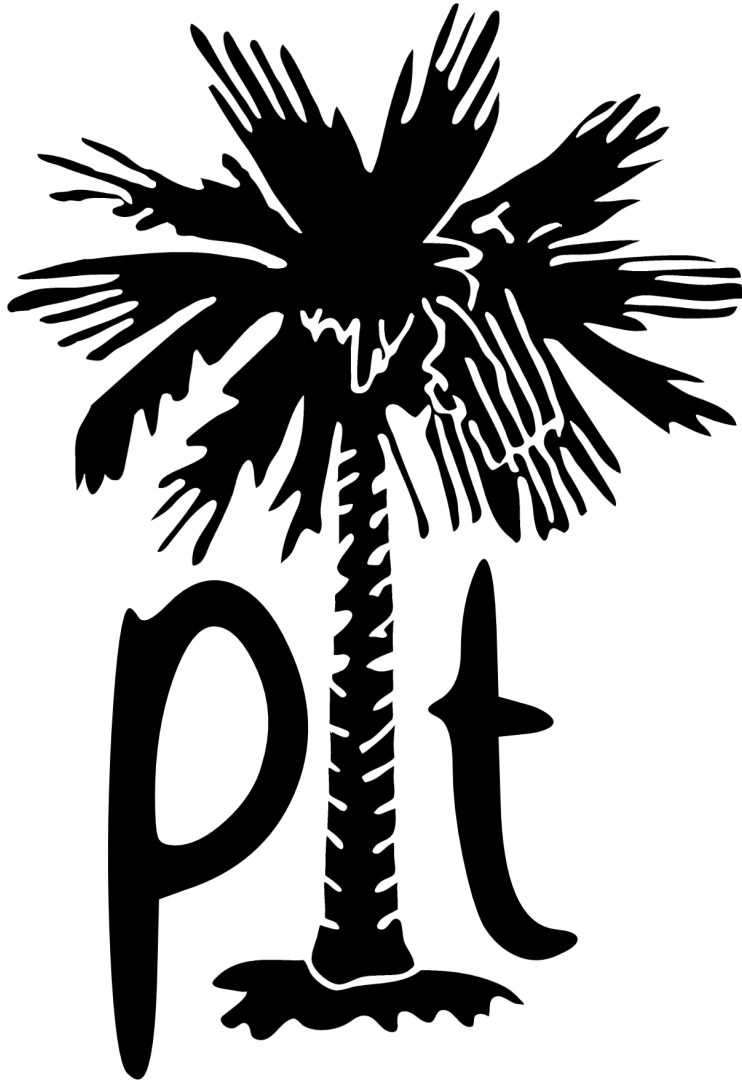




**2026 Palmetto Indoor Theatre
Front Ensemble Audition Packet**

Audition Information

The audition process is based off (In order):

-Attendance

-This is the most important part of any audition. If you aren't here then its hard for us to get you the information, as well as for you to get reps with the rest of the ensemble.

*****We love to see improvement from camp to camp*****

-Attitude/work ethic

-“Hard work beats talent when talent doesn't work hard”. We all come from different levels of experience, your willingness to absorb the information and work

-Ability

-This one is simple...being prepared is crucial to a successful audition. These exercises are designed to expose and strengthen weaknesses in technique and other musical skill sets.

Recommended Items to bring:

- A binder (with this packet in sheet protectors)
- Pencil
- Personal Mallets (just in case we run out at camp)
- Earplugs
- Water Bottle

Instrumentation:

- 4-5 Marimbas
- 4 Vibes
- 1 Xylo
- 1 Glockenspiel
- 1 Electric Guitar
- 1 Bass Guitar
- 1-2 Synthesizers
- 1 Drum Set
- 2-4 Rack Percussion

The PIT Way

While everyone's body and hands are different, we must pay attention to detail with everything we do behind the boards, with little to no tension.

Presence and Posture

We like to try to keep the natural keys at our waistline.

Our feet should be shoulder-width apart, body centered to the range you will be playing in.

As our range moves it is important to take lateral steps behind the instrument to maintain the most relaxed and efficient stance.

We should have our hands by our sides with our arms resting naturally by our sides (the arms should be where the arms want to go).

Think about pulling a string at the top of your spine and elongating it to its full height.

Shoulders should be relaxed slightly rolled back, and the chin should be tucked in slightly.

Two Mallets

We will use a rear fulcrum with two mallets.

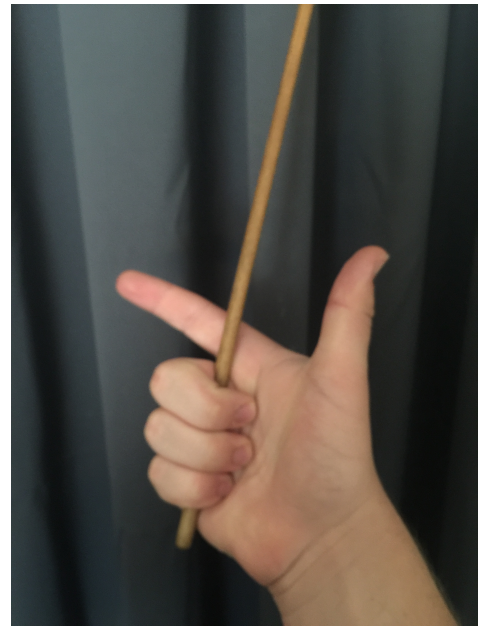
Grip the mallet at the lower third of the shaft with your pinky and ring finger, leaving about an inch past your hand.

Wrap the middle finger to match the ring and pinky finger.

Then place the thumb and index finger on the mallet as natural as possible (there should be a small space between the index and middle finger).

Think about flattening out the wrist and then turning it out until the bottom knuckle of your index finger is the top part of your hand.

At slow-medium tempi we will use a stroke consisting of 90% wrist & 10% arm (this ratio will vary as the tempo moves, but this will be our standard).



Four Mallets

Open up your hand and place the mallet in the bottom crease of your ring and pinky finger, on the outside of your middle finger.

Wrap your ring and pinky finger around the mallet with little to no mallet hanging out past the hand.

The mallet should rest behind the middle knuckle of your middle finger.

With your thumb on top of your hand, it is important that there is an upward angle to your outside mallet.

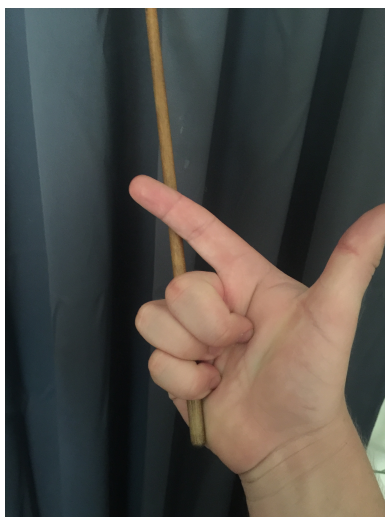
Take the inside mallet and place it under the tip of your middle finger.

slide the index finger under the mallet, so that the mallet rests on the knuckle closest to the nail.

place the thumb flat on top, above the top knuckle of your index finger (don't squeeze).

with your thumb on top of the grip, it is important that both mallets are on an even plane.

We will always return to this plane after we strike the keys, whether its a double vertical stroke(all four mallets at once) or an independent stroke (single mallet).



Stroke types

Piston Stroke(Staccato)

This stroke is an efficiency-based stroke. Immediately after you strike the keys you end at the height that you started with minimal time spent in the middle part of the stroke.

Float Stroke(Legato)

With this stroke you will spend more time at the bottom and middle of the stroke than you do with the piston stroke (where you spend 99% of your time). Think about playing in slow motion, or underwater, however make sure the mallet heads are leading the rebound, the wrist should never be higher than the mallet head.

Velocity

No matter what stroke type we use, we will always play with full, consistent velocity, so that our height determines our volume.

4 Mallet Stroke Types

There are four basic stroke types with the Stevens technique:

1. Double Vertical strokes
2. Single Independent strokes
3. Single Alternating strokes
4. Double Lateral strokes – 2 versions

1. Double Vertical strokes:

This stroke should be played primarily with the wrist. The thumbs will remain on top of the grip the entire time. Never turn the hand flat as in our 2 -mallet grip regardless of difficult intervals. Both mallets must remain parallel to the keyboard at all times to guarantee both mallet will hit simultaneously. Any addition of using arm should be a by- product of a relaxed stroke with correct technique. Do not misinterpret this for using arm and hinging from the elbow to execute the stroke. The mallets should travel straight up and down Make sure to keep your fingers and hands relaxed. **NO SQUEEZING.**

2. Single Independent strokes:

We will primarily be using this stroke type with the inside mallets. The playing position will be achieved by rotating the "active" around the tacet mallet (i.e.: mallet 2 will rotated around mallet 1). In order to develop independence, it is important to keep the outer mallets(or any tacet mallet) as still as possible. The outer will be defined as being half the height of the playing position of the insides. In order to achieve this **DON'T USE ANY TENSION OR SQUEEZE!!** Relaxed fingers act as shock absorbers-tension will cause the outer mallets to twitch vertically and/or horizontally. Make sure that you keep your index finger and thumb firm and together, but relaxed. This will help to keep control of the inside mallets. When at set position, the outer mallets should be slightly angled up, not parallel with the keyboard. This should happen naturally.

3. Single Alternating strokes:

This stroke type is closely related with the Single Independent stroke, but without concern for motion in the other mallet. The set position and playing position are the same as in the Double Vertical stroke. As one mallet strikes the bar, the other mallet will raise in response much like a pendulum transferring its momentum. Be sure to not simply rotate the wrist: instead, think of the pivot point as bouncing from one mallet to the next. This will allow us to control the articulation, rhythm and dynamic of each mallet. It is important to note that **TEMPO** is a major determining factor for when a Single Alternating stroke **TURNS INTO** a one-handed roll motion. As the tempo increases, the ability to control each mallet will decrease, until the motion is solely a rotation of the wrist.

4. Double Lateral strokes:

The standard Double Lateral stroke is most commonly used for the "ripple roll" or "lateral roll" technique. It should not operate like the other 3 stroke types. The goal here is to produce **TWO** strokes through **ONE** hand motion. Again, the set position and playing position are the same as a Double Vertical stroke. In the case of the outside Double Lateral stroke, play as if you were going to perform a Single Independent stroke (the outside mallet will strike the bar first) and then rotate your wrist counter-clockwise to strike the bar with your inside mallet The main thing is to stay completely loose and relaxed in the hands and practice **A LOT!**

Electronics/Rhythm Section

Synth players need basic piano skills and understanding of chords, scales, and timing.

The bass/guitarist needs to have a basic understanding of chords, scales, and timing.

Drum set player must demonstrate great ensemble timing and balance. During the individual audition, Drum set players must demonstrate taste, musicality and rhythmic interpretation.

Timpani needs to have a great ear, great timing, and overall sound quality

Auxiliary/Rack players audition will be mostly based on ensemble timing.

Audition Material

Mallets- Practice the audition material at slower tempi to solidify note accuracy and technique. Once comfortable practice written materials with different variations (time signature changes, transposing to different keys, dynamics, etc.)

Rhythm section- The parts written are not set in stone, but more so of a skeleton part that you can add variety to within reason. As stated above, once comfortable with the skeleton parts try to add different musical variety to the exercises.

2026 PIT FRONT AUDITION MATERIAL

LOCKJAW

2 3 4 5 6 7 8 9 10 11

7/8 SCALES

1 2 3 4 5 6 7

7/8 OCTAVES

1 2 3 4 5 6 7

ARPEGGIOSIS

1 2 3 4 5 6

GOOD OL' GREEN

1

2

3

4

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11

CHROME UP, MAJOR DOWN

CONTINUE CHROMATICALLY...

CHEX PATTY

Exercise 8: A sequence of eighth and sixteenth notes, primarily using the right hand (R) and left hand (L) fingers. The exercise is divided into eight measures, each with a boxed number below it.

The first system of the exercise consists of measures 10 through 14. Measure 10 (labeled 10.) shows a right-hand (R) whole note on G4. Measure 11 (labeled 11.) shows a left-hand (L) half note on G3, with a repeat sign before it. Measure 12 (labeled 12.) shows a right-hand (R) half note on G4, with a repeat sign before it. Measure 13 (labeled 13.) shows a left-hand (L) half note on G3, with a repeat sign before it. Measure 14 (labeled 14.) shows a right-hand (R) half note on G4, with a repeat sign before it. The system ends with a double bar line and a 4/4 time signature.

THREE FO FIVE

Three staves of music for the piece 'THREE FO FIVE'. The first staff is in 4/4 time with a key signature of one sharp (F#). The second staff has a key signature of two sharps (F# and C#). The third staff has a key signature of two flats (Bb and Eb). The music consists of chords and single notes. The first staff ends with a double bar line. The second staff has measures numbered 1 through 6. The third staff has measures numbered 7 through 12. Below the staves, measures 13 through 19 are indicated by numbers in boxes.

13 14 15 16 17 18 19

DV LORI

Four staves of music for the piece 'DV LORI'. The first staff is in 4/4 time with a key signature of one sharp (F#). The second staff has a key signature of two flats (Bb and Eb). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of two sharps (F# and C#). The music consists of chords and single notes. The first staff ends with a double bar line. The second staff has measures numbered 1 through 5. The third staff has measures numbered 6 through 10. The fourth staff has measures numbered 11 through 15. Below the staves, measures 16 through 21 are indicated by numbers in boxes.

16 17 18 19 20 21

ALTERNATING STROKES

mf

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

BROCK

This musical score, titled "BROCK", consists of 21 numbered measures of music written on a single staff. The notation is in treble clef and includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The measures are numbered 1 through 21, with the final measure (21) ending with a double bar line. The music is organized into six lines of four measures each, with the last line containing only one measure.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

LOCKJAW

234567891011

MOVE TO
NEXT KEY...

7/8 SCALES

123456

MOVE TO
NEXT KEY...

7

7/8 OCTAVES

7/8 OCTAVES

MOVE TO NEXT KEY...

1 2 3 4 5 6 7

ARPEGGIOSIS

GOOD OL' GREEN

CONTINUE CHROMATICALLY...

ARPEGGIOSIS

1 2 3 4 5 6 1 2 3 4 5 6 7 8 9 10 11

CHROME UP, MAJOR DOWN

CONTINUE CHROMATICALLY...

1 2 3 4

CHEX PATTY

1 2 3 4 5 6 7 8

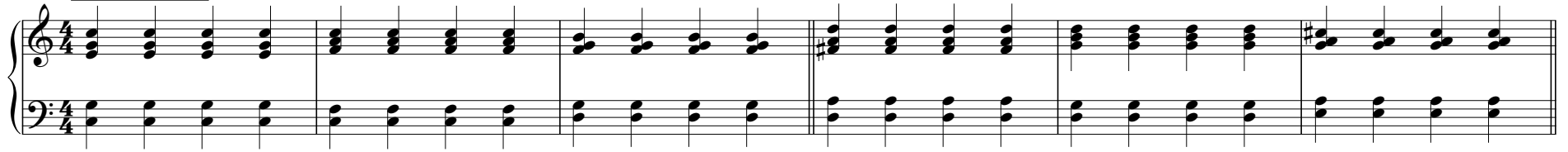
1. 2. 3. 4. 5. 6. 7. 8. 9.

1 2 3 4 5 6 7 8 9

10. 11. 12. 13. 14.

10 11 12 13 14

THREE FO FIVE



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DV LORI



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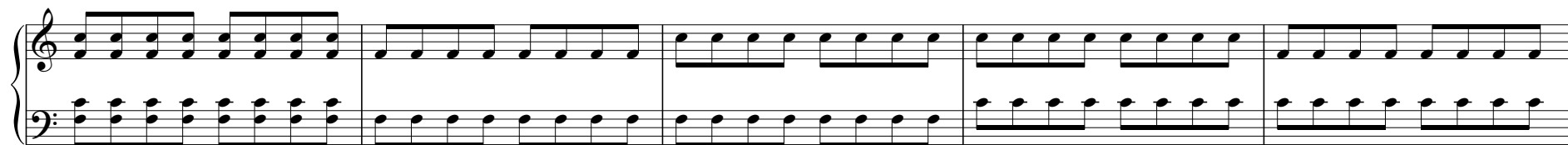
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ALTERNATING STROKES

This system contains measures 1 through 14. The title 'ALTERNATING STROKES' is written in a box above the first measure. The notation shows a consistent pattern of alternating eighth notes in both the treble and bass staves, with each pair of notes beamed together. The bass staff consistently plays a lower octave than the treble staff.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

This system contains measures 15 through 23. The treble staff features a melody of eighth notes, while the bass staff provides a harmonic accompaniment using sustained chords, indicated by long horizontal lines.

15 16 17 18 19 20 21 22 23

This system contains measures 24 through 31. The treble staff continues the melody of eighth notes. The bass staff continues with sustained chords. The final measure (31) concludes with a whole note chord in both hands.

24 25 26 27 28 29 30 31

BROCK

CONTINUE SEQUENCE

COOL WIND

1 2 3 4

CHEX PATTY

1. 2. 3. 4. 5. 6. 7.

L R L R R L R L L R L R R L R L R L

THREE FO FIVE

The image shows a musical score for a 4/4 piano exercise, consisting of 15 numbered measures. The notation is on a single staff with a treble clef and a 4/4 time signature. The exercise features eighth and sixteenth note patterns, including triplets and rests.

Measures 1-3: Measure 1 contains four eighth notes (G4, A4, B4, C5). Measure 2 contains four eighth notes (D5, E5, F5, G5). Measure 3 contains four eighth notes (A5, B5, C6, B5).

Measures 4-6: Measure 4 contains four eighth notes (A4, G4, F4, E4). Measure 5 contains four eighth notes (D4, C4, B3, A3). Measure 6 contains four eighth notes (G3, F3, E3, D3).

Measures 7-9: Measure 7 contains a quarter rest followed by three eighth notes (G4, A4, B4). Measure 8 contains a quarter rest followed by three eighth notes (D5, E5, F5). Measure 9 contains a quarter rest followed by three eighth notes (A5, B5, C6).

Measures 10-12: Measure 10 contains a quarter rest followed by three eighth notes (B5, A5, G5). Measure 11 contains a quarter rest followed by three eighth notes (F5, E5, D5). Measure 12 contains a quarter rest followed by three eighth notes (C5, B4, A4).

Measures 13-15: Measure 13 contains four eighth notes (G4, A4, B4, C5). Measure 14 contains four eighth notes (D5, E5, F5, G5). Measure 15 contains four eighth notes (A5, B5, C6, B5).



16

17

18

19

DV LORI



1

2

3

4

5



6

7

8

9

10



11

12

13

14

15



16

17

18

19

20

21

ALTERNATING STROKES

[illegible]

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The musical notation for the 'R' exercise is written on a single staff. It consists of four measures, each containing a sequence of eighth and sixteenth notes. The notes are grouped in pairs, with an accent (>) placed above each pair. The rhythm is as follows: Measure 1: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Measure 2: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Measure 3: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note; Measure 4: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The notes are grouped in pairs, with an accent (>) placed above each pair.

22

23

24

25

26

27

28

29

30

31

BROCK



1

2

3

4



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8



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12



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14

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16



17

18



19

20

21



LOCKJAW

mf

CONTINUE SEQUENCE...

7/8 SCALES

CONTINUE SEQUENCE...

7/8 OCTAVES

CONTINUE SEQUENCE...

ARPEGGIOSIS

CONTINUE SEQUENCE...

GOOD OL' GREEN

178

The musical notation consists of two staves. The first staff is labeled 'CHROME UP, MAJOR DOWN' and the second staff is labeled 'CONTINUE SEQUENCE'. Both staves are in 4/4 time. The first staff has a key signature of one flat (Bb) and a common time signature of 4/4. The second staff has a key signature of two flats (Bb, Eb) and a common time signature of 4/4. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with 'x' above them. The sequence is divided into four measures, numbered 1 through 4 at the bottom.

CHEx PATTY

R L R L R L L R L R L R L L R L R L R L R L L R L R L R L L R L R L R L R L L R

1 2 3 4 5 6 7 8

8. 9. 10. 11. 12. 13. 14.

Handwritten musical notation for measures 8 through 14. Measure 8: Treble clef, key signature of one flat (B-flat), 2/4 time signature. Notes: quarter rest, then eighth notes L (left hand) and R (right hand). Measure 9: Treble clef, key signature of one flat, 2/4 time signature. Notes: quarter rest, eighth notes L and L, quarter rest, eighth notes L and L. Measure 10: Treble clef, key signature of one flat, 2/4 time signature. Notes: quarter rest, eighth notes R and R, quarter rest, eighth notes R and R. Measure 11: Treble clef, key signature of one flat, 2/4 time signature. Notes: quarter rest, eighth notes L and L, quarter rest, eighth notes L and L. Measure 12: Treble clef, key signature of one flat, 2/4 time signature. Notes: quarter rest, eighth notes R and R, quarter rest, eighth notes R and R. Measure 13: Treble clef, key signature of one flat, 2/4 time signature. Notes: quarter rest, eighth notes L and L, quarter rest, eighth notes L and L. Measure 14: Treble clef, key signature of one flat, 2/4 time signature. Notes: quarter rest, eighth notes R and R, quarter rest, eighth notes R and R. Below the staff, the numbers 8, 9, 10, 11, 12, 13, and 14 are written in boxes.

THREE FO FIVE

[illegible]

1

2

3

[illegible]

4

5

6

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef. The music is in 4/4 time. The first staff contains a melody of eighth and sixteenth notes, with some notes beamed together. The second staff contains a bass line with quarter and eighth notes. The system ends with a double bar line.

7

8

9

10

11

12

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes, with some notes beamed together. The lower staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with eighth and sixteenth notes, including some rests and beamed notes. The system ends with a double bar line.

13

14

15

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of quarter and eighth notes, with some rests. The score ends with a double bar line.

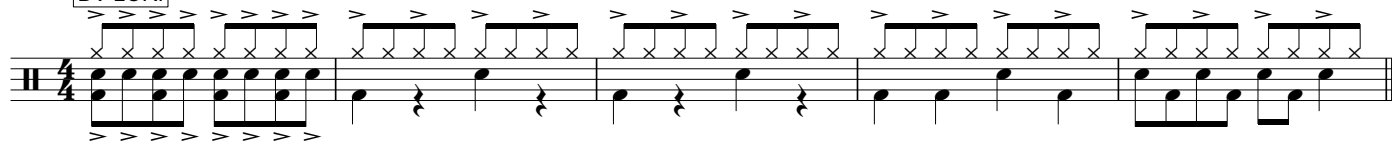
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DV LORI



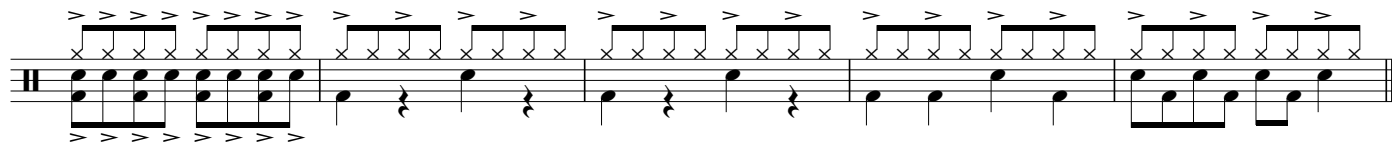
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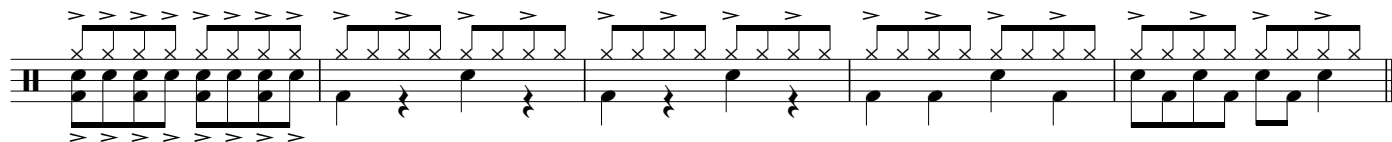
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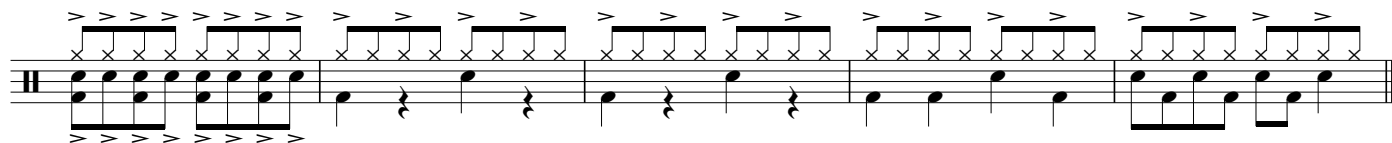
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14

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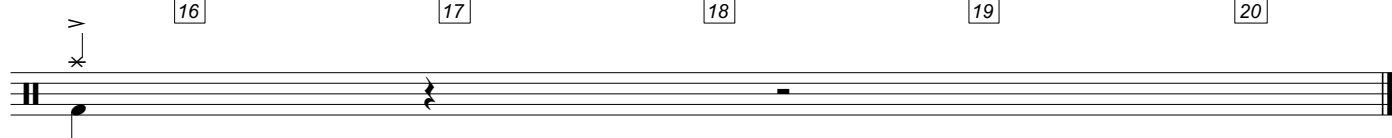
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20



21

ALTERNATING STROKES

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

BROCK

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18

19 20 21

2026 PIT FRONT AUDITION MATERIAL

LOCKJAW

MEASURE 1: Cmaj7/E

MEASURE 3: Dm7

MEASURE 5: Em7

MEASURE 6: Fmaj7

MEASURE 7: Em7

MEASURE 8: Dm7

MEASURE 10: Dm7

7/8 SCALES

MOVE TO NEXT KEY...

7/8 OCTAVES

MEASURE 1: Cmaj7/E

MEASURE 2: F/C

MEASURE 3: Am/C

MEASURE 4: G/B

MEASURE 5: C

MEASURE 6: F/C

MEASURE 7: Am/C

MEASURE 8: G/B

MEASURE 9: C

MEASURE 10: F/C

MEASURE 11: Am/C

MEASURE 12: G/B

MOVE TO NEXT KEY...

ARPEGGIOSIS

MEASURE 1: C#

MEASURE 2: F#/C#

MEASURE 3: C/G

MEASURE 4: G

MEASURE 5: C/G

MEASURE 6: G

CONTINUE CHROMATICALLY...

GOOD OL' GREEN

MEASURE 1: C/G

MEASURE 2: G

MEASURE 3: C/G

MEASURE 4: G

MEASURE 5: C/G

MEASURE 6: G

MEASURE 7: C/G

MEASURE 8: G

MEASURE 9: C/G

CHROME UP, MAJOR DOWN

CONTINUE CHROMATICALLY...

CHEX PATTY

MEASURE 1: mp

MEASURE 2: mp

MEASURE 3: mp

MEASURE 4: mp

MEASURE 5: mp

MEASURE 6: mp

MEASURE 7: mp

MEASURE 8: mp

1. 2. 3. 4. 5. 6. 7.

MEASURE 1: 1

MEASURE 2: 2

MEASURE 3: 3

MEASURE 4: 4

MEASURE 5: 5

MEASURE 6: 6

MEASURE 7: 7

8. 9. 10. 11. 12. 13. 14. **THREE FO FIVE**

D 8 9 G 10 11 A 12 13 14 E 1 A 2 B 3

F# 4 B 5 C# 6 Ab 7 Db 8 Eb 9

Bb 10 Eb 11 F 12 C 13 14 15

DV LORI

16 17 18 19 1 2 3

4 5 6 7 8 9

10 11 12 13 14 15

16 17 18 19 20

Fmaj7/A G7/B C6 Dm6 21 Cmaj7/E F6 G6

ALTERNATING STROKES

1 2 3 4 5 6 7 8 9 10 11 12 13 14

The image displays a musical score for guitar, organized into five systems. The first system (staves 1-4) contains measures 15-24. The second system (staves 5-8) contains measures 25-37, including a 'BROCK' section and guitar chord diagrams. The third system (staves 9-12) contains measures 1-12, featuring a dense, tremolo-like texture. The fourth system (staves 13-16) contains measures 13-16, featuring a complex, syncopated melody. The fifth system (staves 17-21) contains measures 17-21, continuing the complex melody.

LOCKJAW

MOVE TO
NEXT KEY...

7/4

f

2 3 4 5 6 7 8 9 10 11

7/8 SCALES

MOVE TO
NEXT KEY...

7/8

1 2 3 4 5 6 7

7/8 OCTAVES

MOVE TO
NEXT KEY...

7/8

1 2 3 4 5 6 7

ARPEGGIOSIS

CONTINUE CHROMATICALLY...

6/8

1 2 3 4 5 6

GOOD OL' GREEN

2/4

1 2 3 4 5 6 7 8 9 10 11

CHROME UP, MAJOR DOWN

CONTINUE CHROMATICALLY...

4/4

1 2 3 4

CHEx PATTY



1 2 3 4 5 6 7 8

1. 2. 3. 4. 5. 6. 7. 8.



1 2 3 4 5 6 7 8

9. 10. 11. 12. 13. 14.



9 10 11 12 13 14

THREE FO FIVE



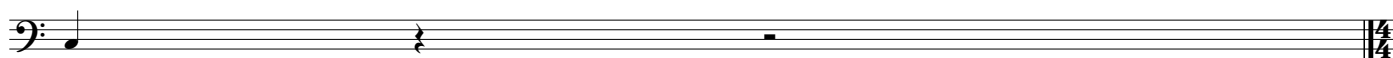
1 2 3 4 5 6



7 8 9 10 11 12



13 14 15 16 17 18



19

DV LORI



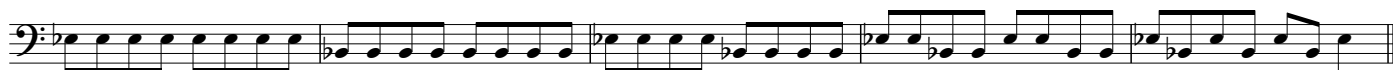
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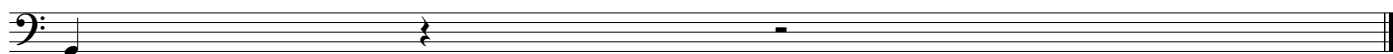
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21

The first staff of the 'Trio' section is written in bass clef. It begins with a whole rest, followed by a sequence of eighth and quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F13

1 2 3 4 5 6 7 8 9 10 11 12 13 14

15 16 17

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 a series of eighth and quarter notes, with some notes beamed together. The final measure ends with a double bar line.

18 19 20 21 22 23 24 25 26 27 28 29 30 31

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 consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line.

1 2 3 4 5 6

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a G4, moves to F4, then E4, and continues with a series of eighth and sixteenth notes. The notation includes various accidentals (flats, naturals, sharps) and rests. The piece concludes with a final cadence on a G4.

7 8 9 10 11 12 13

The bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with many notes marked with a 'v' (accents). The piece concludes with a double bar line.

14 15 16 17

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures. The first measure contains a half note G2, a quarter note A2, and a quarter note B2. The second measure contains a half note C3, a quarter note D3, and a quarter note E3. The third measure contains a half note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a half note B3, a quarter note C4, and a quarter note D4. The piece ends with a double bar line.

18 19 20 21