

Clarinet in B $\flat$

Stephen W. Beatty (1938)

# 601 Amputius, Concerto for Clarinet, Bassoon and Strings

**A**  $\text{♩} = 120$   
2

*mf f mf mp*

7 2 *mf f mf pp mp* 4

16 *f mp mf f mf*

20 *p mf pp f*

24 *mf f*

28 *mf f mf f mf mp*

32 2 *mf p mf*

38 *mp*

40 *f mf* 11

## Clarinet in Bb

53 *f mp mf f mf*

57 *p mf pp*

61 *mf*

72 *f mf f mf*

76 *mp mf p mp pp mp mf*

80 *mp mf*

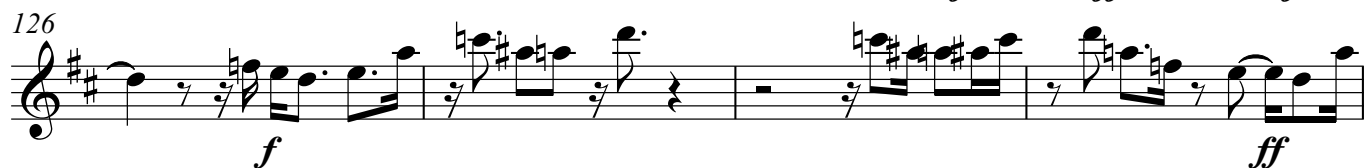
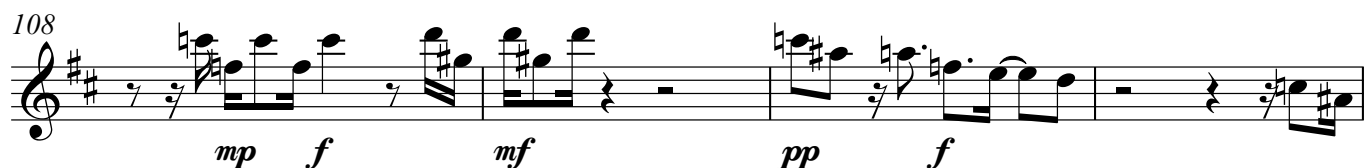
84 *pp mf*

88 *f mf*

92 *f mf ff mf f mf*

96 *f mf f*

8  
♩ = 120  
B



142 **2**

148 **C**  $\text{♩} = 115$  *mp*

154 *mf* *f*

159 *mf* *f*

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

170 *f* *mf*

176 *f* *ff* *mf*

181 *f* *mf* *f*

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

192 *mf* *f* *mf* *f* *mf* *f*

## Clarinet in B♭

5

198

203

The first system of the musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by an eighth note F#4, a quarter note E4, and a quarter note D4. This is followed by a quarter rest, then an eighth note D4, a quarter note C#4, and a quarter note B3. The dynamics *mf* and *f* are indicated below the notes. The melody continues with a quarter note A3, a quarter note G3, and a quarter note F#3. There is a quarter rest, then a half note E4, and a half note D4. This is followed by a quarter rest, then a quarter note C#4, a quarter note B3, and a quarter note A3. A fermata is placed over the A3 note. The system ends with a double bar line.

213

218

223

228

233

238

244

245

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

250

*f* *ppp* *f* *mf*

254

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

259

*p* *pp* *f*

263

*mf* *f* *mf* *f* *mf* *pp* *p*

266

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

271

*mf* *f* *mp*

275

*ff* *mp* *pp* *p* *mp* *pp* *mp*

279

*ppp*

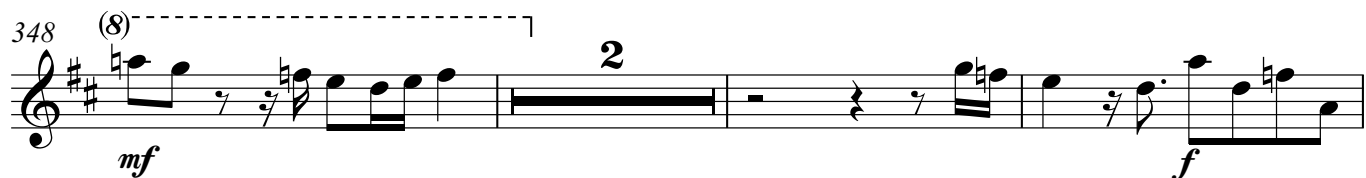
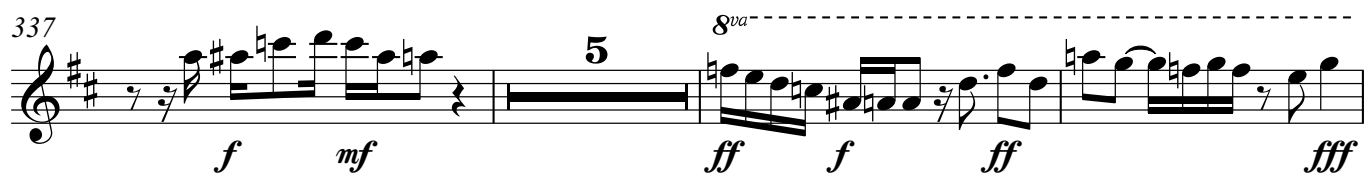
**E**  $\text{♩} = 110$  **44**  $\text{♩} = 110$

326

**F** *f* *mf*

## Clarinet in Bb

7



371 *8va*-----  
*ppp ff mf fff f*

375 (8)-----  
*mf f*

379  
*mf f mp f*

383  
*mf f mf f mf*

387  
*f mf f*

392  
*mf f*

396  
*mf ff f mf f*

400  
*mf f*

404  
*ff*

409 *8va*-----  
*f*



## Clarinet in Bb

9

413



416



Bassoon

# 601 Amputius, Concerto for Clarinet, Bassoon and Strings

Stephen W. Beatty (1938)

**A** ♩ = 120

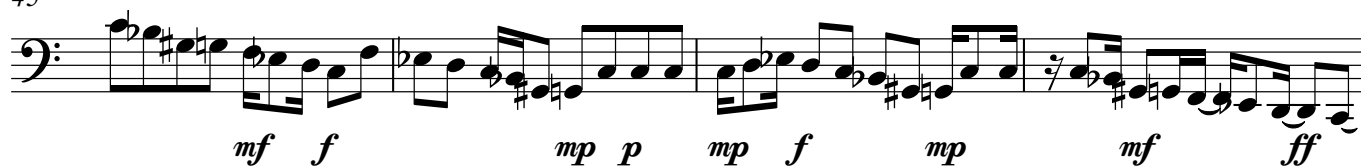
Measures 1-34 of the Bassoon part. The score is written in bass clef with a key signature of one flat (B-flat). The time signature is 4/4. The piece is marked with a tempo of ♩ = 120. The score includes various dynamics: *mf*, *mp*, *f*, *ff*, *pp*, and *p*. There are also articulation marks like accents and slurs. A section marked 'A' begins at measure 1. Measure 16 contains a triplet of eighth notes. Measure 31 shows a change in time signature to 3/8.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

41



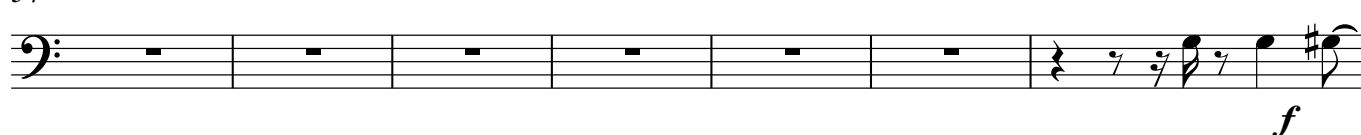
45



49



54



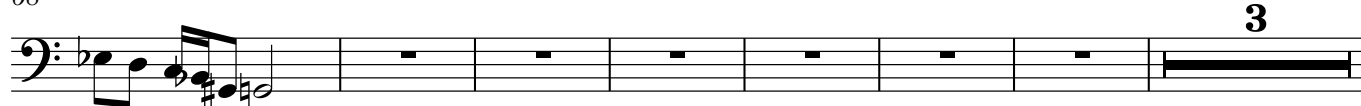
61



64



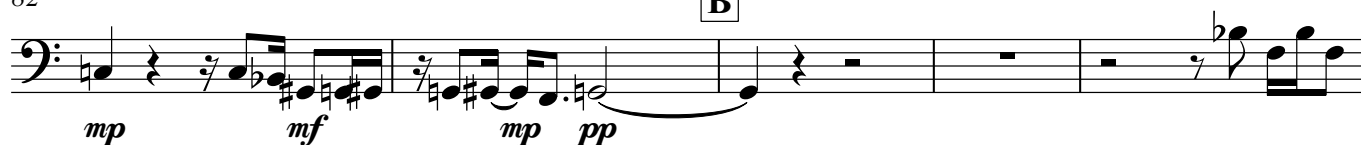
68



78



82



87



## Bassoon

3

91



95



99



107



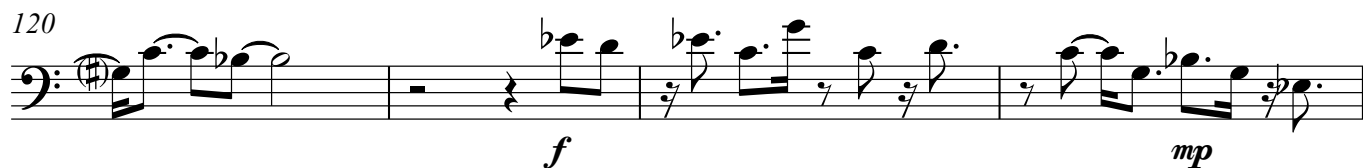
111



115



120



124



128

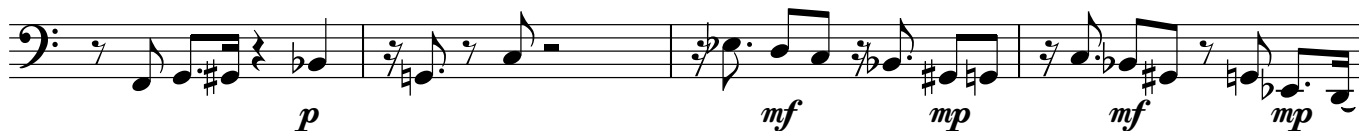


132



V.S.

136



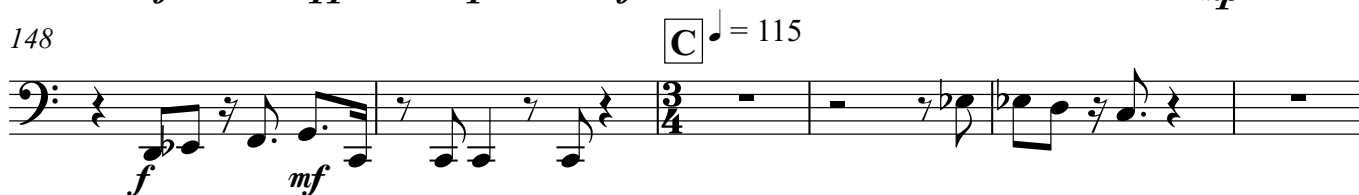
140



144



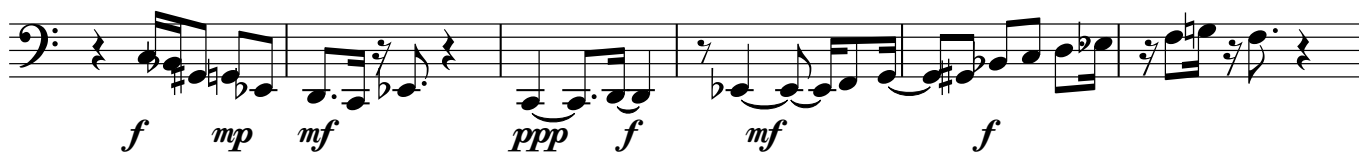
148



154



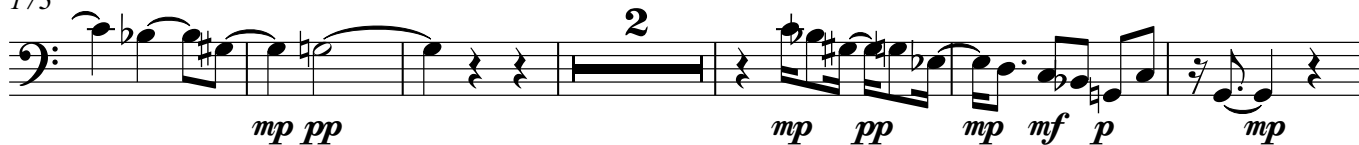
161



167



173



181



187



194



199



205



210



217



222



228



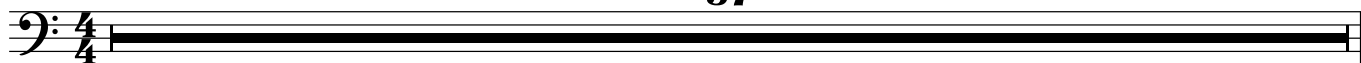
233

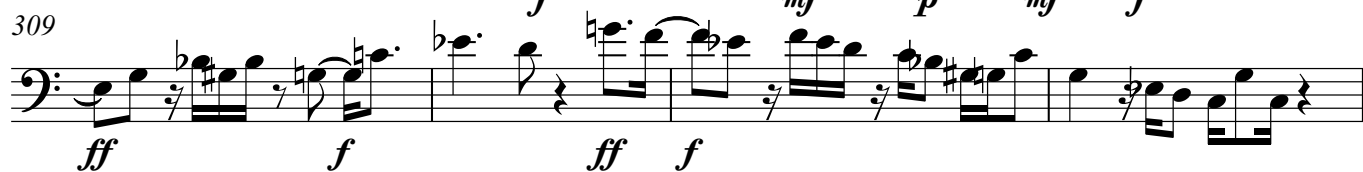


238

244 **D** ♩ = 100

37



281 **E** ♩ = 110

Bassoon

7

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

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

324 *mf* *f*  $\boxed{F} \text{ } \text{♩} = 110$

329 *ff* *mf* *f*

333 *ff*

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

340 *f* *ff* *f*

344

348

352 *fff* *ff*

V.S.



356



360



364



368



372



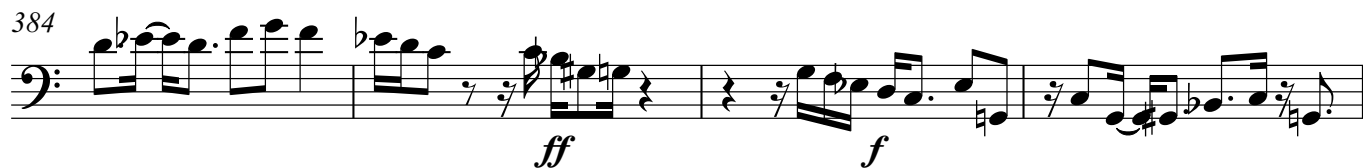
376



380



384

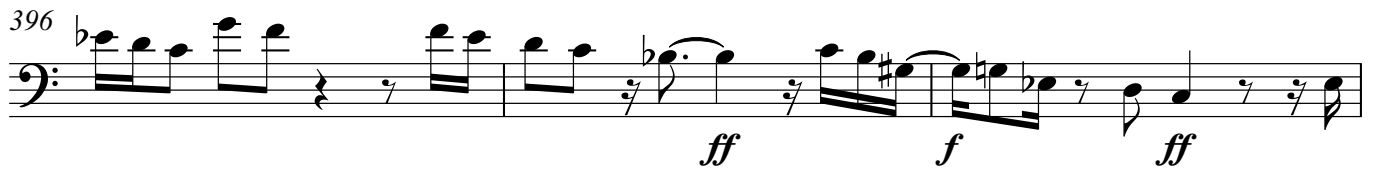


388



392





Violin

# 601 Amputius, Concerto for Clarinet, Bassoon and Strings

Stephen W. Beatty (1938)

**A**  $\text{♩} = 120$   
**2**

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

7 **2** *mf* *f* *mf* *pp* *mp* **4**

16 *mf* *f* *mf*

20 *p* *mf* *pp* *f*

24 *ff* *f*

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

32 *mf* **2** *p* *mf*

38 *f* *mf* *mp*

40 *f* *mf* *f* **11**

53 *f mp mf f mf*

57 *p mf pp*

61 *mf* 8

72 *f mf f mf mp mf*

76 *mp mf mp pp mp mf*

80 *mp mf*

84 **B**  $\text{♩} = 120$  *p mp p mf pp f p*

88 *mf mp mf mp*

91 *mf f mf p mp p*

95 *mf ppp mf mp* 2

102

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

107

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

111

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

115

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

122

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

126

*mp* *mf* *mp* *mf*

131

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

135

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

138

*mp* *mf*

141

*mp* *mf*

3

2

146 *f mp p mp mf mp p*

150 C ♩ = 115 *pp f pp mf f*

156 *mp* 3

164 *mf p mp p*

170 *mf mp f mf f p mp*

176 *mf f mf f mf f mf mp*

181 *f p mf mp mf f mf*

187 *f mp mf f mf mp*

192 *mf ff mp mf*

197 *mp f mp f mf*

202



207



212



224



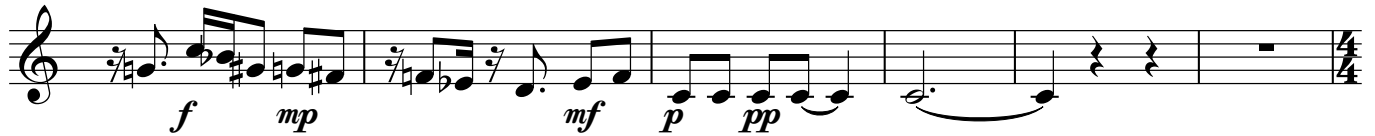
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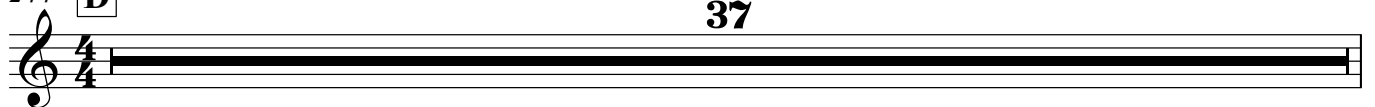
234



238



244



281 **E**  $\text{♩} = 110$

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

284 *mf* *mp* *f*

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

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

295 *f* *mf* *f* *mf* *ff*  $8^{va}$

298 (8) *f* *mf* *f*

302 *mf* *p* *mp* *mf* *f*  $8^{va}$

305 (8) *mf* *f* *mf* *mp* *mf* *mp* *f*

308 *mf* *mp* *f* *p* *mf* *f* *mf* *f*

311 *mf* *f* *mf* *f*



314 *mf mp p mf*

317 *f mf mp mf p f mf*

320 *p f ppp mf f mf*

324 **F** ♩ = 110 *f ff*

329 *mf f mf ff*

332 *mf f p ff*

335 *f mf f*

338 *mf mp mf f*

341 *mf ff pp f*

344 *mp f mf mp*

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

351 *f* *mf* *f*

354 *mf*

359 *f* *ff* *f* *ff* *f* *p* *f*

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

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

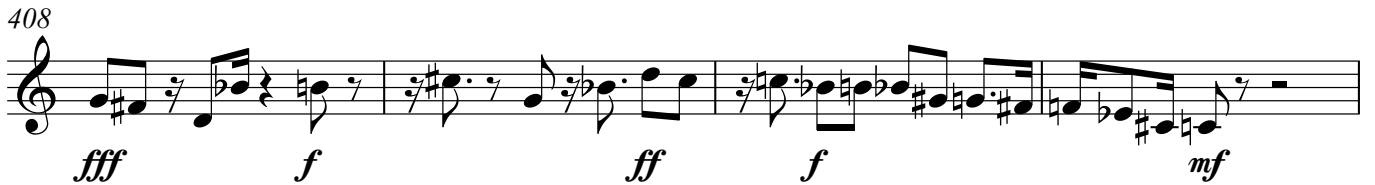
372 *ff* *mp* *f* *mf* *fff* *mp* *mf*

375 *f* *ff* *ppp f*

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

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

386



Viola

# 601 Amputius, Concerto for Clarinet, Bassoon and Strings

Stephen W. Beatty (1938)

**A**  $\text{♩} = 120$   
2

Measures 1-36 of the Viola part. The score is in 3/4 time. Dynamics include *f*, *mp*, *mf*, and *ff*. The piece includes a repeat sign at measure 32 and a V.S. marking at the end.

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V.S.

## Viola

40 *p mp mf mp f*

44 *mf f mf f mf*

48 *f mf mp*

52 *p mf mp f mf*

56 *p mp mf*

60 *f mf mp mf*

64 *mp mf*

68 *f mf f mf p mp*

72 *mf mp mf pp*

76 *mf p mf mp*

80

84 **B** ♩ = 120

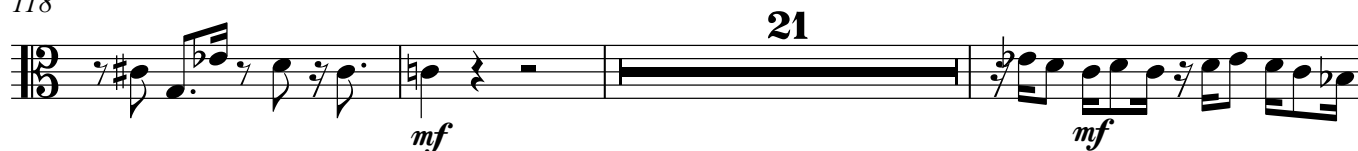
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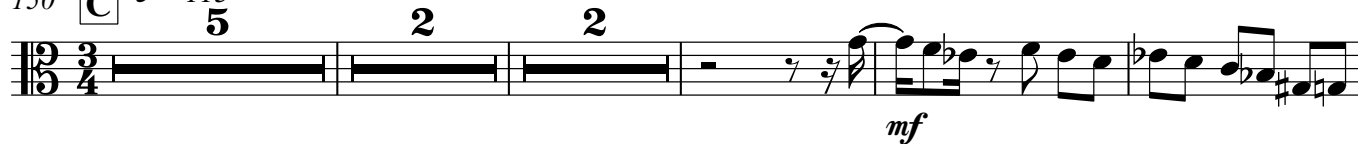
114



118



142

150 **C** ♩ = 115

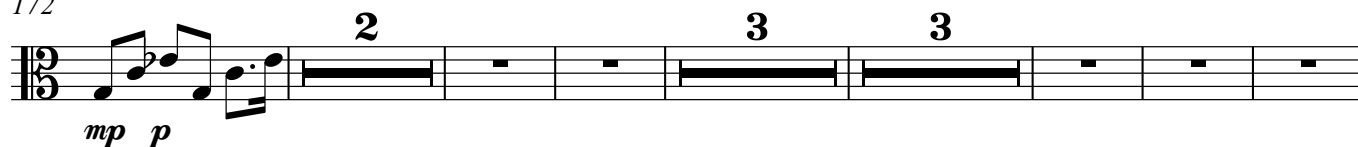
162



167



172



186



192



197



205



212



217



223



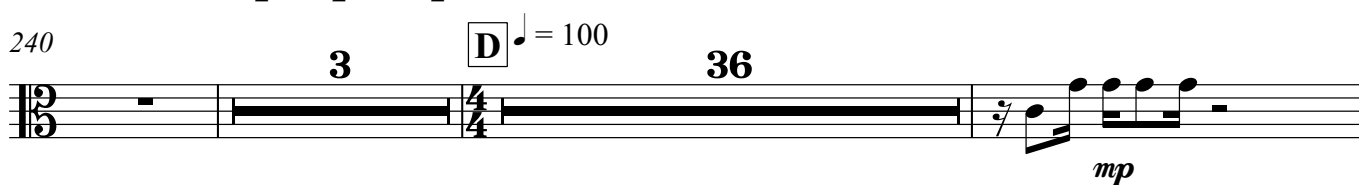
228



233



240



281 **E**  $\text{♩} = 110$ 

285



289



293



297



301



305



308



312



316





320



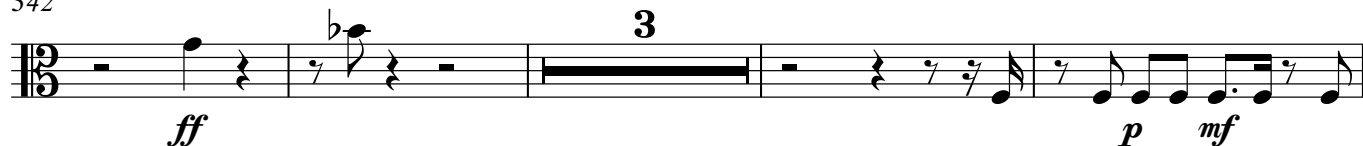
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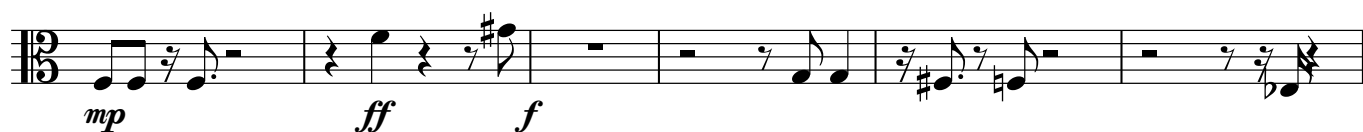
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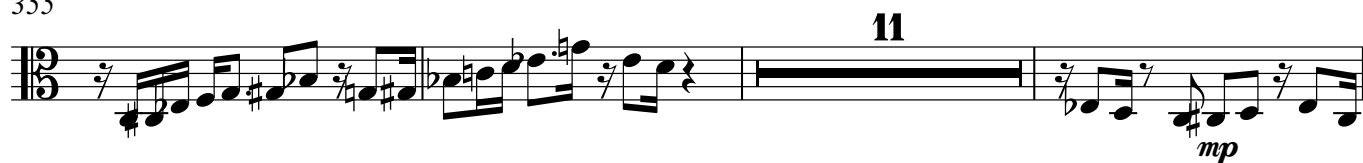
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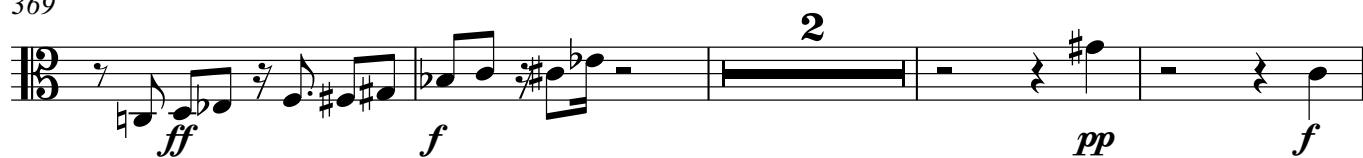
349



355



369



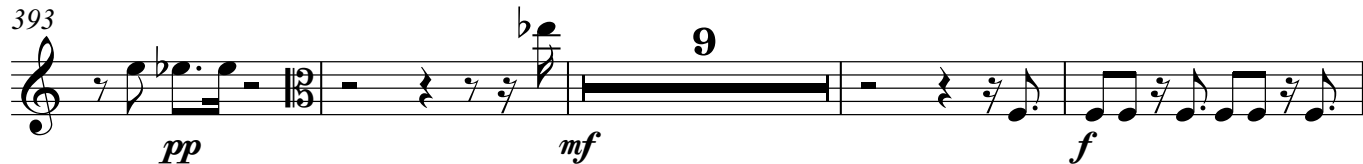
375



389



393



406



411



413



Violoncello

# 601 Amputius, Concerto for Clarinet, Bassoon and Strings

Stephen W. Beatty (1938)

**A** ♩ = 120

Violoncello score for "601 Amputius, Concerto for Clarinet, Bassoon and Strings" by Stephen W. Beatty. The score is in 4/4 time with a tempo of 120 beats per minute. It consists of nine staves of music, each starting with a measure number (6, 10, 14, 18, 22, 26, 30, 33). The key signature has one flat (B-flat). The dynamics range from piano (p) to fortissimo (f). The score ends with a triple bar line and a "3" indicating a triple measure rest.

39



43



47



51



55



59



63



67



71



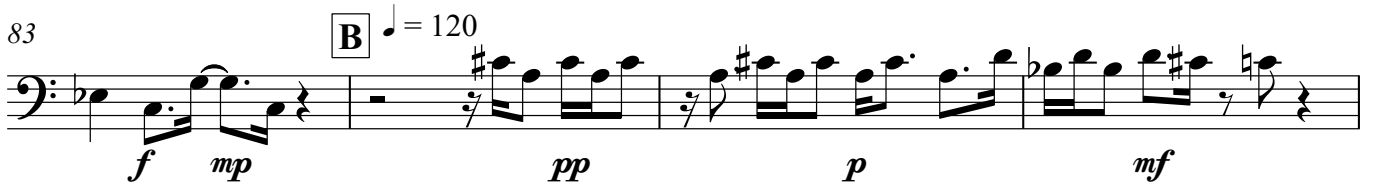
75



79



83



87



91



95



99



103



107



111



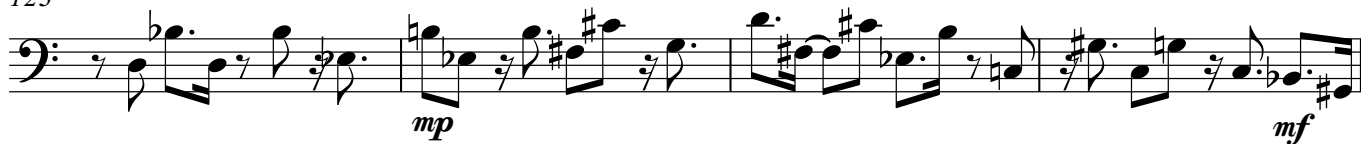
115



119



123



127



131



135



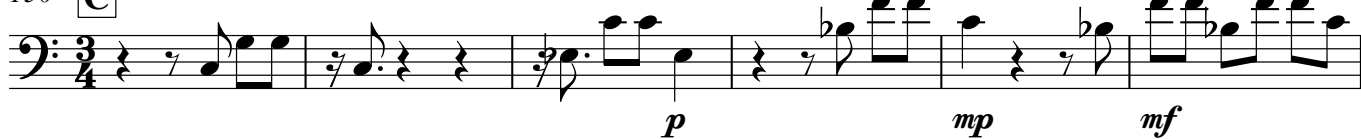
139



143



146

150   $\text{♩} = 115$ 

156

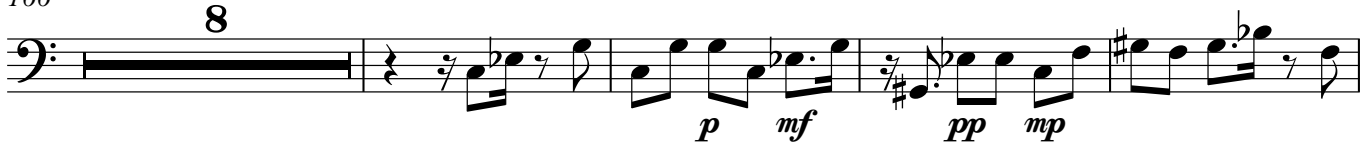


5

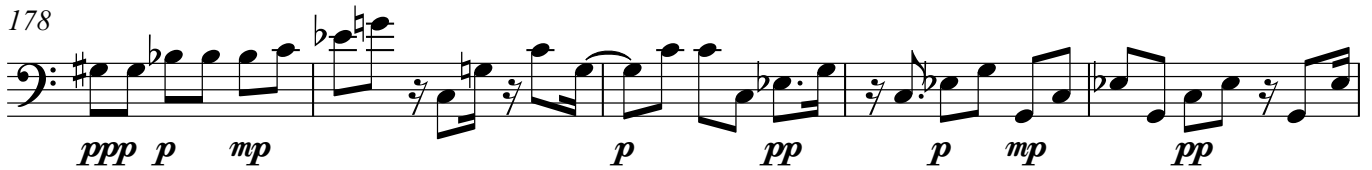
161



166



178



183



190



202



210



215



220



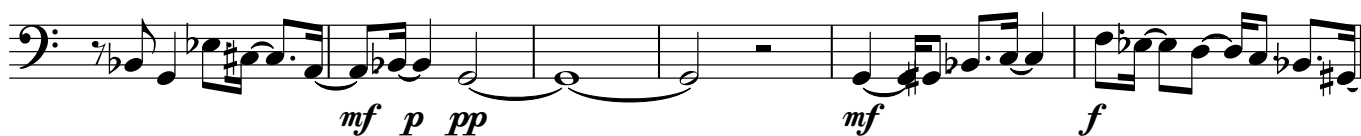
236



240

244 D ♩ = 100

249



255



261



265



270



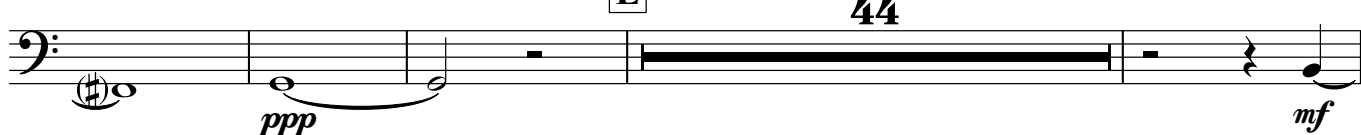
274



278

E ♩ = 110

♩ = 110





326 **F**

331



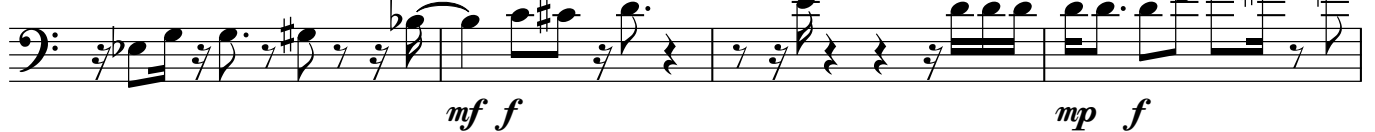
334



338



342



346



350



354



358



361



365



369



373



377



381



385



389



392



395



399



403



407



411



415



Double Bass

# 601 Amputius, Concerto for Clarinet, Bassoon and Strings

Stephen W. Beatty (1938)

**A**  $\text{♩} = 120$   
**4**

Measures 1-32 of the Double Bass part. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as  $\text{♩} = 120$ . The section is labeled **A**. The music features various dynamic markings: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. Measure 32 ends with a triplet of eighth notes.

9

14

18

23

28

32

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

39



44



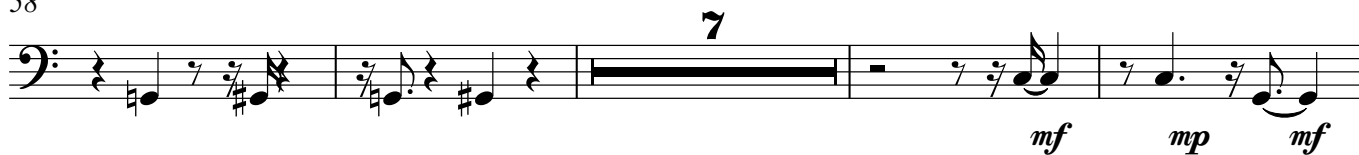
49



54



58



69



74



79

84 **B** ♩ = 120

88





141



146



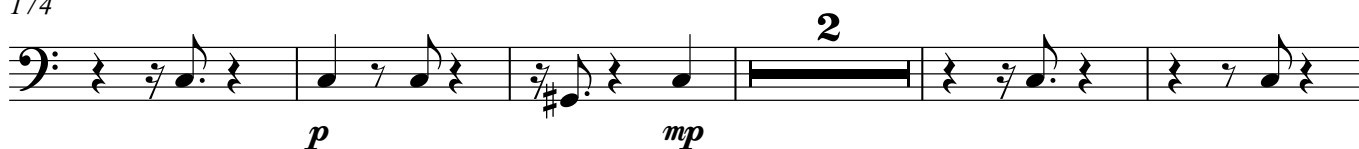
150 [C] ♩ = 115



160



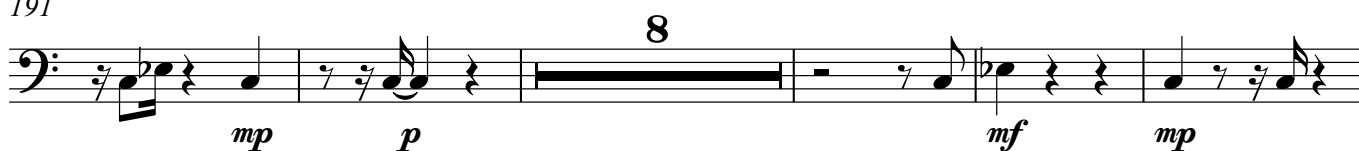
174



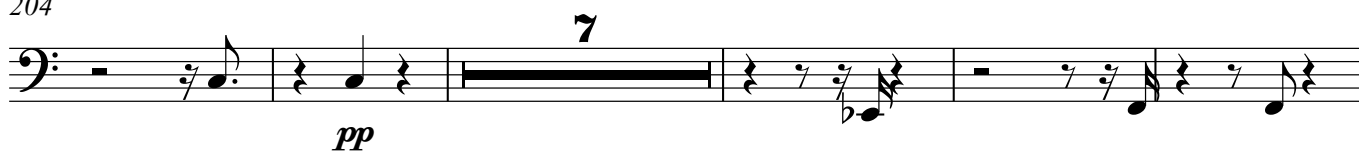
181



191



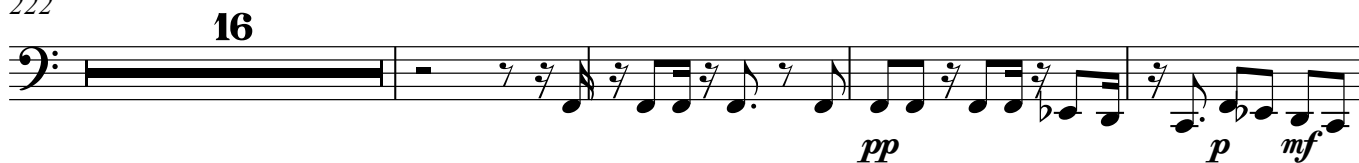
204



216



222



Double Bass

5

242

**D** ♩ = 100



248



253



258



263



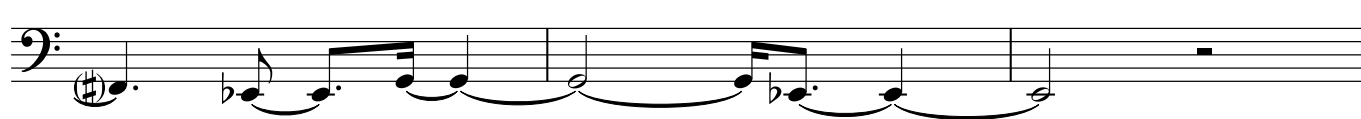
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274

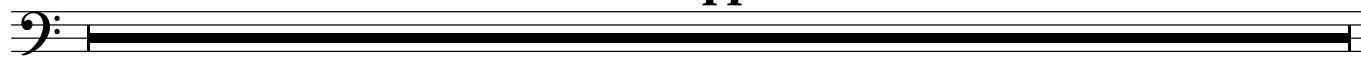


278



281 **E** ♩ = 110

44



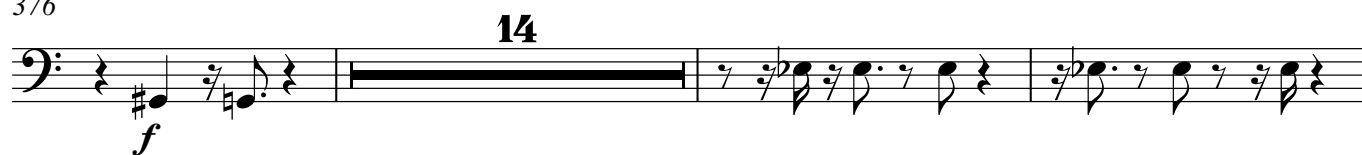


**F**♯ = 110

7/2

*mf*

376



393



397



401



410

