

MIRAGE?

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FOR DAME EVELYN GENNIE AND THE MANITOBA CHAMBER ORCHESTRA

Tempi indicated are maxima tempi. Slower tempi should be used where poss.

A ♩ = 40 ↘ ↑ ↘ ↑ ↘ ↑ ↘ ↑ ↘ ↑ ↘ ↑ ↘ ↑

15

3

V

CG

ppp

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff, labeled 'V' for voice, begins with a treble clef and a key signature of one flat (B-flat). It features a melodic line with a triplet of eighth notes marked with a '3' above it. The middle staff, labeled 'CG' for guitar, uses a C-guitar tuning (C4, G4, C5, C5, G4, C4) and contains a bass line with a key signature change to two flats (B-flat and E-flat) indicated by double flats. The bottom staff is a standard guitar staff with a treble clef and a key signature of one flat. The piece concludes with a triple bar line and a *ppp* (pianissimo) dynamic marking. Performance directions include a double bar line with repeat dots, a fermata over a whole note, and a final measure with a treble clef change and a *ppp* marking. Above the final measure, two arrows point in opposite directions, indicating a double bar line with repeat dots.

20

5:3

3

6

mp

p

V

CG

3/4

3/4

3/4

23

V

CG

mp

p

pp

C

3

3

3

3

30

V

CG

p

4:3

3

3

35

V

CG

mf

8:6

↖ ↗

↖ ↗

39

V

CG

8:6

↖ ↗

mp

42

V

CG

pp *mf* *pp* *pp*

46

V

CG

p *mp* *pp*

4:3

50

V

CG

p *pp* *mp*

improv.

D

improv.

D m7 D m7(b5) G7

55

V

4:3 4:3 4:3

improv.

CM7 C#dim7 A7 D m9 D m7

57

V

8:6 8:6 8:6 4:3

crescendo...poco...a...poco...

improv.

D m7(b5) Dm (b 5) F m9

60

V

4:3 8:6

pp mp

crescendo...poco...a...poco...

improv.

F m7(b5) EbM7/D Cm7/G

62

V

8:6 4:3 8:6

improv.

C m7/Bb A m7(b5) G M7

64

V

4:3

crescendo...poco...a...poco...

improv.

G m7 G m(maj7)

66

V

4:3 4:3 4:3

improv.

68

V

fp

2

72 *p* *improv.* F M7 4:3 D m9 3 8:6 C Maj 4:3 F M7

75 *f* *improv.* FM(add11)/F FM7

77 *mf* *improv.* G m7/Bb 8:6 *f*

80 *ritardando* *improv.* C#dim7/Bb 8:6

83 *p* 8:6 *pp* *pp* 12/8

87 *ppp* 12/8

92 F

p

98

104

111 G

mp

114

117

120 H ↑

Vn. I

128

V

rit.

f

132

V

8:6

4:3

8:6

4:3

134

V

4:3

mf

136

V

crescendo...poco...a...poco...

138

V

141

V

crescendo...poco...a...poco...

144

V

f

146

V

148

150

152

154

156

$\text{half note} = \text{half note} (\text{half note} = 88)$
J

162 ↑

V *pp*

166

V

170

V *f* *p* *pp*

174

CG *pp*

From measure 179 fermatas should be progressively longer, each lasting several seconds.
The end of the piece should feel like an extremely long fermata.

181 ↑ [K]

V *p*

CG *pp*

184

V

CG

187

V

CG

191 ↑

V

CG

p

pp

195

V

CG

198

V

CG

201

V

CG

pp

pp

$\bullet = \bullet \cdot (\bullet = 66)$

L ↑

207 $\bullet = \bullet \cdot (\bullet = 88)$ ↑

V

pp

p

213 ↖

V

CG

pp

3

6/4

218 ♩ = ♩ (♩ = 132)

V

CG

p

ppp

♩ = 88

6/4

223 ↖ [M] ↖ ♩ = 80

V

CG

ppp *mf* *pp*

ff

232 ↖ ↗ ♩ = 90 ↖ ♩ = 72 ↖ ♩ = 40

V

CG

ppp *ppp* *ppp*

with double bass bow