



2

42

Sp

Staff 42-43: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords, many of which are beamed together in groups of four. The chords are primarily triads and dyads, with notes including F#, G, A, B, and C. The notation includes sharp signs and note heads with stems.

44

Sp

Staff 44-45: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords, many of which are beamed together in groups of four. The chords are primarily triads and dyads, with notes including F#, G, A, B, and C. The notation includes sharp signs and note heads with stems.

46

Sp

Staff 46-47: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords, many of which are beamed together in groups of four. The chords are primarily triads and dyads, with notes including F#, G, A, B, and C. The notation includes sharp signs and note heads with stems.

48

Sp

Staff 48-49: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords, many of which are beamed together in groups of four. The chords are primarily triads and dyads, with notes including F#, G, A, B, and C. The notation includes sharp signs and note heads with stems.

51

Sp

Staff 51-52: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords, many of which are beamed together in groups of four. The chords are primarily triads and dyads, with notes including F#, G, A, B, and C. The notation includes sharp signs and note heads with stems.

Verse 2

53

Sp

Staff 53-54: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords, many of which are beamed together in groups of four. The chords are primarily triads and dyads, with notes including F#, G, A, B, and C. The notation includes sharp signs and note heads with stems.

56

Sp

Staff 56-57: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords, many of which are beamed together in groups of four. The chords are primarily triads and dyads, with notes including F#, G, A, B, and C. The notation includes sharp signs and note heads with stems.

Pre-Chorus 2

59 Sp

62 Sp

64 Sp

67 Sp

69 Chorus 2

72 Sp

74 Sp

4

77

77

Sp

79

The 'Sp' part of the score is written on a treble clef staff. It begins with a key signature of one flat (Bb). The notation includes several measures with notes and accidentals, including a double bar line. The notes are primarily eighth and quarter notes, with some accidentals (sharps and flats) indicating chromatic movement. The staff ends with a double bar line.

83

[illegible]

86

Sp 

87

[illegible]

Bridge

88

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff is labeled 'Sp' (Soprano) and the bottom staff is labeled '8' (Alto). The key signature is one sharp (F#), and the time signature is 4/4. The melody in the Soprano part begins with a quarter rest, followed by a quarter note G4, and then a half note G4. The Alto part begins with a quarter rest, followed by a quarter note G3, and then a half note G3. The two parts are in unison.

90

The image shows the musical notation for the Soprano part (Sp) of the song 'The Sound of Silence'. The notation is written on a single staff with a treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C#4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C#3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C#2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C#1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C#0 (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), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C#-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C#-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C#-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C#-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C#-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C#-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C#-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C#-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C#-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C#-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), 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-

92

Sp

94

Sp

96

Sp

98

Sp

101

Sp

Chrous 3

104

Sp

106

Sp

Detailed description of the musical score: The score is written for a single melodic line on a treble clef staff. It consists of six systems of music. The first system (measures 92-93) starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and quarter notes, mostly with accidentals. The second system (measures 94-95) continues the melody with similar note values and accidentals. The third system (measures 96-97) introduces a key change to two flats (Bb, Eb) and continues the melodic line. The fourth system (measures 98-99) continues in the new key, ending with a half note and a final chord of F and C. The fifth system (measures 101-103) starts with a key signature change to one flat (Bb) and a common time signature, featuring a series of eighth notes and quarter notes. The sixth system (measures 104-105) is marked 'Chrous 3' and features a series of eighth notes and quarter notes, ending with a double bar line and repeat signs. The seventh system (measures 106-107) continues the melody with a key signature change to one sharp (F#) and a common time signature, ending with a double bar line and repeat signs.

6

109

Sp

[illegible]

112

ds

114

Sp

117

Sp

[illegible]

120

Sp

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#), indicated by a sharp sign on the F line. The melody consists of four measures, each containing a pair of beamed eighth notes. The notes in the first measure are B (on the second line) and E (on the first space), followed by F# (on the second space). The second measure contains B (second line), E (first space), and F# (second space). The third measure contains B (second line), E (first space), and F# (second space). The fourth measure contains B (second line), E (first space), and F# (second space). The system concludes with a double bar line. Following the double bar line, there are two empty measures, and then a final measure containing a single note F (on the first space), which is circled.

124

ds

A musical staff with a treble clef. A single black rectangular note is placed on the middle line (the third line from the bottom), representing the pitch of middle C. The note is a whole note, indicated by its width and the absence of a stem.