

*Chamber Concerto for Guitar and 10 Instruments:*

*“The Calm Bee in the Busy Hive “ (2009-10)*

*Robert Carl*

*Composed for Christopher Ladd, without whose interest and support it never would have been written*

**Instrumentation:**

*Solo guitar*

*Guitar #2*

*Vibraphone*

*Flute (doubling Piccolo)*

*Clarinet in Bb*

*Trumpet in C*

*Violin*

*Viola*

*Cello*

*Harp*

*Piano*

*My Chamber Concerto for Guitar and 10 Instruments: “The Calm Bee in the Busy Hive” grows out of a single sonority, the strum of the guitar’s strings, retuned to evoke the overtone series of its low E (see below). The image of the piece is of the soloist as a calm, directed force in the midst of increasing activity. The subtitle of the work and the individual movement titles underscore this meaning.*

*The first movement literally constructs itself in real time. The soloist is progressively surrounded by concentric layers of music, played in turn by: second guitar; vibraphone; string trio; woodwind trio; harp and piano. In addition, the music in each outer layer moves to the next outermost with each addition, like ripples in a pool. Thus, it’s a canonic structure, though with free variation of material from layer to layer. When all the instruments have entered, the movement can end.*

*The second movement starts with a ringing lament (it was begun soon after the death of my father). It consists of a series of sections, equal in number to the first movement’s, but here, each is a free fantasy on the “fresh” material presented by the solo guitar in the first, but moving in reverse order, until we return to the repeated Ds of the opening.*

*The music is “humming” throughout. It should project transparency and delicacy, even in its climaxes.--RC*

**Timing:** *Mvt. 1: 8’  
Mvt. 2: 8’*

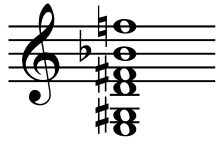
**Note on the guitar:**

*The two guitars may be amplified, but the effect should be subtle, for reinforcement only, and not sent through a general soundsystem. A small speaker close to or behind each player is ideal.*

**Seating arrangement:**

			Vibraphone			
	Harp				Piano	
		Cello		Trumpet	Clarinet	
Violin	Viola					Flute
	Guitar 2					
		Solo Guitar				
			Conductor			

*Both guitars parts **in the score** are written in C (as sounding). The scordatura of **both guitars** is:*



Chamber Concerto for Guitar and 10 Instruments:  
"The Calm Bee in the Busy Hive"

R. Carl

I. Building the Hive

(♩ = 60) (With contemplative freedom)

Solo Guitar

*mp* *mf* *mp* *mf* *mp* *mf* *mp*

Gtr.

*mf* *mp* *mf* *mp* *mf* *mp*

Gtr.

*mf* *mp* *decresc. poco a poco* *mf* *mp*

Gtr.

*mf* *mp* *decresc.* *mf* *mp*

**A**

Gtr.

*cresc.* *mp* *mf*

Gtr. 2

*p* *mp* *p* *mp* *p*

Gtr.

*deserc.* *mp* *mf*

Gtr. 2

*mp* *p* *mp* *p* *mp* *p*

Gtr.

*mf* *mp* *sub f* *mf*

(mettaloico) (ord.) (mettaloico) (ord.)

Gtr. 2

*mp* *p* *mp* *p* *mp* *p*

Gtr. *(ord.)* *(mettastico)* *(♩=78)(ord.)*

*mp* *sub f* *p*

Gtr. 2 *mp* *p* *mp* *p*

Gtr. *mp*

Gtr. 2 *mp*

Vib. *(♩=80)*

*p* *ped.*

Gtr. *mf* *f* *mf*

Gtr. 2 *mf* *mp*

**B**

Vib. *mp* *p* *mf* *mp* *mf* *mp*

Gtr. *f* *mf* *f* *mf* *mp* *mf* *mp*

Gtr. 2 *mf* *mp* *p* *mp* *p*

*(mandolin-like tremolo)*

Vib. *p* *mp* *p* *mf* *mp* *p* *mp*

Gtr. *mf* *f* *mp* *pp* *f*

Gtr. 2 *pp* *p* *mp* *f* *p* (more nervous!)

Vib. *p* *mf* *mp* *p* *mp*

Gtr. *mf* *mp* *p*

Gtr. 2 *mf* *mp* *f* *mf* *p* *mf* *mp* *sf* *mf*

C

(All three strings with practice mutes; dynamics indicate perceived volume in balance with other instruments)

Vln. *pp* *p > pp*

Vla. *pp* *p > pp*

Vlc. *pp* *p > pp*

53

59

Vib.

Gtr.

Gtr. 2

Vln.

Vla.

Vlc.

*mp* *mf* *mp*

*pp* *mp*

*p* *pp*

*p* *pp*

*p* *pp*

60

Vib.

Gtr.

Gtr. 2

Vln.

Vla.

Vlc.

*p* *mp* *mf* *p* *mp*

*mf* *mp* *mp* *mf* *p* *pp*

*p* *pp* *p*

*p* *mp* *p* *pp*

*p* *mp* *p* *pp*

*p* *mp* *p* *pp*

(sempre l.v.)

Vib. *mf* *p* *mf* *p* *mf*

Gtr. *mp* *mf*

Gtr. 2 *mf* *mp* *sf*

Vln. *pp* *p*

Vla. *pp* *p*

Vlc. *pp* *p*

62

Vib. *p* *mf*

Gtr. *mf* *f* *mf* *mp*

Gtr. 2 *mf* *p* *mp*

Vln. *mp*

Vla. *mp*

Vlc. *mp*

64



66

Vib. *p* *mp*

Gtr. *mf*

Gtr. 2 *mf* *mp*

Vln. *p* *mp*

Vla. *p* *mp*

Vlc. *p* *mp*

68

Vib. *mf* *mp*

Gtr. *f* *ff*

Gtr. 2 *p* *pp*

Vln. *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vlc. *mf* *mp* *p*

D

Fl. *(senza vibr.)*  
*pp* *p*

Vib. *(pedal each note)*  
*p* *mp* *p* *mp* *mf*  
*(Lyrical)*

Gtr. *mf*  
*(Palm mute as plectrum, or use nail as plectrum)*

Gtr. 2 *mp* *p* *mp*

Vln. *pp* *p* *mp* *p* *ppp* *ppp*

Vla. *pp* *p* *mp* *p* *ppp* *ppp*

Vlc. *pp* *p* *mp* *p* *ppp* *ppp*

70

D

Fl. *pp* *p* *pp* *ppp* *pp* *p* *pp*

B♭ Cl. *(sotto voce)*  
*pp* *p* *pp* *p*

Vib. *mp* *mf* *mp*

Gtr. *p*

Gtr. 2 *p*

Vln. *(to regular mute)*  
*pp* *p*

Vla. *(to regular mute)*  
*pp* *p*

Vlc. *(to regular mute)*  
*pp* *p*

74

Fl. *p* *pp* *ppp* *pp*  
 B $\flat$  Cl. *p* *pp* *pp*  
 C Tpt. *ppp* *p* *pp*  
 Vib. (echo) *pp* (sempre l.v.) *p*  
 Gtr. *p* *mp* *p* (sempre muted)  
 Gtr. 2 *p* *mp* *p* *mp*  
 Vln. *pp* *mp* *pp* *p* *pp*  
 Vla. *pp* *mp* *pp* *p* *pp*  
 Vlc. *pp* *mp* *pp* *p* *pp*

78

81

Fl. *ppp* *pp* *p* *pp* *p* *mp* (con vibrato)

B $\flat$  Cl. *ppp* *pp* *p* *pp*

C Tpt. *p* *pp* *pp* *p* *mp* *p*

Vib. *pp*

Gtr. *mf* *f* *mf*

Gtr. 2 *p* *pp* *p* *pp*

Vln. *pp* *p* *ppp* *pp* *mp* *p*

Vla. *pp* *p* *ppp* *pp* *mp* *p*

Vlc. *pp* *p* *ppp* *pp* *mp* *p*

86

Fl.

B $\flat$  Cl.

C Tpt.

Vib.

Gtr.

Gtr. 2

Vln.

Vla.

Vlc.

*pp*

*p*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*ppp*

*pppp*

*mp*

*mf cresc.*

*p*

*pp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

Musical score for page 11, featuring the following instruments and parts:

- Fl.** (Flute): Part with dynamics *pp*, *p*, *pp*, *pp*, and *ppp*. Includes a fermata and a box labeled **E**.
- B<sup>b</sup> Cl.** (B-flat Clarinet): Part with dynamics *pp*, *p*, *pp*, *pp*, and *ppp*. Includes a fermata and a box labeled **E**.
- C Tpt.** (C Trumpet): Part with dynamics *pp*, *p*, *pp*, *pp*, and *ppp*. Includes a fermata and a box labeled **E**.
- Vib.** (Vibraphone): Part with dynamics *p*. Includes the instruction "(ghostly!) (pedal separately)".
- Gtr.** (Guitar): Part with dynamics *f*, *mp*, *f*, *mp*, and *f*. Includes triplets and a box labeled **E**.
- Gtr. 2** (Guitar 2): Part with dynamics *mp* and *p*. Includes a triplet and the instruction "(ord.)".
- Hp.** (Harp): Part with dynamics *p*. Includes the instruction "D C B<sup>b</sup>/E F G A".
- Pf.** (Piano): Part with dynamics *pp* and the instruction "(no pedal!)". Includes triplets.
- Vln.** (Violin): Part with dynamics *pp* and *ppp*. Includes triplets and a box labeled **E**.
- Vla.** (Viola): Part with dynamics *pp* and *ppp*. Includes triplets and a box labeled **E**.
- Vlc.** (Violoncello): Part with dynamics *pp* and *ppp*. Includes triplets and a box labeled **E**.

The score is in 4/4 time and includes various musical notations such as dynamics, articulation marks, and fermatas.

Fl. *p* *pp*  
 B $\flat$  Cl. *pp* *ppp*  
 C Tpt. *pp* *ppp*  
 Vib. *pp* *p*  
 Gtr. *mf* *f* *mf*  
 Gtr. 2 *mf* *mp*  
 Hp. *mp*  
 Pf. *p* *mp* *p*  
 Vln. *descre.* *ppp*  
 Vla. *descre.* *ppp*  
 Vlc. *descre.* *ppp*

94

Fl.   
 B $\flat$  Cl.   
 C Tpt.   
 Vib.   
 Gtr.   
 Gtr. 2   
 Hp.   
 Pf.   
 Vln.   
 Vla.   
 Vlc.

4/4   
 5/4   
 4/4

*ppp*   
*p*   
*mp*   
*p*   
*p*   
*mp*   
*f*   
*mp*   
*f*   
*mf*   
*mf*   
*f*   
*mf*   
*f*   
*mf*   
*f*   
*pp*   
*pp*   
*pp*

3   
 3   
 5   
 3   
 3   
 3   
 3   
 3   
 3   
 3

C G# A B   
 cresc.

97



Fl. *pp*  
 B $\flat$  Cl. *pp*  
 C Tpt. *pp*  
 Vib. *mf* *mp* *p*  
 Gtr. *mp* *f* *mf*  
 Gtr. 2 *mp* *cresc.*  
 Hp. *mp* *mf* C#6 C  
 Pf. *mp* *mp*  
 Vln. *p* *descresc.*  
 Vla. *p* *descresc.*  
 Vlc. *p*

100 *p*

Fl. *p* *pp* *ppp*  
 B $\flat$  Cl. *ppp*  
 C Tpt. *ppp*  
 Vib. *p*  
 Gtr. *mp*  
 Gtr. 2 *mf*  
 Hp. *mp* *p* *p*  
 Pf. *pp*  
 Vln. *pp*  
 Vla. *pp*  
 Vlc. *pp*

103

D C B / Eb F# G A

Fl. *ppp*  
 B $\flat$  Cl. *ppp*  
 C Tpt. *ppp*  
 Vib. *mp* *mf* *mp* *p*  
 Gtr. *mf* *mp*  
 Gtr. 2 *mp*  
 Hp. *mp* (harmonics sound as written)  
 Pf. *p*  
 Vln. *mp* *pp*  
 Vla. *mp* *pp*  
 Vlc. *mp* *pp*  
 105 *mp* *pp*

This page of a musical score (page 105) contains ten staves. The instruments and their parts are as follows:
 

- Flute (Fl.):** A single note with a tremolo effect, marked *ppp*.
- Bass Clarinet (B $\flat$  Cl.):** A melodic line starting in the second measure, marked *ppp*.
- Cornet (C Tpt.):** A melodic line starting in the second measure, marked *ppp*.
- Vibraphone (Vib.):** A melodic line with dynamics *mp*, *mf*, *mp*, and *p*. It includes a triplet and a slur.
- Guitar (Gtr.):** A single note marked *mf*, followed by a chord marked *mp*.
- Second Guitar (Gtr. 2):** A melodic line with a triplet and a slur, marked *mp*.
- Harpsichord (Hp.):** A melodic line with a triplet and a slur, marked *mp*. A chord change to C#F is indicated. A note is marked with a circled 'p' and the instruction "(harmonics sound as written)".
- Piano (Pf.):** A melodic line starting in the second measure, marked *p*.
- Violin (Vln.):** A melodic line with dynamics *mp* and *pp*.
- Viola (Vla.):** A melodic line with dynamics *mp* and *pp*.
- Violoncello (Vlc.):** A melodic line with dynamics *mp* and *pp*.

 The page number "105" is located at the bottom left.

107

Fl. *ppp* *pp* *ppp*

B♭ Cl. *pp* *ppp*

C Tpt. *pp* *ppp* *pp* *ppp*

Vib. *p* *mp* *p*

Gtr. *mf* *mp*

Gtr. 2

Hp. *p* *G#* *mp*

Pf. *pp* *p* *pp*

Vln. *p* *mp* *p* *pp*

Vla. *p* *mp* *p* *pp*

Vlc. *p* *mp* *p* *pp*

Fl. *pppp*  
 B $\flat$  Cl. *pppp*  
 C Tpt. *pppp*  
 Vib. *mp* *p*  
 Gtr. *mf* *mp* *mf* *mp*  
 Gtr. 2  
 Hp. *p* *pp*  
 Pf.  
 Vln. *ppp*  
 Vla. *ppp*  
 Vlc. *ppp*  
 110 *ppp*

6-29/09-5/19/10; Hartford CT-Centre AL

## II. Songs, Dances, and Laments of the Hive

*(♩ = 90)*

Flute

Clarinet in B $\flat$

Trumpet in C  
*(straight mute)*

Vibraphone  
*(Ringing!)*

Solo Guitar

Guitar 2

Harp  
*(Ringing!)*  
Db C B / E F G# A

Piano  
*(Ringing!)*  
Ped.

Violin  
*(senza sord.)*

Viola  
*(senza sord.)*

Cello  
*(senza sord.)*

*p* *pp* *f* *mp* *p* *pp*

Fl. *mf* *mp* *p* *pp* **F**

B $\flat$  Cl. *mf* *mp* *p* *pp*

C Tpt. *mf* *mp* *p* *pp*

Vib. *leg. mp*

Gtr. *mp* *mf* *f*

Gtr. 2

Hp. *p* **F**  
*D $\sharp$  C B / E F $\sharp$  G A b*

Pf. *p* **F**

Vln. *n.* **F**

Vla. *n.*

Vlc. *n.*

*Poco Decel.* -----  $(\text{♩} = 60)$

Gtr. *mp* *p* *mp* *mf*

Gtr. 2 *mp* *mf* *mp*

19

Gtr. *f* *mp*

Gtr. 2 *mf* *p* *cresc. poco a poco.* -----

Hp. *mp*

D C# Bb / E F G A

26

Vib. *mp* *(sempre l.v.)*

Gtr. *mf* *mp* *f*

Gtr. 2 *mp*

Hp. *p*

D C Bb / E F Gb Ab A

28



*Vib.* *mp cresc.*

*Gtr.* *mf* *f*

*Gtr. 2* *mf* *mp* *p*

*Hp.* *Ab* *C# G* *C* *p* *mp*

*Vln.* *mp*

*Vla.* *mp* *mf* *mp* *mf*

*Vlc.* *mp*

30

Detailed description: This page of a musical score features seven staves. The Vibraphone (Vib.) staff has a melodic line with a dynamic marking of *mp cresc.* and a vertical line indicating a change in articulation. The Electric Guitar (Gtr.) staff contains a complex melodic line with triplets and a dynamic shift from *mf* to *f*. The second Electric Guitar (Gtr. 2) staff plays a rhythmic accompaniment with a dynamic range from *mf* to *p*. The Harp (Hp.) staff shows chord changes from *Ab* to *C# G* to *C*, with a dynamic shift from *p* to *mp*. The Violin (Vln.) staff has a simple melodic line starting at *mp*. The Viola (Vla.) staff has a melodic line with dynamics *mp*, *mf*, *mp*, and *mf*. The Violoncello (Vlc.) staff has a simple melodic line starting at *mp*. The page number 30 is located at the bottom left.

G

Fl. *mp*  $\text{---}$  *p*

B $\flat$  Cl. *mp*  $\text{---}$  *p*

C Tpt. *mp*  $\text{---}$  *p*

Vib. *mf*

Gtr. *ff*

Gtr. 2 *mp*  $\text{---}$  *mf*  $\text{---}$  *f*

Hp. *mf*  $\text{---}$  *f*

Pf. *p*

Vln. *mf*  $\text{---}$  *f* (con sord.)

Vla. *mp*  $\text{---}$  *f* (con sord.)

Vlc. *mf*  $\text{---}$  *f* (con sord.)

32

U.C.

Fl.

B $\flat$  Cl.

C Tpt.

Vib.

Gtr.

Gtr. 2

Hp.

Pf.

Vln.

Vla.

Vlc.

37

*mf* *f* *mf* *sf* *mf* *sf* *mf* < *sf*

*ppp* *ppp* *ppp*

*Leg. (al niente)*

*n.* *n.* *n.*

Gtr. *mf* *mp* *sf* *mf* *sf* *mf*

Gtr. 2 (muted) *p*

41

Gtr. *sf* *mf* *f* *sf*

Gtr. 2

44

H

Vib. *sf* *sf*

Gtr. *f* *sf* *mf* *sf* *mp*

Gtr. 2 (no mute) *mf* *sf* *mf* *sf* *mf* *sf*

Hp. *8va* *sf* *sf* *sf* B *sf*

47

Fl. *pp* *n.*

B $\flat$  Cl. *pp* *n.*

C Tpt. *mp < mf < f*

Vib. *sf*

Gtr. *mf*

Gtr. 2 *p* *pp*

Hp.

Pf. *p*

Vln. *(very delicate, incisive, all separate bows)*  
*pp* *p* *mp* *pp*

Vla. *pp*

Vlc. *pp*

49

Fl. *pp*

B $\flat$  Cl. *pp*

C Tpt. *mp* *p*

Vib. *Red. p*

Gtr. *mp*

Gtr. 2 *p* (lyrical)

Hp. (very delicate) *pp* DCB/EFGA

Pf. *p* *Red.*

Vln. *pp* *p* *mp*

Vla. *pp*

Vlc. *pp*

52

I

Fl. *n.* <

B $\flat$  Cl. *n.*

C Tpt. *mp* *mf* <*f*> *mp*>

Vib. *pp*

Gtr. *p* *pp*

Gtr. 2 *pp*

Hp. *ppp*

Pf. *ppp*

Vln. *ppp*

Vla. *ppp*

Vlc. *ppp*

54

Fl. *mp*  $\rightarrow$  *p* *mp*  $\leftarrow$  *mf*  $\rightarrow$  *mp*  $\rightarrow$  *p*  
 B $\flat$  Cl. *p*  $\rightarrow$  *mf*  $\rightarrow$  *mp*  $\rightarrow$  *p* *mp*  $\leftarrow$  *mf*  $\leftarrow$  *f*  
 C Tpt. *p* *mp*  $\leftarrow$  *mf*  $\rightarrow$  *mp*  
 Vib. *p*  $\rightarrow$  *mp*  $\rightarrow$  *p* *mp*  $\rightarrow$  *mf*  $\rightarrow$  *mp*  
 Gtr.   
 Gtr. 2   
 Hp. *F#* *mp*  $\rightarrow$  *mf*  $\rightarrow$  *mp* *mp*  
 Pf.   
 Vln. *(senza sord.)* *mp*  $\leftarrow$  *mf*  $\rightarrow$  *mp*  $\rightarrow$  *p* *mp*  $\leftarrow$  *mf*  $\rightarrow$  *f*  
 Vla. *(senza sord.)* *mp*  $\rightarrow$  *mf* *f*  
 Vlc. *(senza sord.)* *mf*  $\leftarrow$  *f*  $\rightarrow$  *mf*  $\leftarrow$

57



*Picc.* *(To Flute)*

Fl. *mp*  $\triangleleft$  *f*  $\triangleright$  *mp* *f*  $\triangleleft$  *ff* *f*  $\triangleleft$  *ff*

B♭ Cl. *mf*  $\triangleleft$  *f*  $\triangleleft$  *ff* *f*  $\triangleleft$  *ff*

C Tpt. (straight mute) *mf*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf*  $\triangleleft$  *f* *mf*  $\triangleleft$  *f* *p*  $\triangleleft$  *mp*  $\triangleright$

Vib. *mf* *f*  $\triangleleft$  *sf* *p*

Gtr. *mf* *mp* *mf*

Gtr. 2 *p*

Harp. *mf* D# *pp* F Gb

Pf. *ff* *ff* *sf*

Vln. *sf*  $\triangleleft$  *ff* *pp* (con sord.)

Vla. *f* *sf*  $\triangleleft$  *ff* *pp* (con sord.)

Vlc. *f* *sf*  $\triangleleft$  *ff* *pp* (con sord.)

62 *f*

Fl. *p* < *mp* > *p* > *pp* *mp* < *mf* > *p*

B $\flat$  Cl.

C Tpt. *p* *mp* > *p* > *pp* *mp* < *mf* > *p*

Vib. *mp* *p* *mp*

Gtr. *mp* *sf* *mp*

Gtr. 2 *p*

Hp. *D# C B / E F Gb A*

Pf.

Vln. *n.* *pp* *n.*

Vla. *n.* *pp* *n.*

Vlc. *n.* *pp* *n.*

68

J

Fl.

B $\flat$  Cl.

C Tpt.

Vib.

Gtr.

Gtr. 2

J

Hp.

Pf.

D# G# B / E F# G# A

*p*

J

Vln.

Vla.

Vlc.

*p*

3

3

3

3

3

3

3

3

71

Fl.

B $\flat$  Cl. *pp*

C Tpt.

Vib.

Gtr. *mf* *f* *mp*

Gtr. 2

Hp.

Pf. *pp* (U.C.) *mp*

Vln.

Vla.

Vlc. *pp*

73

75

Fl. *pp*

B♭ Cl.

C Tpt. (*sempre sord*)  
*mp* *mf* *mp*

Vib.

Gtr. *mf* *f* *mf*

Gtr. 2 *mp*

Hp. *mp* *p*

Pf. *p* *ppp*

Vln. *pp*

Vla. *pp*

Vlc. *p*

Detailed description: This page of a musical score (page 75) features six systems of staves. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Trumpet in C (C Tpt.). The Flute part begins with a *pp* dynamic and features a melodic line with triplets. The B♭ Clarinet part has a similar triplet-based melodic line. The Trumpet part is marked *(sempre sord)* and has a simple harmonic accompaniment with dynamics *mp*, *mf*, and *mp*. The second system includes Violin (Vln.), Violin 2 (Vln. 2), and Harp (Hp.). The Violin parts play a triplet-based melodic line with dynamics *mf*, *f*, and *mf*. The Violin 2 part has a few notes with a *mp* dynamic. The Harp part has a triplet-based accompaniment with dynamics *mp* and *p*. The third system includes Piano (Pf.), Violin (Vln.), Viola (Vla.), and Cello (Vlc.). The Piano part has a triplet-based accompaniment with dynamics *p* and *ppp*. The Violin and Viola parts continue with their triplet-based melodic lines, with the Viola marked *pp*. The Cello part has a triplet-based accompaniment with a *p* dynamic.

Fl. *p* *ppp*

B $\flat$  Cl. *ppp*

C Tpt. *p*

Vib.

Gtr. *p*

Gtr. 2 *p*

Hp.

Pf. *pp*

Vln.

Vla. *p*

Vlc. *p*

77

79

Fl. *pp*

B $\flat$  Cl. *pp*

C Tpt. *mp*

Vib. *pp* *cresc.*

Gtr. *mf* *f* *mp* *mf*

Gtr. 2 *mf* *mp*

Hp. *mp*

Pf. *mp*

Vln. *p*

Vla. *pp*

Vlc. *pp*

*Leo.*

*\**

This page of a musical score contains measures 81 through 84. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 81-84 with triplets and slurs. Dynamics range from *p* to *ppp*.
- B♭ Cl.** (Bass Clarinet): Measures 81-84 with triplets and slurs. Dynamics range from *p* to *ppp*.
- C Tpt.** (Trumpet): Measures 81-84 with slurs. Dynamics range from *mf* to *p*.
- Vib.** (Vibraphone): Measures 81-84 with slurs. Dynamics range from *mf* to *ppp*.
- Gtr.** (Guitar): Measures 81-84 with triplets and slurs. Dynamics range from *f* to *mf*.
- Gtr. 2** (Guitar 2): Measures 81-84 with slurs. Dynamics range from *mf* to *pp*.
- Hp.** (Harp): Measures 81-84 with chords and slurs. Dynamics range from *mf* to *pp*.
- Pf.** (Piano): Measures 81-84 with slurs. Dynamics range from *pp* to *ppp*.
- Vln.** (Violin): Measures 81-84 with triplets and slurs. Dynamics range from *pp* to *ppp*.
- Vla.** (Viola): Measures 81-84 with slurs. Dynamics range from *pp* to *ppp*.
- Vlc.** (Violoncello): Measures 81-84 with triplets and slurs. Dynamics range from *pp* to *p*.

The score includes various musical notations such as triplets, slurs, and dynamic markings. A dashed line separates the woodwind section from the string section.



Fl. *p* *ppp*

B $\flat$  Cl. *pp*

C Tpt.

Vib. *p* *cresc.*

Gtr. *mp*

Gtr. 2 *mp*

Hp. *mf* *mp*

Pf. *ppp*

Vln. *pp* *p*

Vla. *p*

Vlc. *p*

83

Detailed description: This page of a musical score covers measures 83 and 84. The instrumentation includes Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), C Trumpet (C Tpt.), Vibraphone (Vib.), Guitar (Gtr.), Guitar 2 (Gtr. 2), Harp (Hp.), Piano (Pf.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.).  
- Flute: Measure 83 features a sixteenth-note triplet pattern starting on G4, moving up to B4, then down to G4, marked *p*. Measure 84 has a whole rest.  
- B-flat Clarinet: Measure 83 has a whole rest. Measure 84 has a triplet of eighth notes: G4, F4, E4, marked *pp*.  
- C Trumpet: Measure 83 has a whole rest. Measure 84 has a whole rest.  
- Vibraphone: Measure 83 has a whole rest. Measure 84 has a half note G4, marked *p*, with a *cresc.* hairpin.  
- Guitar: Measure 83 has a triplet of eighth notes: G4, A4, B4, marked *mp*. Measure 84 has a whole rest.  
- Guitar 2: Measure 83 has a half note G4, marked *mp*. Measure 84 has a half note G4, marked *mp*.  
- Harp: Measure 83 has a half note G4, marked *mf*. Measure 84 has a half note G4, marked *mp*.  
- Piano: Measure 83 has a whole rest. Measure 84 has a half note G4, marked *ppp*.  
- Violin: Measure 83 has a whole rest. Measure 84 has a sixteenth-note triplet pattern starting on G4, moving up to B4, then down to G4, marked *p*.  
- Viola: Measure 83 has a sixteenth-note triplet pattern starting on G4, moving up to B4, then down to G4, marked *p*. Measure 84 has a sixteenth-note triplet pattern starting on G4, moving up to B4, then down to G4, marked *p*.  
- Violoncello: Measure 83 has a sixteenth-note triplet pattern starting on G4, moving up to B4, then down to G4, marked *p*. Measure 84 has a sixteenth-note triplet pattern starting on G4, moving up to B4, then down to G4, marked *p*.  
- The page number 83 is located at the bottom left.

Fl. *pp*  
 B♭ Cl.  
 C Tpt.  
 Vib. *mp*  
 Gtr. *mf* *f* *mp*  
 Gtr. 2 *mf* *mp*  
 Hp. *mf*  
 Pf. *pp* *Leo.* \*  
 Vln. *pp*  
 Vla. *pp*  
 Vlc. *pp* *p*

85

87

Fl. *p* *ppp*

B♭ Cl. *p* *ppp*

C Tpt. *mf* *mp*

Vib. *ff* *mp* *mf*

Gtr. *mf* *mp*

Gtr. 2 *mf* *mp*

Hp.

Pf. *p*

Vln. *pp* *p*

Vla. *p* *pp*

Vlc.

Detailed description: This page of a musical score (page 87) features ten staves for various instruments. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts consist of eighth-note triplets with slurs, starting at a piano (*p*) dynamic and moving to pianissimo (*ppp*) in the second measure. The Trumpet (C Tpt.) part has a few notes, moving from mezzo-forte (*mf*) to mezzo-piano (*mp*). The Vibraphone (Vib.) part features a series of notes with slurs, starting fortissimo (*ff*) and ending mezzo-forte (*mf*). The two Guitar (Gtr.) parts play eighth-note triplets, starting mezzo-forte (*mf*) and moving to mezzo-piano (*mp*). The Harp (Hp.) part has a complex texture with sixteenth-note runs and slurs. The Piano (Pf.) part features a steady eighth-note triplet pattern, starting piano (*p*). The Violin (Vln.) and Viola (Vla.) parts play eighth-note triplets with slurs, starting pianissimo (*pp*) and moving to piano (*p*). The Violoncello (Vlc.) part also plays eighth-note triplets with slurs, starting piano (*p*) and moving to pianissimo (*pp*). The page number 87 is located at the bottom left.

89

Fl. *mp* *p*

B♭ Cl. *p* *mp*

C Tpt. *mf*

Vib. *mp*

Gtr. *f*

Gtr. 2 *mp*

Hp. *mf*

Pf. *mf* *ped.* \*

Vln. *p*

Vla. *p*

Vlc. *p*

Detailed description: This page of a musical score (page 89) features ten staves for various instruments. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts consist of eighth-note patterns with slurs and dynamic markings of *mp* and *p*. The Trumpet (C Tpt.) part has a few notes with a *mf* dynamic. The Vibraphone (Vib.) part features triplet patterns with a *mp* dynamic. The Guitar (Gtr.) part has a few notes with a *f* dynamic and accents. The second Guitar (Gtr. 2) part has triplet patterns with a *mp* dynamic. The Piano (Pf.) part has a complex texture with sixteenth-note patterns, a *mf* dynamic, and a *ped.* marking. The Violin (Vln.), Viola (Vla.), and Cello (Vlc.) parts have eighth-note patterns with a *p* dynamic. The Harp (Hp.) part has sixteenth-note patterns with a *mf* dynamic. The page number 89 is located at the bottom left.

K

Fl. *mf*

B $\flat$  Cl. *mf*

C Tpt. *< f* *mf* *mp* *p*

Vib. *mf*

Gtr. *ff* *f* *sff*

Gtr. 2 *mf* *f*

Hp. *mp* *mf* (l.v.)

Pf.

Vln. *mf* K *mp*

Vla. *mf*

Vlc. *mf*

90

Gtr. *mp* *mf* *mp*  
 Gtr. 2 *pp* (*sempre*)  
 Fl. *pp* *p*  
 B $\flat$  Cl. *pp* *p*  
 C Tpt. *pp* *p*  
 Gtr. *mf* *mp* *mf* (*mf*) *mp*  
 Gtr. 2 *mf* *mp* *pp*  
 Hp. *pp* *p* (*l.v.*)  
 Vla. *pp* *p*  
 92 93

The musical score is arranged in systems. The first system (measures 92-94) includes:
 

- Gtr. 1:** Starts with a half note, followed by a triplet of eighth notes, a half note, and another triplet of eighth notes. Dynamics are *mp*, *mf*, and *mp*.
- Gtr. 2:** A continuous eighth-note accompaniment. Dynamic is *pp* (*sempre*).
- Fl., B $\flat$  Cl., C Tpt., Hp., Vla.:** Rests in measure 92. In measure 93, they play a melodic line with dynamics *pp* and *p*. The viola part includes a triplet of eighth notes.

 The second system (measures 94-96) includes:
 

- Gtr. 1:** Continues with a melodic line, including a triplet of eighth notes. Dynamics are *mf*, *mp*, *mf*, (*mf*), and *mp*.
- Gtr. 2:** Continues with the eighth-note accompaniment. Dynamics are *mf*, *mp*, and *pp*.
- Fl., B $\flat$  Cl., C Tpt., Hp., Vla.:** Continues with the melodic line. Dynamics are *pp* and *p*. The piano part includes a triplet of eighth notes and a dynamic marking of *pp* leading to *p* (*l.v.*).

95

Vib. *Red.*

Gtr. *mf* *mp*

Gtr. 2 *p (sempre)*

Vib. *pp* *p*

Gtr. *mf* *mp* *mf* *mp*

Gtr. 2 *mf* *mp* *p (sempre)*

96

Vln. *pp* *mp*

Vla. *pp* *mp*

Vlc. *pp* *mp*

98

Vib. *mp* *cresc.*

Gtr. *mf* *mp*

Gtr. 2 *mp* *cresc.*

Pf. *p*

99

Vib. *f*

Gtr. *mf* *f*

Gtr. 2 *mf*

Hp. *mp* *mf*

Pf. *p* *mp* *mf*



Fl. *p*  $\rightrightarrows$  *ppp* *pp*

B $\flat$  Cl. *p*  $\rightrightarrows$  *ppp* *pp*

C Tpt. *pp* *p* *pp* *p* *pp*

Vib. *p* *pp* *Red.*

Gtr. *mp* *p*

Gtr. 2 *pp* *pp*

Hrp. *mp* *p* *mp*

Pf. *mp* *pp*

Vln. *pp*  $\rightrightarrows$  *ppp* *pp*

Vla. *pp*  $\rightrightarrows$  *ppp* *pp*

Vlc. *pp*  $\rightrightarrows$  *ppp* *pp*

101

Fl.

B $\flat$  Cl.

C Tpt.

Vib.

Gtr.

Gtr. 2

Hp.

Pf.

Vln.

Vla.

Vlc.

(i & a rest-stroke)

*mf*

*Rit.*

*mp*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

\*  
\*  
\*