

Movimiento de cuarteto, Op. 30

Ignacio Calvo (*1977)

Allegro energico ♩=150

Violín 1

Violín 2

Viola

Violonchelo 1

Violonchelo 2

non vib.

ord.

pp

mf

7

13

8va

mf

18

1. 2.

mp

mf

26

p

p

p

36

42

47

52

molto rit.

♩ = 88

♩ = 61

57

65

♩ = 150

69

mf

74

p

81

f

86

3

91

96

102

108

115

pizz.

1.

122

128

2.

arco

mf

p

(pp)

(pizz.)

(p)

arco

mp

(pp)

134

138

Musical score for measures 138-142. The score is in 2/4 time and features a complex texture with multiple staves. The top staff has a melodic line with a key signature of one sharp (F#). The second staff has a fast, repetitive eighth-note pattern. The third staff has a melodic line with a key signature of one sharp. The fourth staff has a melodic line with a key signature of one sharp. The bottom staff has a melodic line with a key signature of one sharp. The music concludes with a double bar line and repeat dots.

143

Musical score for measures 143-147. The score is in 2/4 time and features a complex texture with multiple staves. The top staff has a melodic line with a key signature of one sharp (F#) and dynamic markings *f*, *pp*, and *p*. The second staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The third staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The fourth staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The bottom staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The music concludes with a double bar line and repeat dots.

148

Musical score for measures 148-152. The score is in 2/4 time and features a complex texture with multiple staves. The top staff has a melodic line with a key signature of one sharp (F#) and dynamic markings *f*, *pp*, and *p*. The second staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The third staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The fourth staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The bottom staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The music concludes with a double bar line and repeat dots.

153

Musical score for measures 153-157. The score is in 2/4 time and features a complex texture with multiple staves. The top staff has a melodic line with a key signature of one sharp (F#) and dynamic markings *f*, *pp*, and *p*. The second staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The third staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The fourth staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The bottom staff has a melodic line with a key signature of one sharp and dynamic markings *f*, *p*, and *pp*. The music concludes with a double bar line and repeat dots.

158

163

167

172

rit.

pizz.

arco

f

Violin I

Violin II

Viola

Cello/Double Bass

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

Musical score for measures 178-188. The score is written for four staves (Treble, Treble, Bass, Bass). The tempo is marked "A tempo, como un tango". The key signature is one sharp (F#). The score includes dynamic markings: *mp* (mezzo-piano) and *p* (piano). The music features triplets and a pizzicato section starting at measure 185.

Musical score for measures 189-198. The score is written for four staves (Treble, Treble, Bass, Bass). The key signature is one sharp (F#). The music features triplets and a pizzicato section starting at measure 185.

Musical score for measures 199-207. The score is written for four staves (Treble, Treble, Bass, Bass). The key signature is one sharp (F#). The music features triplets and a pizzicato section starting at measure 185.

Musical score for measures 208-217. The score is written for four staves (Treble, Treble, Bass, Bass). The key signature is one sharp (F#). The music features triplets and a pizzicato section starting at measure 185.

217

Measures 217-225. The score is written for five staves. The first two staves are treble clef, the third is alto clef, and the last two are bass clef. The key signature has one sharp (F#). Measure 217 starts with a whole rest in the first staff, followed by a half note G4, a quarter rest, and a half note A4. Measures 218-220 contain various rests and notes. Measures 221-225 feature triplet eighth notes in the first staff and the third staff, and a triplet of eighth notes in the fifth staff.

226

Measures 226-231. The score continues with five staves. Measures 226-231 show a continuation of the melodic lines with various rests and notes. Triplet markings are present in measures 226, 227, and 231 across the first, second, and fifth staves.

232

Measures 232-236. The score continues with five staves. Measures 232-236 feature more complex melodic lines with many beamed eighth and sixteenth notes. Triplet markings are present in measures 232, 233, 234, and 235 across the first, second, and fifth staves.

237

Measures 237-241. The score continues with five staves. Measures 237-241 show a continuation of the melodic lines with various rests and notes. Triplet markings are present in measures 237, 238, 239, and 240 across the first, second, and fifth staves.

245

Measures 245-249. The score is in 3/4 time. The key signature has one sharp (F#). The music features a complex melodic line in the upper staves with many triplets and slurs, and a more rhythmic bass line. Measure 249 ends with a double bar line.

250

Measures 250-254. The score continues with the same melodic and rhythmic patterns. Measure 254 ends with a double bar line.

257

Measures 257-264. The score continues with the same melodic and rhythmic patterns. Measure 264 ends with a double bar line.

265

Measures 265-274. The score continues with the same melodic and rhythmic patterns. Measure 274 ends with a double bar line.

272

3

3

mf

arco

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

331

337

343

347

348

349

350

349

350

351

352

Movimiento de cuarteto, Op. 30

Violín 1

Ignacio Calvo (*1977)

Allegro energico ♩ = 150

4

mf

10

8va

16

mf *mp*

21

8va *p*

27

36

42

46

49

54

molto rit.

f

59 $\text{♩} = 88$ $\text{♩} = 61$ $\text{♩} = 150$

3

p

66

68

71 *mf*

77 *p* *f*

83

87 3 3 3

90 3 3 3 3

94

99 *p*

104 3

The musical score for Violín 1 consists of ten staves of music. The first staff (measures 59-65) begins with a tempo marking of 88 bpm and a 3-measure rest. The second staff (measures 66-67) continues the melodic line. The third staff (measures 68-70) features a series of eighth notes and a crescendo. The fourth staff (measures 71-76) starts with a mezzo-forte (mf) dynamic and includes a decrescendo to piano (p). The fifth staff (measures 77-82) begins with a piano (p) dynamic and ends with a forte (f) dynamic. The sixth staff (measures 83-86) contains several triplet markings. The seventh staff (measures 87-93) continues with triplet markings and a decrescendo. The eighth staff (measures 94-98) features a decrescendo and a repeat sign. The ninth staff (measures 99-103) starts with a piano (p) dynamic and includes a decrescendo. The tenth staff (measures 104-108) begins with a piano (p) dynamic and includes a 3-measure rest.

Violín 1

3

111 *p* **3** pizz. 1.

118

122

126 2. **2** arco *mf*

132

140 *f* **3** **3** **3** **3**

145 *pp*

149 **3** **3** **3** **3** **3** **3**

153 **3** **3** **3** **3** **3** **3**

157 **3** **3** **3** **3** **3** **3**

161 **3** **3** **3** **3** **3** **3**

V.S.

165



168



171



174



179 - - - - - A tempo, como un tango



191



198



206



212

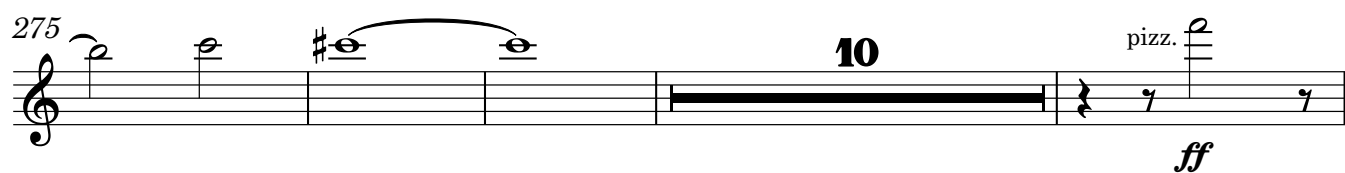
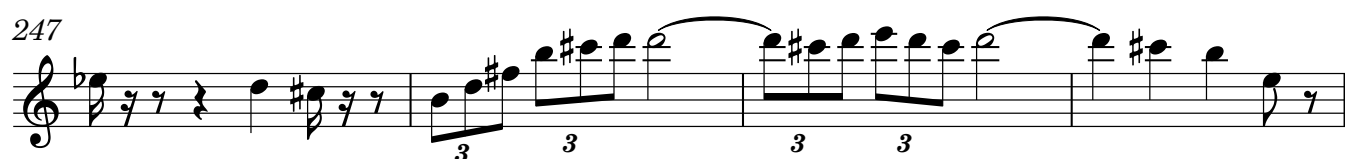
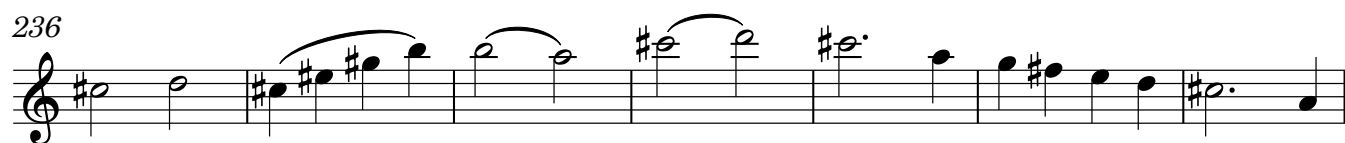


219



227





296

arco

mf

300

303

307

f

313

319

mf

326

330

334

338

343

pp

The musical score for Violín 1 spans measures 296 to 343. The key signature is one flat (B-flat). The score is written on a single staff in treble clef. Measures 296-300 show a series of eighth and sixteenth notes, with a 'mf' dynamic marking. Measures 303-307 continue with similar rhythmic patterns. Measures 313-319 feature a series of eighth notes, with a 'f' dynamic marking. Measures 326-338 consist of a rapid sixteenth-note run, with a 'mf' dynamic marking. Measures 343-347 end with a series of eighth notes, with a 'pp' dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Violín 1

7

346

348

ff

350

ff

Detailed description: This image shows a page of a musical score for Violín 1, spanning measures 346 to 350. The music is written on a single staff in treble clef. Measures 346 and 347 feature a melodic line with eighth notes and slurs, including accidentals (flats and sharps). Measures 348 and 349 consist of a series of eighth-note chords. Measure 350 begins with a series of eighth-note chords, followed by a final melodic phrase. The dynamic marking *ff* (fortissimo) appears above the staff between measures 348 and 349, and below the staff at the end of measure 350. The page number 7 is in the top right corner.

Movimiento de cuarteto, Op. 30

Violín 2

Ignacio Calvo (*1977)

Allegro energico ♩ = 150

5

9

16

22

31 Vc. 2

37

42

46

49

52

*molto rit.* $\text{♩} = 88$

56

64 $\text{♩} = 61$ $\text{♩} = 150$ 

67



70



74



80



85



89



93



98



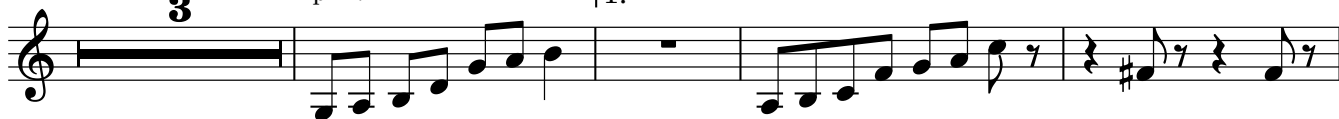
102



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* **22** Vln. 1 *mp* *p*

207 **4**

216 **5**

227

232



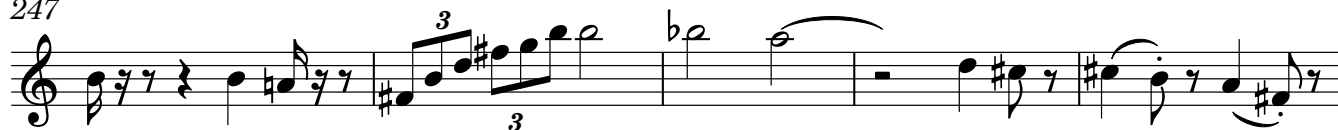
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243



247



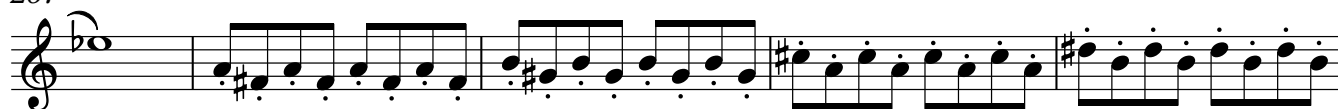
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259



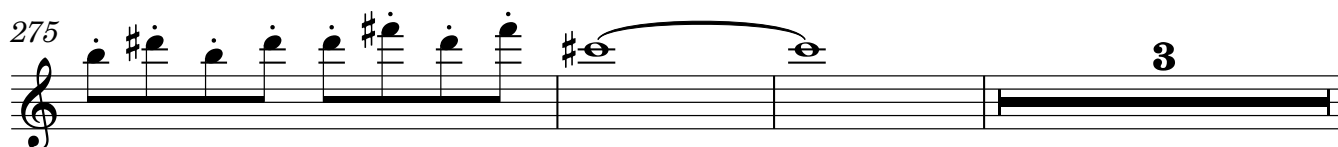
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272



275



281



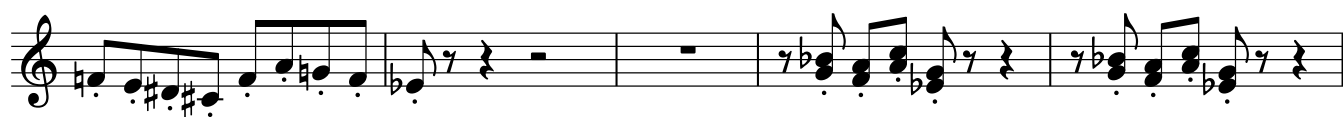
286



291



295



300



304



309



315



322



327



331



7

335



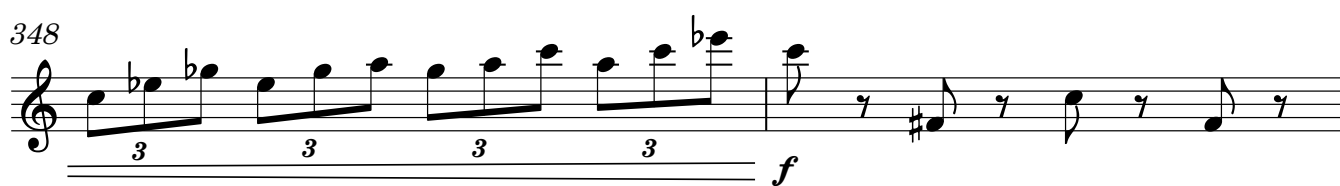
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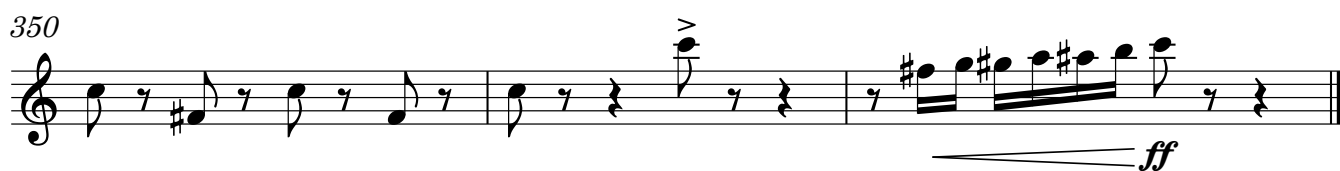
344



348



350



Movimiento de cuarteto, Op. 30

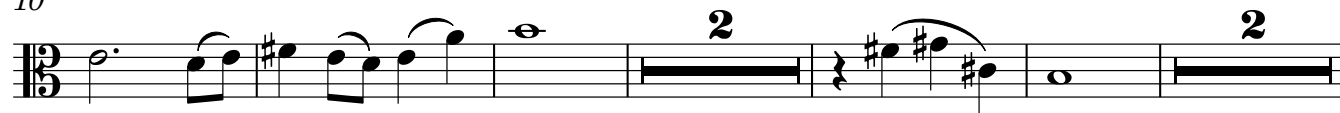
Viola

Ignacio Calvo (*1977)

Allegro energico ♩ = 150



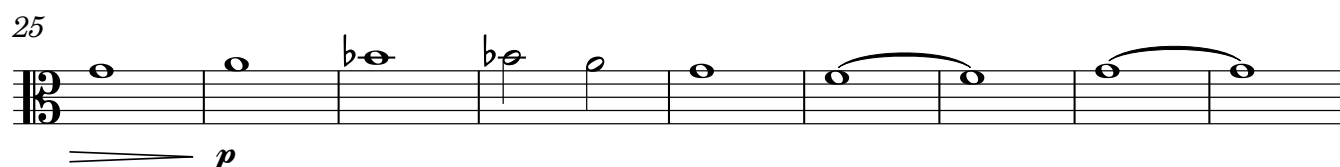
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19



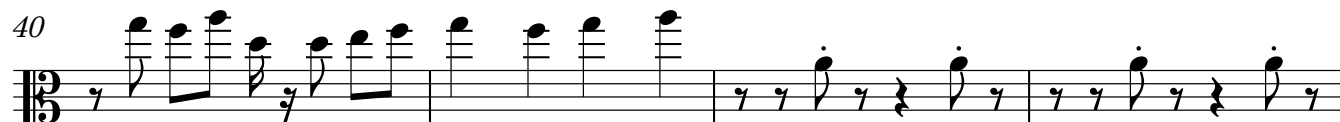
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34



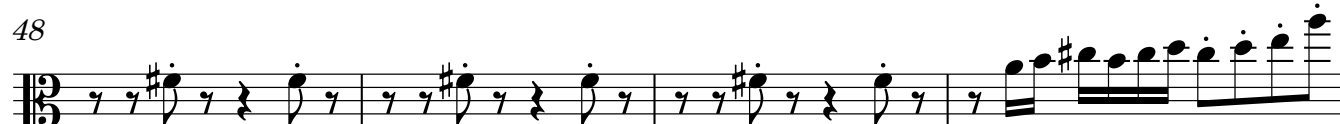
40



44



48



52



55



molto rit.

2

Violoncello $\text{♩} = 150$

59 $\text{♩} = 88$

3 *p*

67

71

mf

77

83

86

92

97

non vib. *pp*

104

ord. *pp*

114

124

(*pp*) *p*

132



141



147



151



155



159



163



167



171

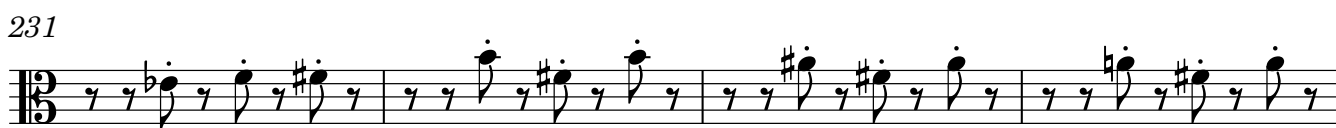
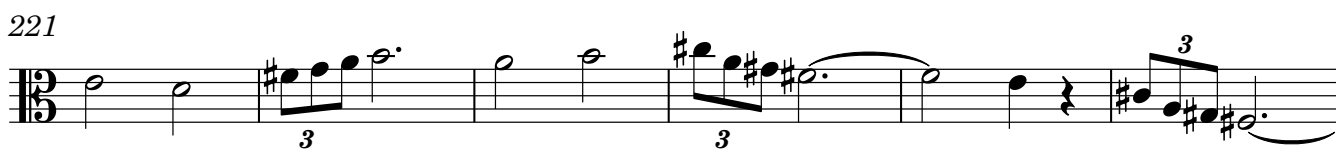
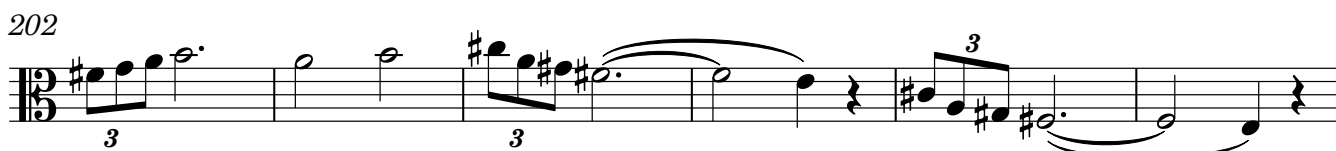


175

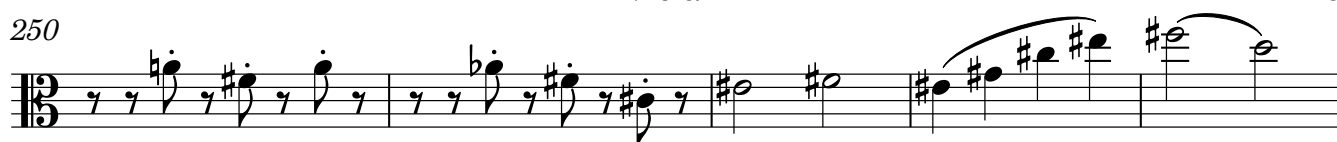


180 A tempo, como un tango





250



255



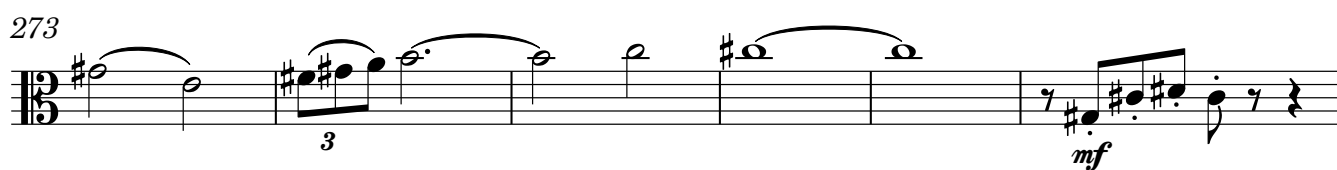
261



267



273



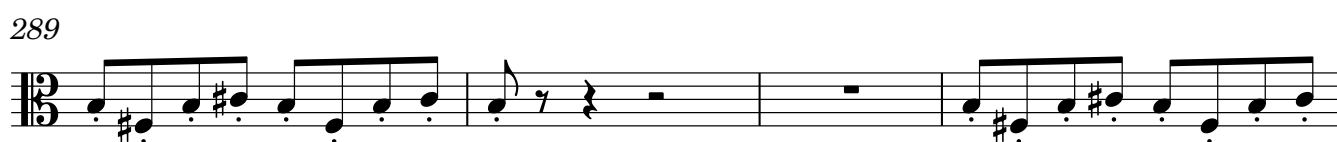
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284



289



293



296



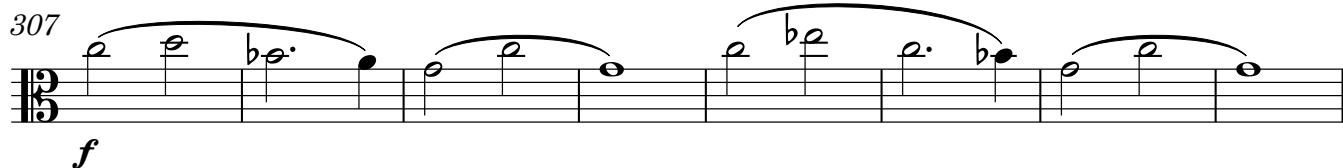
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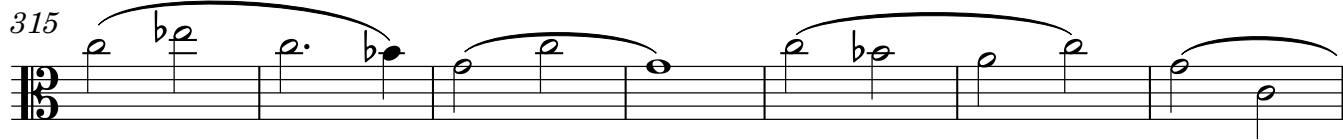
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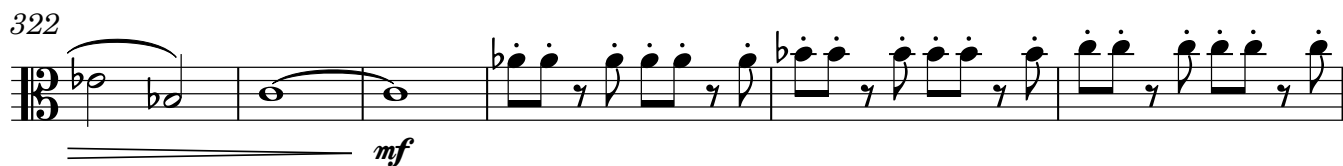
307



315



322



328



332



336



340



345



Viola

7

349



Movimiento de cuarteto, Op. 30

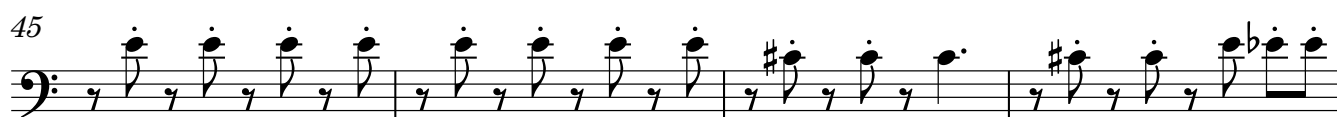
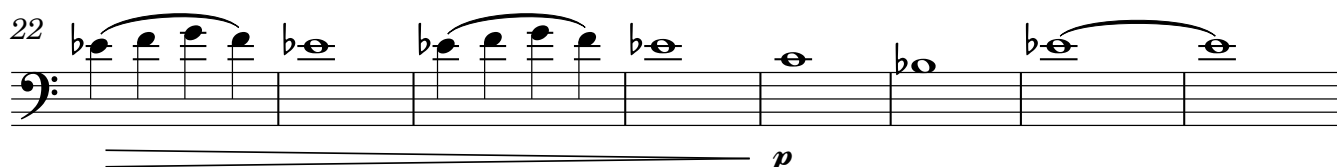
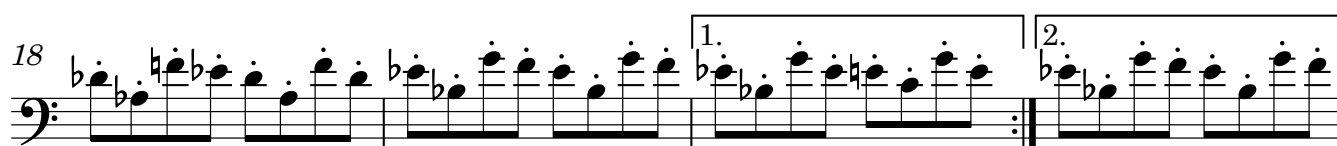
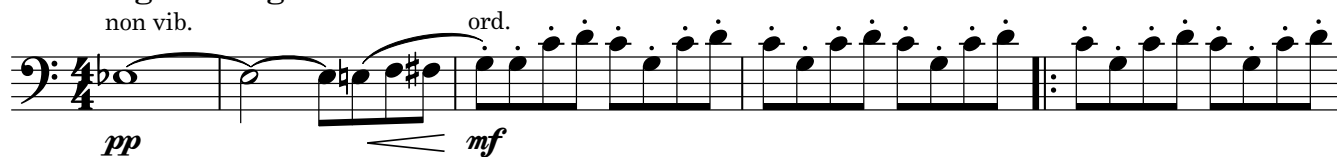
Violonchelo 1

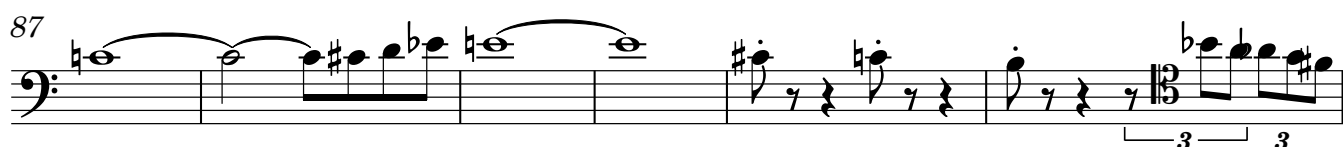
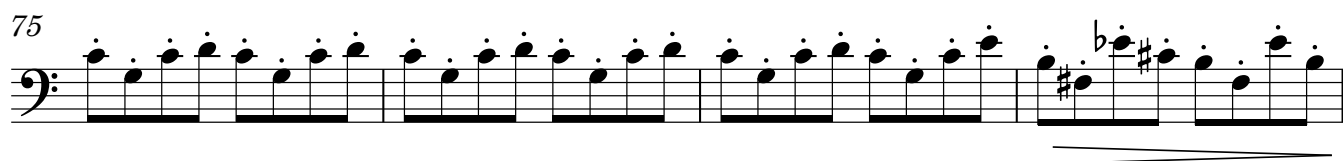
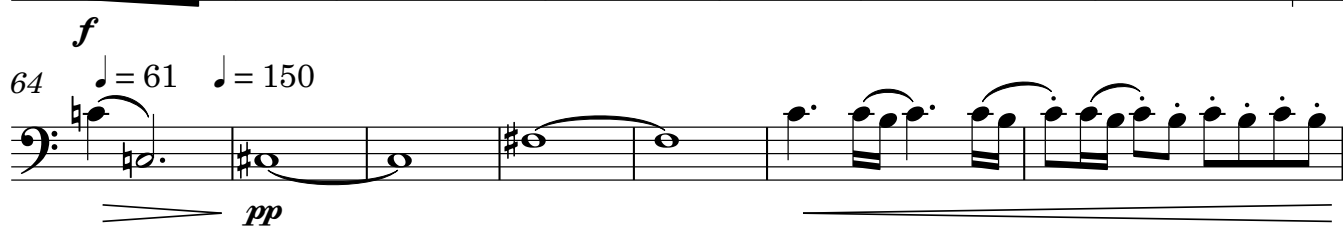
Ignacio Calvo (*1977)

Allegro energico ♩ = 150

non vib.

ord.





103



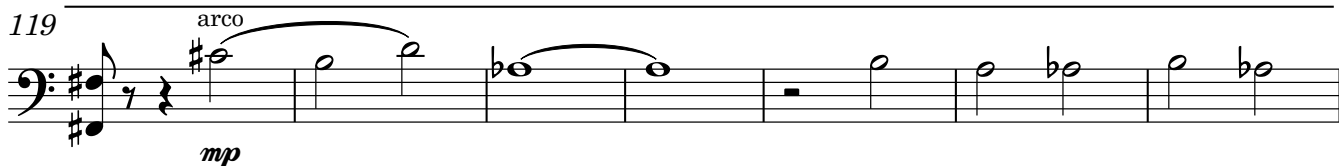
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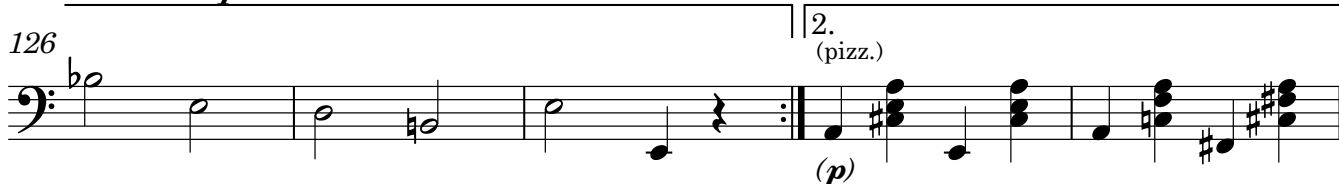
114



119



126



131 arco



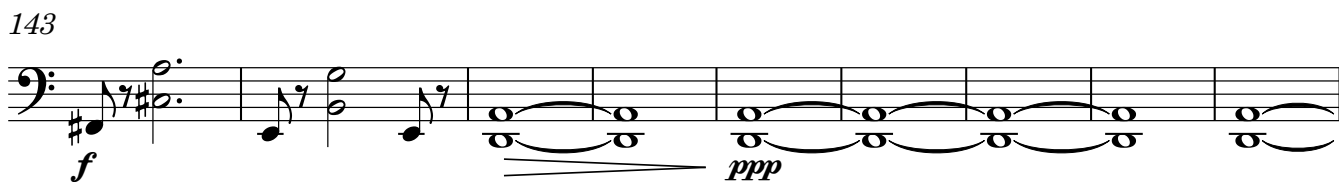
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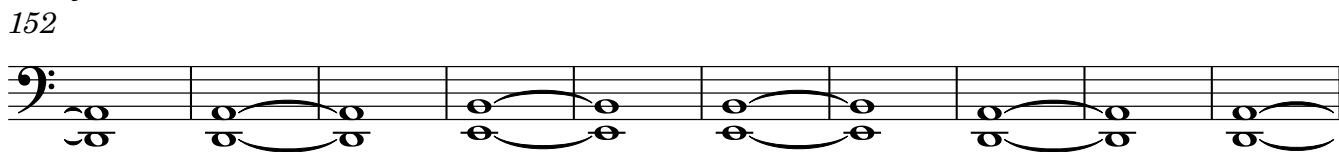
139



143



152



162



The bass line of 'The Rose Tree' is written in bass clef. It begins with a half note G2, followed by a half note F2. The next measure contains a half note E2 and a half note D2. This is followed by a half note C2 and a half note B1. The next measure contains a half note A1 and a half note G1. The final measure contains a half note F1 and a half note E1. The piece ends with a double bar line.

A tempo, como un tango

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a common time signature 'C'. The first measure contains a whole note chord consisting of a G2 (one ledger line below), a C3 (below staff), and an E2 (below staff). The second measure contains a whole note chord with a G#2 (below staff), a C#3 (below staff), and an E2 (below staff). The third and fourth measures are marked with a brace and contain a whole note chord with a G#2 (below staff), a C#3 (below staff), and an E2 (below staff). The fifth measure contains a whole note chord with a G2 (below staff), a C3 (below staff), and an E2 (below staff).

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 several measures, including a triplet of eighth notes (G2, F2, E2) and a half note (D2), followed by a quarter note (C2), and then a series of eighth and sixteenth notes. The notation includes various rests and ties, and the piece concludes with a double bar line.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of six measures. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth measure has a half note C3. The fifth measure has a half note D3. The sixth measure has a half note E3. The key signature has one sharp (F#), and the time signature is 2/4.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a double bar line, followed by a half rest. The first measure contains a half note G2 (one ledger line below) and a half note G3 (first line). The second measure contains a half note A2 (second space) and a half note A3 (second line). The third measure contains a half note B2 (third space) and a half note B3 (third line). The fourth measure contains a half note C3 (third space, one ledger line below) and a half note C4 (third line). The fifth measure contains a half note D3 (third space, one ledger line below) and a half note D4 (third line). The sixth measure contains a half note E3 (third space, one ledger line below) and a half note E4 (third line). The seventh measure contains a half note F3 (third space, one ledger line below) and a half note F4 (third line). The eighth measure contains a half note G3 (first line) and a half note G4 (first line). The piece ends with a double bar line.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), 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C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half), E-78 (half),

The bass line of 'The Rose Tree' is written in 3/4 time. It consists of four measures. The first measure contains a quarter note G2, an eighth rest, a quarter note G2, a quarter rest, a quarter note G2, and a quarter note F#2. The second measure contains a quarter note G2, an eighth rest, a quarter note G2, a quarter rest, a quarter note G2, and a quarter note F#2. The third measure contains a quarter note G2, an eighth rest, a quarter note G2, a quarter rest, a quarter note G2, and a quarter note F#2. The fourth measure contains a quarter note G2, an eighth rest, a quarter note G2, a quarter rest, a quarter note G2, and a triplet of eighth notes G2, A2, and B2.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation consists of a single staff with a treble clef. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter rest, a quarter note B4, and a quarter rest. This is followed by a half note C5, then a half note B4, and a half note A4. The piece concludes with a final whole note G4.

243



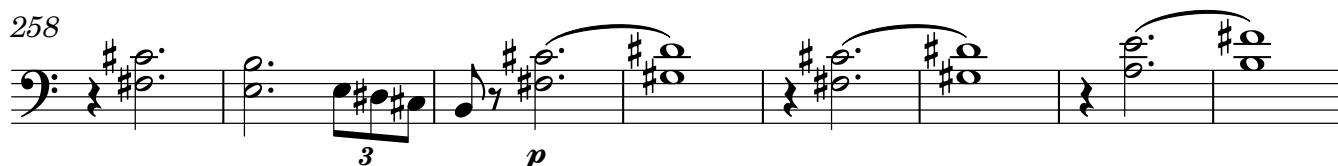
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251



258



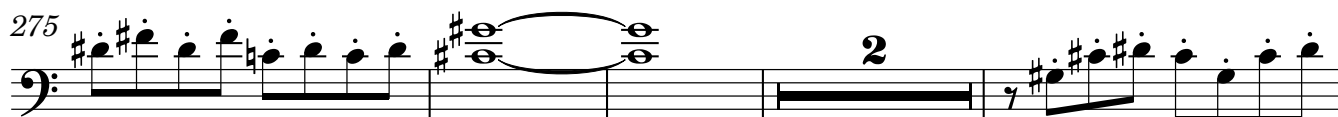
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271



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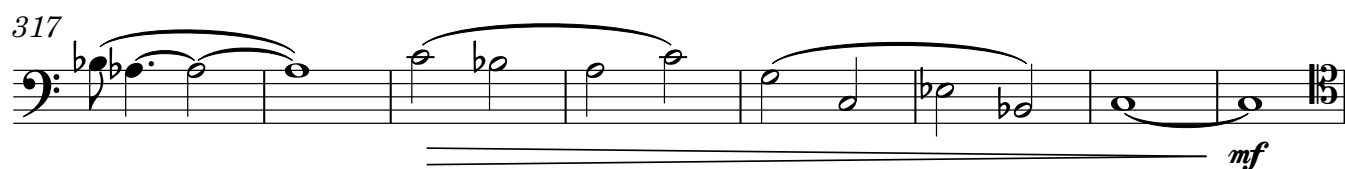


281



288





Violonchelo 2

Allegro energico ♩=150

ord.

6

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures. The first measure contains a dotted quarter note G2, an eighth rest, a dotted quarter note F#2, an eighth rest, a dotted quarter note E2, and an eighth rest. The second measure contains a dotted quarter note D2, an eighth rest, a dotted quarter note C2, an eighth rest, a dotted quarter note B1, and an eighth rest. The third measure contains a dotted quarter note A1, an eighth rest, a dotted quarter note G1, an eighth rest, a dotted quarter note F1, and an eighth rest. The fourth measure contains a dotted quarter note E1, an eighth rest, a dotted quarter note D1, an eighth rest, a dotted quarter note C1, and an eighth rest.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures. The first measure contains a quarter note G2, an eighth rest, a quarter note F#2, an eighth rest, a quarter note E2, an eighth rest, and a quarter note D2. The second measure contains a quarter note D2, an eighth rest, a quarter note E2, an eighth rest, a quarter note F#2, an eighth rest, and a quarter note G2. The third measure contains a quarter note G2, an eighth rest, a quarter note F#2, an eighth rest, a quarter note E2, an eighth rest, and a quarter note D2. The fourth measure contains a quarter note D2, an eighth rest, a quarter note E2, an eighth rest, a quarter note F#2, an eighth rest, and a quarter note G2. The key signature has one sharp (F#) and the time signature is 4/4.

The bass line of 'The Rose Tree' is written in 3/4 time. It consists of four measures. The first three measures each contain a dotted quarter note followed by an eighth note, with a repeat sign after the eighth note. The notes are G2, F2, E2, D2, C2, B1, A1, G1. The fourth measure contains a dotted quarter note followed by an eighth note, with a repeat sign after the eighth note. The notes are G1, F1, E1, D1, C1, B0, A0, G0.

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It consists of two measures. The first measure contains a half note B-flat, a quarter note G, a quarter note F, and a half note E. The second measure contains a half note D, a quarter note C, a quarter note B-flat, and a half note A. The piece concludes with a double bar line.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a G4, moves to A4, then B-flat4, and ends on a whole note G4. The rhythm is 4/4 time, with a tempo marking of 'Moderato'. The melody is simple and catchy, with a clear harmonic structure.

[illegible]

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piece concludes with a final G4 (half note).

The bass line of 'The Rose Tree' is written in G major and 3/4 time. It consists of four measures. The first measure contains a dotted quarter note G2, an eighth note A2, and a quarter note B2. The second measure contains a dotted quarter note A2, an eighth note B2, and a quarter note C3. The third measure contains a dotted quarter note B2, an eighth note C3, and a quarter note D3. The fourth measure contains a dotted quarter note C3, an eighth note D3, and a quarter note E3. The key signature has one sharp (F#) and the time signature is 3/4.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature has one sharp (F#). The notation includes various rests and accidentals (sharps and naturals).

The bass line is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The final measure of the line is a whole note chord consisting of F# and C.

64 ♩ = 61 ♩ = 150

70

The bass line is written on a single staff in bass clef. It consists of four measures, each containing a quarter note followed by an eighth rest, then another quarter note followed by an eighth rest. The notes are G2, F#2, G2, and F#2. A double bar line is placed below the first two measures. The dynamic marking *mf* is placed below the first measure of the second two-measure group.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first measure contains a half note G2, a quarter rest, a half note F2, a quarter rest, a half note E2, and a quarter rest. The second measure contains a half note D2, a quarter rest, a half note C2, a quarter rest, a half note B1, and a quarter rest. The third measure contains a half note A1, a quarter rest, a half note G1, a quarter rest, a half note F1, and a quarter rest. The fourth measure contains a half note E1, a quarter rest, a half note D1, a quarter rest, a half note C1, and a quarter rest. The key signature has one flat (Bb), and the time signature is 6/8.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a repeat sign at the end. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of 12 measures. The first measure contains a half note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a quarter note B3, a quarter note C4, and a quarter note D4. The fifth measure contains a quarter note E4, a quarter note F4, and a quarter note G4. The sixth measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The seventh measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The eighth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The ninth measure contains a quarter note C6, a quarter note D6, and a quarter note E6. The tenth measure contains a quarter note F6, a quarter note G6, and a quarter note A6. The eleventh measure contains a quarter note B6, a quarter note C7, and a quarter note D7. The twelfth measure contains a quarter note E7, a quarter note F7, and a quarter note G7. The key signature has one sharp (F#) and the time signature is 3/4.

The bass line of '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 G2, followed by a quarter rest, then a quarter note F2, and a quarter note E2. This is followed by a half note D2, then a half note C2. The melody continues with a quarter note B1, then a quarter note A1, then a quarter note G1. The melody ends with a quarter note F1, then a quarter note E1, then a quarter note D1, and finally a quarter note C1.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures. The first measure contains a dotted quarter note G2, an eighth rest, and a quarter note F2. The second measure contains a dotted quarter note E2, an eighth rest, and a quarter note D2. The third measure contains a dotted quarter note C2, an eighth rest, and a quarter note B1. The fourth measure contains a dotted quarter note A1, an eighth rest, and a quarter note G1. The notes are marked with a dot above them, indicating they are to be sung.

The musical notation for the bass staff shows four measures. The first measure contains two eighth notes: B-flat 2 and A 2. The second measure contains two eighth notes: G 2 and F 2. The third measure contains two eighth notes: E 2 and D 2. The fourth measure contains a quarter note C 1 followed by a double bar line.

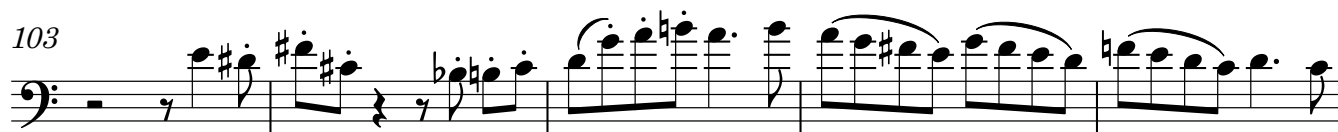
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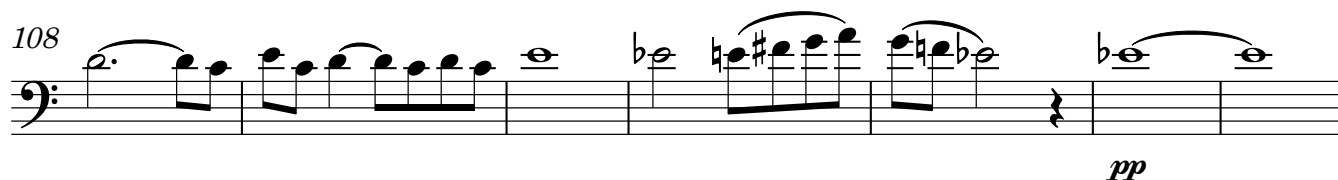
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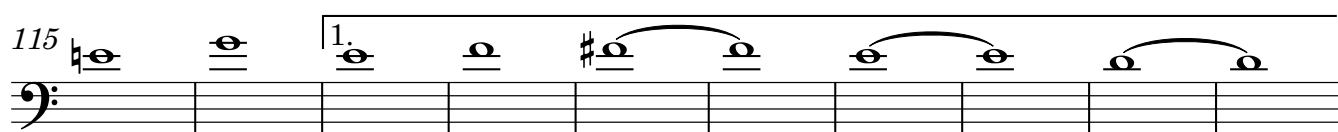
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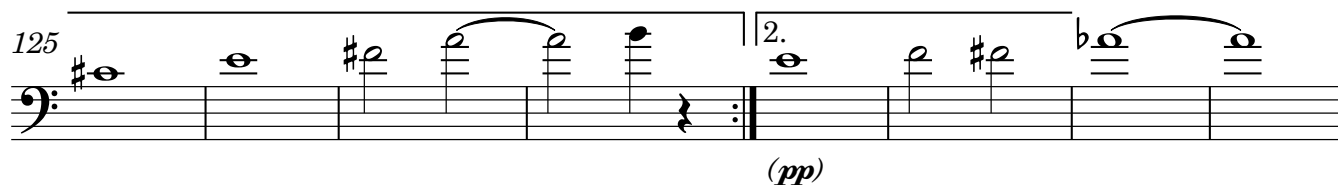
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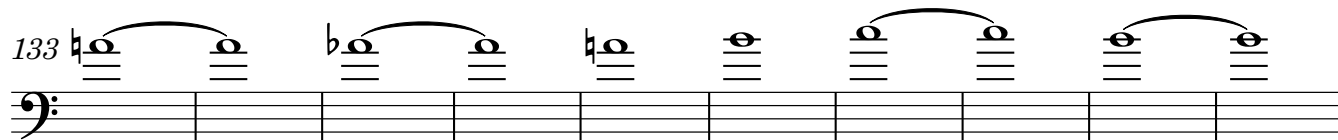
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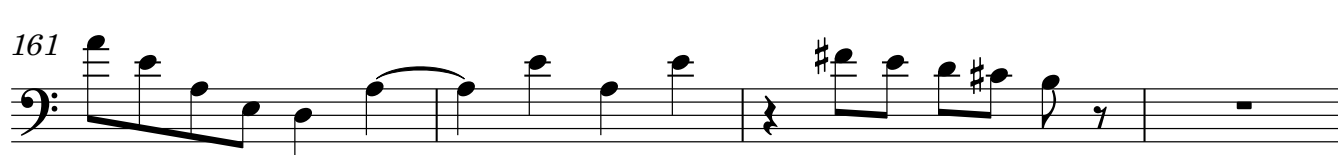
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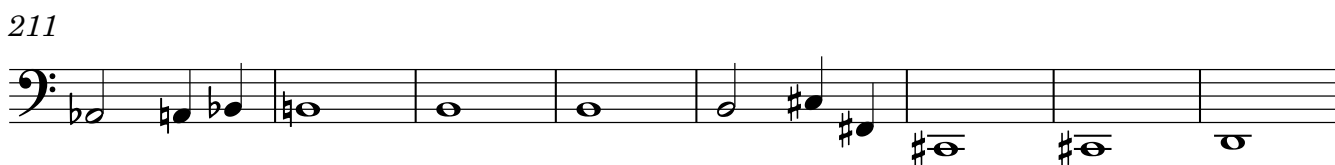
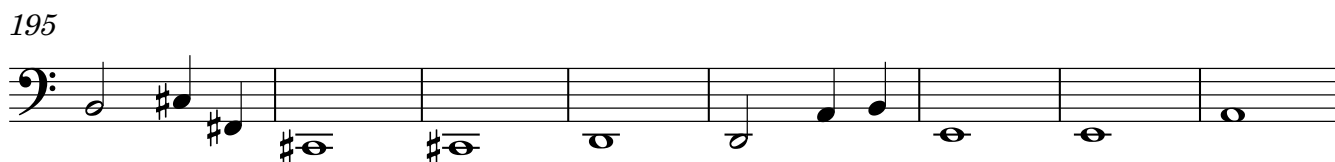


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Violonchelo 2

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