

Allegretto from Symphony No. 7

arranged for Recorder Ensemble

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Allegretto (♩ = 76)

Score for Recorder Ensemble (Measures 1-10):

Parts: Soprano, Alto, Tenor I, Tenor II, Bass, Contrabass.

Key: B-flat major (two flats). Time: 2/4.

Dynamic markings and performance instructions:

- Soprano: *f* (measures 1-2), *pp* (measures 3-10).
- Alto: *f* (measures 1-2), *pp* (measures 3-10).
- Tenor I: *f* (measures 1-2), *pp* (measures 3-4), *ten.* (measure 5), *p* (measures 6-10).
- Tenor II: *f* (measures 1-2), *pp* (measures 3-4), *ten.* (measures 5-10).
- Bass: *f* (measures 1-2), *p* (measures 3-10).
- Contrabass: *f* (measures 1-2), *p* (measures 3-10).

Score for Recorder Ensemble (Measures 11-20):

Parts: S, A, T I, T II, B, Cb.

Key: B-flat major (two flats). Time: 2/4.

Dynamic markings and performance instructions:

- S: Rests throughout.
- A: Rests throughout.
- T I: Continues melodic line from measure 5.
- T II: Continues melodic line from measure 5.
- B: Continues melodic line from measure 5.
- Cb: Continues melodic line from measure 5.

21

Score for measures 21-30, measures 21-30.

Parts: S, A, T I, T II, B, Cb.

Measure 21: S, A, T I, T II, B, Cb.

Measure 22: S, A, T I, T II, B, Cb.

Measure 23: S, A, T I, T II, B, Cb.

Measure 24: S, A, T I, T II, B, Cb.

Measure 25: S, A, T I, T II, B, Cb.

Measure 26: S, A, T I, T II, B, Cb.

Measure 27: S, A, T I, T II, B, Cb.

Measure 28: S, A, T I, T II, B, Cb.

Measure 29: S, A, T I, T II, B, Cb.

Measure 30: S, A, T I, T II, B, Cb.

Dynamic markings: *pp*, *p*, *ten.*

30

Score for measures 31-39, measures 31-39.

Parts: S, A, T I, T II, B, Cb.

Measure 31: S, A, T I, T II, B, Cb.

Measure 32: S, A, T I, T II, B, Cb.

Measure 33: S, A, T I, T II, B, Cb.

Measure 34: S, A, T I, T II, B, Cb.

Measure 35: S, A, T I, T II, B, Cb.

Measure 36: S, A, T I, T II, B, Cb.

Measure 37: S, A, T I, T II, B, Cb.

Measure 38: S, A, T I, T II, B, Cb.

Measure 39: S, A, T I, T II, B, Cb.

37

S

A

T I

T II

B

Cb

43

S

A

T I

T II

B

Cb

pp

pp

pp

64

S
 A
 T I
 T II
 B
 Cb

(cresc.) *f*
 (cresc.) *f*
 (cresc.) *f*
 (cresc.) *f*

70

S
 A
 T I
 T II
 B
 Cb

ff
ff
ff
ff

3
 3
 3

77

S

A

T I

T II

B

Cb

83

S

A

T I

T II

B

Cb

101

Score for measures 101-105, featuring Soprano (S), Alto (A), Tenor I (T I), Tenor II (T II), Bass (B), and Cello/Double Bass (Cb). The key signature is B-flat major (two flats).

Measures 101-105:

- Soprano (S):** Rests in measures 101-104, then a half note G4 in measure 105.
- Alto (A):** Quarter rest, then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 105. *dolce* marking.
- Tenor I (T I):** Quarter rest, then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 105. *dolce* marking.
- Tenor II (T II):** Quarter rest, then a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 105. Triplet markings (3) are present over the eighth notes.
- Bass (B):** Quarter note G3, then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 105.
- Cello/Double Bass (Cb):** Quarter note G3, then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 105.

106

Score for measures 106-110, featuring Soprano (S), Alto (A), Tenor I (T I), Tenor II (T II), Bass (B), and Cello/Double Bass (Cb). The key signature is B-flat major (two flats).

Measures 106-110:

- Soprano (S):** Rests in measures 106-109, then a half note G4 in measure 110.
- Alto (A):** Quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 110.
- Tenor I (T I):** Quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 110.
- Tenor II (T II):** Eighth notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 110. Triplet markings (3) are present over the eighth notes.
- Bass (B):** Quarter note G3, then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 110.
- Cello/Double Bass (Cb):** Quarter note G3, then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4 in measure 110.

112

S

A

T I

T II

B

Cb

mp

118

S

A

T I

T II

B

Cb

mp

123

S
 A
 T I
 T II
 B
 Cb

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

dim.
dim.
dim.
dim.
dim.
dim.

3
 3
 3
 3
 3
 3

128

S
 A
 T I
 T II
 B
 Cb

p
cresc.
p
cresc.
p
cresc.

dim.
dim.
dim.
dim.
dim.
dim.

3
 3
 3
 3
 3
 3

133

S
(cresc.) *dim.* *p*

A
(cresc.) *dim.* *p*

T I
(cresc.) *dim.* *p*

T II
(cresc.) *dim.* *p*

B
(cresc.) *dim.* *p*

Cb
(cresc.) *dim.* *p*

138

S
cresc.

A
cresc.

T I
cresc.

T II
cresc.

B
cresc.

Cb
cresc.

144

S
 A
 T I
 T II
 B
 Cb

Musical score for measures 144-149. The score is for a six-part vocal ensemble (Soprano, Alto, Tenor I, Tenor II, Bass, and Contrabass) in B-flat major. Measures 144-149 show a crescendo from fortissimo (f) to fortissimo-fortissimo (ff). The vocal parts feature triplets and sixteenth-note patterns. The instrumental parts (Bass and Contrabass) also feature triplets and sixteenth-note patterns. The key signature has two flats (B-flat major).

150

S
 A
 T I
 T II
 B
 Cb

Musical score for measures 150-154. The score is for a six-part vocal ensemble (Soprano, Alto, Tenor I, Tenor II, Bass, and Contrabass) in B-flat major. Measures 150-154 show a decrescendo from fortissimo-fortissimo (ff) to piano (p). The vocal parts feature triplets and sixteenth-note patterns. The instrumental parts (Bass and Contrabass) also feature triplets and sixteenth-note patterns. The key signature has two flats (B-flat major).

154

Score for measures 154-157. The key signature is three flats (B-flat, E-flat, A-flat). The vocal parts (Soprano, Alto, Tenor I, Tenor II, Bass) and the Cello/Double Bass part are shown. The Soprano and Tenor I parts have a triplet of eighth notes in measure 156. The Alto and Bass parts have a triplet of eighth notes in measure 155. The Cello/Double Bass part has a triplet of eighth notes in measure 156.

158

Score for measures 158-161. The key signature is three flats (B-flat, E-flat, A-flat). The vocal parts (Soprano, Alto, Tenor I, Tenor II, Bass) and the Cello/Double Bass part are shown. The Soprano and Tenor I parts have a triplet of eighth notes in measure 159. The Alto and Bass parts have a triplet of eighth notes in measure 158. The Cello/Double Bass part has a triplet of eighth notes in measure 159.

162

S

 A

 T I

 T II

 B

 Cb

166

S

 A

 T I

 T II

 B

 Cb

170

Soprano (S): Treble clef, melodic line with eighth-note patterns and rests.

Alto (A): Treble clef, melodic line with a triplet of eighth notes.

Tenor I (T I): Treble clef, melodic line with a triplet of eighth notes.

Tenor II (T II): Treble clef, melodic line with eighth-note patterns and rests.

Bass (B): Bass clef, melodic line with eighth-note patterns and rests.

Contrabass (Cb): Bass clef, melodic line with eighth-note patterns and rests.

174

Soprano (S): Treble clef, melodic line with a triplet of eighth notes.

Alto (A): Treble clef, melodic line with eighth-note patterns and rests.

Tenor I (T I): Treble clef, melodic line with a triplet of eighth notes.

Tenor II (T II): Treble clef, melodic line with eighth-note patterns and rests.

Bass (B): Bass clef, melodic line with eighth-note patterns and rests.

Contrabass (Cb): Bass clef, melodic line with eighth-note patterns and rests.

178

S *cresc.* *dim.*
 A *cresc.* *dim.*
 T I *cresc.* *dim.*
 T II *cresc.* *dim.*
 B *cresc.* *dim.*
 Cb *cresc.* *dim.*

182

S *(dim.)* *pp*
 A *(dim.)* *pp*
 T I *(dim.)* *pp*
 T II *(dim.)* *pp*
 B *(dim.)* *pp*
 Cb *(dim.)*

186

S A T I T II B Cb

Musical score for measures 186-189. The score is for a vocal ensemble (Soprano, Alto, Tenor I, Tenor II, Bass) and a Cello/Double Bass (Cb). The key signature is B-flat major (two flats). Measures 186-189 show the vocal parts mostly resting, while the Tenor II and Bass parts have active melodic lines. The Bass part features a long note in measure 188.

190

S A T I T II B Cb

Musical score for measures 190-193. The score continues for the same vocal ensemble and Cello/Double Bass. Measures 190-193 show more active participation from the vocal parts, particularly the Tenor I and Tenor II. The Bass part continues with its melodic line, and the Cello/Double Bass part has a short melodic phrase in measure 190.

pp

194

A musical score for the song "The Rose Tree". The score is written for six parts: Soprano (S), Alto (A), Tenor I (T I), Tenor II (T II), Bass (B), and Cello/Bass (Cb). The key signature is B-flat major (two flats) and the time signature is 4/4. The Soprano part consists of four whole rests. The Alto part begins with a quarter rest, followed by a melody of eighth and quarter notes. The Tenor I part has a complex melody with many beamed sixteenth notes. The Tenor II part begins with a melody, then has a quarter rest followed by two whole rests. The Bass part has a complex melody with many beamed sixteenth notes. The Cello/Bass part consists of four whole rests.

198

S
 A
 T I
 T II
 B
 Cb

202

S

A

T I

T II

B

Cb

206

S

A

T I

T II

B

Cb

S *p cresc.*
 A *cresc.*
 T I *mp cresc.*
 T II *p cresc.* *cresc.*
 B *p cresc.*
 Cb *p cresc.*

S *ff*
 A *ff*
 T I *ff*
 T II *ff*
 B *ff*
 Cb *ff*

218

S
 A
 T I
 T II
 B
 Cb

224

S
 A
 T I
 T II
 B
 Cb

S
 A
 T I
 T II
 B
 Cb

S
 A
 T I
 T II
 B
 Cb

S *(dim.)* - - - - - *pp* *f*
 A *(dim.)* - - - - - *pp* *f*
 T I *(dim.)* - - - - - *pp* *f*
 T II *(dim.)* - - - - - *pp* *f*
 B *(dim.)* - - - - - *pp* *f*
 Cb *(dim.)* - - - - - *pp* *f*

S *f* *p*
 A *f* *p*
 T I *p* *f* *p*
 T II *p* *f* *p*
 B *p* *f* *p*
 Cb *p* *f* *p*

This musical score is for the song "The Rose Tree" and is arranged for a six-part vocal ensemble. The parts are labeled on the left: S (Soprano), A (Alto), T I (Tenor I), T II (Tenor II), B (Bass), and Cb (Contrabass). The key signature is B-flat major (two flats), and the time signature is 4/4. The score consists of 12 measures. The Soprano part begins with a whole rest for the first five measures, then enters with a melody. The Alto, Tenor I, and Tenor II parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes. The Bass and Contrabass parts provide a steady bass line, often using half notes and whole notes. The music concludes with a final chord in the last measure.

ten.

[illegible]