fff ff f ff f

89

13

f ff f

105

ff f mf

109

15

mf fff f mp

127

f mp mf mp

131

7 5

f ff f ff

145

p mf

149

mf f

152

12 5

mf mp f

170 **6** *p*

179 *ff* *f*

183 *fff ff* *fff f* *mf* *mp pp*

189 **C** ♩ = 105 *mp* *mf* *mp*

194 *mf mp* *p* **3**

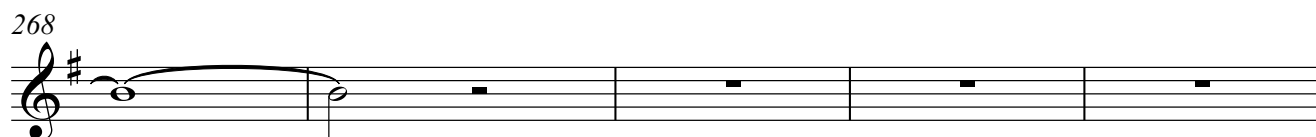
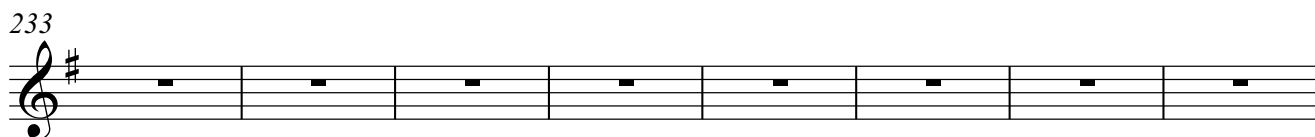
201 **2**

207 *mf* *mp mf*

211 *ff f* *mf mp p*

217 *ff* *f* *mp f*

222 **2** *mp*



273

f fff f ff f mf

277

f ff f ff

281

mf

287 **D** $\text{♩} = 105$
2

ff

294

f ff mp mf p mp mf f

298

ff f

302

ff mf

311

fff ff mf ff f

315

ff f ff mf p mf

319

pp f ff

325 **2** *f* *ff*

332 *mf* *f* *ff* *f* *mf*

336 *ff* *mf* *f*

340 *mf* *f* *mf* *mp* *mf*

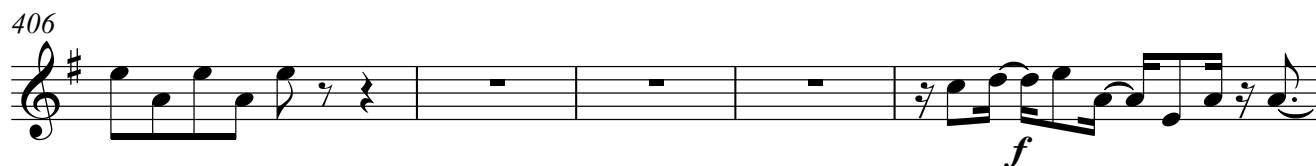
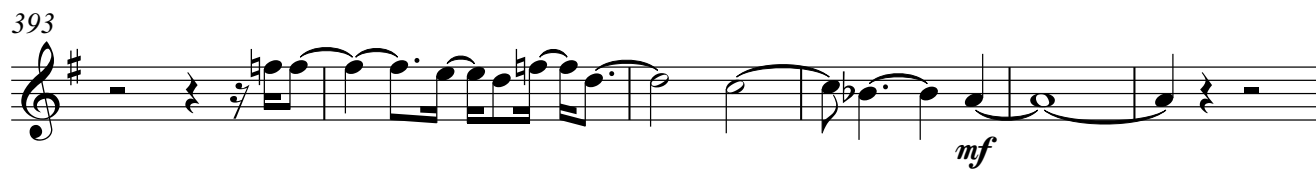
344 *mp* *mf* *f* *p* *mf* **9**

357 *mf* *f* *mf* *f*

363 *ff* *mf* *f*

370 **9** *mp* *f* *ff*

384 **3**



Horn in F 2.4

1136 Vocalise Opera

Stephen W. Beatty (1938)

A $\text{♩} = 110$

5 *f* *p* *mf*

9 *f* *mf* *pp* *mf* *f*

13 *ff* *p* *pp* *p* *mp* *pp* *mp*

17 *p* *mp* *mf* *mp* *mf* *f*

21 *mf* *f* *mf*

25 *mp* *mf* *pp* *mp* *mf* *f*

29 *mf* *f* *mf* *p* *mp* *mf*

33 *p* *mf* *mp* *mf* *mp* *mf*

37

ppp *pp* *mf* *mp* *p*

41

pp *mp* *pp*

45

p *mp* *mf* *p* *mf*

49

p *mp* *pp* *mp* *pp* *mf*

53

pp *mp* *mf* *mp* *mf*

57

mp *pp* *mp* *f* *mf*

61

f *mp* *pp* *mp* *p* *f*

65

mf *p* *mp* *p* *mp* *mf* *f*

69

mf *f* *mf* *mp* *mf*

73

mp *p* *mp* *mf* *mp* *p* *mf*

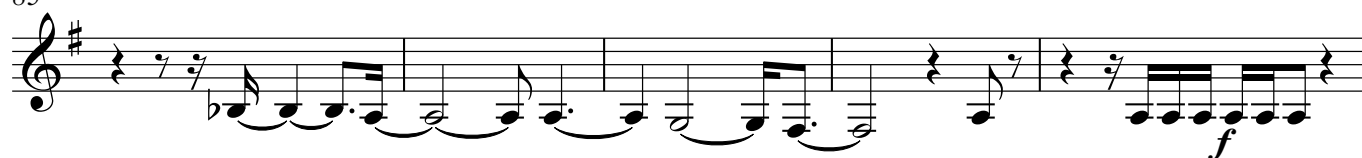
77



81



85



90



93



96



100



105 *mf* *f*

109 *mf* *f* *pp* *p* *mf*

113 *mp* *mf* *f* *mp*

117 *mf* *f* *mf* *mp*

121 *mf*

125 *p* *mf* *f*

129 *mp* *mf* *fff* *f*

133 *ff* *mf* *p* *mp* *mf*

137 *mp* *mf* *f* *mf*

141 *pp* *mf* *mp* *f*

145 *mf* *mp* *mf* *mp*

149 *pp* *mp* *mf* *pp* *p*

153 *mf* *f* *mf*

157 *f* *pp* *mp* *pp*

161 *mf* *f* *p* *mp*

165 *ppp* *mp* *mf* *f*

169 *p* *mp*

173 *p* *mf*

177 *mp* *p* *ff* *fff*

181 *ff* *f* *fff*

185

mf *p* *pp* *ppp* *p* *pp*

189 C ♩ = 105

193

mf *mp* *p* *mp* *f* *mf*

197

mp *mf* *p* *ppp* *pp* *mf* *mp*

201

mf *mp* *mf* *p* *mp*

207

mf *mp* *mf* *mp*

214

mf *mp* *mf* *f* *mf* *p* *mf*

218

mp *mf* *mp* *mf*

227

p *pp* *mp* *mf* *pp*

233

mf *f* *mf* *f* *mf* *pp*

237



241



245



253



260



270



272



276

280

285 *ff* *f* *mf* *ff* *f* *mf* *f*

ff *f* *mf* *ff* *f* *mf* *mp*

mf *pp* *mf*

289

f *mp* *mf* *f* *mp*

293

mf *f* *mf* *mp*

297

mf *mp* *ff* *f* *mf* *pp* *mf*

301

p *pp* *p* *mf* *mp*

305

ff *mf*

309

f *mf*

312

mp *p* *mp* *mf*

316

pp mf p pp p pp

320

f mp

324

mf mp mf f ff f

328

mf pp p f mf

332

f mf

336

mp mf mp

339

mf mp mf f mp

342

mf

345

f mp p mf pp p

4

352

mf mp pp ppp pp

356

mp pp p f mp mf f

360

mf f mf mp

364

mf mp p mp pp

368

mp f mf f mf mp

371

mf pp mp mf

374

pp p mf mp mf mp

378

mf p pp mf f

382

mf f p mp

386

mf mp mf f mp mf

390



393



396



400



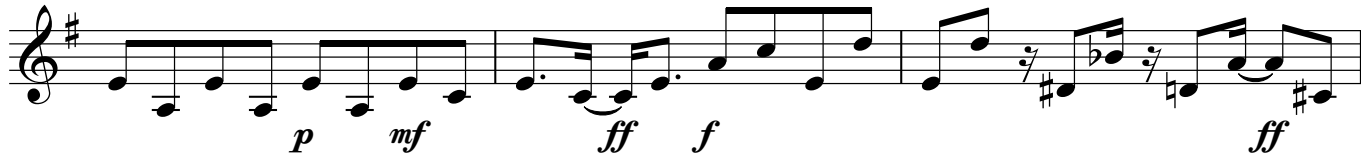
404



408



412



415



Timpani

1136 Vocalise Opera

A $\text{♩} = 110$

81

B $\text{♩} = 95$

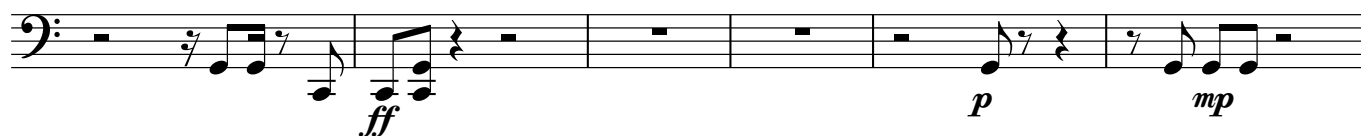
Stephen W. Beatty (1938)



85



90



96



102



108



112



116



121



131



135



141



149



154



159



165



170



175



180



186 **3** Timpani $\text{C} = 105$ **2**

196 *mf* *mp*

203 *mf* *mp*

210 *mf* *f*

216

223 **2** *p*

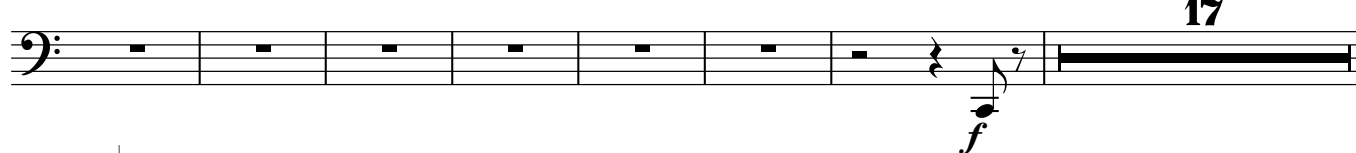
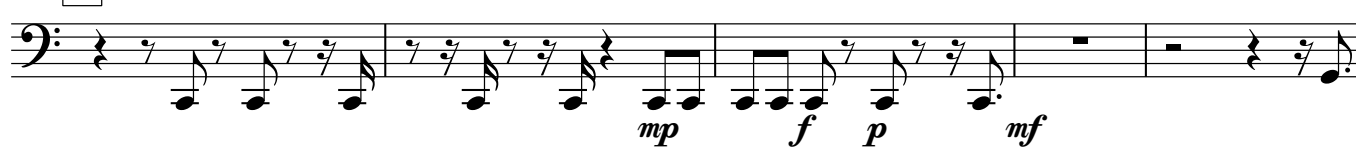
232 *mf* *f* *mf* *pp*

237 *mf*

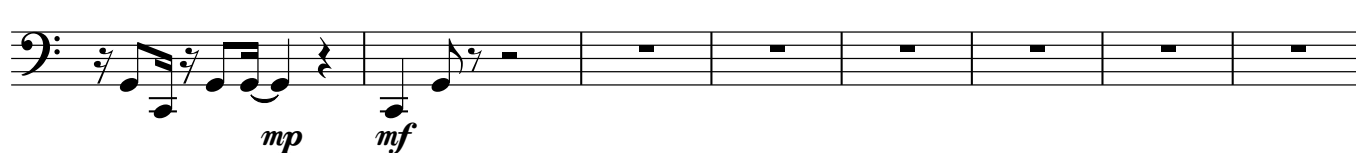
243 **2**

253 **2**

263

287 D ♩ = 105

292



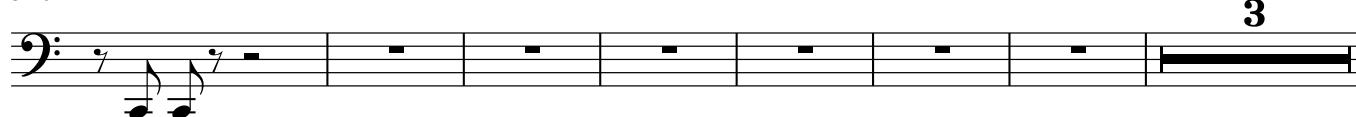
300



306



310



320



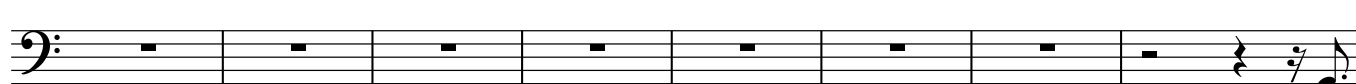
325



329



335



Timpani

5

343

545

mp *f*

3

351

551

2

360

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G2, followed by a half note F2, and then a quarter note E2. The next measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The following measure has a quarter note A1, a quarter note G1, and a quarter note F1. The melody then continues with a quarter note E1, a quarter note D1, and a quarter note C1. The final measure of the line is a whole note B1. The dynamics are marked as *mp* (mezzo-piano) for the first measure, *mf* (mezzo-forte) for the second measure, and *f* (forte) for the third measure.

368

The bass line is written on a single staff in bass clef. It begins with a whole rest, followed by a quarter note G2 (labeled 'f' for forte), a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a quarter rest, then a series of whole rests for the remainder of the 10-measure phrase.

377

A musical staff with a bass clef and nine measures, each containing a single eighth note.

386

The first staff of the musical score is written in bass clef. It begins with a mezzo-piano (*mp*) dynamic marking. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests, indicating a rhythmic pattern.

392

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef and contains ten measures. The first five measures each contain a single eighth rest. The sixth measure contains a quarter rest followed by a quarter note G. The seventh, eighth, and ninth measures each contain a single eighth rest. The tenth measure contains a single eighth rest.

401

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with five measures of whole rests, followed by a final measure containing a half note G2 and a quarter note F2.

407

The bass line of 'The Rose Tree' is written in bass clef. It begins with a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a half note G1, then a quarter rest, and finally a half note G1. The piece ends with a double bar line.

414

Measures 414 and 415 of the Timpani part. The staff is in bass clef. Measure 414 contains a half rest, followed by eighth notes G2, F2, E2, D2, C2, and B1. Measure 415 contains eighth notes A1, G1, F1, E1, D1, and C1, with a *mf* dynamic marking under the first two notes. The staff ends with a double bar line.

416

Measures 416 and 417 of the Timpani part. The staff is in bass clef. Measure 416 contains eighth notes G2, F2, E2, D2, C2, and B1, with *ppp* and *fff* dynamic markings under the first two notes. Measure 417 contains a half rest, followed by eighth notes A1, G1, F1, E1, D1, and C1, with a *ff* dynamic marking under the first two notes. The staff ends with a double bar line.

Soprano Solo

1136 Vocalise Opera

Stephen W. Beatty (1938)

4/4 $\text{♩} = 110$ **A** 3

8 *mp* *mf* *f*

15 *mf*

19 *f* *mf* *f* *ff*

26 *ff* *f* *ff*

33 *mf* *f* *ff*

39 *mf* *ff* *f*

43 *ff* *f* *mf*

Soprano Solo

49 *f*

53 *mf*

58 *f* *ff* 6

69 *fff* *ff* *f*

74

78 *ppp*

82 **B** ♩ = 95 13 *f* *mf*

98 *f* *ff* *f*

103 *ff* *f*

108 *fff* *f* *fff* *f*

112 *ff* *mf* *f*

116 *mf* *f* *ff* *f*

121 *mp* *f* *mp* *ff* *f*

127 *mf* *mp* *pp* 7

138 *f* *mf* *f*

143 *ff* *f* *mf* 10

157 *fff* *f* *mf* *f*

163 5 *ff*

172 *f* *mf* *f*

176 *mf* *p* 11

Detailed description: This is a musical score for a Soprano Solo, spanning measures 112 to 176. The score is written on a single staff in treble clef. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). There are also rests and slurs. Measures 127, 143, 163, and 176 contain repeat signs with measure numbers 7, 10, 5, and 11 respectively, indicating repeated rhythmic patterns. The notation includes eighth notes, quarter notes, and half notes, often beamed together in groups.

Soprano Solo

190 C $\text{♩} = 105$ *f* *mf* *f* *mf*

194 *mp* *f*

200 *mf* *mp* *pp*

204 *f* *ff* *mf* *p*

208 *f* *mf*

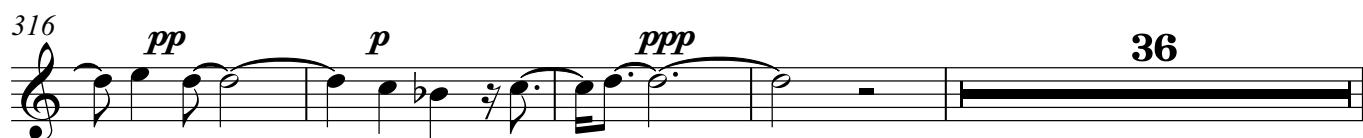
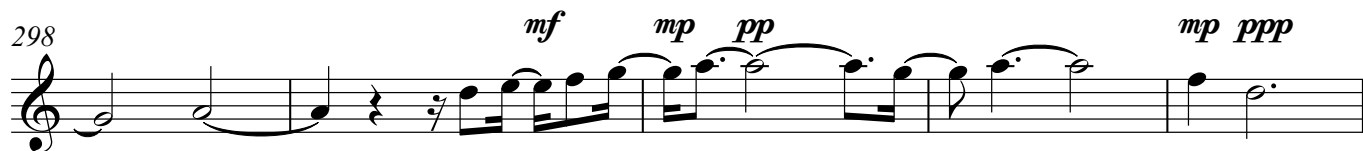
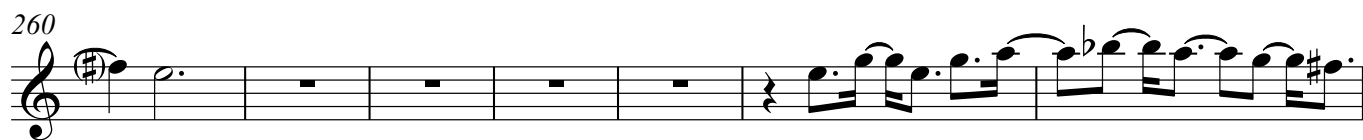
214 *mp* *mf*

220 *f* *mp* *mf* *f* *mf*

225 *p* *pp* *p* **11**

240 *f* *ff* *f* *pp* *mf*

245 **5** *f* *p*



Soprano Solo

356 *mf* *f* *mf*

360 *pp* 9 *mf* *f*

373 *mf* *mp* *f* *mf* *mp*

377 *mf* *pp* *mf* *p* *mf* 11

391 *f* *mf* *f* *mf* *pp*

396 2 *f* *mf* *f* *mf*

402 *mp* *mf* *pp* 6 *f*

412 *mf* *f*

415 *ff* *f* *ff*

Tenor Solo

1136 Vocalise Opera

Stephen W. Beatty (1938)

♩ = 110

A

5

f *mf* *p*

2

11

f *mf* *f* *mp* *mf*

16

mp

2

23

f *mp*

28

5

f

37

mf *f*

42

mf *mp*

46

mf *mp*

7

56 *f*

60 *p* *mf* *f*

64 18 **B** ♩ = 95 *ff* *fff* *ff* *fff*

86 *ff*

90 *f* *ff* *f* *ff*

94 *f* *ff* 10 *f*

107

111 *mf* *f* *mf*

115 *pp* *mp*

121 *ff* *f* *p*

3

128 **2** *f* *ff* *f*

135 *p* *mp* *mf*

140 *mp* **11** *ff* *f* *ff*

154 *f* *fff* *ff* **4**

162 *f* *ff* *f*

168 *mf* *p*

176 **3** *fff* *ff*

183 *f* *mp* *f*

187 *mp*

190 **C** ♩ = 105 **4**

Tenor Solo

194 *ff* *f* *mf* *f* *mf*

198 *mp* *f* *mp* *pp* *mp*

203 *pp* *ppp* **3** *f*

211 *mf* *mp* *p* *f*

216 **2** *mp* *f* *mp*

222 *mf* *p* *mp* *pp* *mp*

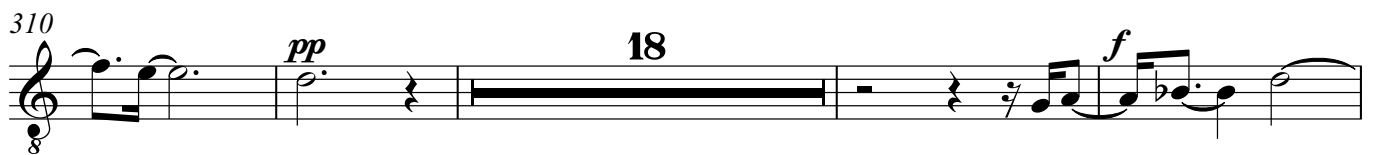
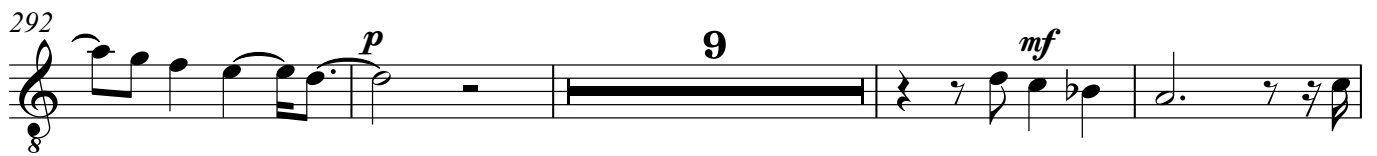
228 **26** *ff*

257 **3** *ff* *f*

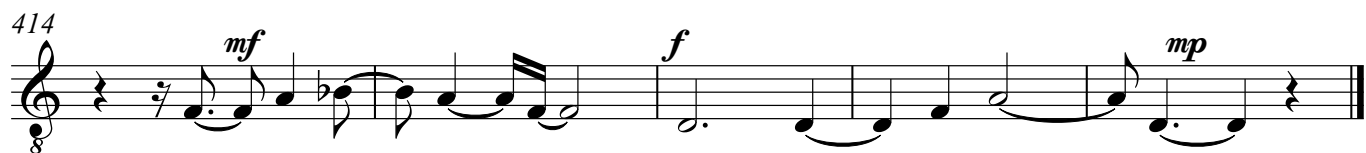
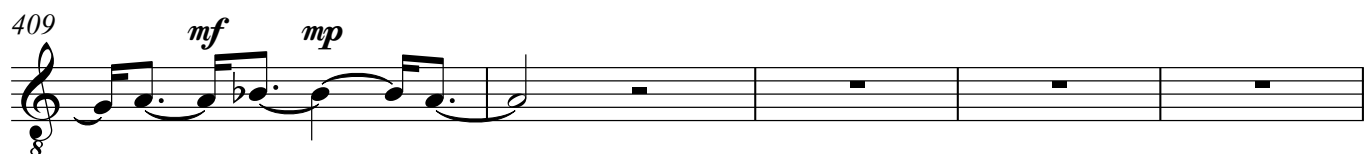
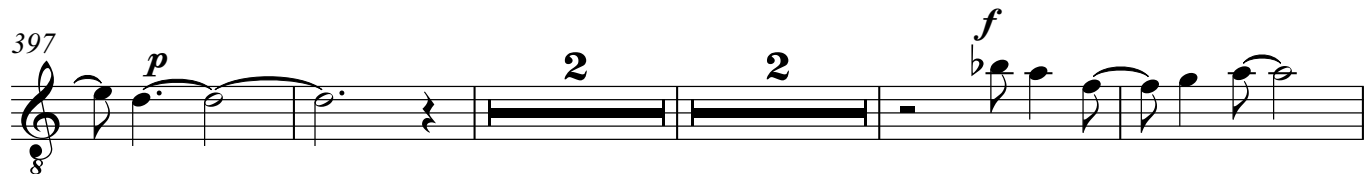
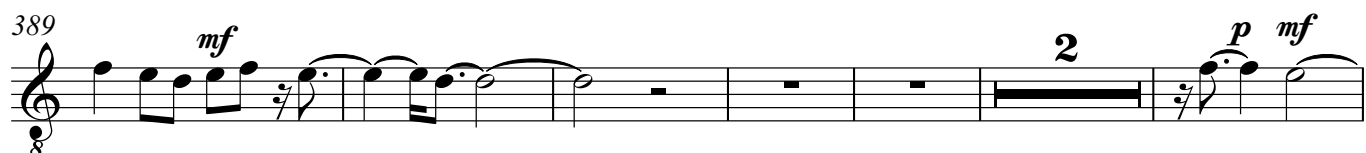
264 *mf* *p*

270 *f* *fff* *ff*

Detailed description: This is a musical score for a Tenor Solo, spanning measures 194 to 270. The music is written on a single staff in treble clef with a key signature of one flat (B-flat). The time signature is 8/8. The score includes various dynamic markings: fortissimo (ff), forte (f), mezzo-forte (mf), mezzo-piano (mp), piano (p), pianissimo (pp), and pianississimo (ppp). There are also numerical markings for repeated notes: '3' for a triplet in measure 203, '2' for a pair of notes in measure 216, and '26' for a 26-measure rest in measure 228. The melody is characterized by eighth and sixteenth notes, often beamed together, and some measures contain rests. The dynamics vary throughout, creating a sense of intensity and contrast.



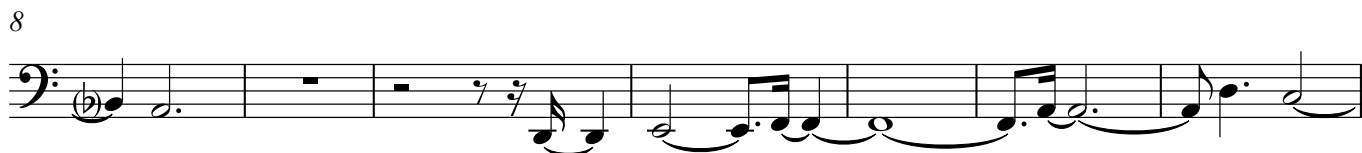
Tenor Solo



Bass

1136 Vocalise Opera

Stephen W. Beatty (1938)



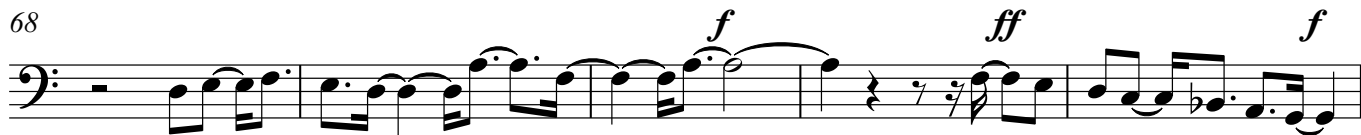
58



63



68



73



77

82 **B** ♩ = 95

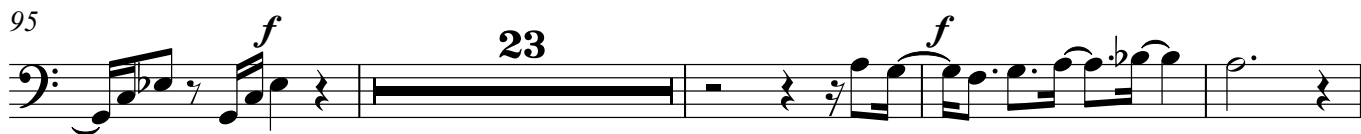
87



91



95



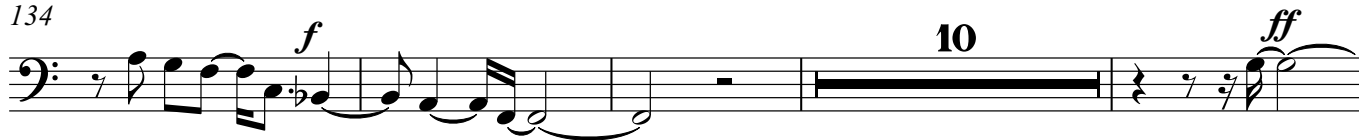
122



128



134



148



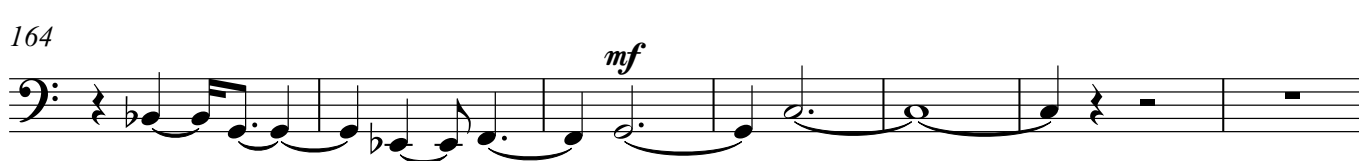
153



157



164



171



175



180



184 *fff* *ff* *f*

188 *ff* *f* \boxed{C} $\text{♩} = 105$ 15 *ff*

206 *mp* *ff* *mf* *f* 7

217 *ff* *f* *mf*

222 *f* *mf* *mp* 4 *f* *fff* *ff*

230 *pp* *f* *ff* *f* *ff*

235 *f*

242 *fff* *ff* *f*

248 *ff* *mf* 5

257 *f* *ff* *mf* *f*



342

f *ff* *mf* *ff* *f*

347

ff *mf*

351 *f* *mf* *pp* **6**

The third system of the musical score, measures 351 to 356. It begins with a bass clef and a common time signature. The melody starts with a half note G2, followed by a half note F2, then a quarter note E2, and a quarter note D2. This is followed by a half note C2, then a half note B1, and a half note A1. The melody then moves to a higher register with a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The melody concludes with a half note C1, a half note B0, and a half note A0. The dynamics are marked *f* (forte) at the beginning, *mf* (mezzo-forte) in the middle, and *pp* (pianissimo) towards the end. A repeat sign is present at the end of the system, with a first ending bracket labeled **6**.

362 *f*

Measure 362 (bass clef, forte *f*): The measure begins with a whole rest. The melody starts on G2, followed by a half note A2. A triplet of eighth notes follows: B2, C3, D3. This is followed by a quarter note E3, a quarter note F3, and a quarter note G3. The measure concludes with a half note A3.

367 *ff* *f* *mp* *f* *ppp*

367 *ff* *f* *mp* *f* *ppp*

374

4

ff *f* *mf* *f*

The musical score for the bass line of 'The Rose Tree' is shown. It begins with a four-measure rest, indicated by a '4' above the staff. The first note is a half note G2, followed by a half note F2. The second measure is a half note E2, followed by a half note D2. The third measure is a half note C2, followed by a half note B1. The fourth measure is a half note A1, followed by a half note G1. The fifth measure is a half note F1, followed by a half note E1. The sixth measure is a half note D1, followed by a half note C1. The seventh measure is a half note B0, followed by a half note A0. The eighth measure is a half note G0, followed by a half note F0. The piece ends with a double bar line.

382

ff

387

The third system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The system begins with a measure of rest for the vocal line and a half-note G2 in the piano. The vocal line enters in the second measure with a half-note G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *ff* (fortissimo) above the vocal line. The system concludes with a final measure where the vocal line has a half-note G4 and the piano has a half-note G2.

393

f *ff* *f*

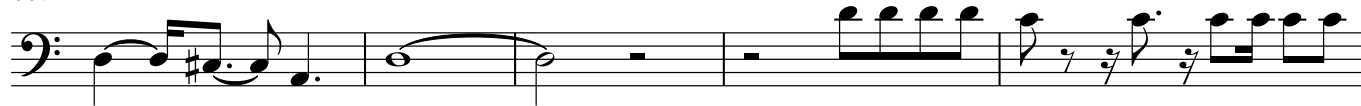
398

ff *f*

403



407



412



415



Soprano Choir

1136 Vocalise Opera

Stephen W. Beatty (1938)

A $\text{♩} = 110$

5 *ff* *mf* *f* *pp* *ff*

9 *f* *mp* *mf* *mp* *mf*

13 *f* *mf* *f*

17 *mp* *mf* *pp* *mf* *f* *mp*

21 *mf* *f* *mf* *f*

25 *mf* *ff* *mf* *pp*

29 *f* *mf* *f* *ff* *f*

32 *mf* *mp* *f*

36 *mf* *f* *p* *mf*

40 *f*

44 *mf* *mp* *mf*

48 *pp* *f* *mf* *ff* *f* *fff*

52 *f* *mf* *f* *mf* *p*

56 *f* *mf* *f* *ff* *mf*

60 *f* *mp* *pp* *mp*

64 *mf* *ff* *f* *p* *mf*

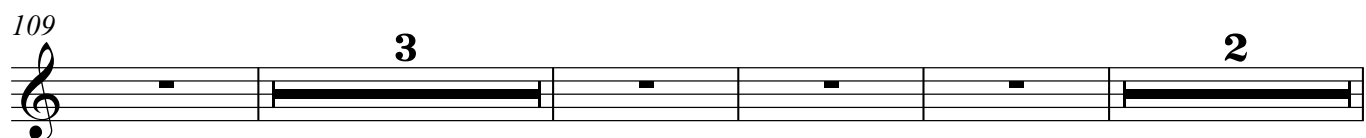
68 *f* *mf* *f* *ff*

72 *f* *ppp* *mf*

This musical score is for a Soprano Choir, spanning measures 36 to 72. The notation is in treble clef with a key signature of one flat (B-flat). The score is divided into nine systems, each containing four measures. Dynamic markings are placed above the notes to indicate volume changes. The dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), *pp* (pianissimo), *fff* (fortissimo), *mp* (mezzo-piano), and *ppp* (pianississimo). The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The overall texture is melodic and expressive, with a range of dynamics from very soft to very loud.

Soprano Choir

3



Soprano Choir

118 *f*

122 *mf ff f mf fff*

126 *f mp f mp*

130 *mf mp*

137 *ff f ff f ff f ff*

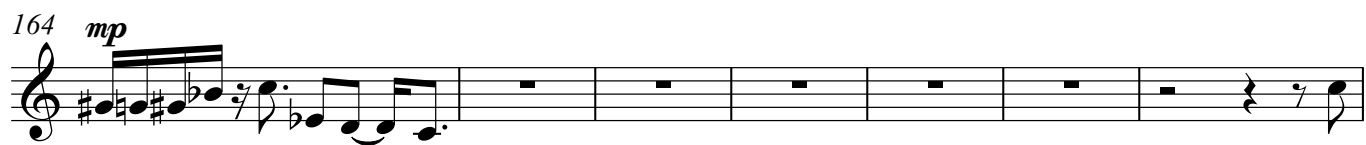
140 *f mf f mp mf*

144 *mp mf f mf p mf ff f*

148 *mf f*

152 *mf mp* 2

161 *f ff f mf f*



Soprano Choir

209 *mf* *mp* *mf* *ff* *f*

213 *mf* *mp* *p* *f* *ff*

218 *f* *mp* *f*

222 *mp* *mf* *mp*

226 *f* *ff* *mf* *f*

231 *ff* *f* *mf* *mp*

238 *f* *p*

243 *ff* *f* *mf*

248 *p* *mf* *mp* *pp* *mp* *mf* *p*

252 *mf* *f* *mf*

Detailed description of the musical score: The score is for a Soprano Choir and consists of ten staves of music, each labeled with a measure number. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The dynamics are indicated by italicized letters: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *f* (forte), and *ff* (fortissimo). The music includes various rhythmic patterns, including eighth and quarter notes, and rests. Some measures contain repeat signs (double dots) before the first note. The overall structure shows a progression of dynamics and melodic lines across the staves.

256 *f* *mf* *mp* *f*

261 *ff* *mf* *f* *mp* *mf* *f*

266 *mf* *mp*

273 *fff* *f* *ff*

277 *f* *ff* *f* *ff*

281 *mf*

287 **D** $\text{♩} = 105$ 2 *ff* *f* *ff*

295 *mp* *mf* *p* *mp* *mf* *f*

299 *ff* *f*

302 *ff* **2** **2**

Soprano Choir

311 *fff ff mf ff f*

315 *ff f ff mf*

319 *pp ff*

324 *f mf f* 2

330 *f ff mf f*

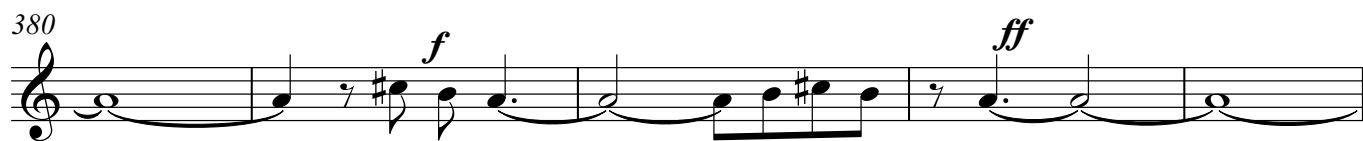
334 *ff f mf ff*

338 *mf f mf f*

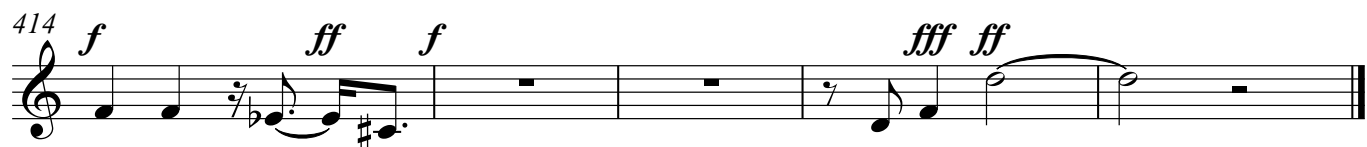
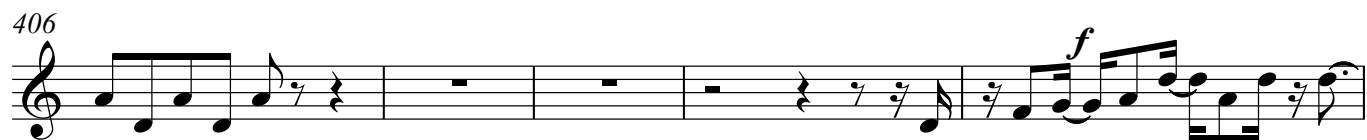
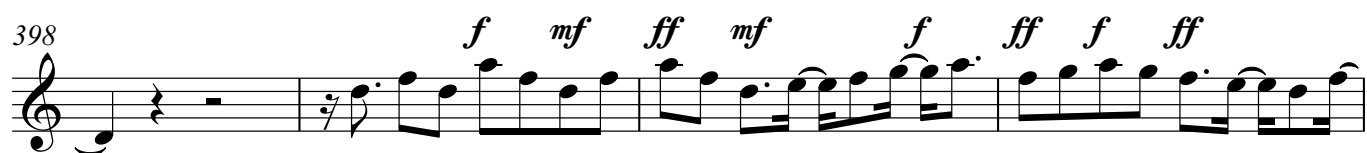
342 *mf mp mf mp mf f p*

346 *mf p mf f*

350 *mf f mf pp*



Soprano Choir



Violin

1136 Vocalise Opera

Stephen W. Beatty (1938)

A $\text{♩} = 110$

Measure 1: *f* *ff* *f* *mf* *p*

Measure 5: *ff* *mf* *f* *pp* *ff*

Measure 9: *f* *mp* *mf* *mp* *mf*

Measure 13: *f* *mf* *f*

Measure 17: *mp* *mf* *pp* *mf* *f* *mp*

Measure 21: *mf* *f* *mf* *f*

Measure 25: *mf* *ff* *mf* *pp*

Measure 29: *f* *mf* *f* *ff* *f*

Measure 32: *mp* *f*

Violin

36 *mf* *f* *p* *mf*

40 *f*

44 *mf* *mp* *mf*

48 *pp* *f* *mf* *8va* *ff* *f* *fff*

52 *f* *mf* *f* *8va*

55 (8) *mf* *p* *f* *mf* *f*

59 *ff* *mf* *f* *mp* *pp*

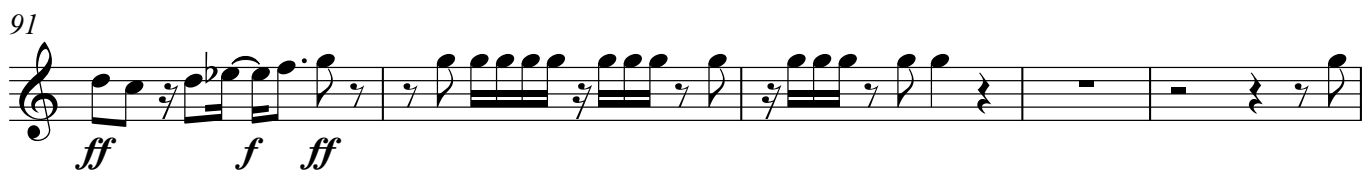
63 *mp* *mf* *ff* *f* *p*

67 *mf* *f* *mf* *f*

71 *ff* *f* *ppp* *mf*

Violin

3



118 *f*

122 *mf ff f mf fff*

126 *f mp f mp*

130 *mf mp f ff f ff*

140 *f mf f mp mf*

144 *mp mf f mf p mf ff f*

148 *mf f*

152 *mf mp f ff*

163 *f mf f mp f*

171 *mf f*

174 *pp* *ff* *mf* *mp*

177 *f* *p* *ff*

181 *f* *fff* *ff* *fff* *f*

185 *mf* *mp* *mf* *ppp* *mf* *mp* *pp*

189 C ♩ = 105 *mp* *f* *mf* *mp*

193 *mf* *mp* *mf* *mp* *p* *f* *mf*

197 *mp* *f* *mf* *mp* *mf*

201 *f*

206 *mf*

210 *mp* *mf* *ff* *f* *mf* *mp* *p*

215

ff *f*

220

mp *f* *mp*

224

mf *mp* *f*

229

ff *mf* *f* *ff* *f* *mf*

235

f

242

p *ff* *f*

246

mf *p* *mf* *mp*

250

pp *mp* *mf* *p*

254

mf *f* *mf* *f*

258

mf *mp* *f* *ff*

263

mf f mp mf f

267

mf mp

274

f fff f ff

277

f ff f ff

281

mf

287 **D** $\text{♩} = 105$
2

ff f ff

295

mp mf p mp mf f

299

ff f

302

ff 2 2

310

mf *fff* *ff* *mf* *ff* *f*

314

ff *f* *ff* *mf*

318

p *mf* *pp* *f* *ff*

322

2

f

331

ff *mf* *f*

335

ff *f* *mf* *ff* *mf*

339

f *mf* *f* *mf* *mp*

343

mf *mp* *mf* *f* *p* *mf* *p* *mf*

347

f

350

mf *f* *mf* *pp*

355



361



367



374



378



383



390



394



399



403



408



413



416



Viola

1136 Vocalise Opera

Stephen W. Beatty (1938)

A $\text{♩} = 110$

Measures 1-81 of the musical score for Viola. The score is in 3/4 time and features various dynamics including *f*, *ff*, *mf*, *p*, and *pp*. It includes repeat signs with first and second endings at measures 53 and 19.

Measures 82-103 of the musical score for Viola. The score is in 3/4 time and features various dynamics including *ff*, *mf*, *f*, and *pp*. It includes a repeat sign with a first ending at measure 82 and a second ending at measure 103.

Measures 104-106 of the musical score for Viola. The score is in 3/4 time and features various dynamics including *f*, *mf*, and *pp*. It includes a repeat sign with a first ending at measure 104 and a second ending at measure 106.

108



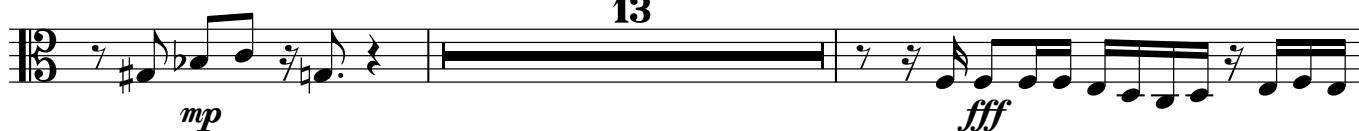
111



114



117



132



136



153



157



161



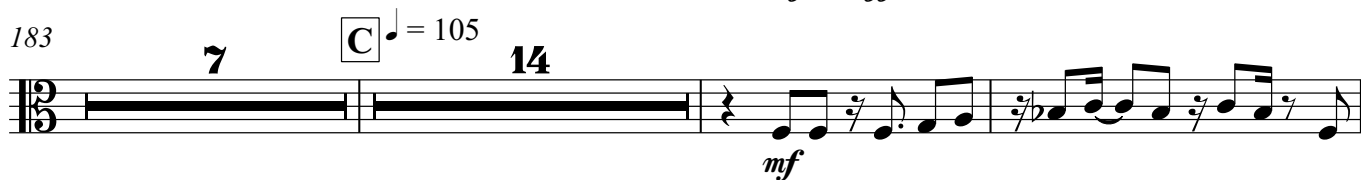
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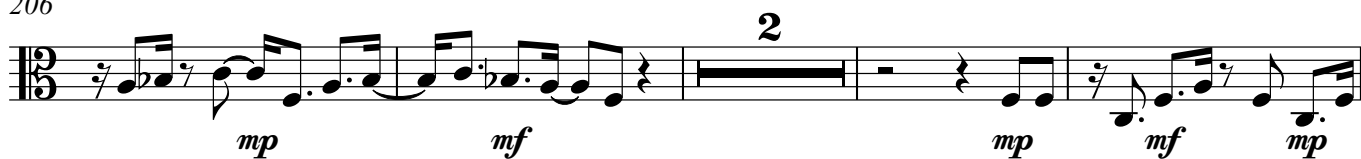
179



183



206



212



217



221



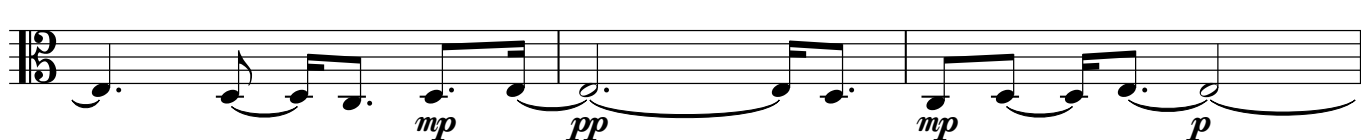
225



231



236



239



244



248



255



262



266



270



274



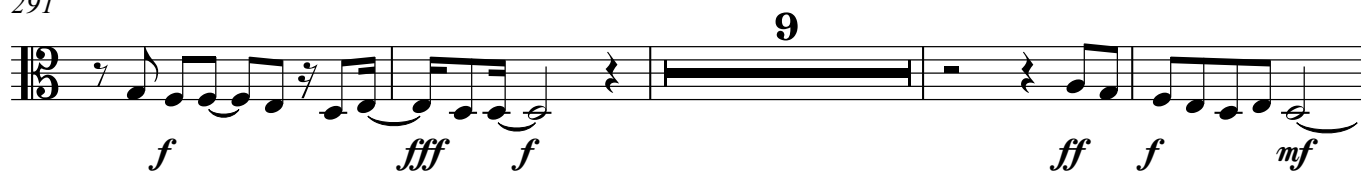
278



282

287 D ♩ = 105

291



304



308



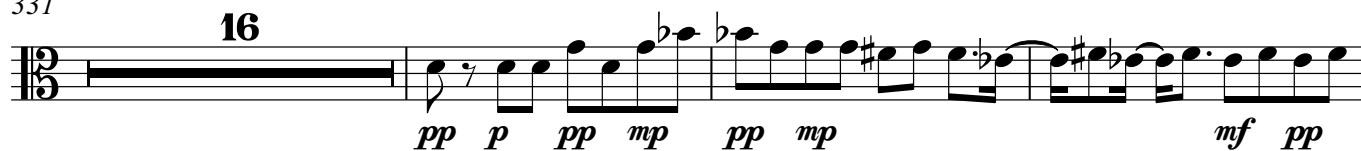
323



327



331



350



358



362



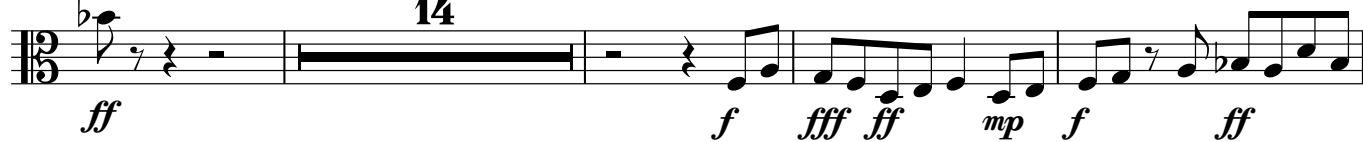
369



387



391



409



414



Violoncello

1136 Vocalise Opera

Stephen W. Beatty (1938)

A $\text{♩} = 110$



5



9



13



17



21



25



29



33



37



41



45



49



53



57



61



65



69



73



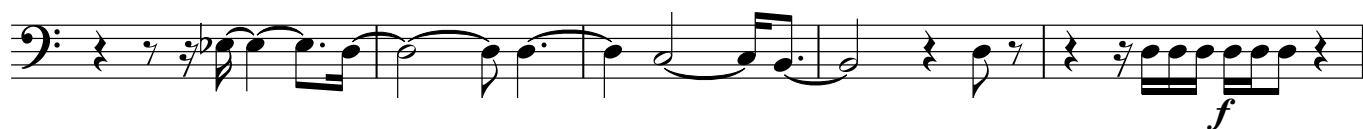
77



81



85



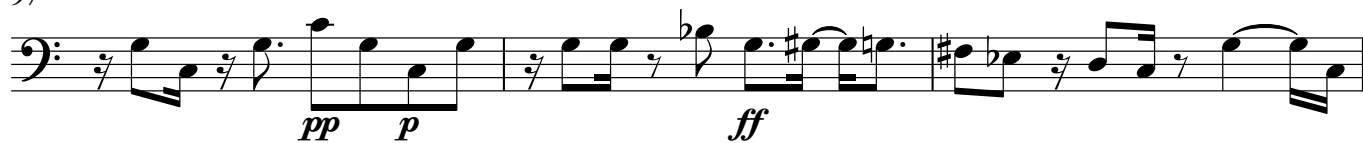
90



93



97



100



105



109



113



117



121



125



129



133



137



141



145



149



153



157



161



165



169



173



177



181



185

mf *p* *pp* *ppp* *p* *pp*

189

p *pp* *mp* *mp*

193

mf *mp* *p* *mp* *f* *mf*

197

mp *mf* *p* *ppp* *pp* *mf* *mp*

201

mf *mp* *mf* *p* *mp*

207

mf *mp* *mf* *mp*

214

mf *mp* *mf* *f* *mf* *p* *mf*

218

mp *mf* *mp* *mf*

227

p *pp* *mp* *mf*

233

mf *f* *mf* *f* *mf* *pp*

237



241



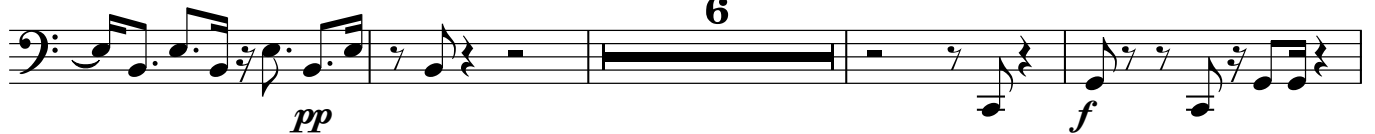
245



254



261



271



276



280



285



289



293



297



301



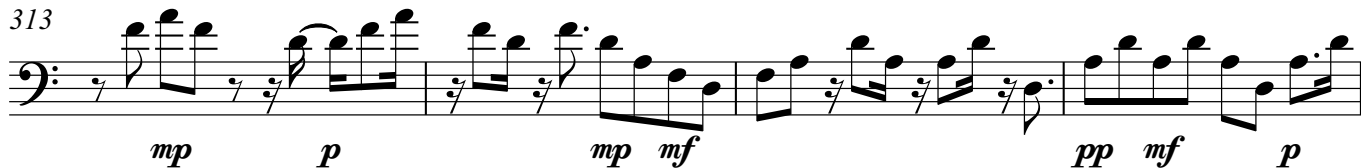
305



309



313



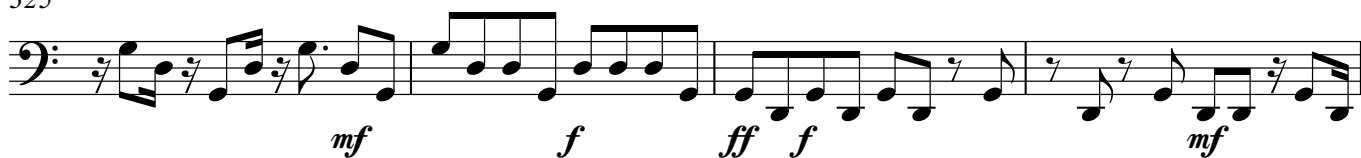
317



321



325



329



333



336



339



343



347



354



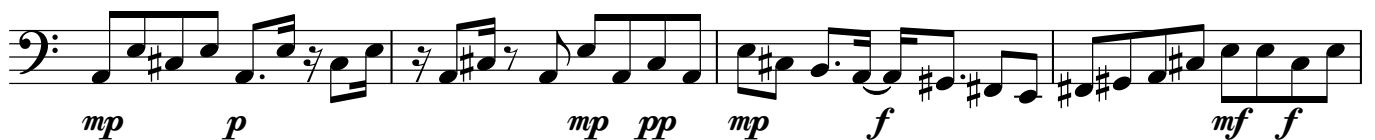
358



362



366



370



7/3

pp p mf mp mf

377

mf *p* *pp*

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of several measures of music, including eighth and sixteenth notes, and rests. Dynamic markings are placed below the staff: *mp*, *mf*, *f*, *mp*, *mf*, *p*, *pp*, *p*, and *mp*.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure contains a quarter note G2, an eighth note A2, a quarter note B2, an eighth note A2, a quarter note G2, and an eighth note F2. The second measure contains a quarter note E2, an eighth note D2, a quarter note C2, an eighth note B1, a quarter note A1, and an eighth note G1. The dynamics *p*, *mf*, *mp*, *mf*, *f*, and *mf* are written below the notes.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure contains a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. The second measure contains a quarter note D3, an eighth note E3, a quarter note F3, and a quarter note G3. The notes are marked with dynamic markings: *mp* for the first measure and *mf* for the second measure.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The dynamics are marked as *mf*, *mp*, *f*, *mp*, and *mf* from left to right.

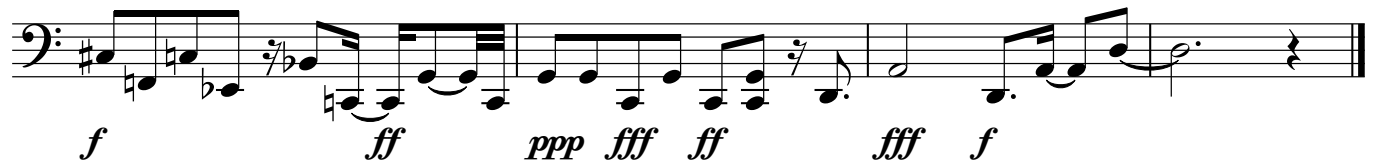
Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 16 measures. The first measure has a whole note G2. The second measure has a whole note A2. The third measure has a whole note B2. The fourth measure has a whole note C3. The fifth measure has a whole note D3. The sixth measure has a whole note E3. The seventh measure has a whole note F3. The eighth measure has a whole note G3. The ninth measure has a whole note A3. The tenth measure has a whole note B3. The eleventh measure has a whole note C4. The twelfth measure has a whole note D4. The thirteenth measure has a whole note E4. The fourteenth measure has a whole note F4. The fifteenth measure has a whole note G4. The sixteenth measure has a whole note A4. The dynamics *pp*, *mp*, *mf*, and *f* are indicated below the staff at measures 9, 12, 14, and 16 respectively.

[illegible]

411



415



Double Bass 1136 Vocalise Opera

B ♩ = 95

1136 Vocalise Opera

B ♩ = 95

86

91

95

102

136

140

144

147

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154



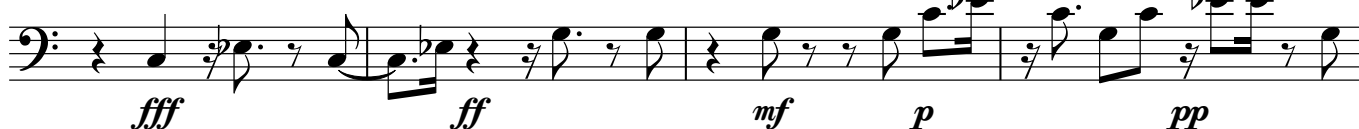
159



166



183



187

190 $\text{C} = 105$ 

194



199



204



211



218



229



236



240



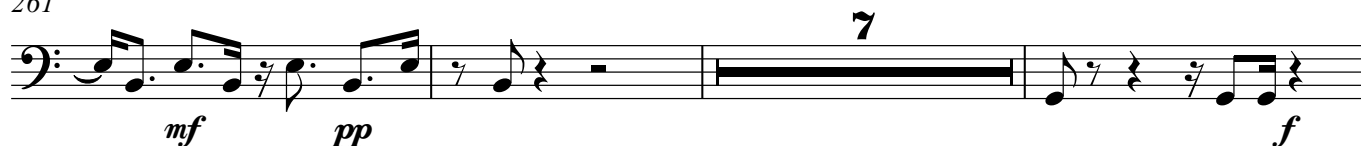
245



254



261



271



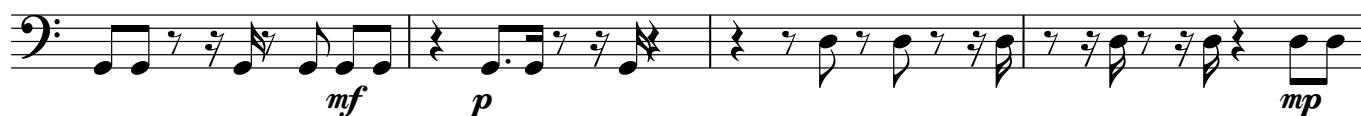
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280



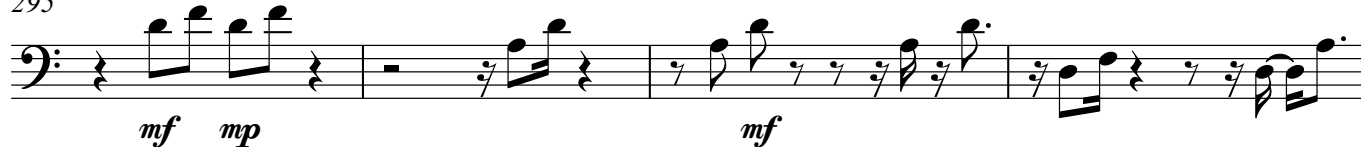
285

D ♩ = 105

289



295



299



303



307



311



318



322



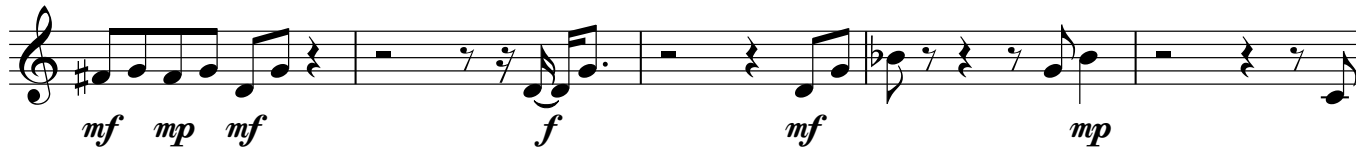
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331



335



340



344



356



360



364

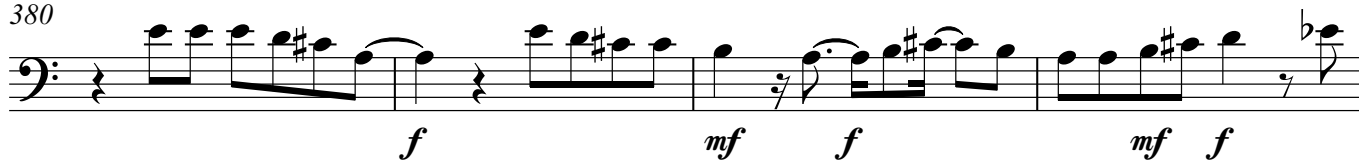


369



Double Bass

380



384



389



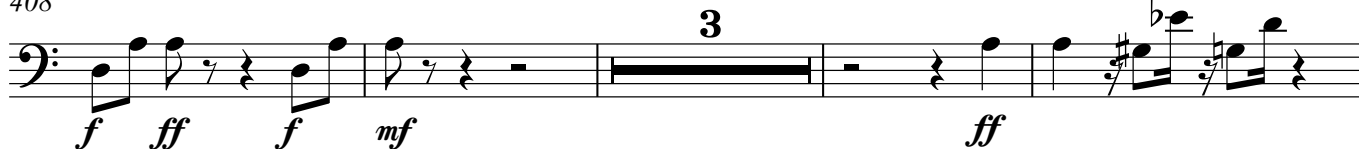
395



404



408



415

