

Flute

1900 Concerto for Oboe and Bassoon

Stephen W/ Beatty (1938)

$\text{♩} = 105$ *8va*-----|

1 *mp* *mf*

5 *f* *mp* *mf* *mp* 2

10 *8va*-----| *ff* *mp* *f* 3 *8va*-----| *mf*

16 (8) *f* *mf* 6

25 *8va*-----| *mf* *mp* *mf* *mp* 3

31 *8va*-----| *mf* *p* *mp* *p* *mf*

35 (8) *ppp* *mf* *p* *mp* 17 *8va*

55 (8) *mf* 4 *8va*-----| *mp*

63 *mf* *mp* *p* *mf* 22

Flute

88 *mf* *mp* *mf* 8va----- 2

93 (8) 8va-----

97 (8) *mp* *mf* 8va----- 2

102 (8) *mp* *p* *mp* 25

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

132 8va----- 3 *mf* *mp*

138 (8) 8va----- *pp* *mp*

143 8va----- *pp* *mf* *mp*

146 8va----- 32 *mf*

180 8va----- 3 *f* *mf* *p* *f*

186 (8)

mf *mp* *mf* *p*

191 *8va*

mf

233 (8)

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

236

p *mp* *mf*

245

p *mp* *mf*

254

mp *mf*

259

ff *mf* *f*

287

mp *f* *p* *pp*

293 (8)

mf *f* *mf*

307 *8va*-----

310 (8)-----

315 (8)-----

323 (8)-----

338 (8)-----

344 (8)-----

349-----

354 (8)-----

5

Oboe

1900 Concerto for Oboe and Bassoon

Stephen W/ Beatty (1938)

$\text{♩} = 105$

37

mf *mp* *mf*

40

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

43

p *mf* *mp* *mf*

46

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

50

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

52

f *mp*

19

72

f *mp* *f* *mp*

76

pp *mf* *p*

79

mp *mf*

82

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

85

mf *pp* *p* *mf* **19**

107

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

111

mf

114

mp *mf* *mp* *p*

117

mf *mp* *p*

121

mf *ppp* *mp* *p* **25**

148

mf mp mf f mp

151

f mp mf f mp

154

pp mp mf f mf mp

157

p mp p mp p

160

mf mp mf mp

164

p mp mf

168

mp mf

171

mp

173

mf

21

196

199

202

205

208

212

216

219

222

262

f *mp* *f*

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

mf *ppp* *mf* *mp* *mf* *mp*

mf *p*

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

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

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

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

mf

37

pp *mp* *mf*

266

pp mp mf

269

f mp mf

273

pp p mf p mp p

276

mp f mf p pp

279

mp p mf mp p mf mp

282

pp mf 26

311

mf

315

mp f mf f mf

318

f mf mp mf mp

321

p mf mp mf mp

324

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

327

mf *p* *mf* *mp*

331

mf *mp* *mf* *mp* *mf*

334

f *mf* *pp* *mf*

337

mp *mf* *mp*

340

p *mf* *f* *mf*

344

347

mp *mf* *mp* *mf*

350

p *mf* *mp* *mf*

353

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

Oboe

7

356



358



Bassoon

1900 Concerto for Oboe and Bassoon

Stephen W/ Beatty (1938)

♩ = 105

37

mp *mf* *mp*

41

mf *mp* *p* *mp*

45

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

49

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

53

20

mf *p* *mp*

76

mf *mp* *mf*

80

mp *pp*

84

p *mp* *pp*

87

18

mf *mp*

108



112



116



120



148



152



156



160



164



168



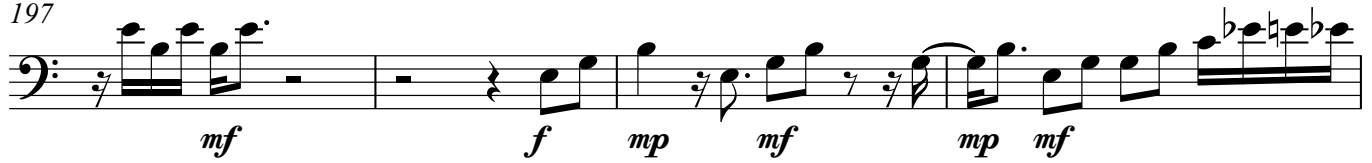
Bassoon

3

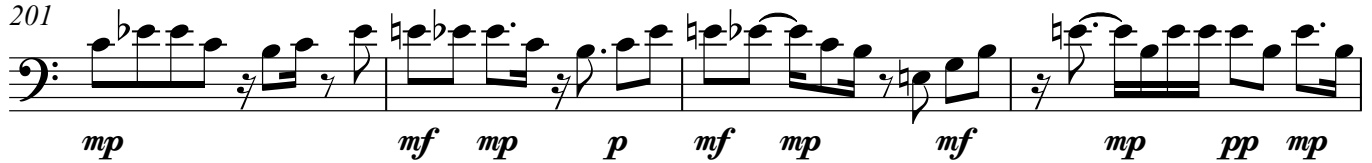
172



197



201



205



209



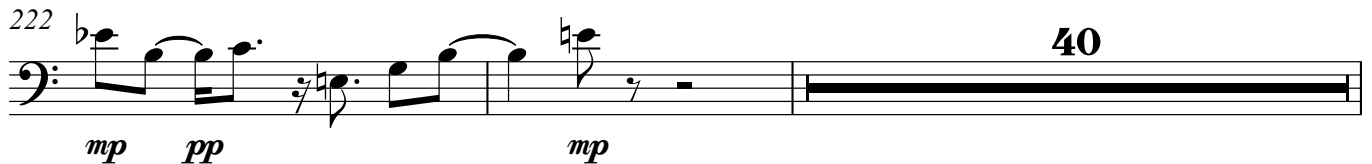
213



219



222



264



267



271



276



280



284



315



319



323



328



332



336



340



344



348



352



356



Violin I

1900 Concerto for Oboe and Bassoon

Stephen W/ Beatty (1938)

♩ = 105

8va-----

mf f

4 (8) mf p pp mf f mp mf

7 8va mp mf pp mf

10 8va f mf

13 mp mf p f mf

16 (8) f mf mp

19 8va mf mp mf

22 (8) mp p mf p mf

25 (8) mp mf mp

Violin I

28 (8) *f* *mf* *pp* *mp* *8va*

31 (8) *mf* *mp* *f* *mp* *p* *mp* *mf* *pp* *mp*

34 *mf* *ppp* *mf* *p* *mp*

37 14 *ppp* *f* *mf*

54 *mp* *mf* *8va* *f* *mf*

57 *mp* *pp* *mf* *8va* *f* *mf*

61 (8) *f* *pp* *mp* *f* *mf* *mp*

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

68 *p* *mf* *mp*

71 14 *p*

Violin I

3

87 *mf* *f* *mf* *8va*

89 (8) *mp* *p* *mp* *p* *mp*

92 *p* *mf* *8va*

95 *mp* *mf* *pp* *mp* *mf* *8va*

98 (8) *mp* *pp* *p* *mp* *mf* *8va*

101 (8) *mp* *p*

103 (8) *mp* *mf* *mp* *pp* 18

Violin I

Violin I musical score, measures 123-175. The score is written in treble clef with a key signature of one sharp (F#). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes several measures with *8va* markings, indicating octave transposition. The notation includes various note values, rests, and slurs.

Measures 123-125: *f* (123), *mf* (124), *f* (125). *8va* markings above measures 123 and 125.

Measures 126-128: *mf* (126), *p* (127), *ppp* (127), *p* (128), *mf* (128), *mp* (128). *8va* marking above measure 126.

Measures 129-131: *mf* (129), *mp* (130), *pp* (131), *f* (131), *mf* (131), *mp* (131). *8va* marking above measure 129.

Measures 132-134: *mf* (132), *p* (133), *mp* (134), *pp* (134). *8va* marking above measure 132.

Measures 135-137: *p* (135), *mf* (136), *mp* (137). *8va* marking above measure 135.

Measures 138-140: *mf* (138), *pp* (139), *mp* (140). *8va* marking above measure 138.

Measures 141-143: *pp* (141), *mp* (142), *p* (143), *mp* (143), *pp* (144), *p* (144). *8va* marking above measure 141.

Measures 144-146: *pp* (144), *p* (145), *mf* (146), *mp* (146), *pp* (147), *mp* (147). *8va* marking above measure 144.

Measures 147-149: *pp* (147), *f* (149). Measure 148 contains a 26-measure rest.

Measures 150-175: *mf* (150), *ff* (151), *f* (152), *8va* marking above measure 150.



223 *8va*-----
mf *f* *mf*

226 (8)-----
p *mf*

229 *8va*-----
p *mf*

232 (8)-----
f *mp* *mf* *mp* *mf*

235 (8)-----
pp *mp* *pp* *p* *ppp* *mp*

239
mf *pp* *p* *mp*

242
mf *p* *mp* *mf* *mp*

245 *p* *mp* *4* *8va*-----

252 (8)-----
mf

255 (8)-----
mp *p* *mp* *mf*

Violin I

7

258 (8) 8va-----

mp *pp* *mp*

262 8va-----

22

ff *mf* *f*

287 (8) 8va-----

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

290 8va-----

mf *mp* *mf* *pp*

293 (8) 8va-----

mf *f* *mf*

296 8va-----

mp *p* *mf* *mp*

299 (8) 8va-----

mf *mp* *mf* *mp* *mf*

302 (8) 8va-----

mp *pp*

304 (8) 8va-----

mf *mp*

307 *8va*
mf mp mf

310 (8)
mp mf

314 *8va*
mp f mf

317 (8)
f mf f mf mp mf

320 (8)
mp p mf mp mf

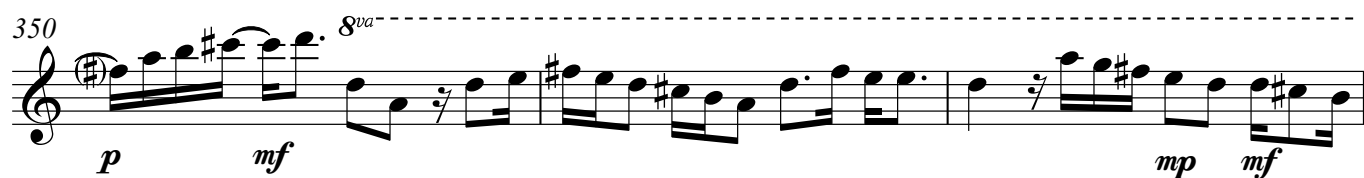
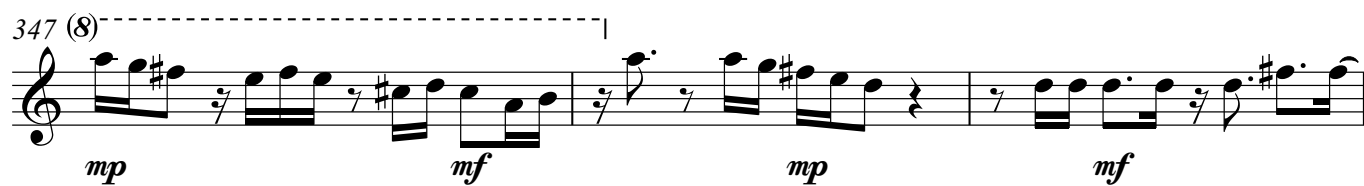
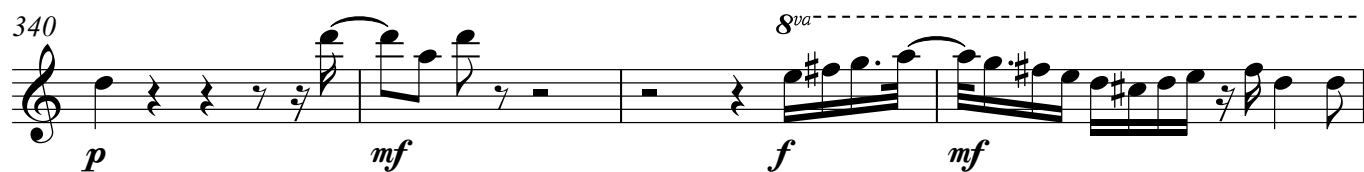
323 (8)
mp p mf mp mf

326 (8)
f mf p mf

330 (8)
mp mf mp mf mp mf

334 (8)
f mf pp mf

337 *8va*
mp mf mp



Violin II

1900 Concerto for Oboe and Bassoon

Stephen W/ Beatty (1938)

♩ = 105

mf *f*

4 *mf* *p* *pp* *mf* *f* *mp* *mf*

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

10 *f* *mf*

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

16 *f* *mf* *mp*

19 *mf* *mp* *mf*

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

25 *mp* *mf* *mp*

28

f *mf* *pp* *mp*

31

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

34

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

37

14

ppp *f* *mf*

54

mp *mf* *f* *mf*

57

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

61

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

65

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

68

p *mf* *mp*

71

14

p

87



90



93



96



99



102



104



123

f *mf* *f*

126

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

129

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

132

mf *p* *mp* *pp*

135

p *mf* *mp*

138

mf *pp* *mp*

141

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

144

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

147

26

pp *f* *mf*

176

ff *f* *mf*

179

f *mf* *mp*

182

mf *f* *mf*

185

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

188

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

191

mf *p* *mf*

194

p *mf* *mp* **27**

223

mf *f* *mf*

226

p *mf*

229

p *mf*

232

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

235

pp mp pp p ppp mp

239

mf pp p mp

242

mf p mp mf mp

245

p mp 4

252

mf

255

mp p mp mf

258

mp pp mp

262

22

ff mf f

287

mp f p mf mp

290

mf mp mf pp mf

294 *f* *mf*

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

300 *mp* *mf* *mp* *mf* *mp*

303 *pp* *mf* *mp*

307 *mf* *mp* *mf*

310 *mp* *mf*

314 *mp* *f* *mf*

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

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

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

326 *f* *mf* *p* *mf*

330 *mp* *mf* *mp* *mf* *mp* *mf*

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

337 *mp* *mf* *mp*

340 *p* *mf* *f* *mf*

344

347 *mp* *mf* *mp* *mf*

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

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

356 *mf* *mp* *mf*

358



Viola

1900 Concerto for Oboe and Bassoon

Stephen W/ Beatty (1938)

♩ = 105

1

mf f

6

mp mf mp mf pp mf

9

f mf

13

mp mf p f

18

mf mp ppp mf

22

mp p mf p mf f

26

mf pp mp

31

mf mp mf pp mp

35

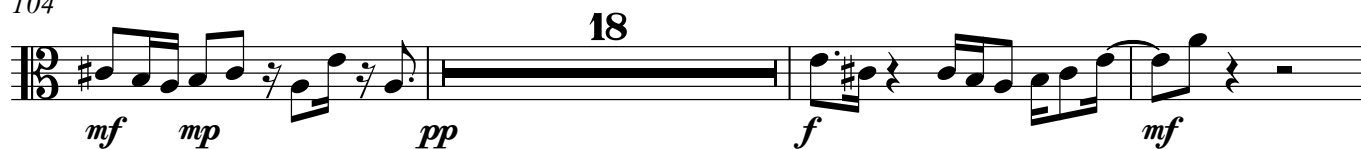
14

[illegible]

pp mf mp f pp

[illegible][illegible]

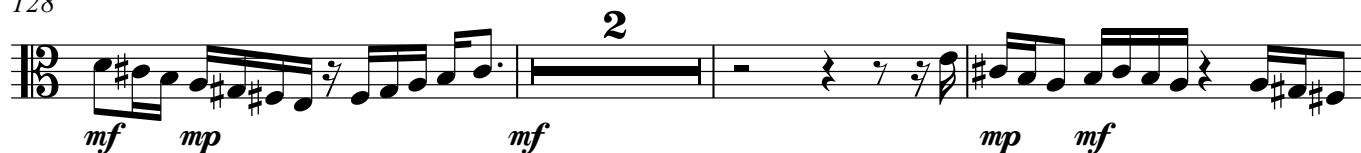
104



125



128



133



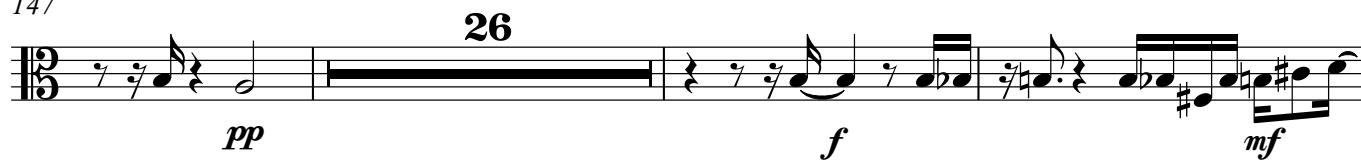
138



143



147



176



180



183



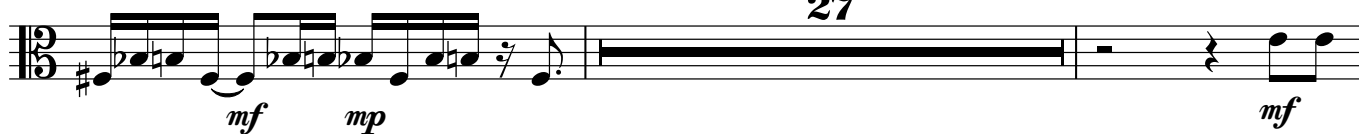
187



192



195



224



227



230



235



239



243



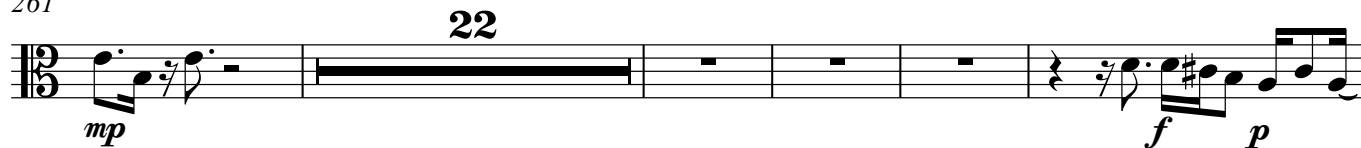
251



256



261



288



291



297



300



303



308



314



319



Violoncello

1900 Concerto for Oboe and Bassoon

Stephen W/ Beatty (1938)

$\text{♩} = 105$



52



56



60



64



68



72



88



92



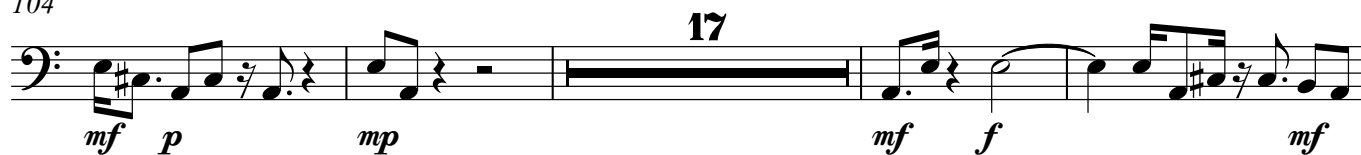
96



100



104



125



129



133



137



141



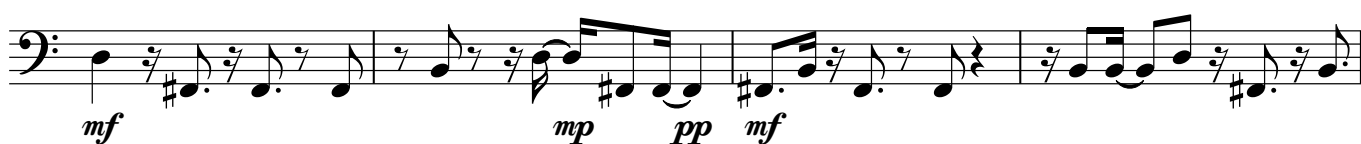
145



174



178



182



186



190



194



223



227



231



235



239



243



249



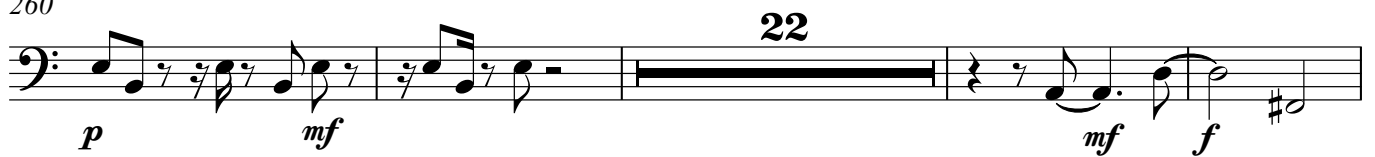
252



256



260



286



290



294



298



Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 12 measures. The notes are: G2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter). The key signature has one sharp (F#). The time signature is 4/4. The dynamics are marked 'mf' (mezzo-forte) at the end of the line.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of five measures. The first measure contains a quarter note G2, an eighth note A2, and a quarter note B2, with a forte (f) dynamic marking. The second measure contains a quarter note C3, an eighth note D3, and a quarter note E3, with a mezzo-forte (mf) dynamic marking. The third measure contains a quarter note F3, an eighth note G3, and a quarter note A3, with a mezzo-forte (mf) dynamic marking. The fourth measure contains a quarter note B3, an eighth note C4, and a quarter note D4, with a mezzo-forte (mf) dynamic marking. The fifth measure contains a quarter note E4, an eighth note F4, and a quarter note G4, with a mezzo-forte (mf) dynamic marking.

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. The dynamics are marked as *mf*, *p*, *mf*, and *mp*.

The bass line of 'The Rose Tree' is written on a single staff in 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 D2, an eighth note E2, a quarter note F2, and a quarter note G2. The notes are written in a simple, clear style.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of three measures. The first measure starts with a mezzo-forte (*mf*) dynamic marking and contains a quarter rest, followed by a quarter note G2, an eighth note A2, and a quarter note B2. The second measure starts with a mezzo-piano (*mp*) dynamic marking and contains a quarter note G2, an eighth note F2, a quarter note E2, and a quarter note D2. The third measure starts with a mezzo-forte (*mf*) dynamic marking and contains a quarter note C2, an eighth note B1, a quarter note A1, and a quarter note G1. The key signature has one sharp (F#) and the time signature is 4/4.

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of eighth and quarter notes. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano) at different points in the piece. The piece ends with a double bar line.

The bass line is written on a single staff in bass clef. It consists of four measures. The first measure contains a quarter note G2, an eighth note A2, and a quarter note B2. The second measure contains a quarter rest, followed by an eighth note C3, a quarter note D3, and an eighth note E3. The third measure contains a quarter note F3, an eighth note G3, a quarter note A3, and an eighth note B3. The fourth measure contains a quarter note C4, an eighth note D4, a quarter note E4, and an eighth note F4. The key signature has one sharp (F#), and the time signature is 4/4. The dynamic marking *mp* is placed below the third measure.

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a bass clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some beamed sixteenth notes. The dynamics are marked as *mf* (mezzo-forte) at the beginning, *mp* (mezzo-piano) in the middle, and *mf* at the end.

First staff of music, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes. Dynamic markings include *mp*, *mf*, *mp*, *p*, and *mp*.

340



344



348



352



356



Double Bass

1900 Concerto for Oboe and Bassoon

Stephen W/ Beatty (1938)

♩ = 105



52



56



60



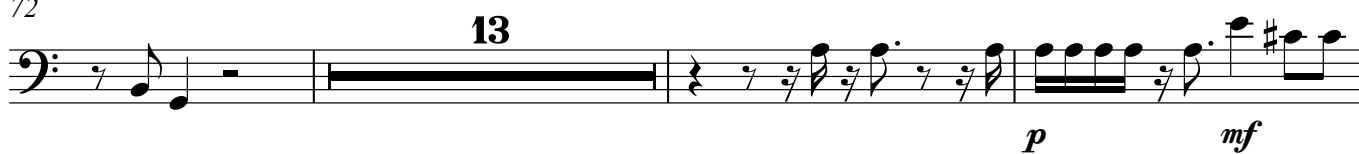
64



68



72



88



92



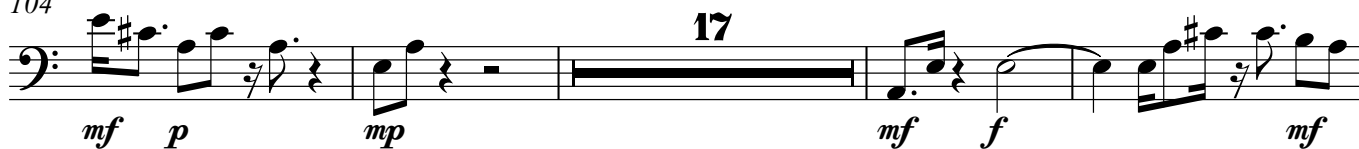
96



100



104



125



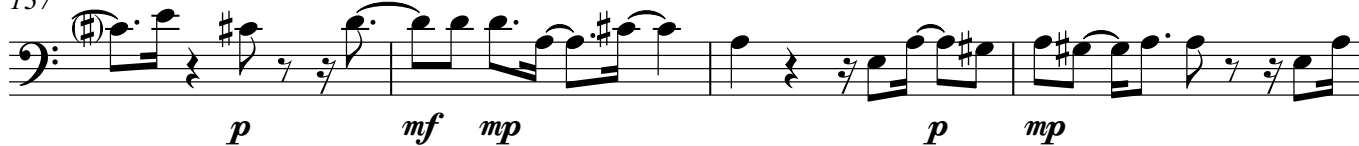
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133



137



141



145



174



178



182



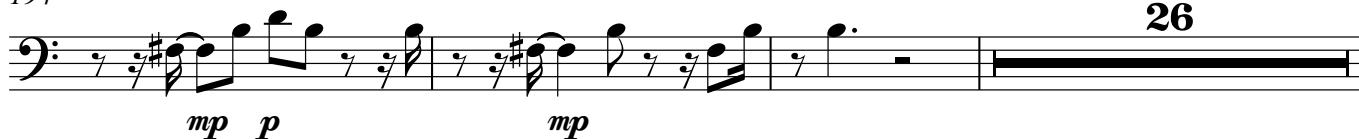
186



190



194



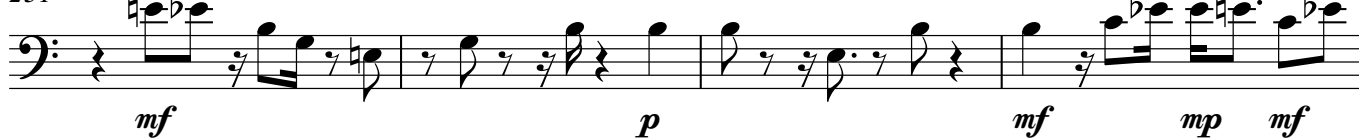
223



227



231



235



239

243

3

mf *mp* *mf* *mp* *mf*

249

f *mf*

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of six measures. The first measure has a quarter rest followed by a quarter note G2 (labeled *mp*). The second measure has a quarter note A2 (labeled *mf*). The third measure has a quarter note B2 (labeled *f*). The fourth measure has a quarter note C3 (labeled *mp*). The fifth measure has a quarter note D3 (labeled *p*). The sixth measure has a quarter note E3 (labeled *mf*) and a quarter note F3 (labeled *mp*).

256

The second system of the musical score, measures 256 to 260. It begins with a bass clef. Measure 256 contains a half note G2, a quarter note A2, and a quarter note B2. Measure 257 contains a quarter rest, a quarter note G2, and a quarter note F2. Measure 258 contains a quarter rest, a quarter note E2, and a quarter note D2. Measure 259 contains a quarter rest, a quarter note C2, and a quarter note B1. Measure 260 contains a quarter rest, a quarter note A1, and a quarter note G1. The dynamic markings *p* and *mp* are placed below measures 259 and 260 respectively.

260

22

p *mf* *mf* *f*

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a whole rest, followed by a half note G2, a quarter note A2, a half note B2, a quarter note C3, a half note D3, a quarter note E3, a half note F3, and a quarter note G3. This is followed by a half note A2, a quarter note B2, a half note C3, a quarter note D3, a half note E3, a quarter note F3, a half note G3, and a quarter note A3. The piece concludes with a half note B3, a quarter note C4, a half note D4, and a quarter note E4. The dynamic markings *mf*, *mp*, and *mf* are placed below the staff at the beginning, after the first measure, and after the second measure, respectively.

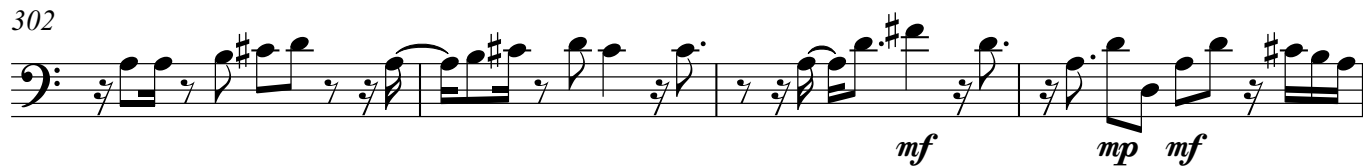
294

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

296

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It consists of six measures. The first measure starts with a mezzo-piano (*mp*) dynamic and contains a half note F#2. The second measure is a quarter rest, followed by an eighth note G2, and then a half note F#2. The third measure begins with a piano (*pp*) dynamic, followed by a half note F#2, and then a half note G2. The fourth measure starts with a mezzo-piano (*mp*) dynamic, followed by a half note F#2, and then a half note G2. The fifth measure begins with a piano (*p*) dynamic, followed by a half note F#2, and then a half note G2. The sixth measure starts with a mezzo-piano (*mp*) dynamic, followed by a half note F#2, and then a half note G2.

302



306



310



314



318



322



326



330



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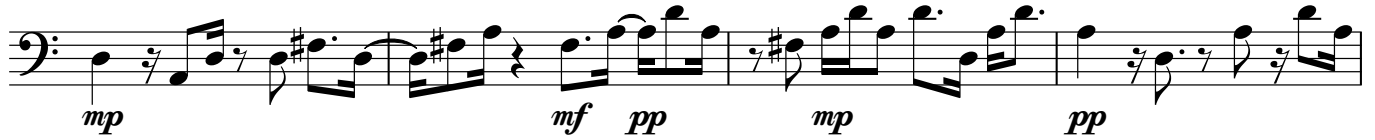
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