

Stephen W. Beatty

599 Ammitius,
Concerto for Oboe, Triple Horn and Strings

Instrumentation:

Oboe

Triple Horn

Chamber Violins

Chamber Violas

Chamber Violoncelli

Chamber Bassi

Play Time 13'

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

599 Ammitius, Concerto for Oboe, Triple Horn and Strings

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Stephen W. Beatty (1938)

A ♩ = 115

Oboe

Horn in F

Violin

Viola

Violoncello

Double Bass

Ob.

Hn.

Vln. I

Vc.

Db.

espressivo

vibrato

f

ff

p

mf

mp

pp

f

mf

f

mp

mf

p

mf

p

mf

f

mp

mf

p

mf

6

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

ff *f* *mf*

mp

f *mf* *f*

f

8

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

f *mf* *f*

f

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

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

11

Ob. *mf* *f* *mf*

Hn. *mf* *f*

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

Vla. *mp* *mf* *mp*

Vc. *f* *mf*

Db.

13

Ob.

Hn. *mf*

Vln. I *mf*

Vla. *mf* *pp*

Vc. *f* *p*

Db.

15

Ob. *f*

Hn. *mp* *mf* *f*

Vln. I *f*

Vla. *mp* *ppp* *p* *mp* *p*

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

Db.

17

Ob. *mf* *f*

Hn. *mp* *mf*

Vln. I *mf* *f* *p* *f*

Vla. *mp* *f*

Vc. *mf* *ff*

Db.

19

Ob.

Hn.

Vln. I

Vc.

Db.

mp *f* *f* *mp* *f*

mp *f* *mf*

mp *f* *mf*

21

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

mf *f*

mp *mf*

f *mf* *ff*

f *mf* *ff*

23

Ob. *mf* *f* *mf*

Hn. *f*

Vln. I *ff* *mf*

Vla.

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

Db. *f* *p* *f* *pp* *mp*



25

Ob. *f* *mf*

Hn. *mf*

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

Vc. *mf* *pp* *mp*

Db.

27

Ob.

Hn.

Vln. I

Vc.

Db.

f *mf* *f*

f *mf* *mp*



29

Ob.

Hn.

Vln. I

Vc.

Db.

mf *f* *mf*

mf

p *pp*

f *mp* *p*

f

32

Ob. *p* *mf* *p*

Hn. *mp* *mf*

Vln. I *mp* *p* *mp* *pp*

Vc. *mp* *p* *mp*



34

Ob. *f* *mf* *f*

Hn.

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

Vc. *f*

Db.

37

Ob. *mf*

Hn.

Vln. I *mf mp f mf*

Vc. *mp f*

Db.

39

Ob.

Hn.

Vln. I *f mf mp*

Vla.

Vc. *pp ff*

Db. *ff*

41

Ob. *f* *mf*

Hn.

Vla. *p* *pp* *p* *f*

Vc. *ppp* *mp* *f*

Db. *mp* *f*

==

43

Ob. *f* *mf* *mp* *mf* *f*

Hn. *f* *mp* *f* *mf* *f*

Vla. *p* *mf*

Vc. *mp* *f* *mp*

Db. *mp* *f* *mp*

46

Ob.

Hn.

mp *f*

Vln. I

f

Vla.

Vc.

mf *mp*

Db.

mf *mp*

48

Ob.

mf

Hn.

mf *f*

Vln. I

mf *ff* *mf* *f*

Vc.

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

Db.

f

51

Ob.

Hn.

Vln. I

Vc.

Db.

f

mp

mf

53

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

ff

mf

f

ff

mp

ff

mf

mf

55

Ob.

Hn.

Vla.

Vc.

Db.

mf

mp

mf

mp

p

p

mf

fff

fff

57

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

mf

mp

pp

mp

pp

mp

mf

mp

mf

p

60

Ob.

mp *mf*

Vln. I

pp *mp* *f*

Vc.

p *pp* *mf*

Db.

mp *mf*



63

Ob.

Vln. I

mf *f* *pp* *mf*

Vc.

f *p* *mf*

Db.

65

Ob. *f mp mf*

Vln. I *f mp p mp*

Vc. *mp pp mp*

Db. *f*



67

Ob. *p mp f mf*

Hn. *f*

Vln. I *f mf f*

Vc. *mf f mf*

Db. *mf mp*

69

Ob. *f* *mp* *mf*

Hn. *mf*

Vln. I *mf*

Vla. *mp*

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

Db. *mf* *mp* *ff*

71

Ob.

Hn. *f* *mf*

Vln. I

Vla. *mf* *pp* *mf*

Vc. *mp* *mf* *f*

Db. *mf*

73

Ob. *f*

Hn. *f*

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

Vla. *mp*

Vc. *ff*

Db. *ff*

75

Ob. *mf* *f*

Hn. *mf* *f*

Vln. I *pp* *mf*

Vla. *p* *mp*

Vc. *mf* *mp*

Db. *mf*

77

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

mp *f* *mp*

mp

ff *f*

ff *f*



79

Ob.

Hn.

Vla.

Vc.

Db.

f

f

mf *p* *mf*

p *mf* *ff*

p *mf* *ff*

81

Ob. *mf* *mp* *mf*

Hn. *mf* *f* *mp* *f* *mf*

Vln. I *ff* *mf* *ff*

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

Vc. *f* *ff* *mf*

Db. *f* *ff* *mf* *f*

84

Ob. *f* *mp* *f*

Hn. *f*

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

Vla. *pp* *mf*

Vc. *f*

Db.

87

Ob. *mf* *mp*

Hn. *mf* *mp*

Vla. *f* *mf* *p*

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

Db. *mf* *f* *mf* *mp* *f*

90

Ob. *mf* *f*

Hn. *mf* *f*

Vln. I *mf* *f*

Vla. *mf* *p*

Vc. *mf* *ff*

Db. *mf* *ff*

93

Ob. *p* *pp* *mp*

Hn. *f* *mf*

Vln. I *mf* *mp* *mf*

Vc. *mf* *mp*

Db. *mf* *mp*



96

Ob. *mf* *mp* *p*

Hn. *pp* *p*

Vln. I *pp* *f* *mf* *p* *mp* *f*

Vc. *p* *pp*

Db.

99

Ob. *mp* *mf* *mp*

Hn.

Vln. I *mp* *mf*

Vla.

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

Db.

102

Ob. *p* *mp* *mf*

Vln. I *f* *mp*

Vla. *pp* *p* *pp*

Vc. *f*

Db.

105

Ob. *mp* *pp* *mf* *p*

Hn. *mp*

Vln. I *pp* *f* *pp*

Vc. *mf* *pp* *mf*

Db.



108

Ob. *pp* *mf* *mp*

Hn. *mf* *mp*

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

Vc. *f* *mf* *p*

Db.

111

Ob. *mf mp mf mp*

Hn. *mf mp*

Vln. I *f mf*

Vla. *p f mp*

Vc. *mf p f p*

Db.

114

Ob. *p mp*

Hn. *mf*

Vln. I *p pp mf*

Vla. *pp*

Vc. *pp mp p mp f*

Db. *p*

117

Ob. *mf* *f*

Hn. *f* *mf*

Vln. I *ff* *mp* *mf*

Vla. *mf*

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

Db. *mf* *ff*

119

Ob. *ff* *mf* *f*

Hn. *f*

Vln. I *mp* *f*

Vla.

Vc. *mf*

Db. *f* *mf*

121

Ob. *mf*

Hn. *mf*

Vln. I *mf* *ff* *mf*

Vc. *f* *mp* *ff*

Db. *f* *mp* *ff*

==

123

Ob. *f* *mf*

Hn. *f*

Vln. I *f* *mp*

Vla. *mp* *mf* *mp*

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

Db. *f* *mf* *mp* *f*

==

125

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

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



127

Ob.

Hn.

Vln. I

Vc.

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

129

Ob. *pp* *mp* *mf* *mp* *mf*

Hn. *f* *mf*

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

Vla. *p* *pp* *p* *f*

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

Db.



132

Ob. *f* *mf*

Hn. *f* *mf*

Vla. *mf*

Vc. *mf* *f*

Db. *f* *ff*

134

Ob. *f* *mf* *mp*

Hn. *f* *mf* *pp* *mp*

Vln. I *mp* *pp* *mf*

Vla. *pp*

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

Db. *mf* *mp* *mf*

B = 110

137

Ob. *pp* *mp* *ff*

Hn. *pp*

Vln. I *pp* *ppp* *pp* *mp*

Vla. *pp*

Vc. *p* *pp* *ppp* *mf*

Db. *pp* *ppp*

141

Ob. *pp mp pp*

Hn. *mp mf*

Vln. I *pp*

Vla. *p pp*

Vc. *mp pp p f mp pp*

Db. *mp pp p mp pp*

145

Ob. *mf ff*

Hn. *mp*

Vln. I *pp p*

Vla. *ppp*

Vc. *mf*

Db. *mf*

This musical score page contains measures 141 through 145. It is arranged in two systems. The first system (measures 141-144) includes parts for Oboe, Horn, Violin I, Viola, Violoncello, and Double Bass. The second system (measures 145-148) includes parts for Oboe, Horn, Violin I, Viola, Violoncello, and Double Bass. Dynamics are indicated by various markings such as *pp*, *mp*, *mf*, *f*, *p*, and *ppp*. The key signature has one sharp (F#) and the time signature is 3/4.

149

Ob. *f mp mf f mf mp ppp*

Hn. *mf*

Vln. I *pp p pp ppp*

Vc. *f mp pp mp p*

Db. *mp*



153

Ob. *f mp f*

Hn. *mp mf*

Vln. I *p pp*

Vc. *mp pp mp pp mp p*

Db. *mf*

156

Ob. *mp*

Hn.

Vln. I *p* *pp*

Vc. *mp* *pp*

Db. *p*

159

Ob. *f* *ff* *f* *mp*

Vln. I *p* *pp*

Vc. *mp* *pp*

Db. *pp* *mp* *mf* *p*

163

Ob.

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

Vln. I

p

Vla.

pp

Vc.

p *pp* *ppp* *pp*

Db.

pp *p*

167

Ob.

ff *pp* *f*

Vln. I

ppp *pp*

Vla.

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

Vc.

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

Db.

mf *pp* *mp*

170

Ob. *mf* *mp*

Hn. *mf*

Vln. I

Vla.

Vc. *pp* *ppp*

Db. *pp*



173

Ob. *p* *mf* *ff* *f* *p* *pp*

Hn. *p* *mf* *ff* *f* *p* *pp*

Vln. I *p* *pp* *ppp*

Vc. *pp* *p* *pp* *ppp*

Db. *p* *mf* *pp*

176

Ob.

Hn.

Vln. I

Vc.

Db.

mp pp ppp p

pp mf

pp ppp pp



179

Ob.

Hn.

Vln. I

Vc.

Db.

mf mp mf

mp mf p

pp ppp pp ppp pp ppp

mp

182

Ob. *f* *mf* *f* *ff*

Hn. *mf* *ppp* *p* *mf* *p* *mf*

Vln. I *p*

Vc. *pp* *ppp* *pp*

Db. *pp*



185

Ob. *mf* *mp* *mf* *f*

Hn. *f* *mp* *mf*

Vln. I *pp*

Vc. *ppp*

Db. *ppp* *pp*

188

Ob. *p* *pp* *mp* *mf* *f* *ff*

Hn.

Vln. I *p*

Vc. *pp*

Db. *ppp*

191

Ob. *mf* *f* *ff* *mf* *f* *mf*

Hn. *pp*

Vln. I *pp*

Vla. *p* *pp*

Vc.

Db. *mp* *p*

194

Ob. *mp* *f* *mp* *p* *mp* *mf*

Hn. *mf* *mp*

Vln. I

Vla.

Vc. *ppp* *pp* *ppp*

Db. *ppp* *pp* *ppp*

197

Ob. *f* *mp* *mf*

Hn. *mf* *p* *mp* *mf*

Vln. I *p* *pp*

Vc. *pp* *ppp* *pp* *ppp*

Db. *p*

200

Ob. *p* *mf* *f* *ff* *mf*

Hn.

Vln. I *p*

Vla. *pp* *p* *pp*

Vc. *pp*

Db. *pp* *mf*

203

Ob. *mp* *pp* *f*

Hn.

Vln. I *pp* *ppp* *pp*

Vla. *ppp*

Vc. *ppp* *pp*

Db. *pp*

206

Ob. *ff* *mf* *mp* *mf*

Hn. *f* *mf*

Vln. I *p* *pp*

Vc. *p* *pp* *ppp*

Db. *p* *pp*



209

Ob. *p* *mf* *mp* *f*

Hn. *p* *pp*

Vln. I *p* *pp*

Vc. *pp*

Db.

212

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

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

mf

p *pp* *p* *pp*

p *pp*

215

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

f

pp

mp *pp* *ppp* *pp*

218

Ob. *ff* *f* *mp* *pp*

Hn. *mp*

Vln. I *mp* *p* *pp*

Vla. *p* *pp*

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

Db. *mf* *pp*

Detailed description: This block contains the musical notation for measures 218 to 220. The Oboe part starts with a forte (ff) dynamic, followed by a forte (f) dynamic, then mezzo-piano (mp), and finally piano (pp). The Horn part is mezzo-piano (mp). Violin I starts mezzo-piano (mp), then piano (p), and finally pianissimo (pp). Viola starts piano (p) and then pianissimo (pp). Violoncello starts mezzo-piano (mp), then mezzo-forte (mf), piano (p), pianissimo (ppp), and finally piano (pp). Double Bass starts mezzo-forte (mf) and then pianissimo (pp). The music features various melodic lines with slurs and ties.

221

Ob. *f* *fff* *f* *ff* *f*

Vln. I *mp* *p*

Vla. *p*

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

Db. *mf*

Detailed description: This block contains the musical notation for measures 221 to 223. The Oboe part features a series of dynamics: forte (f), fortissimo (fff), forte (f), fortissimo (ff), and forte (f). Violin I starts mezzo-piano (mp) and then piano (p). Viola is piano (p). Violoncello starts mezzo-piano (mp), then mezzo-forte (mf), forte (f), and finally mezzo-piano (mp). Double Bass is mezzo-forte (mf). The music continues with complex melodic and harmonic textures.

224

Ob. *mf pp mf ff mf mp*

Hn. *mf*

Vln. I *pp p pp*

Vla. *pp p pp*

Vc. *p pp mp pp*

Db. *pp*

227

Ob. *pp mp p ppp pp*

Hn. *f mf*

Vln. I *ppp*

Vla. *ppp*

Vc. *ppp pp ppp*

Db. *ppp*

231 C ♩ = 120

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

235

Hn.

Vln. I

Vla.

Vc.

Db.

mp

f

mf *f*

mf *f*

239

Ob. *f*

Hn.

Vln. I *mp* *f*

Vc. *mf*

Db. *mf*



242

Ob.

Hn. *mf*

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

Vla. *mf*

Vc. *p* *mf*

Db. *f*



244

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

f *mf* *p* *mp*

246

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

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

248

Ob. *f*

Hn.

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

Vla.

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



251

Ob.

Hn. *f*

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

Vla. *mp* *mf*

Vc. *mf* *mp*

Db. *mf* *mp*

254

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

mf *f*

mf *mp* *ff* *f*

mf *ff*

257

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

ff

mf

mf *f* *mf*

mf *ff* *f*

mf *ff* *f*

259

Ob. *mf* *ff* *f*

Hn. *f*

Vln. I

Vla.

Vc. *mf*



261

Ob. *mf* *f* *mf* *f*

Hn. *mf* *mp*

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

Vla. *mp*

Vc. *f* *mp* *mf*

263

Ob. *mf* *f* *mp* *f* *mp*

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

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

265

Ob. *mf* *ff*

Hn. *mf* *f*

Vln. I *mf*

Vla. *mf* *mp* *mf*

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

Db. *ff*

267

Ob. *f* *ff*

Hn. *mf*

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

Vla. *f*

Vc. *f* *mf* *f*

Db. *f* *mf*

269

Ob. *f* *mp*

Hn. *mp* *mf* *mp*

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

Vla. *mf*

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

Db. *mp* *pp*

271

Ob. *ff* *f*

Hn. *mf*

Vln. I

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

Vc. *fff* *f*

Db.

273

Ob. *ff* *mf* *f*

Hn.

Vln. I

Vla. *mf* *p* *mf*

Vc. *mp* *mf*

Db.

Detailed description: The image shows a page of a musical score, page 54, measures 271 through 273. The score is for a woodwind and string ensemble. Measures 271-272 are marked with a double bar line. Measure 273 begins with a new section. Dynamics include ff, f, mf, p, mp, and fff. The instrumentation includes Oboe, Horn, Violin I, Viola, Violoncello, and Double Bass.

275

Ob. *mf f mf f*

Hn. *f*

Vln. I *mp pp*

Vla. *pp*

Vc. *mp f p mp pp*

278

Ob. *mf mp mf mp*

Vln. I *p mp mf*

Vc. *mp p mp mf*

281

Ob. *f mf*

Vln. I *f mf f mf*

Vc. *f mf mp*

284

Ob.

Vln. I

Vc.

mp *mf* *ff*

f *pp* *mp*

p *f* *mp*

287

Ob.

Hn.

Vln. I

Vla.

Vc.

mf *mp*

mf *f*

mp *p*

mf *mp*

290

Ob. *f* *mf*

Hn. *mp*

Vln. I *mf* *mp* *mf*

Vla. *mp*

Vc. *mf* *mp*

292

Ob. *f* *mf* *mp* *ppp*

Hn. *mf*

Vln. I *mp* *mf* *pp*

Vla. *p* *pp* *mf*

Vc. *mf* *p* *mf*

Db. *mf* *p* *mf*

295

Hn. *mp mf f mf f mf*

Vln. I

Vla. *f mf*

Vc. *mp mf mp mf pp*

Db. *mp mf p*

298

Hn. *f*

Vln. I

Vla. *f mf f*

Vc. *mf f mf*

Db. *f mf*

300

Hn. *mf* *mp* *mf*

Vln. I

Vla. *mf* *f* *mf*

Vc. *f* *mf* *f*

Db.

302

Hn. *f*

Vln. I

Vla. *f* *mp* *mf*

Vc. *mf* *f*

Db.

304

Hn. *mf*

Vln. I

Vla. *mp* *mf* *mp*

Vc. *mf* *f*

Db. *f*

306

Ob. *f*

Hn. *f* *mf*

Vln. I *f*

Vla. *mf*

Vc. *mf* *f*

Db. *mf* *f*

309

Ob.

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

Vln. I

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

Vc.

mf *f* *mp* *mf*

Db.



312

Ob.

Vln. I

ff *mf* *mp* *mf*

Vc.

f *mp* *f* *mf*

315

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

mp

f

mf

f

mf

317

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

ff

f

f

mp

mf

f

mp

mf

ff

mp

f

mp

ff

mp

319

Ob.

Hn.

Vln. I

Vc.

Db.

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

fff *f* *mf* *ff*

ff

321

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

mf

mp *f* *mf*

mf *f*

mf *f* *p*

mf *f*

323

Ob. *f* *mf* *f*

Hn. *mp* *mf*

Vln. I *mf*

Vla. *mf*

Vc. *mf* *mp* *p*

Db. *mf*

326

Ob. *mp* *mf*

Hn. *mp* *mf*

Vln. I *f*

Vla. *mp* *mf*

Vc. *mp* *f*

Db. *f*

328

Ob.

Hn.

mf

mp *mf* *f*

Vln. I

Vla.

p *mf* *pp* *mp*

Vc.

mf *pp* *mp*

Db.

pp *mp*

330

Hn.

mp *f*

Vln. I

Vla.

mf *f* *mf* *mp*

Vc.

mf *mp*

Db.

mf *mp*

333

Ob.

Hn.

Vln. I

Vla.

Vc.

Db.

mf

ff

f

f

ff

f

mf

f

mf

336

Ob.

Hn.

Vln. I

Vc.

mf

mp

pp

ppp

pp

338

Ob. *f*

Hn. *mp* *mf* *mp*

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

Vc. *p* *mf*



340

Ob.

Hn. *f* *mf* *f*

Vln. I

Vla. *mf*

Vc. *ff* *f*

Db. *ff* *f*

342

Ob. *mf* *f*

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

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

Db. *ff* *p* *mf*

345

Ob. *mf* *f*

Hn. *mf* *mp*

Vln. I *mp* *f*

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

Vc. *mp* *f* *mf*

347

Ob. *ff*

Hn. *f*

Vln. I

Vla.

Vc. *f ff f ff*



349

Ob. *f p mf*

Hn. *mp*

Vln. I *mf mp pp p mf p mp*

Vc. *mp pp mp pp*

351

Ob. *f* *mp* *mf* *mp* *mf*

Hn. *mf*

Vln. I *pp* *mf* *f*

Vc. *mf* *f*

353

Ob. *f* *mf*

Hn. *mp* *mf*

Vln. I *mf*

Vla. *mf* *mp* *mf*

Vc. *ff*

Db. *ff*

355

Ob.

ff

Hn.

f

Vln. I

Vla.

f *mf* *f*

Vc.

f *mf* *mp* *f*

Db.

f

358

Hn.

mf *f* *mp* *mf*

Vln. I

Vla.

mf *f* *mf*

Vc.

Db.

360

Hn. *f* *mp* *f*

Vln. I

Vla. *mp* *pp* *p*

Vc. *mp* *pp* *p*

Db. *p*

362

Ob. *f*

Hn. *mf* *p*

Vln. I *f* *mf*

Vla. *f*

Vc. *mf* *pp*

Db. *f* *mf* *mp*

Oboe

599 Ammitius, Concerto for Oboe, Triple Horn and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 115$
2

vibrato

f

7

11

mf *f* *mf*

15

f *mf* *f*

20

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

24

f *mf* *f*

28

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

32

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

36

f *mf*

40 *f* *mf* *f* *mf*

44 *mp* *mf* *f*

48 *mf*

52 *f*

56 *mf*

60 *mp* *mf*

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

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

72 *f* *mf*

76 *f* *mp* *f* *mp* *f*

This musical score for Oboe spans measures 40 to 76. The notation is in treble clef with a key signature of one flat (B-flat). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are placed below the staff to indicate volume changes: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score includes several rests, particularly in measures 44, 48, 52, 56, 60, 64, 68, and 72, where the instrument is silent. The phrasing is indicated by slurs and breath marks (vertical lines with dots).

80 *mf* *mp* *mf*

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

88 *mp* *p*

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

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

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

109 *mp* *mf* *mp* *mf* *mp*

114 *p* *mp* *mf*

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

122 *f* *mf*

126 *f mf p mf pp mp*

130 *mf mp mf f mf*

134 *f mf mp pp*

139 *B* $\text{♩} = 110$ *mp ff pp mp pp*

146 *mf ff f mp mf f*

151 *mf mp ppp f mp f*

156 *mp*

160 *f ff f mp pp*

164 *mf mp pp p f ff pp*

169 *f mf mp p mf ff*

174 *f p pp mp pp ppp p*

179 *mf mp mf f*

183 *mf f ff mf mp*

187 *mf f p pp mf f ff mf f ff*

192 *mf f mf mp f mp*

196 *p mp mf f mp mf p mf*

201 *f ff mf mp pp f*

206 *ff mf mp mf p mf*

211 *mp f fff ff f mf*

214 *ff mf*

Detailed description: This is a musical score for an Oboe, spanning measures 174 to 214. The notation is in treble clef with a key signature of one flat (B-flat). The score consists of nine staves of music. Measures 174-182 are in 4/4 time, while measures 183-214 are in 3/4 time. The music features a variety of dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *ppp* (pianississimo), *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo). The notation includes eighth and sixteenth notes, often beamed together, as well as rests and slurs. The final measure (214) ends with a whole rest.

218 *ff f mp pp f fff f*

223 *ff f mf pp mf ff mf mp*

227 *pp mp p ppp pp*

232 $\text{C} \text{ } \text{♩} = 120$
f

243 *ff f*

250

255 *mf f ff mf ff f*

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

265 *mf ff f ff f*

270 *mp ff f ff mf f*

Oboe

7

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

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

283 *mp* *mf* *ff*

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

292 *f* *mf* *mp* *ppp* *f* 14

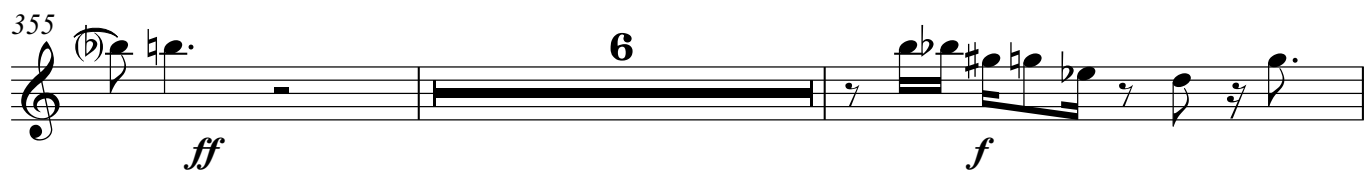
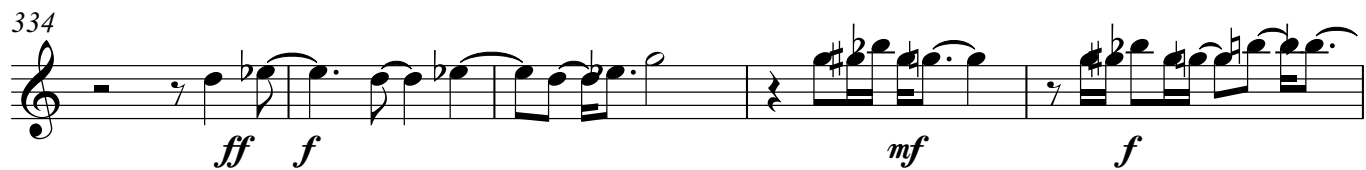
309 *fff* *ff* *f* *mf* *f*

313

317 *ff* *f* *mf*

322 *f* *mf* *f*

326 *mf* 5



Horn in F

599 Ammitius,
Concerto for Oboe, Triple Horn and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 115$

Measures 1-28 of the musical score for Horn in F. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 115$. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

31

mp *mf*

35

39

f

44

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

48

mf *f* *mp*

54

mf *mp* *mf*

58

9

mp *f* *mf*

70

f *mf* *f*

74

mp

79

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

83



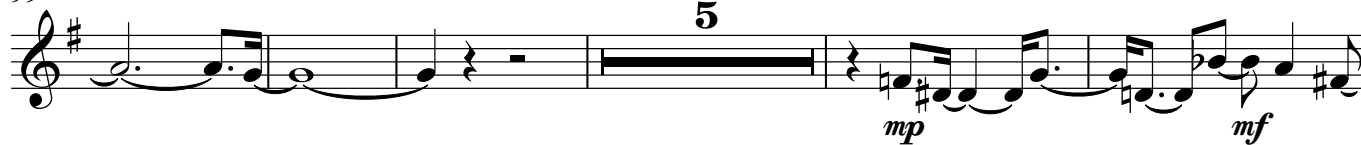
87



93



99



109



114



119



124

f *mf* *f* *mf*

128

f *mf*

132

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

137

pp *mp* *mf*

B $\text{♩} = 110$ **4**

145

mp *mf*

4

153

mp *mf* **15**

172

mf *pp*

177

mf *mp* *mf* *p*

182

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

187

mp *mf* *mp* *pp*

192

mf *mp* *mf*

198

p *mp* *mf* *mf* *mf* *mf* *3*

205

f *mf*

210

p *pp* *mf*

216

f *mp* *mf*

226

f *mf*

232

mf

238

mp *mf*

245

f *4*

256 *mf* *f*

261 2 *mf* *mp* *mf* *f* *mf*

268 2 *mp* *mf* *mp* *mf*

274 12 *f* *mf* *f*

290 2 *mp* *mf* *mp* *mf*

296 *f* *mf* *f* *mf* *f*

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

304 *mf* *f* *mf*

308 8 *f* *mp* *mf*

319 *mp* *f* *mf*

323



327



331



335



339



346



350



354



358



361



Violin

599 Ammitius,
Concerto for Oboe, Triple Horn and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 115$
espressivo

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

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

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

13 *mf* *f*

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

21 *ff* *mf*

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

29

p *pp* *mp*

33

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

37

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

40

mf *mp* *f*

49

mf *ff* *mf* *f*

53

ff *mf* *f*

59

pp *mp* *f*

63

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

66

mp *f* *mf* *f*

69

mf *f*



114

p *pp* *mf*

118

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

122

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

127

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

131

mf *mp* *pp* *mf*

137

pp *ppp* *pp* *mp* *pp*

142

pp *p* *pp* *ppp* *p*

149

pp *p* *pp* *ppp* *p*

154

pp *p*

158

pp *p*

B ♩ = 110

162 *pp* *p*

167 *ppp pp*

172 *p pp ppp*

176 *pp ppp pp*

180 *p*

184 *pp*

188 *p*

193 *pp*

197 *p pp*

201 *p pp ppp pp*

206 *p* *pp*

211 *p*

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

220 *mp* *p* *pp*

225 *p* *pp* *ppp*

230 C ♩ = 120 3

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

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

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

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

257



262



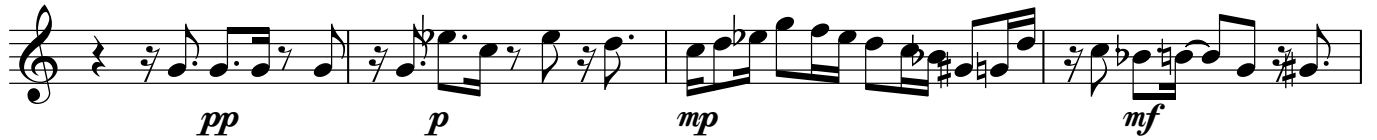
266



271



277



281



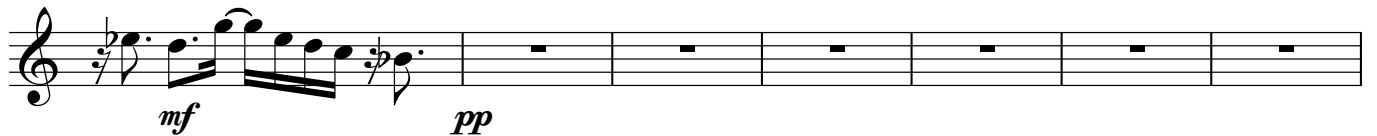
285



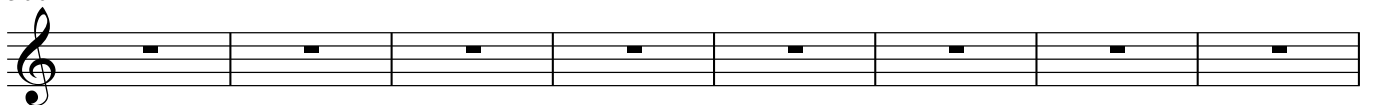
289



293



300



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

312 *ff* *mf* *mp* *mf* *mp*

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

320 *f* *mf* *f* *mf* *f* *mf*

324 *f* **2**

330 *ff* *f*

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

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

343 *f* *mp* *f* *mp* *f*

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

352

359

f *mf*

f *mf*

This musical score for Violin consists of two staves. The first staff, starting at measure 352, contains measures 352 through 358. It begins with a treble clef and a key signature of one flat (B-flat). Measures 352 and 353 feature a melodic line with eighth and sixteenth notes, marked with a forte (*f*) dynamic. Measures 354 through 358 are whole rests, marked with a mezzo-forte (*mf*) dynamic. The second staff, starting at measure 359, contains measures 359 through 364. Measures 359 and 360 are whole rests. Measures 361 and 362 continue the melodic line from the first staff, marked with a forte (*f*) dynamic. Measures 363 and 364 feature a rapid sixteenth-note scale-like passage, marked with a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line at the end of measure 364.

Viola

599 Ammitius, Concerto for Oboe, Triple Horn and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 115$

6

mp *f* *mp*

2

12

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

16

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

2

22

mf

16

41

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

45

6

54

mf *mp* *p*

57

pp

11

pp

70



74



79



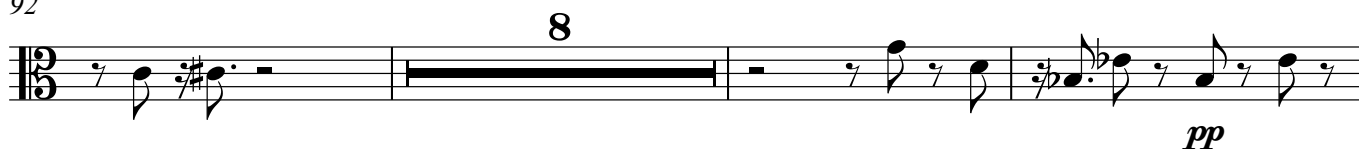
83



87



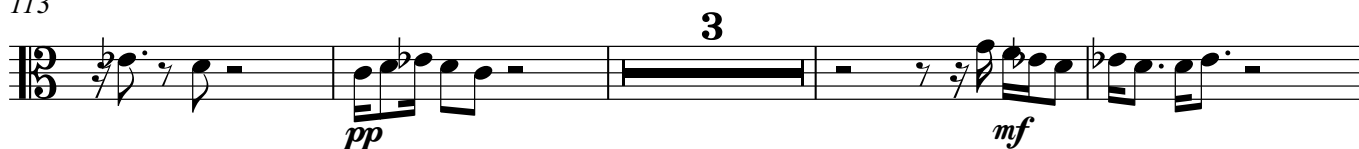
92



103



113



120



126



134

139 **B** ♩ = 110
4

147



167



172



195



202



212

pp *p* *pp*

217

p *pp*

222

p *pp* *p*

226

pp *ppp*

232 \square C $\text{♩} = 120$

f

236

4

243

mf *p* *mp*

246

f *mp* *mf*

251

mp *mf* *mp*

258

f *mf* *mp*

262



270



273



278



294



298



302



306



316



321



326



330



334



345



353



356



359



Violoncello

599 Ammitius,
Concerto for Oboe, Triple Horn and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 115$
espressivo

ff p mf mp mf p mf p

5 mf f mf f mf

9 mp f mf f mf f mf

13 f p mf pp

16 mp mf mp mf ff mp

20 f mf f mf ff f p

24 f pp mp mf pp mp f

28 mf mp f mp p

32 mp p mp

Violoncello

36 *f mp f pp ff*

40 *ppp mp f mp*

44 *f mp mf mp*

48 *mf ppp mf mp mf*

51 *f mf ff mp ff mf*

55 *p mf fff mp mf*

59 *p pp mf*

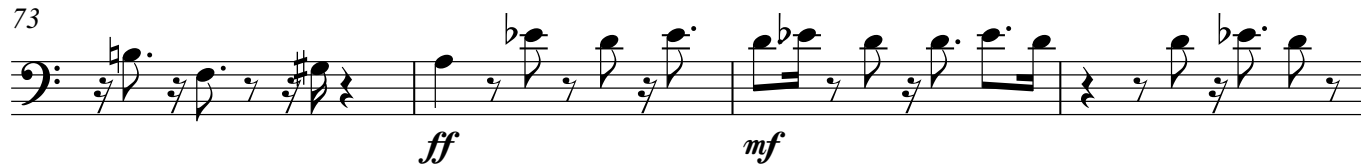
63 *mp*

66 *pp mp mf f mf*

69 *mp mf fff mf mp mf f*

This musical score for Violoncello spans measures 36 to 69. The notation is primarily in bass clef, with a change to treble clef at measure 66. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are indicated by italicized letters: *f* (forte), *mp* (mezzo-piano), *ff* (fortissimo), *pp* (pianissimo), *ppp* (pianississimo), *mf* (mezzo-forte), *p* (piano), and *fff* (fortississimo). The key signature changes from one sharp (F#) to one flat (Bb) between measures 40 and 44, and back to one sharp (F#) between measures 66 and 69.

73



77



81



86



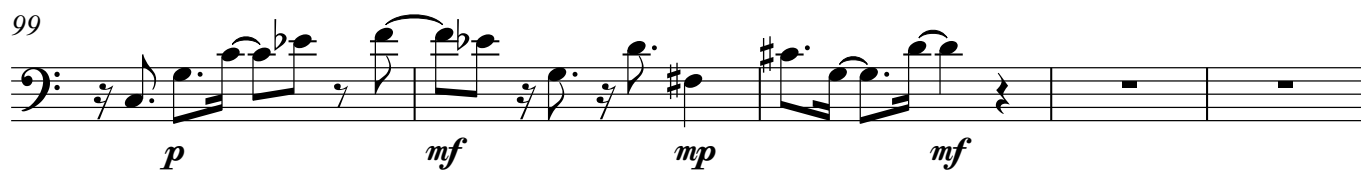
90



95



99



104 *f mf pp mf f*

109 *mf p mf p f p*

113 *pp mp p mp f*

117 *mf mp ff f mf*

121 *f mp ff f mf mp f*

125 *mp f mf mp p pp*

129 *p pp p f mf*

133 *f ff mf mp mf*

137 *p pp ppp mf mp pp*

142 *f mp pp*

mf *B* = 110

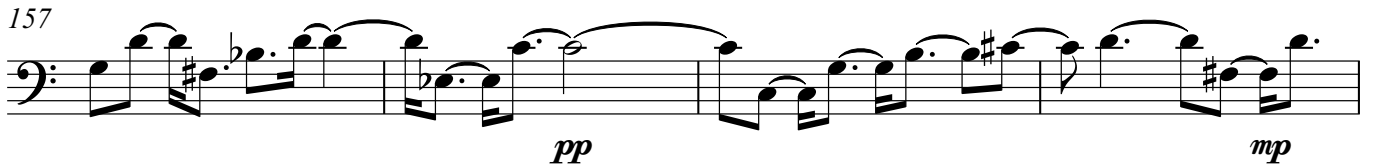
148



153



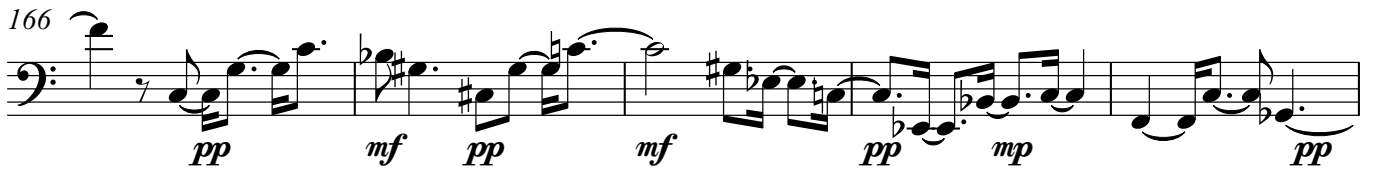
157



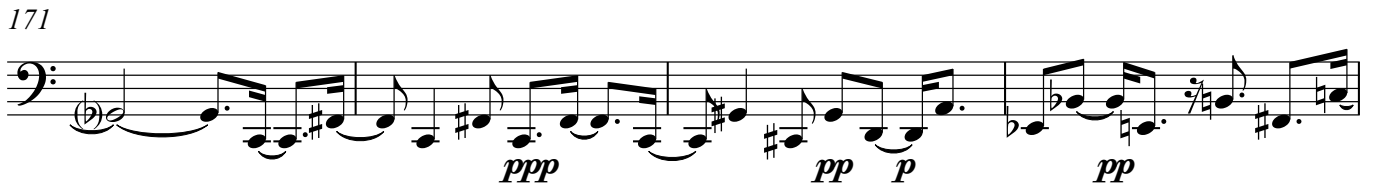
161



166



171



175



179



183



187



191



195



200



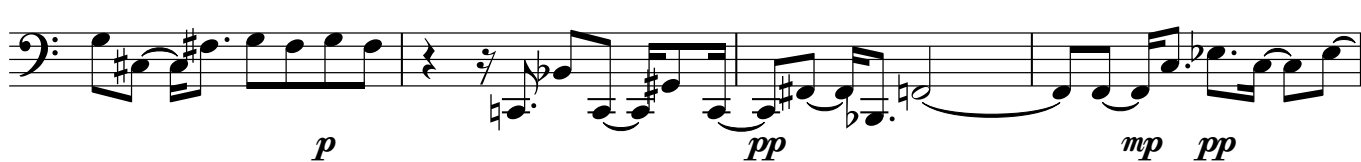
204



208



212



216



220



224



228



232 C $\text{♩} = 120$ 

236



240



244



248



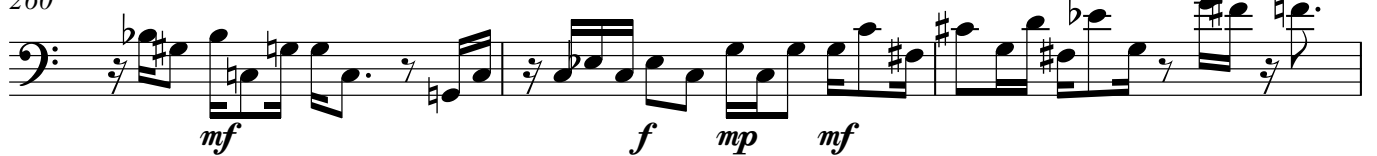
252



256



260



263



267



271



274



278



282



286



290



294



298



302



306



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

314 *f* *mf* *f* *mf* *f*

318 *mp* *ff* *mp* *fff* *f* *mf* *ff* *mf* *f*

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

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

330 *mf* *mp* *f*

334 *ff* *f* *mf* *pp* *ppp* *pp*

338 *p* *mf* *ff*

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

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

349

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

352

f *ff* *f*

356

mf mp f

359

mp pp p

362

Double Bass

599 Ammitius,
Concerto for Oboe, Triple Horn and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 115$

Measures 1-28 of the musical score for Double Bass. 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 1-6, 7-10, 11-18, 19-22, 23-26, and 27-30. Dynamics include *ff*, *p*, *mf*, *mp*, *f*, *mf*, *ff*, *mp*, *f*, *pp*, and *f*. Articulations include accents and slurs. Measure numbers 7, 11, 19, 23, and 28 are indicated at the start of their respective staves.

39



43



46



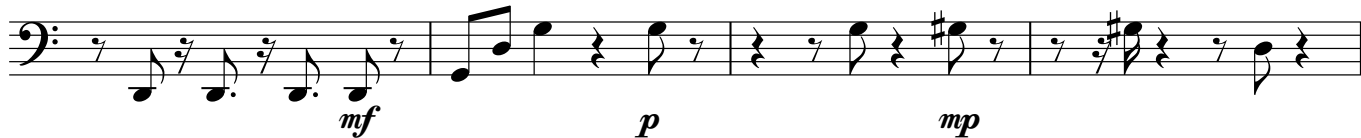
50



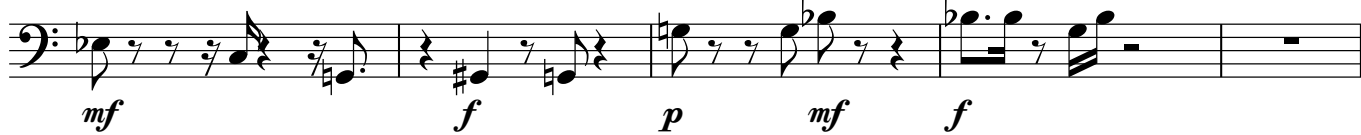
54



58



62



67



71



75



79



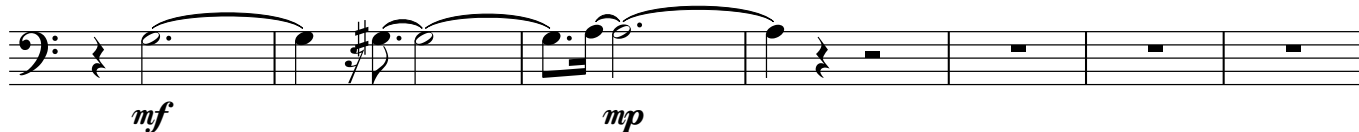
83



88



93



100



111



117



122



124



Musical notation for Example 6-10, showing a bass clef staff with notes G₂, F[#]₂, E₂, D₂, C₂, B₁, A₁, and G₁. The notes are marked with dynamics *mp*, *mf*, and *pp*.

195 **B**

Andante

ppp *mp* *pp* *p*

The first staff of music is written in bass clef with a key signature of one sharp (F#). It begins with a series of eighth and sixteenth notes, marked with a mezzo-piano (*mp*) dynamic. This is followed by a piano (*pp*) section, and then a mezzo-piano (*mp*) section towards the end of the staff.

[illegible]

A musical score snippet for a single bass clef staff. The key signature has one flat (B-flat). The tempo/meter marking is 150. The dynamics are indicated by letters below the notes: *p*, *pp*, *mp*, *mf*, *p*, and *pp*. The notation includes various note values, rests, and slurs.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with a mezzo-forte (*mp*) dynamic marking.

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with rests. Dynamics include *pp*, *ppp*, and *pp*.

190



196



202



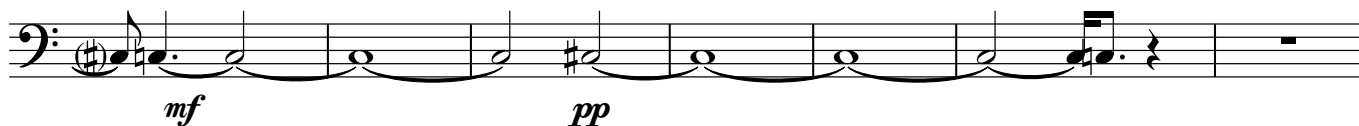
208



216



222



229



234



238



243



251



256



265



269



273



297



302



306



315



320



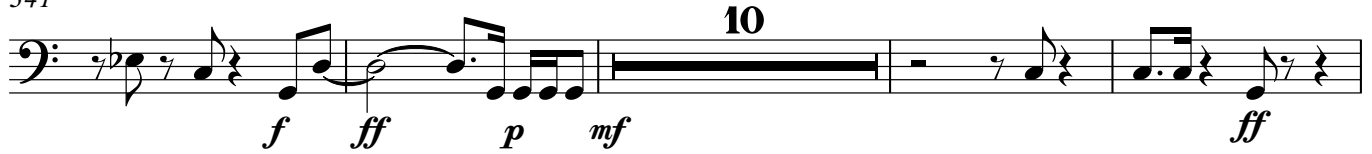
328



333



341



355



359



362

