

SHADOW RIDER

1st B \flat Trombone B.C.

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♩ = 128

011-3720-00

[illegible]

12 **Tempo I**

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The first system includes a piano (p) dynamic marking. The second system includes a mezzo-forte (mf) dynamic marking and a crescendo/decrescendo hairpin. The lyrics "The Rose Tree" are written below the vocal line.

p

mf *p*

The Rose Tree

22

30

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It consists of 12 measures. The first measure has a quarter note G2, followed by two measures of rests. The third measure has a quarter note G2 with a breath mark (v) below it. The fourth measure has a half note G2 with a breath mark (v) below it. The fifth measure has a quarter note A2, followed by a quarter note B2, and then a quarter note C3. The sixth measure has a quarter note D3, followed by a quarter note E3, and then a quarter note F3. The seventh measure has a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The eighth measure has a quarter note C4, followed by a quarter note B3, and then a quarter note A3. The ninth measure has a quarter note G3, followed by a quarter note F3, and then a quarter note E3. The tenth measure has a quarter note D3, followed by a quarter note C3, and then a quarter note B2. The eleventh measure has a quarter note A2, followed by a quarter note G2, and then a quarter note F2. The twelfth measure has a quarter note E2, followed by a quarter note D2, and then a quarter note C2. The piece ends with a double bar line. There are dynamics markings: a breath mark (v) under the first G2, a breath mark (v) under the first G2 of the fourth measure, and a forte (f) marking under the eighth measure.

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It consists of 12 measures. The first measure is a whole rest. The second measure contains a quarter rest followed by a quarter note G2 with an accent. The third measure contains a quarter rest followed by a quarter note A2 with an accent. The fourth measure contains a quarter rest followed by a quarter note B2 with an accent. The fifth measure contains a quarter rest followed by a quarter note C3 with an accent. The sixth measure contains a quarter rest followed by a quarter note D3 with an accent. The seventh measure contains a quarter rest followed by a quarter note E3 with an accent. The eighth measure contains a quarter rest followed by a quarter note F#3 with an accent. The ninth measure contains a quarter rest followed by a quarter note G3 with an accent. The tenth measure contains a quarter rest followed by a quarter note A3 with an accent. The eleventh measure contains a quarter rest followed by a quarter note B3 with an accent. The twelfth measure contains a quarter rest followed by a quarter note C4 with an accent. The piece ends with a double bar line.

39

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It begins with a half note F#2, followed by a quarter rest, then a half note F#2, and a quarter rest. The melody then rises: a half note G#2, a quarter note A2, a half note B2, a quarter note C3, a half note D3, a quarter note E3, a half note F#3, a quarter note G#3, a half note A3, a quarter note B3, a half note C4, and a quarter note D4. The notation includes dynamic markings: *f* at the beginning, *mp* (mezzo-piano) indicated by a wedge-shaped crescendo hairpin, and *f* (forte) at the end. There are also accents (^) over the notes G#2, B2, and C4.

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It consists of the following notes and rests:

- Measure 1: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. A slur covers the first four notes, and an accent (>) is placed over the G2.
- Measure 2: Quarter note B2, quarter rest, quarter note A2, quarter note G2. A slur covers the first two notes, and an accent (>) is placed over the B2.
- Measure 3: Quarter note F#2, quarter note E2, quarter note D2, quarter note C2. A slur covers the first four notes, and an accent (>) is placed over the F#2.
- Measure 4: Quarter note B2, quarter note A2, quarter note G2, quarter note F#2. A slur covers the first four notes, and an accent (>) is placed over the B2.
- Measure 5: Half note C2, half note B2. A slur covers both notes.
- Measure 6: Half note A2, half note G2. A slur covers both notes.
- Measure 7: Half note F#2, half note E2. A slur covers both notes.
- Measure 8: Half note D2, half note C2. A slur covers both notes.

 The dynamic marking *mp* is placed below the staff at the beginning of the fifth measure.

47 *rit.*

Cue: Tuba

Musical score for the bass line of 'Cae. Tuba'. The key signature is one sharp (F#). The melody consists of eighth and quarter notes, with a final half note. The dynamics are marked *mf* and *dim.*. A fermata is placed over the final note. The tempo marking 'Allegretto' is present above the staff.

1st B♭ Trombone B.C.

52 Grave 3 *poco rit.* 56 A Little Quicker 7 *poco accel.* 64 Moving Ahead

p *mf*

rit. 73 Tempo I *f* *mp*

83 *p* *f* *mf*

91 *f* *fp* *f* *ff*