

Stephen W. Beatty

587 Thulius, Quartet for
Bassoon and Strings

Instrumentation:

Bassoon

Violin

Viola

Violoncello

Play Time: 11'

iridisc@q.com

Vienna Symphonic Library instruments used
for the performance in the Vienna Mozartsaal.

587 Thulius, Quartet for Bassoon and Strings

3

Stephen W. Beatty (1938)

A ♩ = 110

Score for Bassoon and Strings, Quartet for Bassoon and Strings (587 Thulius).

Instrument parts shown: Bassoon, Violin, Viola, Violoncello, Bsn., Vln., Vla., Vc.

Tempo: ♩ = 110.

Measure numbers 4 and 7 are indicated.

Dynamic markings include: *mf*, *f*, *mf*, *f*, *ff*, *p*, *mp*, *f*, *mf*, *ff*, *p*, *f*, *mf*, *ff*, *fff*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *p*, *mf*.

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10

Bsn. *mf f mf f*

Vln. *ff f mf f*

Vla. *ff f mf f*

Vc. *f mp mf*

13

Bsn. *mf f mf f mf f*

Vln. *mf*

Vla. *mf*

Vc. *pp mp mf p*

16

Bsn. *mf ff mf f mf*

Vln. *f mf f*

Vla. *f mf*

Vc. *mf mp mf mp p mp*

19

Bsn. *f* *ff*

Vln. *mf* *f* *ff*

Vc. *pp* *p* *f* *mf* *f*



22

Bsn.

mf *f*

Vln.

f *mp*

Vc.

p *mf* *mp*



25

Bsn.

Vln.

Vc.

mf *f* *mf* *pp*

28

Bsn. *pp* *mp* *mf*

Vln. *f*

Vla. *f* *mf* *f* *ff*

Vc. *ppp* *mp* *mf*

31

Bsn. *mf* *f* *mf*

Vln. *mf* *f* *mf*

Vla. *f* *mf* *f*

Vc. *f* *mf*

34

Bsn. *mp* *f* *mf*

Vln. *f*

Vla. *mf* *f* *mf* *f*

Vc. *mp*

37

Bsn. *mp mf mp mf mp mf*

Vln. *mf f*

Vla. *mf f*

Vc. *mf mp mf*



40

Bsn. *p mp mf*

Vln. *mf f*

Vla. *mf f mf mp f mf*

Vc. *p mp mf*



43

Bsn. *mp mf pp p mf*

Vln. *mf f mf mp*

Vla. *f mf f*

Vc. *mp mf pp p mp*



46

Bsn. *mp*

Vln. *f*

Vla. *mf* *f* *mf*

49

Bsn. *ppp* *mp* *mf* *mp*

Vln. *mf* *mp* *mf*

Vla. *f*

Vc. *mf* *mp*

52

Bsn. *mf*

Vln. *mp*

Vla. *mf* *f* *mf* *f*

Vc. *mf*

Bsn. *p*
 Vln. *ff f mf f ff mf ff f*
 Vla. *ff f mf f ff mf ff f*
 Vc. *f*



59

Bsn. *f*
 Vln. *mf p*
 Vla. *mf p*
 Vc. *ff mp pp*



62

Bsn. *ff mf*
 Vln. *mf p mp pp mp mf*
 Vc. *p ppp mp pp mp p*

65

Bsn. *mp mf mp p mf f*

Vln. *f*

Vla. *f*

Vc. *mp mf mp mf*

68

Bsn. *mf*

Vln. *mf mp mf pp p*

Vla. *mf mp mf pp p*

Vc. *mp mf p pp*

71

Bsn. *pp p*

Vln. *mf p mp p mp mf f*

Vla. *mf p mp p mp*

Vc. *mf f*

74

Bsn. *mf* *f* *mp*

Vln. *mf*

Vc. *mp* *ppp* *mf* *mp* *mf*

77

Bsn. *mf*

Vln. *f*

Vc. *p* *mf* *f* *ff* *mp* *ppp*

80

Bsn. *f*

Vln. *ff* *mp* *f* *mf*

Vla. *mf*

Vc. *ff* *mf* *f* *mf* *f*

83

Bsn. *mf* *mp*

Vln. *mp* *p* *mp* *mf*

Vla. *mp* *p* *mp* *mf*

Vc. *mf* *pp* *mp*

83

Bsn. *mf* *mp* *pp* *mp*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *mf* *f* *mp* *pp* *mf*

85

Bsn. *mf* *mp* *mf* *f*

Vln. *f*

Vla. *f*

Vc.

88

C ♩ = 110

91

Bsn. *mf* *f* *mf* *f* *mf* *p*

Vln. *f* *ff*

Vc. *f* *ff*

94

Bsn. *ff* *f* *ff* *f*

Vln. *ff*

Vla. *f* *ff* *f*

Vc. *mf* *f* *ff* *f*

97

Bsn. *pp* *mf*

Vln. *f*

Vla. *f*

Vc. *mf*

100

Bsn. *f*

Vln. *ff*

Vla. *ff* *f*

Vc. *ff* *f* *ff* *f* *mp*

103

Bsn. *mf* *pp* *mp* *mf* *f* *mp*

Vln. *f* *mf* *f* *mf* *f*

Vla. *f* *ff*

Vc. *f* *ff*

106

Bsn. *mf* *f* *mf* *f*

Vln. *mf*

Vla. *mf*

Vc. *mf* *p* *f*

109

109

Bsn. *mf mp pp*

Vln. *f mf p f*

Vla. *[rest]*

Vc. *[rest]*



112

Vln. *pp mf mp mf mp pp*

Vla. *[rest] f ff f*

Vc. *ff f*



115

Bsn. *[rest] f mf*

Vln. *[rest]*

Vla. *ff f ff*

Vc. *mf f ff mf f*

118

Bsn.

Vla.

Vc.

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

120

Bsn.

Vla.

Vc.

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

123

Bsn.

Vla.

Vc.

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

125

Bsn.

Vla.

Vc.

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

128

Bsn. *mf* *ff*

Vln. *f* *ff* *f* *ff*

Vla. *ff* *ppp* *f* *mf* *f*

Vc. *mp* *pp* *f* *mf* *f*

131

Bsn. *f* *ff* *f* *pp*

Vln. *f* *ff* *mf* *f*

Vla. *mf*

Vc. *mf*

133

Bsn. *f*

Vln. *ff* *f* *ff* *f*

Vla. *f* *pp* *f* *mp*

Vc. *mf*

136

Bsn. *ff f mf f mf f*

Vln. *ff f*

Vla. *f mf pp p pp*

Vc. *f*

Double bar line

139

Bsn. *mf ff mf f*

Vln. *mf f fff f ff f*

Vla. *ppp*

Vc. *mf f ff f mf*

Double bar line

142

Bsn. *mf f mf*

Vln. *ff f ff f*

Vc. *mp mf mp f mf f*

Double bar line

145

Bsn. *p ppp ff f mf f*

Vln. *ff p f*

Vc. *mf f*

148

Bsn. *mp f mf f pp f ff f*

Vln. *ff f mf*

Vc. *mp mf*

151

Bsn. *mf f mf*

Vln. *f mp mf*

Vla. *f mp mf*

Vc. *f*

153

Bsn. *p* *mf*

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *mf*

155

Bsn. *ff* *f* *mf*

Vln. *mf*

Vla. *mf*

Vc. *f* *mp* *mf* *pp* *mp* *p*

158

Bsn. *f* *mf* *mp*

Vln. *p* *mp* *mf* *mp* *mf*

Vla. *p* *mp* *mf* *mp* *mf*

Vc. *pp* *mp* *mf* *p* *pp* *mp* *mf* *mp* *mf*

161

Bsn. *f p ppp*

Vln. *f mf f ff*

Vla. *ff*

Vc. *p mf f*

164

Bsn. *ff mp f*

Vln. *fff ff f ff f*

Vla. *f ff f*

Vc. *mf f mf p mf f*

167

Bsn. *ff f ff f mf*

Vln. *mp mf mp f mf*

Vla. *mp mf mp f mf*

Vc. *mp mf mp f mf*

170

170

Bsn. *f* *ppp* *ff* *mf*

Vln. *mf* *f* *ff* *f* *mf* *f*

Vla. *mf* *f* *ff* *f*

Vc. *f* *ff* *p* *mf*

Bsn. *f*

Vln. *mf* *ff* *mf* *f* *mf* *f*

Vc. *f* *mf* *f* *mf*

176

Bsn. *ff* *mf* *f*

Vln. *mf* *ff* *f* *fff*

Vc. *f* *mf* *f* *mp* *f* *mf* *ff*

179

Bsn. *ff* *mf* *ff* *f*

Vln. *f* *mf* *p* *pp*

Vc. *mf* *mp* *pp* *mp* *p* *mf* *p* *mp* *pp*

182

D

♩ = 110

Bsn. *mf* *mp* *p* *mp* *mf* *f* *mf* *f*

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

185

Bsn. *p* *f* *mf*

Vln. *p* *f* *mf*

Vla.

Vc. *f* *fff* *ff* *f*

188

Bsn. *f* *mp* *f*

Vln. *f* *mp* *f*

Vla. *ff* *mf* *f* *mf*

Vc. *mf* *f* *mf* *p* *mf*



191

Bsn. *mf* *mp*

Vln. *mf* *mp*

Vla. *f* *ff* *f*

Vc. *ff* *mf* *f*



194

Bsn. *p* *mp* *pp*

Vln. *p* *mp* *pp*

Vla. *mf* *f* *mp* *mf* *f*

Vc. *mf* *f* *mp* *mf* *f*



197

197

Bsn. *ff* *f*

Vln. *f*

Vla. *ff* *f* *mf* *f*

Vc. *mf* *f* *p* *ff*

198

200

200

Bsn. *ff* *f* *p* *f*

Vln. *ff* *f* *p* *f*

Vla. *mp* *f* *p* *ff*

Vc. *p* *mf*

201

202

202


Bsn. *mf* *f*


Vln. *mf* *f*


Vla. *mf*


Vc. *ppp* *f* *mf* *p* *mf*

204

Bsn. 


Vln. 


Vla. 


Vc. 

mp *mf* *p*

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

Bsn. 

Vla. 


Vc. 


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


mp *f* *mf* *f*

mf *mp* *mf*

210

Bsn. 

Vla. 

Vc. 

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

mf *f* *mf*

f *mp*

213

Bsn. 

Vla. 

Vc. 

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

f *p* *mf* *mp*

mf *p*

Bsn. *p* *mf* *f*

Vla. *f* *mf*

Vc. *mf* *mp* *pp* *mp*



219

Bsn. *mp* *mf* *f* *mf* *p* *mf* *ff*

Vln. *f*

Vla. *f*

Vc. *mf* *f*



222

Bsn. *f* *mf* *f* *mf*

Vln.

Vla.

Vc. *ff* *mf* *f*

Bsn. *f* *p* *f* *mf*

Vln. *mp* *ff* *mf* *f*

Vla. *mp* *ff* *mf* *f*

Vc. *ff* *f* *ff* *f*

Bsn. *f* *mf* *f*

Vln. *ff* *f*

Vla. *ff*

Vc. *ff* *f* *ff* *mf*

Bsn. *mf* *f* *mf*

Vln. *mf* *f* *ff* *f*

Vla. *f*

Vc. *f* *mf* *f* *mf* *f*

234

Bsn. *f*

Vln. *ff* *f* *mp* *f*

Vla. *ff* *f* *mp* *f*

Vc. *mf* *f* *mp* *p* *mf* *f* *mf*

237

Bsn. *mp* *f* *mf* *f* *mf*

Vln. *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

240

Bsn. *f* *mf* *f* *ff* *mf* *mp* *f* *mf*

Vln. *f*

Vla. *f*

Vc. *f* *mf* *f* *mf*

243

Bsn. *ppp* *mf* *f* *mf*

Vln. *mf* *mp* *mf* *f* *mf* *f* *ppp*

Vc. *pp* *mp* *mf* *f* *pp* *mf* *f*

Double bar line

246

Bsn. *f* *mp* *mf* *f* *mp* *mf* *f*

Vln. *f* *mf* *f* *mf* *f*

Vc. *mf* *mp* *f* *mf* *f* *ff*

Double bar line

249

Bsn. *mf* *f* *mf* *f* *mp* *mf* *mp*

Vln. *ff* *mf* *f* *ff*

Vla. *ff*

Vc. *f* *mf* *f* *mp* *mf*

Double bar line

252

Bsn. *pp* *mf* *pp*
 Vln. *f* *ff*
 Vla. *ff* *f* *ff*
 Vc. *mp* *mf* *mp* *f* *ff*



255

Bsn. *f* *mp* *mf* *p* *pp*
 Vln. *f* *mp* *mf* *p* *pp*
 Vla. *f* *mp* *mf* *p* *pp*
 Vc. *mp*



258

F ♩ = 100

Bsn. *mf*
 Vln. *f* *mf*
 Vla. *mf* *f*

261

Bsn. *mp*

Vln. *ff* *mf* *f*

Vla. *mf* *mp*

Vc. *f*

263

Bsn. *f* *mf*

Vln. *mf*

Vla. *f* *mf*

Vc. *mf* *mp* *mf*

265

Bsn. *mp* *mf* *p* *ff* *mf* *mp*

Vln. *ff* *mf* *f* *mf* *mp*

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *mp* *f* *mf*

268

Bsn. *f* *mf* *mp* *p* *mf*

Vln. *f*

Vla.

Vc. *mp*

271

Bsn. *f* *mf* *mp* *f*

Vln. *mf* *f* *mf* *mp*

Vla. *f* *mf* *f*

Vc. *mf* *f* *mf*

274

Bsn. *mf* *f* *mp*

Vln. *f* *mf*

Vc. *f* *mf*

276

Bsn. *pp* *mf* *mp* *f* *mp*

Vln. *f* *mf*

Vla. *mf*

Vc. *mp* *mf* *f*



278

Bsn. *mf* *p* *mp* *mf*

Vln. *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp*

Vc. *mf* *mp*



280

Bsn. *ff* *mf*

Vln. *ff* *f* *mf* *ff*

Vla. *ff* *f* *mf* *ff*

Vc. *f* *mf* *mp* *ppp*

8va



282

Bsn. *mp* *mf*

Vln. *mf* *ff* *f*

Vla. *mf* *ff* *f*

Vc. *mp* *mf*

(8)

284

Bsn. *f* (8) *mf* *f*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

287

Bsn. *mf*

Vln. *mf* *ff*

Vla. *mf* *ff*

Vc. *ff* *f*

289

Bsn. *mp* *mf* *ff*

Vln. *f* *mp* *f*

Vla. *mf* *f*

Vc. *mf* *mp* *f*

291

Bsn. *mf* *p* *mp* *mf*

Vln. *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *fff*

Bassoon

Stephen W. Beatty (1938)

587 Thulius, Quartet for Bassoon and Strings

A $\text{♩} = 110$

mf f mf f mf f

5 ff f mf f mf ff

9 fff f mf f mf f

13 mf f mf f mf f mf

17 ff mf f mf f

21 ff mf f

25 mf mp pp p pp

29 mp mf

33 mp f mf

37



41



45



49



52



56



63



67



71



76



81



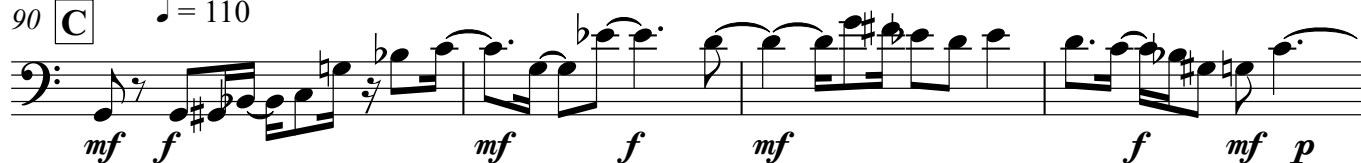
86



90



♩ = 110



94



98



103



107



109

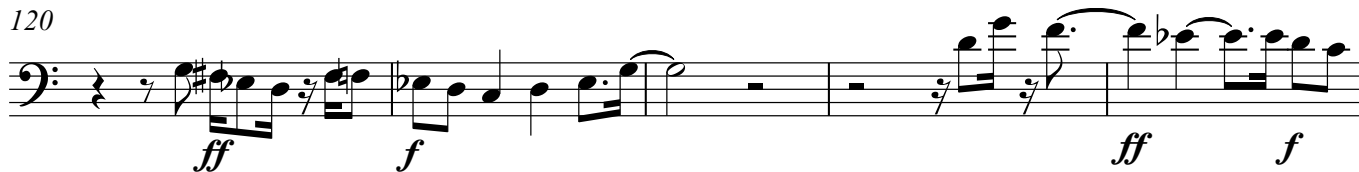


Bassoon

116



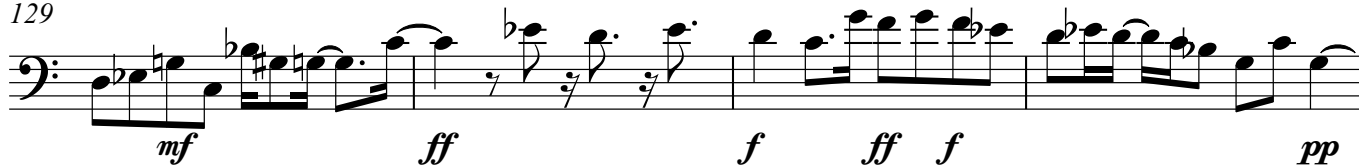
120



125



129



133



137



141



145



149



153



Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef, 3/4 time. It consists of 12 measures. The first measure is a quarter note G2. The second measure is a quarter note A2. The third measure is a quarter note B2. The fourth measure is a quarter note C3. The fifth measure is a quarter note D3. The sixth measure is a quarter note E3. The seventh measure is a quarter note F3. The eighth measure is a quarter note G3. The ninth measure is a quarter note A3. The tenth measure is a quarter note B3. The eleventh measure is a quarter note C4. The twelfth measure is a quarter note D4. The dynamics are marked as *mf* (mezzo-forte) for measures 1-4, *f* (forte) for measures 5-8, *mf* for measures 9-11, and *mp* (mezzo-piano) for the final measure.

Musical notation for the bass line of 'The Rose Tree'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody starts with a half note B-flat, followed by a quarter note G-flat, and then a series of eighth and sixteenth notes. Dynamics include *f* (forte), *p* (piano), *ppp* (pianissimo), and *ff* (fortissimo). The piece ends with a double bar 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 eight measures. The notes and rests are as follows: Measure 1: quarter rest, quarter G4, quarter F4, quarter E4. Measure 2: quarter D4, quarter C4, quarter B3, quarter A3. Measure 3: quarter G3, quarter F3, quarter E3, quarter D3. Measure 4: quarter C3, quarter B2, quarter A2, quarter G2. Measure 5: quarter F2, quarter E2, quarter D2, quarter C2. Measure 6: quarter B1, quarter A1, quarter G1, quarter F1. Measure 7: quarter E1, quarter D1, quarter C1, quarter B0. Measure 8: quarter A0, quarter G0, quarter F0, quarter E0. The dynamics are marked as follows: *mp* (mezzo-piano) under the first measure, *f* (forte) under the second measure, *ff* (fortissimo) under the third measure, *f* (forte) under the fourth measure, *ff* (fortissimo) under the fifth measure, *f* (forte) under the sixth measure, *f* (forte) under the seventh measure, and *mf* (mezzo-forte) under the eighth measure.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G2, an eighth note F2, a quarter note E2, and a quarter note D2. This is followed by a quarter rest, then a quarter note C2, an eighth note B1, a quarter note A1, and a quarter note G1. The next measure contains a quarter note F1, an eighth note E1, a quarter note D1, and a quarter note C1. This is followed by a quarter rest, then a quarter note B1, an eighth note A1, a quarter note G1, and a quarter note F1. The final measure contains a quarter note E1, an eighth note D1, a quarter note C1, and a quarter note B1. The dynamics are marked as *f*, *ppp*, *ff*, *mf*, and *f* respectively.

The musical notation for the bass staff shows four measures. The first measure contains a half note G2, a quarter note F#2, and a half note E2. The second measure starts with a key signature change to one sharp (F#), followed by two eighth rests, a quarter note D#2, and a half note C#2. The third measure begins with a time signature change to 3/8, followed by a dotted quarter note B1, an eighth rest, a dotted quarter note A1, and an eighth rest. The fourth measure starts with a key signature change to one flat (Bb), followed by a quarter rest, an eighth rest, a dotted quarter note G1, and an eighth note F#1. The piece concludes with a forte (*ff*) dynamic marking.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings: *mf*, *f*, *ff*, *mf*, *ff*, and *f*.

 $\text{♩} = 110$

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 double bar line and a key signature change to one sharp (F#). The melody consists of eighth and quarter notes. The dynamics are marked as *mf*, *mp*, *p*, *mp*, *mf*, *f*, *mf*, *f*, and *p*. The piece ends with a double bar line.

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. There are three dynamic markings: *f* (forte) under the first measure, *mf* (mezzo-forte) under the second measure, and *f* (forte) under the third measure. The piece ends with a double bar line.

The bass line is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat). The melody starts on G2, moves to A2, then B-flat2, and ends on G2. The dynamics are marked as *mp* (mezzo-piano) for the first measure, *f* (forte) for the second measure, and *mf* (mezzo-forte) for the third measure. The notation includes various note values and rests, with some notes beamed together.

197



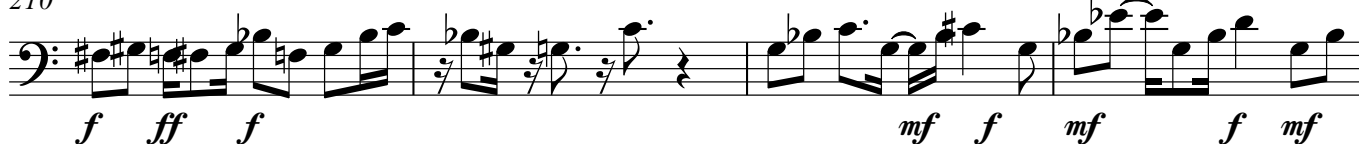
201



205



210



214

218 **E**

♩ = 110



222



226



230



234



238



242



246



250



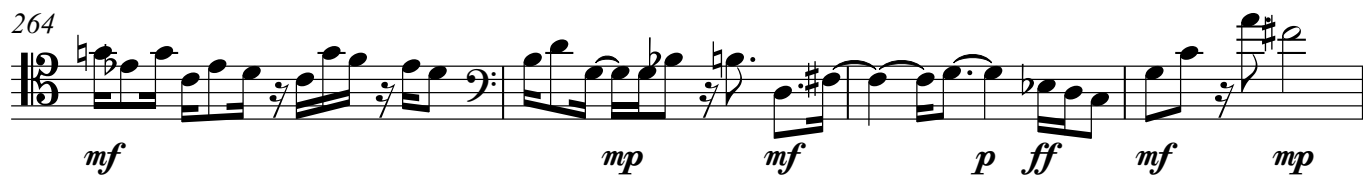
255



261



264



268



271



274



Bassoon

277 *f mp mf p mp mf*

280 *ff mf mp*

283 *mf f mf f*

286 *mf*

289 *mp mf ff*

291 *mf p mp mf*

The musical score for the Bassoon part spans measures 277 to 291. The key signature is one flat (B-flat). The dynamics are as follows: measures 277-282 have dynamics *f*, *mp*, *mf*, *p*, *mp*, and *mf* respectively; measure 280 has *ff*, *mf*, and *mp*; measure 283 has *mf*, *f*, *mf*, and *f*; measure 286 has *mf*; measure 289 has *mp*, *mf*, and *ff*; and measures 291-295 have dynamics *mf*, *p*, *mp*, and *mf* respectively. The notation includes various note values, rests, and articulation marks.

Violin

587 Thulius, Quartet for Bassoon and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 110$
5

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

9

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

13

mf *f* *mf*

17

f *mf* *f*

21

ff *f* *mp*

25

mf *f* *mf*

2

30 *f* *mf* *f* *mf*

34 *f*

38 *mf*

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

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

51 *mp* *ff*

56 **B** $\text{♩} = 110$ *f* *mf* *f* *ff* *mf* *ff* *f*

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

64 *mf* *f*

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

72

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

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

85 *p* *mp* *f*

89 C ♩ = 110

94 *ff* *f*

99 *ff*

103 *f* *mf* *f* *mf* *f*

107 *mf* *f* *mf* *p* *f*

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

116 **13**

f ff f ff f

132

ff mf f ff f ff f

136

ff f mf

140

f fff f ff f ff f

144

ff f ff p f

148

ff f mf f

152

mp mf f mf f

156

mf p mp mf mp mf

160

f mf f ff

164

fff ff f ff f

168 *mf f ff f*

172 *mf f mf ff mf f mf f*

176 *mf ff f fff f*

180 **D** ♩ = 110 *mf p pp f mf f*

185 *p f mf f*

189 *mp f mf*

193 *mp p mp pp f* **2**

199 *ff f p f mf f*

204 **11**

218 **E** ♩ = 110

219 *f*

223 *mp ff mf*

227 *f ff f*

231 *mf f ff f ff*

235 *f mp f mf*

239 *f mf f*

243 *mf mp mf f mf f ppp f mf*

247 *f mf f ff mf f*

251 *ff f*

254 *ff f mp mf p pp*

Viola

587 Thulius, Quartet for Bassoon and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 110$ **5**

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

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

13 *mf* *f* *mf*

17 **11** *f* *mf* *f* *ff*

31 *f* *mf* *f* *mf*

35 *f* *mf* *f* *mf*

38 *f* *mf* *f*

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

45 *f* *mf* *f* *mf*

49



52



56 [B] ♩ = 110



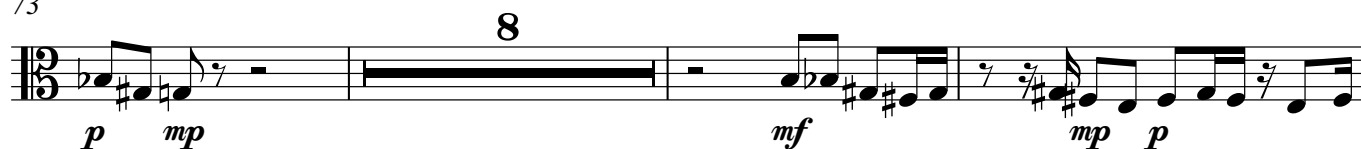
60



69



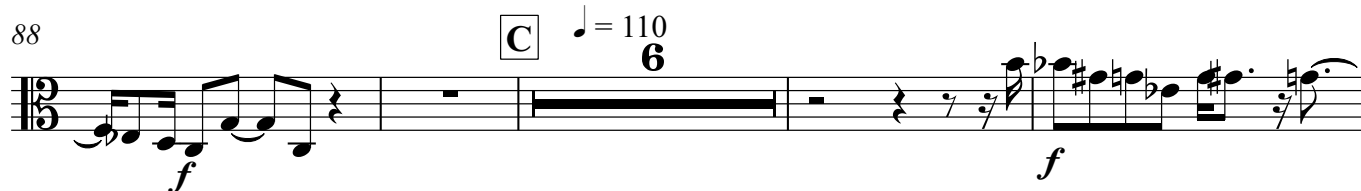
73



84



88



98



106



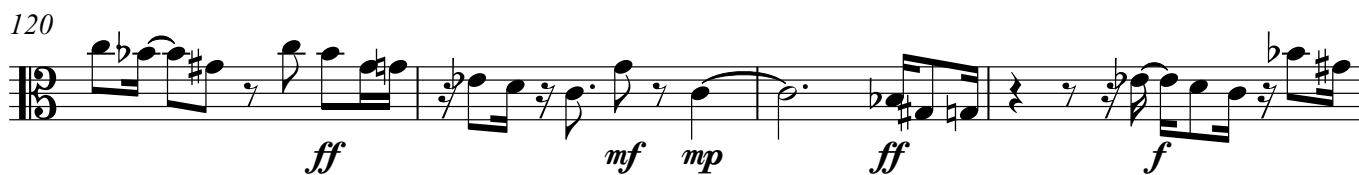
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116



120



124



128



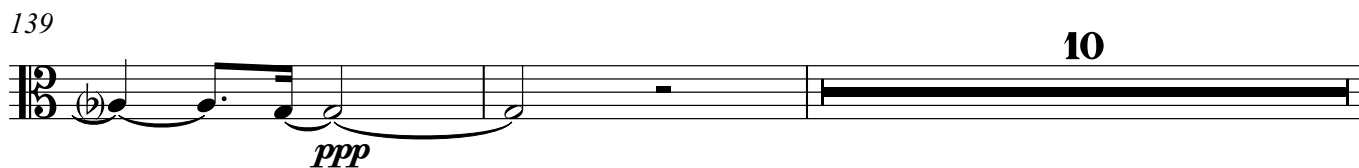
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136



139



10

151



155



159



164



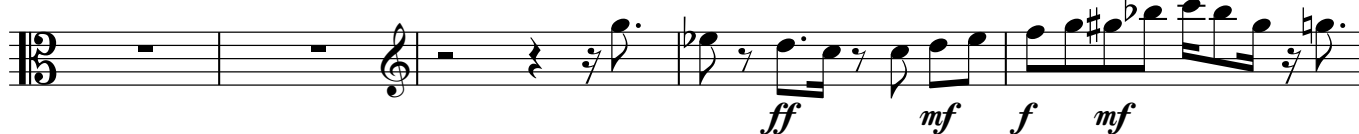
168



172



186



191



195



199



202



206



210



214

218 **E** ♩ = 110

222



226



230



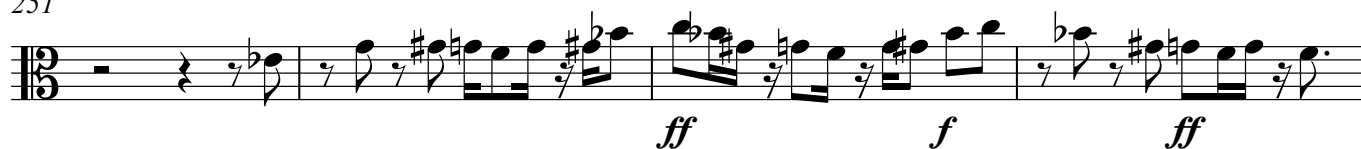
236



239



251



255

259 **F** ♩ = 100

263



267



273



279



283



289



291



Violoncello

587 Thulius, Quartet for Bassoon and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 110$

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

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

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

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

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

p *mf* *mp*

pp *ppp*

mp *mf*

f *mf* *mp*

2

37



41



45



52

56 **B** ♩ = 110

60



64



68



72



76



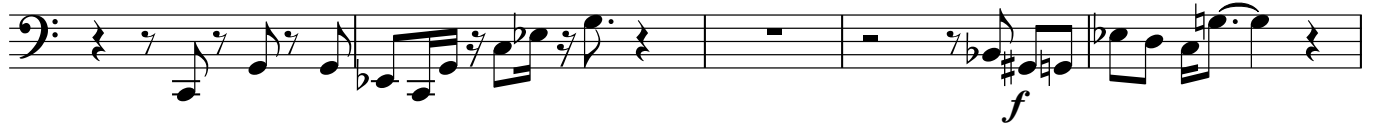
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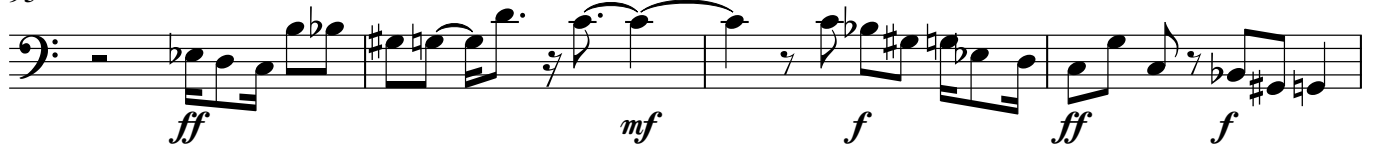
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88



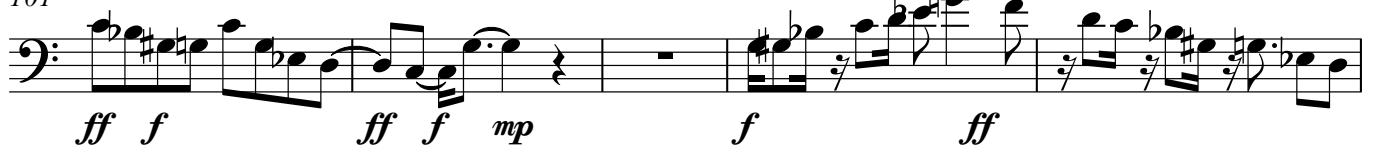
93



97



101



106



111



115



119



123



127



131



136



140



144



148



152



156



160



164



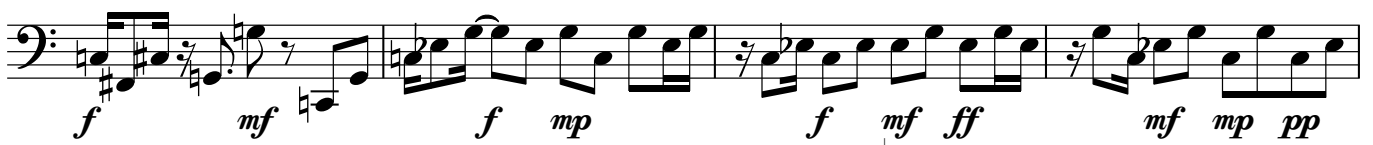
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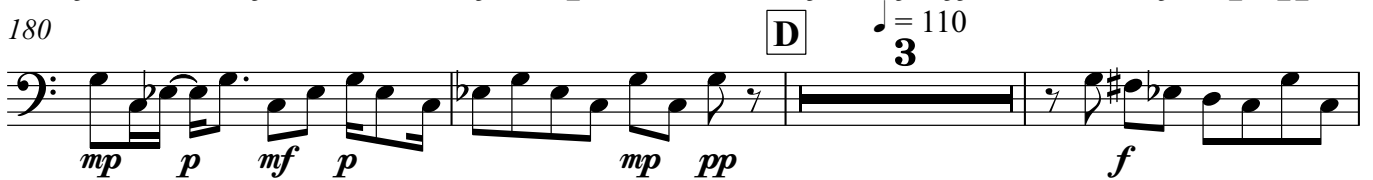
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176



180



186



190



194



197



200



204



208



212



215

218 **E** ♩ = 110

223



227



231



235



239



243



247



251



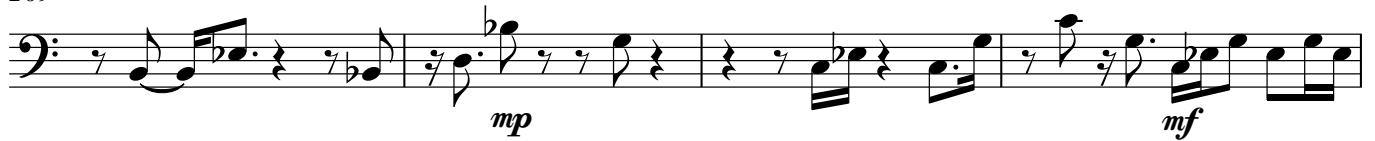
255

259 **F** $\text{♩} = 100$
3

265



269



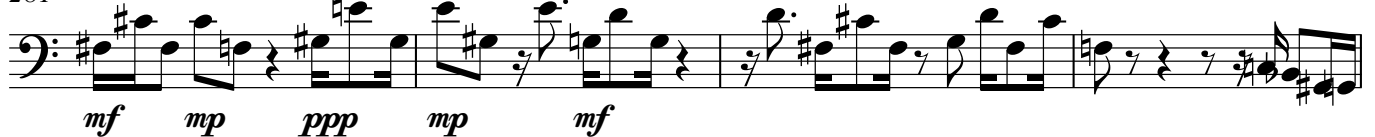
273



277



281



Violoncello

285



289



292

