

Bidon Cinq

Guitar

for Mandolin and Guitar
for Birgit Schwab and Daniel Ahlert

by Jeffrey Harrington

$\text{♩} = 85$

p

poco a poco cresc.

mf

f

sempre f

V.S.

27

30

34

38

piu f

41

44

47

50

ff

53

sempre ff

56

59

62

rit.

65

$\text{♩} = 75$
fff

Guitar

4

68 *molto sostenuto*
p

72

76

80 *mp*

84

88 *p* *mp*

91 *f* *meno f*

94

Guitar

97 *p* *mf* 5

101 *mp*

105

105

107

109

111

113

115

118

119

Detailed description: This is a page of guitar sheet music. It features ten staves of music, each starting with a measure number. The key signature is three sharps (F#, C#, G#). The first staff (measures 97-100) includes dynamic markings *p* and *mf*, and a fingering '5' at the end. The second staff (measures 101-104) includes the dynamic marking *mp*. The third and fourth staves (measures 105-108) contain a complex rhythmic pattern with many slurs and accents. The fifth and sixth staves (measures 109-112) continue this pattern. The seventh and eighth staves (measures 113-116) feature a series of slurs over a sequence of notes. The ninth and tenth staves (measures 118-119) continue with slurred notes. The music is written in a standard guitar notation style with a treble clef.

Guitar

6

121

123

rit.
125

meno f

♩ = 70
127

129

131

f

133

135

Guitar

137

7

139

141 *ff*

143

ff

145

147

149

mp

152

154

ff

poco accel.

156

157

Musical notation for measures 157 and 158. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the treble clef and a bass line in the bass clef. Measure 157 starts with a quarter rest in the bass line. Both lines consist of eighth-note patterns.

$\text{♩} = 75$
159 *con molto moto*

Musical notation for measures 159 and 160. The tempo is marked $\text{♩} = 75$ and the dynamics are *con molto moto*. The notation includes a treble clef and a bass clef with a 'VI' marking. The bass line features a complex rhythmic pattern with many beamed notes.

161

Musical notation for measures 161 and 162. The notation continues with a treble clef and a bass clef with a 'VI' marking. The bass line has a complex rhythmic pattern.

163

Musical notation for measures 163 and 164. The notation continues with a treble clef and a bass clef with a 'VI' marking. The bass line has a complex rhythmic pattern.

165

Musical notation for measures 165 and 166. The notation continues with a treble clef and a bass clef with a 'VI' marking. The bass line has a complex rhythmic pattern.

167

Musical notation for measures 167 and 168. The notation continues with a treble clef and a bass clef with a 'VI' marking. The bass line has a complex rhythmic pattern.

169

Musical notation for measures 169 and 170. The notation continues with a treble clef and a bass clef with a 'VI' marking. The bass line has a complex rhythmic pattern.

Guitar

172 *rit.* *a tempo*
p *p*

176 *poco a poco pesante*

179 *f*

182 *piu f*

184 *pesante con moto*

186

188

190

192

194

196

ff

199

fff

VI VI VI VI VI VI

202

VI VI VI VI VI VI

205

207

209

Guitar

211

213

215

rit.

217

$\text{♩} = 65$

219

221

223

225

227

Guitar

12 229

231

233

235

237

238

240

242

244

247 *p* **Guitar** 13

251 *con espressione*
f (non troppo)

254

257

260 *piu f*

263

266 *rit.*