

603 Anuketia, Concerto for Flute, Bassoon and Strings

A $\text{♩} = 130$ *8va*

Measures 1-32 of the flute part for '603 Anuketia'. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 130$. The piece is in A major (one sharp). The score includes various dynamics: *p*, *ppp*, *mf*, *f*, *mp*, and *mf*. There are repeat signs and first/second endings. A '4' measure rest is shown at the end.

38 *mp pp mp pp mf*

42 *f mp f* 11

56 *mp mf f mf p mf mp*

61 *mf pp mf* 2

67 *f* 8

78 *p pp f mp mf mp mf*

82 *mp f mf f*

86 *mf f mf*

90 *p f mp mf f mf* 9

102 *ff mp mf f mf p mf*

106

mp f mp f mp mf

110

p mp

114 **B** ♩ = 115

mf f mf mp

123 (8)---

mf mp mf mp mf mp pp

127 10

mf f mf

140 8va---

f mf f

143 (8)---

mf mp

Flute

158 *mf* *f* *mf*

162 *8va* *p* *mf*

166 (8) *p* *mp* *mf* *p*

170 (8) *mp* *mf* *pp* *p* *mf*

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

178 *p* 16 *mf* *ff*

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

201 *mf* *f*

205 *mf* *f* *mf* *p*

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

♩ = 125

Flute

212 C

mp *f* *mf*

217 *f* *mf*

224 (8) *f* *mp*

229 *mf* *pp* *mp*

235 *f* *mf*

241 *f* *mf* *f* *mf*

246 *mp* *mf* *f*

251 *mf* *f* *mf*

256 *f* *mf* *ff* *mf* *p*

262 *f* *mf*

Flute

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

274 *mf* *p* *mf*

282 *mp* *mf* *8va*

287

292 *f* *mp* *8va*

297 *mf* *mp* *8va*

302 (8) *p* *f* *mp* *mf* *mp*

307 *f* *mf* *f* *8va*

313 *mf* *mp* *mf*

319 *f* *mp* *mf*

325 *mp* *p*

331 *f* *mp* *pp* *mp*

337 *pp* *mf* *f* $\text{♩} = 110$ $\text{♩} = 115$

368 *mf* *f* *p* *f* *mf* *mp* *f* *8va*

372 (8) *mp* *f* *mf*

376 *pp* *mf* *f* *mf* *p* *mf*

380 *f* *mf* *f* *8va*

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

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

391 *mf*

394

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

398 **F** ♩ = 125 8va

f

403 (8)

mp *f* *ff*

407 (8)

f *mf* *mp* 8va

411 (8)

mf *p* *f* 8va

415

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

419 (8)

mf

423

mp *f* *pp* 2 *mf* *mp* 8va

429

f *mf* 8va

433

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

437 *mf* *f* *mf* *ff* *p*

441 *mf* *f* *mf* *f*

445 *8va* *mf* *f* *mf* *mp* *pp*

449 (8) *p* *mp* *mf* *f* *mf* *f* *mf*

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

456 *ff* *mf* *mp* *mf*

Bassoon

603 Anuketia, Concerto for Flute, Bassoon and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 130$
9

14 *ff* *fff* *f*

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

23

28 *fff* *mf* *f*

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

36 *ppp* *f* *fff* *f* **3**

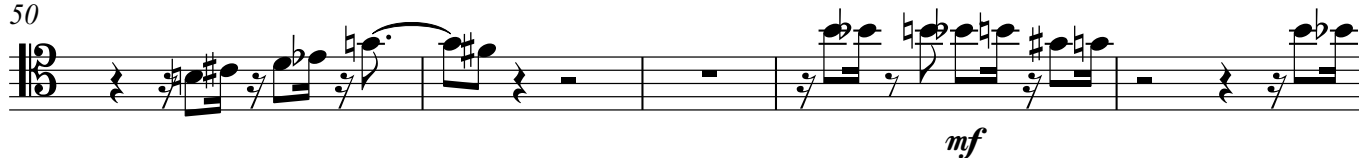
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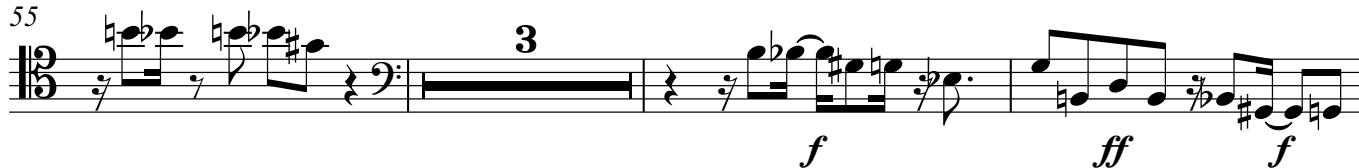
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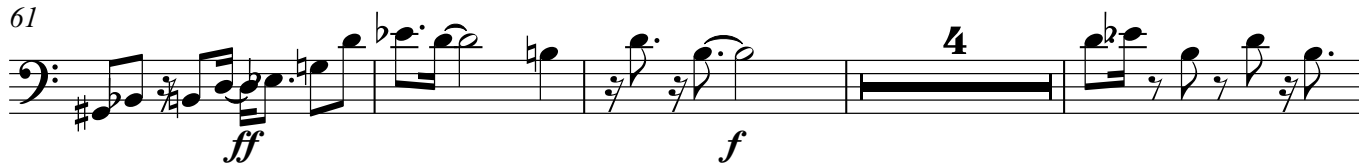
50



55



61



69



74



82



86



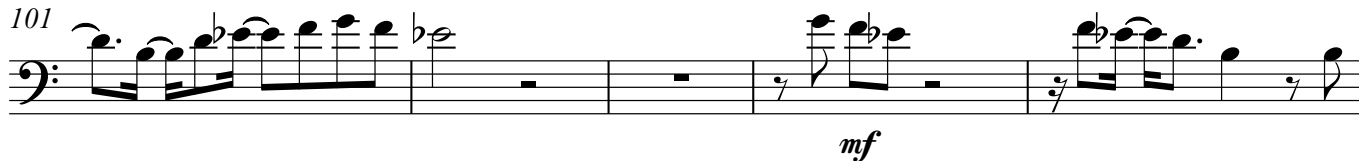
91



96



101



106



110

114 **B** ♩ = 115

117



121



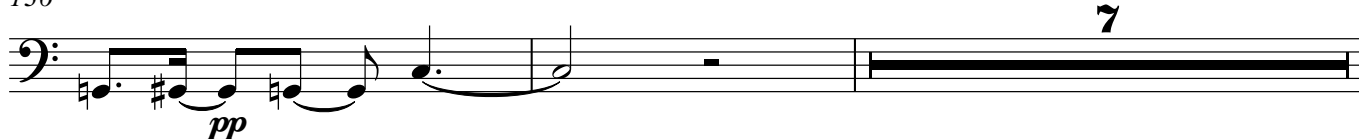
129



133



136



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

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

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

212  $\text{♩} = 125$ *pp* *mp* *p* *mf*

217 *mp* *p* *mf*

222 *f* *mf* *f*

228 *mf* *f*

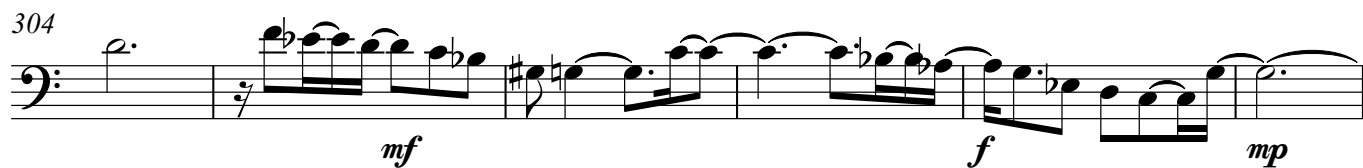
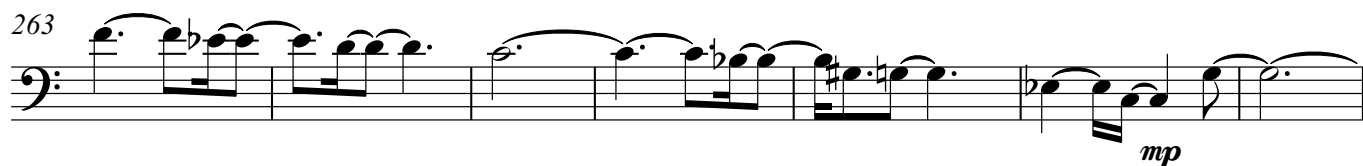
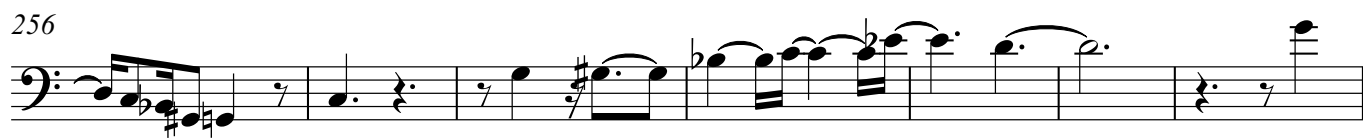
238 *mf* *f* *mf*

244 *f* *mp*

247 *f* *mf*



Bassoon



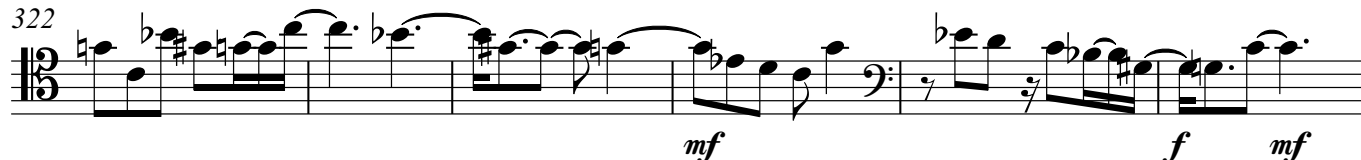
310



317



322



328



333

339 D ♩ = 110

343



347



351



355



359 *ff f mp mf f*

362 *mf f mf mp pp*

366 **E** ♩ = 115 **33** **F** ♩ = 125 *mf f mf*

402 *f*

405

408 *mf p mp ff f p ff*

412 *f mf f*

416 *mf f mp f mf f*

420 *mf ff mf ff f mf*

424 *ff mp f*

428



432



435



438



442



446



450



454



457



Violin

603 Anuketia, Concerto for Flute, Bassoon and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 130$

Violin score for Anuketia, Concerto for Flute, Bassoon and Strings by Stephen W. Beatty (1938). The score is in 4/4 time and consists of 41 measures. It features various dynamics including *mp*, *ppp*, *mf*, *f*, and *ff*, and includes repeat signs with first and second endings.

Measures 1-5: *mp*, *ppp mp*, *mf mp mf*

Measures 6-9: *f*, *mp mf*

Measures 10-13: *f mp f*, *mf*

Measures 14-17: *ff mf*, *mp*

Measures 18-21: *f mf mp f mf ff mf*

Measures 22-25: *f*, *mf*

Measures 26-29: *mf p mf f*

Measures 30-33: *f*, *mf*

Measures 34-37: *mf p mf f*

Measures 38-41: *mp mf f mf*

Violin

51 *f ff mf f mf f*

55 *ff f*

60 *mp mf mp mf*

64 *pp mf*

68 *f mf f*

72 *p mf mp mf pp* 3

79 *mf mp mf mp*

83 *mf f*

87 *mf mp f mp mf pp p mf*

91 *f mf* 7

102

ff mp mf f mf mp mf

Musical staff 102-105: Treble clef, key signature of one sharp (F#). Measures 102-105 contain eighth and sixteenth notes with various dynamics: ff, mp, mf, f, mf, mp, mf.

106

mp f mp f mp mf

Musical staff 106-109: Treble clef, key signature of one sharp (F#). Measures 106-109 contain eighth and sixteenth notes with various dynamics: mp, f, mp, f, mp, mf.

110

p mp

Musical staff 110-113: Treble clef, key signature of one sharp (F#). Measures 110-113 contain eighth and sixteenth notes with various dynamics: p, mp.

114 **B** ♩ = 115 6

mf f mf mp

Musical staff 114-117: Treble clef, key signature of one sharp (F#). Measure 114 is a whole rest. Measures 115-117 contain eighth and sixteenth notes with various dynamics: mf, f, mf, mp. A dashed line labeled 8va is above the staff.

(8) ---|

123

mf mp mf mp mf mp pp

Musical staff 123-126: Treble clef, key signature of one sharp (F#). Measures 123-126 contain eighth and sixteenth notes with various dynamics: mf, mp, mf, mp, mf, mp, pp. A dashed line labeled (8) is above the staff.

127 10

mf f mf

Musical staff 127-130: Treble clef, key signature of one sharp (F#). Measure 127 is a whole rest. Measures 128-130 contain eighth and sixteenth notes with various dynamics: mf, f, mf.

140 8va

f mf f

Musical staff 140-143: Treble clef, key signature of one sharp (F#). Measures 140-143 contain eighth and sixteenth notes with various dynamics: f, mf, f. A dashed line labeled 8va is above the staff.

143 (8) ---|

mf mp

Musical staff 143-146: Treble clef, key signature of one sharp (F#). Measures 143-146 contain eighth and sixteenth notes with various dynamics: mf, mp. A dashed line labeled (8) is above the staff. Measure 146 is a whole rest.

Violin

158 *mf* *f* *mf*

162 *8va* *p* *mf*

166 (8) *p* *mp* *mf* *p*

170 (8) *mp* *mf* *pp* *p* *mf*

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

178 *p* *mf* *ff* *mf*

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

202 *f* *mf*

206 *f* *mf* *p* $\text{♩} = 125$ *mf* *f* *mf*

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

17

C

6/8

215 *mf* *f* *mf* *p*

220 *mp* *f* *mf*

225 *mp*

230 *mf* *p* *mp*

234 *f* *mf* *mp*

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

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

249 *f* *mf* *f* *mf*

254 *mp* *mf* *ff* *8va* *mf*

259 *f* *ff* *pp* *p* *mp* *mf*

264 **11**

p *mf* *mp*

279

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

284

p *mp* *mf*

289

mp *mf*

294

pp *mf* *mp*

298

mf *mp*

303

mf

308

ppp *f* *mf* *f* *mf*

312

mp *mf* *p* *mp*

317

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

322 *mp* *f* *mf*

327 *mp* *pp*

332

338 **D** $\text{♩} = 115$ *mf* *mp* **E** $\text{♩} = 115$ *f* *mf* *p* *mf* *p*

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

374 *f* *mf* *f*

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

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

388 *mf* *p* *f* *mf*

392 *f* *mf* *pp*

395

mf p pp

399 **F** ♩ = 125

mp mf p mf

403

f ff f mf f mp

407

f fff mf f mp f mf p f

411

mf f mf ff mf f mf mp

415

mf 3

421

f mf

424

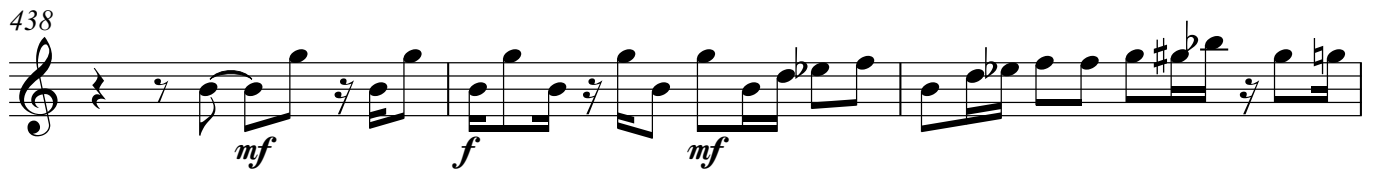
f mf p mp mf p

427

mf mp mf f

430

mp f mp



Viola

603 Anuketia, Concerto for Flute, Bassoon and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 130$ **9**

pp

13 *p* *pp*

16 *p* *pp* *mp*

19 *p* *pp*

23

27 *ppp* *pp*

31

36 *p* *pp* *R* **3**

42



46



50



58



62



66



70



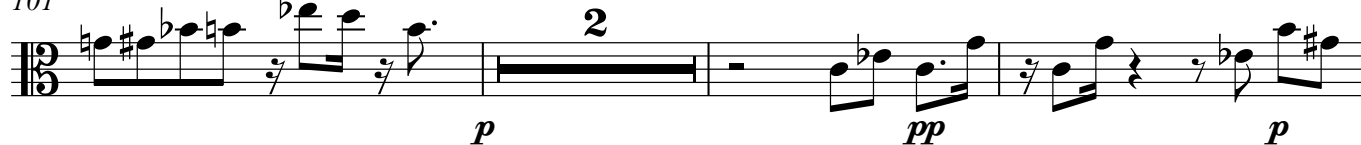
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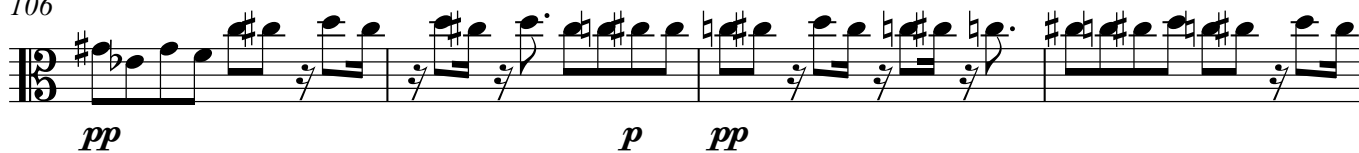
78



101



106



110

114 **B** ♩ = 115

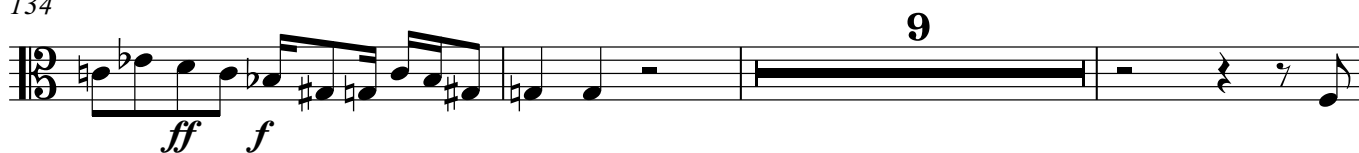
118



129



134



146



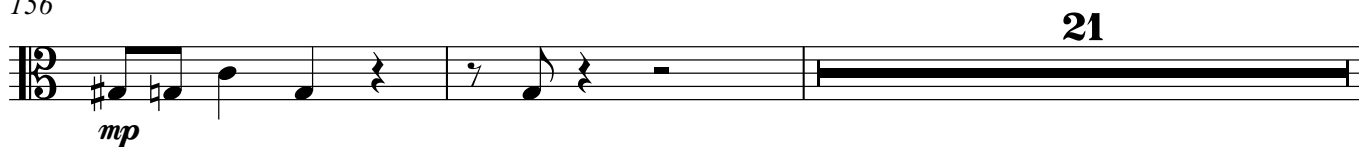
150



154



156



179



183



187



193



199



203



207



211



267



272



277

22



303

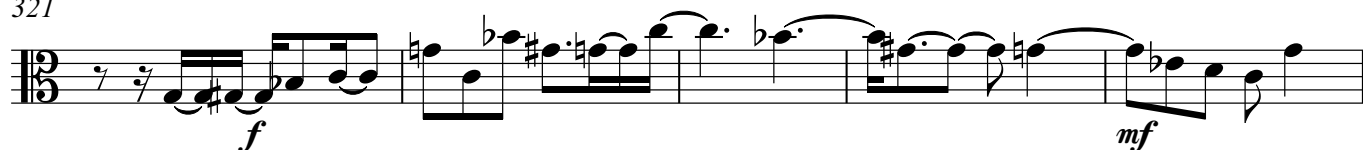
8



316

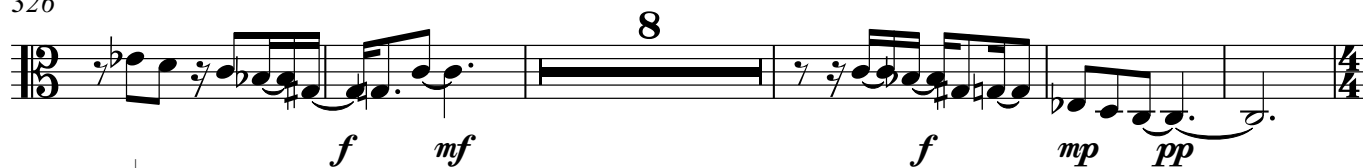


321



326

8

339 **D** $\text{♩} = 110$
3

345



349



353



357



361 *mf pp mp p pp mp p pp*

365 *mp* **E** ♩ = 115 **33** **F** ♩ = 125 **8** *fff*

408 *mf f mp f mf p f*

411 *mf f mf ff mf f mp ff* **2**

416 *mp mf mp f*

420 **2** *mf f mf*

425 *p mp mf p mf*

428 *mp mf f mp f*

431 *mp mf*

436 *mp* **10** *mf*

449



453



456



Violoncello

603 Anuketia, Concerto for Flute, Bassoon and Strings

Stephen W. Beatty (1938)

A ♩ = 130

1 *mp* *pp* *mp*

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

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

13 *mf* *mp* *mf*

17 *mp* *p* *mp*

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

25 *pp* *p* *pp*

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

33 *pp* *p* *mp*

37



41



45



49



53



57



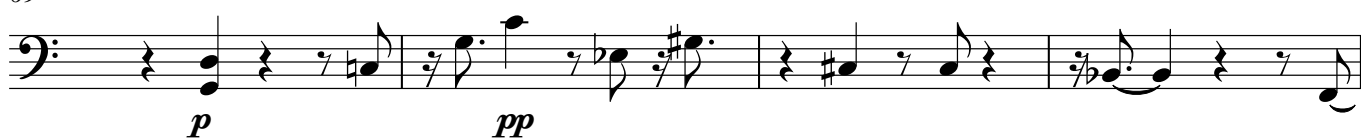
61



65



69



73



77



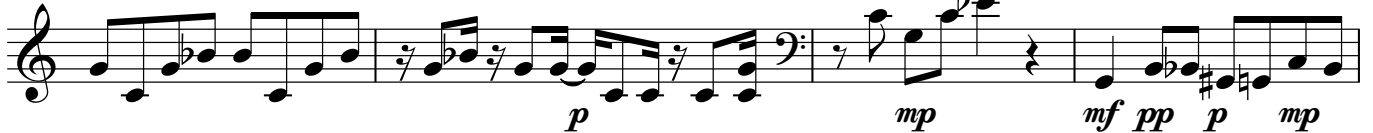
81



85



89



93



97



101



106



110

114 **B** ♩ = 115

115 *f* *mf* *p* *f* *mf* *f*

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

123 *p* *pp* *mf* *ppp* *ff* *mf*

128 *f* *mf* *f*

131 *mf* *f*

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

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

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

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

148 *f* *mf* *f* *mf*

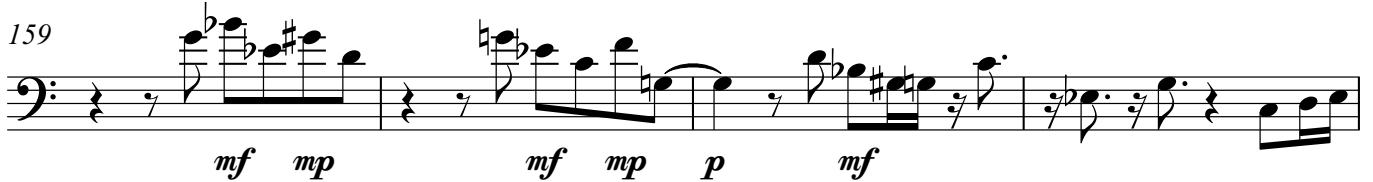
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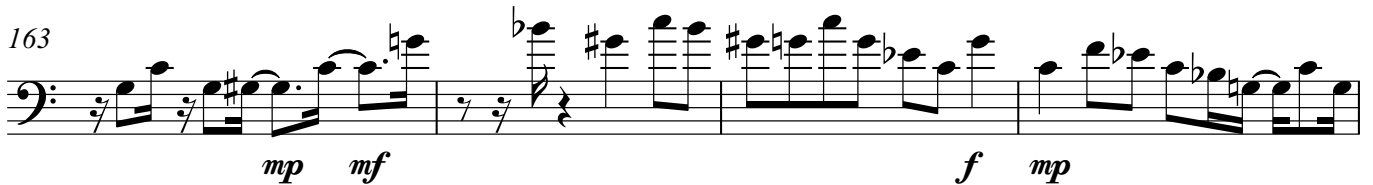
154



159



163



167



171



175



180



184



188



192 *mf p f mf f mf ff mf p mf*

196 *mp mf mp mf*

200 *mp mf mp mf f mf f*

204 *mf f mf f mf*

208 *mp pp p mp f mf*

212 **C** ♩ = 125 *mp p*

216 *mf mp*

220 *p mf p*

224 *mf pp p mf mp p*

229 *mf f mf*

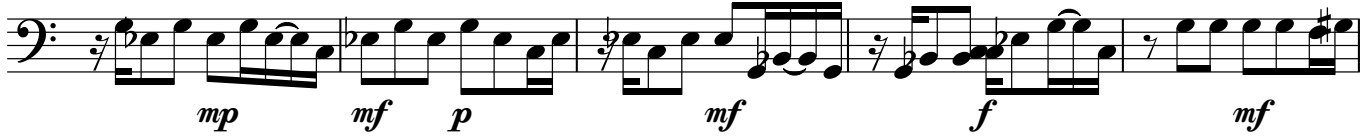
233



237



241



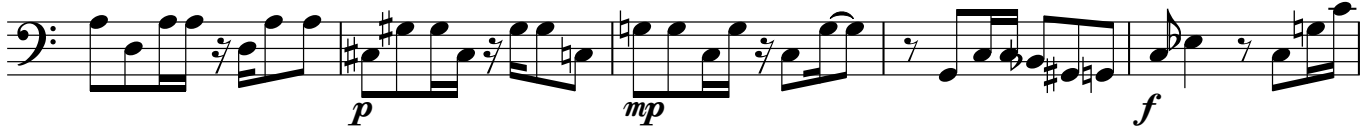
246



250



255



260



265



270



275



280



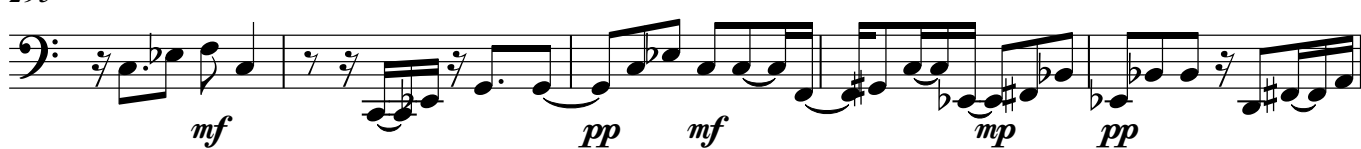
285



290



295



300



305



310



315



320



325



330



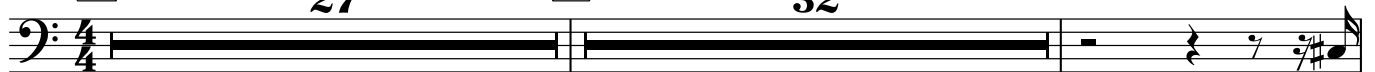
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339 **D** ♩ = 110

27

E ♩ = 115

32

399 **F** ♩ = 125

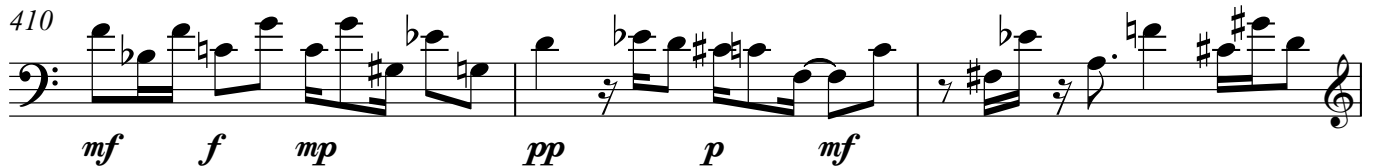
403



407



410



413



417



420



423

mf mp mf p mp

427

mf p mf pp mf pp

430

mp mf ff mf p

433

mf p mf f mp mf

437

p mf f mp mf p pp

440

mp p pp p mp f

443

mf pp mf p mp

446

p mf mp

449

p mf pp mp p mf

452

mp mf f p

Violoncello

11

455



457



Double Bass

603 Anuketia, Concerto for Flute, Bassoon and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 130$
9

14

18

25

33

38

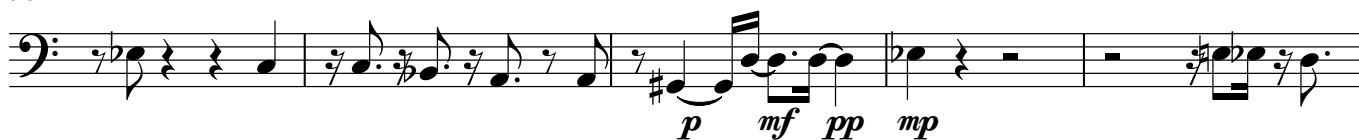
43

47

6

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

56



61



66



71



76



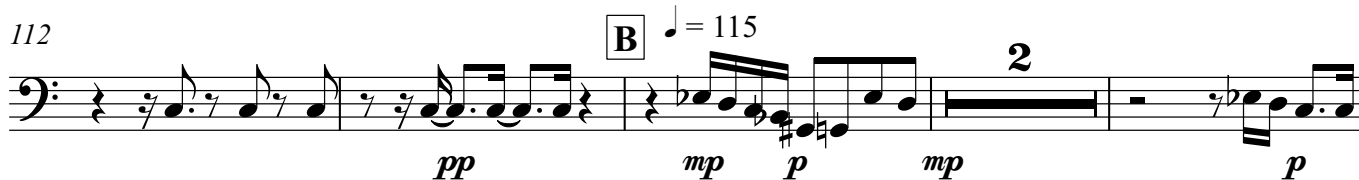
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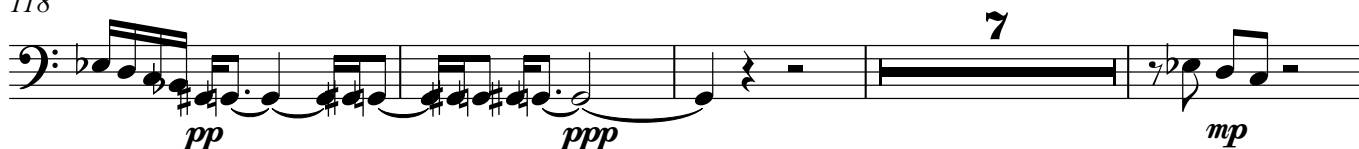
104



112



118



129



Double Bass

3

135



146



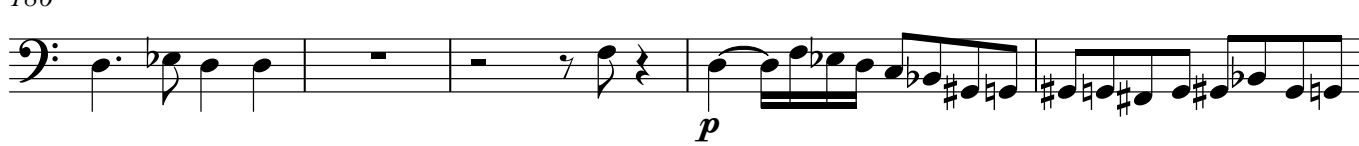
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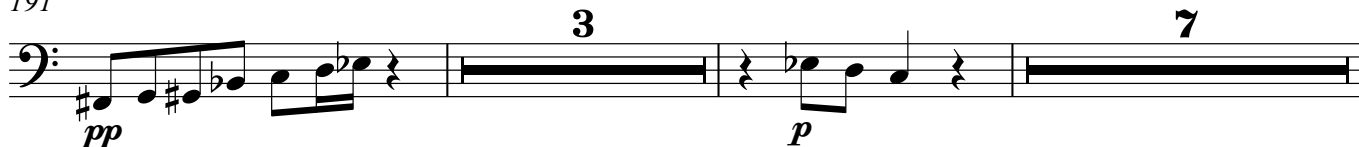
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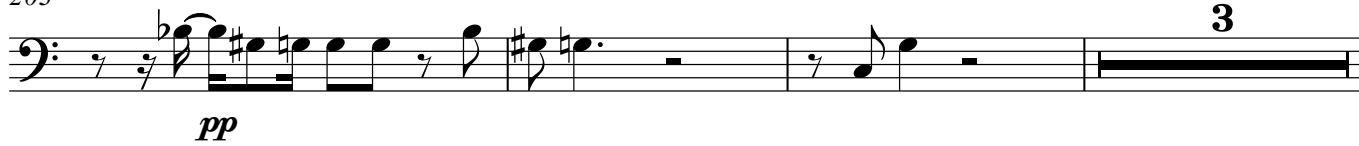
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191



203



209

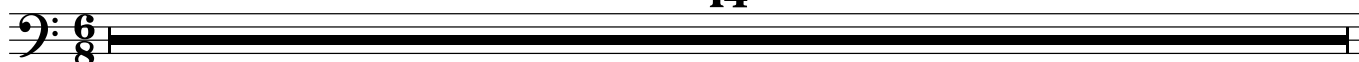


212



♩ = 125

14



226



231



235



244



267



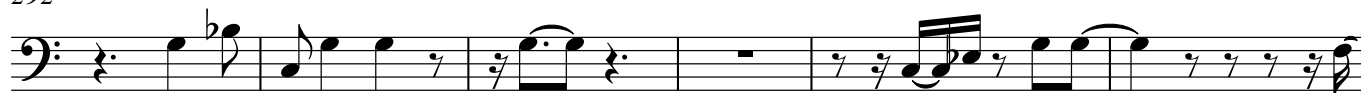
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278



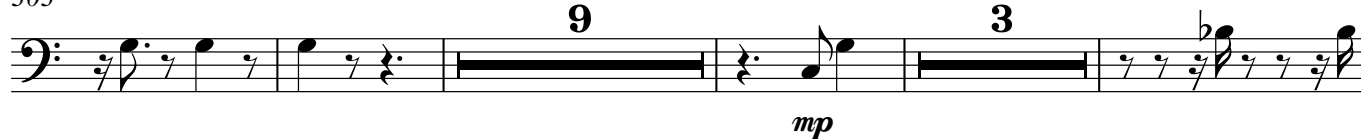
292



298



303



319



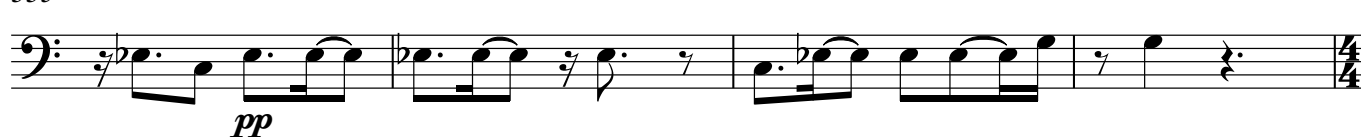
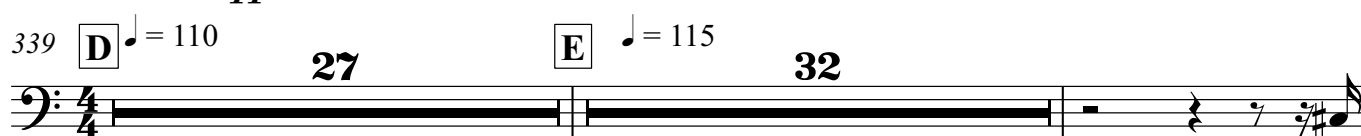
326



331



335

339 **D** ♩ = 110399 **F** ♩ = 125

403



409



415



417



The bass line of 'The Rose Tree' is written on a single staff. It begins with a whole rest, followed by a quarter note G4 (marked with a sharp), an eighth note A4, and a quarter note B4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. A dynamic marking of *p* (piano) is placed below the first measure. The next measure contains a whole rest. The third measure is a whole note G4, with a fermata above it and a dynamic marking of *mp* (mezzo-piano) below it. The fourth measure is a whole rest. The fifth measure is a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The sixth measure is a quarter note D4, followed by a quarter note C4, and a quarter note B3. The seventh measure is a quarter note A3, followed by a quarter note G3, and a quarter note F3. The eighth measure is a quarter note E3, followed by a quarter note D3, and a quarter note C3. The piece ends with a final whole note C3. Dynamic markings *ff* (fortissimo) and *mf* (mezzo-forte) are placed below the sixth and seventh measures, respectively.

732

Bass line musical notation for measures 732-737. The key signature has one sharp (F#). The notation includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, a fermata over measure 735, and a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes.

[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 whole rest, followed by a quarter note G2, an eighth note A2, and a quarter note B2. The next measure contains a quarter note A2, a quarter note G2, and a quarter note F2. The third measure features a half note E2, a half note D2, and a half note C2. The fourth measure consists of a quarter note B2, a quarter note A2, and a quarter note G2. The fifth measure has a quarter note F2, a quarter note E2, and a quarter note D2. The sixth measure contains a quarter note C2, a quarter note B2, and a quarter note A2. The seventh measure has a quarter note G2, a quarter note F2, and a quarter note E2. The eighth measure consists of a quarter note D2, a quarter note C2, and a quarter note B2. The ninth measure has a quarter note A2, a quarter note G2, and a quarter note F2. The tenth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The eleventh measure has a quarter note B2, a quarter note A2, and a quarter note G2. The twelfth measure consists of a quarter note F2, a quarter note E2, and a quarter note D2. The thirteenth measure has a quarter note C2, a quarter note B2, and a quarter note A2. The fourteenth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The fifteenth measure has a quarter note D2, a quarter note C2, and a quarter note B2. The sixteenth measure consists of a quarter note A2, a quarter note G2, and a quarter note F2. The notation is marked with a mezzo-forte (mf) dynamic.

The bass line is written on a single staff in bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes, with a final measure marked with a forte (*f*) dynamic.

