

Stephen W. Beatty

# 1876 Concerto for Guitar

## Instrumentation:

Guitar

Solo Violin

Violin

Cello

Play Time: 12'

[iridisc@q.com](mailto:iridisc@q.com)

Vienna Symphonic Library instruments  
used for the performance.

[http://imslp.org/wiki/Category:Beatty, Stephen W.](http://imslp.org/wiki/Category:Beatty,_Stephen_W.)

Style: American Baroque

# 1876 Concerto for Guitar

3

Stephen W. Beatty (1938)

$\text{♩} = 105$

Guitar

Violin

Solo Violin

Violoncello

**3**

Gtr.

Vln.

Vln.

Vc.

**6**

Gtr.

Vln.

Vln.

Vc.

*f*

*mf*

*f*

*mp*

*mf*

*pp*

*mf*

*mp*

*8va*

*mf*

*mp*

*mf*

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15

Gtr.

Vln.

Vln.

Vc.

*f* *ff* *f* *ff*

*f* *ff* *f* *ff*

*mp*

8va-----

18

Gtr. *f mp mf*

Vln. *f ff f mf f mf mp*

Vln. (8) *f ff f mf f mf mp*

Vc. *mf mp p mp mf ff*

21

Gtr. *f mf f mf mp*

Vln. *f mf f mf mp*

Vc. *f mf f mf mp*

25

Gtr. *mf f*

Vln. *f ff f*

Vln. 8<sup>va</sup> *f ff f*

Vc. *mf p mp mf mp*

28 *8va*

Gtr. *mp*

Vln. *mf*

Vln. (8) *mf*

Vc. *p pp mp mf p*

31 *8va*

Gtr. *mf*

Vln. *mp f mp*

Vln. *mp f mp*

Vc. *mp mf*

34 (8) *8va*

Gtr. *f mp mf*

Vln. *mf mp f mf*

Vln. *mf mp f mf*

Vc. *mf*

37

Gtr.

Vln.

Vln.

Vc.

*f*

*mp*

(8)

*f*

*mp*

*mp*

*p*

*mp*

40

Gtr.

Vln.

Vln.

Vc.

*pp*

*mf*

*f*

*mf*

*f*

43

Gtr.

Vln.

Vln.

Vc.

*mf*

*mp*

*mf*

8va-----

46 (8) 8<sup>va</sup>

Gtr. *mf* *f* *mf*

Vln. *mf* *ff* *mp* *ff* *f*

Vln. *mf* *f* *mf*

Vc. *mp* *f* *mp* *mf*



49 (8)

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

Vln. *mf* *ff* *mf* *f*

Vln. *f* *mf* *mp* *p*

Vc. *mp* *mf* *mp*



52

Gtr.

Vln. *mp* *p*

Vln.

Vc. *mf* *p* *mf*





55 *8va*

Gtr. *mf f mf*

Vln. *mf f mf*

Vc. *mp mf*

58 (8)

Gtr. *f mf*

Vln. *f mf*

Vln. *f mf*

Vc. *f mf ff mf*

62 *8va*

Gtr. *mp*

Vln. *f mf*

Vln. *f mf*

Vc. *mp mf mp mf*

65

Gtr. *mf* *f* *mf* *8va*

Vln. *f*

Vln. *f*

Vc. *p* *mf*

68 (8)

Gtr. *mp* *f* *ff* *mp*

Vln. *mf* *mp* *mf*

Vln. *mf* *mp* *mf*

Vc. *pp* *mf* *mp* *mf* *p*

71

Gtr. *mf* *f* *p* *ff* *8va*

Vln.

Vln.

Vc. *mf* *f* *mf* *p* *ff*

74 (8)

Gtr. *mf f mp mf p*

Vln. *f*

Vln. *f*

Vc. *mf f mp f mf p mf*

77 (8)

Gtr. *mf mp mf*

Vln. *mf f mf f mf*

Vln. *mf f mf f mf*

Vc. *mp mf mp*

80

Gtr. *mp mf*

Vln. *f mf*

Vln. *f mf*

Vc. *mf*

83 *8va*

Gtr. *mp p mf*

Vln. *mp mf mp f mf p pp mp*

Vln. *mp mf mp f mf p pp mp*

Vc. *mp p pp mf mp p*

86 *8va*

Gtr. *f pp mf*

Vln. *[rest]*

Vln. *[rest]*

Vc. *f*

89 (8) *8va*

Gtr. *mp mf mp f mf*

Vln. *[rest]*

Vln. *[rest]*

Vc. *mp mp mf ppp*

Detailed description: This is a musical score for guitar, violin, and cello. It consists of three systems of staves. The first system (measures 83-85) has four staves: Gtr., Vln., Vln., and Vc. The second system (measures 86-88) has four staves: Gtr., Vln., Vln., and Vc. The third system (measures 89-91) has four staves: Gtr., Vln., Vln., and Vc. The guitar part is marked with *8va* above measures 83-85 and 89-91. Dynamics are indicated by *mp*, *p*, *mf*, *f*, *pp*, and *ppp*. The violin parts are marked with *mp*, *mf*, *mp*, *f*, *mf*, *p*, and *pp* in the first system, and are silent in the second and third systems. The cello part is marked with *mp*, *p*, *pp*, *mf*, *mp*, *p*, *f*, and *ppp* across the three systems.

92 (8) 8<sup>va</sup>

Gtr. *mp* *mf*

Vln. *f* *mf* 8<sup>va</sup>

Vln. *f* *mf*

Vc. *mf*

95 (8)

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

Vln. *mp* *mf*

Vln. *mp* *mf*

Vc. *f*

98 (8)

Gtr. *p* *mp*

Vln. *f* *mp* *f*

Vln. *f* *mp* *f*

Vc. *mf* *f* *mf*

101 *8va*

Gtr. *f mf*

Vln.

Vln.

Vc. *f*

104 *f mf p mf*

Gtr. *f mf p mf*

Vln. *ff mf ff f p*

Vln. *ff mf ff f p*

Vc. *f mf p mf f mp mf*

107 *mp mf p mf mp pp*

Gtr. *mp mf p mf mp pp*

Vln. *mp mf f mf*

Vln. (8) *mp mf f mf*

Vc. *f mp pp mf mp mf f mf*

Detailed description of the musical score: The score is for a guitar, two violins, and a cello. It is divided into three systems. The first system (measures 101-103) features a guitar solo with a forte (f) dynamic and a mezzo-forte (mf) dynamic, while the violin and cello play a steady eighth-note accompaniment. The second system (measures 104-106) shows the guitar playing a more complex, melodic line with dynamics ranging from forte (f) to piano (p), while the violin and cello continue their accompaniment. The third system (measures 107-109) features a guitar solo with a mezzo-forte (mf) dynamic and a piano (p) dynamic, while the violin and cello play a steady eighth-note accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

111

Gtr. *mf mp mf f mf mp*

Vln. *mp mf*

Vln. (8) *mp mf*

Vc. *mp pp mp f<sub>va</sub> mf f mp*

114

Gtr. *mf mp mf mp mf*

Vln.

Vln.

Vc. *mf mp mf mp mf*

117

Gtr. *mp pp*

Vln. *ff f mf p f<sub>8va</sub>*

Vln. *ff f mf p f*

Vc. *mf f mf f*

120

Gtr. *mp* *mf* *p* *8va*

Vln. *mf f* *mf ff* *8va*

Vln. *mf f* *mf ff*

Vc. *mf*

123

Gtr. *mp*

Vln. *mf f* *mf mp*

Vln. *mf f* *mf mp*

Vc. *mp pp p mp mf*

126

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

Vln.

Vln.

Vc. *mf mp mf*



129 *8va*

Gtr. *8va*

Vln.

Vln.

Vc.

132 *8va*

Gtr. *mp* *mf*

Vln. *mf* *p* *f* *8va*

Vln. *mf* *p* *f*

Vc. *p* *mf* *mp* *f* *mf* *mp* *f* *mf* *f*

136 *8va*

Gtr. *mp* *f* *mf*

Vln. *mf* *f* *mf* *p* *f*

Vln. (8) *mf* *f* *mf* *p* *f*

Vc. *mf* *f* *mf* *mp* *f*

139 *8va*

Gtr. *mp* *mf*

Vln. *mf* *f*

Vln. *mf* *f*

Vc. *mf*

142 *8va*

Gtr. *mp*

Vln. *mf* *p*

Vln. *mf* *p*

Vc. *f* *mp* *ppp* *pp* *f*

145 (8)

Gtr. *mf* *mp*

Vln.

Vln.

Vc. *mf* *mp* *mp*

148 (8)

Gtr. *f mp mf*

Vln. *f mp mf*

Vc. *f mp mf*

151 *8va*

Gtr. *f mf mp mf mp*

Vln. *8va*

Vc. *f mf mp mf*

154 *8va*

Gtr. *mf*

Vln. *f ff f mf f mf*

Vln. *f ff f mf f mf*

Vc. *f mf mp mf*

157 (8)

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

Vln. *mp* *ff* *f* *mf*

Vln. *mp* *ff* *f* *mf*

Vc. *mp*

160 (8)

Gtr. *mp* *pp* *p* *mp* *p*

Vln. *f* *mf*

Vln. *f* *mf*

Vc. *pp* *mp* *mf* *mp*

163

Gtr. *mf* *f* *mf*

Vln. *mp*

Vln.

Vc. *f* *mf*

166 *8va*

Gtr. *f mp mf*

Vln. *f mp mf p mf*

Vc. *f mp mf p mf*

169

Gtr. *p mf mp mf mp*

Vln. *ff*

Vln. *ff*

Vc. *f mp ff*

172 *8va*

Gtr. *mf pp mp mf mp*

Vln. *mp mf p*

Vln. *mp mf p*

Vc. *f mf f*

175

Gtr.

Vln.

Vln.

Vc.

178

Gtr.

Vln.

Vln.

Vc.

181 (8)

Gtr.

Vln.

Vln.

Vc.

175

Gtr.

Vln.

Vln.

Vc.

*mp* *ff* *mf* *f* *mf* *mp*

*mp* *ff* *mf* *f* *mf* *mp*

*mp* *f* *ff* *mf*

178

8<sup>va</sup>

Gtr.

Vln.

Vln.

Vc.

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

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

181 (8)

Gtr.

Vln.

Vln.

Vc.

*mf* *mp* *pp*

*mp* *mf*

*mp* *mf*

*mf* *f* *mp*

184

Gtr. *mp*

Vln. *pp p mf p mf f mf f*

Vln. *pp p mf p mf f mf f*

Vc. *ppp p f mf f*

187

Gtr. *pp mp p pp* *8va*

Vln. *mp mf f mf*

Vln. *mp mf f mf*

Vc. *mp mf f mf*

190

Gtr. *mf f mp* *8va*

Vln. *f mp*

Vln. *f mp mf f mp*

Vc. *mp f mf f*

This musical score page contains measures 184 through 190. It features three staves: Gtr. (Guitar), Vln. (Violin), and Vc. (Violoncello). The Gtr. part has a double bar line between measures 184 and 187, and another between 187 and 190. The Vln. and Vc. parts are continuous. Dynamic markings include *pp*, *p*, *mf*, *f*, *mp*, *ppp*, and *8va*. The Vln. and Vc. parts have a double bar line between measures 187 and 190. The Gtr. part has a double bar line between measures 184 and 187, and another between 187 and 190.

193

Gtr. *mf* *pp* *f* *mf* *8va*

Vln. *f* *mf*

Vln. *mf* *pp* *f* *mf*

Vc. *mf* *f* *mf*

196

Gtr. *mp* *8va*

Vln. *f* *mf* *f*

Vln. *f* *mf* *f*

Vc. *mp* *mf* *mp* *mf* *f*

199

Gtr. *mf*

Vln. *mf* *p*

Vln. *mf* *p*

Vc. *mf* *mp* *mf* *f*



202 *8va*

Gtr. *p f mp mf*

Vln. *-*

Vln. *-*

Vc. *mf mp mf*

205 (8) *8va*

Gtr. *mp mf pp mp*

Vln. *- f*

Vln. *- mp*

Vc. *mp mf f*

208 (8)

Gtr. *-*

Vln. *mf*

Vln. *-*

Vc. *mf mp mf f mp*

211

Gtr.

Vln.

Vln.

Vc.

**214**

Gtr.

Vln.

Vln.

Vc.

**217 (8)**

Gtr.

Vln.

Vln.

Vc.

*ff* *f* *mf*

*ff* *f* *mf*

*f* *mf* *mp*

*f* *mf* *8va* *f* *mf* *pp*

*f* *mf* *f* *mf* *8va*

*f* *mf* *f* *mf* *f* *mf* *pp*

*mf* *ff* *mp*

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

*(8)* *mp* *f* *mf* *mp*

*mf* *f* *mp*

220

Gtr. *p mp p mf mp*

Vln. *f p*

Vln. *p mp p mf mp f p*

Vc. *f mf*

223

Gtr. *mf*

Vln. *f mp mf f mp*

Vln. *f mp mf f mp*

Vc. *f*

226

Gtr. *mp*

Vln. *mf f mp mf mp*

Vln. *mf f mp mf mp*

Vc. *mf f mp*

*8va*

*8va*

229

Gtr. *mf* *f* *mf*

Vln. *mf* *p* *pp* *mf*

Vln. *mf* *p* *pp* *mf*

Vc. *mf* *f* *mf*

232

Gtr. *8va*

Vln.

Vln.

Vc. *f* *mf*

234 (8)

Gtr. *mp* *pp* *mp* *p*

Vln. *f*

Vln.

Vc. *f* *mp* *f* *mf* *mp* *mf*

This musical score is for a guitar, violin, and cello ensemble. It is divided into three systems. The first system (measures 229-231) features a guitar part with a melodic line and dynamic markings of *mf*, *f*, and *mf*. The violin and cello parts provide harmonic support with dynamics ranging from *mf* to *pp*. The second system (measures 232-233) shows the guitar playing an octave higher (*8va*) with a melodic line, while the violin and cello parts are mostly silent. The third system (measures 234-236) returns to a more active texture, with the guitar playing a melodic line with dynamics of *mp*, *pp*, *mp*, and *p*. The violin and cello parts also become more active, with the cello featuring a prominent melodic line with dynamics of *f*, *mp*, *f*, *mf*, *mp*, and *mf*.

237 *8va*-----

Gtr. *mf* *p* *mf*

Vln. *mp* *mf*

Vln. *mf* *p* *mf*

Vc. *f* *mp*

240 *8va*-----

Gtr. *p* *mp*

Vln. *f*

Vln. *p* *mp*

Vc. *mf* *f* *mf*

243 (8)-----

Gtr. *mf*

Vln. *ff* *mf* *mp* *mf* *f*

Vln. *mf*

Vc. *mp* *mf* *mp*

246 *8va*

Gtr. *f* *mf*

Vln. *mf* *mp*

Vln.

Vc. *ff* *p* *mf*

249 *8va*

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

Vln.

Vln.

Vc. *pp* *mp* *mf* *f* *mf* *f* *mf*

252 (8)

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

Vln.

Vln.

Vc. *f* *mp* *mf* *mp* *f* *mf* *mp* *f*

255

Gtr. *mf*

Vln. *mf* *f* *mf*

Vln. *mf* *f* *mf*

Vc. *mf* *f* *mf*

*8va*

258 (8)

Gtr. *mp*

Vln. *f* *mf* *f*

Vln. *f* *mf* *f*

Vc. *mp* *mf*

*8va*

261 (8)

Gtr. *f*

Vln. *mp* *mf* *f* *mf* *f*

Vln. *mp* *mf* *f* *mf* *f*

Vc. *mp* *mf*

*8va*

264 (8) *8va*

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

Vln. *8va*

Vln. *p* *mf* *mp*

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

267 (8)

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

Vln. *(8)*

Vln. *f* *mp* *mf* *mp* *f*

Vc. *mp* *mf* *f* *mf* *f* *mf*

270 *8va*

Gtr. *ppp* *mf* *mp*

Vln. *mf* *mp* *f* *mf* *mp* *f* *mp* *f*

Vln. *8va* *mf* *mp*

Vc. *f* *mf*



273 (8)-----1

Gtr. *f* *mp* *f*

Vln. *f* *mp* *f*

(8)-----1

Vln.

Vc. *f* *mp* *mf*

276 *8va*-----

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

Vln. *mp* *mf*

Vln.

Vc. *f*

279 (8)-----1

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

Vln.

Vln.

Vc. *mf* *p* *mf* *mp* *pp* *mf*

282

Gtr. *ff mp pp mp pp mf*

Vln. *[Silence]*

Vln. *[Silence]*

Vc. *ff mp f mf*

285 *8va*

Gtr. *mp p mp p mp mf*

Vln. *[Silence]*

Vln. *[Silence]*

Vc. *[Silence]*

288 *8va*

Gtr. *p mf*

Vln. *ff f mp mf f*

Vln. *ff f mp mf f*

Vc. *f mf mp*

291 (8)

Gtr. *mp* *ppp* *pp*

Vln. *mf* *f* *mf* *mp* *ff* *8va* *mf*

Vln. *ff* *mf*

Vc. *mf* *mp* *mf* *mp*

294

Gtr.

Vln. *f* *mp* *mf*

Vln. (8) *f* *mp* *mf*

Vc. *mf* *mp*

297 *8va* *mf*

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

Vln.

Vln. (8)

Vc. *mf* *ff* *mf* *f* *mp* *ff*

300

Gtr. *f* *mf* *f* *mf* *8va*

Vln. *f* *mf* *f* *mf* *mp* *mf* *p*

Vc. *f* *mf* *f* *mf* *mp* *mf* *p*

303 (8)

Gtr. *mp*

Vln. *f* *mp* *f* *mf* *8va*

Vln. *mf*

Vc. *mf* *mp* *mf* *8va*

306

Gtr. *mf*

Vln. *f* *pp* *f* *mf*

Vln. *f* *pp* *f* *mf*

Vc. *mp* *mf* *mp*

309 (8)

Gtr. *pp mf mp p mp*

Vln. *ff (8) mf p mf f mf mp*

Vln. *p mp*

Vc. *mf mp mf f*

312

Gtr. *mf*

Vln. *mf mp mf f mp*

Vln. *mf*

Vc. *mf mp pp mp*

315

Gtr. *p mf pp mp mf*

Vln. *mf p*

Vln. *p mf pp mp mf*

Vc. *pp*