



20
String
Guitar

for String Orchestra

Thomas Rex Beverly

12 min

Program Note:

20 String Guitar is an attempt to combine the five instruments of the string orchestra into one giant acoustic guitar. The 20 strings of the quartet often move as one, building a homophonic texture of 16th note “strumming” figures for the whole ensemble. The strumming patterns are used in variation throughout the entire work. They are the unifying thread that ties the entire piece together as it moves through continually developing musical material.

20 String Guitar

for String Orchestra

$\text{♩} = 90$ Aggravated

Thomas Rex Beverly

Violin I *f* *fp* *ff*

Violin II *f* *fp* *ff*

Viola *f* *fp* *ff*

Violoncello *f* *fp* *ff*

Double Bass *f* *fp* *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

19

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Db.

23

Vln. I *f* 3 *cresc.*

Vln. II *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

Db. *f* *cresc.*

27

Vln. I *ff* **31** *p* *A tempo*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Db. *ff* *p*

molto accel. - - - - - ♩ - 110

33

Vln. I *cresc.* *mp*

Vln. II *cresc.* *mp*

Vla. *cresc.* *mp*

Vc. *cresc.* *mf*

Db. *cresc.* *mf*

37

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

41

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

Db. *mp*

45

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

49

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

p

p

p

53

56

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

f

ff

fp

mp

mf

f

ff

fp

mf

ff

58

Vln. I *ff fp ff p fp ff mf*

Vln. II *ff fp ff p fp ff mf*

Vla. *ff fp ff arco p pizz. arco mf*

Vc. *pizz. arco mf*

Db. *pizz. arco mf*

ff

65 **molto rit.** 68 ♩ - 110

Vln. I *mp p*

Vln. II *mp p*

Vla. *mp p*

Vc. *p f*

Db. *unis. p*

70

Vln. I *mf f*

Vln. II *mf f*

Vla. *mf div. unis.*

Vc. *mf div. unis. f*

Db. *mf f*

74

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

div.

Half
punta d'arco

78

Vln. I

Vln. II

Vla.

Vc.

Db.

sub *p*

unis.

p

pizz.

mp

82

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

86

Vln. I
Vln. II
Vla.
Vc.
Db. arco

91

Tutti normale

Vln. I *mf*
Vln. II *mf* *f*
Vla. *mf*
Vc. *mp*
Db. *mp* pizz.

96

Vln. I *mf*
Vln. II *mf*
Vla. *f* *mp*
Vc. *f* *mp*
Db. *f* arco *mp*

100

Vln. I *mp*

Vln. II *mf*

Vla. *p*

Vc. *p*

Db. *p*

105

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

molto rit.

113

116 ♩ = 74 Flowing

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *p*

Db. *pp*

120

Vln. I *p cresc.* *mp dim.*

Vln. II *p cresc.* *mp dim.*

Vla. *p cresc.* *mp dim.*

Vc. *p*

Db.

126

← - - - - - ♩ = 110

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p pizz.*

131

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc.

Db.

arco

137

Musical score for measures 137-147. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics include *mf*, *f*, and *mf*. There are accents and vibrato markings.

148

Musical score for measures 148-156. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The time signature is 4/4. Dynamics include *mp*, *p*, and *pp*. There are accents, vibrato, and a triplet marking.

157

Musical score for measures 157-166. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The time signature is 4/4. Dynamics include *p*, *mp*, and *mf*. There are accents and vibrato markings.

188 ← ♩ = ♩ →

Solo

Vln. I *mp* *f*

Vln. II *mp*

Vla. *mp* *mf*

Vc. *mp* *mf* div. unis. div.

Db. *mp* *mf*

193

Tutti

Vln. I 3 3 3 3 3 3 3

Vln. II *f*

Vla. *f*

Vc. *f* unis. div. unis. div.

Db. *f*

197

Vln. I

Vln. II

Vla.

Vc. unis. div.

Db.

201 ♩ - 120 A little more motion

Musical score for measures 201-204. The score is in 4/4 time with a tempo of 120. It features five staves: Vln. I, Vln. II, Vla., Vc., and Db. Vln. I starts with a forte (*f*) dynamic and a hairpin. Vln. II, Vla., and Vc. play a triplet of eighth notes with a mezzo-forte (*mf*) dynamic. Db. has a single eighth note followed by rests, also marked *mf*.

Musical score for measures 205-209. Vln. I continues with a hairpin and changes to mezzo-piano (*mp*) at measure 209. Vln. II plays chords with a piano (*p*) dynamic. Vla. continues with the triplet eighth notes. Vc. continues with the eighth notes. Db. has a *ppp* dynamic at the start, then changes to *mf* and *p* later in the system.

Musical score for measures 210-214. Vln. I continues with a hairpin. Vln. II has rests until measure 213, then plays chords with a mezzo-piano (*mp*) dynamic. Vla., Vc., and Db. have rests throughout this system.

216

Vln. I
Vln. II
Vla.
Vc.
Db.

mp

mp

mp

Detailed description: This system covers measures 216 to 220. Vln. I has a melodic line with slurs and accents. Vln. II plays a rhythmic accompaniment of eighth notes. Vla. and Vc. play chords and moving lines, with *mp* dynamics. Db. plays a bass line with slurs and accents. The key signature has one sharp (F#).

221

Vln. I
Vln. II
Vla.
Vc.
Db.

mf

mp

mp

mf

mf

p

p

p

p

Detailed description: This system covers measures 221 to 225. Vln. I has a melodic line starting with *mf* and ending with *p*. Vln. II plays a dense eighth-note texture with *mp*. Vla. and Vc. play eighth-note accompaniment with *mp* and *mf* dynamics. Db. plays a bass line with *mf* dynamics. The key signature has one sharp (F#).

226

Vln. I
Vln. II
Vla.
Vc.
Db.

mp

Detailed description: This system covers measures 226 to 230. Vln. I has a melodic line with slurs and accents. Vln. II plays a rhythmic accompaniment of eighth notes. Vla. plays chords and moving lines, with *mp* dynamics. Vc. and Db. are mostly silent. The key signature has one sharp (F#).

234 237 $\text{♩} = 90$
molto rit.

Vln. I
Vln. II
Vla.
Vc.
Db.

239 *accel.*

Vln. I
Vln. II
Vla.
Vc.
Db.

244 $\text{♩} = 120$

Vln. I
Vln. II
Vla.
Vc.
Db.

250

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

255

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

260

molto rit. ♩ = 70

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

p

266 ♩ = 110

Musical score for measures 266-271. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The tempo is marked as ♩ = 110. The dynamics range from *pp* to *p*. The Vln. II part features a continuous sixteenth-note pattern. The Vc. and Db. parts play a rhythmic pattern of eighth notes. The Vln. I part has a few notes at the end of the system. The Viola part has some sustained chords. There are triplets in the Vln. II, Vc., and Db. parts.

Musical score for measures 272-277. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The dynamics range from *pp* to *p*. The Vln. II part continues with the sixteenth-note pattern. The Vc. and Db. parts continue with the eighth-note pattern. The Vln. I part has a melodic line with triplets. The Viola part has sustained chords with some triplets.

Musical score for measures 278-283. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The dynamics range from *mp*. The Vln. II part continues with the sixteenth-note pattern. The Vc. and Db. parts continue with the eighth-note pattern. The Vln. I part has a melodic line with triplets. The Viola part has sustained chords with some triplets.

287 *molto rit.* ♩ = 70

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

292 ♩ - 120

Vln. I *f* *sub pp* *mf*³

Vln. II *f* *sub pp* *mf* *p*

Vla. *f* *sub pp* *mf* *p*

Vc. *f* *mf* *p*

Db. *f* *mf* *p*

298

Vln. I *p*³ *f*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

302

Vln. I *p* ³ *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

306

Vln. I *mf cresc.* *f cresc.*

Vln. II *mf cresc.* *f cresc.*

Vla. *mf cresc.* *f cresc.*

Vc. *mf cresc.* *f cresc.*

Db. *mf cresc.* *f cresc.*

310

molto rit. $\text{♩} = 60$ *molto rit.*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Db. *ff* *fff*