

Movimiento de quinteto, Op. 30

Ignacio Calvo (*1977)

Allegro energico ♩=150

Violín 1

Violín 2

Viola

Violonchelo 1

Violonchelo 2

non vib.

ord.

pp

mf

7

13

Sra.

mf

18 *mp* *mf* 1. 2. *mp*

26 *p* *p* *p* *p*

36

42

47

51

molto rit.

Adagio $\text{♩} = 88$

56

Tempo primo

64

68

mf

mf

mf

72

mf

79

p

f

p

f

p

f

85

f

121

121

128

2.

arco

mf

p

pp

pizz.

p

arco

mp

p

pp

134

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score consists of five staves. The first staff is the treble clef melody, the second is the treble clef accompaniment, the third is the bass clef melody, the fourth is the bass clef accompaniment, and the fifth is the bass clef accompaniment. The music is in 2/4 time and features a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern in the treble and a bass line with occasional rests and eighth notes. The piece concludes with a final chord in the bass clef.

138

Musical score for measures 138-142. The score consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a series of chords, mostly triads, with some accidentals. The second staff has a treble clef and contains a continuous eighth-note melody. The third staff has a treble clef and contains a series of chords. The fourth staff has a bass clef and contains a continuous eighth-note melody. The fifth staff has a bass clef and contains a series of chords. The system ends with a repeat sign.

143

Musical score for measures 143-147. The score consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a series of chords, mostly triads, with some accidentals. The second staff has a treble clef and contains a continuous eighth-note melody. The third staff has a treble clef and contains a series of chords. The fourth staff has a bass clef and contains a continuous eighth-note melody. The fifth staff has a bass clef and contains a series of chords. The system ends with a repeat sign.

148

Musical score for measures 148-152. The score consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a series of chords, mostly triads, with some accidentals. The second staff has a treble clef and contains a continuous eighth-note melody. The third staff has a treble clef and contains a series of chords. The fourth staff has a bass clef and contains a continuous eighth-note melody. The fifth staff has a bass clef and contains a series of chords. The system ends with a repeat sign.

153

Musical score for measures 153-157. The score consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a series of chords, mostly triads, with some accidentals. The second staff has a treble clef and contains a continuous eighth-note melody. The third staff has a treble clef and contains a series of chords. The fourth staff has a bass clef and contains a continuous eighth-note melody. The fifth staff has a bass clef and contains a series of chords. The system ends with a repeat sign.

158

163

167

172

rit.

pizz.

arco

f

The musical score consists of four staves. The first staff (Violin I) features a melodic line with frequent triplets and eighth-note patterns. The second staff (Violin II) provides harmonic support with similar triplet-based figures. The third staff (Viola) continues the triplet patterns, often in a lower register. The fourth staff (Cello/Double Bass) includes sustained notes and moving lines, with a 'pizz.' marking in measure 163 and an 'arco' marking in measure 167. Dynamic markings include 'f' (forte) in measures 170 and 171. The score ends with a 'rit.' (ritardando) marking in measure 172.

178 - - - - - A tempo, como un tango

mp p mp p p pizz. p

189

mp p mp p p pizz. p

199

mp p mp p p pizz. p

208

mp p mp p p pizz. p

217

Musical score for measures 217-225. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one sharp (F#). Measure 217 starts with a whole rest in the first two staves, followed by a half note G4 in the third staff, a whole rest in the fourth, and a whole note F#4 in the fifth. Measures 218-225 continue with various rhythmic patterns, including triplets and sixteenth notes, across all staves.

226

Musical score for measures 226-231. The score continues with five staves. Measures 226-231 feature more complex rhythmic patterns, including triplets and sixteenth notes, with some staves having rests. The key signature remains one sharp (F#).

232

Musical score for measures 232-236. The score continues with five staves. Measures 232-236 show a continuation of the rhythmic patterns, with some staves having rests. The key signature remains one sharp (F#).

237

Musical score for measures 237-241. The score continues with five staves. Measures 237-241 feature more complex rhythmic patterns, including triplets and sixteenth notes, with some staves having rests. The key signature remains one sharp (F#).

245

Measures 245-250. The score is in 3/4 time with a key signature of one sharp (F#). It features five staves: two treble staves, one alto staff, and two bass staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and slurs. The piece concludes with a double bar line.

250

Measures 250-256. The score continues with five staves. It features a variety of musical textures, including sustained notes, moving lines, and rests. A triplet is marked in measure 256. The piece concludes with a double bar line.

257

Measures 257-264. The score continues with five staves. It features a variety of musical textures, including sustained notes, moving lines, and rests. A triplet is marked in measure 264. The piece concludes with a double bar line.

265

Measures 265-271. The score continues with five staves. It features a variety of musical textures, including sustained notes, moving lines, and rests. A triplet is marked in measure 271. The piece concludes with a double bar line.

272

3

3

arco

mf

f

mf

279

mf

pizz.

ff

285

pizz.

ff

291

f

297

arco

mf

pizz.

302

arco

mf

307

f

f

f

f arco

316

mf

mf

mf

mf

mf

325

Musical score for measures 325-330. The score consists of five staves. The top four staves are in treble and alto clefs, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. The key signature has one flat (B-flat). Measure 325 starts with a treble staff entry. The bottom staff has a long, flowing line with a slur and a fermata over a half note.

331

Musical score for measures 331-336. The score consists of five staves. The top four staves are in treble and alto clefs, and the bottom staff is in bass clef. The music continues with the same complex rhythmic pattern. Measure 331 starts with a treble staff entry. The bottom staff has a long, flowing line with a slur and a fermata over a half note.

336

Musical score for measures 336-341. The score consists of five staves. The top four staves are in treble and alto clefs, and the bottom staff is in bass clef. The music continues with the same complex rhythmic pattern. Measure 336 starts with a treble staff entry. The bottom staff has a long, flowing line with a slur and a fermata over a half note.

341

pp

pp

pp

f *pp* *p*

f *pp*

346

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

349

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

Movimiento de quinteto, Op. 30

Violín 1

Ignacio Calvo (*1977)

Allegro energico ♩ = 150

4

mf

10

8va

16

1.

mf *mp*

21

2.

8va

p

28

36

42

46

49

54

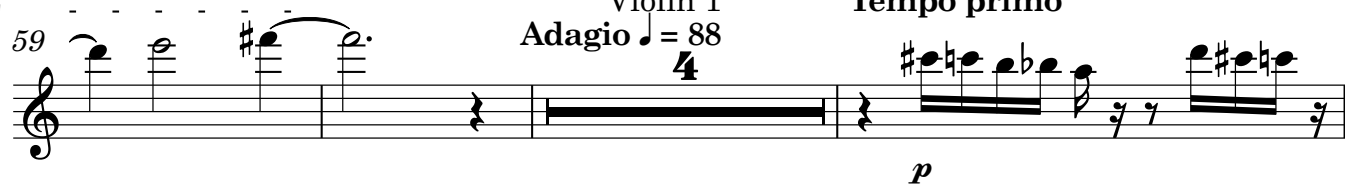
molto rit.

f

V.S.

Violín 1
Adagio $\text{♩} = 88$
4

Tempo primo



Violín 1

3

99 (arco) *p*

104 *p* 3

111 pizz. 3 1.

118

122

126 2. 2 arco *mf*

132 *mf*

140 *mf* 3 3 3 3

145 3 3 3 3 3 3 *pp*

148 3 3 3 3 3 3

152 3 3 3 3 3 3

V.S.

156



160



164



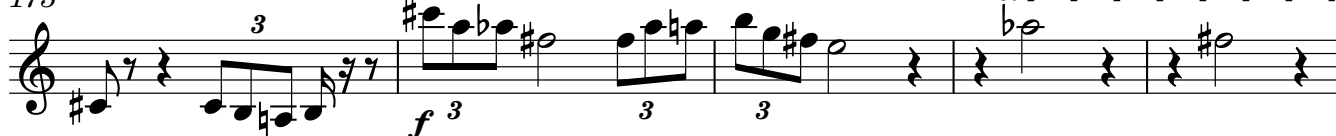
167



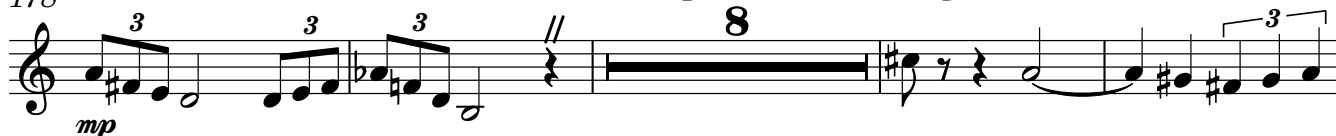
170



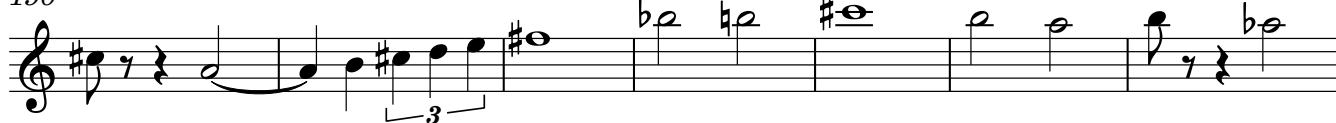
173



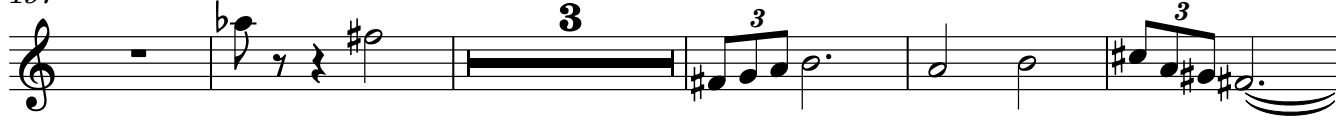
178



190



197



205



211




218

Example 218

[illegible]

231

[illegible][illegible]

246

Musical notation for exercise 246, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes.

[illegible]

256

Example 10-12

[illegible]

268

The musical notation for exercise 268 is written on a single staff with a treble clef. The key signature has one sharp (F#). The melody consists of the following notes and markings: a triplet of eighth notes (F#, A, C#), followed by a dotted quarter note (D), an eighth note (E), and a quarter note (F#). There is a slur over the next two notes: a quarter note (G#) and a dotted half note (A). This is followed by a triplet of eighth notes (B, D, F#), then a quarter note (G#), a dotted half note (A), and a quarter note (B). The exercise concludes with a triplet of eighth notes (C#, E, G#) and a dotted quarter note (A).

273

3

10

218

3

[illegible][illegible]

235

Example 235

[illegible]

246

Musical notation for exercise 246, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes.

[illegible]

256

Example 10-12

[illegible]

268

The musical notation for exercise 268 is written on a single staff with a treble clef. The key signature has one sharp (F#). The melody consists of the following notes and markings: a triplet of eighth notes (F#, G#, A#), followed by a dotted quarter note (B), a half note (C), and a quarter note (D). There is a slur over the first four notes. The next measure contains a quarter note (E), a triplet of eighth notes (F#, G#, A#), and a dotted quarter note (B). A slur covers the triplet and the dotted quarter. The third measure has a half note (C) and a quarter note (D). The fourth measure contains a half note (E) and a quarter note (F#). The fifth measure has a half note (G#) and a quarter note (A#). The sixth measure contains a triplet of eighth notes (B, C, D), a dotted quarter note (E), and a quarter note (F#). A slur covers the triplet and the dotted quarter. The final measure has a half note (G#) and a quarter note (A#).

273

3

10

288 *pizz.* *ff* **2** **2**

296 *arco* *mf*

300

303

307 *f*

313

319 *mf*

326

330

334

338

341 *>*

345

347

349 *ff*

351 *ff*

pp

ff

Detailed description: This is a musical score for Violín 1, spanning measures 341 to 351. The score is written on five staves. Measure 341 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts with a quarter note G4, followed by a quarter rest, then a half rest. Measures 342-344 contain a half rest. Measure 345 begins with a half note F#4, followed by a quarter note G4, then a quarter rest. Measures 346-348 continue this pattern with various accidentals. Measure 349 begins with a half note F#4, followed by a quarter note G4, then a quarter rest. Measures 350-351 continue this pattern. The score includes dynamic markings: *pp* (pianissimo) at measure 345 and *ff* (fortissimo) at measures 349 and 351. There are also articulation marks like accents and slurs.

Movimiento de quinteto, Op. 30

Violín 2

Ignacio Calvo (*1977)

Allegro energico ♩ = 150

5

9

16

22

31 Vc. 2

37

42

46

49

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 7/8. The melody consists of several eighth and sixteenth notes, some beamed together. There are rests throughout the piece. The system concludes with a double bar line and a fermata over the final note. A dynamic marking of *f* (forte) is placed below the staff towards the end of the system.

[illegible]

Musical notation for Example 6-10, featuring a single staff with various notes and rests.

The first staff of music is written on a single treble clef staff. It contains four measures. The first measure has two eighth notes: G4 (quarter rest) and F#4 (quarter rest). The second measure has two eighth notes: E4 (quarter rest) and D4 (quarter rest). The third measure is a whole rest. The fourth measure contains a triplet of eighth notes: C4, B3, and A3, followed by a quarter rest.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a half note C5. This is followed by a double bar line with repeat dots. The second measure of the repeated section starts with a quarter rest, followed by an eighth note D5, a quarter note E5, and a half note F5. The third measure begins with a quarter rest, followed by an eighth note G5, a quarter note A5, and a half note B5. The fourth measure starts with a quarter rest, followed by an eighth note C6, a quarter note B5, and a half note A5. The fifth measure begins with a quarter rest, followed by an eighth note G5, a quarter note F5, and a half note E5. The sixth measure starts with a quarter rest, followed by an eighth note D5, a quarter note C5, and a half note B4. The seventh measure begins with a quarter rest, followed by an eighth note A4, a quarter note G4, and a half note F4. The eighth measure starts with a quarter rest, followed by an eighth note E4, a quarter note D4, and a half note C4. The system ends with a double bar line.

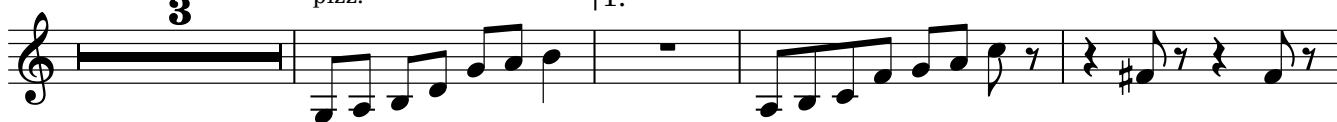
102



107



113



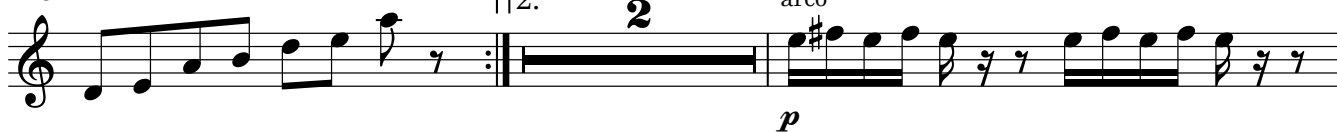
120



124



128



132



135



138



141



143



147 *p*

154

159

164

167

170

175 rit.

180 *A tempo, como un tango* Vln. 1 *mp* *p*

207

216

227

232



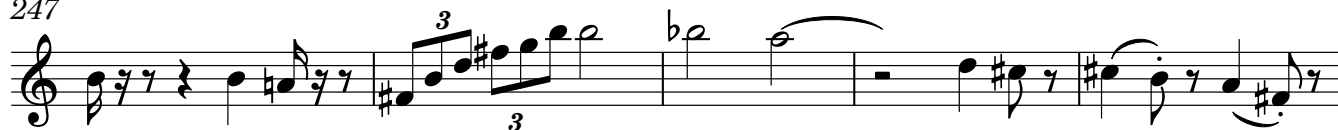
236



243



247



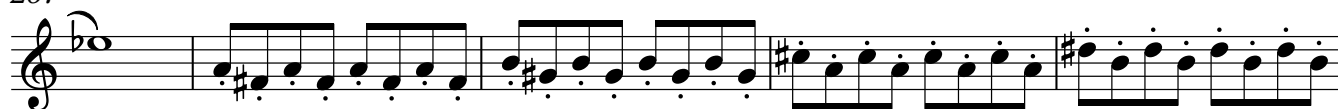
252



259



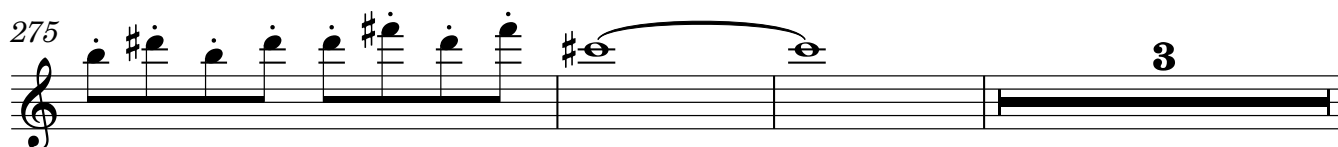
267



272



275



281



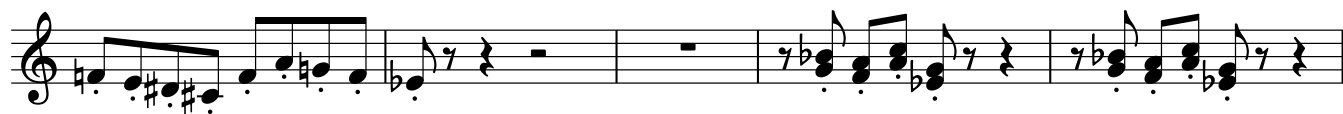
286



291



295



300



304



309



315



322



327



331



335



338



341



346



349



Movimiento de quinteto, Op. 30

Viola

Ignacio Calvo (*1977)

Allegro energico ♩ = 150

4

mf

10

2

2

19

1. *b* *p*

2. *b* *p*

26

p

35

40

44

48

52

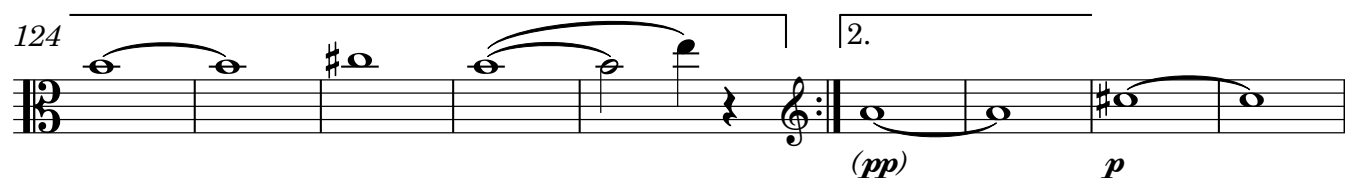
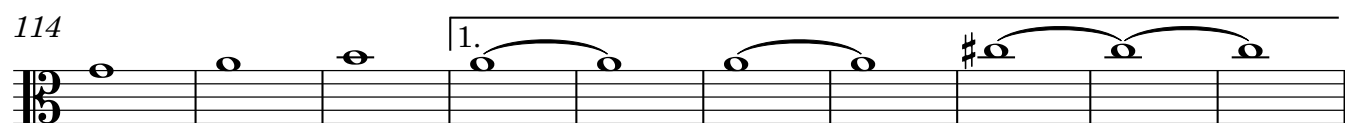
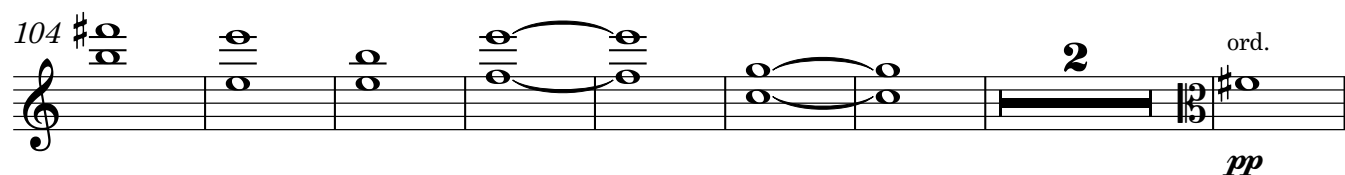
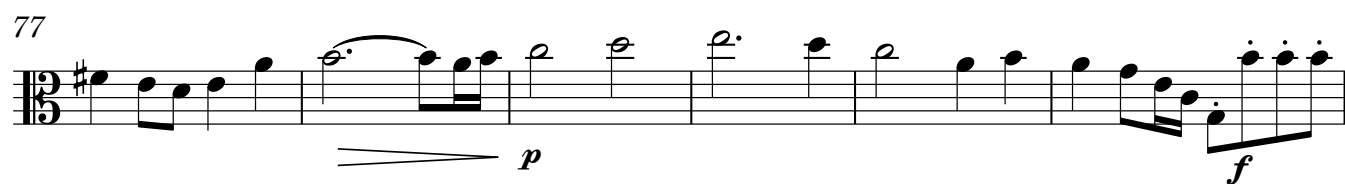
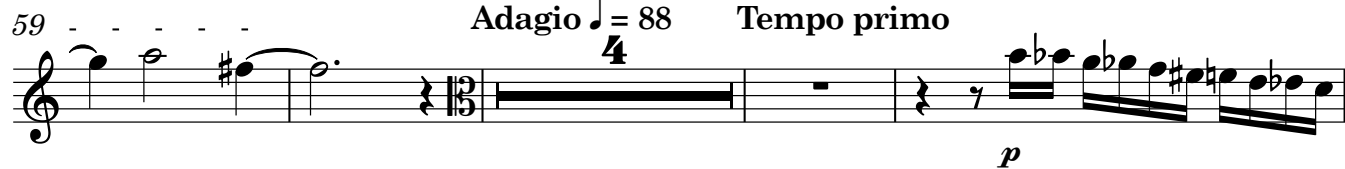
trm *trm*

55

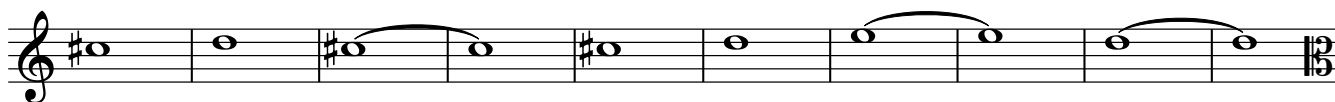
molto rit.

3

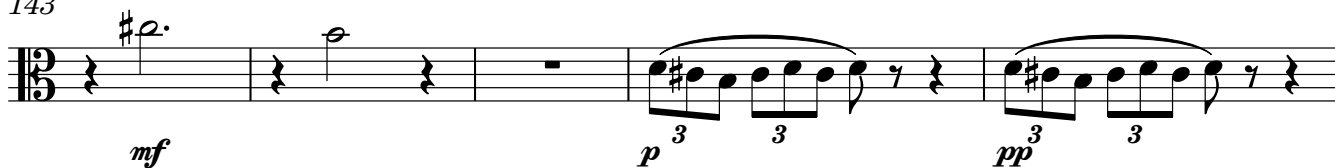
f

Viola
Adagio $\text{♩} = 88$ Tempo primo
4

133



143



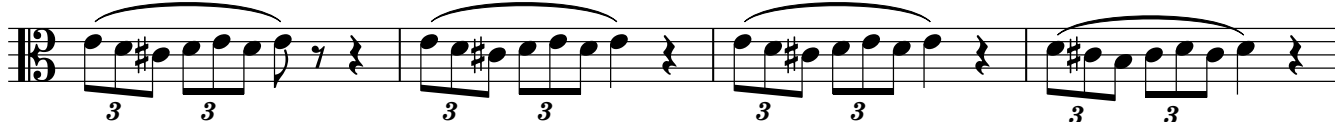
148



152



156



160



164



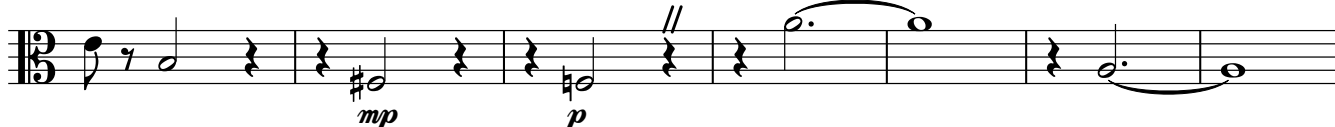
168



172



177



184



192



199



205



212



219



225



230



234



239



245



249



Viola

5

[illegible]

260

p 3 3 3

266

Musical notation for exercise 266, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes with triplets and slurs.

272

3

3

mf

279

Musical notation for measure 279, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with a final quarter rest.

284

Example 10-10

289

293



296



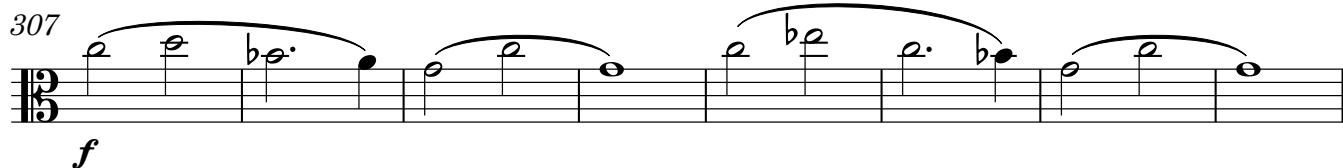
300



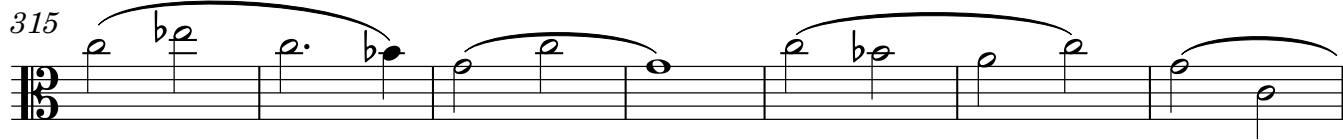
303



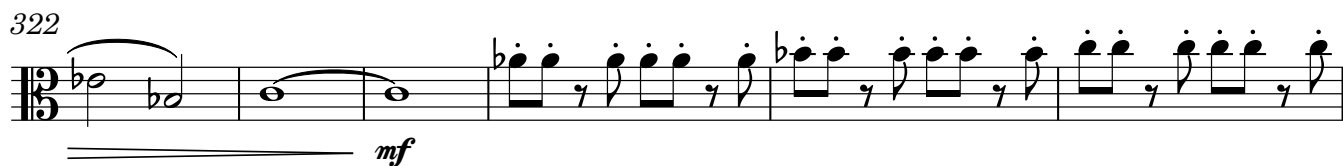
307



315



322



328



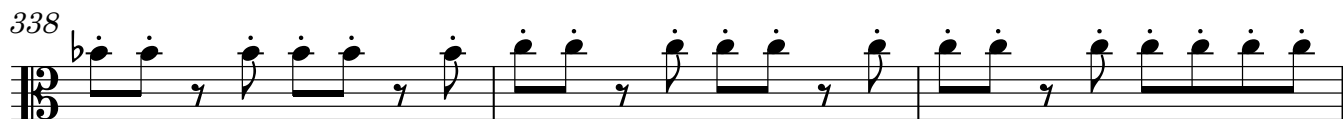
332



336



338



341



346



350



Movimiento de quinteto, Op. 30

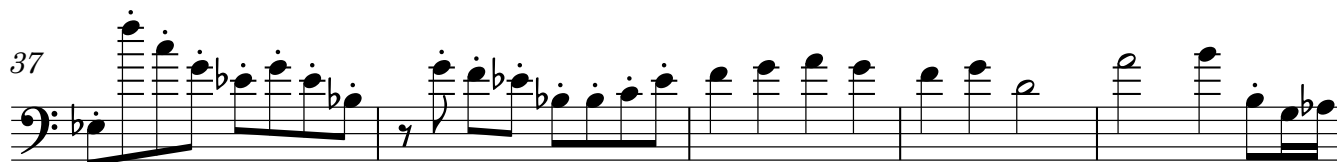
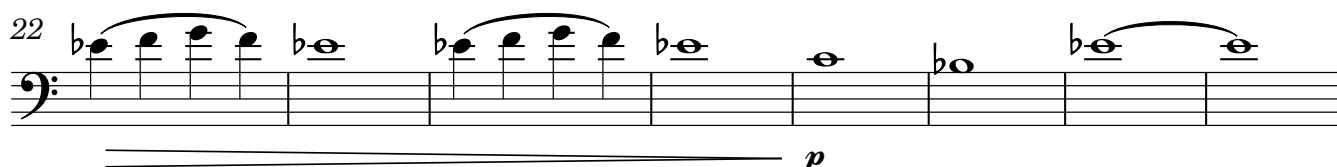
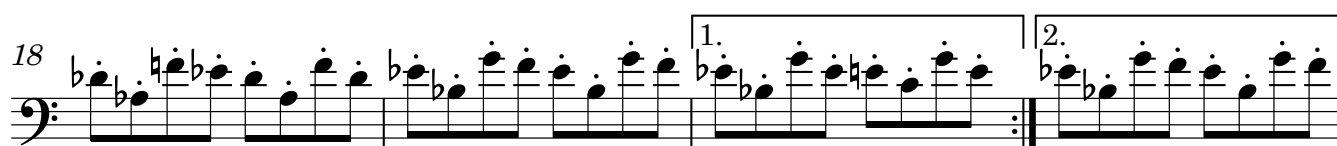
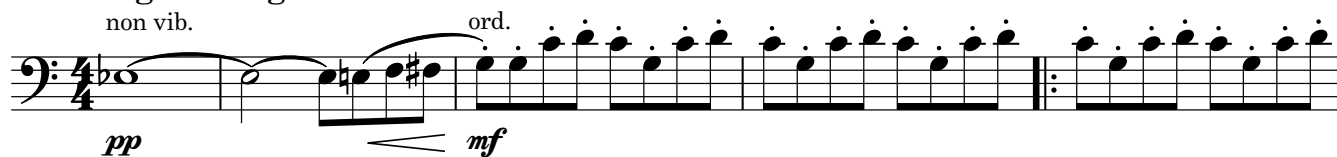
Violonchelo 1

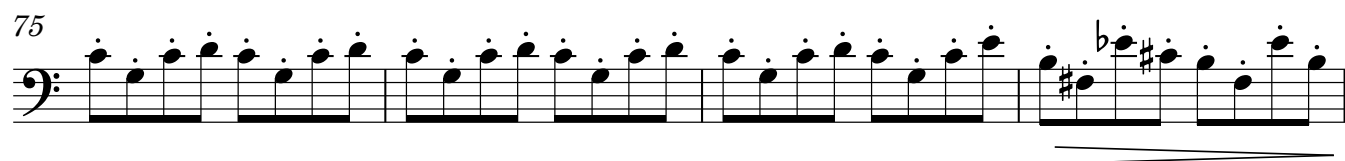
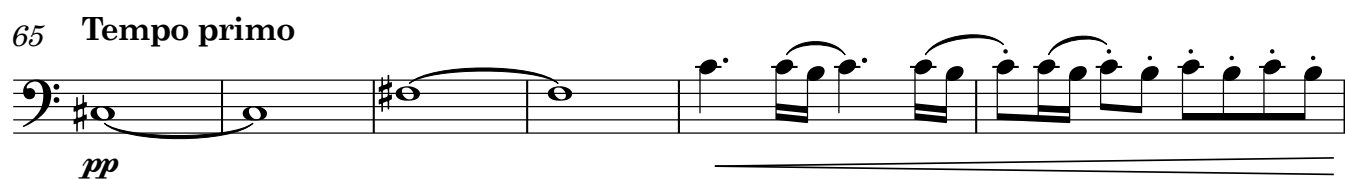
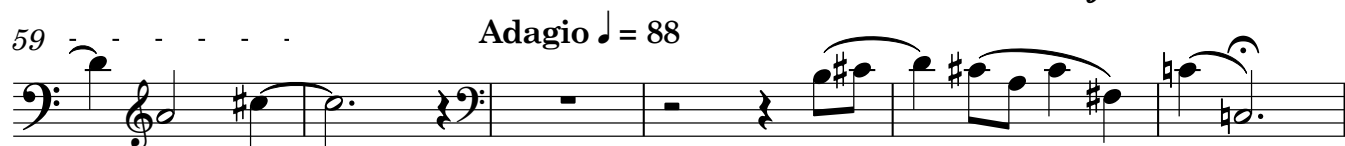
Ignacio Calvo (*1977)

Allegro energico ♩ = 150

non vib.

ord.





Violonchelo 1

3

99 pizz. *p*

105

111

116 1. arco *mp*

122

129 2. (pizz.) arco *p mp*

133

137

141 *mf*

147 *ppp*

157

166



172



rit.

176



A tempo, como un tango

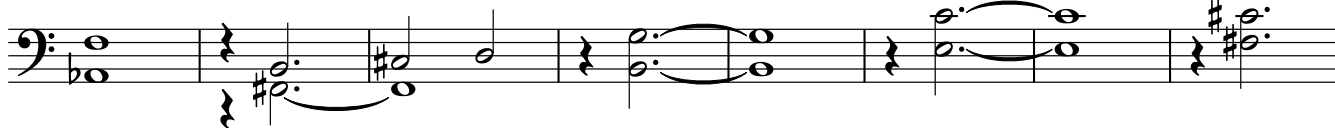
180



189



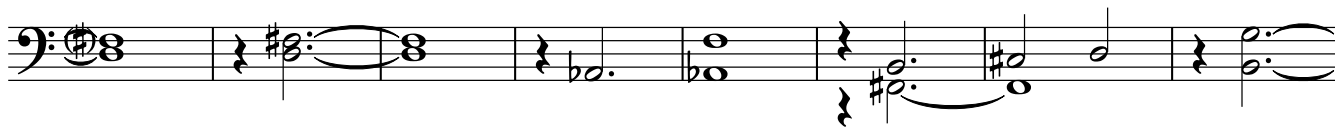
197



205



213



221



228



232



236



244



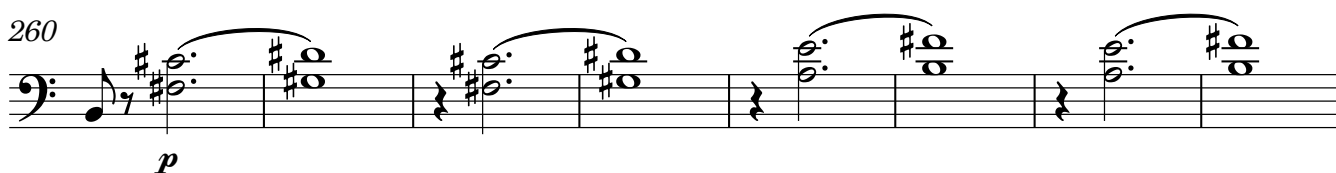
248



252



260



268



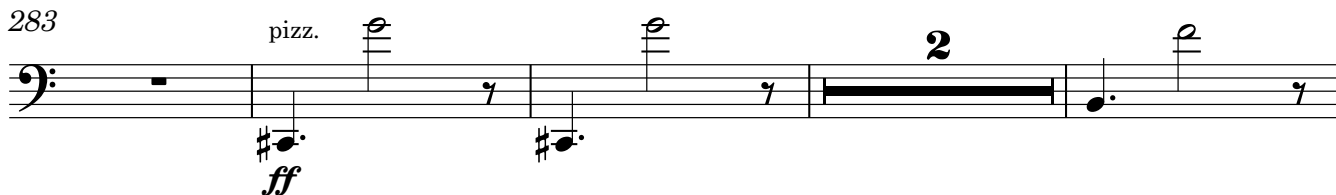
272



276

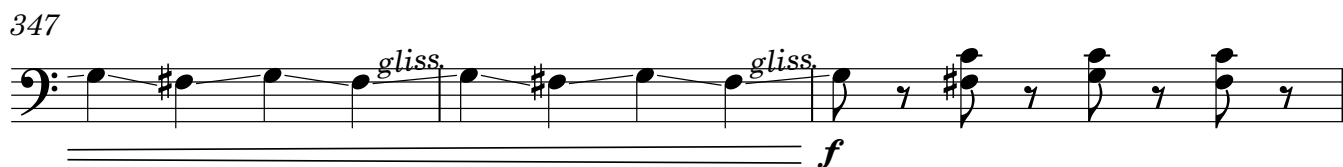
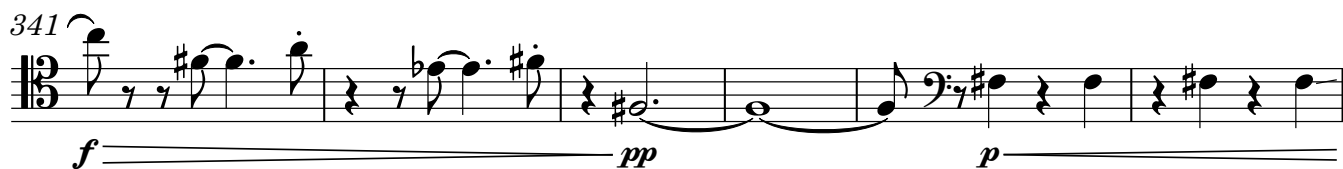
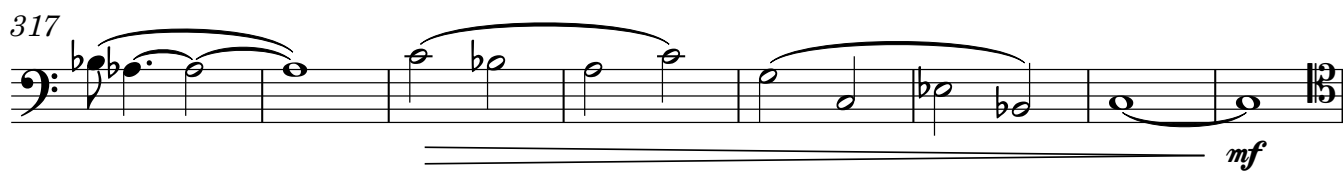


283



289





Movimiento de quinteto, Op. 30

Violonchelo 2

Ignacio Calvo (*1977)

Allegro energico ♩ = 150

non vib.

ord.



6



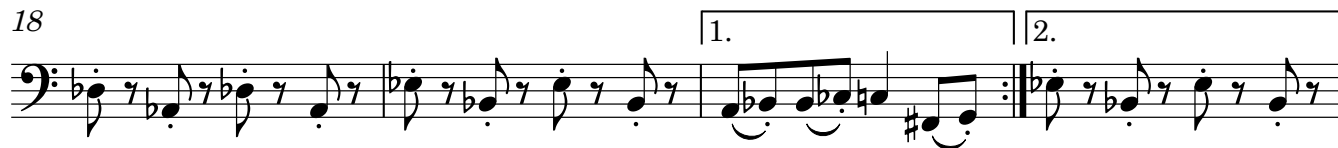
10



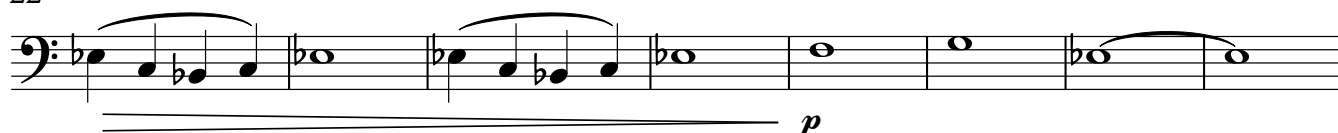
14



18



22



30



36



40



44



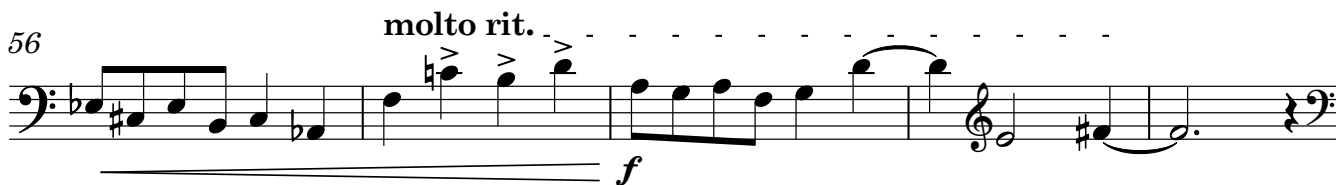
48



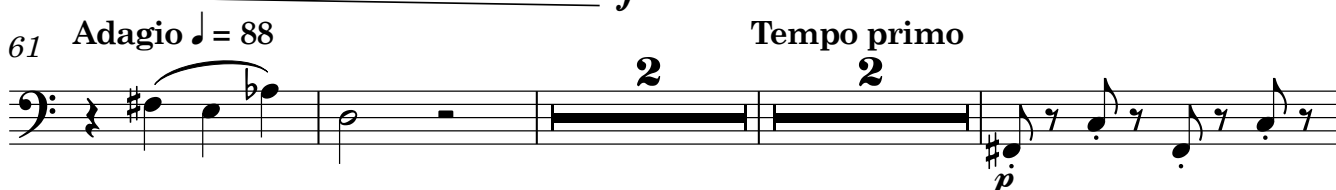
52



56



61



68



72



76



80



84



89



93



3

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a repeat sign after the first measure. The second measure is a whole note, followed by a double bar line and a key signature change to one sharp (F-sharp). The final measure is a whole note, followed by a double bar line and a key signature change to one flat (B-flat). The piece ends with a final cadence.

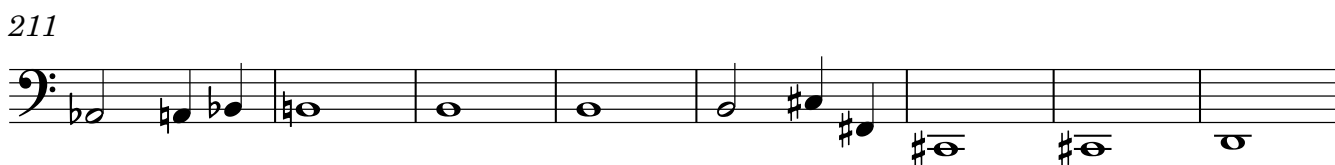
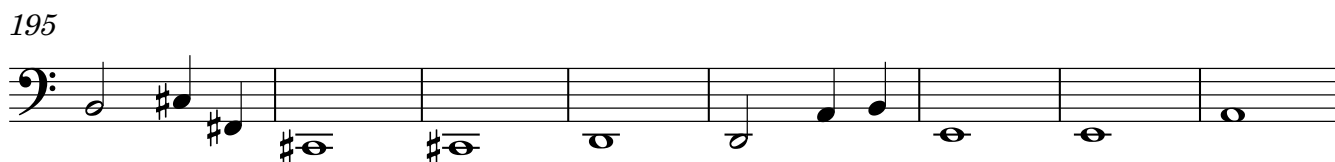
The first staff of music is in 3/2 time, indicated by a '3' over a '2'. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a half note F4. The next measure contains a beamed eighth-note pair (E4, D4) and a quarter note C4. This is followed by a beamed eighth-note pair (B3, A3) and a quarter note G3. The melody then has a whole rest. The final measure of the staff contains a half note G3, a half note F3, and a half note E3. The staff ends with a repeat sign and the first ending bracket labeled '1.'.

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The notation begins with a whole note G4 (F#), followed by a half note A4, and a quarter note B4. This is followed by a repeat sign. After the repeat, there is a whole note G4 (F#), a half note A4, and a quarter note B4. The system concludes with a double bar line. The dynamic marking *(pp)* is placed below the staff.

The first system of the musical score for 'The Rose Tree' is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody begins with a quarter note G4, followed by a quarter rest, then a half note A4. The bass line begins with a quarter note G2, followed by a quarter rest, then a half note A2. The melody continues with a quarter note B4, followed by a quarter rest, then a half note C5. The bass line continues with a quarter note B2, followed by a quarter rest, then a half note C3. The melody concludes with a quarter note D5, followed by a quarter rest, then a half note E5. The bass line concludes with a quarter note D2, followed by a quarter rest, then a half note E2. The system is marked with a '2' above the first measure of the melody, indicating a second ending or a specific fingering. The piece is marked with a piano (*p*) dynamic.

The first staff of music is in G major (one sharp, F#) and 4/4 time. It contains the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (half), F#2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (half), F#1 (quarter), E1 (quarter), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (half), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (half), F#-1 (quarter), E-1 (quarter), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (half), F#-2 (quarter), E-2 (quarter), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (half), F#-3 (quarter), E-3 (quarter), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (half), F#-4 (quarter), E-4 (quarter), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (half), F#-5 (quarter), E-5 (quarter), D-5 (half), C-5 (half), B6 (quarter), A6 (quarter), G6 (half), F#6 (quarter), E6 (quarter), D6 (half), C6 (half), B7 (quarter), A7 (quarter), G7 (half), F#7 (quarter), E7 (quarter), D7 (half), C7 (half), B8 (quarter), A8 (quarter), G8 (half), F#8 (quarter), E8 (quarter), D8 (half), C8 (half), B9 (quarter), A9 (quarter), G9 (half), F#9 (quarter), E9 (quarter), D9 (half), C9 (half), B10 (quarter), A10 (quarter), G10 (half), F#10 (quarter), E10 (quarter), D10 (half), C10 (half), B11 (quarter), A11 (quarter), G11 (half), F#11 (quarter), E11 (quarter), D11 (half), C11 (half), B12 (quarter), A12 (quarter), G12 (half), F#12 (quarter), E12 (quarter), D12 (half), C12 (half), B13 (quarter), A13 (quarter), G13 (half), F#13 (quarter), E13 (quarter), D13 (half), C13 (half), B14 (quarter), A14 (quarter), G14 (half), F#14 (quarter), E14 (quarter), D14 (half), C14 (half), B15 (quarter), A15 (quarter), G15 (half), F#15 (quarter), E15 (quarter), D15 (half), C15 (half), B16 (quarter), A16 (quarter), G16 (half), F#16 (quarter), E16 (quarter), D16 (half), C16 (half), B17 (quarter), A17 (quarter), G17 (half), F#17 (quarter), E17 (quarter), D17 (half), C17 (half), B18 (quarter), A18 (quarter), G18 (half), F#18 (quarter), E18 (quarter), D18 (half), C18 (half), B19 (quarter), A19 (quarter), G19 (half), F#19 (quarter), E19 (quarter), D19 (half), C19 (half), B20 (quarter), A20 (quarter), G20 (half), F#20 (quarter), E20 (quarter), D20 (half), C20 (half), B21 (quarter), A21 (quarter), G21 (half), F#21 (quarter), E21 (quarter), D21 (half), C21 (half), B22 (quarter), A22 (quarter), G22 (half), F#22 (quarter), E22 (quarter), D22 (half), C22 (half), B23 (quarter), A23 (quarter), G23 (half), F#23 (quarter), E23 (quarter), D23 (half), C23 (half), B24 (quarter), A24 (quarter), G24 (half), F#24 (quarter), E24 (quarter), D24 (half), C24 (half), B25 (quarter), A25 (quarter), G25 (half), F#25 (quarter), E25 (quarter), D25 (half), C25 (half), B26 (quarter), A26 (quarter), G26 (half), F#26 (quarter), E26 (quarter), D26 (half), C26 (half), B27 (quarter), A27 (quarter), G27 (half), F#27 (quarter), E27 (quarter), D27 (half), C27 (half), B28 (quarter), A28 (quarter), G28 (half), F#28 (quarter), E28 (quarter), D28 (half), C28 (half), B29 (quarter), A29 (quarter), G29 (half), F#29 (quarter), E29 (quarter), D29 (half), C29 (half), B30 (quarter), A30 (quarter), G30 (half), F#30 (quarter), E30 (quarter), D30 (half), C30 (half), B31 (quarter), A31 (quarter), G31 (half), F#31 (quarter), E31 (quarter), D31 (half), C31 (half), B32 (quarter), A32 (quarter), G32 (half), F#32 (quarter), E32 (quarter), D32 (half), C32 (half), B33 (quarter), A33 (quarter), G33 (half), F#33 (quarter), E33 (quarter), D33 (half), C33 (half), B34 (quarter), A34 (quarter), G34 (half), F#34 (quarter), E34 (quarter), D34 (half), C34 (half), B35 (quarter), A35 (quarter), G35 (half), F#35 (quarter), E35 (quarter), D35 (half), C35 (half), B36 (quarter), A36 (quarter), G36 (half), F#36 (quarter), E36 (quarter), D36 (half), C36 (half), B37 (quarter), A37 (quarter), G37 (half), F#37 (quarter), E37 (quarter), D37 (half), C37 (half), B38 (quarter), A38 (quarter), G38 (half), F#38 (quarter), E38 (quarter), D38 (half), C38 (half), B39 (quarter), A39 (quarter), G39 (half), F#39 (quarter), E39 (quarter), D39 (half), C39 (half), B40 (quarter), A40 (quarter), G40 (half), F#40 (quarter), E40 (quarter), D40 (half), C40 (half), B41 (quarter), A41 (quarter), G41 (half), F#41 (quarter), E41 (quarter), D41 (half), C41 (half), B42 (quarter), A42 (quarter), G42 (half), F#42 (quarter), E42 (quarter), D42 (half), C42 (half), B43 (quarter), A43 (quarter), G43 (half), F#43 (quarter), E43 (quarter), D43 (half), C43 (half), B44 (quarter), A44 (quarter), G44 (half), F#44 (quarter), E44 (quarter), D44 (half), C44 (half), B45 (quarter), A45 (quarter), G45 (half), F#45 (quarter), E45 (quarter), D45 (half), C45 (half), B46 (quarter), A46 (quarter), G46 (half), F#46 (quarter), E46 (quarter), D46 (half), C46 (half), B47 (quarter), A47 (quarter), G47 (half), F#47 (quarter), E47 (quarter), D47 (half), C47 (half), B48 (quarter), A48 (quarter), G48 (half), F#48 (quarter), E48 (quarter), D48 (half), C48 (half), B49 (quarter), A49 (quarter), G49 (half), F#49 (quarter), E49 (quarter), D49 (half), C49 (half), B50 (quarter), A50 (quarter), G50 (half), F#50 (quarter), E50 (quarter), D50 (half), C50 (half), B51 (quarter), A51 (quarter), G51 (half), F#51 (quarter), E51 (quarter), D51 (half), C51 (half), B52 (quarter), A52 (quarter), G52 (half), F#52 (quarter), E52 (quarter), D52 (half), C52 (half), B53 (quarter), A53 (quarter), G53 (half), F#53 (quarter), E53 (quarter), D53 (half), C53 (half), B54 (quarter), A54 (quarter), G54 (half), F#54 (quarter), E54 (quarter), D54 (half), C54 (half), B55 (quarter), A55 (quarter), G55 (half), F#55 (quarter), E55 (quarter), D55 (half), C55 (half), B56 (quarter), A56 (quarter), G56 (half), F#56 (quarter), E56 (quarter), D56 (half), C56 (half), B57 (quarter), A57 (quarter), G57 (half), F#57 (quarter), E57 (quarter), D57 (half), C57 (half), B58 (quarter), A58 (quarter), G58 (half), F#58 (quarter), E58 (quarter), D58 (half), C58 (half), B59 (quarter), A59 (quarter), G59 (half), F#59 (quarter), E59 (quarter), D59 (half), C59 (half), B60 (quarter), A60 (quarter), G60 (half), F#60 (quarter), E60 (quarter), D60 (half), C60 (half), B61 (quarter), A61 (quarter), G61 (half), F#61 (quarter), E61 (quarter), D61 (half), C61 (half), B62 (quarter), A62 (quarter), G62 (half), F#62 (quarter), E62 (quarter), D62 (half), C62 (half), B63 (quarter), A63 (quarter), G63 (half), F#63 (quarter), E63 (quarter), D63 (half), C63 (half), B64 (quarter), A64 (quarter), G64 (half), F#64 (quarter), E64 (quarter), D64 (half), C64 (half), B65 (quarter), A65 (quarter), G65 (half), F#65 (quarter), E65 (quarter), D65 (half), C65 (half), B66 (quarter), A66 (quarter), G66 (half), F#66 (quarter), E66 (quarter), D66 (half), C66 (half), B67 (quarter), A67 (quarter), G67 (half), F#67 (quarter), E67 (quarter), D67 (half), C67 (half), B68 (quarter), A68 (quarter), G68 (half), F#68 (quarter), E68 (quarter), D68 (half), C68 (half), B69 (quarter), A69 (quarter), G69 (half), F#69 (quarter), E69 (quarter), D69 (half), C69 (half), B70 (quarter), A70 (quarter), G70 (half), F#70 (quarter), E70 (quarter), D70 (half), C70 (half), B71 (quarter), A71 (quarter), G71 (half), F#71 (quarter), E71 (quarter), D71 (half), C71 (half), B72 (quarter), A72 (quarter), G72 (half), F#72 (quarter), E72 (quarter), D72 (half), C72 (half), B73 (quarter), A73 (quarter), G73 (half), F#73 (quarter), E73 (quarter), D73 (half), C73 (half), B74 (quarter), A74 (quarter), G74 (half), F#74 (quarter), E74 (quarter), D74 (half), C74 (half), B75 (quarter), A75 (quarter), G75 (half), F#75 (quarter), E75 (quarter), D75 (half), C75 (half), B76 (quarter), A76 (quarter), G76 (half), F#76 (quarter), E76 (quarter), D76 (half), C76 (half), B77 (quarter), A77 (quarter), G77 (half), F#77 (quarter), E77 (quarter), D77 (half), C77 (half), B78 (quarter), A78 (quarter), G78 (half), F#78 (quarter), E78 (quarter), D78 (half), C78 (half), B79 (quarter), A79 (quarter), G79 (half), F#79 (quarter), E79 (quarter), D79 (half), C79 (half), B80 (quarter), A80 (quarter), G80 (half), F#80 (quarter), E80 (quarter), D80 (half), C80 (half), B81 (quarter), A81 (quarter), G81 (half), F#81 (quarter), E81 (quarter), D81 (half), C81 (half), B82 (quarter), A82 (quarter), G82 (half), F#82 (quarter), E82 (quarter), D82 (half), C82 (half), B83 (quarter), A83 (quarter), G83 (half), F#83 (quarter), E83 (quarter), D83 (half), C83 (half), B84 (quarter), A84 (quarter), G84 (half), F#84 (quarter), E84 (quarter), D84 (half), C84 (half), B85 (quarter), A85 (quarter), G85 (half), F#85 (quarter), E85 (quarter), D85 (half), C85 (half), B86 (quarter), A86 (quarter), G86 (half), F#86 (quarter), E86 (quarter), D86 (half), C86 (half), B87 (quarter), A87 (quarter), G87 (half), F#87 (quarter), E87 (quarter), D87 (half), C87 (half), B88 (quarter), A88 (quarter), G88 (half), F#88 (quarter), E88 (quarter), D88 (half), C88 (half), B89 (quarter), A89 (quarter), G89 (half), F#89 (quarter), E89 (quarter), D89 (half), C89 (half), B90 (quarter), A90 (quarter), G90 (half), F#90 (quarter), E90 (quarter), D90 (half), C90 (half), B91 (quarter), A91 (quarter), G91 (half), F#9

The bass line of 'The Rose Tree' is written in G major and 3/4 time. It begins with a descending eighth-note scale: G4, F#4, E4, D4, C4. This is followed by a half note G4, then a quarter note F#4, and a half note E4. The melody then continues with a quarter note D4, a half note C4, and a quarter note B3. The piece concludes with a final half note G3.



Violonchelo 2

5

247



252



258



264



270



276 arco



281



285



289



293



297



V.S.

303



309



315



321



326



330



334



338



341



345



349

