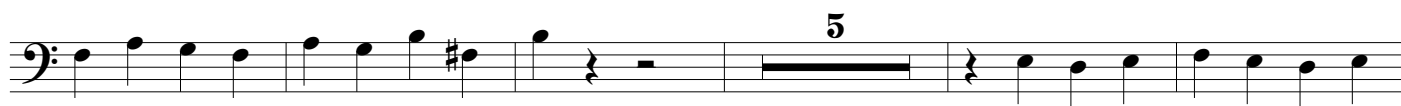
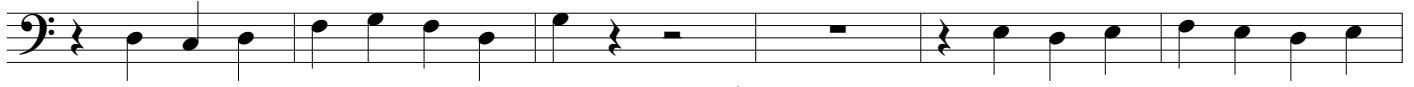


'Due organa'

Kees Schoonenbeek

Allegretto $\text{♩} = 96$ *mf*Allegro $\text{♩} = 110$ *mf**mf**mf**mf**mf*

83 **Tempo I**91 *mf*97 *mf***Allegro** ♩ = 110

103



112



117



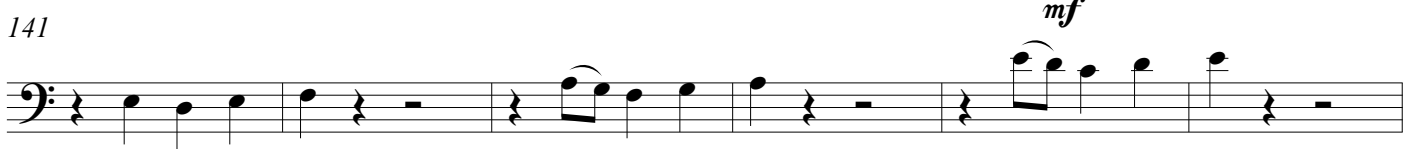
124



131



141



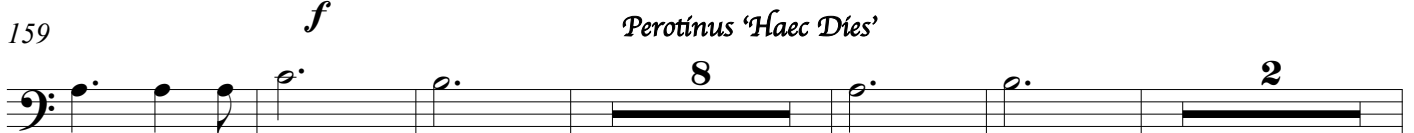
147



153



159

**Allegro energico** ♩ = 110*f*

Perotinus 'Haec Dies'

8

2

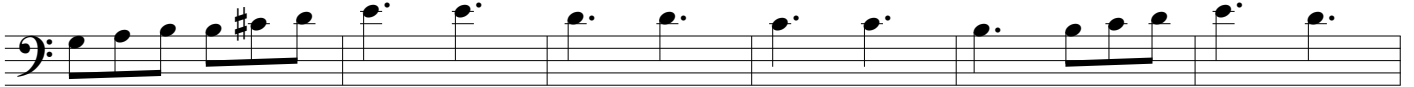
174



180



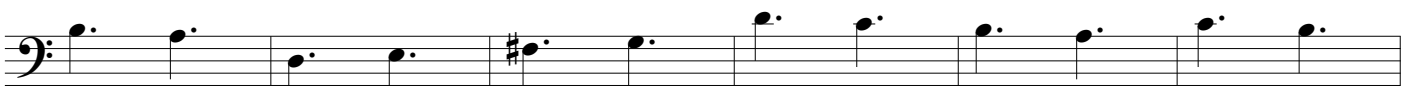
200

219 *f*

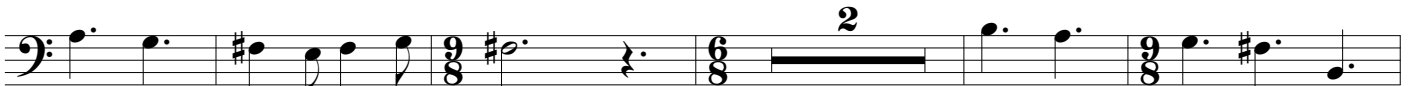
225

*Leoninus 'Haec Dies'*

231



237



244



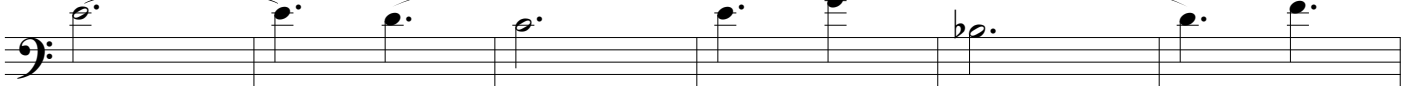
250

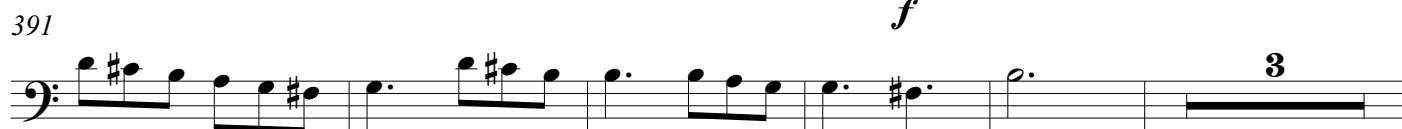
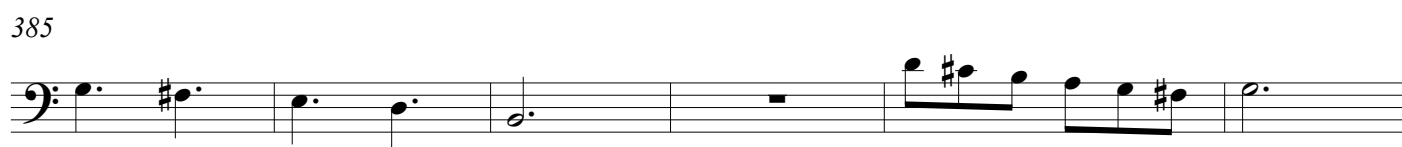
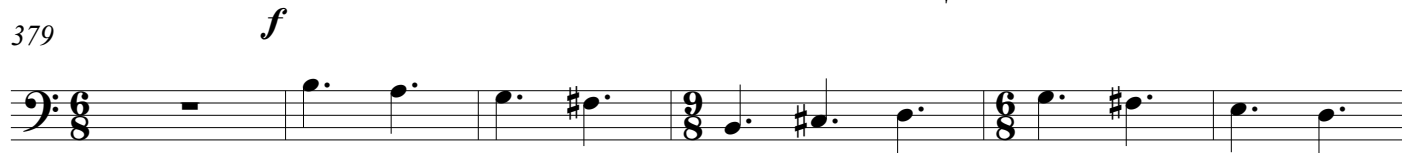
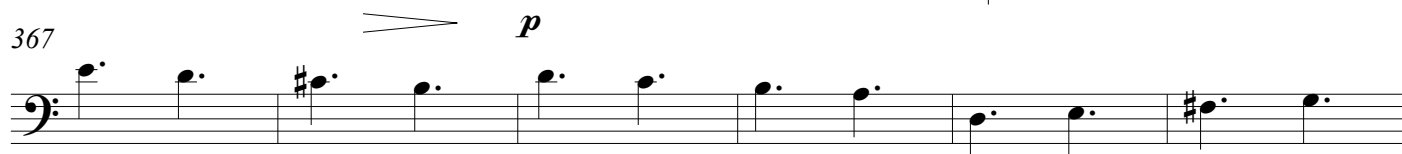
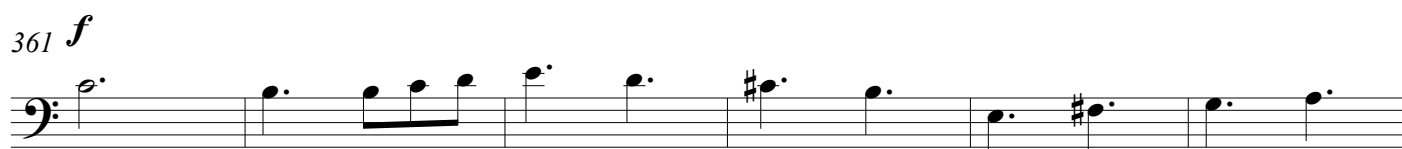
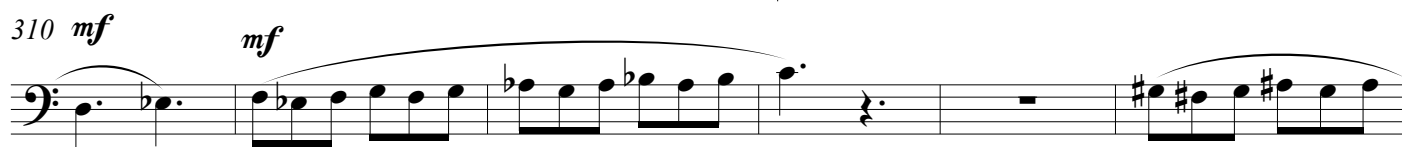
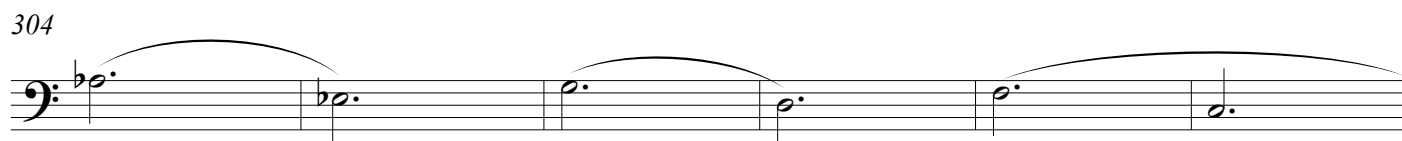
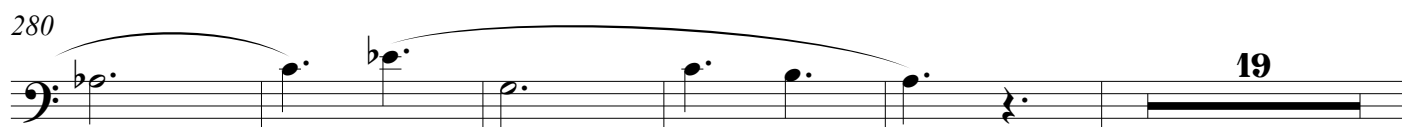
256 *f*

268



274





399

[illegible]

405 *mf*

The bass line is written on a single staff with a bass clef. It begins with a whole rest, followed by a triplet of eighth notes (G, A, B) marked with a '3' above them. This is followed by five measures of eighth notes: G-A-B-A, G-A-B-A, G-A-B-A, G-A-B-A, and G-A-B-A.

413

$$mf$$

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 starts with a dotted quarter note on G2, followed by a quarter rest. The second measure contains a whole note on G2. The third measure features a quarter note on G2, a quarter note on F2, a quarter note on E2, and a quarter note on D2. The fourth measure has a quarter note on D2, a quarter note on C2, and a quarter rest. The fifth measure is a whole note on C2. The sixth measure contains a quarter note on C2, a quarter note on B1, a quarter note on A1, and a quarter note on G1.

420

 f mf

The bass line is written on a single staff in bass clef. It consists of six measures. The first two measures are in 4/4 time, with notes G2, A2, B2, and G2. The third measure is in 3/4 time, with notes A2, B2, and G2. The fourth measure is in 3/4 time, with notes A2, B2, and G2. The fifth measure is in 6/8 time, with notes A2 and G2. The sixth measure is a whole rest, with a '2' above it indicating a second ending.

427

[illegible]433 *mf*

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure contains a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second measure contains a half note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The key signature is one flat (Bb), and the time signature is 4/4.

443

$$Espr$$

451

$$f$$
 mf [illegible]

457

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), 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463

[illegible]

469

[illegible]

475

$$\mathcal{f}$$

A musical staff in bass clef showing the bass line of the song. The melody consists of eighth and quarter notes, with a key signature change to one sharp (F#) in the final measure.

481

