

Stephen W. Beatty

1342 Vocalise for Mezzo-soprano  
and Baritone

Instrumentation:

Mezzo-soprano

Baritone

Play Time: 5' 04"

[iridisc@q.com](mailto:iridisc@q.com)

Vienna Symphonic Library instruments used for  
The performance in the Vienna ORF Studio 2.

[http://imslp.org/wiki/Category:Beatty, Stephen W.](http://imslp.org/wiki/Category:Beatty,_Stephen_W.)

Style: American Baroque

# 1342 Vocalise for Mezzo-soprano and Baritone

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Stephen W. Beatty (1938)

**A**  $\text{♩} = 90$

Mezzo-soprano *mf* *f* *mf* *f*

Baritone *mf* *f* *mf*

AA

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

M-S.

Bar.

AA

7 *mf* *f* *mf* *f*

M-S.

Bar.

10 *mf* *f* *mf* *f*

M-S.

Bar.

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

M-S.

Bar.

16

M-S. *f* *mf* *mp*

Bar. *p* *ff*

19

M-S. *f* *ff* *f*

Bar. *mf* *f*

22

M-S. *mf* *f*

Bar. *mf* *f* *mp* *mf* *f*

26

M-S. *mf*

Bar. *mf* *mp* *mf* *pp* *mp*

30

M-S. *mp* *f* *mf*

Bar. *mf*

33 *f* *mf* *f*

M-S.

Bar.

36 *p* *f*

M-S.

Bar.

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

M-S.

Bar.

42 *f* *p*

M-S.

Bar.

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

M-S.

Bar.

48

M-S.

Bar.

*f*

51

M-S.

Bar.

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

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

54

M-S.

Bar.

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

57

M-S.

Bar.

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

60

M-S.

Bar.

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

63

M-S. *ff* *mf* *f* *mf* *mp*

Bar. *f*

66

M-S. *mf* *f* *mp* *mf*

Bar. *mf* *p*

69

M-S. *f* *ff* *f* *mf* *f*

Bar. *mf*

72

M-S.

Bar. *f* *mf*

75

M-S. *p* *mp*

Bar. *f* *mp*

78

M-S. *mf* *f* *mf*

Bar. *mf*



81

M-S. *pp* *mf* *f*

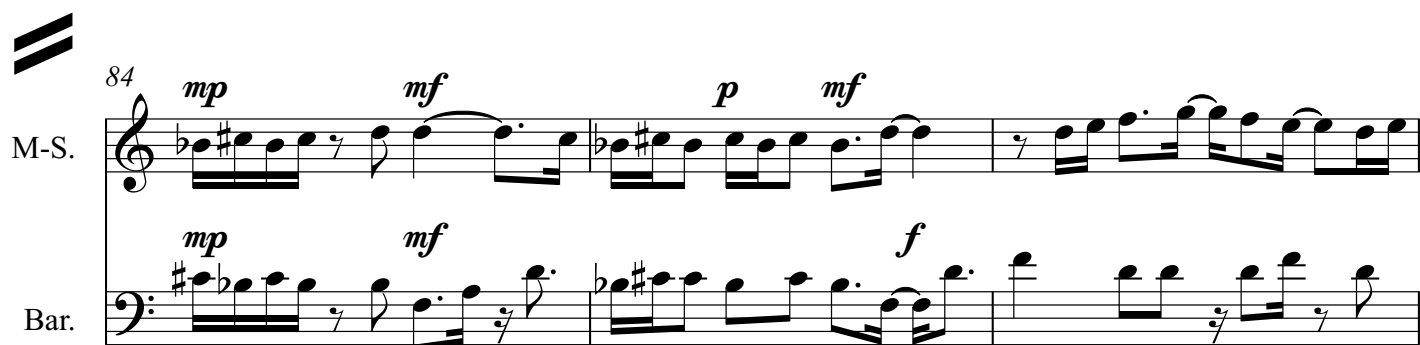
Bar. *f*



84

M-S. *mp* *mf* *p* *mf*

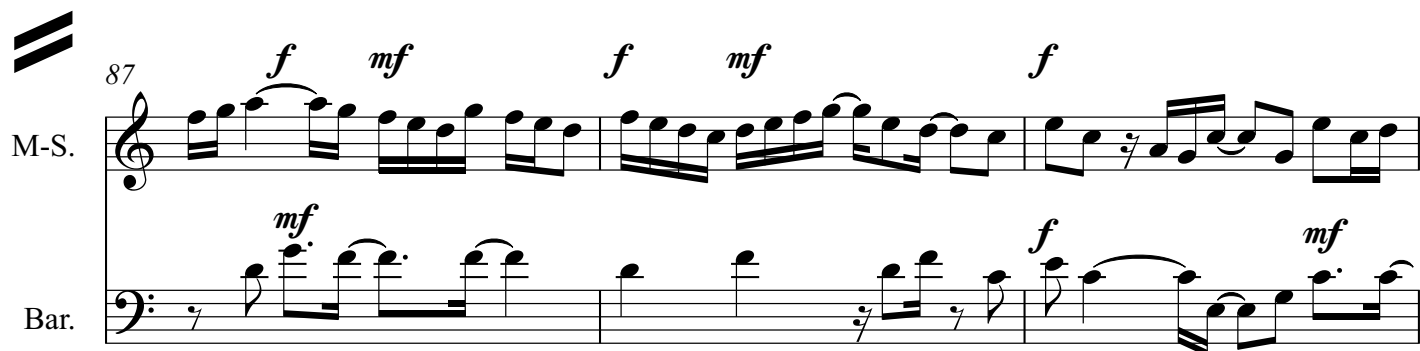
Bar. *mp* *mf* *f*



87

M-S. *f* *mf* *f* *mf* *f*

Bar. *mf* *f* *mf*



90

M-S. *pp* *f* *mp* *mf*

Bar. *mp*





93

M-S. *mf* *mp* *f* *mf* *mp* *mf*

Bar.

96

M-S. *mf* *mp* *mf*

Bar. *p* *mf*

99

M-S. *ff* *f* *mf* *f* *p*

Bar. *mp*

102

M-S. *f* *mf* *mp*

Bar. *f* *mf* *mp*

104

M-S. *mf* *mp* *f* *mf*

Bar. *mf* *f* *mf* *mp*

107

M-S.

Bar.

Measures 107-110. The music is in 2/4 time with a key signature of one sharp (F#). The melody (M-S.) starts on a whole note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. It features dynamic markings *mf*, *mp*, *mf*, *f*, and *mf*. The bass line (Bar.) consists of eighth notes G2, A2, B2, C3, D3, E3, F#3, and G3, with dynamic markings *mf*, *mp*, *mf*, *f*, and *mf*. A double bar line is at the end of measure 110.

110

M-S.

Bar.

Measures 110-112. The melody (M-S.) continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, and G4, with dynamic markings *mp*, *mf*, *f*, and *mf*. The bass line (Bar.) continues with eighth notes G2, A2, B2, C3, D3, E3, F#3, and G3, with dynamic markings *mp* and *mf*. A double bar line is at the end of measure 112.

112

M-S.

Bar.

Measures 112-115. The melody (M-S.) features sixteenth-note runs and eighth notes with dynamic markings *f*, *ff*, *f*, *mf*, *f*, and *fff*. The bass line (Bar.) continues with eighth notes G2, A2, B2, C3, D3, E3, F#3, and G3, with dynamic markings *mp*, *mf*, *mp*, *p*, *mf*, and *ff*. The system ends with a double bar line.