

YAZZOGUNNJOE!

LATIN ROCK ♩=140

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4

A musical staff with a treble clef and a 4/4 time signature. A single measure is shown, containing a whole note. The number '4' is written above the staff, indicating the measure number.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). It begins with a piano (p) dynamic marking. The melody consists of eighth and quarter notes, with a fermata over the final note of the first phrase. A first ending bracket covers the next two measures, which end with a repeat sign. A second ending bracket covers the final two measures, which conclude the system with a double bar line.

A musical staff with a treble clef. Above the first line is a circled letter 'A'. Further to the right, there is a double bar line with a '3' above it, indicating a measure rest for three measures.

The B section of the exercise is marked with a circled 'B' at the beginning. It consists of 12 measures. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure starts with a forte dynamic marking (*f*) and a half note G2. The second measure contains a half note A2. The third measure features a half note B-flat2. The fourth measure begins with a half note C3, followed by a triplet of eighth notes: D3, E3, and F3. The fifth measure continues the triplet with G3, A3, and B-flat3. The sixth measure contains a half note C4. The seventh measure has a half note D4. The eighth measure features a half note E4. The ninth measure contains a half note F4. The tenth measure has a half note G4. The eleventh measure contains a half note A4. The twelfth measure ends with a half note B-flat4. The notation includes various musical symbols such as stems, beams, and accidentals.

The first staff of the exercise begins with a circled 'D' indicating the starting note. The notation shows a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on D4, moves to E4, then F#4, and continues with a series of eighth and sixteenth notes, including triplets and slurs, ending on D4.

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2
(E) A^{MI} D^{MI} E⁷ A^{MI} D^{MI} E⁷

A^{MI} D^{MI} E⁷ A^{MI}

A^{MI} D^{MI} E⁷ A^{MI} D^{MI} E⁷

A^{MI} D^{MI} E⁷ A^{MI}

(F) D^{M7} D^{MI7} A^{MI7} A^{MI7}

D^{M7/A} D^{MI7} B^{M7(b5)} E⁺⁷

(G) A^{MI} D^{MI} E⁷ A^{MI} D^{MI} E⁷

A^{MI} D^{MI} E⁷ A^{MI}

D.C. al Coda

2