

2005  
ROGER ARVE VIGULF

The Bulls Eye Concerto  
for  
Clarinet(A+Bb) & String Orchestra





18

Solo Cl.(A)

Vln. I

Vln. II

Vla

Vc

Cb

*mf*

*mp*

*f*

*ff*

*rit.*

*ppp*

21

B  $\text{♩} = 72$

Solo Cl.(A)

Vln. I

Vln. II

Vla

Vc

Cb

*mp*

*ff*

*mf*

*f*

*sfz*

*ff*

*pp*

*gliss.*

*pizz.*

*arco*

*f*

*pp*

*mf*

*f*

*f*

*f*

*mf*

28

Solo Cl(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* 3 3 6 7

*poco cresc.*

*mf* *poco cresc.* *f*

arco

*mf* *descrec.*

*mp* *mp* *mp* *mp*

32

Solo Cl(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*espressivo*

*p* *espressivo* *sim.*

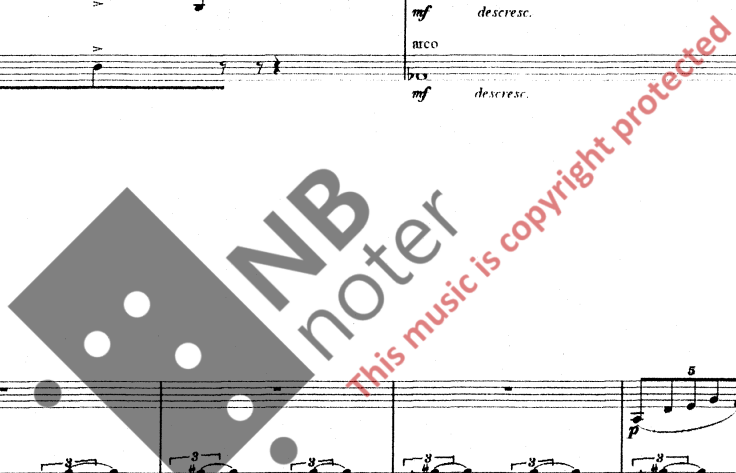
*espressivo* *p*

*espressivo* *p*

*espressivo* *p*

*pizz.* *arco* *pizz.* *arco* *pizz.*

*ppp* *ppp* *ppp* *ppp* *ppp*



Musical score for measures 39-46. The score includes parts for Solo Cl. (A), Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Cl. (A) part features complex rhythmic patterns with slurs and accents. The Vln. I and Vln. II parts play a rhythmic accompaniment with triplets. The Vla. part has a steady eighth-note accompaniment. The Vc. part provides a harmonic foundation with sustained notes. The Cb. part includes articulation markings such as *arco* and *pizz.* and dynamic markings like *p* and *mp*.

Musical score for measures 47-54. The Solo Cl. (A) part continues with intricate melodic lines. The Vln. I part includes *gliss.* markings. The Vln. II part maintains the triplet accompaniment. The Vla. part continues with eighth-note accompaniment. The Vc. part provides harmonic support. The Cb. part includes articulation markings like *arco* and *pizz.* and dynamic markings like *p* and *mp*.



Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *molto cresc.* *ff* *ff* *f*

Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*dim.* *gliss.* *arco* *pp* *pp* *pp* *pp* *pp* *pp* *f* *f* *f* *f*

64

Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco gliss. *mf*

*f*

*p*

pizz. *p* *f*

*pp* *pp* *pp* *pp* *pp* *mp*

*f* *f* *p* *f* *f*

68

Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. *sfz*

arco *mf*

arco gliss. *mf*

*f*

*p*

*p*

*p*

*pp* *pp* *pp* *pp* *pp* *pp*

*f* *f* *f* *f* *f* *f*

arco *mf*

pizz. *f*

arco *mf*

pizz. *f*

arco *p*

pizz. *p*

*ff sfz* *ff sfz* *ff sfz* *ff sfz* *ff sfz* *ff sfz*



73 **F**

Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

pizz.

f

77

Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

f

ff

mp

gliss.

mp

pp



82

Solo Cl.(A) *f* *gliss.* *p* *poco cresc.* *p* *poco rit.* *pp*

Vln. I *p* *gliss.* *arco* *gliss.* *p* *gliss.* *p* *gliss.* *p* *gliss.* *p*

Vln. II *f* *p* *pizz.* *p* *f* *p* *f* *p* *f*

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

Vc. *pizz.*

Cb. *f* *f* *f* *f*

88

$\text{♩} = 52$

Solo Cl.(A) *mp* *poco cresc.* *f* *espress.* *f* *mp* *mf*

Vln. I *arco* *gliss.* *mp* *gliss.* *mp* *gliss.* *mp* *sul pont.* *p*

Vln. II *pizz.* *mp* *arco* *mp* *sul pont.* *p*

Vla. *f* *gliss.* *mp* *gliss.* *p* *pizz.* *p* *arco*

Vc. *arco* *f* *gliss.* *mp* *pizz.* *p* *arco*

Cb. *arco* *mp* *gliss.* *mp* *gliss.* *mp* *gliss.* *mp*

93

Solo Cl. (A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *gliss.* *mf* *p* *pizz.* *arco* *mp* *mf* *pp* *f* *f* *f* *f*

**H** Cadenza

*molto accel.*

*p* *arco* *p* *arco* *p* *arco* *p*

97

Solo Cl. (A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *arco* *mp* *staccato*

**I**  $\text{♩} = 144$

*arco* *mp* *staccato*

*arco* *mp* *staccato*

*arco* *mp* *staccato*

*arco* *mp* *staccato*

103

Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the musical score for measures 103 through 108. It features six staves: Solo Clarinet (A), Violin I, Violin II, Viola, Violoncello, and Contrabass. The Solo Clarinet part begins with a complex melodic line marked with a '7' and a '9', followed by a 'ff' dynamic. The Violin I and II parts have a rhythmic accompaniment with dynamics ranging from 'p' to 'f'. The Viola part has a steady eighth-note accompaniment with dynamics from 'mp' to 'pp'. The Violoncello and Contrabass parts provide a bass line with dynamics from 'f' to 'pp'. A large watermark is visible across the center of the page.

109

Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

This block contains the musical score for measures 109 through 114. It features the same six staves as the previous block. The Solo Clarinet part continues with melodic lines, marked with a '9' and a '6'. The Violin I and II parts continue with their rhythmic accompaniment, with dynamics from 'p' to 'f'. The Viola part continues with its eighth-note accompaniment, with dynamics from 'pp' to 'mp'. The Violoncello and Contrabass parts continue with their bass line, with dynamics from 'f' to 'pp'. The score concludes with a 'poco rit.' marking and a final 'f' dynamic. A large watermark is visible across the center of the page.

**115**  $\text{♩} = 72$  **J**

Solo Cl. (A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*pp*

*pizz.*

*p*

**123** **K**

Solo Cl. (A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*ff*

*gliss.*

*arco*

*pp*

*pizz.*

*f*

127

Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

131

Solo Cl.(A)

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

arco

pizz.

pp

# The Bulls Eye Concerto 2.Movt.

Roger Arve Vigulf

Musical score for Solo Clarinet in Bb, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features various dynamics and articulations. The Solo Clarinet part includes a triplet of eighth notes at measure 66, a glissando, and a section marked '(a Tempo)' starting at measure 7. Dynamics range from *f* to *mf*. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are marked with *f* and *ff*, and include pizzicato (*pizz.*) and *sfz* markings.

Musical score for Clarinet II, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features various dynamics and articulations. The Clarinet II part includes a section marked 'arco' starting at measure 6. Dynamics range from *f* to *ff*. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are marked with *f* and *ff*.

10 **A** *[Mysterioso]*

Cl. *mp* *gliss.* *8* *7*

Vln. I *pp*

Vln. II *arco pp*

Vla. *arco pp*

Vc. *arco pp*

Cb. *arco pizz mp staccato*

18 *f* *ff* *8* *8* *8* *8* *8* *8* *8* *f*

Cl. *f* *ff* *8* *8* *8* *8* *8* *8* *8* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Cl. 25 *mf* *cresc.* *mp* *mf*

Vln. I

Vln. II

Vla. *arco*

Vc. *arco*

Cb. *arco* *pizz.* *staccato*

Cl. 32 *cresc.* *f* *dim.* *ff* *ff*

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

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

Vla. *pizz.* *p* *f* *ff*

Vc. *pizz.* *p* *f* *f*

Cb. *arco* *mf* *f*

**B**

*sul pont.* *gliss.* *gliss.* *gliss.* *gliss.*



37

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 37-42. The score is for a string quartet and a clarinet. The Clarinet part (Cl.) features a melodic line with a five-measure rest in measures 37, 38, and 39, followed by a series of sixteenth-note runs. The Violin I (Vln. I) and Violin II (Vln. II) parts play sixteenth-note patterns. The Viola (Vla.) and Violoncello (Vc.) parts play a glissando effect, moving from a low register to a higher one. The Double Bass (Cb.) part provides a rhythmic accompaniment with a pizzicato effect. Dynamics include fortissimo (ff), forte (f), mezzo-forte (mf), and mezzo-piano (mp). Performance instructions such as 'gliss.', 'pizz.', and 'arco' are present.

41 [C]

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 41-46. The score continues with the same instruments. The Clarinet part (Cl.) has a melodic line with sixteenth-note runs. The Violin I (Vln. I) and Violin II (Vln. II) parts play sixteenth-note patterns. The Viola (Vla.) and Violoncello (Vc.) parts play a glissando effect. The Double Bass (Cb.) part provides a rhythmic accompaniment with a pizzicato effect. Dynamics include fortissimo (ff), forte (f), mezzo-forte (mf), and piano (p). Performance instructions such as 'gliss.', 'pizz.', and 'arco' are present.

50

Cl. *mf* *ff* *fff* *ff*

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

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

Vla. *p* *p* *f* *f*

Vc. *pizz.* *p* *pizz.* *f*

Cb. *mf* *gliss.* *gliss.* *gliss.* *gliss.*

*sul pont.* *gliss.* *gliss.* *gliss.*

*3* *3* *5* *3*

*gliss.* *gliss.* *gliss.* *gliss.*

*3* *3* *3* *3*

*arco* *gliss.* *gliss.* *gliss.*

54

Cl. *fff* *fff* *fff* *f* *f*

Vln. I *pp* *mp*

Vln. II *f* *f* *f* *ff* *pp* *pp*

Vla. *arco gliss.* *ff* *f* *ff* *pp* *pp*

Vc. *gliss.* *f* *ff* *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *pp* *pp* *pp*

*pizz.* *legato* *arco* *3* *mp*

*pizz.* *arco* *3* *mp*

*pizz.* *arco* *3* *mp*

*pizz.* *arco* *3* *mp*

*3* *3* *3* *3*

*gliss.* *gliss.* *gliss.* *gliss.*

*3* *3* *3* *3*

*arco* *gliss.* *gliss.* *gliss.*

63

Cl

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*gliss.*

69

Cl

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf dim.*

*mp*

*p*

*pp dim.*

*ppp*

*gliss.*

*mf*

*f*

*mp*

*p*

*pp dim.*

*pp dim.*

*pp dim.*

*arco*

*f*

*f*

*p*

*pp dim.*

*pp dim.*

*pp dim.*

*molto dim.*

*(cclg)*

*pp dim.*

*pp dim.*

*pp dim.*

5 min.

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