

# Eighty One is Enough

or: How I Learned to Stop Worrying  
and Love the Series

by William Beuche

Adagio  $\text{♩} = 72$

Musical score for the first system, measures 1-4. The score is in 4/4 time and features five staves: Flute, Bassoon, Harpsichord, Cello, and Contrabass. The Flute and Harpsichord parts are mostly rests. The Bassoon part begins with a melodic line marked *esspressivo*, starting at *p* and increasing to *mf*, *mp*, and *f* by measure 4. The Cello and Contrabass parts provide harmonic support, with dynamics ranging from *p* to *pp*.

Musical score for the second system, measures 5-8. The score is in 4/4 time and features five staves: Flute, Bassoon, Harpsichord, Violoncello (Vc.), and Contrabasso (Cb.). The Flute part begins with a melodic line marked *poco accel.* and *mf*, transitioning to *Moderato* at measure 5. The Bassoon part is mostly rests. The Harpsichord part features a complex texture with dynamics *f* and *p*. The Violoncello and Contrabasso parts provide harmonic support, with dynamics *sfz* and *pp*.

# Eighth One is Enough

2  
8

*poco rit.* *a tempo*

Fl. *p* *mp*

Bsn. *p*

Hpschd. *p*

Vc. *mf* *pp*

Cb. *mf* *pp*

11

Fl. *a tempo* *f*

Bsn. *f*

Hpschd. *flexible*

Vc. *f*

Cb. *f*

# Eigthy One is Enough

Comodo ♩ = 40

14

Fl. *mf*

Bsn. *mp*

Hpschd.

Vc. *p*

Cb. *p*

18

Fl. *f* *poco rit.* *p*

Bsn. *mf* *p*

Hpschd.

Vc. *mf* *p*

Cb. *mf* *p*

# Eigthy One is Enough

4

Adagio  $\text{♩} = 72$

22

Fl.

Bsn.

Hpschd.

Vc.

Cb.

*esspressivo*

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

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

*p* *mf* *pp* *sfz* *n*

*p* *mf* *pp* *sfz* *n*

*f*

*n*

*n*

Detailed description: This is a page of a musical score for the piece 'Eigthy One is Enough'. The score is in 4/4 time and marked 'Adagio' with a tempo of quarter note = 72. The page number is 4. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Harpsichord (Hpschd.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part is mostly silent, with a few notes in the final measure. The Bassoon part features a melodic line starting at measure 22, marked 'esspressivo', with dynamics ranging from piano (p) to forte (f). The Harpsichord part is also mostly silent, with a forte (f) chord in the final measure. The Violoncello and Contrabass parts have similar melodic lines, with dynamics ranging from piano (p) to fortissimo (sfz) and then to piano (n). The score is written in a key signature of one sharp (F#) and a time signature of 4/4.