

Trombone Bb

Salmo 86

Officina Vocalis
Adaptação para Orquestra: Matheus França

♩.=60

mp

8

14

cresc.

21 **A**

mf

7

f

33

mp subito cresc.

13

f

50

B

6

61 **A**

mf

7

f

13

86 **C** ♩.=100

mp

93

10

mp

106

5

Trombone Bb

114

114

4

f

124

[illegible]

133

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the next two measures: a half note C5 and a half note B4. This is followed by a quarter note A4 and a quarter note G4. The melody then continues with a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure of the line is a quarter note C4, followed by a quarter rest, a quarter note B3, and a quarter note A3. The piece ends with a double bar line.

139

159

5

153

160

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It consists of 12 measures. The first measure has a forte (*fp*) dynamic marking. The melody is: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (half), E2 (quarter), D2 (quarter), C2 (half), B1 (half). The final measure has a forte (*fp*) dynamic marking.

164

Musical score for the bass line of "The Rose Tree". The key signature is two sharps (F# and C#), and the time signature is 8/8. The score consists of 16 measures. The first measure is a whole note chord (F#2, C#3, F#3). The second measure is a whole note chord (F#2, C#3, F#3). The third measure is a whole note chord (F#2, C#3, F#3). The fourth measure is a whole note chord (F#2, C#3, F#3). The fifth measure is a whole note chord (F#2, C#3, F#3). The sixth measure is a whole note chord (F#2, C#3, F#3). The seventh measure is a whole note chord (F#2, C#3, F#3). The eighth measure is a whole note chord (F#2, C#3, F#3). The ninth measure is a whole note chord (F#2, C#3, F#3). The tenth measure is a whole note chord (F#2, C#3, F#3). The eleventh measure is a whole note chord (F#2, C#3, F#3). The twelfth measure is a whole note chord (F#2, C#3, F#3). The thirteenth measure is a whole note chord (F#2, C#3, F#3). The fourteenth measure is a whole note chord (F#2, C#3, F#3). The fifteenth measure is a whole note chord (F#2, C#3, F#3). The sixteenth measure is a whole note chord (F#2, C#3, F#3). The score includes dynamic markings: *ff* (fortissimo) at the beginning, *sf* (sforzando) at the end, and *ffz* (fortissimo with accent) at the very end. There are also slurs and a fermata over the final measure.