

Stephen W. Beatty

600 Amunia, Concerto for Oboe
and Strings

Instrumentation:

Oboe

Violin

Viola

Violoncello

Double Bass

Play Time:

iridisc@q.com

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

600 Amunia, Concerto for Oboe and Strings

Stephen W. Beatty (1938)

A ♩ = 120

Oboe: *f*, *mf*
 Violin: *f*, *mf*
 Viola: *mp*, *mf*, *p*
 Violoncello: *mf*, *mp*
 Double Bass: *mf*

Ob.: *f*, *mf*
 Vln.: *mp*, *f*, *mf*
 Vla.: *mp*
 Vc.: *p*, *mf*, *p*
 Db.: *pp*, *p*

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8

Ob. *f*

Vln. *f mp f pp f*

Vla. *mf mp mf mp*

Vc. *mp pp mp pp*

Db. *mp pp*



11

Ob.

Vln. *mf*

Vla. *mf p*

Vc. *mp pp mp p*

Db. *p*

13

Ob.

mp *mf*

Vln.

f *mf*

Vla.

mp *p* *mp* *p*

Vc.

mp *p*

Db.

mp *p* *pp* *p*

14

15

Ob.

f

Vln.

f

Vla.

mf

Vc.

mf *mp*

Db.

mp *mf*

16

17

Ob. *mf* *f*

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

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

Db.

20

Ob.

Vln. *f* *mf*

Vla. *p*

Vc. *mp* *pp* *mp*

Db. *mp* *pp* *mp*

22

Ob. *mf* *f*

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

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

Vc. *p* *mp* *pp*

Db. *pp*

Ob. *mf* *f*

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

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

Vc. *p* *mp* *pp*

Db. *pp*

25

Ob. *mf*

Vln. *mf* *pp* *f*

Vla. *mp* *mf*

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

Db. *mp* *p*

Ob. *mf*

Vln. *mf* *pp* *f*

Vla. *mp* *mf*

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

Db. *mp* *p*

27

Ob. *f* *mf*

Vln. *mf* *mp*

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

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

Db. *mp* *p* *mp* *p*

Ob. *f* *mf*

Vln. *mf* *mp*

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

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

Db. *mp* *p* *mp* *p*



30

Ob. *f*

Vln. *f* *mf*

Vla. *f*

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

Db. *mp*

Ob. *f*

Vln. *f* *mf*

Vla. *f*

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

Db. *mp*

32

Ob.

Vln.

Vla.

Vc.

f

p

pp

mp

mf

34

Ob.

Vln.

Vla.

Vc.

mf

f

mp

f

mf

f

mf

mf

mp

f

mf

mf

p

mp

mf

37

Ob.

Vln.

Vla.

Vc.

f

mf

mp

f

p

mp

mf

p

mp

p

mf

mp

Db.

mf

mp

This musical score page contains measures 32 through 37. It features four staves: Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Measure 32 begins with a double bar line. The Oboe part has a melodic line with a slur and a dynamic of *f*. The Violin part has a fast, rhythmic pattern with a dynamic of *f*. The Viola part has a slower, more melodic line with a dynamic of *mp*. The Violoncello part has a complex, rhythmic pattern with dynamics of *mf*, *p*, *pp*, and *mp*. Measure 34 shows the Oboe with a melodic line and a dynamic of *mf*. The Violin part continues with a fast, rhythmic pattern, with dynamics of *mf*, *f*, *mp*, *f*, and *mf*. The Viola part has a slower, more melodic line with dynamics of *f* and *mf*. The Violoncello part has a complex, rhythmic pattern with dynamics of *mf*, *mp*, *mf*, *p*, *mp*, and *mf*. Measure 37 shows the Oboe with a melodic line and a dynamic of *f*. The Violin part has a fast, rhythmic pattern with a dynamic of *f*. The Viola part has a slower, more melodic line with a dynamic of *mp*. The Violoncello part has a complex, rhythmic pattern with dynamics of *p*, *mp*, *p*, *mf*, and *mp*. The Double Bass (Db.) part has a melodic line with a dynamic of *mf*.

40

Ob. *mf* *f* *mf*

Vln. *f*

Vla. *p* *pp* *p*

Vc. *p*

Db. *p*

43

Ob. *mp* *mf*

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

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

Vc. *pp* *p* *mp*

46

Ob. *f* *mf*

Vln. *f* *mp* *mf*

Vla. *mf* *f*

Vc. *p* *mp*

Detailed description: This is a page of a musical score, page 10, containing measures 40 through 46. The score is written for five instruments: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time, indicated by the '3' over the '4' in the bottom staff of each system. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 40-42) shows the Oboe playing a melodic line with dynamics *mf*, *f*, and *mf*. The Violin plays a rhythmic pattern with *f* dynamics. The Viola, Violoncello, and Double Bass provide harmonic support with various dynamics including *p*, *pp*, and *f*. The second system (measures 43-45) continues the melodic development in the Oboe and Violin, with dynamics ranging from *mp* to *f*. The lower strings continue their rhythmic and harmonic patterns. The third system (measures 46-48) shows further melodic movement in the Oboe and Violin, with dynamics like *f*, *mp*, and *mf*. The Viola and Violoncello also have melodic lines in this system. The Double Bass continues with a steady rhythmic pattern. The page number '10' is at the top left.

48

Ob.

Vln.

Vla.

Vc.

p *pp* *mp*

50

Ob.

Vln.

Vla.

Vc.

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

mf *p*

53

Ob.

Vln.

Vla.

Vc.

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

This musical score page contains measures 48 through 53. It features five staves: Oboe (Ob.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into three systems. The first system (measures 48-49) shows the Oboe and Violin parts with dynamics *f* and *mf*. The second system (measures 50-52) includes all four parts with various dynamics including *p*, *pp*, *mp*, *f*, and *mf*. The third system (measures 53-54) continues with the Oboe, Violin, and Viola parts, with dynamics *mf* and *p*.

55

Ob. *mp* *mf*

Vln. *ff* *mp* *mf*

Vla. *p* *mf*

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

Db. *p* *mp* *p* *mp*

58

Ob. *mp*

Vln. *f* *mf*

Vla. *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

This musical score page contains measures 55 through 58. It features five staves: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat). Measure 55 begins with a double bar line and a repeat sign. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). Measure 58 starts with a new section marked by a double bar line and a repeat sign. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs.

60

Ob. *mf mp mf f mp f*

Vln. *mp mf f*

Vla. *mf*

Vc. *pp p pp*

Db. *pp*

62

Ob. *mf f*

Vln. *mf f*

Vla. *f*

Vc. *mp mf*

Db. *mp*

Detailed description: The image shows a page of a musical score, page 13, with measures 60 and 62. The score is written for five instruments: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
Measure 60:
- Oboe: Starts with a whole rest, then plays a series of eighth and quarter notes with dynamics *mf*, *mp*, *mf*, *f*, *mp*, and *f*.
- Violin: Plays a continuous eighth-note pattern with dynamics *mp*, *mf*, and *f*.
- Viola: Plays a series of eighth notes with a dynamic of *mf*.
- Violoncello: Plays a series of eighth notes with dynamics *pp*, *p*, and *pp*.
- Double Bass: Plays a series of eighth notes with a dynamic of *pp*.
Measure 62:
- Oboe: Continues the eighth-note pattern with dynamics *mf* and *f*.
- Violin: Continues the eighth-note pattern with dynamics *mf* and *f*.
- Viola: Plays a few eighth notes with a dynamic of *f*, then has a whole rest.
- Violoncello: Continues the eighth-note pattern with dynamics *mp* and *mf*.
- Double Bass: Continues the eighth-note pattern with a dynamic of *mp*.

65

Ob.

Vln.

Vc.

Db.

68

Ob.

Vln.

Vla.

Vc.

Db.

71

Ob.

Vln.

Vla.

Vc.

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

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

p *mp*

mf *f*

f *mf* *f*

mf *pp* *mp*

p

mf *f* *mf*

mf *f* *mf*

mp

pp *mp*

74

Ob. *f*

Vln. *f* *mf* *f*

Vla. *mf*

Vc. *p* *pp* *mp*

Db. *pp* *mp*

77

Ob. *mf* *f*

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

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

Vc.

Db.

80

Ob.

mf *mp* *mf*

Vln.

mf

Vla.

Vc.

pp *p*

Db.

pp

83

Ob.

Vln.

Vla.

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

Vc.

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

Db.

p *mp* *mf*

86

Ob.

Vln.

Vla.

Vc.

Db.

89

Ob.

Vln.

Vla.

Vc.

Db.

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

p *mp* *p* *mp*

mp

f *mf* *f* *mf*

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

mf *p* *mp*

pp *p*

pp

This musical score page contains measures 86 through 89. It features five staves: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 3/8. Measure 86 shows the Oboe with a half note, followed by a quarter rest. The Violin and Viola enter in measure 87 with eighth-note patterns. The Violoncello and Double Bass play eighth-note patterns. Dynamic markings include *f*, *mf*, *f*, *ff*, *p*, and *mp*. A double bar line separates measure 88 from measure 89. In measure 89, the Oboe and Violin continue their patterns, while the Viola, Violoncello, and Double Bass play more complex rhythmic figures. Dynamic markings include *f*, *mf*, *f*, *mf*, *mp*, *mf*, *f*, *mp*, *mf*, *p*, *mp*, *pp*, *p*, and *pp*.

92

Ob. *f mf pp mf*

Vln. *f mf f mp f mf*

Vla. *pp p mp*

Vc. *pp mp pp p*

Db. *mp pp*

95

Ob. *f mf*

Vln. *f mf f mp f*

Vla. *pp*

Vc. *pp mp pp*

Db. *p pp*

98

Ob. *f*

Vln. *mf* *mp*

Vla. *p* *pp* *p*

Vc. *p* *mp* *p*

Db. *p*

100

Ob. *mf* *f*

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

Vla. *mp* *pp*

Vc. *pp* *mp* *mf*

Db. *pp* *mf*

103

Ob. *mf* *f* *mf*

Vln. *mf* *mp*

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

Db. *p*

106

Ob. *mp*

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

Vla. *ppp*

Vc. *p* *mp*

Db. *mp*

109

Ob. *mf* *f* *mf*

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

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

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

112

Ob.

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

Vla. *mf*

Vc. *pp* *p* *pp*

Db. *p* *pp* *p* *pp*

114

Ob. *mp* *ppp* *mf*

Vln. *mp* *mf*

Vc. *mp*

Db. *mp*

116

Ob. *f* *mf* **B** ♩ = 115

Vln. *mp* *mf* *pp*

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

Vc. *pp* *p* *ppp*

Db. *ppp*

119

Ob. *mp* *mf*

Vln. *mf* *f*

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

Vc. *pp* *p* *mf*

Db. *pp* *p* *mf*

122

Ob. *f* *mp*

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

Vla. *mf* *pp* *mp* *pp* *mp*

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

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

The musical score is written for five instruments: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The notation is in standard musical notation with treble and bass clefs. The key signature has one sharp (F#). The score is divided into two systems. The first system covers measures 119 to 121, and the second system covers measures 122 to 124. A double bar line is placed between measures 119 and 122. Dynamic markings are indicated below the notes: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *p* (piano). The Oboe part starts in measure 119 with a half note, followed by a quarter note, and then a half note. The Violin part starts in measure 119 with a quarter note, followed by a quarter note, and then a half note. The Viola part starts in measure 119 with a quarter note, followed by a quarter note, and then a half note. The Violoncello part starts in measure 119 with a quarter note, followed by a quarter note, and then a half note. The Double Bass part starts in measure 119 with a quarter note, followed by a quarter note, and then a half note. In measure 122, the Oboe part has a half note, followed by a quarter note, and then a half note. The Violin part has a half note, followed by a quarter note, and then a half note. The Viola part has a half note, followed by a quarter note, and then a half note. The Violoncello part has a half note, followed by a quarter note, and then a half note. The Double Bass part has a half note, followed by a quarter note, and then a half note.

125

Ob. *f* *mf*

Vln. *f* *mf* *f*

Vla. *p* *mp* *pp*

Vc. *mp* *p*

Db. *mp* *p*

128

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

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

Vla. *p* *pp*

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

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

The musical score is written for five instruments: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The first system covers measures 125 to 127. Measure 125 starts with a treble clef and a key signature of one flat. The Oboe part begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The Violin part begins with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The Viola part begins with a quarter note G3, a quarter note A3, and a half note B3. The Violoncello part begins with a quarter note G2, a quarter note A2, and a half note B2. The Double Bass part begins with a quarter note G2, a quarter note A2, and a half note B2. The second system covers measures 128 to 131. Measure 128 starts with a double bar line and a repeat sign. The Oboe part begins with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The Violin part begins with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The Viola part begins with a quarter note G3, a quarter note A3, and a half note B3. The Violoncello part begins with a quarter note G2, a quarter note A2, and a half note B2. The Double Bass part begins with a quarter note G2, a quarter note A2, and a half note B2.

132

Ob.

Vln.

Vla.

Vc.

Db.

mp *mf* *pp*

p *ppp*

p *mp* *p* *ppp*

p *mp* *p* *ppp*

135

Ob.

Vln.

Vc.

Db.

f *mp* *pp* *mp*

mp *p* *mf*

pp *mp* *p* *mp*

pp *mp* *p* *mp*

138

Ob.

Vln.

Vc.

Db.

p *pp*

pp *pp*

141

Ob. *mf*

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

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

Db. *mp* *mf*

144

Ob. *f*

Vln. *mf* *f* *mf*

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

Db. *mp* *f* *p*

147

Ob. *mf* *f* *mf*

Vln. *f* *mp* *p*

Vla. *f* *mp*

Vc. *mf* *f* *mp*

Db. *f* *mp*

150

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

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

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

Vc. *pp* *mf*

153

Ob. *f*

Vln. *mf* *mp*

Vla. *mp*

Vc. *mp* *mf*

Db. *mf*

156

Ob. *mf*

Vln. *mf*

Vla. *p* *pp* *mp* *p* *pp* *p* *pp*

Vc. *mp* *mf*

Db.

159

Ob.

Vln.

Vla.

Vc.

Db.

162

Ob.

Vln.

Vla.

Vc.

Db.

mp *mf* *mp* *mf*

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

mp *mf* *f* *mf*

mp *mf* *f* *mf*

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

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

p *pp* *p*

mp *f* *mp* *mf*

165

Ob.

Vln.

Vla.

Vc.

Db.

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

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

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

168

Ob.

Vln.

Vla.

Vc.

Db.

f *mf*

f *mf*

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

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

f *mp*

171

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

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

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

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

174

Ob. *mf* *mp* *mf*

Vln. *f* *mf*

Vla. *p* *mf* *f*

Vc. *mp* *mf* *pp*

Db. *mp*

177

Ob. *f*

Vln. *f* *mf*

Vla. *mp* *mf* *pp* *mp*

Vc. *mp* *p* *pp*

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

180

Ob. *mf* *ff*

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

Vla. *p* *pp* *p*

Vc. *mp*

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

183

Ob. *mf* *f* *mf*

Vln. *mp* *mf* *mp*

Vla. *mp* *pp*

Vc. *f* *mp* *mf*

185

Ob. *mp*

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

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

Vc. *p* *mp*

Db. *mf* *p* *mp*

188

Ob. *f mp f*

Vln. *mp f mp pp mp pp mp*

Vla. *mp pp*

Vc. *mf pp mp pp*

Db.

191

Ob. *mf f mp f mf*

Vln. *pp mp pp mf f*

Vla. *f mp f*

Vc. *mp mf*

Db.

194

Ob. *f* *mf* *f*

Vln. *mp* *f*

Vla. *mp* *mf*

Vc. *mp*

Db. *mf* *pp* *mp*

197

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

Vln. *mf*

Vla. *mp* *mf*

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

Db. *p*

The musical score is written for five instruments: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat). The time signature is 2/4. The score is divided into two systems. The first system covers measures 194 to 196, and the second system covers measures 197 to 200. A double bar line with repeat dots is placed before measure 197. Dynamic markings are placed below the notes: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). The Oboe part has a melodic line with some rests. The Violin and Viola parts have more active, rhythmic lines. The Violoncello and Double Bass parts provide a harmonic foundation with steady eighth-note patterns.

200

Ob. *mp* *f* *mp*

Vln.

Vc. *f* *mf*

Db. *mf*

203

Ob. *f* *mf* *mp*

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

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

Db.

205

Ob. *mf* *ff*

Vln. *f*

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

Vc. *mp* *pp*

Db. *mp*

207

Ob. *mf* *f*

Vln. *ff* *f* *mf*

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

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

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

This musical score page contains measures 205 through 207. It features five staves: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 205 begins with a double bar line. The Oboe part starts with a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4. The Violin part has a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4. The Viola part has a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4. The Violoncello part has a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4. The Double Bass part has a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4. Measure 206 continues the melodic lines. Measure 207 begins with a double bar line. The Oboe part starts with a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4. The Violin part has a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4. The Viola part has a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4. The Violoncello part has a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4. The Double Bass part has a half note G4 (F#) and a quarter note A4, followed by a half note G4 and a quarter note F#4.

209

Ob.

Vln.

Vla.

Vc.

Db.

212

Ob.

Vln.

Vla.

Vc.

Db.

215

Ob.

Vln.

Vla.

Vc.

The musical score is written for five instruments: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat), and the time signature is 3/8. The score is divided into three systems, each starting with a double bar line and a measure rest. The first system (measures 209-211) features a variety of dynamics: *mf* and *f* for the Oboe, *ff* and *mf* for the Violin, *f* for the Viola, and *mf*, *pp*, *p*, and *pp* for the Violoncello and Double Bass. The second system (measures 212-214) continues with dynamics such as *ppp*, *mp*, *mf*, *pp*, *ppp*, and *p*. The third system (measures 215-217) includes *mf*, *mp*, *mf*, *mp*, *mp*, *pp*, *p*, and *mp*. The notation includes various note values, rests, and articulations like slurs and accents.

218

Ob. *f* *mf*

Vln. *mf* *mp*

Vla. *mp* *p* *pp*

Vc. *p* *pp*

221

Ob. *mp* *mf*

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

Vla. *ppp* *pp*

Vc. *ppp* *pp*

224

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

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

Vla. *p* *mp* *pp*

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

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

227

Ob. *mf* *f* *mf*

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

Vla. *mp* *pp* *mp* *p*

Vc. *mf* *p* *mp*

Db. *f*

230

Ob. *f* *mf*

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

Vla. *pp*

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

Db. *mp* *pp* *ppp* *pp* *mp*

C ♩ = 120

233

Ob. *mp* *f*

Vln. *pp* *mf*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Db. *ppp* *pp*

236

Ob. *mf* *f*

Vln.

Vla. *mf* *ff* *mp*

Vc. *mf* *f* *p*

Db. *mf* *f* *p*

239

Ob. *mf* *f*

Vln. *f*

Vla. *f* *pp*

Vc. *mp* *p* *mf*

Db. *mp* *p* *mf*

242

Ob.

Vln.

Vc.

Db.

mf

f

mp

mp

f

245

Ob.

Vln.

Vla.

Vc.

Db.

mf

f

mf

f

mf

p

mf

mp

f

p

pp

mp

p

248

Ob. *mf* *f*

Vln.

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

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

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

251

Ob. *mf*

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

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

Vc. *p* *mp* *mf*

Db. *p* *mp* *mf*

254

Ob. *mp* *mf*

Vln. *p* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp*

Db. *mp*

257

Ob. *p*

Vln. *mf* *mp* *mf*

Vla. *p* *mf*

Vc. *p*

Db. *p*

This musical score page contains measures 254 through 257. It is arranged in a system with five staves: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat), and the time signature is 3/4. Measure 254 begins with a double bar line and a repeat sign. The Oboe part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. The Violin part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. The Viola part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. The Violoncello part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. The Double Bass part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte) for the Oboe, *p* (piano) and *mp* for the Violin, *mp* and *mf* for the Viola, *mp* for the Violoncello, and *mp* for the Double Bass. Measure 257 begins with a double bar line and a repeat sign. The Oboe part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. The Violin part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. The Viola part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. The Violoncello part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. The Double Bass part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with eighth notes G4, F4, E4, and D4. Dynamic markings include *p* (piano) for the Oboe, *mf* and *mp* for the Violin, *p* and *mf* for the Viola, *p* for the Violoncello, and *p* for the Double Bass.

260

Ob. *f mp mf*

Vln. *mp*

Vla. *mp mf p mf*

Vc. *f*

Db. *f*

263

Ob.

Vln. *mf f p mf f*

Vla. *mp p mf mp*

Vc. *p mp mf*

Db. *p mp mf*

266

Ob.

f *mf* *mp* *f*

Vln.

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

Vla.

mf *mp*

Vc.

p *pp*

Db.

p *pp*

269

Ob.

mf *p*

Vln.

ppp *p* *mp*

Vc.

ppp *p* *mp*

Db.

ppp

272

Ob. *mf*

Vln. *p* *mp* *mf*

Vc. *mf* *pp* *p*

Db. *p* *mp*



275

Ob.

Vln. *p*

Vc. *mp* *p* *pp*

Db. *mf* *p* *pp*

278

Ob. *f p mf f*

Vln. *f*

Vla. *mf ff mf mp*

Vc. *p mf pp mp*

Db. *p mf pp p*

281

Ob. *mf*

Vln.

Vla. *mf f mf*

Vc. *p mp mf*

Db. *mf mp mf*

283

Ob. *f* *mf*

Vln. *mf* *f*

Vla. *f* *mf* *f*

Vc. *mp*

Db. *mp* *p* *mp*

286

Ob. *p* *mf*

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

Vc. *mf*

Db. *p*

288

Ob. *f* *mf* *mp*

Vln. *p* *mf*

Vla. *mf* *p* *pp*

Vc. *mp* *p* *pp*

Db. *mf* *p* *pp*

This musical score page contains five systems of staves for a woodwind and string ensemble. The instruments are Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into three systems, each starting with a measure number (283, 286, and 288) and a double bar line. Dynamic markings are indicated by italicized letters: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The notation includes various note values, rests, and slurs. The key signature has one flat (B-flat), and the time signature is 3/8.

291

Vln. *p* *mf*

Vla. *mp* *mf*

Vc. *mp* *pp* *mp*

Db. *mp* *pp* *mp*

294

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

Vln. *mp* *ppp* *mf*

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

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

297

Ob. *mf* *f* *mf*

Vln. *mp* *f* *mf*

Vc. *mp* *mf* *mp*

Db. *mp*

299

Ob. *mp*

Vln. *mp* *pp*

Vc. *p* *mp* *p*

Db. *p*



301

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

Vln. *mp* *mf* *f*

Vla. *mf*

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

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

303

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

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

Vla. *p* *mp*

Vc. *mp*

Db. *mp*

306

Ob.

Vln.

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

Vc. *p*

Db. *p*

308

Ob. *mp* *mf*

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

Vla. *pp* *mp*

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

Db. *pp*

311

Ob. *f* *mf*

Vln. *mf* *mp*

Vla. *pp* *mp*

Vc. *p* *pp* *mp*

Db. *mp*

314

Ob. *ppp mf*

Vln. *mf*

Vla. *p pp mp p mf*

Vc. *pp*

Db. *pp*

317

Ob. *f mf*

Vln. *f mf mp f*

Vla. *p mp pp mp*

Vc. *mp pp mp*

Db. *mp pp mp*

320

Ob.

Vln.

Vla.

Vc.

Db.

f *mf*

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

mf *pp* *mf* *mp*

mf *mp*

mf *mp*

323

Ob.

Vln.

Vla.

Vc.

Db.

mp

mp *mf* *mp* *p*

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

pp *mp* *mf* *pp*

pp *mp* *mf* *pp*

326

Ob. *pp*

Vln. *mf* *f*

Vla. *pp* *ppp* *pp* *mp* *pp*

Vc. *ppp* *p*

Db. *ppp* *p* *pp*

330

Ob. *f*

Vln. *mf* *ff* *f*

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

Vc. *mp* *mf* *f*

Db. *p* *mp*

333

Ob. *mf* *ff* *f*

Vln. *mp* *mf*

Vla. *pp* *mf* *p* *pp* *mf*

Vc. *pp* *p*

Db. *pp*

336

Ob. *mf* *f*

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

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

Vc. *mp*

Db. *p*

339

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

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

Vla.

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

Db. *mp* *pp*

342

Ob. *f* *mf*

Vln. *mf*

Vla.

Vc. *mp* *mf* *mp*

Db. *mp* *pp* *mp*

This musical score page contains two systems of staves for a chamber ensemble. The first system covers measures 339 to 341, and the second system covers measures 342 to 344. The instruments are Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat), and the time signature is 3/8. Dynamic markings are indicated by italicized letters: *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *mp* (mezzo-piano), *pp* (pianissimo), and *mp* (mezzo-piano). The Viola part is mostly silent in both systems. The Oboe part has a double bar line at the end of measure 341, indicating a section change.

60

345

Ob.

f

Vln.

Vla.

mf f mp ff f mf f

Vc.

mf mp f

Db.

mf p mf

348

Ob.

mp f

Vln.

mp f

Vla.

Vc.

mf f mf mp

Db.

mp p pp

351

Ob. *ff* *mf*

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

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

Db. *mp* *p*

==

354

Ob. *f* *mf*

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

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

Db. *pp* *p*

357

Ob.

ff *mf* *ff* *mf*

Vln.

mf *f* *mf* *f*

Vc.

mp *pp* *mf* *mp*

Db.

360

Ob.

f *ff* *f*

Vln.

mf *p* *pp*

Vc.

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

Db.

pp *mp* *p* *pp*

363

Ob.

mf

Vln.

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

Vc.

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

Db.

mp

366

Ob.

Vln.

Vc.

Db.

f

mf

pp

f

mp

p

mp

pp

p

mp

pp

369

Ob.

Vln.

Vc.

Db.

mf

f

ff

mf

mp

mf

p

pp

p

pp

p

372

Ob.

Vln.

Vc.

Db.

ff

f

mf

f

f

mf

mp

p

pp

pp

p

pp

375

Ob. *mf* *f*

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

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

Db. *p*

378

Ob. *mf*

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

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

381

Ob. *f* *ff* *fff*

Vln.

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

Vc. *mf* *pp* *mp*

Db.

384

Ob. *f ff f ff*

Vln.

Vla. *mf ff f mf f mf f*

Vc. *f mf f*

Db. *mf mp mf mp*

387

Ob. *f*

Vln. *f mf f*

Vla.

Vc. *p*

Db. *p mf*

390

Ob. *mf f*

Vln. *mf*

Vc. *mp mf mp mf p mp p*

393

Ob.

Vln.

Vc.

mf *f*

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

mp *pp* *mp* *mf*

396

Ob.

Vln.

Vc.

mf *f* *mf* *f*

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

399

Ob.

Vln.

Vla.

Vc.

Db.

ff

f

mf *mp* *mf* *f*

mp

402

Ob.

Vln.

Vla.

Vc.

Db.

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

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

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

405

Ob.

Vln.

Vc.

Db.

mp *f*

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

pp *mf*

408

Ob.

Vln.

Vc.

Db.

mf *f* *mf*

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

pp *p* *pp* *p* *pp* *p* *pp*

This musical score page contains measures 402 through 408. It is arranged in three systems, each with five staves: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (Bb) and the time signature is 4/4. Measure 402 features a complex melodic line in the Oboe and Viola, with the Violoncello and Double Bass providing a rhythmic foundation. Dynamic markings include *mf*, *p*, *mp*, *ppp*, and *f*. Measure 405 begins with an 'accel.' (accelerando) marking. The Oboe and Violoncello have more active parts in this measure, with dynamics ranging from *mp* to *f*. Measure 408 concludes the section with a final cadence, featuring a variety of dynamic markings such as *mf*, *f*, *pp*, and *p* across the instruments.

Oboe

600 Amunia, Concerto for Oboe and Strings

Stephen W. Beatty (1938)

A ♩ = 120



39

f p mf f mf

44

mp mf f mf

49

f mf f mf mp

53

mf mp

57

mf mp mf mp mf

61

f mp f mf f

65

mf

69

f mf f mf

73

f

78

mf f mf mp mf

82



87



91



96



101



105



109



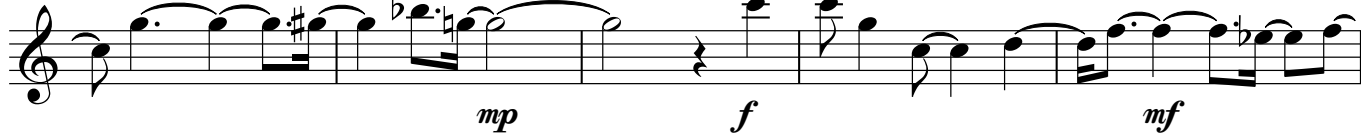
113



117



123



128

mp *f* *mf* *mp*

133

f *mp* *pp* *mp*

138

mf

143

f

147

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

151

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

156

mf

160

f *mf* *f*

164

mf *f* *mf*

169

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

174

mf mp mf

178

f mf ff

183

mf f mf

187

mp f mp f

191

mf f mp f mf

195

f mf f mf ff f mf

200

mp f mp f mf

204

mp mf ff mf

208

f mf f

2

The musical score for the Oboe part on page 5 contains measures 174 through 208. The notation is in treble clef with a key signature of one flat. The dynamics are marked as follows: measures 174-175 (mf, mp, mf), 178-180 (f, mf, ff), 183-185 (mf, f, mf), 187-190 (mp, f, mp, f), 191-194 (mf, f, mp, f, mf), 195-200 (f, mf, f, mf, ff, f, mf), 200-203 (mp, f, mp, f, mf), 204-207 (mp, mf, ff, mf), and 208-210 (f, mf, f). The score ends with a double bar line and a repeat sign.

213 *mf*

218 *f mf mp*

223 *mf mp mf f mf f*

227 *mf f mf f mf*

231 *mp f*

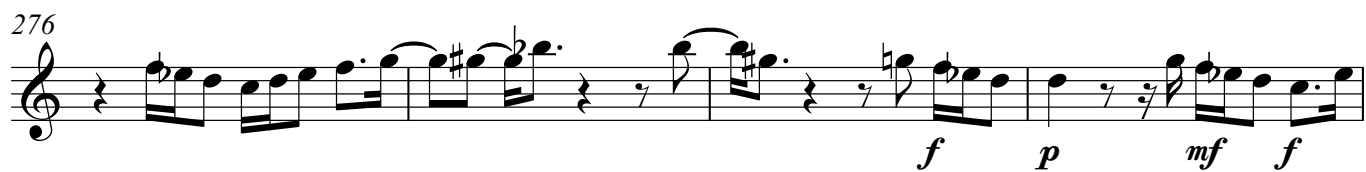
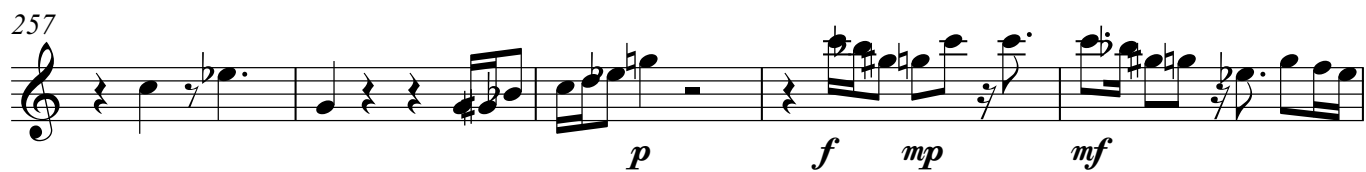
235 $\text{C} \text{ } \text{♩} = 120$
mf f

240 *mf f*

244 *mf f*

248 *mf f*

253 *mf mp mf*



295 *f mp f mp mf f mf*

299 *mp mf mp f mf*

303 *f mf f mf*

307 *mp mf*

312 *f mf ppp mf*

316 *f mf*

320 *f mf mp*

325 *pp f* D ♩ = 130

331 *mf*

335 *ff f mf f*

339 *ff f mf ff f*

344 *mf f*

350 *ff mf f*

355 *mf ff mf ff mf*

359 *f ff f*

364 *mf f*

369 *mf f ff f mf f*

374 *mf f*

378 *mf f*

383 *ff fff f ff f ff*

V.S.

387 *f*

392 *mf f mf f*

397

402 *accel.*

406

408 *mf f mf*

This musical score for Oboe spans measures 387 to 408. The notation is in treble clef with a key signature of one flat (B-flat). Measure 387 begins with a forte (*f*) dynamic and features a half note G4, a dotted half note A4, and a half note B4. Measures 392-393 show a dynamic shift from mezzo-forte (*mf*) to forte (*f*). Measures 397-401 contain complex rhythmic patterns with eighth and sixteenth notes. Measure 402 is marked with an acceleration (*accel.*) and includes a series of eighth notes. Measures 406-408 conclude the passage with a mezzo-forte (*mf*) dynamic, featuring a mix of eighth and quarter notes.

Violin

600 Amunia, Concerto for Oboe and Strings

Stephen W. Beatty (1938)

A $\text{♩} = 120$

f *mf*

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

9 *pp* *f* *mf*

13 *f* *mf* *f*

17 *mf* *f* *mf* *f* *mf* *f*

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

25 *mf* *pp* *f*

27 *mf* *mp*

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31 *f* *mf* *f*

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

38 *mp*

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

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

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

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

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

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

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

This page of a violin score contains ten staves of music, numbered 31 to 64. The key signature is G major (one sharp). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by letters: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo). Some notes are marked with accents. The staves are connected by a brace on the left. The page number '2' is in the top left, and 'Violin' is centered at the top.

78 *f* *mf* *f* *mf* *f*

84 *mf* *f* *mf*

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

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

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

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

111

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

114

mp *mf* *mp* *mf*

118 **B** ♩ = 115

pp *mf* *f*

123

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

127

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

131

mp *mf* *pp*

135

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

140

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

144

mf *f* *mf* *f*

148

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

152 *mp* *mf* *mp*

156 *mf* *mp* *mf*

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

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

169 *mf*

174 *f* *mf* *f*

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

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

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

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

194 *mp f*

198 *mf*

202 *f ff p mp f*

206 *ff f mf ff mf*

210 *mp p pp ppp*

214 *mp mf mp mf mp*

218 *mf mp ppp pp*

222 *mp pp p mp ff mf f mf*

226 *mp mf mp mf mp mf*

230 *mp ppp pp mp pp*

234 $\text{C} = 120$ **2** **2** *mf* *f*

242 *mf* *f* *mf*

246 **2** *f* *mf* *f* *mp* *mf*

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

256 *mp* *mf* *mp* *mf*

260 *mp* *mf* *f*

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

268

272 *p* *mp* *mf*

276 *p* *f* **2**

283

mf f mf f mf f

288

p mf 2 *p mf*

294

mp ppp mf mp f

298

mf mp pp mp

302

mf f mp mf

305

mp mf f

308

mp mf p f mp pp mp

312

mf mp mf

316

f mf mp f

320

mf f mf f mf mp mf

324

mp *p*

328 **D** ♩ = 130

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

332

mp *mf*

336

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

340

mf *ff* *mp* *mf*

344

mp *f*

350

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

354

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

358

f *mf* *f* *mf*

362

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

366 *mf* *pp* *f*

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

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

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

383 *f* *mf* *f*

390 *mf*

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

398 *ff* 2

404 *mp* accel..

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

Viola

600 Amunia, Concerto for Oboe and Strings

Stephen W. Beatty (1938)

A ♩ = 120

2

mp *mf* *p* *mp*

8

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

12

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

16

4

p *mp*

23

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

27

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

31

p *mp*

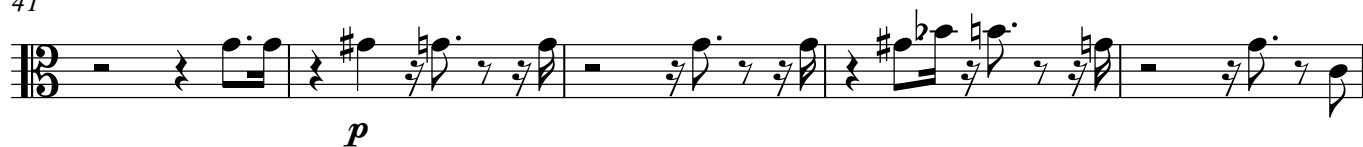
35

f *mf* *mp*

38

mf

41



46



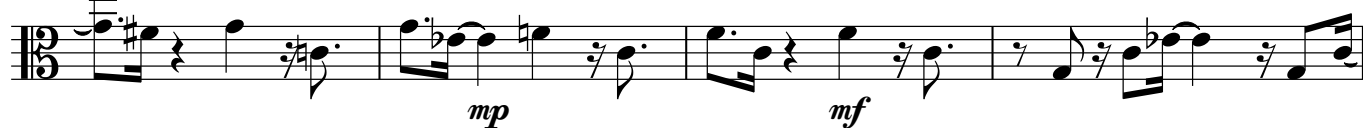
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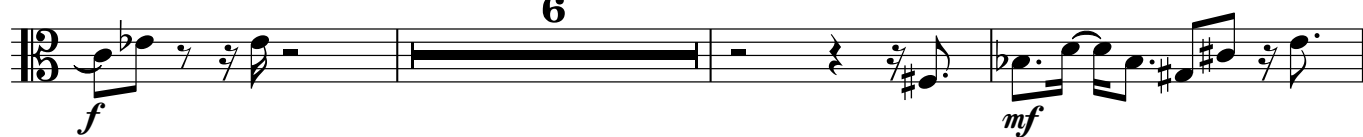
54



58



62



71



75



80



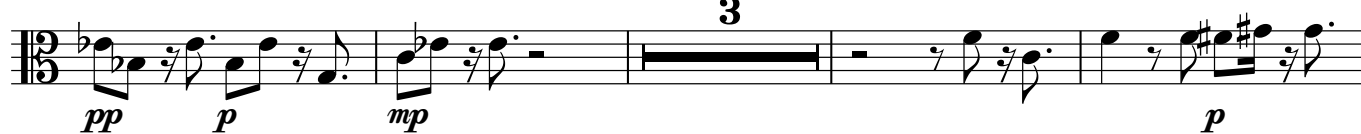
84



88



92



99



108



116



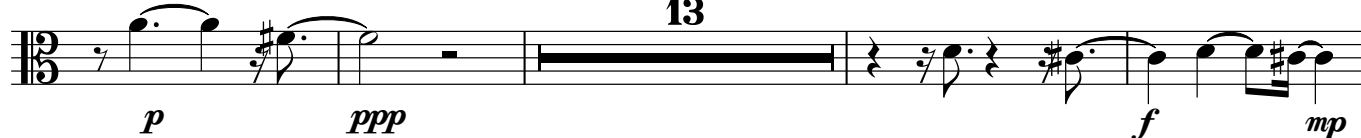
121



126



132



149



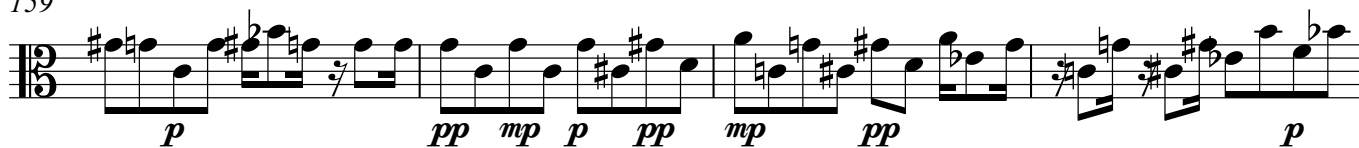
151



155



159



163



168



171



175



179



183



187



191



247



251



255



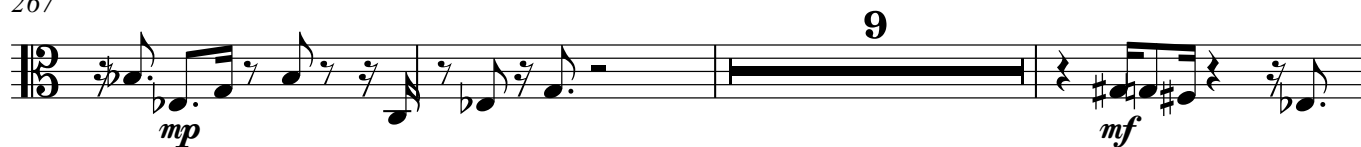
259



263



267



279



283



289



302



306



312



316



320



324



328



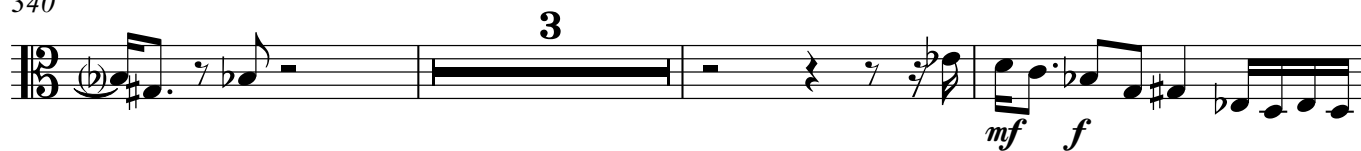
332



336



340



346



381



385



401



Violoncello

600 Amunia, Concerto for Oboe and Strings

Stephen W. Beatty (1938)

A ♩ = 120

6

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#). The notation includes dynamic markings: *mf*, *p*, *mp*, *pp*, *mp*, and *pp*.

11

Example 1 (continued)

1. *mp* *pp* *mp* *p* *mp* *p*

15

15

mf mp p mp p

19

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of several measures of music, including eighth and sixteenth notes, and rests. Dynamic markings *pp*, *p*, *mp*, and *pp mp* are placed below the staff.

23

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The dynamics are marked as *p*, *mp*, *pp*, *p*, *pp*, *mp*, and *p* from left to right.

27

First system, measures 1-4. The bass line features a rhythmic pattern of eighth and sixteenth notes. The dynamics are marked *mp*, *p*, *mp*, *p*, *mp*, and *mf*.

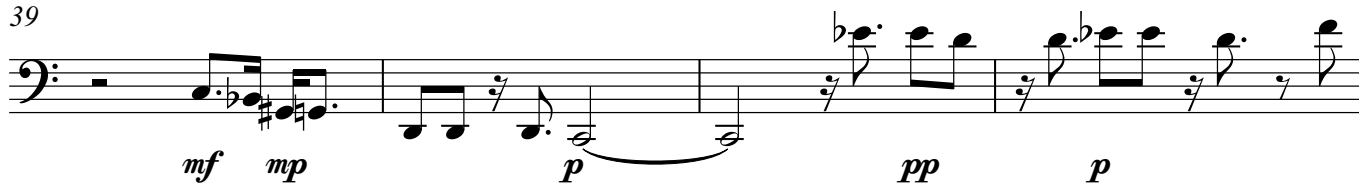
31

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 note G2, eighth note A2, quarter note B1, quarter note C2. Measure 2: quarter rest, eighth note B1, quarter note A1, quarter note G1. Measure 3: quarter note F1, eighth note E1, quarter note D1, quarter note C1. Measure 4: quarter note B0, eighth note A0, quarter note G0, quarter note F0. Measure 5: quarter note E0, eighth note D0, quarter note C0, quarter note B0. Measure 6: quarter note A0, eighth note G0, quarter note F0, quarter note E0. Measure 7: quarter note D0, eighth note C0, quarter note B0, quarter note A0. Measure 8: quarter note G0, eighth note F0, quarter note E0, quarter note D0. Dynamics are indicated below the staff: *p* (piano) under the first measure, *pp* (pianissimo) under the second measure, *mf* (mezzo-forte) under the third measure, *p* under the fourth measure, *pp* under the fifth measure, *mp* (mezzo-piano) under the sixth measure, *mf* under the seventh measure, and *mp* under the eighth measure.

35

Musical notation for the bass line of 'The Sound of Silence'. The staff is in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Andante' and the time signature is 4/4. The notation includes various dynamics: *mf*, *p*, *mp*, *mf*, and *p*. The copyright notice '© Stephen W. Royster, 12/2015' is visible below the staff.

39



43



47



51



55



59



64



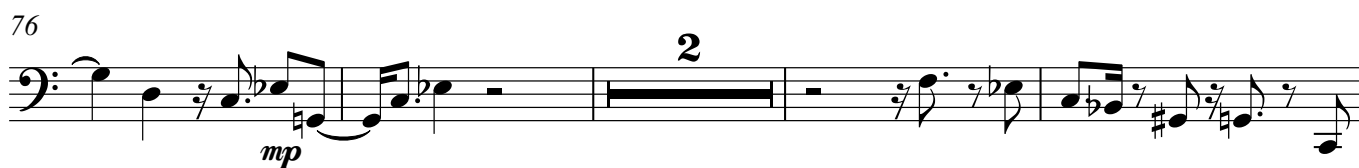
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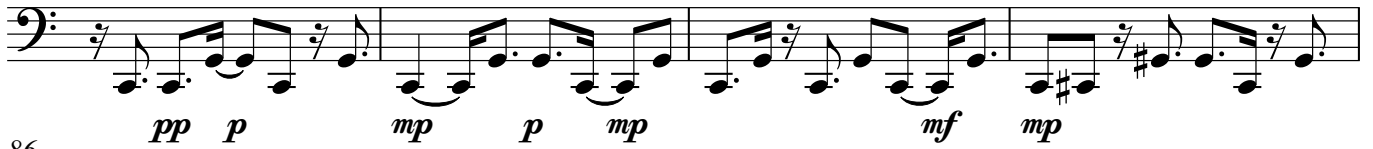
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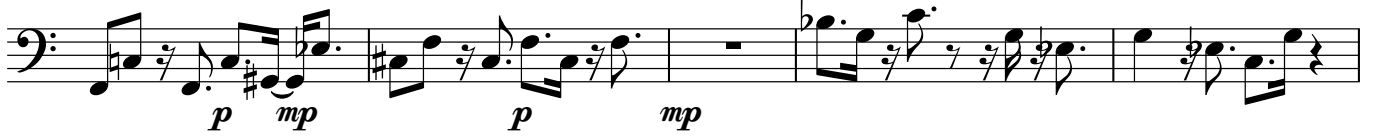
76



82



86



91



95



99



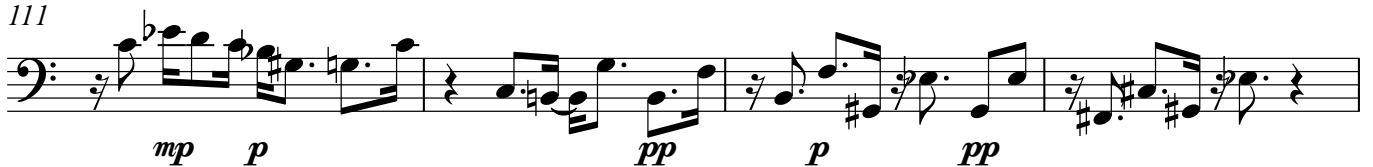
103



107



111



115

118 **B** ♩ = 115

Violoncello

123

pp mp pp p mp p pp

129

mp p pp

134

p mp p ppp pp mp p mp pp

139

mp p mp

143

f mf p mf mp f mf mp

147

mf f mp pp mf

152

mp mf

157

mp mf mp

161

mf f mf mp f mp mf

165

pp mf p mf p mp mf

169



173



177



181



185



189



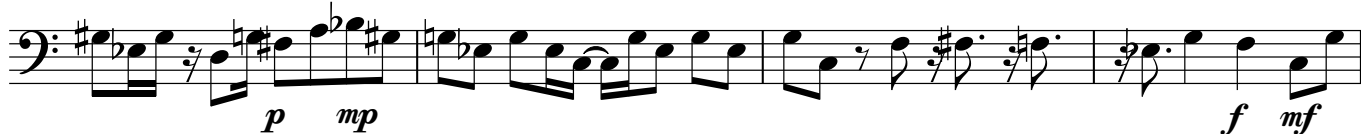
192



195



199



203



207



210



214



219



223



227



231



235 [C] ♩ = 120



240



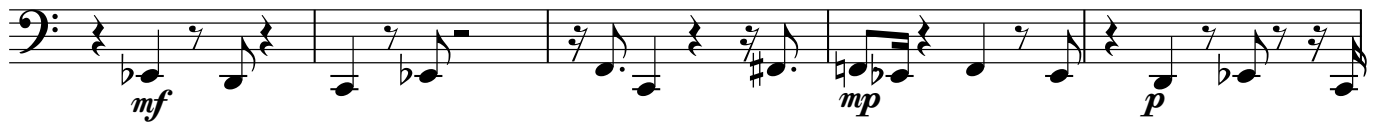
244



248



253



258



263



269



273



277



281



285



289



293

p mp p mf

297

mp mf mp p mp p

301

mf mp p mp mf mp

306

p pp p pp mf

311

p pp mp pp

316

mp pp mp

320

mf mp

324

pp = mf pp ppp p

328 D

mp mf f

333

pp p

338



342



346



350



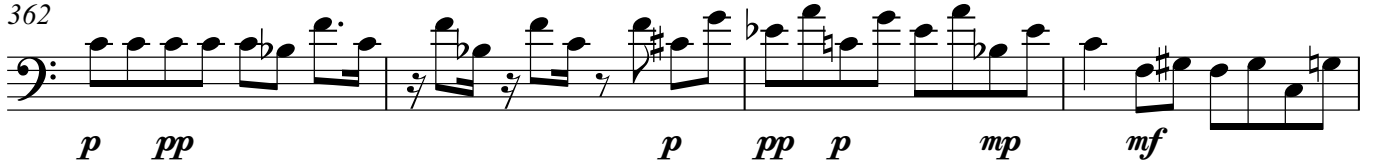
354



358



362



366



370



374



378

pp mp mf pp mf p

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef. It begins with a measure of rest, followed by a series of eighth and sixteenth notes. The dynamics are marked as *mf*, *pp*, *mp*, *f*, *mf*, and *f*. The melody is in 3/4 time and ends with a final chord of G2, B2, and D3.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several measures, including chords and single notes. The dynamics *p*, *mp*, and *mf* are indicated below the staff at different points in the piece.

mp mf p mp p mp pp mp

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The dynamics are marked as *mf*, *p*, *mf*, *mp*, *p*, and *mp*.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 12 measures. The first measure is a whole rest. The second measure is a quarter note G2. The third measure is a quarter note A2. The fourth measure is a quarter note Bb2. The fifth measure is a quarter note C3. The sixth measure is a quarter note D3. The seventh measure is a quarter note E3. The eighth measure is a quarter note F3. The ninth measure is a quarter note G3. The tenth measure is a quarter note A3. The eleventh measure is a quarter note B3. The twelfth measure is a quarter note C4. The dynamics are marked as *mf* for the first measure, *mp* for the second, *mf* for the third, *f* for the fourth, and *mp* for the fifth.

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

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes. The dynamics are marked as *mp*, *pp*, *p*, *pp*, *p*, *pp*, *p*, and *pp*.

Double Bass

600 Amunia, Concerto for Oboe and Strings

Stephen W. Beatty (1938)

A ♩ = 120



7



13



20



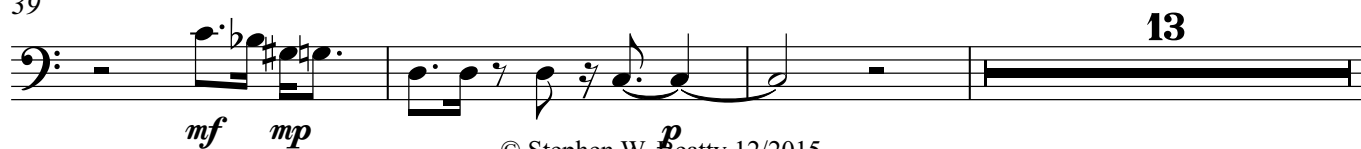
24



28



39



55



60



65



70



82



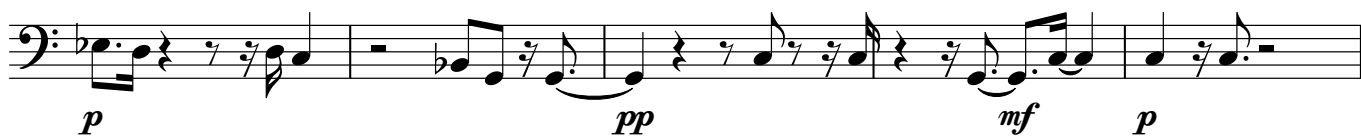
87



94



99



104



114



118 **B** ♩ = 115

123



129



134



139



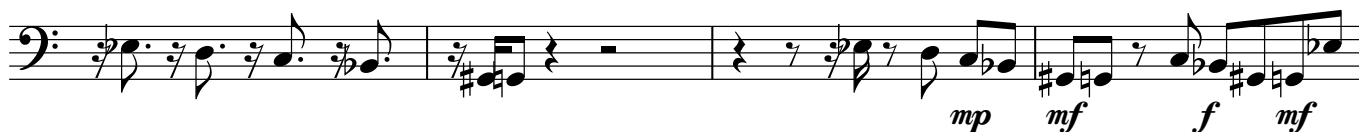
144



149



158



162



169



173



178



183



191



195



199



204



209



213



228



233



238



242



247



252



257



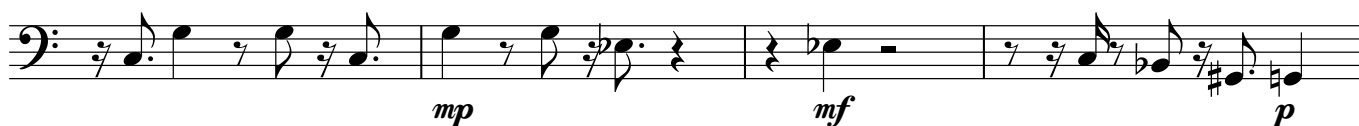
262



268



273



277



282



287



292



297



302



307



312



317



322



Double Bass

7

327 D ♩ = 130

332

337

342

347

352

359

364

369

373

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

pp

p *mp* *pp*

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

mp *p* *pp*

mp *p* *pp* *p*

pp *mp* *p* *pp*

mp *pp*

p *pp* *p* *pp*

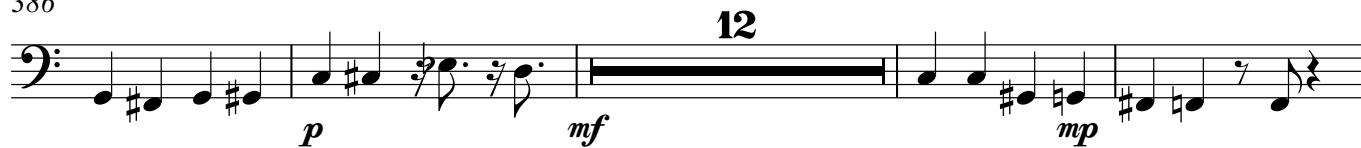
p *pp* *p*

5

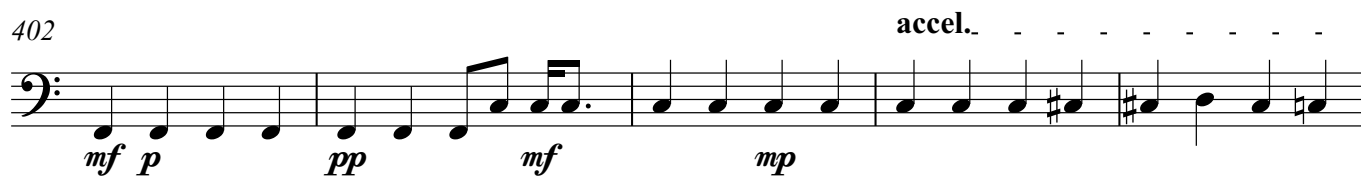
381



386



402



407

