



CONCERTO IN C MAJOR

Bre 2

for Violin & String Orchestra

by

Giuseppe Antonio Brescianello

Ed. Alan Bonds

Arcodoro Edition

Giuseppe Antonio Brescianello
(also Bressonelli; ca. 1690, Bologna – 4 October 1758, Stuttgart)

From Wikipedia:

“Giuseppe Antonio Brescianello (also Bressonelli) was an Italian Baroque composer and violinist. His name is mentioned for the first time in a document from 1715 in which the Maximilian II Emanuel appointed him violinist in his court orchestra in Munich. Soon after, in 1716, after the death of Johann Christoph Pez, he got the job of music director and as a *maître des concerts de la chambre* at the Württemberg court in Stuttgart. In 1717, he was appointed Hofkapellmeister. Around 1718, he composed the pastorate opera *La Tisbe*, which he dedicated to the Archduke Eberhard Ludwig. Brescianello did this in vain hope that his opera would be listed at the Stuttgart theatre. In the years from 1719 to 1721, a fierce conflict emerged, in which Reinhard Keiser repeatedly attempted to get Brescianello's post. In 1731, Brescianello became Oberkapellmeister. In 1737, the court had financial problems which led to the dissolution of the opera staff and Brescianello lost his position. For this reason, he dedicated himself increasingly to composition and this resulted in his 12 concertos *e sinphonie* op. 1 and some time later the 18 Pieces for gallichone (gallichone here means mandora, a type of lute). In 1744, the financial problems at the court diminished and he was reappointed as Oberkapellmeister by Karl Eugen, Duke of Württemberg, mostly “because of his special knowledge of music and excellent skills”. He led the court and opera music until his pension in the period between 1751 and 1755. His successors were Ignaz Holzbauer and then Niccolò Jommelli. “

From another article:

“Italian composer. Nothing is known of his life until he arrived in Munich from Venice in 1715 as a viola player for the Elector of Bavaria, Max Emanuel. A short time afterwards, in 1716, he left for the Württemberg court of Duke Eberhard Ludwig in Stuttgart, where in 1717, as “*musique directeur, maître des concerts de la chambre*” he succeeded Johann Christoph Pez in the office of court Kapellmeister. During the years 1719-21, Reinhard Keiser attempted determinedly but unsuccessfully to oust the “damned Italian” from his position. In 1731 Brescianello finally received the title “Councillor and First Kapellmeister.” By then he was successfully in charge of a large court orchestra that on occasion numbered more than sixty musicians. Following the death of the sovereign Karl Alexander in 1737, the court finances were so catastrophically reduced that the orchestra was reduced to just a few musicians and Brescianello lost his post. It was not until 1744, when Karl Eugen assumed the throne, that Brescianello was reappointed to his former position, from which he finally retired in 1751. He remained in Stuttgart, where he died in 1758. He built his reputation more on performing and conducting (by all accounts he almost single-handedly rejuvenated musical life in Stuttgart during his tenure there), though he composed a few instrumental works as well.”

This edition of the Brescianello: Concerto in C major, Bre 2

There are two manuscript editions at the Saxon State Library in Dresden (SLUB) available from IMSLP.
Mus. 2364-0-2,2 Schrank No: II, 2. Fach, 55, Lage "No: 5 Concerto del Sign. Brescianello"

The first version is a full score, very cramped and sometimes hard to read, but at least containing the figured bass. It is full of mistakes and inconsistencies.

The other is a set of parts, beautifully copied, in a different hand (Johann Gottlieb Morgenstern). Sadly it reproduces the mistakes and anomalies in the original score faithfully.

I have done my best to intuitively reconcile the most glaring anomalies, especially slurs.
Performers should consult the original ms. and decide for themselves.

The 'keyboard reduction' part is simply that - a fairly rough-and-ready combination of the 2nd violin and viola parts for non-orchestral performance. It is **not** a continuo realization.

The score has been typeset in Score, by the San Andreas Press.

Please report any errors to abonds@swiftdsl.com.au

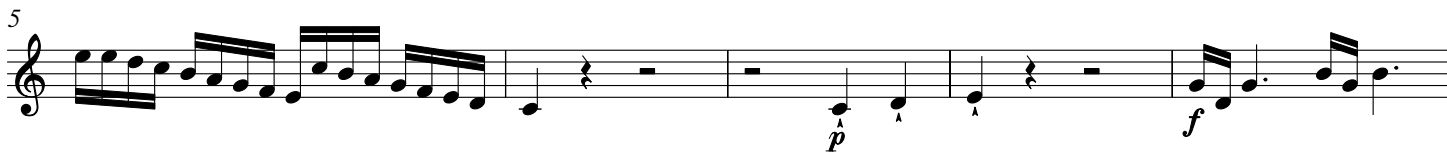
Alan Bonds
Perth, Western Australia
May, 2016

CONCERTO IN C MAJOR

Bre. 2

Guiseppe Antonio Brescianello
(1690-1758)

Allegro



VIOLINO PRINCIPALE

44

49

54

58

62

65

67

70

73

77

81

85

VIOLINO PRINCIPALE

88

Musical score for "The Rose Tree" (from "The Nutcracker"). The score is written for a solo violin and a tutti ensemble. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 91, 95, 99, 103, 106, 109, 113, 118, 121, 124, and 127 indicated at the start of their respective staves.

The score features several dynamic markings and performance instructions:

- SOLO**: Indicated above measures 91-94, 109-112, and 118-120.
- TUTTI**: Indicated above measures 106-107 and 113-114.
- tr** (trill): Indicated above measures 106, 107, 121, 124, and 127.
- 6** (sixteenth notes): Indicated below measures 109, 113, 118, and 121.
- 3** (triplets): Indicated below measures 124 and 127.

The score is presented in a single system with multiple staves. The first staff shows measures 91-94. The second staff shows measures 95-98. The third staff shows measures 99-102. The fourth staff shows measures 103-105. The fifth staff shows measures 106-108. The sixth staff shows measures 109-112. The seventh staff shows measures 113-115. The eighth staff shows measures 116-117. The ninth staff shows measures 118-120. The tenth staff shows measures 121-123. The eleventh staff shows measures 124-126. The twelfth staff shows measures 127-129.

VIOLINO PRINCIPALE

130

(sim.)

135

142

147

150

tr TUTTI *f*

153

156

VIOLINO PRINCIPALE

Cantabile

SOLO

This musical score is for the Violino Principale, marked Cantabile and SOLO. It is written in 12/8 time and consists of 29 measures. The notation includes various musical symbols such as rests, eighth notes, sixteenth notes, and trills (tr). The score is divided into systems, with measure numbers 4, 6, 8, 10, 12, 15, 18, 21, 23, 26, and 29 indicated at the beginning of their respective lines. The key signature is one sharp (F#), and the piece concludes with a double bar line and repeat dots at the end of the 29th measure.

VIOLINO PRINCIPALE

Allegro assai

8

TUTTI

p

f

p

10

f

p

f

18

26

SOLO

f

34

40

46

51

56

61

67

73

VIOLINO PRINCIPALE

80



88



96



104



112



120



129



137



144



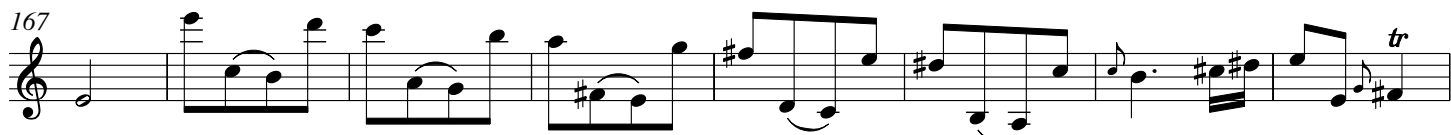
152



159



167



VIOLINO PRINCIPALE

175



181



187



195



201



dal Segno

CONCERTO IN C MAJOR

Bre. 2

Guiseppe Antonio Brescianello

Allegro

TUTTI

5

10

13

17

20

24

27

30

33

38

SOLO

TUTTI

The musical score is written for Violino Primo in C major, 2/4 time, with an Allegro tempo. It consists of 38 measures. The score is divided into sections: a TUTTI section from measure 1 to 33, and a SOLO section from measure 34 to 38. The TUTTI section includes measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32, and 33. The SOLO section includes measures 34-37 and 38. Dynamics include p (piano), f (forte), and pp (pianissimo). The score features various musical notations such as eighth notes, sixteenth notes, and rests.

VIOLINO PRIMO

42

SOLO

p

45

48

51

55

58

61

tr

3

p

67

70

74

76

79

A musical score for Violino Primo, consisting of ten staves of music. The notation is in treble clef. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A 'SOLO' marking appears above the first staff. A 'p' (piano) marking appears below the first staff and again below the sixth staff. A trill (tr) is marked above the first note of the sixth staff. A triplet (3) is marked above a group of three notes in the sixth staff. The music is written in a key with one flat (B-flat) and a common time signature.

VIOLINO PRIMO

81 TUTTI

84

87

90 SOLO

pp

93

96

99

102

105 TUTTI

108 SOLO

f *p*

112 TUTTI

f

116 SOLO

p

VIOLINO PRIMO

121



125



129



135



141



146



153



156



VIOLINO PRIMO

Cantabile

SOLO

sim.

4

7

10

13

16

19

22

24

27

29

VIOLINO PRIMO

Allegro assai

This musical score for Violino Primo is in 2/4 time and consists of 100 measures. The tempo is marked "Allegro assai". The key signature has one sharp (F#). The score is divided into sections labeled "TUTTI" (measures 1-25 and 100) and "SOLO" (measures 26-99).

The notation includes various dynamics: *p* (piano), *f* (forte), and *ff* (fortissimo). It also features articulation marks such as accents, staccato, and slurs. The score includes repeat signs at measures 1, 10, 18, 26, 34, 43, 52, 64, 74, 82, 91, and 100.

The score is written on a single staff in treble clef. The measures are numbered at the beginning of each line: 1, 10, 18, 26, 34, 43, 52, 64, 74, 82, 91, and 100.

VIOLINO PRIMO

108

108-115

f *p* *f*

Musical staff 108-115. Treble clef, key signature of one sharp (F#). Measures 108-115. Dynamics: *f* (measures 108-109), *p* (measures 110-111), *f* (measures 112-115).

116

116-122

Musical staff 116-122. Treble clef, key signature of one sharp (F#). Measures 116-122. Includes slurs and a repeat sign.

123

123-130

p *f*

SOLO

Musical staff 123-130. Treble clef, key signature of one sharp (F#). Measures 123-130. Dynamics: *p* (measures 123-124), *f* (measures 125-130). Marked "SOLO".

131

131-141

(p)

Musical staff 131-141. Treble clef, key signature of one sharp (F#). Measures 131-141. Dynamics: *(p)* (measures 131-141).

142

142-153

p

Musical staff 142-153. Treble clef, key signature of one sharp (F#). Measures 142-153. Dynamics: *p* (measures 142-153). Includes a repeat sign.

154

154-176

p

Musical staff 154-176. Treble clef, key signature of one sharp (F#). Measures 154-176. Dynamics: *p* (measures 154-176). Includes a repeat sign.

177

177-184

Musical staff 177-184. Treble clef, key signature of one sharp (F#). Measures 177-184. Includes slurs.

185

185-193

Musical staff 185-193. Treble clef, key signature of one sharp (F#). Measures 185-193. Includes slurs.

194

194-201

3

dal Segno

Musical staff 194-201. Treble clef, key signature of one sharp (F#). Measures 194-201. Dynamics: *3* (measures 194-195). Ends with *dal Segno*.

CONCERTO IN C MAJOR

Bre. 2

Guiseppe Antonio Brescianello

Allegro

TUTTI

5

10

13

18

22

27

32

SOLO

38

TUTTI

42

SOLO

46

49

VIOLINO SECONDO

53

58

62

68

71

74

78

82

86

90

95

99

p

TUTTI

SOLO

pp

VIOLINO SECONDO

103



107 TUTTI



110



115 TUTTI



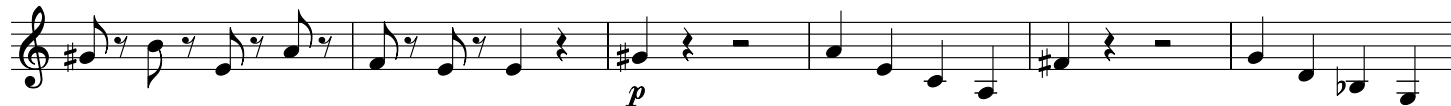
119



124



128



134



140



144



147



154



VIOLINO SECONDO

Cantabile

SOLO

sim.

4

7

10

13

16

19

22

24

26

29

VIOLINO SECONDO

Allegro assai



1
TUTTI
p *f* *f*

10
p *f* *p* *f*

18

26
f *p* SOLO

34

43

52
2

66

76

84

92
TUTTI
f

101
p *p*

VIOLINO SECONDO

109

109 110 111 112 113 114 115

f *p* *f*

Musical staff 109-115: Treble clef, key of D major. Measures 109-115. Dynamics: *f* (110), *p* (112), *f* (114).

116

116 117 118 119 120 121 122 123

Musical staff 116-123: Treble clef, key of D major. Measures 116-123.

124

124 125 126 127 128 129 130 131

p *f* *(p)* SOLO

Musical staff 124-131: Treble clef, key of D major. Measures 124-131. Dynamics: *p* (125), *f* (130), *(p)* (131). Marking: SOLO (124-131).

132

132 133 134 135 136 137 138 139 140 141

Musical staff 132-141: Treble clef, key of D major. Measures 132-141.

142

142 143 144 145 146 147 148 149 150 151 152

p 4

Musical staff 142-152: Treble clef, key of D major. Measures 142-152. Dynamics: *p* (152). Marking: 4 (151).

153

153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175

16

Musical staff 153-175: Treble clef, key of D major. Measures 153-175. Marking: 16 (175).

176

176 177 178 179 180 181 182 183 184

p

Musical staff 176-184: Treble clef, key of D major. Measures 176-184. Dynamics: *p* (176).

185

185 186 187 188 189 190 191 192 193

Musical staff 185-193: Treble clef, key of D major. Measures 185-193.

194

194 195 196 197 198 199 200 201 202

3 *dal Segno*

Musical staff 194-202: Treble clef, key of D major. Measures 194-202. Marking: 3 (199), *dal Segno* (202).

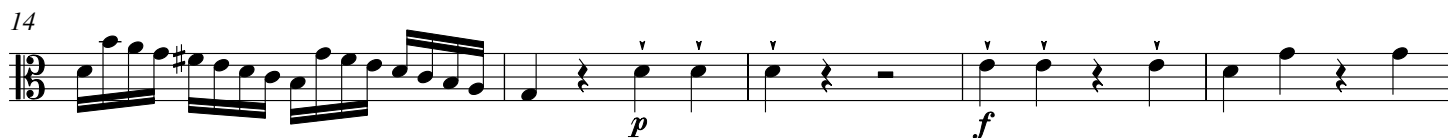
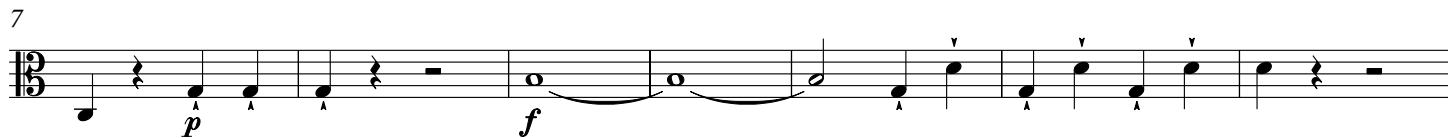
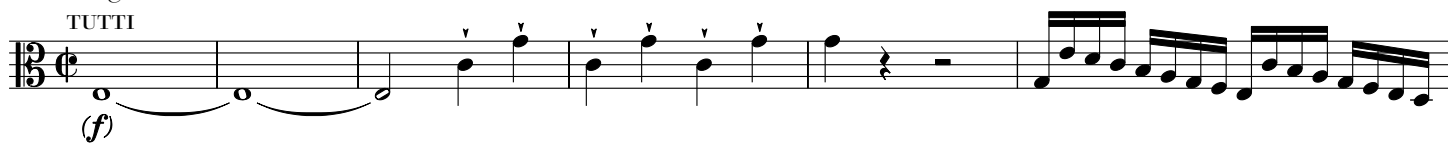
CONCERTO IN C MAJOR

Bre. 2

Guiseppe Antonio Brescianello

Allegro

TUTTI

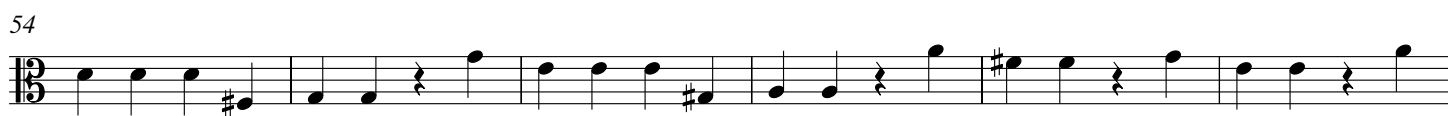


SOLO

TUTTI



SOLO



VIOLA

69 **11** TUTTI

85

91 SOLO *pp*

95

99

103

107 TUTTI *f* TUTTI

110 SOLO *p*

115 TUTTI *f* SOLO *p*

119

124

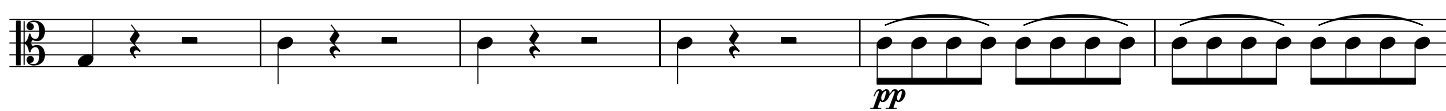
127

VIOLA

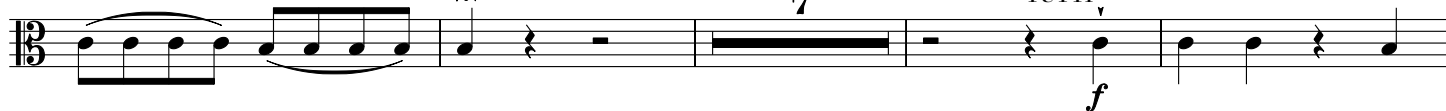
130



137



143



154



VIOLA
Cantabile

SOLO *sim.*

4

7

10

13

16

19

22

24

26

29

VIOLA
Allegro assai

5
TUTTI
p *f*

10
p *f* *p* *f*

17

26
f SOLO 66

99
TUTTI
f *p*

108
p *f* *p* *f*

116

125
p *f* SOLO 75
dal Segno

CONCERTO IN C MAJOR

Bre. 2

Guiseppe Antonio Brescianello

Allegro

TUTTI

The musical score for the bass line of 'The Rose Tree' is written in bass clef with a key signature of one flat (B-flat). The melody begins with a half note G2, followed by a half note F2, and then a half note E2. These three notes are grouped by a slur and marked with a forte (f) dynamic. The melody then continues with a half note D2, followed by a half note C2, and then a half note B1. The melody concludes with a half note A1, followed by a half note G1, and then a half note F1. The melody is marked with a piano (p) dynamic at the end.

8

The bass line of 'The Rose Tree' is written in bass clef. It begins with a quarter note G2, followed by a quarter rest, then a quarter note F2, and another quarter rest. The next measure contains a half note E2, marked with a forte 'f' dynamic. This is followed by a half note D2, also marked with a forte 'f' dynamic. The line continues with a half note C2, a quarter rest, and a quarter note B1. The final measure consists of a quarter note A1, a quarter rest, and a quarter note G1. The piece concludes with a double bar line and a key signature change to one sharp (F#).

15

[illegible]

20

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures of music. The first measure contains a quarter 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 notes are written in a simple, clear style, with stems pointing downwards for G2, A2, B2, C3, D3, E3, F3, and G3, and upwards for A3, B3, C4, and D4.

24

29

34

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 on a whole note G2, followed by a half note F2, and then a quarter note E2. After a brief rest, it continues with a half note D2 and a quarter note C2. The piece concludes with a final whole note G2. The tempo is marked 'Allegretto' and the time signature is 3/4.

43

p

47

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109,

51

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 quarter note G2, an eighth note A2, and a quarter note B2. The second measure contains a quarter note C3, an eighth note D3, and a quarter note E3. The third measure contains a quarter note F3, an eighth note G3, and a quarter note A3. The fourth measure contains a quarter note B3, an eighth note C4, and a quarter note D4. The notes are written in a simple, clear style, with stems and beams indicating the rhythm.

55

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 quarter 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 key signature has one flat (Bb), and the time signature is 3/4.

59

[illegible]

VIOLONCELLO & BASS

63

63

63

64

65

66

67

p

68

68

69

70

71

72

73

73

9

TUTTI

74

75

76

77

86

86

87

88

89

90

90

90

SOLO

pp

91

92

93

94

94

94

95

96

97

98

98

98

99

100

101

102

102

102

103

104

105

106

106

106

TUTTI

TUTTI

f

107

108

109

110

110

110

SOLO

p

111

112

113

114

114

114

TUTTI

f

SOLO

p

115

116

117

118

118

118

119

120

121

122

122

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. This is followed by a quarter rest, then a quarter note G3, an eighth note A3, and a quarter note B3. Next is a quarter note C4, followed by a quarter note D4, a quarter note E4, and a quarter note F4. The line then features a double bar line, a quarter note G4, a quarter rest, a quarter note A4, and a quarter note B4. The piece concludes with a quarter note C5, a quarter note D5, and a quarter note E5. The key signature has one flat (Bb), and the time signature is 4/4.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of seven measures, each containing a half note followed by a quarter rest. The notes are: G2, F2, E2, D2, C2, B1, and A1. The notes are written on the lines and spaces of the staff: G on the first line, F on the first space, E on the first line, D on the first space, C on the first line, B on the first space, and A on the first line.

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 rest, followed by a half note B-flat, and then a half note A. The next measure contains a half note G and a half note F. The melody continues with a half note E, a half note D, and a half note C. The final measure consists of a half note B 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 consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and a repeat sign.

VIOLONCELLO & BASS

Cantabile

SOLO

sim.

First staff of music, measures 1-3. The key signature has one sharp (F#). The first staff contains measures 1 through 3. Measure 1 has a slur over the first four eighth notes. Measure 2 has a slur over the first four eighth notes. Measure 3 has a slur over the first four eighth notes.

Second staff of music, measures 4-6. The second staff contains measures 4 through 6. Measure 4 has a slur over the first four eighth notes. Measure 5 has a slur over the first four eighth notes. Measure 6 has a slur over the first four eighth notes.

Third staff of music, measures 7-9. The third staff contains measures 7 through 9. Measure 7 has a slur over the first four eighth notes. Measure 8 has a slur over the first four eighth notes. Measure 9 has a slur over the first four eighth notes.

Fourth staff of music, measures 10-12. The fourth staff contains measures 10 through 12. Measure 10 has a slur over the first four eighth notes. Measure 11 has a slur over the first four eighth notes. Measure 12 has a slur over the first four eighth notes.

Fifth staff of music, measures 13-15. The fifth staff contains measures 13 through 15. Measure 13 has a slur over the first four eighth notes. Measure 14 has a slur over the first four eighth notes. Measure 15 has a slur over the first four eighth notes.

Sixth staff of music, measures 16-18. The sixth staff contains measures 16 through 18. Measure 16 has a slur over the first four eighth notes. Measure 17 has a slur over the first four eighth notes. Measure 18 has a slur over the first four eighth notes.

Seventh staff of music, measures 19-21. The seventh staff contains measures 19 through 21. Measure 19 has a slur over the first four eighth notes. Measure 20 has a slur over the first four eighth notes. Measure 21 has a slur over the first four eighth notes.

Eighth staff of music, measures 22-24. The eighth staff contains measures 22 through 24. Measure 22 has a slur over the first four eighth notes. Measure 23 has a slur over the first four eighth notes. Measure 24 has a slur over the first four eighth notes.

Ninth staff of music, measures 25-27. The ninth staff contains measures 25 through 27. Measure 25 has a slur over the first four eighth notes. Measure 26 has a slur over the first four eighth notes. Measure 27 has a slur over the first four eighth notes.

Tenth staff of music, measures 28-30. The tenth staff contains measures 28 through 30. Measure 28 has a slur over the first four eighth notes. Measure 29 has a slur over the first four eighth notes. Measure 30 has a slur over the first four eighth notes.

Eleventh staff of music, measures 31-33. The eleventh staff contains measures 31 through 33. Measure 31 has a slur over the first four eighth notes. Measure 32 has a slur over the first four eighth notes. Measure 33 has a slur over the first four eighth notes.

Allegro assai

§

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece ends with a double bar line.

27 

[illegible]

120

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of one flat (B-flat). It consists of 12 measures. The first three measures feature a steady eighth-note accompaniment in the left hand and a melody in the right hand. The fourth measure contains a dynamic marking of *f* (forte) and a triplet of eighth notes. The fifth measure has a dynamic marking of *(p)* (piano) and a whole note. The sixth measure is a whole rest. The seventh measure has a dynamic marking of *SOLO* and a melody. The eighth measure has a dynamic marking of *(p)* and a melody. The ninth measure has a dynamic marking of *(p)* and a melody. The tenth measure has a dynamic marking of *(p)* and a melody. The eleventh measure has a dynamic marking of *(p)* and a melody. The twelfth measure has a dynamic marking of *(p)* and a melody.

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with a final measure containing a whole note and a half note. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

150

The musical score for 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 starts with a quarter rest, followed by a quarter note G2, another quarter rest, and a quarter note A2. The music then continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G2, A2, B2) and a triplet of sixteenth notes (C3, D3, E3). The piece concludes with a final quarter note G2. A dynamic marking of *p* (piano) is placed below the staff at the beginning of the final phrase.

160

Example 160

[illegible]