

Flute

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

Flute score for Vocalise for Mezzo-soprano and Chorus No.2, Op. 1139 by Stephen W. Beatty (1938). The score is in 4/4 time, marked with a tempo of 110 beats per minute. The key signature is one sharp (F#).

The score consists of seven staves of music, numbered 1 through 26. The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). The piece includes various musical notations such as slurs, ties, and rests.

Staff 1 (Measures 1-3): *ff*, *mf*, *f*, *mf*, *f*. Includes a box labeled 'A' and a tempo marking of 110.

Staff 2 (Measures 4-6): *ff*, *f*, *mf*.

Staff 3 (Measures 7-9): *f*. Includes an 8va (octave up) marking.

Staff 4 (Measures 10-12): *ff*, *f*.

Staff 5 (Measures 13-15): *mf*, *f*, *mf*, *f*. Includes a 4-measure rest and an 8va marking.

Staff 6 (Measures 16-18): *mp*, *mf*. Includes an 8va marking.

Staff 7 (Measures 19-21): *ff*. Includes an 8va marking and a 3-measure rest.

## Flute

32 *8va* *ff* *mf* *fff* *f* *8va*

36 (8) *fff* *ff* 13 *f* *8va*

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

56 (8) *mf* 7

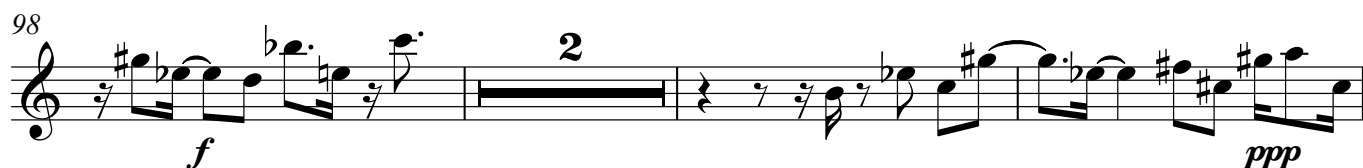
66 *mp* *f* *mf* *mp* *mf*

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

72 *f* *ppp* *f* *mf* *mp* *p*

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

79 *mf* *fff* *f* *8va* **B** ♩ = 105



118

*ff* *mf* *f* 3

125

*mf* *fff* *f*

130

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

133 (8)

2

139  $\text{C}$   $\text{♩} = 110$

*f* *mf* *f* 8va-----

144 (8)

*mf* *f*

148 (8)

*mf* *f* *mf* *f* 8va-----

154 (8)

*ff* *mf* 8va-----

159 (8)

*f* *mf*

163 *8va*

4

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

170 (8)

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

174

8

*f* *ff*

185 *8va*

2

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

191 (8)

*f* *ff* *f*

6

201 *8va*

*mf*

205 (8)

*f*

209 *8va*

5

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

217 (8)

**D** ♩ = 100

222 *8va*

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

227 (8)

*mf* *f* *fff*

235 (8)

*f* *mf* *f*

238 (8)

*f* *mf*

247 *8va*

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

250

*f*

256

*f*

266 *8va*

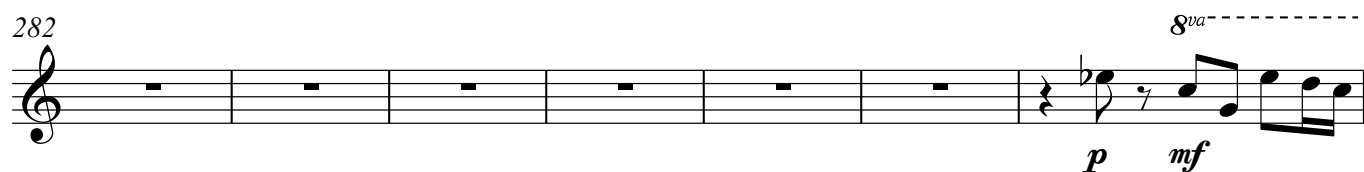
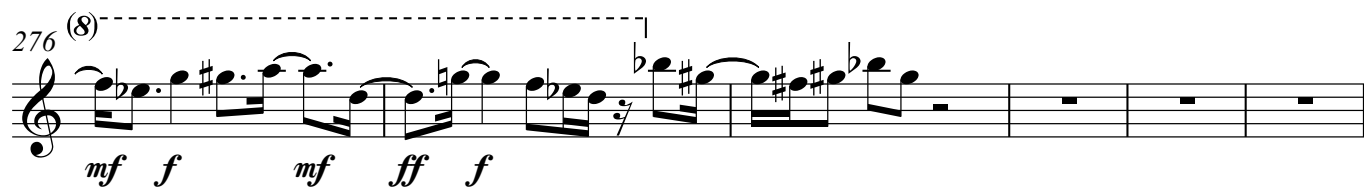
*f* *mf* *f*

270 (8)

*mf* *ff* *f*

Flute

7



309 *8va*-----

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

312 (8)-----

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

315 (8)-----

*mf* *mp* *p*

319 (8)-----

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

324 *8va*-----

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

332 (8)-----

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

335 (8)-----

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

338 (8)-----

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

346 *8va*-----

*ff* *mp* *f*



350 (8) *ff* *f* **4**

357 *8va*

361 (8) *mf*

365 (8) *f* *mf* *f* *mf* *8va* *f* *ppp* *f* *mf*

369 (8) *f* *mp* *ff* *f* *mf* *ff* **6** *8va*

378 (8) *mf* *ff* *f*

381 **3** *8va* *f* *ff* *fff* *ff*

388 (8) *fff* *ff*

391 (8) *mf* *f*

Horn in F 1,3

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

Measures 1-24 of the musical score for Horn in F 1,3. The score is in 4/4 time with a key signature of one sharp (F#). The dynamics and articulations are as follows:

- Measure 1: *ff*
- Measure 2: *mf*
- Measure 3: *f*
- Measure 4: *mf*
- Measure 5: *f*
- Measure 6: *ff*
- Measure 7: *f*
- Measure 8: *mf*
- Measure 9: *f*
- Measure 10: *f*
- Measure 11: *mp*
- Measure 12: *f*
- Measure 13: *f*
- Measure 14: *f*
- Measure 15: *f*
- Measure 16: *mf*
- Measure 17: *f*
- Measure 18: *mf*
- Measure 19: *mp*
- Measure 20: *f*
- Measure 21: *f*
- Measure 22: *f*
- Measure 23: *f*
- Measure 24: *p*

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27



31



35



39



43



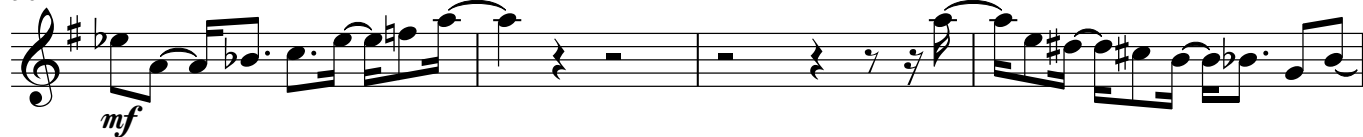
47



51



56



60



64

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

67

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

70

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

73

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

76

*mf* *f* *mf*

80 **B** ♩ = 105

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

84

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

88

*f* *mf* *f*

92

*pp* *mf* *f*

95



98



102



105



108



112



116



120



124



128

mf mp mf

132

*f* *mf* *f*

135

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

139 

144

*mf* *f*

148

*mf* *f* *mf*

[illegible]

156



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

160

Measures 159 and 160 of the piece. Measure 159 continues with a descending eighth-note scale. Measure 160 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of eighth and sixteenth notes, ending with a forte (*f*) dynamic marking.

164

*pp p mp f mp f*

168

*mf ff f mf f ff*

172

*f mf f mf f*

176

*ff f p*

180

*mf f ff*

184

*mf ff mf f mf f*

188

*ff f mf pp mf f*

192

*ff f mf f ff*

196

*f mf f ff f*

200



204



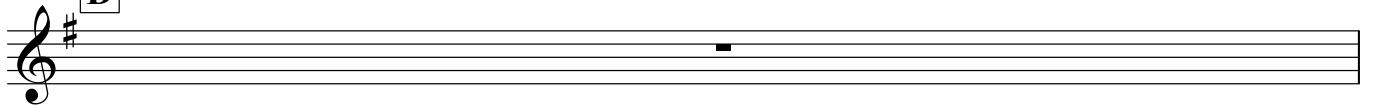
208



212



215

218 D ♩ = 100



219



224



228



231



234



237



240



243



247



250



254



258



262



265



269



272



275



278



281

*mp mf mp mf f fff f*

285

*mf p mf*

289

*ff f*

292

*mp ff mf*

295

*mp f mf*

298

*f mf*

301

*ff mf f*

304

*mf ff mf*

307

*pp ff mf*



338

*ff p mp f ff f*

341

*mf f mf ff f ff*

345

*f mf pp f*

348

*ff mp f ff f*

352

*ff f pp*

357

*f*

361

*mf*

365

*f mf f mf f ppp f mf*

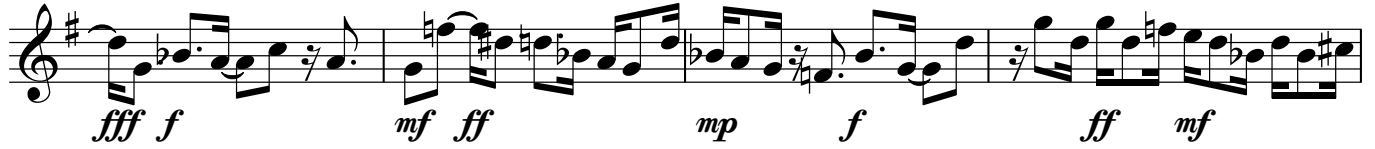
369

*f mp ff f mf ff mp mf f*

372



375



379



382



385



389



Horn in F 2,4

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

ff mp f mp mf

4 pp f mp f mf

7 mp mf f mp mf

10 f mp mf f mf mp f

14 mf f mp mf p mf ppp

18 mf p pp mf mp mf mp

22 p f mf

25 mp mf mf f

29



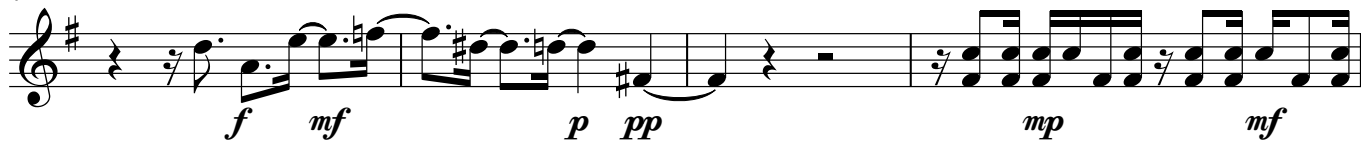
32



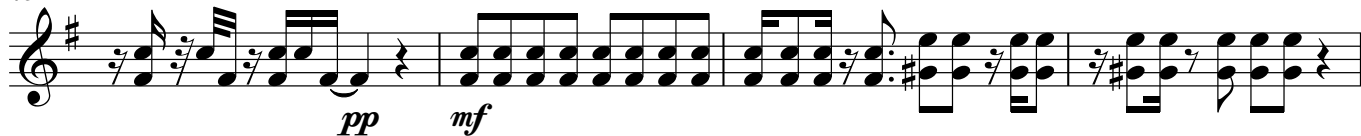
36



41



45



49



53



57



61





65

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

68

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

72

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

76

*mf* *f* *mf*

80 **B** ♩ = 105

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

84

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

88

*p*

92

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

95

*mf* *p* *mf*

98



102



106



110



114



118



122



126



130



134

138

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

Musical staff 134-138: Treble clef, key of F major (one sharp). Measures 134-138. Dynamics: *mf*, *f*, *mp*, *mf*. A common time signature 'C' is present above measure 139.

139

143

*mp* *mf*

Musical staff 139-143: Treble clef, key of F major. Measures 139-143. Dynamics: *mp*, *mf*. A common time signature 'C' and tempo marking '♩ = 110' are present above measure 139.

144

147

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

Musical staff 144-147: Treble clef, key of F major. Measures 144-147. Dynamics: *f*, *mp*, *mf*, *f*, *mf*, *ff*.

148

151

*f* *mf*

Musical staff 148-151: Treble clef, key of F major. Measures 148-151. Dynamics: *f*, *mf*.

152

155

*f* *mf* *f*

Musical staff 152-155: Treble clef, key of F major. Measures 152-155. Dynamics: *f*, *mf*, *f*.

156

159

*mf* *mp* *p*

Musical staff 156-159: Treble clef, key of F major. Measures 156-159. Dynamics: *mf*, *mp*, *p*.

160

163

*mp* *mf*

Musical staff 160-163: Treble clef, key of F major. Measures 160-163. Dynamics: *mp*, *mf*.

164

167

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

Musical staff 164-167: Treble clef, key of F major. Measures 164-167. Dynamics: *pp*, *mp*, *f*, *p*, *mf*.

168

171

*mp* *mf* *p* *f* *mf* *mp* V.S.

Musical staff 168-171: Treble clef, key of F major. Measures 168-171. Dynamics: *mp*, *mf*, *p*, *f*, *mf*, *mp*. The text 'V.S.' is at the end of the staff.

172

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

177

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

181

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

185

*pp* *mf*

189

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

193

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

197

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

201

*mf* *p* *mp*

204

*p* *mf* *p* *mf*

208



212



215

218 D ♩ = 100

223



227



231



234



237



V.S.

240



244



248



251



255



258



261



265



268



271

*pp mp mf p*

274

*f p f mp*

277

*mf f mf*

280

*p mf ppp*

284

*f p mp mf p mf*

287

*mp*

290

*mf mp mf mp f*

293

*p f mp pp*

297

*mf mp*

300

pp

303

*mp* *p*

306

*mf* *pp* *mf* *mf* *mf*

310

*mp* *p* *pp*

313

mp pp mp mf mp

316

*p* *pp*

319  ♩ = 105

322 **E**

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

325

*pp* *fff* *ff* *mp* *p* *mp*



329



332



336



339



343



346



349



353



358



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note C5, an eighth note B4, and a quarter note A4. The second system also consists of a single staff with a treble clef and a key signature of one sharp. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note C5, an eighth note B4, and a quarter note A4. The piece concludes with a quarter note G4, an eighth note F#4, and a quarter note E4. The dynamic markings are *mp*, *f*, *mf*, *mp*, *mf*, *p*, and *mf*.

7/8

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

The first staff of music is in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. This is followed by a quarter rest, then eighth notes B4 and A4, then a quarter note G4. The next measure contains eighth notes F#4 and E4, followed by a quarter note D4. The melody continues with eighth notes C4 and B3, then a quarter note A3. The final measure of the staff contains eighth notes G3 and F#3, followed by a quarter note E3. Dynamic markings *p*, *mf*, *f*, *mp*, *f*, and *mp* are placed below the staff at various points.

The first staff of the exercise is written in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a series of eighth and quarter notes. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The notes are grouped into measures: the first measure contains D4, E4, and F#4; the second measure contains G4, A4, and B4; the third measure contains C5, B4, and A4; the fourth measure contains G4, F#4, and E4; the fifth measure contains D4, C4, and a half rest. The notes are marked with dynamic markings: *f* (forte) under the first measure, *p* (piano) under the second measure, *mp* (mezzo-piano) under the third measure, *mf* (mezzo-forte) under the fourth measure, and *ff* (fortissimo) under the fifth measure.

[illegible]

The first system of the musical score for 'The Little Boat' is written in treble clef with a key signature of one sharp (F#). It consists of two measures. The first measure contains a melody of eighth notes (D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4) and a bass line of eighth notes (C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3). The second measure contains a melody of eighth notes (D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4) and a bass line of eighth notes (C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3). The dynamic markings are *mf* (mezzo-forte) for the first measure and *f* (forte) for the second measure.

Timpani

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

*ff* *f*

13

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

20

*mf*

32

*pp*

42

*mf* *mp*

60

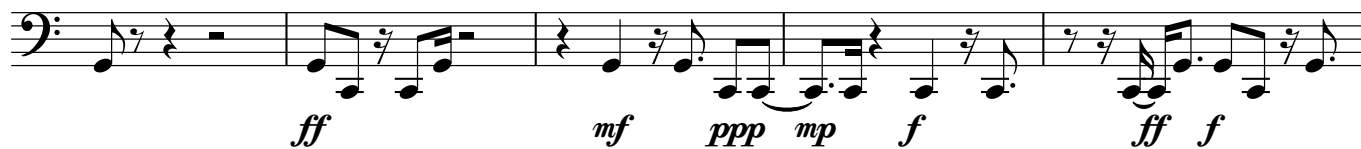
*mp* *f*

80 **B**  $\text{♩} = 105$

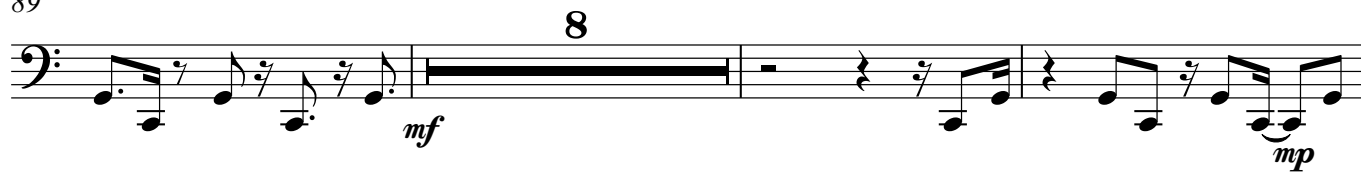
*ff* *mf*

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84



89



100



105



113



119



128



131

139  $\square$   $\text{♩} = 110$ 

Timpani

3

155



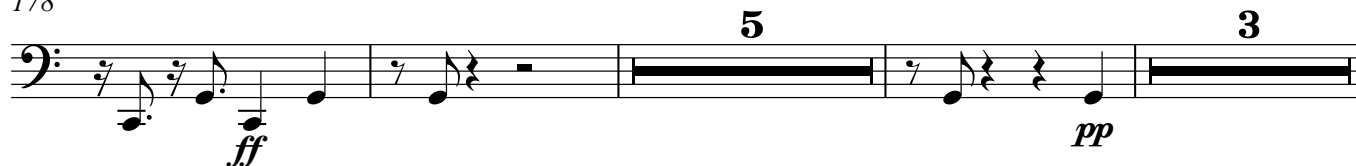
164



171



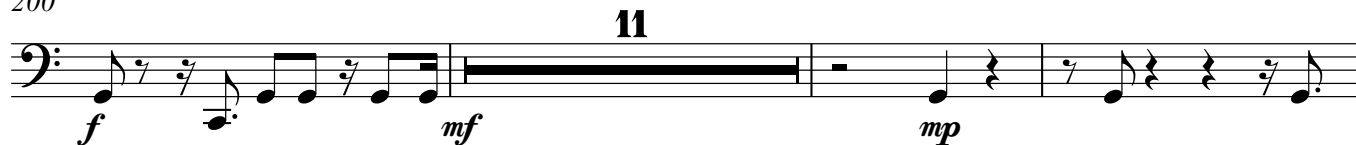
178



189



200



214



218 D ♩ = 100



223



239



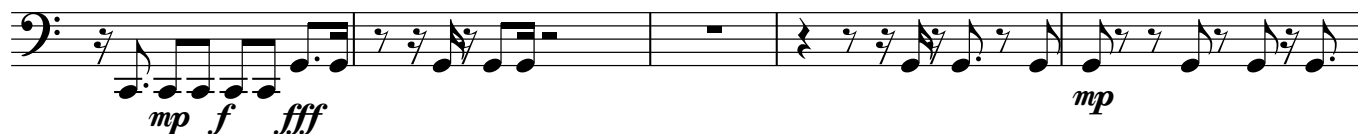
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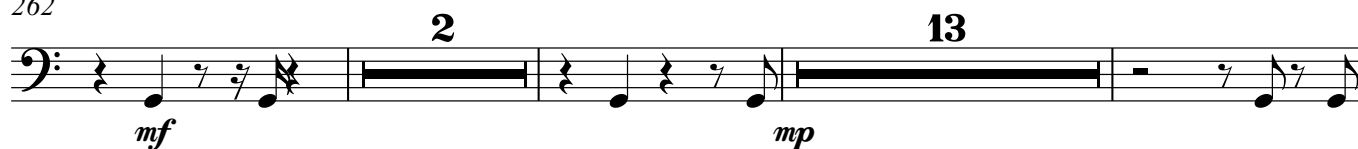
253



257



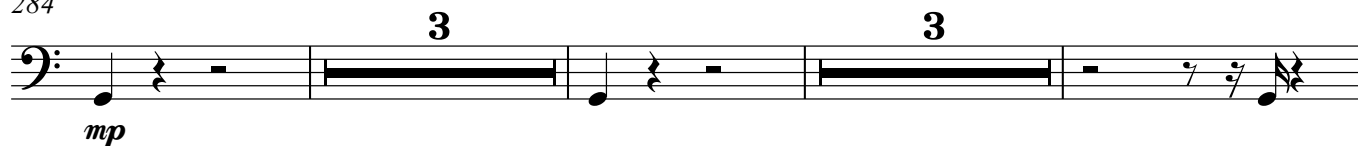
262



280



284



293



297



Timpani

5

320

**E**  $\text{♩} = 105$   
2



325



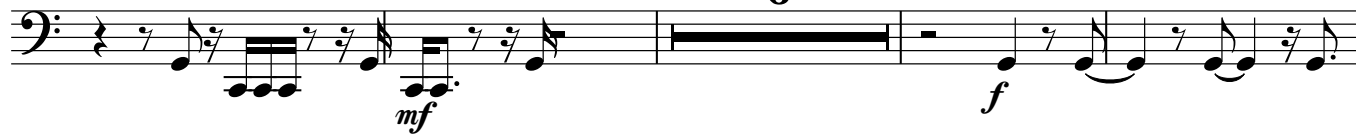
329

13



345

6



355



360



365

16



383

9



Soprano Solo

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

Sheet music for Soprano Solo, measures 1 through 40. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked  $\text{♩} = 110$ . The piece includes dynamic markings (*mf*, *f*, *ff*, *mp*, *p*) and articulation (accents, slurs). Measure numbers 6, 17, 21, 25, 29, 33, and 37 are indicated at the start of their respective lines.



## Soprano Solo

41 *ff* *ppp f*

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

49

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

57 *ff f*

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

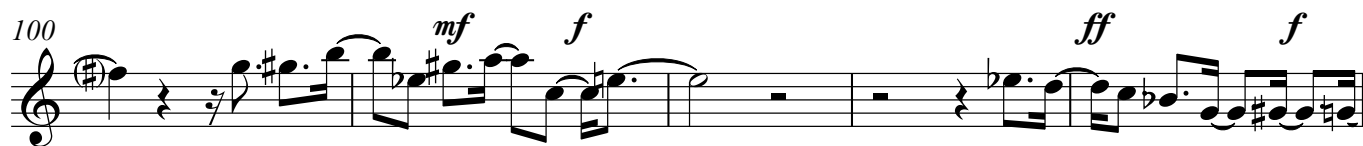
64

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

72 *ff*

## Soprano Solo

3



## Soprano Solo

117 *ff* *f* *fff*

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

126 *ff* *f* *mf*

131 *f* *mf* *f*

135 *ff* *f*

139  $\boxed{C}$   $\text{♩} = 110$  *ff* *f*

145 *ff* *f*

150 *ff* *f* *ff* *f*

156 *mp*

162 *ff* *f* *ff*

167 *mf* *ff*

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

177 *ff* *mf* 2 *ff*

184 *f*

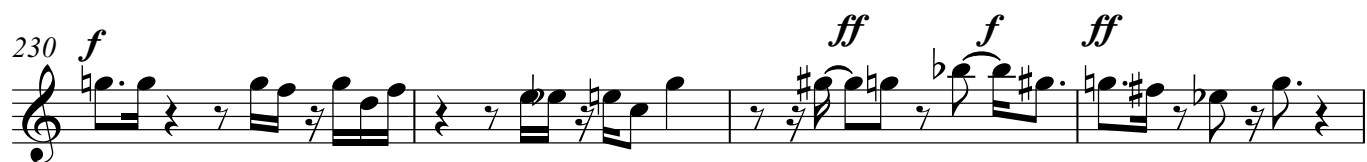
189 *ff* *f* *ff* *f* *mf*

194 *fff* *ff* *f* *mf* *p*

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

205 *ff* *mf* *f*

## Soprano Solo



## Soprano Solo

7



## Soprano Solo

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

299

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

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

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

316

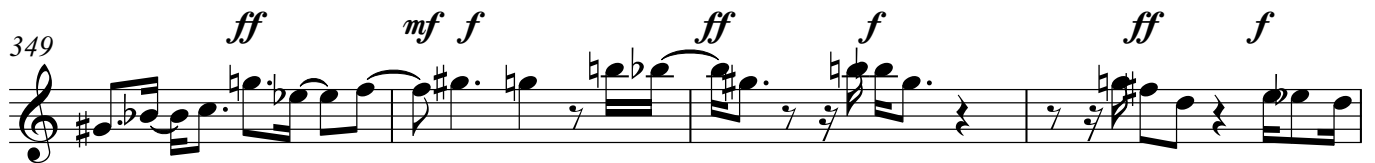
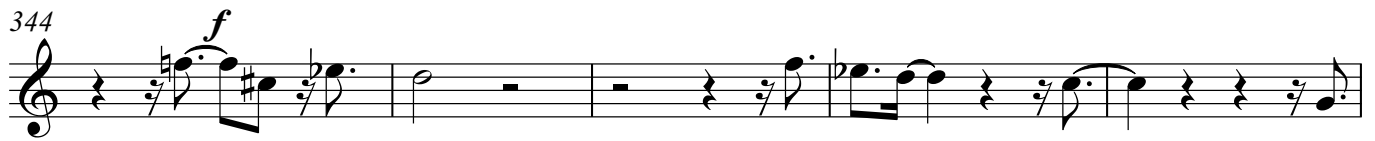
320 *E*  $\text{♩} = 105$  *fff* *f*

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

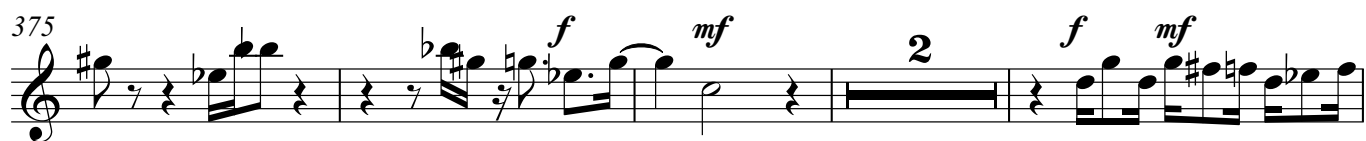
331 *mp* *f* *mp* *f*

## Soprano Solo

9







Chorus S,A

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$  *f* *ff* *f*

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

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

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

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

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

25 *mf* *f*

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

31 *ff* *f* *mf*

34 *f* *mf* 2

41 *f* *ff* *f*

45 *ff* *mf* *f*

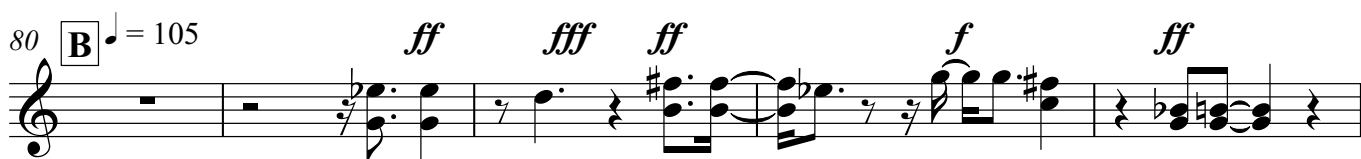
48 *ff* *p* *f* *fff* *f* *fff* *f*

52 *mf* *f*

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

61

65 *mf* *f*



105 *mf* *f*

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

113 *ff* *f* *ff* *f* *ff* *f* *ff*

117 *f* *ff* *f*

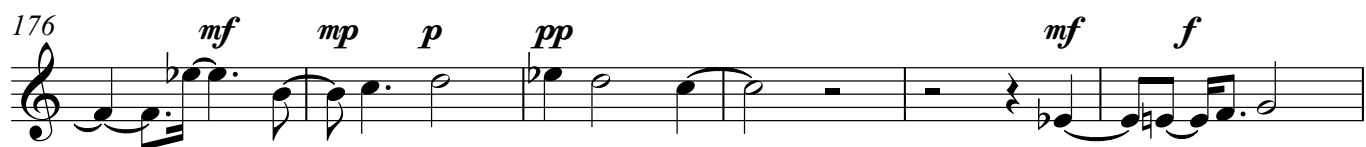
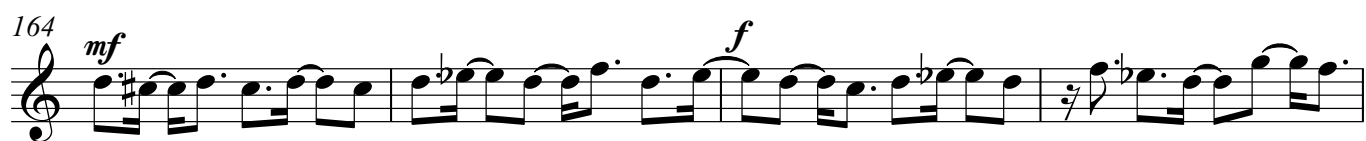
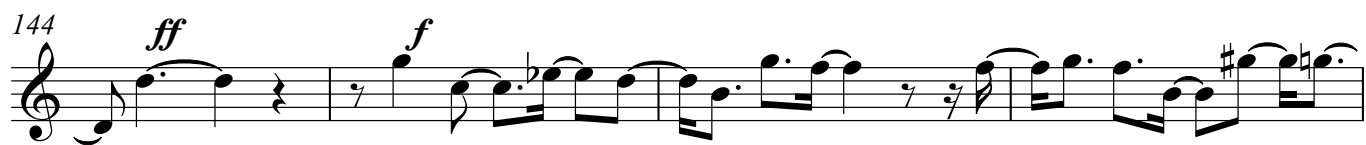
121 *ff* *f* *ff* *mf* *f*

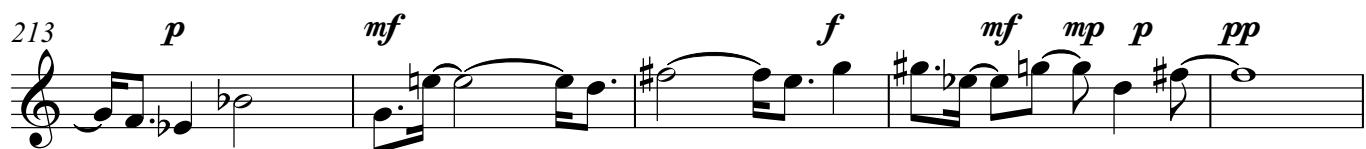
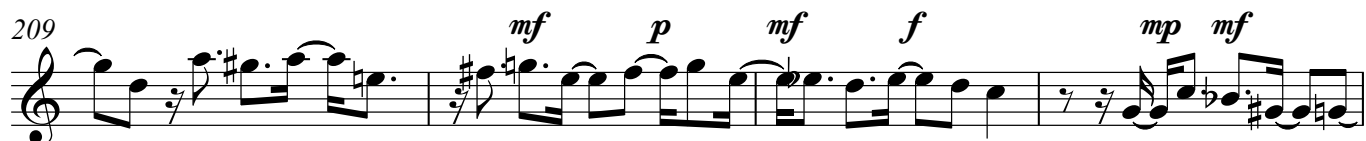
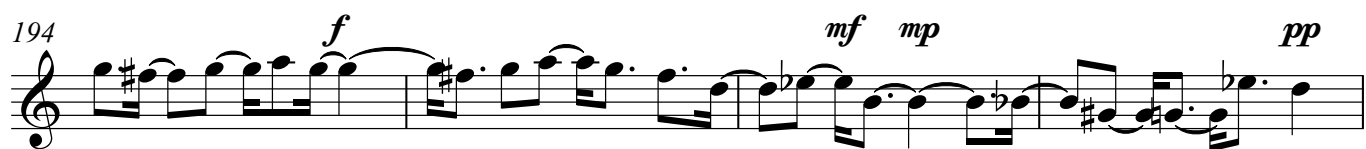
125 *ff* *f* *ff*

130 *mf*

134 *f*

139  $\text{C} \text{ } \text{♩} = 110$  *pp* *mf* *p* *mf* *mp*





218 **D**  $\text{♩} = 100$  *ff* *fff* Chorus S,A *f* *ff*

224 *f* *ff*

229 *f* *ff* *f* *ff*

233 *f* *ff*

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

241 *f* *fff* *ff*

245

249 *mf* *f*

254 *mf* *ppp* *mf*



## Chorus S,A

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

260 *f* *mp* *f*

263 *ff* *f* *ff* *f*

267 *ff* *fff* *ff*

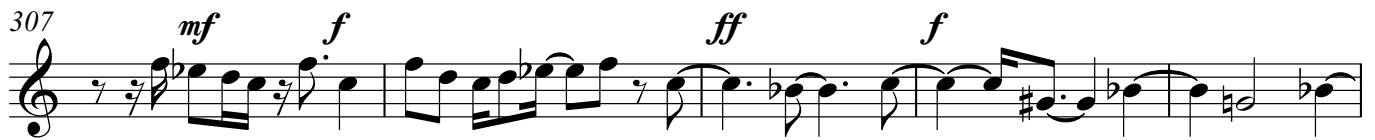
272 *mf* *f*

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

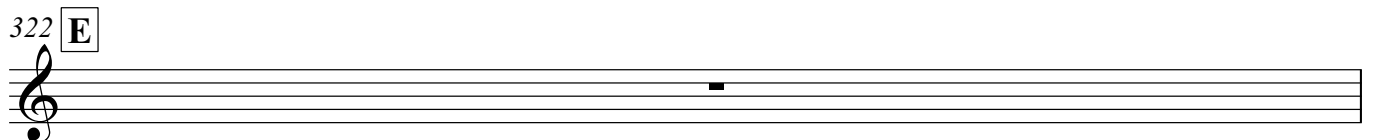
282 *ff* *f* *mf* *ff* *f* *ff*

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

291 *mf* *f* *mf*



♩ = 105



323 *ff*

327 *fff f ff f ff*

331 *f ff mf f mf fff f ff*

335

339 *ff f ff f ff f mf*

343 *f mf f mf ff f ff*

347 *f ff*

352 *f p*

357 *f mf f*

362

*mf f*

367

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

371

*ff* *f*

375 *ff* *f* *ff* *f*

375 376 377 378

379

ff

f

383

*fff* *f* *ff*

387

*f* *mf*

391

Chorus T,B

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

**A**  $\text{♩} = 110$  *mf* *f* *ff* *f* Stephen W. Beatty (1938)

6

10

14

18

23

27

30

3

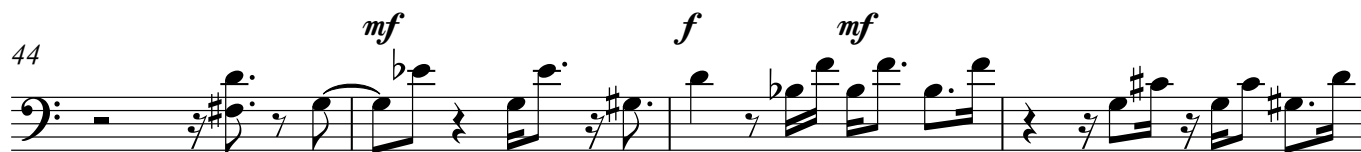
35



40



44



48



52



56



60



64



68





109

109

113

The first system of the musical score for 'The Rose Tree' is written in bass clef with a key signature of one flat (B-flat). It consists of 11 measures. The first measure is a whole rest. The second measure contains a half note B-flat. The third measure contains a half note D. The fourth measure contains a half note F. The fifth measure contains a half note G. The sixth measure contains a half note A. The seventh measure contains a half note B-flat. The eighth measure contains a half note C. The ninth measure contains a half note D. The tenth measure contains a half note E. The eleventh measure contains a half note F. The dynamics *mp* and *f* are indicated above the staff between measures 6 and 7, and 7 and 8 respectively. The melody is written on a single staff.

117 *mf* *f* *mf* *f*

Musical notation for measures 117-120 in bass clef. Measure 117: quarter note G2, eighth note A2, quarter rest, eighth note Bb2, quarter note C3, eighth note D3, quarter note E3. Measure 118: quarter note F3, eighth note G3, quarter note A3, eighth note Bb3, quarter note C4, eighth note D4, quarter note E4. Measure 119: quarter note F4, eighth note G4, quarter note A4, eighth note Bb4, quarter note C5, eighth note D5, quarter note E5. Measure 120: quarter note F5, eighth note G5, quarter note A5, eighth note Bb5, quarter note C6, eighth note D6, quarter note E6.

121

The third system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The system begins with a measure of rest for the vocal line, followed by a quarter note G4 and a quarter note A4. The piano accompaniment starts with a quarter note G2, a quarter note A2, and a quarter note B2. The system continues with various musical notations, including slurs, ties, and dynamic markings: *mf* (mezzo-forte) above the vocal line, *f* (forte) above the piano line, and *mf* (mezzo-forte) above the vocal line. The system ends with a double bar line.

[illegible]

130

Example 130 is a musical score for a bass line. It consists of a single staff with a bass clef. The tempo is marked 'Allegretto' and the time signature is 3/4. The key signature has one flat (B-flat). The score is divided into measures by bar lines. The first measure is a whole rest. The second measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The third measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The fourth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The fifth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The sixth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The seventh measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The eighth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The ninth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The tenth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The eleventh measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The twelfth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The thirteenth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The fourteenth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The fifteenth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The sixteenth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The seventeenth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The eighteenth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The nineteenth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The twentieth measure contains a quarter note G2, a quarter note A2, and a quarter note Bb2. The dynamic markings are: *mp* (mezzo-piano) at the beginning of the second measure, *mf* (mezzo-forte) at the beginning of the fourth measure, *f* (forte) at the beginning of the sixth measure, and *mf* (mezzo-forte) at the beginning of the eighth measure.

[illegible]

139 C ♩ = 110

The musical score for measures 139-148 is written in bass clef with a common time signature (C). The tempo is marked as quarter note equals 110 (♩ = 110). The dynamics are indicated above the notes: pp (pianissimo) at measure 139, mf (mezzo-forte) at measure 140, pp at measure 141, mf at measure 142, mp (mezzo-piano) at measure 143, and pp at measure 144. The notation includes various note values, rests, and accidentals (sharps and flats).

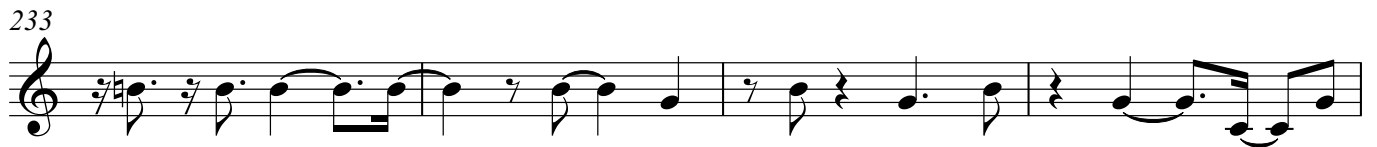
145 *mf* *mp* *p* *pp*





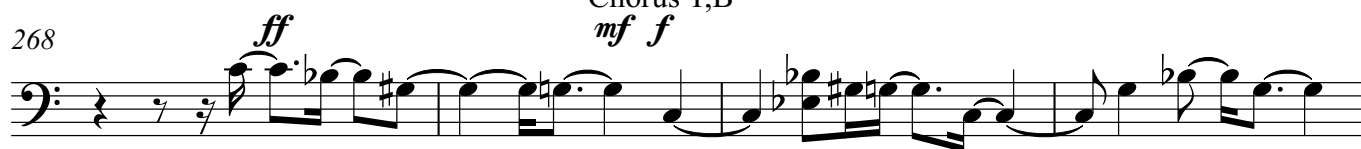
## Chorus T,B





## Chorus T,B

268



272



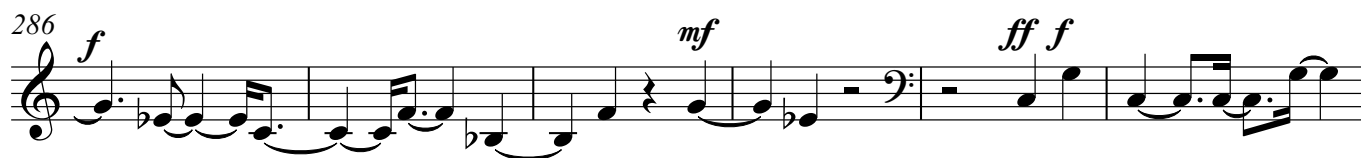
277



282



286



292



296



300



304



308



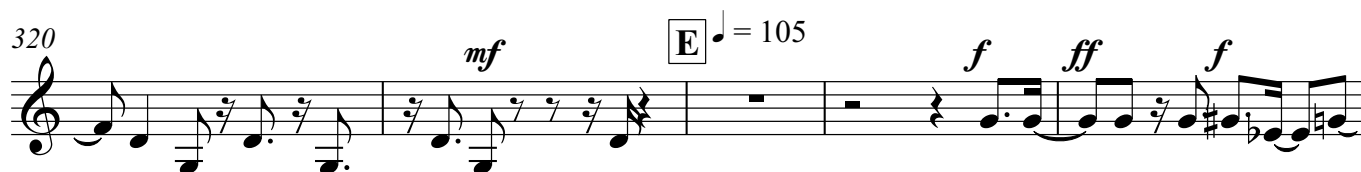
313



317



320



325



329



333



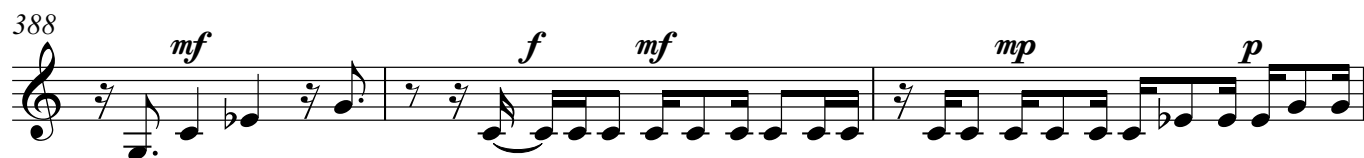
337



341







Violin

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

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

4 *ff* *f* *mf*

7 *f*

10 *mp* *f*

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

18 *mf* *mp*

21 *f* *mp* *mf*

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

©Stephen W. Beatty 6/2018

V.S.



28 (8) 

31 

35 

39 

43 (8) 

47 

51 (8) 

55 (8) 

58 (8) 

61 (8)

pp mp mf mp

Musical staff 61-64: Treble clef, key of D major. Measures 61-64 contain eighth and sixteenth notes with slurs. Dynamics: pp, mp, mf, mp.

65 (8)

mf pp mp f

Musical staff 65-67: Treble clef, key of D major. Measures 65-67 contain sixteenth-note runs. Dynamics: mf, pp, mp, f.

68

mf mp mf f mp f

Musical staff 68-70: Treble clef, key of D major. Measures 68-70 contain sixteenth-note runs. Dynamics: mf, mp, mf, f, mp, f.

71

mp mf f ppp f mf

Musical staff 71-73: Treble clef, key of D major. Measures 71-73 contain sixteenth-note runs. Dynamics: mp, mf, f, ppp, f, mf.

74

mp p mp mf f mf f

Musical staff 74-76: Treble clef, key of D major. Measures 74-76 contain sixteenth-note runs. Dynamics: mp, p, mp, mf, f, mf, f. 8va marking above measure 75.

77 (8)

mf

Musical staff 77-79: Treble clef, key of D major. Measures 77-79 contain eighth notes. Dynamics: mf. 8va marking above measure 78.

80 **B** ♩ = 105

fff f ff mf

Musical staff 80-83: Treble clef, key of D major. Measures 80-83 contain eighth notes. Dynamics: fff, f, ff, mf. 8va marking above measure 81.

84 (8)

ff f mf f mf f ff

Musical staff 84-87: Treble clef, key of D major. Measures 84-87 contain eighth notes. Dynamics: ff, f, mf, f, mf, f, ff. 8va marking above measure 85.

88

f mf f

Musical staff 88-90: Treble clef, key of D major. Measures 88-90 contain eighth notes. Dynamics: f, mf, f. 8va marking above measure 89.

92 (8)

*pp* *mf* *f*

95 (8)

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

98 (8)

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

102

*ppp* *f*

105

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

108 (8)

*fff*

112

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

116 (8)

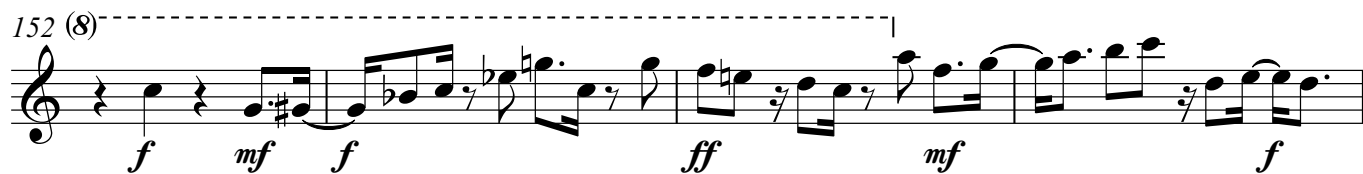
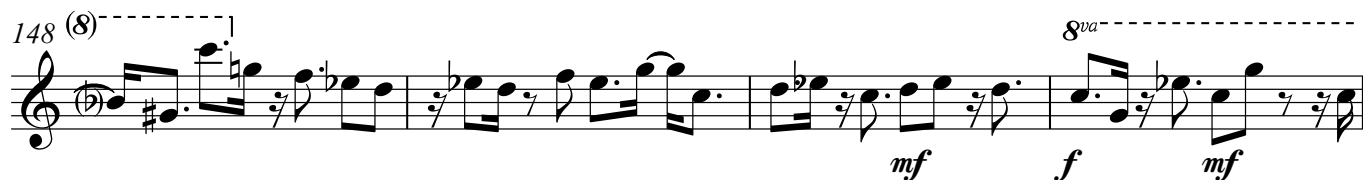
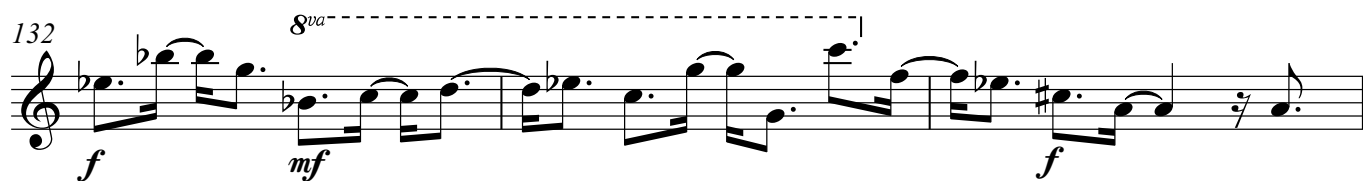
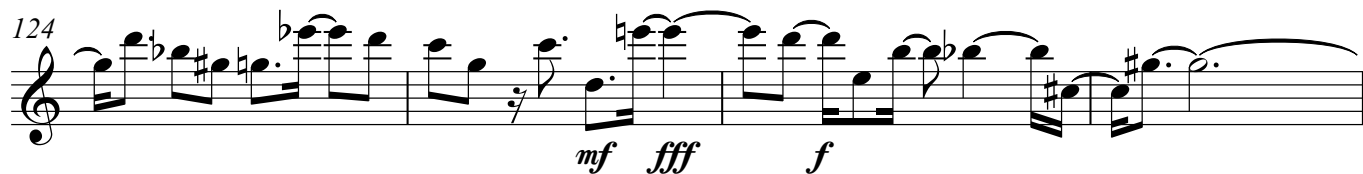
*f* *ff* *f* *ff* *mf*

120 (8)

*f* *mf* *ff*

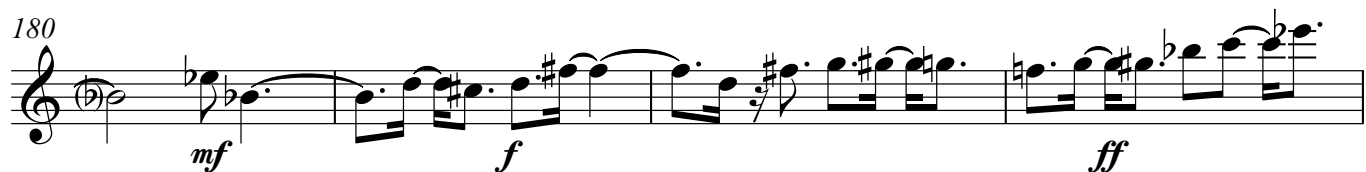
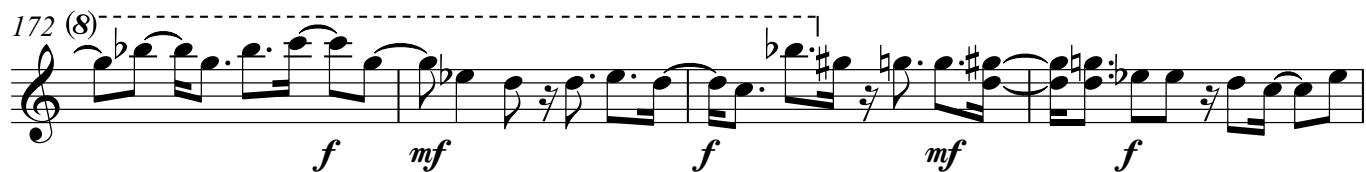
## Violin

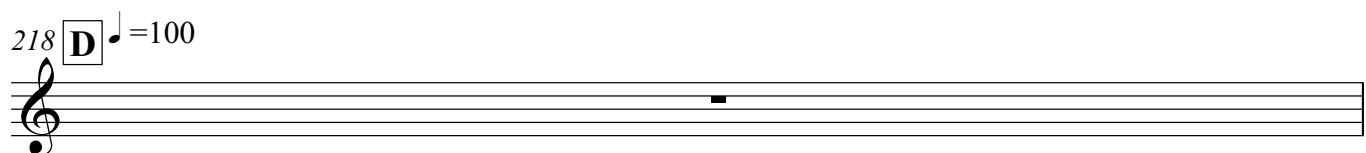
5



V.S.

## Violin





219 *ff* *mf* *ff* *mf*

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

228 *p* *mp* *mf*

231 *f* *mf* *f*

234 (8) *fff* *f* *mf* *f* *mf* *f*

237 (8) *ff* *f* *p* *pp* *p*

240 *mf* *fff* *ff* *f* *pp*

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

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





281

*mp mf mp mf f fff f*

285

*mf p mf* 8va-----

289 (8)

*ff f*

292

*mp ff mf*

295

8va-----

*mp f mf*

298 (8)

*f mf*

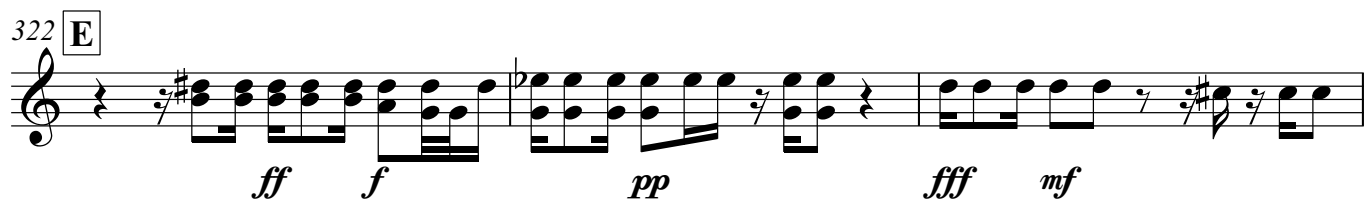
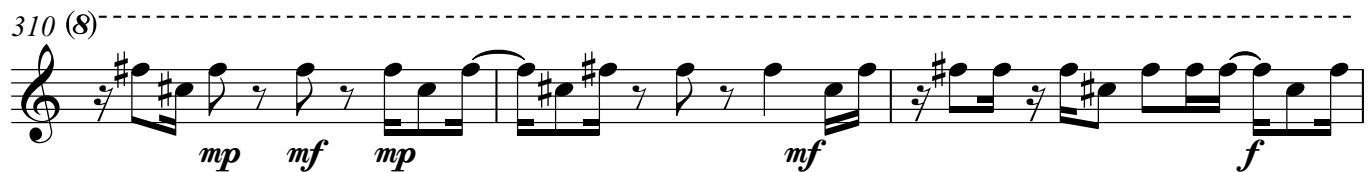
301 (8)

*ff mf f*

304 (8)

307 (8)

*pp ff mf*



338 *ff* *p* *mp* *f* *ff* *f*

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

345 *f* *mf* *pp* *f* *8va*

348 (8) *ff* *mp* *f* *ff* *f*

352 *ff* *f* *pp*

357 *f*

361 *mf*

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

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



Viola

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

1 *f* *mf* *f*

5 *mf*

9 *f* *mp* *f*

12

16 *mf* *f* *fff* *f* *mf* *p*

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

28 *ff* *mf* *mp*

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

4

41

45

48

52

59

65

68

72

The first system of the musical score is written for a single melodic line in 3/8 time. The key signature has one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. This is followed by a quarter rest, then an eighth note A4, and a quarter note G4. The next measure contains an eighth note F#4, a quarter note E4, and an eighth note D4. The melody continues with a quarter note C4, an eighth note B3, and a quarter note A3. The final measure of the system contains a quarter note G3, an eighth note F#3, and a quarter note E3. The dynamic markings *f*, *ppp*, *f*, *mf*, *mp*, and *p* are placed below the notes in the second, third, fourth, fifth, sixth, and seventh measures, respectively.

75

80 **B** ♩ = 105

86



93



98



102



106



112



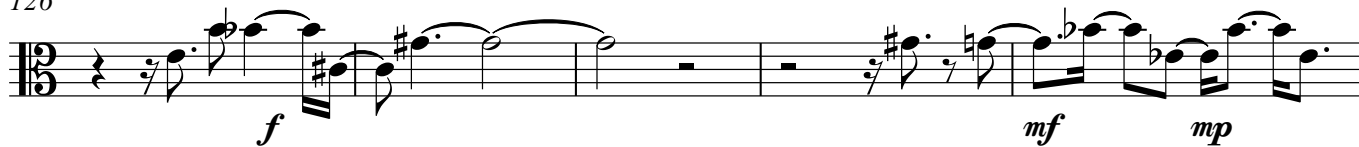
116



121



126



131



135

139  $\text{C} = 110$   
6

149



153



157



164





169



175



179



184



188



193



197



200



206



211



215

218 D ♩ = 100

223



227



231



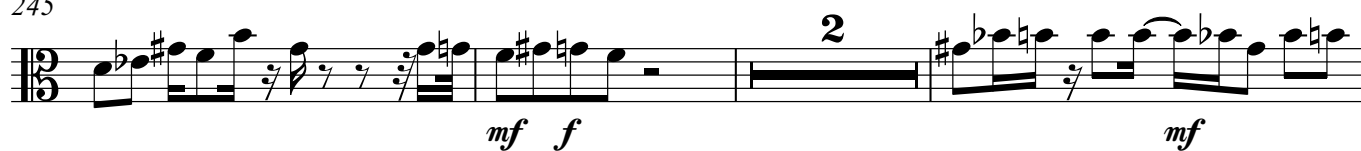
238



241



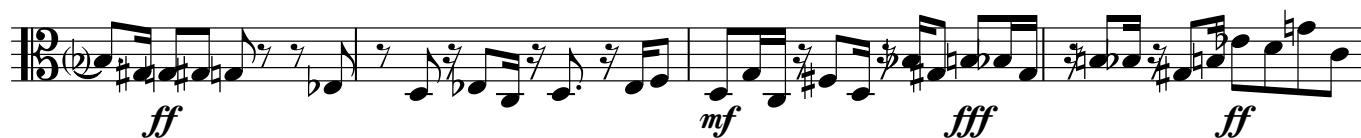
245



250



254



258



262



264



277



281



285



289



293



21

316



319



♩ = 105

322 **E**

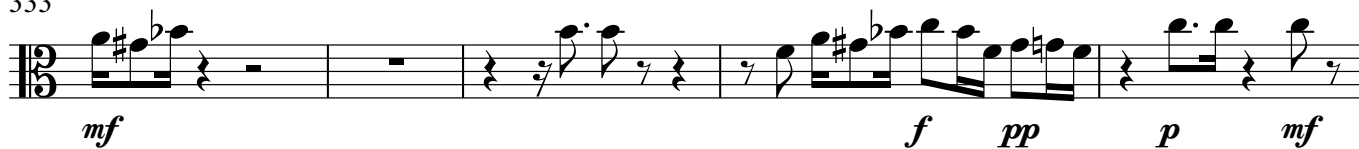
325



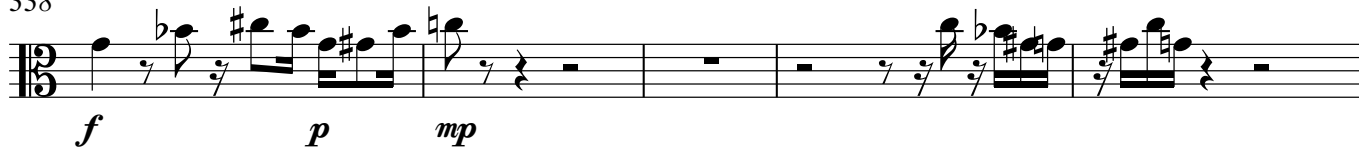
329



333



338



343



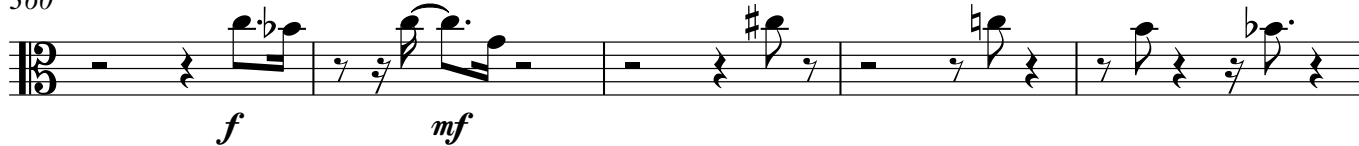
347



353



360



365



370



374



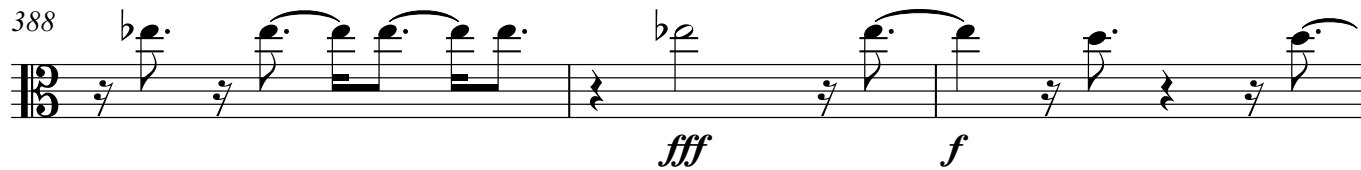
380



384



388



391



## Violoncello

## 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

A  $\text{♩} = 110$ 

Musical score for Violoncello, Vocalise for Mezzo-soprano and Chorus No. 2 by Stephen W. Beatty (1938). The score is in 4/4 time with a tempo of 110 beats per minute. It consists of eight staves of music, each with dynamic markings and measure numbers.

Staff 1: Measures 1-3. Dynamics: *ff*, *mp*, *f*, *mp*, *mf*.

Staff 2: Measures 4-6. Dynamics: *pp*, *mf*, *mp*, *f*, *mf*.

Staff 3: Measures 7-9. Dynamics: *mp*, *mf*, *f*, *mp*, *mf*.

Staff 4: Measures 10-12. Dynamics: *f*, *mp*, *mf*, *f*, *mf*, *mp*, *f*.

Staff 5: Measures 13-15. Dynamics: *mf*, *f*, *mp*, *mf*, *p*, *mf*, *ppp*.

Staff 6: Measures 16-18. Dynamics: *mf*, *p*, *pp*, *mf*, *mp*, *mf*, *mp*.

Staff 7: Measures 19-21. Dynamics: *p*, *f*, *mf*.

Staff 8: Measures 22-24. Dynamics: *mp*, *mf*, *f*.

29





66



69



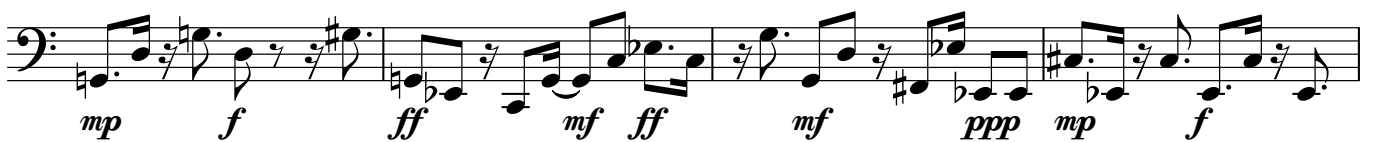
73



76

80 **B** ♩ = 105

84



88



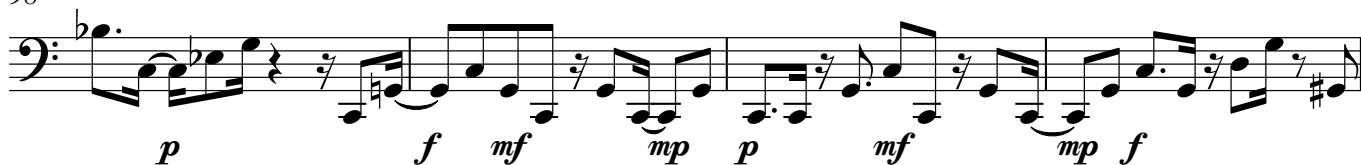
92



95



98



102



106



110



114



118



122



126



130



134

139  $\text{C} = 110$   
2

144



148



152



156



160



164



168



172



177



181



185



189



193



197



201



204



208



212



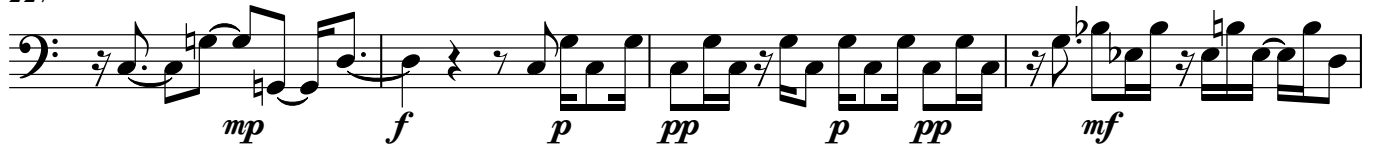
215

218 D ♩ = 100

223



227



231



234



237



240



244



248



251



255



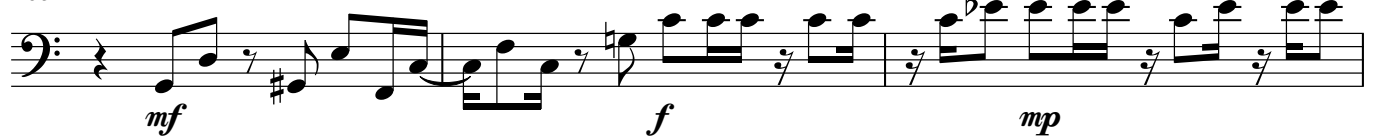
258



261



265

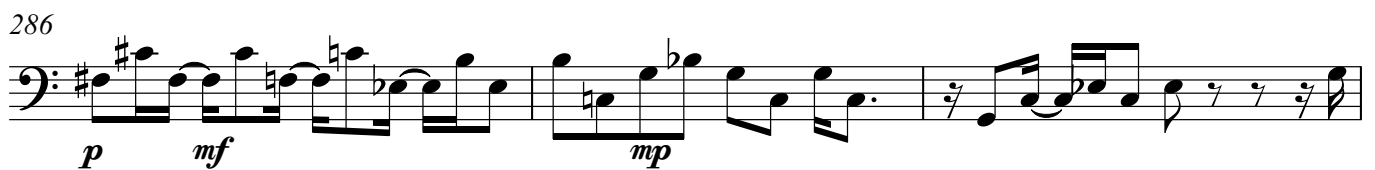
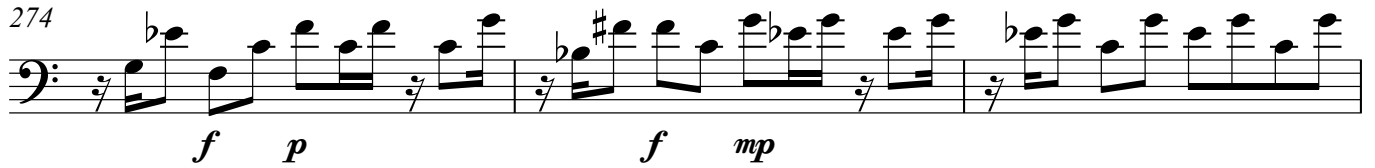


268



## Violoncello

9



299



302

*pp mp*

305

*p mp pp mf*

308

*mp mf mp p pp*

312

*p pp mp pp mp mf*

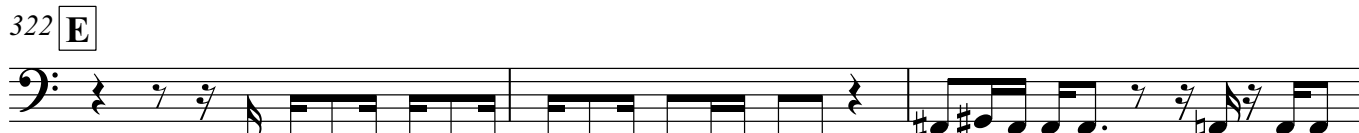
315

*mp p pp*

318

*p pp*

♩ = 105

322 **E***f ff pp mp ff pp*

325

*ff ppp pp mf mp*



329



335



339



343



347



352



357



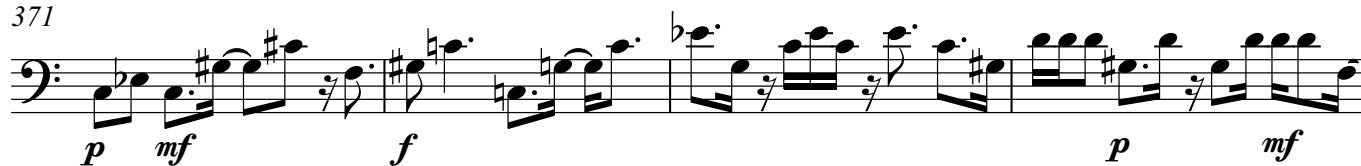
362



367



371



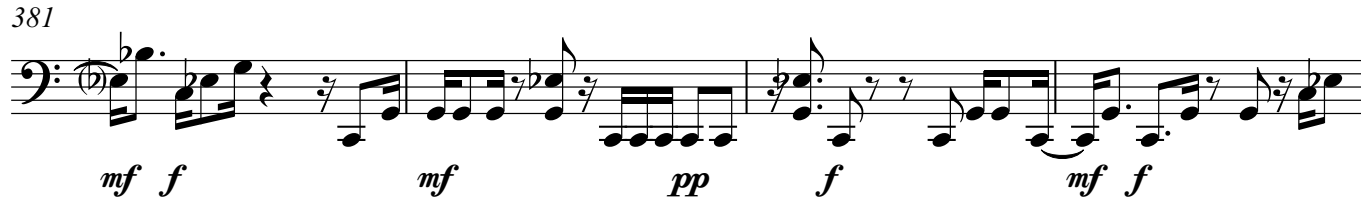
375



378



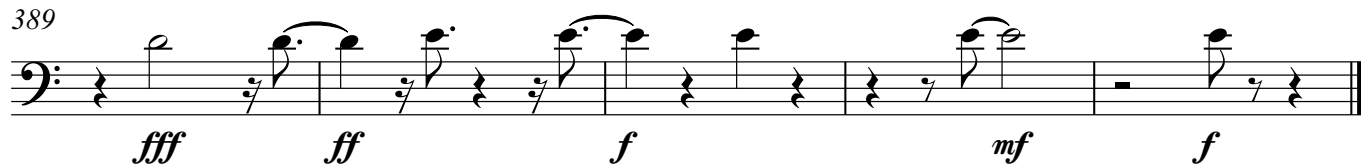
381



385



389



Double Bass

# 1139 Vocalise for Mezzo-soprano and Chorus No.2

Stephen W. Beatty (1938)

**A** ♩ = 110



23



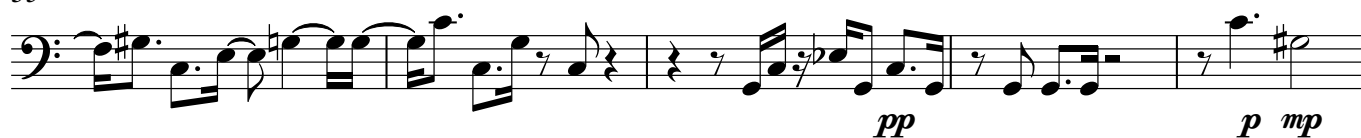
27



31



35



40



44



47



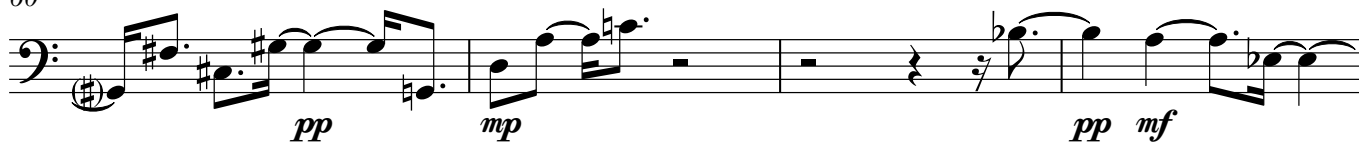
51



56



60



64



67



70



74



78

**B** ♩ = 105

82



86



88



91



96



100



104



109



113



117



121



125



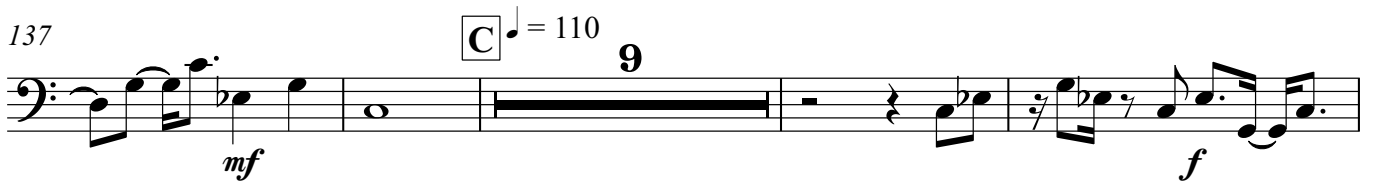
129



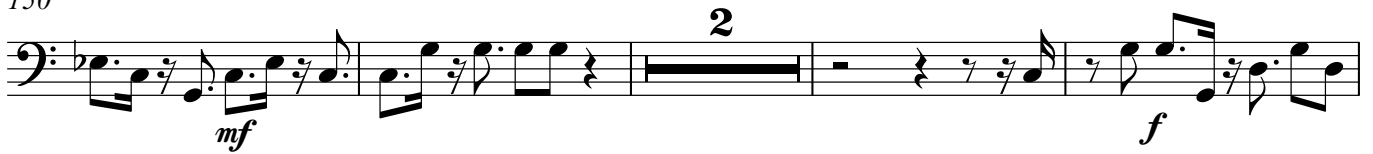
133



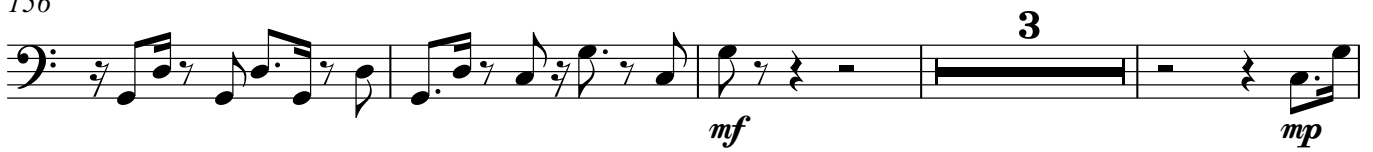
137



150



156



163



167



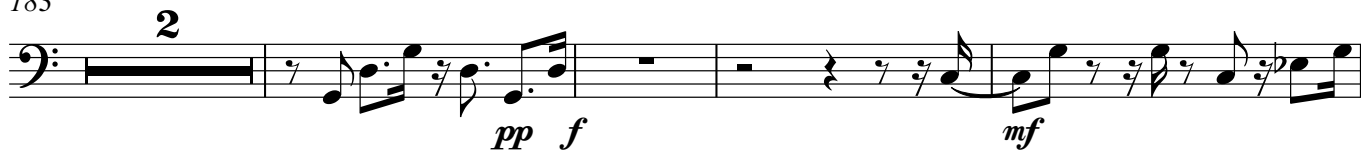
175



179



183



189



193



197



201



205



209





7

213

217

[illegible]

222

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of six measures. The first measure has a half note G2 and a quarter note A2. The second measure has a half note B2 and a quarter rest. The third measure has a half note C3 and a quarter rest. The fourth measure has a quarter rest, followed by eighth notes D3, C3, B2, and A2. The fifth measure has a quarter rest, followed by eighth notes G2, F2, E2, and D2. The sixth measure has a quarter rest, followed by eighth notes C2, B1, A1, and G1. The dynamics *mp* and *p f* are indicated below the staff.

228

228

*p* *pp*

239

Musical notation for the bass line of 'The Rose Tree'. The notation is in bass clef and 2/4 time. It consists of four measures. The first measure contains a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The third measure contains a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure contains a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The dynamics *mp*, *ff*, and *p* are indicated below the third, fourth, and fifth measures respectively.

243

243

*pp* *p* *mp* 7

253

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 consists of eighth and sixteenth notes, with some rests. Dynamic markings are present: *f* (forte) under the first measure, *ff* (fortissimo) under the second measure, *p* (piano) under the third measure, and *mf* (mezzo-forte) under the fourth measure. The notation ends with a double bar line.

257

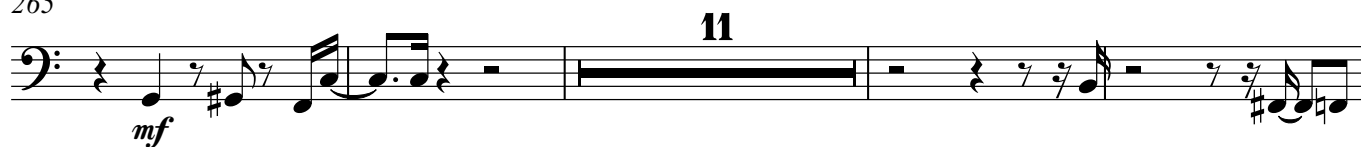
[illegible]

260

160

musical score for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of four measures. The first measure starts with a whole rest, followed by a quarter note G2, an eighth note A2, and a quarter note G2. The second measure starts with a quarter note F2, followed by an eighth note G2, a quarter note F2, and an eighth note E2. The third measure starts with a quarter note D2, followed by an eighth note E2, a quarter note D2, and an eighth note C2. The fourth measure is a whole note D2. The dynamics are marked 'mp' (mezzo-piano) under the first measure, 'mf' (mezzo-forte) under the third measure, and 'mp' under the fourth measure. A fermata is placed over the fourth measure, and a '2' is written above it, indicating a second ending.

265



280



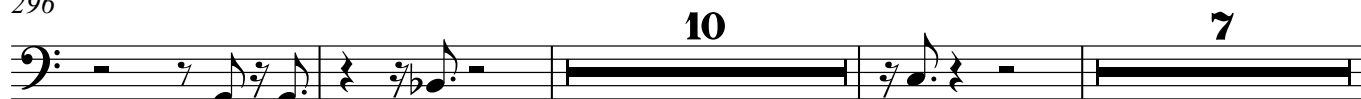
284



292



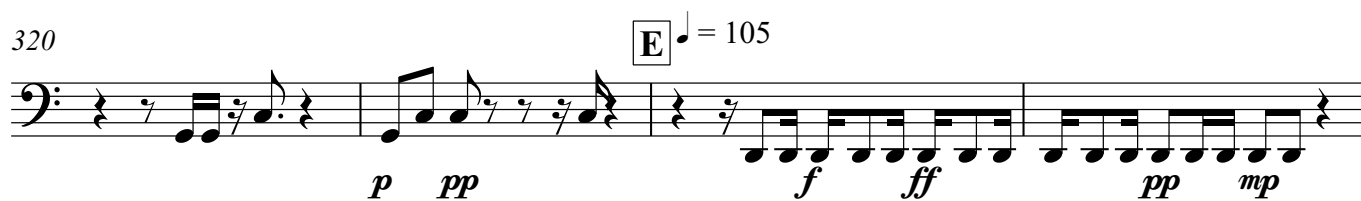
296



316



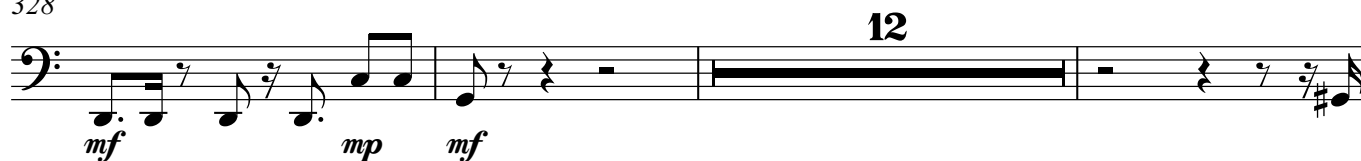
320



324



328



343



347



357



361



365



371



376



386



390

