

Flute

# 602 Anubia, Concerto for Flute, Clarinet and Strings

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

1 *mp* *mf f*

6 *mf* *mp* *mf* *f* *mp* **6**

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

19 *p* *mf* **3**

26 *f* *mp* *p*

30 *mf* *mp* *f*

35 *mp* *p* *mf* *pp* *mf* *ppp*

39 *mf* *f* *mf* **2**

44 **4**

51 *ppp mf mp p mf*

55 *pp mf f mf* 5

64 *p mf*

68 *f mp mf f*

72 *mf mp mf*

76 11 *f*

91 *mf f mp*

96 *mf p mf* 8

107 *mp f* B  $\text{♩} = 110$  13

124 *ff f mf mp f mp pp mf*

130 *f ff f* 6 *f*

141 6 *mf f*

152

158 7 *mf ff f*

170 *mf mp f mf f mf mp pp* 2 8va-----

178 (8) *f mp ff mf ff mp f mf f* 3

186 *mf f*

192 3 *mf* 6

205 *f mf mp mf mp*

210 5 *mf f mp f ff mf* 7

Flute

♩ = 110

C

8<sup>va</sup>

225 *p mp p f mf ff*

230 (8) *f ff mf ff mp*

233 (8) *ff f mf ff mf*

237 *f p mf f ff mf*

241 *f mf f* 8<sup>va</sup>

244 (8) *mf f*

248 (8) *mf f mp*

251 *mf ff mf f*

254 *mf f mf mp mf f*

258 *ppp mf ff f mf p mp p f*

262 *mp* *mf* *mp* *pp*

266 **D** ♩ = 115 **E** ♩ = 130 *8va* *ff* *f* *ff* *f*

321 (8) *ff* *f*

325 (8) *ff* *f*

329 (8) *ff* *f* *mf*

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

338 *pp* *mp* *f* *ff* *f*

342 *8va* *fff* *mf* *f* *ff* *f*

346 (8) *ff* *f*

349 (8) *mf* 8

360 *f* *mf* *p* *mf*

364 *mp* *p* *8va*

369 (8) *f* *ff*

373 (8) *f* *fff*

377 *ff* *fff* *ff* *8va*

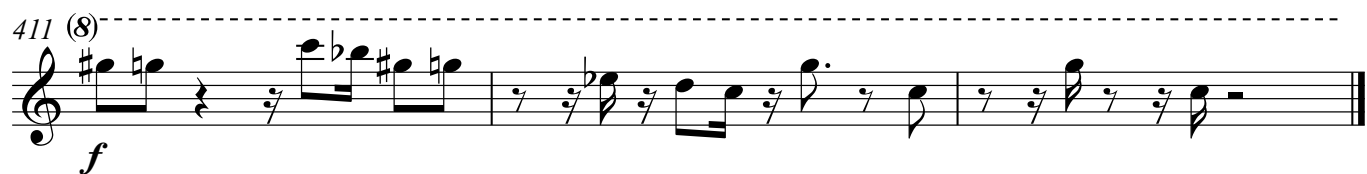
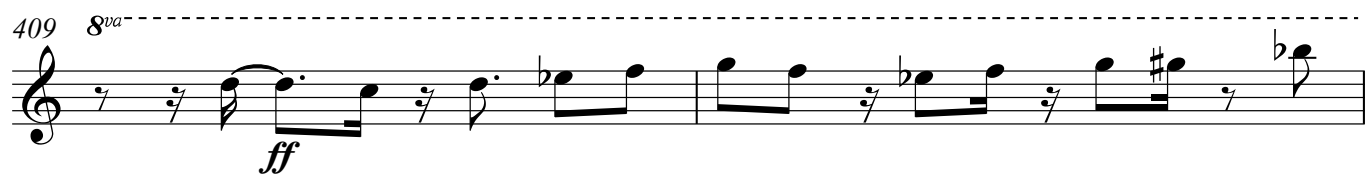
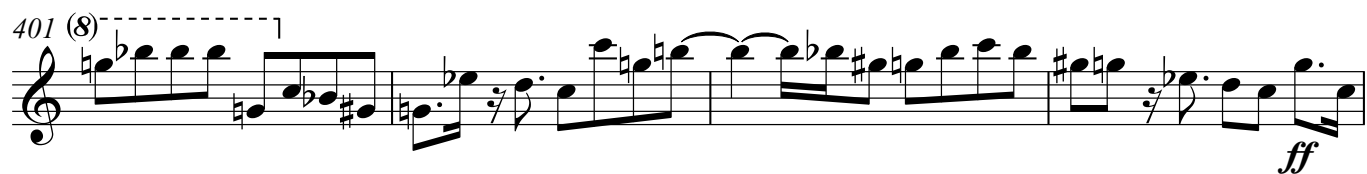
381 *mf* *mp* *p* *f* *mf* *f*

385 *mf* *f* *mf* *ff* *f* *ff* *mf* *8va*

389 (8) *f* *mf* *ff* *mp* *ff* *f*

393 (8)

397 *mf* *ff* *f* *8va*



Clarinet in B $\flat$

# 602 Anubia, Concerto for Flute, Clarinet and Strings

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

602 Anubia, Concerto for Flute, Clarinet and Strings, by Stephen W. Beatty (1938). This is the beginning of section A, marked with a tempo of quarter note = 110. The music is in 4/4 time and the key of D major (two sharps). The score consists of nine staves of music, each containing measures 1 through 40. The dynamics are indicated by various markings: *pp*, *p*, *mp*, *mf*, *f*, and *ppp*. The notation includes various note values, rests, and articulation marks. There are also some performance instructions like '2' and '3' above certain measures, likely indicating fingerings or breath marks. The score ends with a double bar line and a repeat sign.

Measures 1-40. Dynamics: *pp*, *p*, *mp*, *mf*, *f*, *ppp*.



47

*mf pp mf mp mf*

51

6

*f*

60

*mf f*

64

5

*mf pp mf*

72

2

*mp f mf f*

78

*mf f mf*

82

*f mf f*

86

*mp mf mp*

92

*p mf mp mf mp*

96

*mf mp f*

100 *ff f mf f*

104 *mp mf mp*

108 **B**  $\text{♩} = 110$  **25** *f mp*

138 **5** *mf mp f mp mf p mf ff*

148 **6** *f ff*

159 **12** *mf ff f mf f*

175 **4** *ff f mp f*

184 **14** *mf*

202 **4** *f mf f mf ff*

210 **5** *mp mf f mf ff*

218 *mp* *mf* *mp* *p* **2**

225 **C**  $\text{♩} = 110$  **37** *mp* *p*

266 **D**  $\text{♩} = 115$  *mf* *f* *mf*

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

274 *mf* *p* *f* *mf*

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

281 *pp* *f* *mf* *f* *mf* *f*

285 *mf* *mp* *mf*

289 *pp* *mf* *mp* *mf*

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

296 *f* *mp* *f*

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

303 *mf* *p* *f*

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

311 *mf* *f*

314 *mf* *f*

318 **E** ♩ = 130 *mf* *f* *mf* *ppp* *p* *f* *ff*

322 *mf* *pp* *mf* *f*

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

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

336

*ff mf f*

340

*pp mp pp mp ppp mp*

345

*pp mp pp mp f*

350

*mf f mf*

355

*f mf f mf mp ppp mf*

359

*f mp mf f ff*

363

*f mf ff f*

368

*mp mf*

373

*ff f*

377

*ff f mp f mf f*

381

388

*mf f ff*

This staff contains measures 381 through 388. It begins with a treble clef and a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings *mf*, *f*, and *ff* are placed below the staff at measures 385, 386, and 388 respectively.

385

392

*mp mf mp mf*

This staff contains measures 389 through 392. It continues the melodic line with various note values and rests. Dynamic markings *mp* and *mf* are used at measures 390, 391, 392, and 393.

389

396

*mp mf pp f*

This staff contains measures 393 through 396. The music includes some longer note values and rests. Dynamic markings *mp*, *mf*, *pp*, and *f* are placed below the staff at measures 393, 394, 395, and 396.

393

400

*ff f mp*

This staff contains measures 397 through 400. The music features a mix of note values and rests. Dynamic markings *ff*, *f*, and *mp* are placed below the staff at measures 399, 400, and 401.

397

404

*mf f*

This staff contains measures 401 through 404. The music continues with various note values and rests. Dynamic markings *mf* and *f* are placed below the staff at measures 403 and 404.

401

408

*ff f mf*

This staff contains measures 405 through 408. The music includes some longer note values and rests. Dynamic markings *ff*, *f*, and *mf* are placed below the staff at measures 405, 406, and 408.

405

412

*ff f mf ff mp*

This staff contains measures 409 through 412. The music features a mix of note values and rests. Dynamic markings *ff*, *f*, *mf*, *ff*, and *mp* are placed below the staff at measures 409, 410, 411, 412, and 413.

409

416

*mf pp mf*

This staff contains measures 413 through 416. The music includes some longer note values and rests. Dynamic markings *mf*, *pp*, and *mf* are placed below the staff at measures 413, 414, and 415.

411

420

*f mf f*

This staff contains measures 417 through 420. The music features a mix of note values and rests. Dynamic markings *f*, *mf*, and *f* are placed below the staff at measures 419, 420, and 421.

Violin

# 602 Anubia, Concerto for Flute, Clarinet and Strings

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$

Staff 1: *mp* *mf* *f* *mf*

Staff 2: *f* *mf* *mp* *mf*

Staff 3: *f* *mp* *mf*

Staff 4: *f* *p* *mp* *f* *mf*

Staff 5: *f* *mf* *f* *mf* *mp*

Staff 6: *f* *mp* *mf* *p* *mf*

Staff 7: *p* *mf*

Staff 8: *f* *mp* *p* *mf*

Staff 9: *mp* *f* *mf*

35 *mp p mf pp mf ppp*

39 *mf f mf f ff*

43 *mp mf mp mf*

47 *mp f mf f mf f*

51 *mp mf ppp mf mp p mf*

55 *p mp mf ppp f mp f p mf*

59 *p*

65 *mf f*

69 *mp mf f mf*

72 *mp mf*



76



83



88



92



96



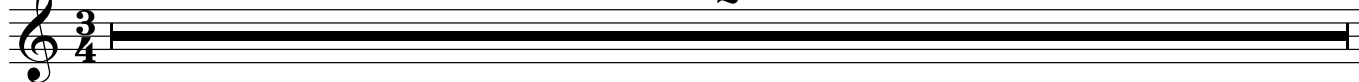
101



108

**B**

♩ = 110

**2**

110

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

116

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

122

*mf*

128

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

134

*f* *mp* *f*

140

*mf* 6

151

*mf* *f* *mf* *f*

157

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

163

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

169

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

175



181



186



192



198



204



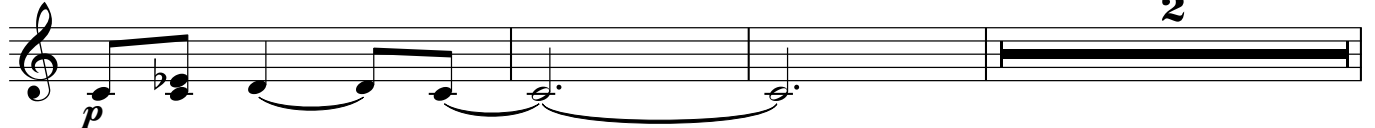
209



214



220



## Violin

C ♩ = 110

225

*mf mp mf*

230

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

234

*mp mf p mp mf*

238

*mp p pp p mp*

241

*mf mp mf mp*

244

*p mf p mp mf mp*

248

*mf mp p mf p*

251

*pp p mp p mp*

255

*pp mp mf mp*

259

*mf mp mf p mp pp p*

262

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

266 **D** ♩ = 115 **E** ♩ = 130

52

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

321

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

325

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

330

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

335

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

340

*pp* *mp* *pp* *mp* *ppp* *mp*

345

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

350

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

354

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

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

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

368 *mp* *mf*

373 *ff* *f*

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

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

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

389 *mp* *mf* *pp* *mf* *f* *ff* *f* *mf* *f*

393

396 *mp* *mf*

400

403

407

411

*mf* *f*

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

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

*f* *mf* *f*

This musical score for Violin spans measures 400 to 411. The notation is in treble clef with a key signature of one flat (B-flat). The piece features a variety of dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte). The melody is characterized by rapid sixteenth-note passages, often with slurs and accents, and includes some dotted rhythms. The score concludes with a double bar line at measure 411.

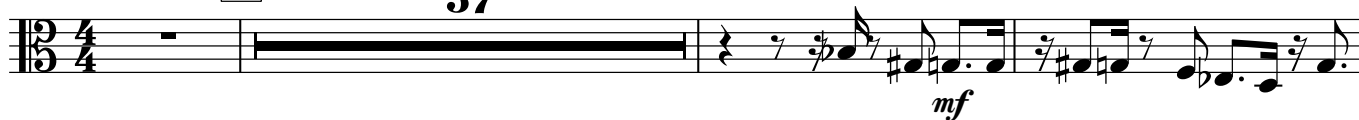
Viola

# 602 Anubia, Concerto for Flute, Clarinet and Strings

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**A** ♩ = 110

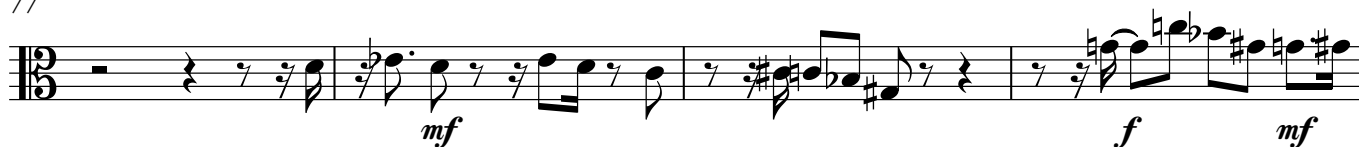
**57**



61



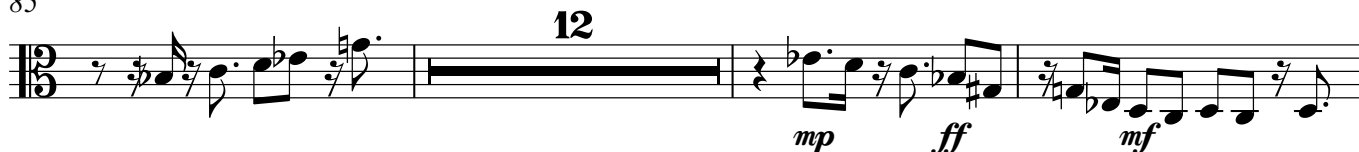
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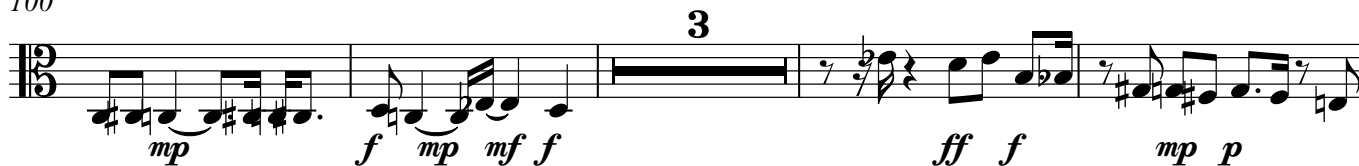
81



85



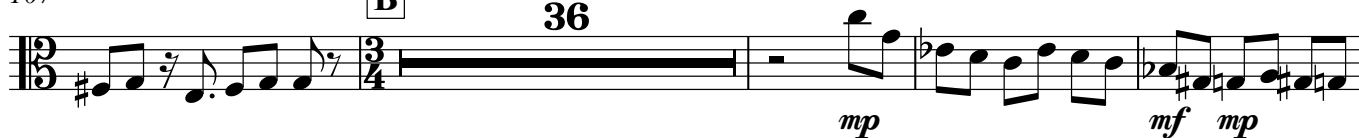
100



107

**B** ♩ = 110

**36**



147



158





174



183



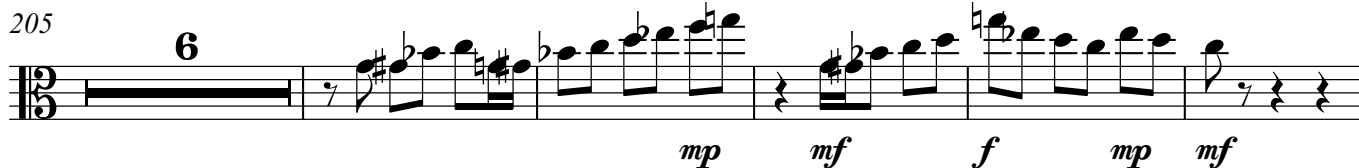
192



199



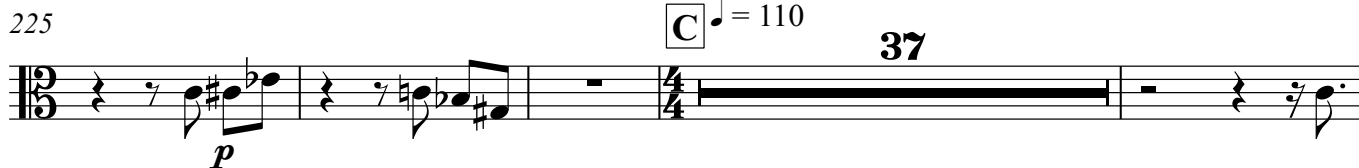
205



216



225

266 D ♩ = 115

270



274



278



282



286



290



294



298



302



306



310



314



318 **E** ♩ = 130

325



333



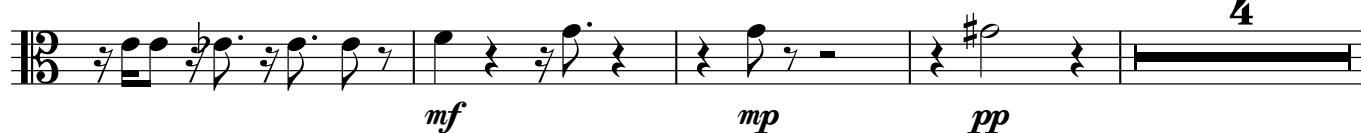
340



347



353



361



367



371



375



379



383



387



391



398



402



407



410



Violoncello

# 602 Anubia, Concerto for Flute, Clarinet and Strings

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$   
**2**

7

11

15

19

23

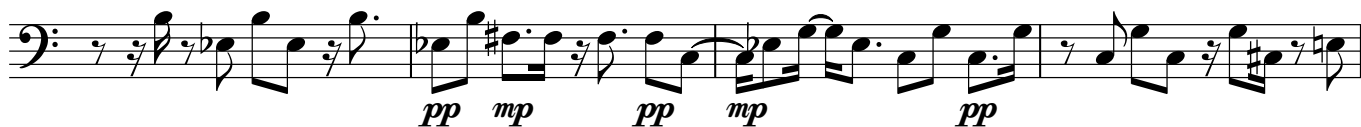
27

31

35

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

39



43



47



51



55



59



63



67



71



75



79



83



87



91



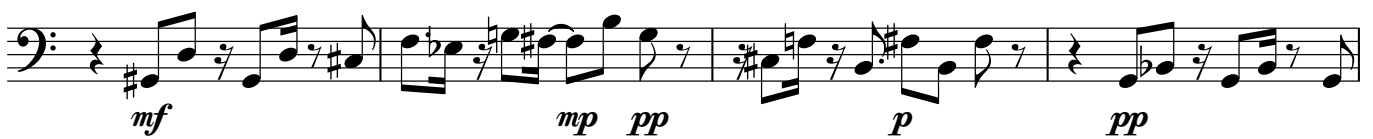
95



99



103



107

B ♩ = 110



112



118



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

129 *p mp mf mp*

134 *mf mp mf*

139 *f mp mf mp mf mp mf*

145 *f p mp f mp mf*

150 *mp mf mp p mf mp mf*

156 *mp mf*

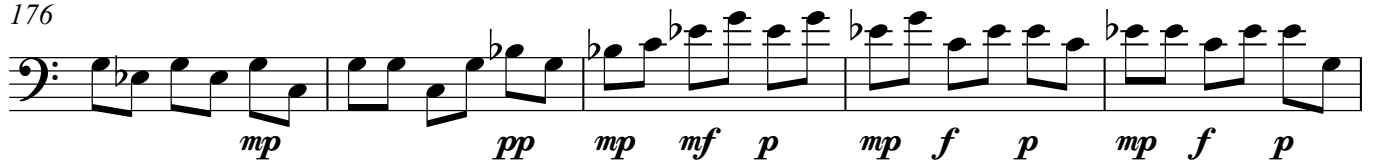
161 *mp p mp p mf mp*

166 *mf mp mf mp pp mf*

171 *mp p pp mp mf*



176



181



186



191



196



201



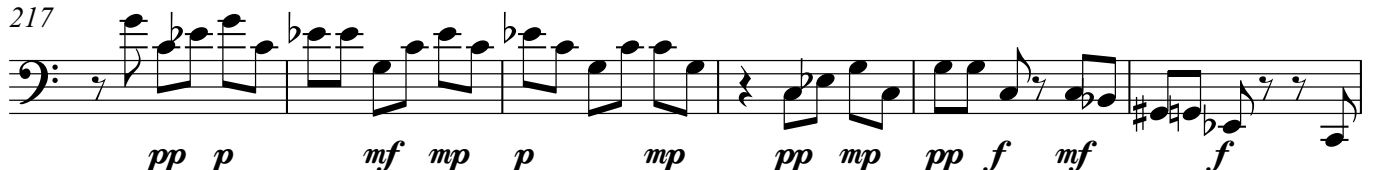
206



211



217



223



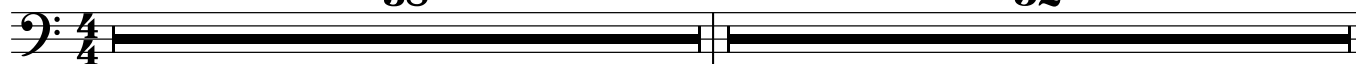
## Violoncello

228 **C** ♩ = 110

38

**D** ♩ = 115

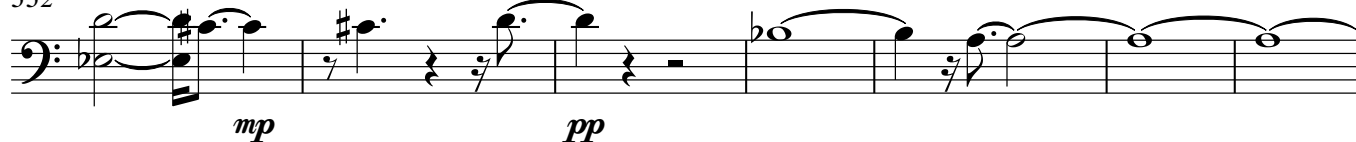
52

318 **E** ♩ = 130

325



332



339



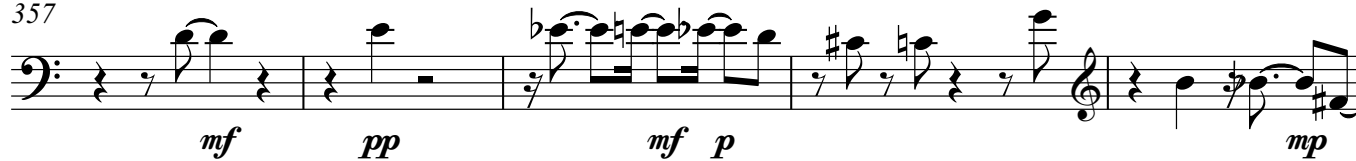
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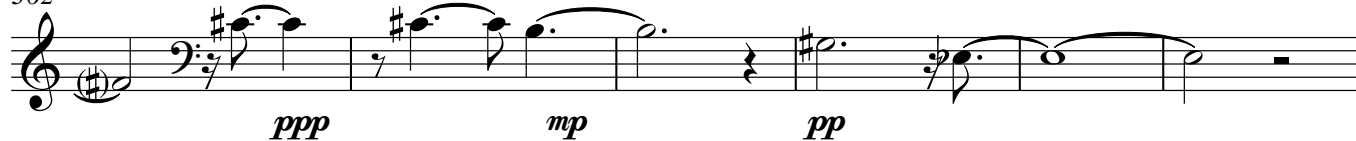
352



357



362



368



372



376



380



384



388



392



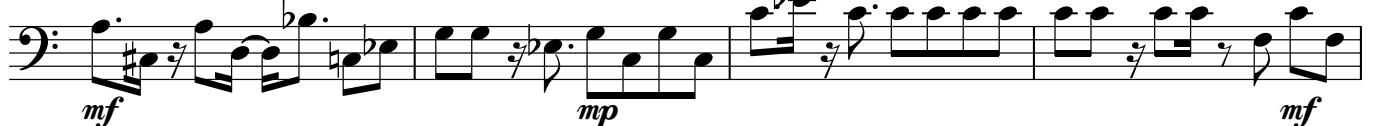
395



399



403



407



## Violoncello

410



Double Bass

# 602 Anubia, Concerto for Flute, Clarinet and Strings

Stephen W. Beatty (1938)

**A**  $\text{♩} = 110$   
**5**

10

14

19

24

29

34

40

43

*p*

*mf*

*mp*

*p*

*pp*

*ppp*

*2*

*p*

*mp*

*pp*

48



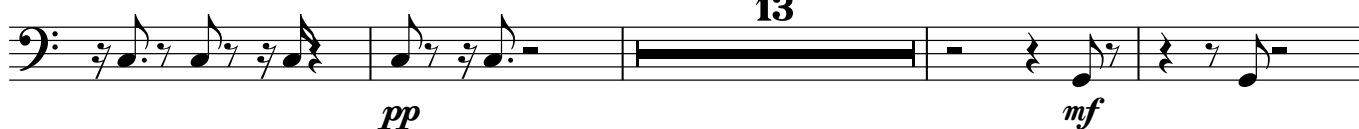
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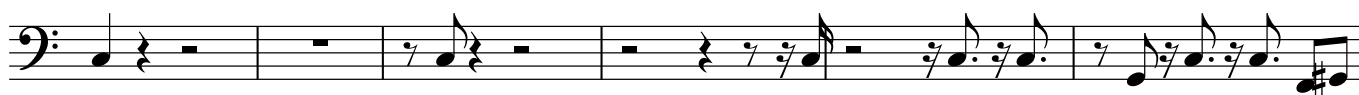
57



62



79



85



93



101



106



111



117



127



135



143



149



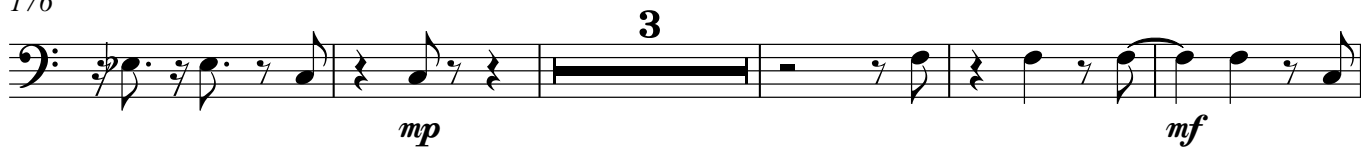
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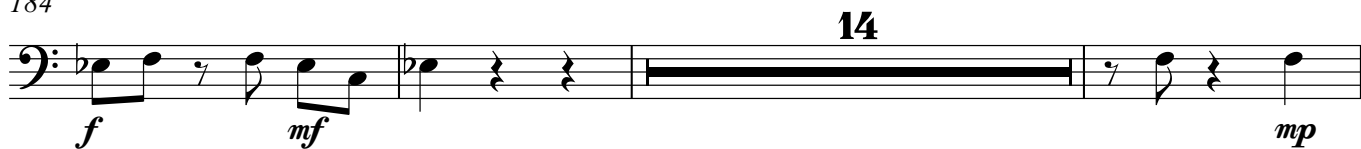
171



176



184



201



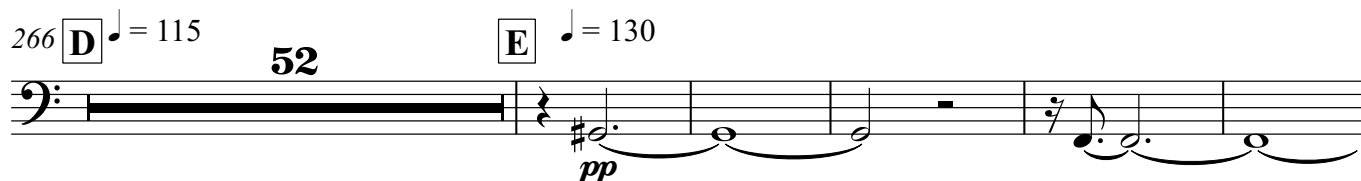
210



221



226

266 **D** ♩ = 115

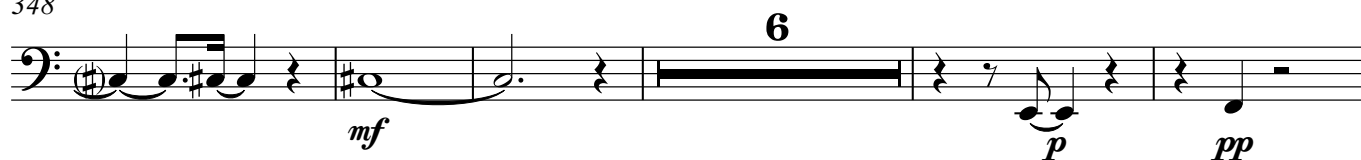
323



341



348



359



369



373





5

377

383

The bass line is written on a single staff in bass clef. It begins with a key signature change to B-flat major (two flats). The melody consists of eighth and quarter notes, with some rests. The dynamic marking *mf* is placed below the first measure.

387

*mp*

391

391

4

*mf* *mp* *p*

398

The bass line of 'The Sound of Silence' is written in bass clef. It begins with a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a half note G1, then a half note F1. The melody then moves to a higher register with a half note E2, followed by a half note D2. The piece concludes with a half note C2, followed by a half note B1, and finally a half note A1. The tempo is marked 'mp' (moderato piano).

402

402 **6**

*pp*

410

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure has a dynamic marking of *mp* (mezzo-piano). The second measure has a dynamic marking of *pp* (pianissimo). The third measure has a dynamic marking of *mf* (mezzo-forte). The fourth measure ends with a double bar line. The notes are: Measure 1: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Measure 2: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Measure 3: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). Measure 4: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).