

## 1138 Vocalise for Mezzo-soprano and Chorus

Flute score for 1138 Vocalise for Mezzo-soprano and Chorus, composed by Stephen W. Beatty (1938). The score is in 4/4 time, with a tempo marking of  $\text{♩} = 100$  and a key signature of one flat (B-flat).

The score is divided into measures, with measure numbers 6, 16, 20, 27, 30, and 39 indicated. Dynamic markings include *f*, *ff*, *fff*, *mf*, *mp*, *p*, and *pp*. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as articulation marks like slurs and accents. The piece concludes with a final measure marked with a double bar line.

43 *p ff f ff*

46 *f ff f mf mp pp p* *8va*

50 *fff ff f* *8va*

59 (8) *mf ff mf f ff*

63 *fff f ff f* *8va*

83 (8) *mf ff mp f*

87 *ff f mf f* *8va*

105 (8) *ff f ff*

109 *mf p f* *8va*

112 (8) *mf f mf*

115 *ff* *f* *mp* *mf* *8va*

119 *f* *ff* *8va*

123 (8) *mp* *mp* *pp* *8va*

125 *p* *mf* *19*

147 *f* *mf* *f* *fff*

151 *ff* *f* *mf* *mp* *mf* *8va*

155 *f* *p* *ff* *f* *mf* *f* *7*

165 *ff* *mf* *3* *8va*

172 *p* *mf*

175 *f* *mf* *f* *mf* *f* *3*

Detailed description: This is a musical score for a flute, spanning measures 115 to 175. The music is written on a single staff in treble clef with a key signature of one flat (B-flat). The score includes various dynamics such as fortissimo (ff), forte (f), mezzo-piano (mp), mezzo-forte (mf), piano (p), and pianissimo (pp). There are also performance instructions like '8va' (octave up) and specific measure counts (19, 7, 3) indicating repeated patterns. The notation includes eighth notes, sixteenth notes, and slurs. The piece concludes with a final triplet of eighth notes in measure 175.

## Flute

181 *8va*  
*mf* *f*

185 (8)  
*ff* *f* *mf* *ff* *f*

189 (8) *2* *8va*  
*mf* *f* *mp* *pp* *mp* *mf*

194 (8)

198 (8) *2*  
*ff* *mf* *f* *p* *mf* *pp*

204 *8va*  
*mp* *f*

208 *8va* *10*  
*mf* *f* *mf*

221  
*f* *mf* *f* *mf*

225 *4*  
*f* *mf* *mp*

232 *8va* *2*  
*mf* *f* *pp* *mf* *f*

Flute

5

237 *8va*-----

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

241 (8)----- *8va*-----  $\text{♩} = 115$

*mp* *pp*

248 **D**

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

252

*mf*

256

*f*

260

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

268

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

276

*mp* *mf* *mp*

282 *8va*-----

*ff* *f* *mf*

288 *f* *mf* *f* *8va*

292 (8) *mf* *f* *mf* *f* *4*

299 *mf* *f* *mf*

303 *p* *f* *mf* *f* *mf* *8va*

307 (8) *mp* *mf* *ff* *f* *mf* *f* *mf* *f*

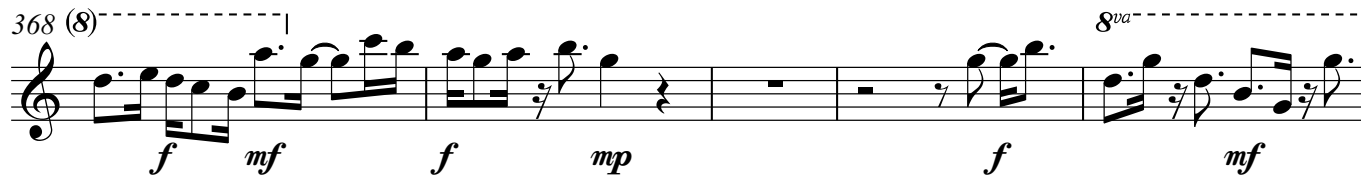
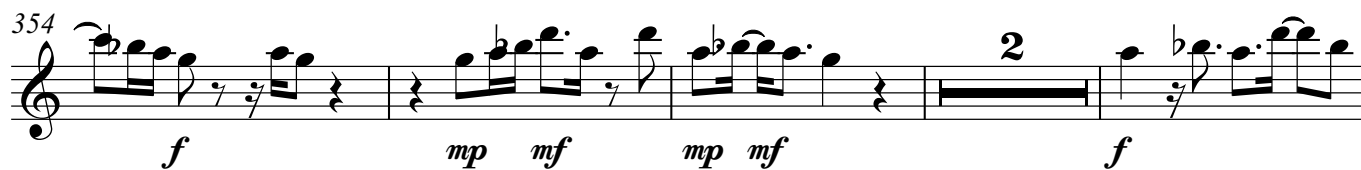
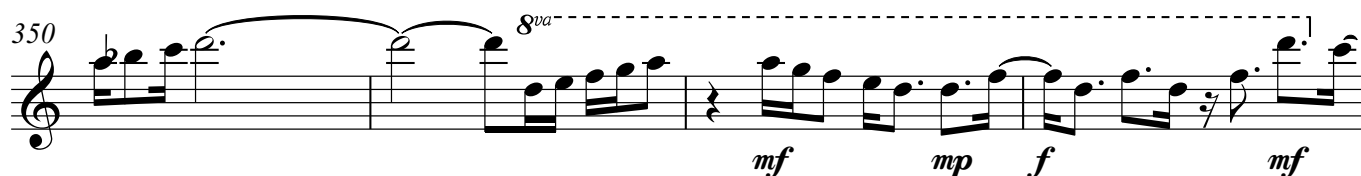
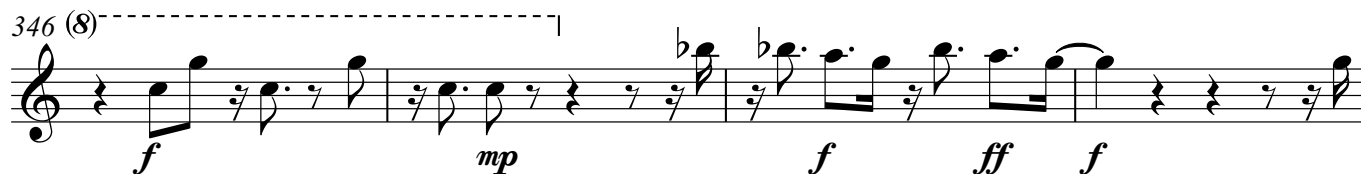
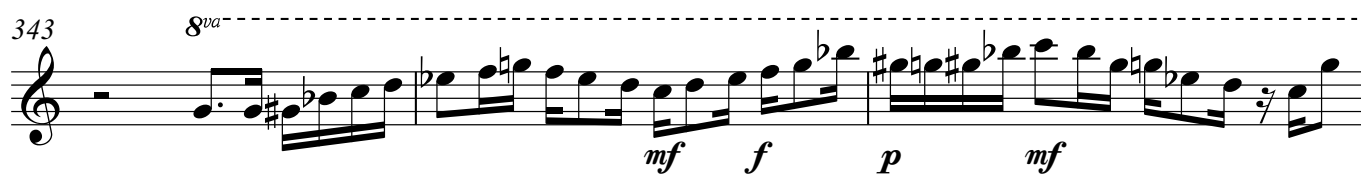
311 (8) *ff* *mf* *3*

318 *f* *mf* *8va*

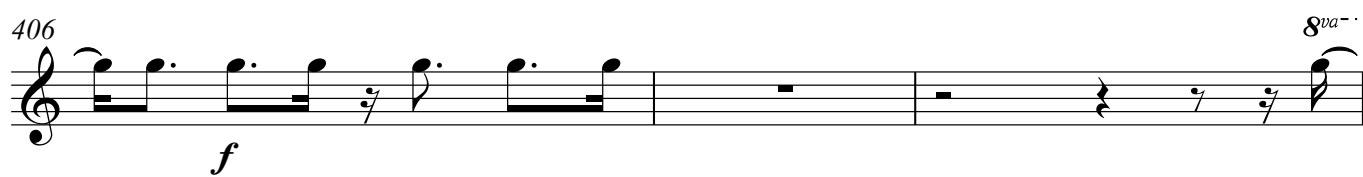
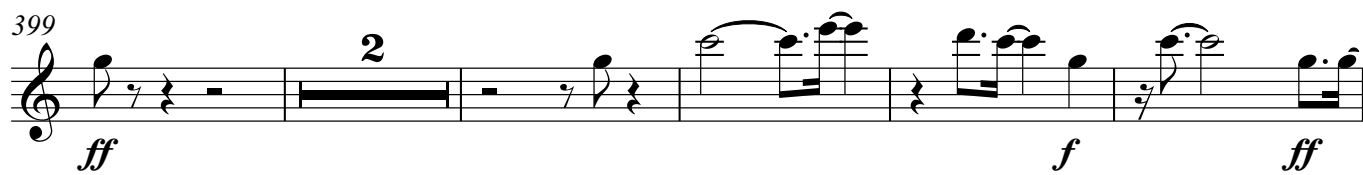
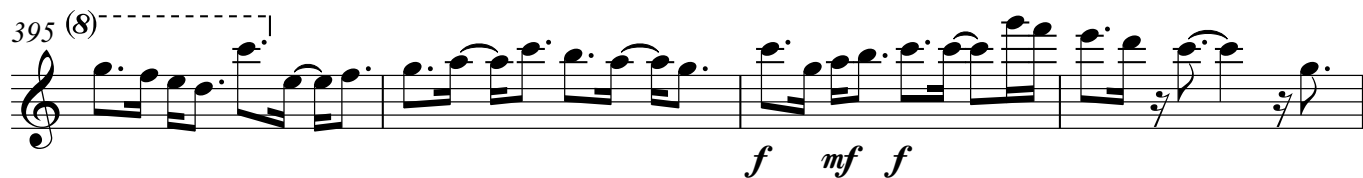
323 *f* *mf* *ff* *8va*

328 (8) *f* *mf* *f* *8va* *3*

334 (8) *mf* *f* *ff* *f*



## Flute





Horn in F 1,3

1138 Vocalise for Mezzo-soprano and Chorus

Stephen W. Beatty (1938)

**A** ♩ = 100

5

12

16

20

27

31

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

*f* *ff*

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

*f* *mf* *f*

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

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

*f* *mf* *ff*

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38

42

46

50

58

62

79

83

87

91

*ff* *f* *ff*

*f* *ff* *f*

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

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

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

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

*ff* *f*

*mf* *f* *mf* *f* *mf* *f* *mf*

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

*mp* *f* *fff* *ff* *f*

4

13

13

108

113

117

121

125 **B**  $\text{♩} = 100$  **19** **C**  $\text{♩} = 105$

147

151

155

159

163

*mf* *p* *mf*

*f* *mf* *f* *mf* *f* *mf*

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

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

*mf*

*f* *mf* *fff*

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

*f* *p* *f* *ff* *f*

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

*mf* *f*

167 *mf* *mp* *p*

171 *mf*

175 *f* *mf* *f* *mf* *f*

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

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

188 *f* *ff* *f* *mf* *p*

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

196 *p*

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

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

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

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

218 *ff* *mp* *f*

222 *mf* *f* *mf* *f*

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

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

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

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

242 *mf*

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

247 D  $\text{♩} = 115$

251

255

259

263

267

271

275

279

283

*mp* *mf*

*f* *mp* *f*

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

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

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

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

*ff* *f* *ff* *f*

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

*mf* *f*

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

287 *mp*

291 *mf* *f* *mf*

295 *pp* *mp*

299 *mf* *f* *mf*

303 *p* *mf* *f*

309 *mf* *f* *mf*

313 *mp* *mf* *mp* *mf* *mp* *mf* *ff*

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

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

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

329

333

337

341

345

349

354

358

362

367

This musical score is for a Horn in F, measures 1 and 3. It consists of nine staves of music, each starting with a measure number. The key signature is one sharp (F#). The dynamics are indicated by letters: *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). The notation includes various note values, rests, and slurs. The first staff (329) has dynamics *mf*, *ff*, and *mf*. The second staff (333) has *f*, *ff*, and *f*. The third staff (337) has no dynamics. The fourth staff (341) has *mf*, *f*, and *mf*. The fifth staff (345) has *f*, *mp*, *f*, and *ff*. The sixth staff (349) has *f*, *mp*, and *mf*. The seventh staff (354) has *f*, *mf*, *mp*, *mf*, and *f*. The eighth staff (358) has *mf*, *f*, *mf*, *ff*, *mf*, and *f*. The ninth staff (362) has *mf*, *p*, *pp*, *mp*, *p*, and *mp*. The final staff (367) has *mf*, *f*, *mf*, *mp*, and *f*.



371 *mf* *f* *mf* *f* *mf*

375 *ff* *mf* *f*

379 *mf* *f* *mf*

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

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

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

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

400 *ff* *p* *mp* *ff*

404 *f* *ff*

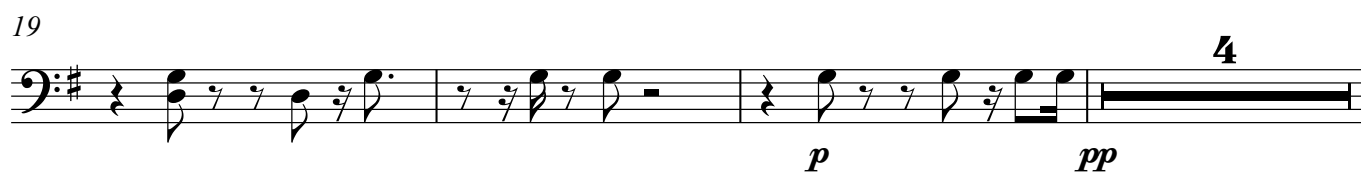
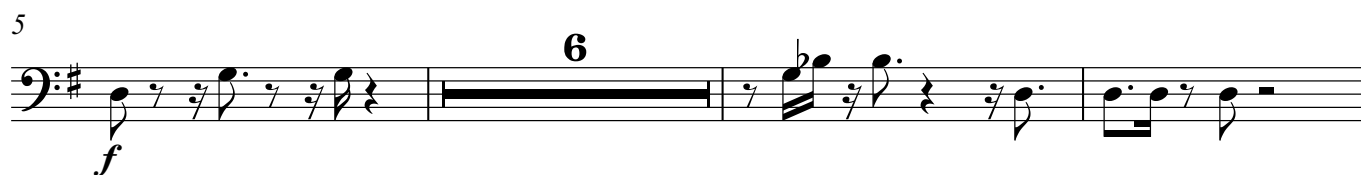
408 *f* *pp* *mp*

Horn in F 2,4

# 1138 Vocalise for Mezzo-soprano and Chorus

Stephen W. Beatty (1938)

**A** ♩ = 100



55



59



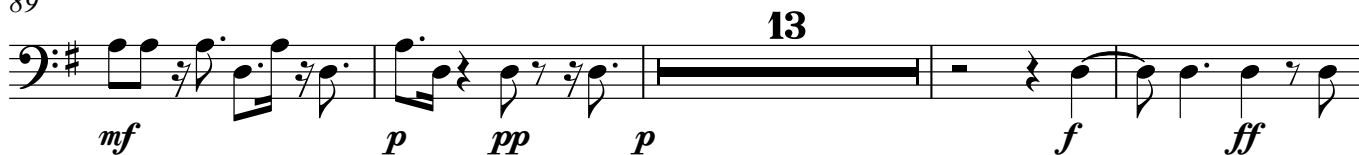
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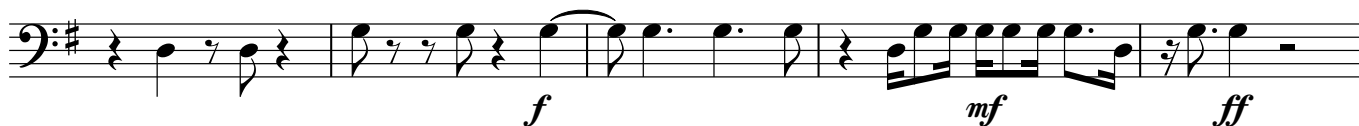
81



89



106



111



120

125 **B**  $\text{♩} = 100$ **C**  $\text{♩} = 105$ 

147



151 *mf* *pp* *mp*

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

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

167 *mf* *mp* *mf*

172 *pp* *p* *mf* *f*

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

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

184 *mp* *mf*

188 *mp* *p*

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

195 *mp* *mf*

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

203 *mf* *p* *mp*

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

212 *mf*

216 3 *mp* *ppp* *mf*

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

226 *p* *f* *p* *mp* *mf* 4

233 *f* *ff* *f* *ff*

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

## Horn in F 2,4

5

241



244

♩ = 115



248

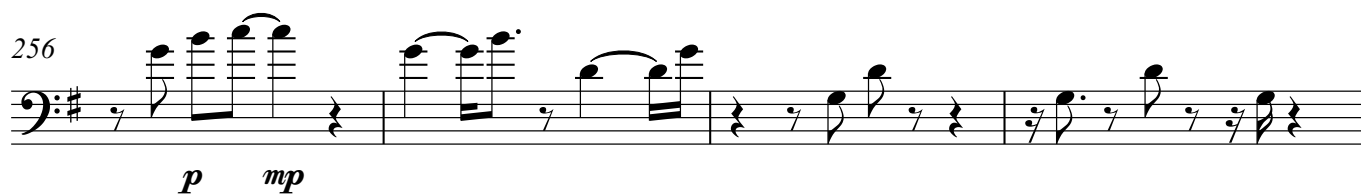
D



252



256



260



263



270 *mf* *f*

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

278 *mp* *mf*

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

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

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

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

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

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

308 *p* *mp* *mf*

312



316



320



324



328



332



336



340



344



348





352



356



360



365



369



373



377



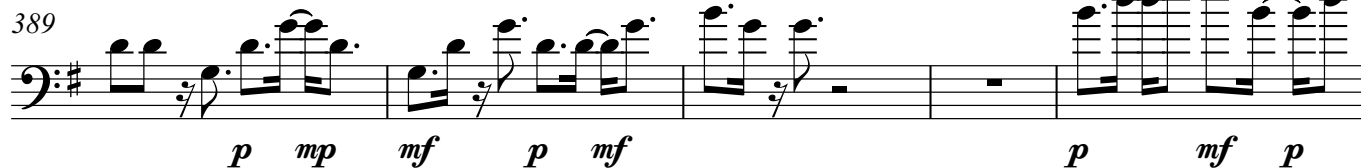
381



385



389



394

Horn in F 2.4.

2

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

399

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

403

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

407

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

410

*mf* *pp*

Trumpet in C

# 1138 Vocalise for Mezzo-soprano and Chorus

Stephen W. Beatty (1938)

**A**  $\text{♩} = 100$

Measures 1-46 of the musical score for Trumpet in C. The score is in 4/4 time and features various dynamics and articulations. The key signature has one flat (B-flat). The score is divided into measures 1-4, 5-8, 15-18, 26-30, 40-43, and 46-49. Dynamics include *f*, *ff*, *mf*, *mp*, and *p*. Articulations include accents and slurs. There are also rests and repeat signs.

Measures 1-4: *f*, *ff*, *f*, *ff*, *f*

Measures 5-8: *ff*, *f*, *ff*, *f*, *7*

Measures 15-18: *ff*, *mf*, *ff*, *mf*, *f*, *mf*, *mp*

Measures 26-30: *mf*, *mp*, *ff*, *mf*, *p*, *7*, *p*

Measures 40-43: *mp*, *f*, *fff*, *ff*, *mf*, *f*

Measures 46-49: *p*, *ff*, *f*, *ff*, *7*

## Trumpet in C

55

*f p ff fff ff*

58

*f mf ff mf f*

61

*ff f ff* 15

79

*fff ff f ff f mf*

83

*mp f mf ff mp f*

87

*ff f* 14

104

*f fff ff f*

108

*ff f ff f*

112

*mf f mf*

115

*ff f mp mf*

Trumpet in C

3

119 **2**

*ff*

123

*f mp p mp pp*

125 **B**  $\text{♩} = 100$  **19** **C**  $\text{♩} = 105$

*p mf*

147

*f mf f*

151 **2**

*mf f*

156

*p f ff f ff f mf*

160

*f ff f mf f*

165 **7**

*ff*

175

*f mf f mf f*

179 **3**

*mp f*

## Trumpet in C

185 *ff* *f* *mf* *ff* *f* 7

196 *mf* *ff* *mf* *f* *p*

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

204 *mp* *f*

208 *mf* *f* *mf*

212 *f* 7 *f* *mf*

223 *f* *mf* *f*

226 *mf* *mp* 4 *mf* *f* *pp*

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

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

243

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

247

**D** ♩ = 115

*mp* *f*

251

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

254

*mf*

258

**2**

*ff*

266

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

270

*mf*

**2**

280

*f* *mf* *f* *mf*

289

*f* *mf* *f* *mf*

293

**3**

*f*

## Trumpet in C

302

*f* *mp* *mf*

308

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

312

**2** *f*

321

*mf* *f* *mf*

327

*ff* *f*

334

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

337

340

*mf* *f*

345

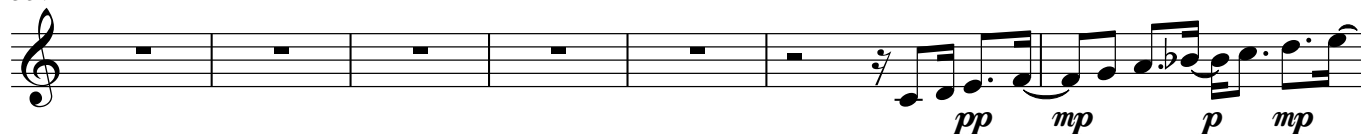
*p* *mf* *f* *mp*

350

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



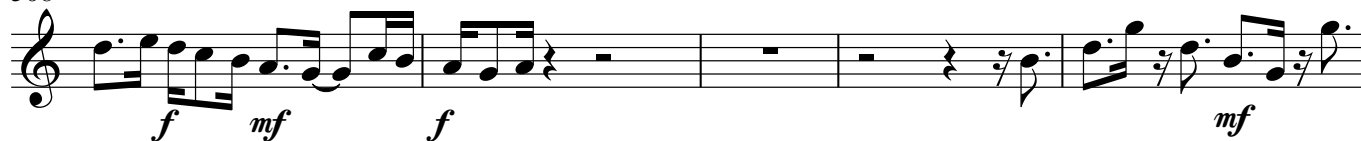
357



364



368



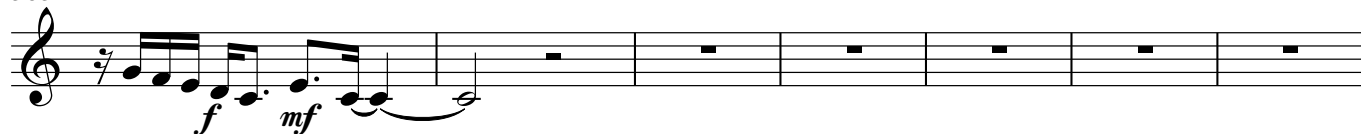
373



379



383



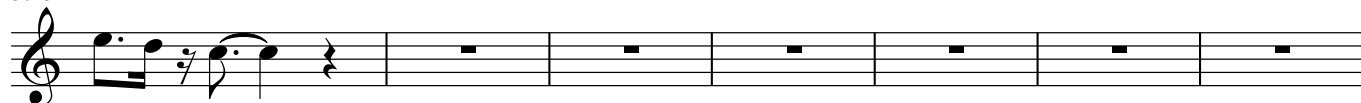
390



394



398



## Trumpet in C

405

409

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

Detailed description: This image shows a musical score for a Trumpet in C, spanning measures 405 to 409. The notation is written on a single staff in treble clef. Measure 405 begins with a forte (*f*) dynamic and features a half note G4, followed by eighth notes A4 and B4, and a quarter note C5. Measure 406 continues with eighth notes D5, E5, and F5, followed by a quarter note G5. Measure 407 starts with a fortissimo (*ff*) dynamic, featuring a half note G5, followed by quarter notes F5 and E5. Measure 408 returns to a forte (*f*) dynamic, featuring a half note D5, followed by quarter notes C5 and B4. Measure 409 begins with a fortissimo (*ff*) dynamic, featuring a half note A4, followed by quarter notes G4 and F4. The piece concludes with a final measure (410) starting with a forte (*f*) dynamic, featuring a half note E4, followed by quarter notes D4 and C4. The dynamics *f*, *ff*, *pp*, and *mp* are indicated below the staff.

Timpani

# 1138 Vocalise for Mezzo-soprano and Chorus

Stephen W. Beatty (1938)

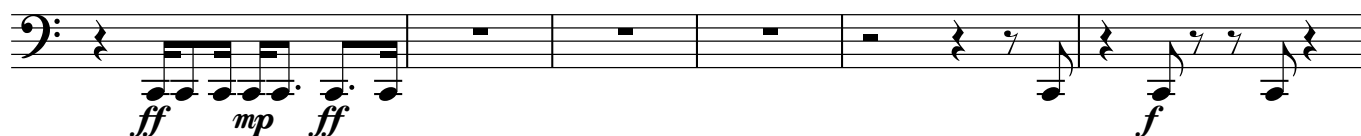
**A**  $\text{♩} = 100$



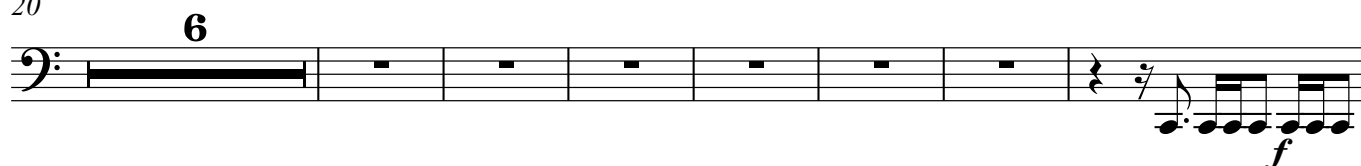
5



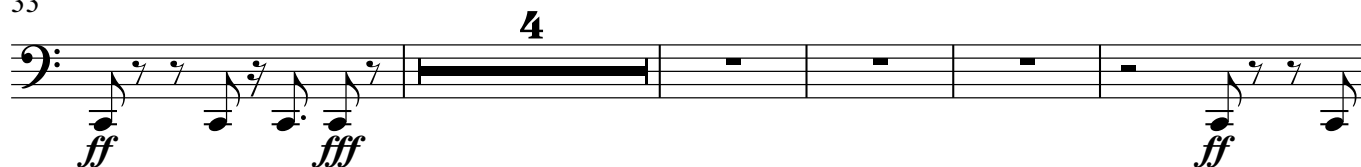
14



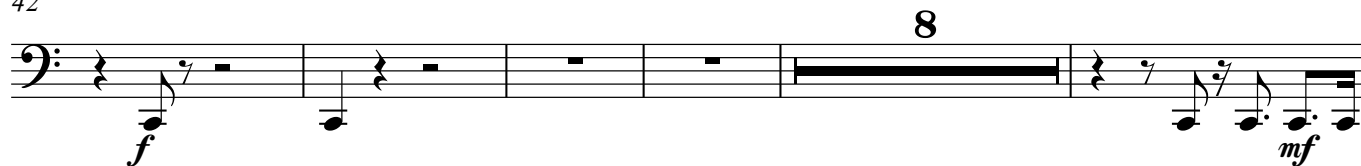
20



33



42



55



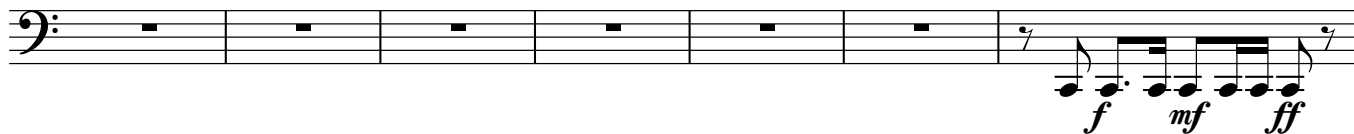
62



105



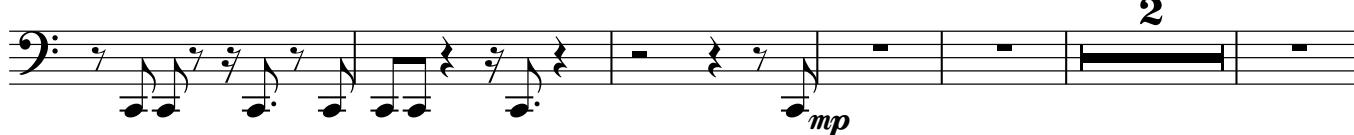
112



119

125 [B]  $\text{♩} = 100$  19 [C]  $\text{♩} = 105$ 

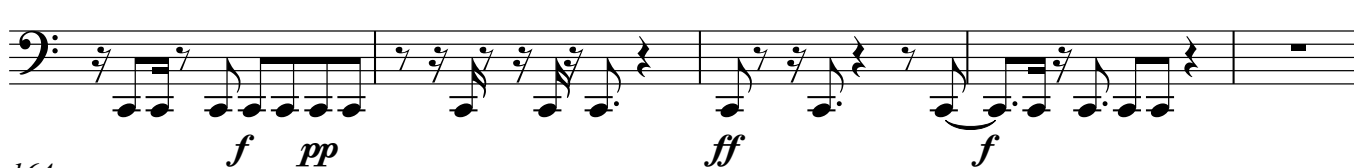
147



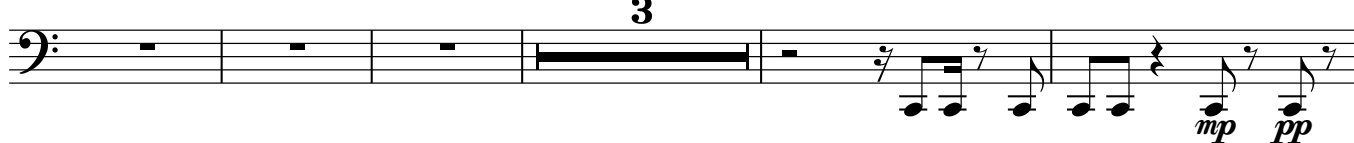
155



159



164



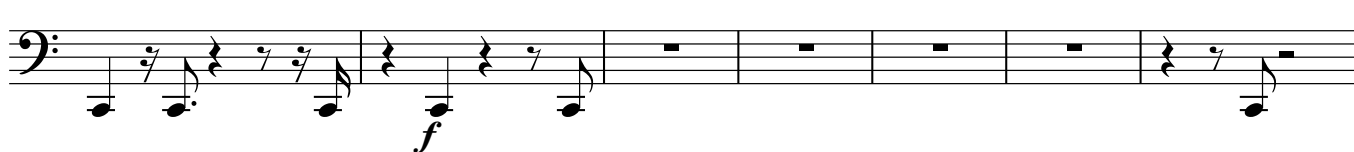
172



179



185



## Timpani

3

192



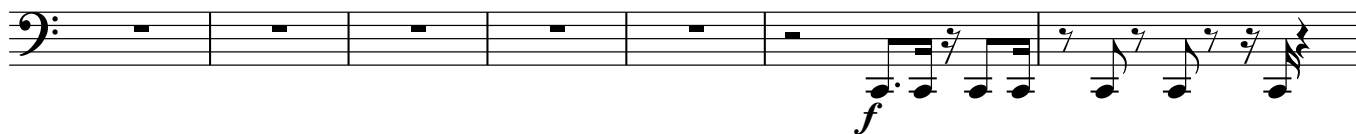
197



204



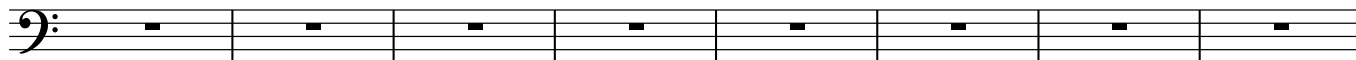
209



216



221



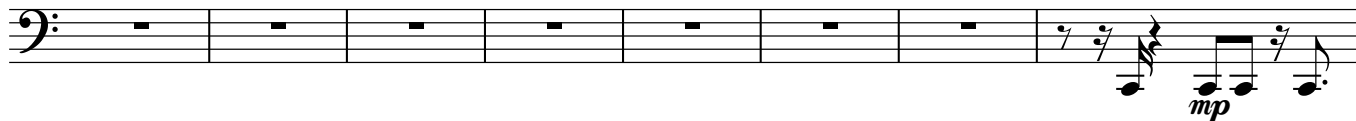
229



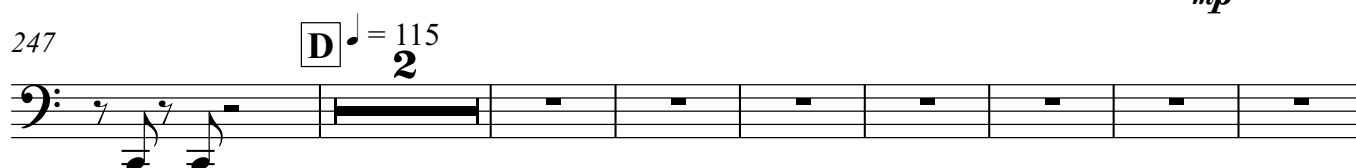
233



239



247



## Timpani

257



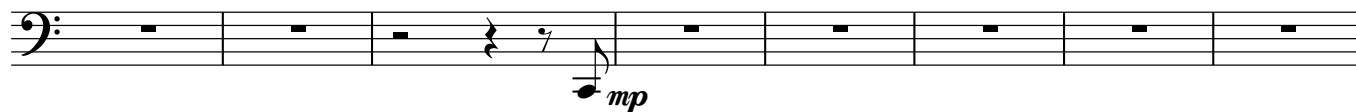
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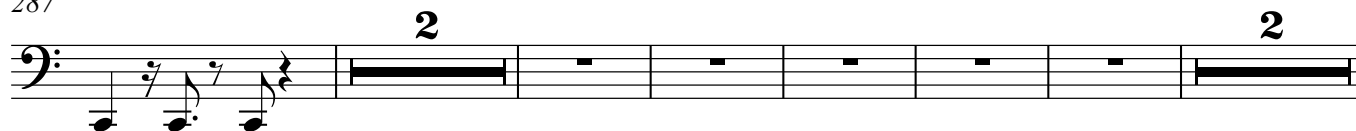
271



279



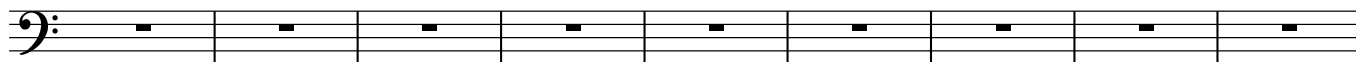
287



297



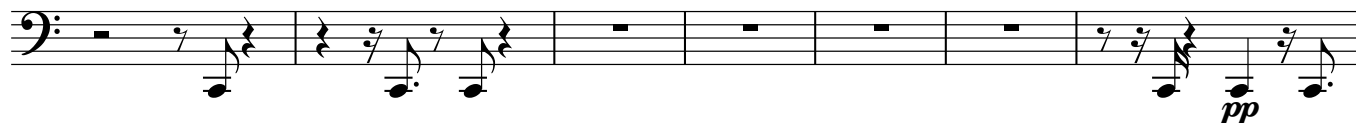
303



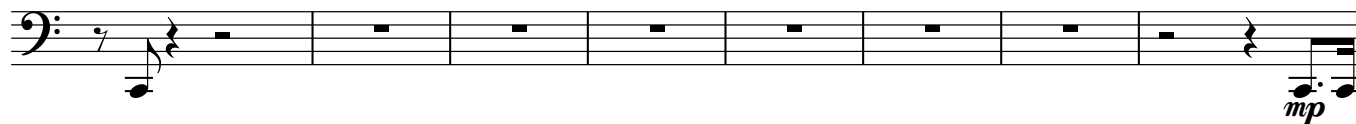
312



317



324



Timpani

5

332

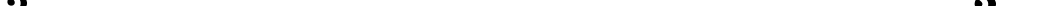
The bass line is written on a single staff in bass clef. It consists of six measures. The first measure contains a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3, all beamed together. The second measure is a whole rest. The third measure contains a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3, all beamed together. The fourth measure is a whole rest. The fifth measure contains a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3, all beamed together. The sixth measure is a whole rest. The dynamics *mf*, *mp*, and *mf* are placed below the first, third, and fifth measures respectively.

338

Musical notation for Example 6-10 in bass clef. The staff contains three measures of whole rests, followed by two measures of eighth-note chords (F2-G2-A2), and ends with a measure of a whole rest.

345

3 2



357

357

2 2 2

368

The bass line is written on a single staff with a bass clef. It consists of 10 measures. The first four measures each contain a whole rest. The fifth measure contains a quarter note G2, followed by a quarter rest, a quarter note F2, a quarter rest, and a quarter note E2. The sixth measure contains a whole rest. The seventh measure contains a quarter note D2, followed by a quarter rest, a quarter note C2, a quarter rest, and a quarter note B1. The eighth measure contains a quarter note A1, followed by a quarter rest, a quarter note G1, a quarter rest, and a quarter note F1. The ninth measure contains a quarter note E1, followed by a quarter rest, a quarter note D1, a quarter rest, and a quarter note C1. The tenth measure contains a quarter note B0, followed by a quarter rest, a quarter note A0, a quarter rest, and a quarter note G0.

375

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of nine measures. The first three measures each contain a whole rest. The fourth measure contains a half rest followed by a quarter note G2. The fifth measure contains a whole rest. The sixth, seventh, eighth, and ninth measures each contain a whole rest.

384

388

The third system of the musical score for 'The Little Boat' consists of four measures. The first measure contains a half note G2, a half note F2, and a half note E2, with a forte (*f*) dynamic marking. The second measure contains a half note D2, a half note C2, and a half note B1, with a piano (*p*) dynamic marking. The third measure contains a half note A1, a half note G1, and a half note F1, with a mezzo-forte (*mf*) dynamic marking. The fourth measure contains a half note E1, a half note D1, and a half note C1, with a piano (*p*) dynamic marking.

388

398

[illegible]

402

Timpani

406

Measures 406-408 of the Timpani part. The staff is in bass clef. Measure 406 contains a half note G2 (marked *mf*), a quarter note F2, and a quarter rest. Measure 407 contains a quarter rest, a quarter note E2, a quarter note D2, and a quarter rest. Measure 408 contains a quarter rest, a quarter note C2 (marked *f*), a quarter note B1, and a quarter rest.

409

Measure 409 of the Timpani part. The staff is in bass clef. The measure contains a whole rest, followed by a half note G2, a half note F2 (marked *pp*), and a half note E2, all connected by a slur.



Soprano Solo

Stephen W. Beatty (1938)

# 1138 Vocalise for Mezzo-soprano and Chorus

**A**  $\text{♩} = 100$

9

*mf* *f*

14 *mf* *f* *mf* 5

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

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

32 *mf* 3 *f*

40 *mf* *f* *mf*

45 *f*

48 *mf* 5

©Stephen W. Beatty 5/2018

55 *ff f*

60 *f mf f mp mf*

64 *p mp pp* 3

72 *mp pp mp p pp*

78 *mf* 47 **B** ♩ = 100 8

135 *f p f mf*

140 *f mf f mp mf f*

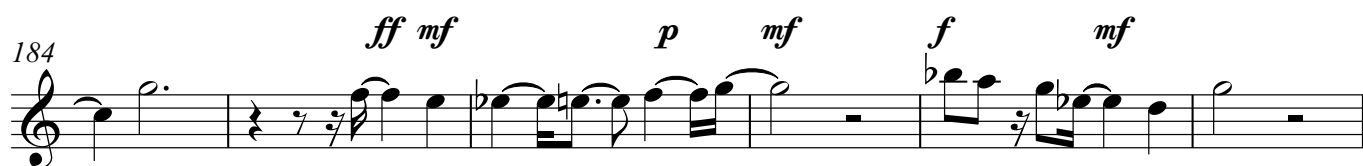
144 **C** ♩ = 105 20 *f ff f*

168 *ff f mf* 2

174 *f*

## Soprano Solo

3



## Soprano Solo

229 *mf* *f*

235 *mf*

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

244 *f* *mf* *ff* *f* ♩ = 115

248 **D** 10 *p* *f*

262 7 *mf* *ff* *f*

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

277 *mf* *f* *mf*

282 *pp* *ff* *f*

288 *mf* *pp*

## 5

293 *f* *mf* *f* *mf*

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

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

314 *mp* 3 *f*

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

326 *mf* *f* *p*

331 *f* *mf*

336 *ff* *mf* *f*

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

345 *mp* *pp* 4

352 *mf* *f* *mp*

356 *f* *mf* *f*

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

369 *mf* *f* *mf* *f*

374 *mf* *f* *mf* *p*

380 *f* *mf* *f*

384 *mf* *f* *2*

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

399 *mf* *ff* *f*

Soprano Solo

7

404



408



## 1138 Vocalise for Mezzo-soprano and Chorus

**A**  $\text{♩} = 100$

5 *ff f*

8 *mf f mf mp f mf f*

12 *pp f ff mf ff mf ff*

16 *mf f mf mp mf mp*

19 *f ff mf p ff mf*

23 *ff f*

27 *ff f ff mf ff f*

30 *ff f mf ff f*



33 *ff* *f*

37 *ff* *p* *mp* *f*

41 *fff* *ff* *mf* *f* *p* *ff* *f*

44 *ff* *f* *ff* *f*

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

51 *mf*

55 *f* *fff* *ff* *f* *p* *ff* *fff* *ff*

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

61 *ff* *p* *mp* *mf* *f*

65 *ff* *f* *ff* *f*

This musical score is for a Chorus S.A. (Soprano and Alto) part. It consists of ten staves of music, each beginning with a measure number. The dynamics are indicated by various markings: *ff* (fortissimo), *f* (forte), *fff* (fortississimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The music is written in treble clef and includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The key signature is one flat (B-flat major or D minor). The score shows a dynamic range from *pp* to *fff*, with frequent changes in articulation and phrasing.

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

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

77 *mf* *p* *fff* *ff*

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

85 *mp* *f* *ff* *f*

89 *mp* *p* *pp* *f* *ff*

93 *f* *fff* *f* *ff* *f* *ff* *f*

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

101 *ff* *f* *ff* *f* *p* *f*

105 *ff* *fff* *f* *ff*

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

112 *mf* *f* *mf*

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

119 *f* *ff*

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

125 **B**  $\text{♩} = 100$  *f* *ff*

129 *f* *ff* *f* *ff* *f*

133 *mf* *f*

138 *ff*

142 *fff* **C**  $\text{♩} = 105$  *mf*

The musical score is written for a Chorus S.A. (Soprano and Alto) in treble clef. It consists of ten staves of music. The key signature has one flat (B-flat). The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). There are two tempo markings:  $\text{♩} = 100$  at measure 125 and  $\text{♩} = 105$  at measure 142. The score is divided into sections by rehearsal marks: **B** at measure 125 and **C** at measure 142. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and quarter notes, with some measures containing rests.

146 *f*

150 *mf f fff ff f mf mp mf*

154 *f p*

158 *f ff f ff f mf 2 ff f*

164 *mf f ff mf*

168 *mp p*

173 *mf f mf f mf*

177 *ff f mf*

181 *f ff*

185 *f ff f*

189 *mf* *mp*

193 *mf* *f*

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

201 *p* 5 *mf* *f*

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

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

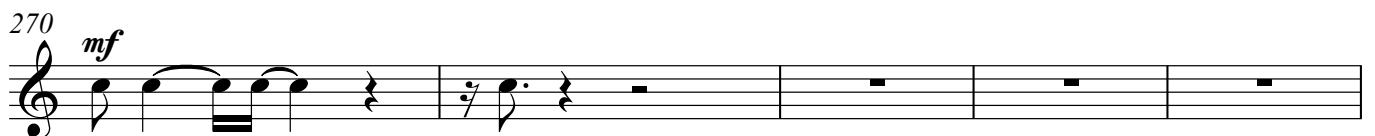
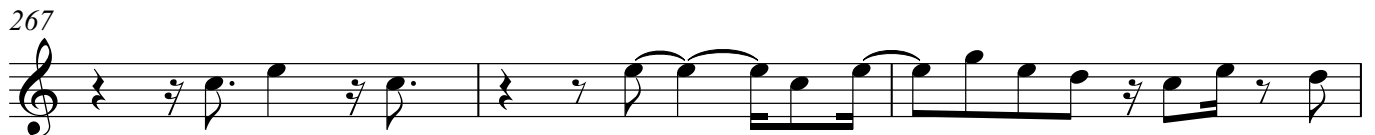
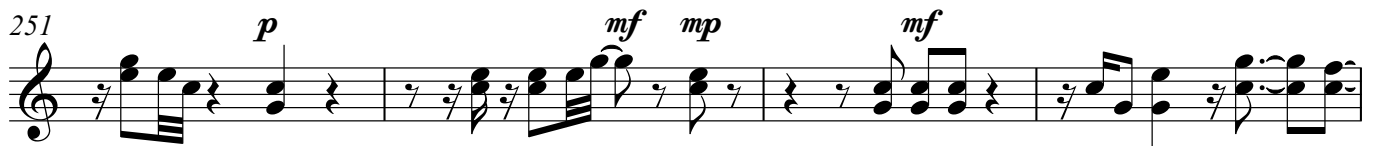
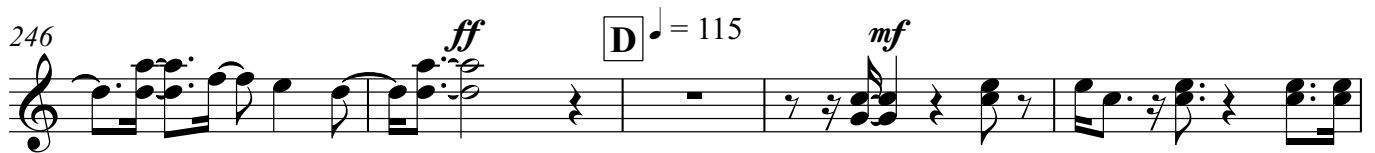
220 *mp*

225 *f* *mf* *f*

230 *ff* *f*

234 *mf* *f*

The musical score is written for a Chorus S.A. and consists of ten staves of music. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp, f, p, ff). A fermata with the number 5 is present over a whole note at measure 201.



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

279 *mf* *f*

283 *ff* *f* *ff* *f*

288 *mf* *f*

292 *p* *f* *mp* *mf* *mp* 3

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

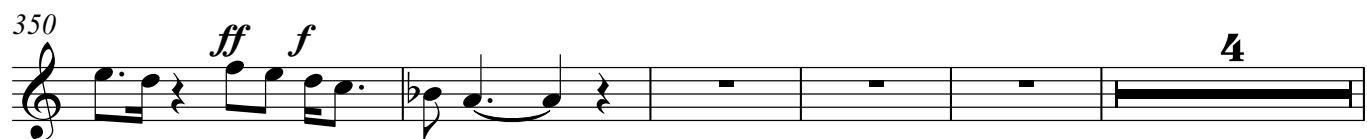
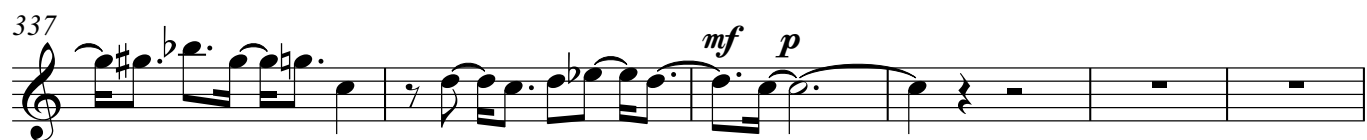
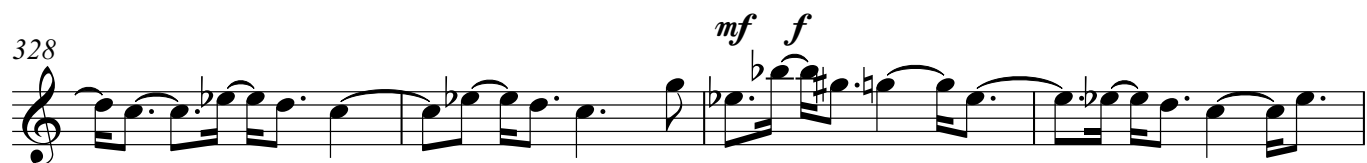
304 *ff* *f* *mf*

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

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

318 *mf* *f*

The musical score is written for a single melodic line in 4/4 time. It begins at measure 275 and ends at measure 318. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, ff, p, mp, pp). The score is written for a single melodic line.







Chorus T.B.

Stephen W. Beatty (1938)

# 1138 Vocalise for Mezzo-soprano and Chorus

**A**  $\text{♩} = 100$

The musical score is written for Chorus T.B. in 4/4 time, with a tempo of 100 beats per minute. It consists of seven staves of music, each starting with a measure number. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-4): *ff*, *f*, *ff*, *mf*, *ff*, *mf*
- Staff 2 (Measures 5-8): *f*, *ff*, *mf*
- Staff 3 (Measures 9-12): *pp*, *mf*
- Staff 4 (Measures 13-16): *f*, *ff*, *mp*, *ff*, *f*
- Staff 5 (Measures 17-20): *mf*, *f*, *mf*, *p*
- Staff 6 (Measures 21-23): *mp*, *p*, *f*, *mp*, *mf*, *f*, *mf*
- Staff 7 (Measures 24-25): A whole note followed by a half note, then a five-measure rest.

31 *ff* *fff* *f*

35 *mf* *p* *mp* *ff* *f*

40 *ff* *f* *ff* *f*

44 *ff* *f* *mp* *pp* *mp* *p*

48 *mp* *f* *mf*

53 *f* *fff* *f*

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

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

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

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

74 *ff* *f* *mf*

79 *ff* *f* *ff* *f* *ff* *f*

83 *mf* *f* *mf* *f* *mf* *f* *mf*

87 *f* *mf* *p* *pp*

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

95 *mf* *mp*

100 *mf* *f* *mf* *p* *mf* *f*

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

110 *ff* *mf* *p* *mf* *f*

114 *mf* *f* *mf* *f* *mf*

## Chorus T.B.

118 *f ff fff f ff f*

121 *mf mp p ppp pp*

125  $\text{♩} = 100$  **B** *f*

129 *mf f*

134 *mf f*

139 *ff mf f ff f ff*

144  $\text{♩} = 105$  **C** *mp mf*

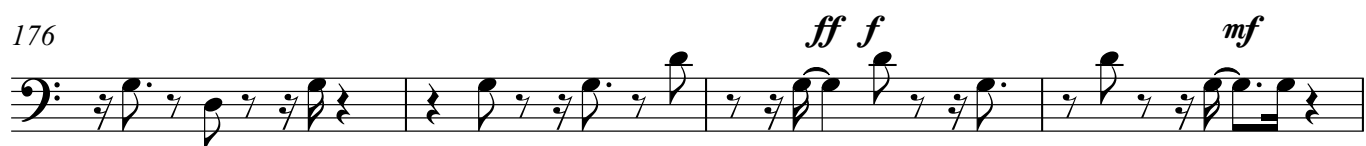
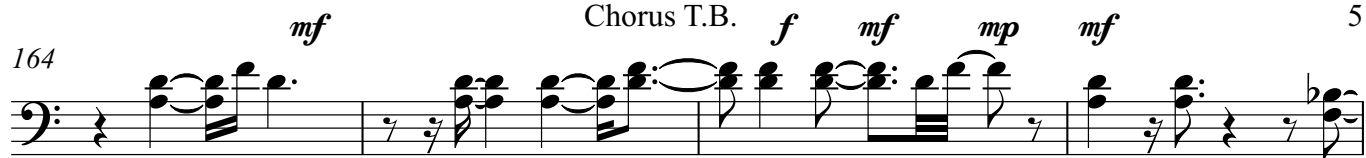
148 *f mf f*

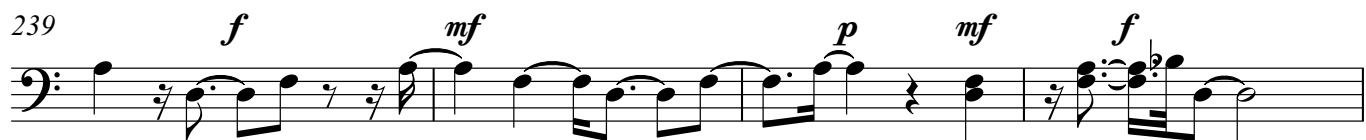
152 *mp* 3

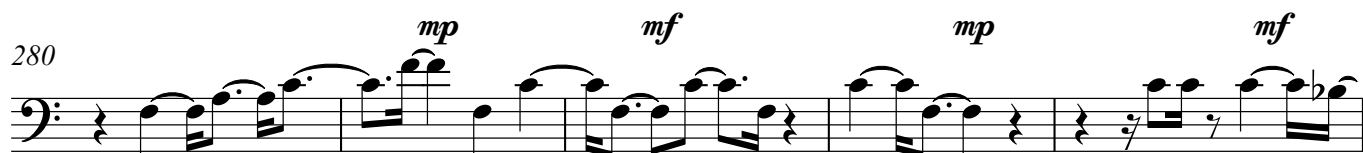
158 *ff mf f mf* 2 *ff f*

## Chorus T.B.

5









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

308 *mp*

312 *mf* *f* *mf*

316 *ff* *mf*

320 *ppp* *mf* *mp*

325 *pp* *f* *p* *mf* *f*

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

336 *mp* *p*

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

345 *pp* 4 *f*

Detailed description: This is a musical score for a Tenor Bass (T.B.) part, measures 302 to 345. The music is written in bass clef. The key signature has one flat (B-flat). The score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *ppp* (pianississimo), *pp* (pianissimo), and *p* (piano). There are also articulation marks such as accents and slurs. Measure 345 contains a 4-measure rest, indicated by a '4' over a horizontal line.

353



358



363



368



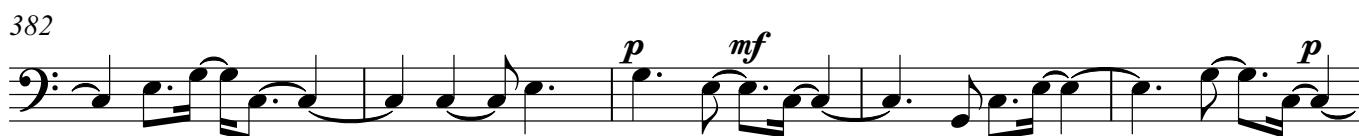
372



377



382

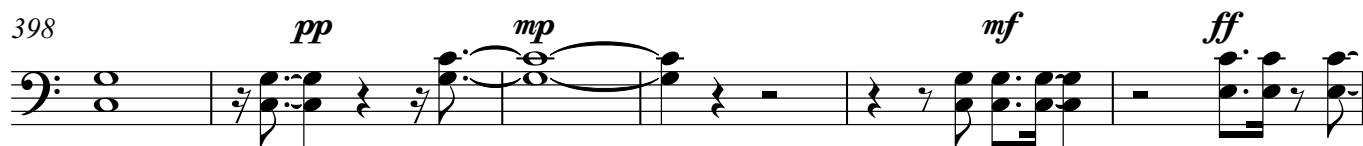


387

392 *f*

## Chorus T.B.

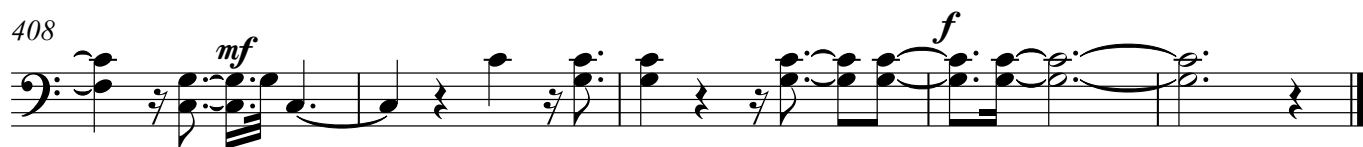
398



404



408



Violin

# 1138 Vocalise for Mezzo-soprano and Chorus

Stephen W. Beatty (1938)

**A**  $\text{♩} = 100$

5 *ff* *f* *8va* *fff* *ff* *f* **4**

12 *pp* *f* *ff* *mf* *ff* *mf* *ff*

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

19 *f* *ff* *mf* *p* *pp* **4** *8va*

26 *ff* *f* *ff* *8va*

29 *mf* *ff* *f* *ff* *f* *mf* *ff* *f* **(8)**

32 *ff* *mf* *ff* *f* **4**

38 *ff p mp f fff ff mf*

42 *f p ff f*

45 *ff f ff f mf mp pp* *8va*

49 *p mf f fff ff* **4**

56 *f p ff fff ff f*

59 *mf ff mf f*

62 *ff mf p mp mf* **13**

78 *fff ff f ff*

82 *f mf mp f mf ff mp f*

86 *ff f*

## Violin

3

89

*mp p pp mp f*

**13**

8va

105 (8)

*ff fff f ff*

109

*f ff mf p f*

8va

112 (8)

*mf f mf*

115

*ff f mp mf*

8va

118

*ff fff mf ff f ff*

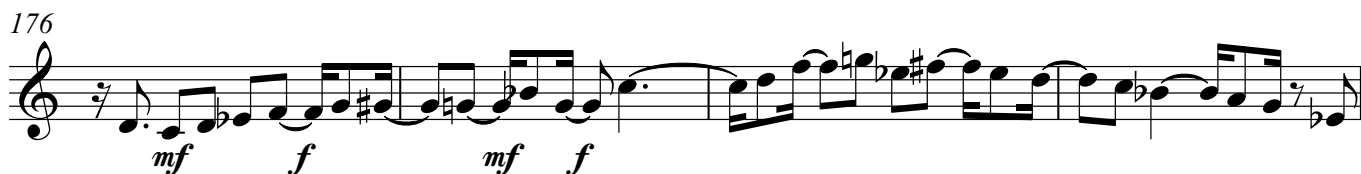
122

*f mp p mp pp*

125 **B** ♩ = 100

*p*

**19**

144  $\text{C}$   $\text{♩} = 105$ 

184

*ff f mf ff*

188

*f mf f mf p*

192

*mp pp mp mf*

196

*ff mf f p*

200

*mf pp mf f*

204

*mp f*

208

*mf f mf f mf*

212

*f mp f mf ff*

216

*f mf mp ff mp f*

220

*mf f mf*



224

228

232

236

240

244

248 **D**

252

255

261

*f* *mf* *mp*

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

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

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

*f* *mp* *mf*

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

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

*mp* *f* *mf*

*ff* *f*

$\text{♩} = 115$

2

267 *mf f ff f ff f mf*

272 *mf mp*

279 *mf f*

283 *fff f mf*

288 *f*

292 *mf f mf f mf pp*

296 *f*

302 *mf p mf f*

306 *mf mp mf ff f*

310 *mf f mf f*

This page of a violin score contains ten staves of music, numbered 267 to 310. The music is written in a single system. The dynamics range from *pp* (pianissimo) to *fff* (fortississimo). The notation includes various note values, rests, and articulations such as slurs and accents. The key signature is one flat (B-flat).

316

*f* *mf*

322

*f* *mf*

327

*ff* *f* *mf*

333

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

337

340

*mf* *f*

345

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

349

*f* *mf* *mp*

353

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

357

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



## Violin

402

407

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

This musical score for Violin consists of two staves. The first staff, labeled 402, contains measures 402 through 406. It begins with a whole rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The dynamics are *ff* and *f*. The second staff, labeled 407, contains measures 407 through 411. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a whole note E4. The dynamics are *ff*, *f*, *ff*, *f*, *pp*, and *mp*. The piece ends with a double bar line.

Viola

# 1138 Vocalise for Mezzo-soprano and Chorus

Stephen W. Beatty (1938)

**A**  $\text{♩} = 100$  **25**

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

**29**

*f* *mf* *f* **73** *f*

**105**

*fff* *ff* **17**

**125** **B**  $\text{♩} = 100$  **19** **C**  $\text{♩} = 105$

*mf*

**147**

*f* *mf* **2**

**153**

*f* *p*

**157**

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

**162**

*f* *mf* *f*

**166**

*ff* *mf* *mp* **3**

172



176



180



184



192



195



202



207



211



215



221



225



229



233



237



241



244



♩ = 115

248 **D**

260



263





271



275



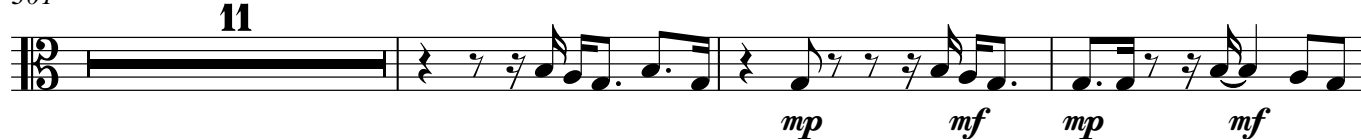
286



296



301



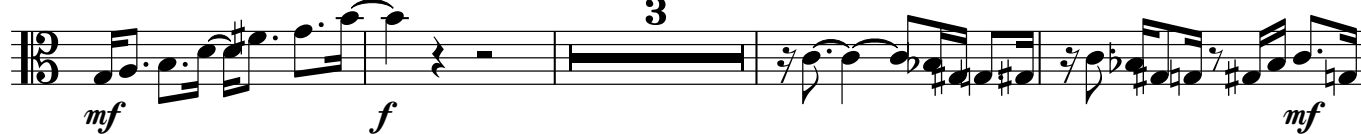
315



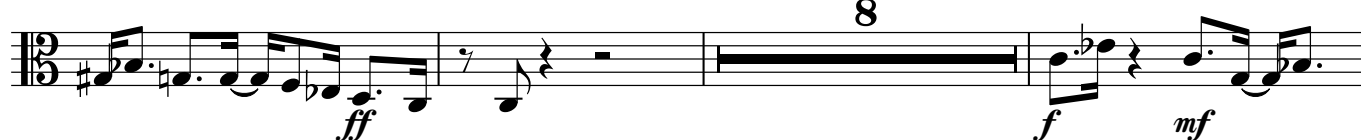
319



324



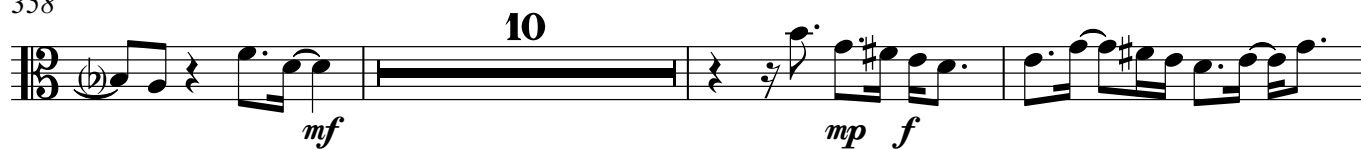
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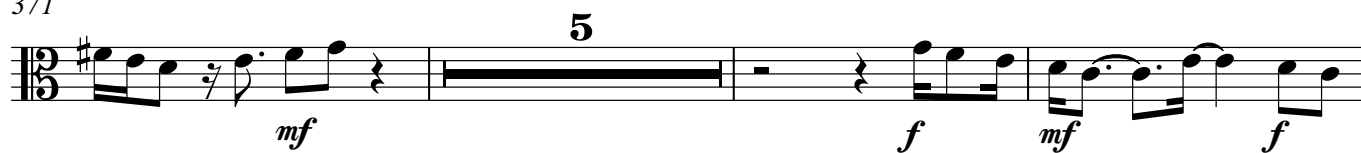
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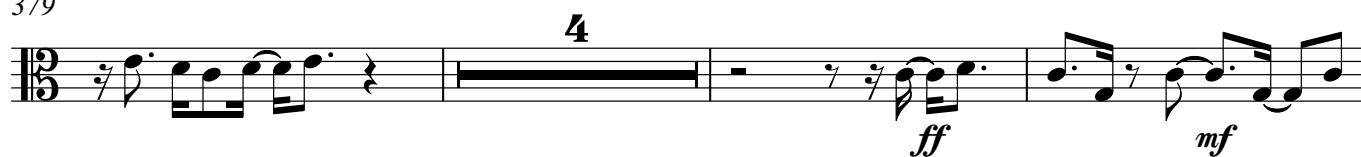
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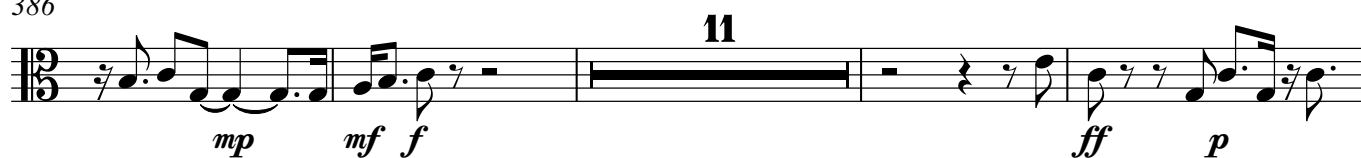
371



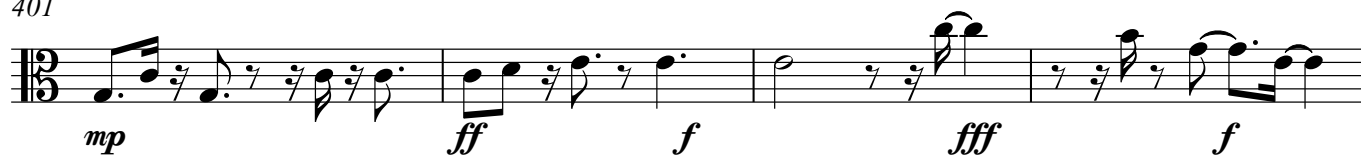
379



386



401



405



408

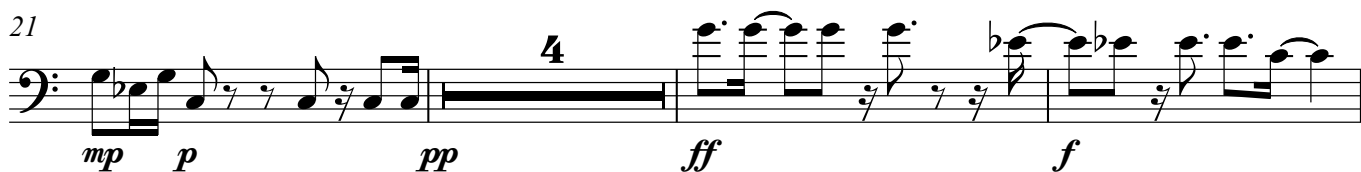


Violoncello

# 1138 Vocalise for Mezzo-soprano and Chorus

Stephen W. Beatty (1938)

**A** ♩ = 100



38



42



46



50



57



61



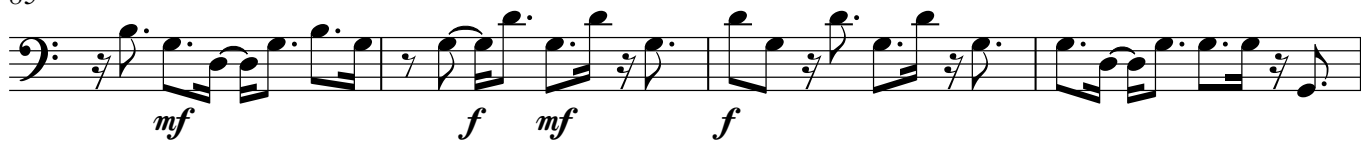
65



81



85



89



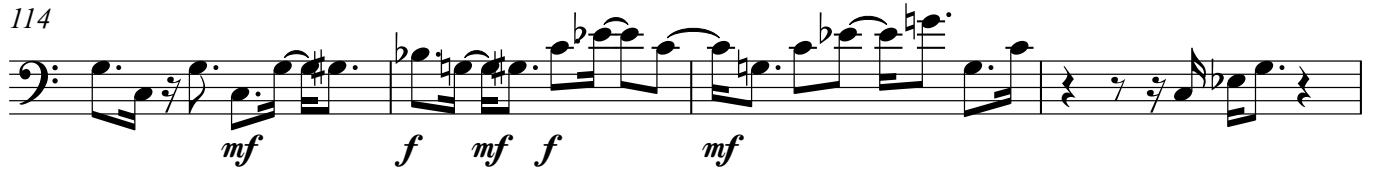
105



110



114



118



121

125 **B**  $\text{♩} = 100$ 

19

**C**  $\text{♩} = 105$ 

147



151



155



159



163



167



171



175



179



183



187



190



194



198



202



206



210



214



218



222



226



230



234



238



## Violoncello

241

244

♩ = 115

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a whole rest, followed by a quarter rest, then a quarter note G2 (labeled *mp*), an eighth note A2, and a quarter note B2. The second measure starts with a quarter note C3 (labeled *mf*), followed by a quarter rest, an eighth note D3, a quarter note E3 (labeled *mp*), and a quarter note F3. The third measure begins with a quarter note G3, followed by an eighth note A3, a quarter note B3, and a quarter note C4. The fourth measure starts with a quarter note D4, followed by an eighth note E4, a quarter note F4, and a quarter note G4. The piece concludes with a quarter rest, a quarter note G3, a quarter note F3, and a final whole rest.

248 **D**

248 **B**

252

252

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

256

[illegible]

260

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of a series of eighth and sixteenth notes, with some rests. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano).

264

264

264

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

268

268

*mf* *p* *mf*

272

276

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of one flat (B-flat). It consists of four measures. The first measure contains a half note G2, a quarter note F2, and a quarter note E2, with a mezzo-forte (*mf*) dynamic marking below. The second measure contains a half note D2, a quarter note C2, and a quarter note B1, with a mezzo-piano (*mp*) dynamic marking below. The third measure contains a half note A1, a quarter note G1, and a quarter note F1, with a piano (*p*) dynamic marking below. The fourth measure contains a half note E1, a quarter note D1, and a quarter note C1, with a mezzo-piano (*mp*) dynamic marking below. The system ends with a double bar line.



280



284



288



292



296



300



304



308



312



316



320



324



328



332



336



340



344



348



352



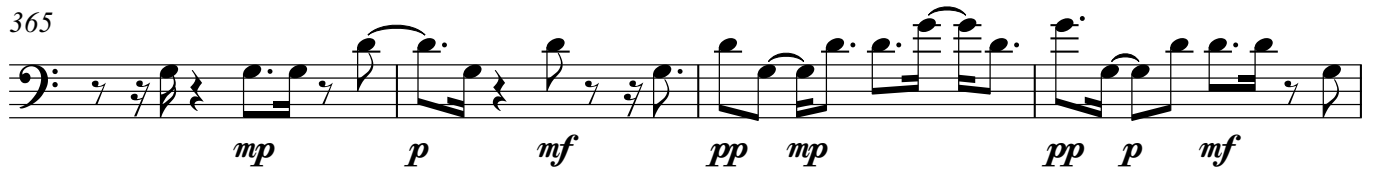
356



360



365



369



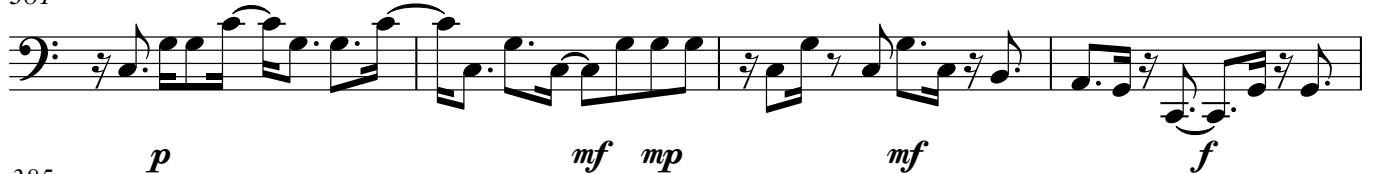
373



377



381



385



389



393



397



401



405



408

