

Stephen W. Beatty

459 Vocalise for  
Mezzo-soprano and Cello No. 2

Instrumentation:

Mezzo-Soprano

Cello

Play Time: 8'

[iridisc@q.com](mailto:iridisc@q.com)

Vienna Symphonic Library instruments and voices  
used in the performance in the Schubertsaal.

## 459 Vocalise for Mezzo-soprano and Cello No. 2

Stephen W. Beatty (1938)

**A**

♩ = 70

Mezzo-soprano

Violoncello

*f*

Ad libitum

6

M-S.

Vc.

*mf mp f pp*

*mf f mp*

*mp f mf p pp p pp*

11

M-S.

Vc.

*f*

*mf f mp f pp*

*ppp*

15

M-S.

Vc.

*f*

*mf mp*

*mf f*

*mf mp*

*pp p pp*

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M-S.

M-S.

M-S.

M-S.

35 *mp pp* *mf* *mp* *f*

M-S.

Vc.

==

39 *ff* *f* *mp* *p* *f*

M-S.

Vc.

==

43 *fff* *ff* *mf* *mp* *ff*

M-S.

Vc.

==

47 *mf* *ppp* *pp* *f*

M-S.

Vc.

52

M-S. *mf* *p* *mf*

Vc. *p* *mf* *mp* *mf* *p* *pp*

56

M-S. *f* *mf* *p* *pp*

Vc. *p* *pp* *mp* *pp* *ppp*

60 **B** ♩ = 75

M-S. *f*

Vc. *mf* *p* *mf* *mp* *mf*

63

M-S.

Vc. *p* *mp* *mf* *mp* *f* *mf*

66

M-S.

*mf* *ff* *mf* *f*

Vc.

*mp* *mf* *p* *mf*

This image shows a musical score for measures 66-69 of 'The Swan' from 'The Nutcracker'. The score is written for two staves: M-S. (Melody) and Vc. (Violoncello). The M-S. staff is in treble clef and the Vc. staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The score includes dynamic markings: *mf* (mezzo-forte), *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte) for the M-S. part, and *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte) for the Vc. part. The M-S. part features a melodic line with a fermata over the first measure of the second system. The Vc. part provides a harmonic accompaniment with a mix of eighth and sixteenth notes.

69

M-S.

Vc.

*mf*

*f*

*f*

*mf*

The image shows a musical score for measures 69-72. The top staff is for the Melodramatist (M-S.) in treble clef, and the bottom staff is for the Violoncello (Vc.) in bass clef. Measure 69 starts with a treble clef and a key signature of one flat. The M-S. part features a melodic line with dynamic markings of *mf* and *f*. The Vc. part features a bass line with a dynamic marking of *f*. The score is written in a standard musical notation style with a white background and black ink.

[illegible]

79

M-S.

Vc.

*ff*

*mf*

*f*

*mf*

*ff*

*mf*

82

M-S.

Vc.

*f* *ff* *mf* *ff* *f*

*f* *mf* *mp* *f*

85

M-S.

Vc.

*mf* *mp* *f* *mf*

[illegible]



91

M-S.

Vc.

*mp* *mf* *f* *mf*

Measures 91-93. M-S. part is in treble clef with a key signature of one flat. Vc. part is in bass clef. Dynamics are *mp*, *mf*, *f*, and *mf*.

94

M-S.

Vc.

*mf* *f* *ff* *f* *mp*

Measures 94-96. M-S. part is in treble clef with a key signature of one flat. Vc. part is in bass clef. Dynamics are *mf*, *f*, *ff*, *f*, and *mp*.

97

M-S.

Vc.

*ff* *f* *mp* *mf* *mp*

Measures 97-99. M-S. part is in treble clef with a key signature of one flat. Vc. part is in bass clef. Dynamics are *ff*, *f*, *mp*, *mf*, and *mp*.

100

M-S.

Vc.

*f* *mp* *mf* *mp* *mf* *mp*

Measures 100-102. M-S. part is in treble clef with a key signature of one flat. Vc. part is in bass clef. Dynamics are *f*, *mp*, *mf*, *mp*, *mf*, and *mp*.

103

M-S. *f* *mf* *f* *mf*

Vc. *mf* *pp* *mf* *pp*

106

M-S. *mp* *p* *f* *pp* *mf* *f*

Vc. *mp* *pp*

**C** ♩ = 70

111

M-S. *mp* *mf* *f* *mf* *f*

Vc. *mf* *mp*

116

M-S. *p* *pp* *mf* *mp* *mf*

Vc. *pp* *ppp* *pp* *ppp* *pp* *mp* *pp*

120

M-S. *f* *mp*

Vc. *mp pp p mp pp mp p pp ppp mf*

125

M-S. *f* *mp*

Vc. *p mf f mf mp pp mf p pp mp pp*

130

M-S. *f* *mp f* *mf* *p*

Vc. *mf mp p mf p pp ppp*

134

M-S. *f* *pp* *mf*

Vc. *pp mf p mf p pp p pp*

138 *ff*

M-S.

Vc.

*mp pp mp p mf pp mp*

142

M-S.

Vc.

*pp*

Mezzo-soprano

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**A**  $\text{♩} = 70$  *f* *mf*

4

Ad libitum

9 *f* *mp* *f* *mf*

15 *f* *mf* *mp* *mf* *f*

20 *ff* *mf* *f* *pp*

25 *mp* *f* *mp* *mf* *f* *p* *f* *mp*

30 *f* *mf* *f* *mf* *f* *p* *mf* *pp* *mp* *pp*

36 *mf* *mp* *f* *ff* *f* *mp*

42 *p* *f* *fff* *ff* *mf* *mp* *ff* *mf*

48 *ppp* *pp* *f*

## Mezzo-soprano

53 *mf* *p* *mf* *f* *mf* *p*

58 *pp* **B**  $\text{♩} = 75$  *f*

63

67 *mf* *ff* *mf* *f*

70 *mf* *f*

74

78 *ff* *mf*

82 *f* *ff* *mf* *ff* *f*

87

91 *mf* *f*

95 *ff* *f* *ff* *f*

99 *mf* *f* *mf*

103 *f* *mf* *f* *mf* *mp* *p*

107 *f* *pp* *mf* *f* *mp* *mf*

113 *f* *mf* *f* *p* *pp* *mf* *mp*

119 *mf* *f* *mp*

125 *f* *mp* *f*

131 *mp* *f* *mf* *p* *f* *pp*

137 *mf* *ff* *f*

142 *p* *mp* *pp*

Violoncello

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A

♩ = 70



8



13



18



23



28



32



37



42



V.S.



46



51



55

60 **B** ♩ = 75

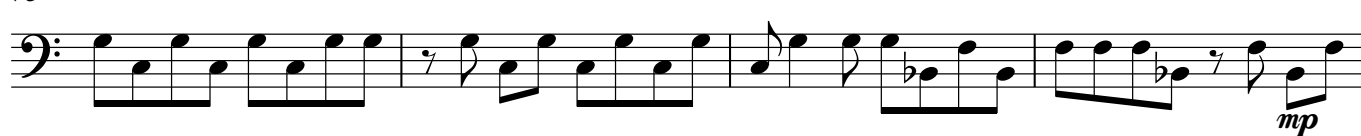
64



68



73



77



82



86



90 *mp* *mf* *f* *mf*

94 *f* *mf* *mp* *mf*

98 *mp* *mf* *mp* *f* *mp* *mf* *mp* *mf*

102 *mp* *mf* *pp* *mf* *pp*

106 *mp* *pp* C ♩ = 70

113 *mf* *mp* *pp* *ppp* *pp*

118 *ppp* *pp* *mp* *pp* *mp* *pp* *p* *mp* *pp* *mp* *p*

123 *pp* *ppp* *p* *mf* *p* *mf* *f* *mf* *mp* *pp*

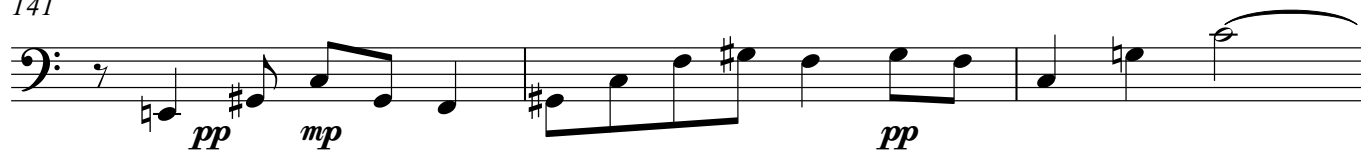
128 *mf* *p* *pp* *mp* *pp* *mf* *mp* *p*

132 *mf* *p* *pp* *ppp* *pp* *mf* *p* *mf*

136



141



144

