

Miguel Bareilles

# Concerto for Lara

guitar & orchestra  
*Dedicated to Federico Díaz*

*Instrumentation*

The work is originally written for solo guitar and string orchestra, although extended character, adding 4 woodwinds, 4 brass and percussion.

2 flutes

2 clarinets

2 trumpets

2 horns

1 percussion

violin I

violin II

viola

violoncello

contrabass

guitar soloist

*Movements*

I. Airoso (*7:00 minutes*)

II. Divertimento (*4:00 minutes*)

III. Adagio (*6:00 minutes*)

IV. Tango Final (*8:00 minutes*)

*Approximate length: 25 minutes*

# Concerto for Lara

# **guitar & orchestra**

*Dedicated to Federico Diaz*

Miguel Bareilles  
Berlin, december 2018

Score in C

# I

Revisión y digitación:  
Ignacio Barra Macaya

**♩ = 58**

Fl. 8  
Cl. 10  
6  
Tpt. f  
Hn. f  
Tim. 3 3  
CVI..... CIII CVIII CIV CII  
Gtr.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

11 poco rall. A  $\downarrow = 70$   
Tim. fp > ppp >  
Gtr. 43 5 poco rall. A  $\downarrow = 70$  10 ① tr. 10 tr. ff mf pp f mp f mp  
Vln. I  
Vln. II mp p pp ppp  
Vla. mp p pp ppp

Musical score for strings (Gtr., Vln. I, Vln. II, Vla., Vc.) showing measures 19-20. The score includes dynamic markings (f, mp, p), articulations (tr., rall.), and performance instructions (poco accel.). Measure 19 starts with Gtr. playing eighth-note patterns with grace notes, followed by Vln. I, Vln. II, Vla., and Vc. Measure 20 continues with similar patterns, with Vln. II and Vla. providing harmonic support.



Gtr. 26 
  
*poco a poco cresc.* XII *mp* *poco a poco cresc.*

Vln. I

Vln. II

Vla.

Vc.



Musical score for strings (Gtr., Vln. I, Vln. II, Vla., Vc.) showing measures 35-36. The score includes fingerings, dynamic markings (mf, mp, p, pp), and performance instructions (rall., CX). Measure 35 ends with a forte dynamic (p) and a grace note. Measure 36 begins with a piano dynamic (pp) and concludes with a piano dynamic (pp).



Musical score for Timpani and Guitar. The score consists of two staves. The top staff is for the Timpani (Timp.), indicated by a bass clef and a dynamic marking of  $f$  followed by  $p$ . The bottom staff is for the Guitar (Gtr.), indicated by a treble clef. The score includes measure numbers 78, 79, and 80. Measure 78 shows the Timpani playing eighth-note patterns on the C and G drums. Measure 79 starts with the Timpani on the C drum, followed by the Guitar playing sixteenth-note patterns with dynamic markings *semper accel.*. Measure 80 continues with the Timpani on the C drum and the Guitar's sixteenth-note pattern, ending with dynamic markings *tr* (trill) over the last four notes. The guitar part features fingerings (e.g., 4, 3, 2, 1) and various note heads (solid, hollow, sharp, flat).



Musical score page 7, measures 92-100. The score includes parts for Flute (F1.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Timpani (Timp.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (Cv.), Double Bass (Cb.), and Trombone (Tr.). Measure 92: F1. rests; Cl. eighth-note pattern (mp); Tpt. eighth-note pattern (mf); Hn. eighth-note pattern (f); Timp. eighth-note pattern (p). Measure 93: F1. eighth-note pattern (12); Cl. eighth-note pattern (10); Tpt. eighth-note pattern (f); Hn. eighth-note pattern (ff); Timp. eighth-note pattern (3); Gtr. chords (CVI, CIII, CVIII, CIV, CI); Vln. I eighth-note pattern; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cv. eighth-note pattern; Cb. eighth-note pattern. Measure 94: F1. eighth-note pattern (12); Cl. eighth-note pattern (6); Tpt. eighth-note pattern (ff); Hn. eighth-note pattern (ff); Timp. eighth-note pattern (3); Gtr. eighth-note pattern (ff); Vln. I eighth-note pattern; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cv. eighth-note pattern; Cb. eighth-note pattern. Measure 95: F1. eighth-note pattern (12); Cl. eighth-note pattern (6); Tpt. eighth-note pattern (ff); Hn. eighth-note pattern (ff); Timp. eighth-note pattern (3); Gtr. eighth-note pattern (ff); Vln. I eighth-note pattern; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cv. eighth-note pattern; Cb. eighth-note pattern. Measure 96: F1. eighth-note pattern (12); Cl. eighth-note pattern (6); Tpt. eighth-note pattern (ff); Hn. eighth-note pattern (ff); Timp. eighth-note pattern (3); Gtr. eighth-note pattern (ff); Vln. I eighth-note pattern; Vln. II eighth-note pattern; Vla. eighth-note pattern; Cv. eighth-note pattern; Cb. eighth-note pattern.

Musical score for Gtr. and Vln. I, page 103. The score consists of two staves. The top staff is for Gtr. (Guitar) and the bottom staff is for Vln. I (Violin). The key signature is B-flat major (two flats). The time signature changes from common time to 2/4 and then to 6/8. The tempo is marked as 103. The dynamics are indicated by *mp* (mezzo-forte) and *tr* (trill). The string figures for the guitar are complex, involving sixteenth-note patterns with grace notes and slurs. The violin part consists of sustained notes with grace notes. Measure numbers 10 and 11 are indicated above the staves.

**C** = 75

Gtr. 108 6 8 *mp* CVII

Vc. 6 8 *mp*

Gtr. 112 6 8 *poco a poco cresc.* CVIII

Vln. I

Vln. II *p* *mp*

Vla. *mp*

Vc. *mp* *mp*

Gtr. 116 4 6 *f* CVX

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Gtr. 119 4 6 *poco rall.* CVII

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

123

Gtr. 

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rall.*

*p*

*p*

*p*

*p*

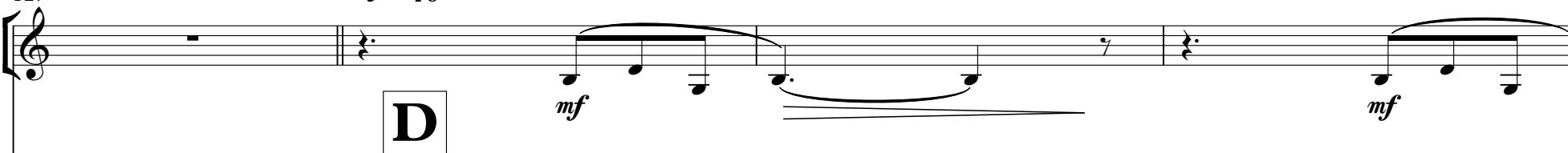
*p*

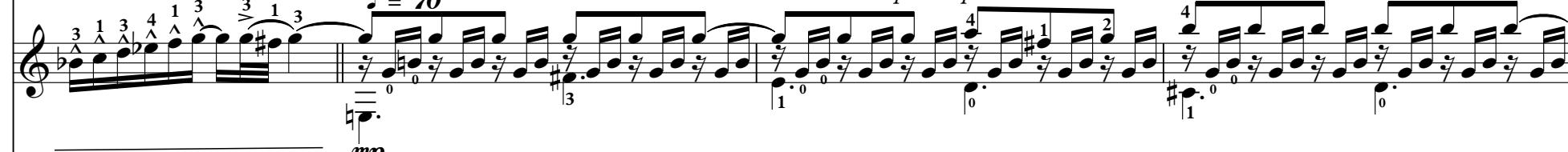
=

**D**

♩ = 70

127

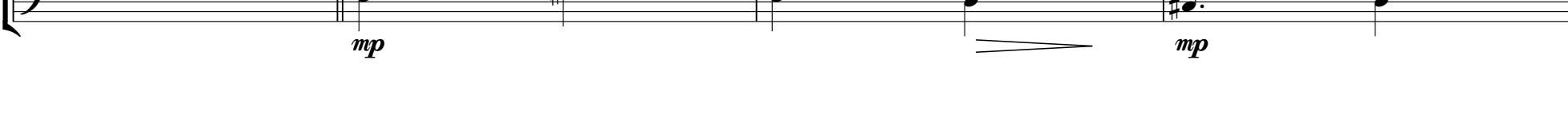
Hn. 

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Musical score for orchestra, page 18, system 131. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Hn.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (Cb.), and Bassoon (Bsn.). The key signature changes from B-flat major to A major at measure 5. Measure 131 starts with a rest for Flute and Clarinet. The Bassoon enters with a sustained note followed by eighth-note pairs. The Violin I and Violin II play eighth-note pairs. The Cello and Double Bass provide harmonic support. The section ends with a dynamic marking of *p*.

2

135

poco rall.

Fl.

Cl.

Hn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

CVI

(5)

Musical score for orchestra and guitar, page 139-154.

**139** **molto rall.**

Fl., Hn., Gtr., Vln. I, Vln. II, Vla., Vc., Cb.

**143** **rall.** **E** *ad libitum* = 60-70

Gtr., Vln. I

**148** **i m i p m p**

Gtr.

**151** **molto accel.**

Gtr.

**154** **rall.**

Gtr.

Vln. I, Vln. II, Vla., Vc., Cb.

## II

# Divertimento

Musical score for orchestra and piano, page 13, measures 175-178.

**Measure 175:** Flute (Fl.) and Clarinet (Cl.) play eighth-note patterns. Timpani (Timp.) and Guitar (Gtr.) provide harmonic support. The tempo is 175 BPM. Measure 175 ends with a repeat sign.

**Measure 176:** Flute (Fl.) and Clarinet (Cl.) continue their eighth-note patterns. Timpani (Timp.) joins in. The tempo is 175 BPM. Measure 176 ends with a repeat sign.

**Measure 177:** Flute (Fl.) and Clarinet (Cl.) play eighth-note patterns. Timpani (Timp.) and Guitar (Gtr.) provide harmonic support. The tempo is 175 BPM. Measure 177 ends with a repeat sign.

**Measure 178:** Flute (Fl.) and Clarinet (Cl.) play eighth-note patterns. Timpani (Timp.) and Guitar (Gtr.) provide harmonic support. The tempo is 178 BPM. Measure 178 ends with a repeat sign.

14

181

**B**

Fl.

Cl.

Tpt.

Hn.

Tim.

**B**

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

=

186

Fl.

Cl.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

<img alt="Continuation of the musical score from measure 186. It includes parts for Flute, Clarinet, Guitar, Violin I, Violin II, Cello, Double Bass, and Bassoon. Measures 187-190 show eighth-note patterns. Measures 191-194 show sixteenth-note patterns. Measures 195-198 show eighth-note patterns. Measures 199-202 show sixteenth-note patterns. Measures 203-206 show eighth-note patterns. Measures 207-210 show sixteenth-note patterns. Measures 211-214 show eighth-note patterns. Measures 215-218 show sixteenth-note patterns. Measures 219-222 show eighth-note patterns. Measures 223-226 show sixteenth-note patterns. Measures 227-230 show eighth-note patterns. Measures 231-234 show sixteenth-note patterns. Measures 235-238 show eighth-note patterns. Measures 239-242 show sixteenth-note patterns. Measures 243-246 show eighth-note patterns. Measures 247-250 show sixteenth-note patterns. Measures 251-254 show eighth-note patterns. Measures 255-258 show sixteenth-note patterns. Measures 259-262 show eighth-note patterns. Measures 263-266 show sixteenth-note patterns. Measures 267-270 show eighth-note patterns. Measures 271-274 show sixteenth-note patterns. Measures 275-278 show eighth-note patterns. Measures 279-282 show sixteenth-note patterns. Measures 283-286 show eighth-note patterns. Measures 287-290 show sixteenth-note patterns. Measures 291-294 show eighth-note patterns. Measures 295-298 show sixteenth-note patterns. Measures 299-302 show eighth-note patterns. Measures 303-306 show sixteenth-note patterns. Measures 307-310 show eighth-note patterns. Measures 311-314 show sixteenth-note patterns. Measures 315-318 show eighth-note patterns. Measures 319-322 show sixteenth-note patterns. Measures 323-326 show eighth-note patterns. Measures 327-330 show sixteenth-note patterns. Measures 331-334 show eighth-note patterns. Measures 335-338 show sixteenth-note patterns. Measures 339-342 show eighth-note patterns. Measures 343-346 show sixteenth-note patterns. Measures 347-350 show eighth-note patterns. Measures 351-354 show sixteenth-note patterns. Measures 355-358 show eighth-note patterns. Measures 359-362 show sixteenth-note patterns. Measures 363-366 show eighth-note patterns. Measures 367-370 show sixteenth-note patterns. Measures 371-374 show eighth-note patterns. Measures 375-378 show sixteenth-note patterns. Measures 379-382 show eighth-note patterns. Measures 383-386 show sixteenth-note patterns. Measures 387-390 show eighth-note patterns. Measures 391-394 show sixteenth-note patterns. Measures 395-398 show eighth-note patterns. Measures 399-402 show sixteenth-note patterns. Measures 403-406 show eighth-note patterns. Measures 407-410 show sixteenth-note patterns. Measures 411-414 show eighth-note patterns. Measures 415-418 show sixteenth-note patterns. Measures 419-422 show eighth-note patterns. Measures 423-426 show sixteenth-note patterns. Measures 427-430 show eighth-note patterns. Measures 431-434 show sixteenth-note patterns. Measures 435-438 show eighth-note patterns. Measures 439-442 show sixteenth-note patterns. Measures 443-446 show eighth-note patterns. Measures 447-450 show sixteenth-note patterns. Measures 451-454 show eighth-note patterns. Measures 455-458 show sixteenth-note patterns. Measures 459-462 show eighth-note patterns. Measures 463-466 show sixteenth-note patterns. Measures 467-470 show eighth-note patterns. Measures 471-474 show sixteenth-note patterns. Measures 475-478 show eighth-note patterns. Measures 479-482 show sixteenth-note patterns. Measures 483-486 show eighth-note patterns. Measures 487-490 show sixteenth-note patterns. Measures 491-494 show eighth-note patterns. Measures 495-498 show sixteenth-note patterns. Measures 499-502 show eighth-note patterns. Measures 503-506 show sixteenth-note patterns. Measures 507-510 show eighth-note patterns. Measures 511-514 show sixteenth-note patterns. Measures 515-518 show eighth-note patterns. Measures 519-522 show sixteenth-note patterns. Measures 523-526 show eighth-note patterns. Measures 527-530 show sixteenth-note patterns. Measures 531-534 show eighth-note patterns. Measures 535-538 show sixteenth-note patterns. Measures 539-542 show eighth-note patterns. Measures 543-546 show sixteenth-note patterns. Measures 547-550 show eighth-note patterns. Measures 551-554 show sixteenth-note patterns. Measures 555-558 show eighth-note patterns. Measures 559-562 show sixteenth-note patterns. Measures 563-566 show eighth-note patterns. Measures 567-570 show sixteenth-note patterns. Measures 571-574 show eighth-note patterns. Measures 575-578 show sixteenth-note patterns. Measures 579-582 show eighth-note patterns. Measures 583-586 show sixteenth-note patterns. Measures 587-590 show eighth-note patterns. Measures 591-594 show sixteenth-note patterns. Measures 595-598 show eighth-note patterns. Measures 599-602 show sixteenth-note patterns. Measures 603-606 show eighth-note patterns. Measures 607-610 show sixteenth-note patterns. Measures 611-614 show eighth-note patterns. Measures 615-618 show sixteenth-note patterns. Measures 619-622 show eighth-note patterns. Measures 623-626 show sixteenth-note patterns. Measures 627-630 show eighth-note patterns. Measures 631-634 show sixteenth-note patterns. Measures 635-638 show eighth-note patterns. Measures 639-642 show sixteenth-note patterns. Measures 643-646 show eighth-note patterns. Measures 647-650 show sixteenth-note patterns. Measures 651-654 show eighth-note patterns. Measures 655-658 show sixteenth-note patterns. Measures 659-662 show eighth-note patterns. Measures 663-666 show sixteenth-note patterns. Measures 667-670 show eighth-note patterns. Measures 671-674 show sixteenth-note patterns. Measures 675-678 show eighth-note patterns. Measures 679-682 show sixteenth-note patterns. Measures 683-686 show eighth-note patterns. Measures 687-690 show sixteenth-note patterns. Measures 691-694 show eighth-note patterns. Measures 695-698 show sixteenth-note patterns. Measures 699-702 show eighth-note patterns. Measures 703-706 show sixteenth-note patterns. Measures 707-710 show eighth-note patterns. Measures 711-714 show sixteenth-note patterns. Measures 715-718 show eighth-note patterns. Measures 719-722 show sixteenth-note patterns. Measures 723-726 show eighth-note patterns. Measures 727-730 show sixteenth-note patterns. Measures 731-734 show eighth-note patterns. Measures 735-738 show sixteenth-note patterns. Measures 739-742 show eighth-note patterns. Measures 743-746 show sixteenth-note patterns. Measures 747-750 show eighth-note patterns. Measures 751-754 show sixteenth-note patterns. Measures 755-758 show eighth-note patterns. Measures 759-762 show sixteenth-note patterns. Measures 763-766 show eighth-note patterns. Measures 767-770 show sixteenth-note patterns. Measures 771-774 show eighth-note patterns. Measures 775-778 show sixteenth-note patterns. Measures 779-782 show eighth-note patterns. Measures 783

191

Tpt.

Timp.

Gtr. CIII CIV CVI CX a m i p

Vln. I mute ff mf

Vln. II ff mf

Vla. ff mf

Vc. ff mf

Cb. ff mf

15



≡

195

Tpt.

Hn. ff

Timp. f ff

Gtr. ff

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Cb. ff

$\frac{6+5}{8}$

$\frac{6+5}{8}$

$\frac{6+5}{8}$

$\frac{6+5}{8}$

$\frac{6+5}{8}$

$\frac{6+5}{8}$

$\frac{6+5}{8}$

$\frac{6+5}{8}$



16

199

**C**

Fl. 6+5  
Cl. 6+5  
Hn. 6+5  
Timp. 6+5

p mp To Glock.

Gtr. 6+5 CIV CII  
Vln. I 6+5 mp pizz.  
Vln. II 6+5 p pizz.  
Vla. 6+5 p pizz.  
Vc. 6+5 mp pizz.  
Cb. 6+5 mp

202

Fl. Cl. Tpt. Hn. Gtr. Vln. I Vln. II Vla. Vc. Cb.

mp con sord. mp CV CV

205

Fl. *mp*

Cl.

Tpt. *mp*

Hn. CIII

Gtr. *mp*

Vln. I

Vln. II *mp* arco

Vla. *mp* arco

Vc. *mf* arco

Cb. *mf*

*senza sord.*

CV

208

Fl.

Cl.

Hn. *mp*

Gtr. CVII

Vln. I

Vln. II

Vla.

Vc.

Cb.

CVI

CIII

Musical score for orchestra and guitar, page 11, measures 211-212.

**Measure 211:**

- Fl.**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$  (6 eighth notes followed by 5 sixteenth notes) dynamic *mf*. Measures 4-5: eighth-note patterns.
- C1.**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$  dynamic *mp*. Measures 4-5: eighth-note patterns.
- Hn.**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$ . Measures 4-5: rests.
- Glock.**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$  dynamic *p*. Measures 4-5: eighth-note patterns.
- Gtr.**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$  dynamic *mf*. Measures 4-5: eighth-note patterns with fingerings: (4) 2 1, (5) 3 4 1, (4) 2 1, (4) 2, (5) 4 2 1, (4) 2 4 1, (4) 2 1, (4) 2.
- Vln. I**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$  dynamic *mf*. Measures 4-5: eighth-note patterns.
- Vln. II**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$  dynamic *mf*. Measures 4-5: eighth-note patterns.
- Vla.**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$  dynamic *mf*. Measures 4-5: eighth-note patterns.
- Vc.**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$  dynamic *f*. Measures 4-5: eighth-note patterns.
- Cb.**: Measures 1-2: eighth-note patterns. Measure 3:  $\frac{6+5}{8}$  dynamic *f*. Measures 4-5: eighth-note patterns.



Musical score for orchestra and guitar, page 11, measures 214-215. The score includes parts for Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (Cvl.), Double Bass (Cb.), and Bassoon (Bsn.). The key signature is B-flat major. Measure 214 starts with a 2/4 time signature, followed by a 6/8 section. Measure 215 begins with a 6/8 time signature. The score features various rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 215 concludes with a 6+5/8 time signature. Measure numbers 214 and 215 are indicated above the staff.

217

Cl. *tr.*

Glock. To Timp.

Gtr. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



220 Timpani

Timp. *pp* *mf* *f*

Gtr. *mp* *mf* *f*

Vln. I *mf* *f* *sf*

Vln. II *f* *f* *sf*

Vla. *mf* *pizz.*

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

Cb. *mp* *mf* *f*



Musical score for orchestra, page 227. The score includes parts for Flute (Fl.), Clarinet (Cl.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (Cb.), and Bassoon (Vla.). The Flute and Clarinet play eighth-note patterns. The Guitar has a sixteenth-note pattern with grace notes. The Violins play eighth-note patterns with dynamic markings 'non div.' and 'div.'. The Cello and Bassoon provide harmonic support with sustained notes.

230

Fl.

Cl.

Hn.

Gtr.

Vln. I

Vln. II

Vla.

Cb.

=

233

Fl.

Cl.

Tpt.

Hn.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 236

Cl.

Tpt.  $\frac{12}{8}$   $\frac{mf}{f}$

Hn.  $\frac{12}{8}$   $\frac{mf}{f}$

Tim.  $\frac{12}{8}$   $f$

Gtr.  $\frac{12}{8}$   $f$

Vln. I  $\frac{12}{8}$   $f$

Vln. II  $\frac{12}{8}$   $f$

Vla.  $\frac{12}{8}$   $f$

Vc.  $\frac{12}{8}$   $f$

Cb.  $\frac{12}{8}$   $f$

238

Fl. *f*

Cl.

Tpt. *mf* *f*

Hn. *mf* *f*

Cymbals *ff*

To S. D. Snare Drum *pp* *mf*

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

Vln. I *f* *ff* *f* *ff*

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

Vla. *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

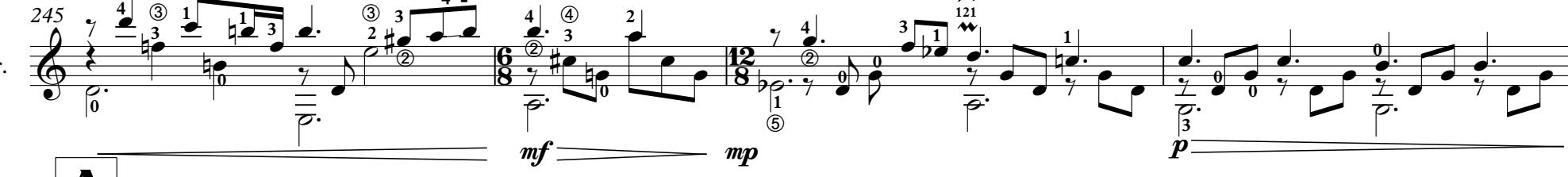
Cb. *f* *ff* *f* *ff*

### III Adagio

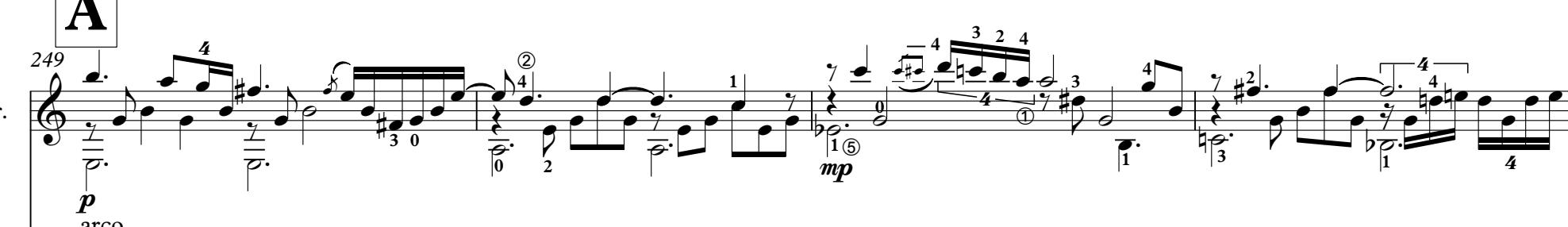
$\text{♩} = 50$   
*tremendamente nostálgico y rubato*

poco accel.

Gtr. 241 

Gtr. 245 

**A**

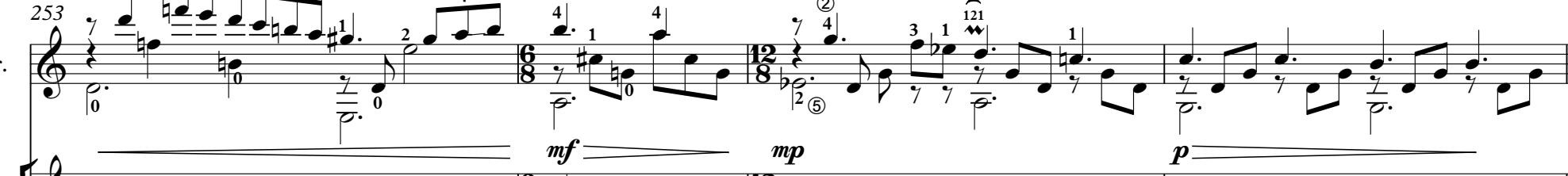
Gtr. 249 

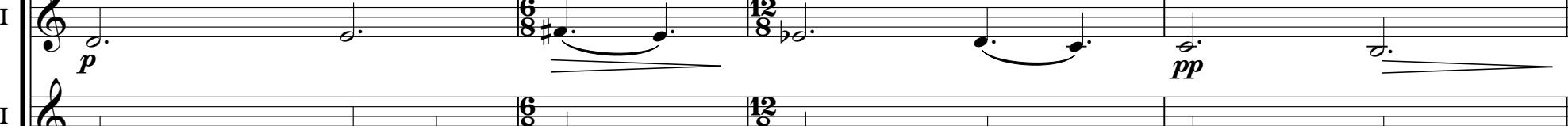
Vln. I 

Vln. II 

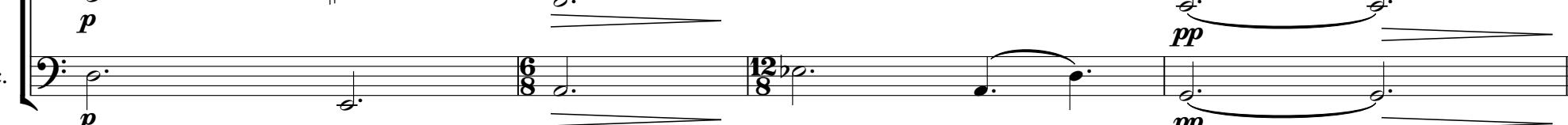
Vla. 

Vc. 

Gtr. 253 

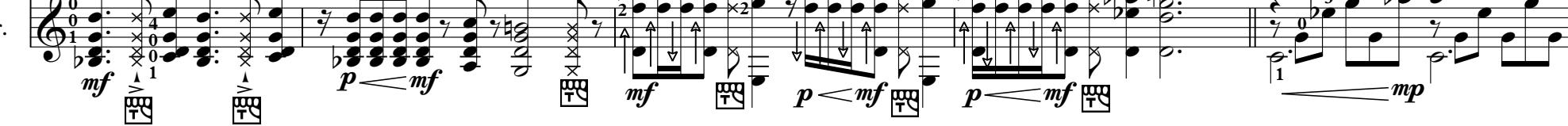
Vln. I 

Vln. II 

Vla. 

Vc. 

Hn. 257 

Gtr. 257 

**B**  $\text{♩} = 65$

$\text{♩} = 70\ 480$   
*tempo primo*

**B**  $\text{♩} = 65$

262 Gtr. *poco accel.* CI.....

Vln. I

Vln. II

Vla.

Vc.

Gtr. *l. = 76* CV

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

Cb.

Gtr. *mf* CIII *mp* CVI *rall.* CIX XII 15

Vln. I f 15

Vln. II 15

Vla. mp p pp 15

Vc. mp p pp 15

Cb. o. 15

Gtr. *l. = 56 4/60 ad libitum* CV

Gtr. 15 275 *p*

Gtr. 12 278 *CIV*

281

**C**  $\text{d.} = 50$

Cl.  $\text{d.} = 50$  *poco accel.*  
*poco accel.*

Gtr.  $\text{d.} = 50$  CIII *mp*

Vln. I

Vln. II

Vla.  $\text{d.} = 50$  *pp*

Vc. *pp*

Cl.  $\text{d.} = 50$  *mp* *mp*

Gtr. *mp*

Vln. I *pp*

Vln. II *p* *pp*

Vla. *pp*

Vc. *pp*

Fl.  $\text{d.} = 50$  *p* *mp* *mf* *mf*

Cl.  $\text{d.} = 50$  *mp* *mf*

Gtr.  $\text{d.} = 50$  *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

291

Fl.

Cl.

Cym. *pp* — *f*

Gtr.

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *ff*

Cb. *ff*

Timpani *p*

294

Timp. *p*

Gtr.

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *f*

Cb. *f*

*poco rall.*

*poco rall.*

*mp*

*mf*

*mf*

*mf*

*mf*

297

Gtr. *poco accel.*

Vla. *poco rall.*

Vc.



301

Gtr. *poco rall.*

Vln. I

Vln. II

Vla.

Vc.

Cb.



303 C VI 4 

Gtr. Vln. I Vln. II Vla. Vc. Cb.

**D**

*p* *ppp*

*p* *ppp*

*p* *ppp*

*p* *ppp*



Musical score page 309. The score includes parts for Flute (Fl.), Clarinet (Cl.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Bass (Cb.), and Trombone (Tr.). The score features various musical markings including dynamics (pp, rit., p), performance instructions (> ppp), and measure numbers (CIV, CIII). The guitar part has a prominent role with complex rhythmic patterns and harmonic changes.

IV  
Tango Final

*J = 140*

314

Timp.  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  - - - - -  $\overline{\text{p}}$ .

Vln. I  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  - - - - - *div.* *sul pont to ord.*  $\rightarrow$  *ord.*  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *mf*

Vln. II  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *pp* - - - - -  $\overline{\text{p}}$  *non div.*

Vla.  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *pp* - - - - -  $\overline{\text{p}}$

Vc.  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *pp* - - - - -

Cb.  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *pizz.*  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *p* - - - - -

**A**

319

Cl. - - - - -  $\overline{\text{p}}$

Timp. - - - - -

Gtr. - - - - - *sul pont to ord.*  $\rightarrow$  *ord.*  $\left( \begin{matrix} 4 & 1 & 2 & 0 & 1 & 4 & 3 \\ 0 & 1 & 2 & 3 & 4 & 5 & 0 \end{matrix} \right)$  *mp*

Vln. I - - - - - *div.*  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *pp* - - - - -  $\overline{\text{mp}}$

Vln. II  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *mp* - - - - -

Vla.  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *mp* - - - - -

Vc.  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *mp* - - - - -

Cb.  $\left( \begin{matrix} 5 \\ 4 \end{matrix} \right)$  *mp* - - - - -

324

Cl.

Hn. *p* *mf*

Timp.

Gtr. CV 3 4 1 4 3-3 1 ⑥ ③ 2 mp

Vln. I *p* *mf*

Vln. II

Vla.

Vc.

Cb. *p* *p*



329

Cl.

Hn. *p*

Timp.

Gtr. 3 1 2 i

Vln. I >

Vln. II

Vla.

Vc.

Cb.

332

Fl.

Cl.

Tpt.

Hn.

Tim.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

*div.*

*f*

*non div.*

*mp*

*mp*

The musical score page contains nine staves of music. The top staff features Flute (Fl.) and Clarinet (Cl.) parts, both marked *mp*. The second staff shows Trumpet (Tpt.) and Horn (Hn.) parts, also marked *mp*. The third staff includes Timpani (Tim.) and a single measure of the Guitar (Gtr.) part, marked *mp*. The fourth staff contains Violin I (Vln. I) playing sixteenth-note patterns, marked *f*, followed by a dynamic *div.* and another sixteenth-note pattern marked *p*. The fifth staff shows Violin II (Vln. II) playing eighth-note patterns, marked *mp*. The sixth staff features Cello (Vla.) playing eighth-note patterns, marked *mp*. The seventh staff shows Bass (Cello, Vc.) playing eighth-note patterns, marked *mp*. The eighth staff shows Bass (Cello, Vc.) playing eighth-note patterns, marked *mp*.

336

This musical score page contains nine staves of music for various instruments. The instruments and their parts are:

- Fl.**: Flute part, starting with a dynamic of *mp*.
- Cl.**: Clarinet part, starting with a dynamic of *mp*.
- Tpt.**: Trombone part, starting with a dynamic of *mp*.
- Hn.**: Horn part, starting with a dynamic of *mp*.
- Timp.**: Timpani part, consisting of two staves of eighth-note patterns.
- Gtr.**: Guitar part, featuring sixteenth-note patterns with fingerings (e.g., 3, 4, 1, 2) and a dynamic of *f*.
- Vln. I**: Violin I part, with dynamics *mf* and *p*.
- Vln. II**: Violin II part, consisting of eighth-note patterns.
- Vla.**: Cello part, consisting of eighth-note patterns.
- Vc.**: Double Bass part, consisting of eighth-note patterns.
- Cb.**: Double Bass part, consisting of eighth-note patterns.

The score includes measure numbers and dynamics such as *mp*, *mf*, and *f*. Some measures feature grace notes and slurs. Fingerings like 3, 4, 1, 2 are indicated above the guitar's staff. Measure 336 concludes with a final dynamic of *mf* for the guitar.

Musical score page 10, measures 340-345. The score includes parts for Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Timpani (Timp.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (C. b.), Bass (Cb.), and Viola (Vla.).

Measure 340: Flute, Clarinet, and Trumpet play sustained notes. Horn and Timpani provide harmonic support.

Measure 341: The section begins with a rhythmic pattern of eighth and sixteenth notes. The trumpet and horn continue their sustained notes. The guitar and violin parts introduce melodic lines.

Measure 342: The rhythmic pattern continues. The trumpet and horn maintain their sustained notes. The guitar and violin parts continue their melodic lines.

Measure 343: The rhythmic pattern continues. The trumpet and horn maintain their sustained notes. The guitar and violin parts continue their melodic lines.

Measure 344: The rhythmic pattern continues. The trumpet and horn maintain their sustained notes. The guitar and violin parts continue their melodic lines.

Measure 345: The rhythmic pattern continues. The trumpet and horn maintain their sustained notes. The guitar and violin parts continue their melodic lines.

**B**

343 *To Cym.*

F1. *tr.*

Cl.

Tpt.

Hn.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mf*

*non div.*

*f*

*non div.*

*f*

*arco*

*f*

347

Cl. *mf*

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

<sup>(4)</sup> 2 3 2 3 1 2 4 3 1

<sup>(4)</sup> 1 3 4 2 3 1 2 2 1

352

Cl.

Timp.

Gtr. *mf* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc.

Cb. *f*

=

356

Timp.

Gtr. *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

360

Fl. *mf* *f*

Tpt. *sfp*

Hn. *sfp*

Cymbals

Timp. *p* *f*

Gtr. CVI

Vln. I *div.* *f*

Vln. II *mf* *f* *ff* *tr.*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Timpani

CIV

363

Fl. *ff*

Timp.

Gtr. CIV CI CIII

Vln. I

Vln. II *tr.*

Vla.

Vc.

Cb.

pizz. *mf*

367

Fl.

Cl.

Tpt.

Hn.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Glockenspiel*

*gliss*

*pizz.*

*arco*

*f*

*mf*

*p*

*f*

*arco*

*f*

*f*

*p*

*f*

*p*

*pizz.*

*p*

*pizz.*

*p*

*f*

*p*

*p*

*pp*

*pp*

*pp*

=

**C**

373

Vla.

Vc.

Cb.

*arco*

*pp*

*pp*

*pp*

*multiphonic -1st. altissimo  
partial (5th harmonic)*

378

Cl.

*p*

Gtr.

*p*

Vla.

*pp*  
*non div.*

Vc.

Cb.

383

Fl.

*multiphonic -1st. altissimo  
partial (5th harmonic)*

Cl.

*p*

Gtr.

*mp*

Vln. II

*p*

Vla.

*pp*

*p*

Vc.

*mp*

Cb.

*mp*

388

Fl.

Gtr.

*mp*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Cb.

393

Gtr. *pizz.* *arco*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp*

*p* *p*

*mp*

*mp*

≡

398

Gtr. *CI* *CI* *CI* *CI*

Vln. I *mp*

Vln. II *p*

Vla.

Vc.

Cb.

*mp*

*p*

*p*

*mf*

*mp*

*mf*

*mf*

≡

403

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

**D**

408

Fl. *mf*

Tpt. *sffz*

Hn. *sffz*

S. D. Snare Drum *mf* *p* *mf* Tambourine *mp* similar pero nunca idéntico

Gtr. CV 4 2. . 4. 4 4 2 ② 3 2. 1 ① 4 2 1 > CV 3 2 2 3 4 4 2

Vln. I

Vln. II *mp* *sffz* *f*

Vla. *mp* *sffz* *f*

Vc. *sffz* arco *f*

Cb. *sffz* *f*



413

Fl.

Tamb.

Gtr. 1 3 2 1 3 4 1 2 3 4 4 2 ② 3 2 1 0 0 0

Vln. I

Vln. II

Vla.

Vc.

Cb.

417

Fl.

Cl.

Tamb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section consists of four staves of musical notation. The first two staves feature Flute and Clarinet parts with dynamic markings "mf". The Tambourine part provides rhythmic patterns. The guitar part includes fingerings such as (5) (4) 1 3 2, (2) (3) 2, (1) 3 2, and (2) 1 2. The strings provide harmonic support with sustained notes and rhythmic patterns. Measures 417-420 conclude with a double bar line.



421

Fl.

Cl.

Tpt.

Hn.

Tamb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timpani

This section begins with a dynamic "f". The Flute and Clarinet play eighth-note patterns. The Trombone and Horn are silent. The Tambourine provides rhythmic patterns. The guitar part features fingerings like (2) 3, (1) 2, (1) 0, (3) 4, (1) 2, (1) 3, (2) 1, (3) 4, and (2) 1. The strings play eighth-note patterns. Measure 424 includes a dynamic "f". The section concludes with a final dynamic marking for the Timpani.

426

Fl.

Cl.

Tpt.

Hn.

Tim.

Gtr. CIV

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sus. cymbal*

*f*

*mf*

*mp*

*ff*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



455

Cl.

Timp. *poco a poco cresc.*

Gtr. CV

Vln. I

Vln. II

Vla.

Vc. *f* tutti

Cb. *f*

=

460

Timp.

Gtr. CII

Vln. I

Vln. II

Vla.

Vc.

Cb.

464

F1. -

Timp. Cymbals *p* *f* Timpani

Gtr. CIV rasgado CVI *div.* *ff* CIV *simil*

Vln. I

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

=

468

F1. -

Timp. -

Gtr. CIV CVI CIII

Vln. I

Vln. II *tr.*

Vla. *tr.*

Vc. *tr.*

Cb. *tr.*

472

Fl. *mf* *f*

Cl. *f*

Tpt. *f* *ff*

Hn. *sforzando* *f*

Timp.

Gtr. CI *p* *ff* CIII *rasgueado (simil)* *ff*

*concertino* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

475

Fl.

Cl.

Tpt.

Hn.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

CIII

CII

This musical score page contains ten staves of music. From top to bottom, the instruments are: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Timpani (Timp.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). The page is numbered 475 at the top left. The guitar staff includes markings 'CIII' and 'CII' above the staff. The bass staff has downward-pointing arrows under some notes. Measures 8 and 9 are indicated by vertical bar lines. The flute and clarinet staves feature eighth-note patterns with grace notes. The trumpet and horn staves show sixteenth-note patterns. The timpani and guitar staves have sustained notes. The violin and cello staves consist of eighth-note patterns. The bass staff shows eighth-note patterns with a unique rhythmic pattern indicated by arrows.

478

F1. Cl. Tpt. Hn. Timp.

Gtr.

Vln. I Vln. II Vla. Vc. Cb.

*molto rall.*

*tr.*

*ff*

*molto rall.*

This page of musical notation represents measure 478 of a piece. The score is for a full orchestra and a guitar. The instrumentation listed on the left is Flute (F1.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Timpani (Timp.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), and Bass (Cb.). The music begins with a section for woodwind instruments (Flute, Clarinet, Trumpet, Horn) and Timpani, followed by a section for the guitar and strings. Dynamic markings include *ff* (fortissimo) for the guitar and strings, and *tr.* (trill) for the strings. Performance instructions like *molto rall.* (molto rallentando) are present above the strings' entries. The guitar part includes fingerings (e.g., 0, 1, 2, 3, 4) and strumming patterns. The strings play eighth-note patterns, often with grace notes indicated by small vertical strokes above the main note heads.

481

Fl.

Cl.

Tpt. *ff*

Hn. *r fz*

Timp. *r fz*

Gtr. *mp*

Vln. I *r fz*

Vln. II

Vla.

Vc.

Cb. *r fz*

**G**  $\text{♩} = 60$

(*ad libitum*)

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

491 Gtr. *p* *poco accel.*  $\text{♩} = 60$

494 Gtr. *f* *semper cresc.* *ligero* *poco accel.*

497 Gtr. *sul pont.* *ff* *ord.* *m i m ^* *CV* *mf* *gliss.* *gliss.* *fff*

500 Gtr. *p* *molto accel.* *rall.* XII

**H**

♩ = 140

con los dedos  
sobre el aro

Gtr.      505

*percutir con el talón  
del arco sobre la  
mentonera*

Vln. I      *I.*      *simil*

Vln. II      *I.*      *efecto  
chicharra*

Vla.      *I.*      *percutir con el  
pulgar sobre la caja*

*con la palma  
sobre el diapazón*

*con la palma  
sobre el diapazón*



Gtr.      512

*tapping*

Vln. I      *a*      *p*

Vln. II      *tutti*      *pizz.*

Vla.      *mp*

*siempre improvisando*



Gtr.      518

Vln. I      *arco*

Vln. II      *tutti*      *arco*

Vla.      *p*

Vc.      *poco a poco cresc.*

Cb.      *poco a poco cresc.*

*pizz. mp*

*mf*

*golpe sobre  
el diapasón*

524

Cl.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

=

530

Fl.

Cl.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco a poco cresc.*

*poco a poco cresc.*

*arco*

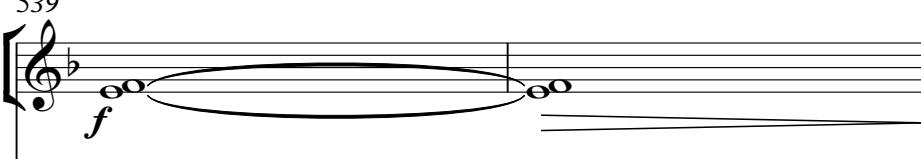
535

This musical score page contains nine staves of music for various instruments. The instruments and their parts are:

- Fl.**: Flute part, starting with a melodic line.
- Cl.**: Clarinet part, featuring eighth-note patterns.
- Tpt.**: Trombone part, consisting of sustained notes.
- Hn.**: Horn part, also featuring sustained notes.
- Tim.**: Timpani part, shown with a steady pattern of eighth notes.
- Gtr.**: Guitar part, which includes a section with circled Roman numerals (CIV, CV, CVI, CVII, CV) above the staff, followed by a complex sixteenth-note pattern.
- Vln. I**: Violin I part, characterized by sixteenth-note patterns.
- Vln. II**: Violin II part, also featuring sixteenth-note patterns.
- Vla.**: Viola part, with sustained notes and sixteenth-note patterns.
- Vc.**: Cello part, with sustained notes and sixteenth-note patterns.
- Cb.**: Bass part, with sustained notes and sixteenth-note patterns.

The dynamics throughout the page are primarily **f** (fortissimo), indicating a strong, energetic performance. Measure numbers 535 are present at the top left of each staff.

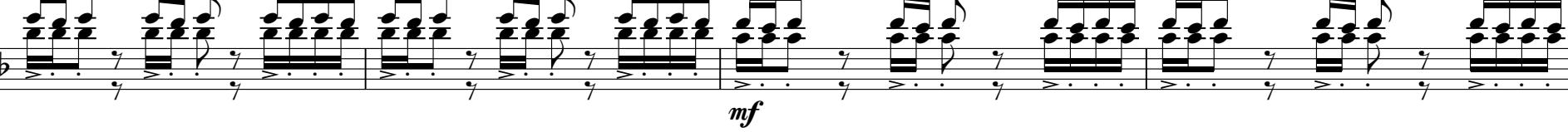
539

Cl. 

Timp.

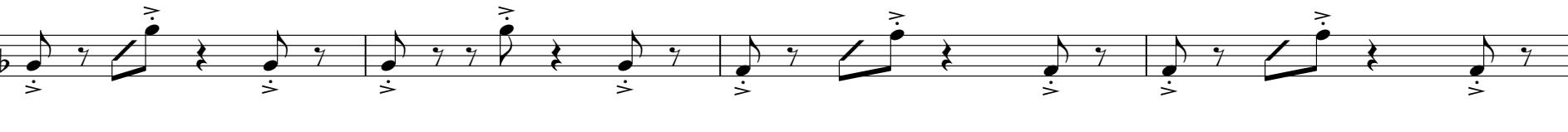
Gtr. CVI CVI 

*simil.*

Vln. I 

Vln. II 

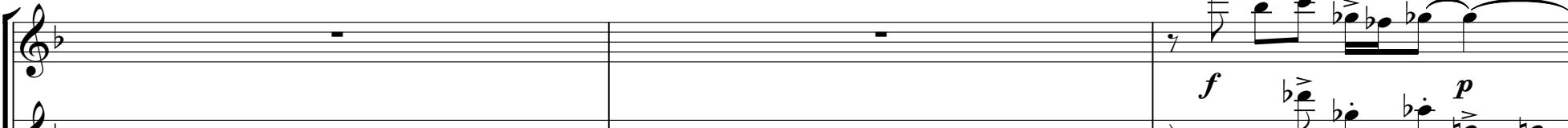
Vla. 

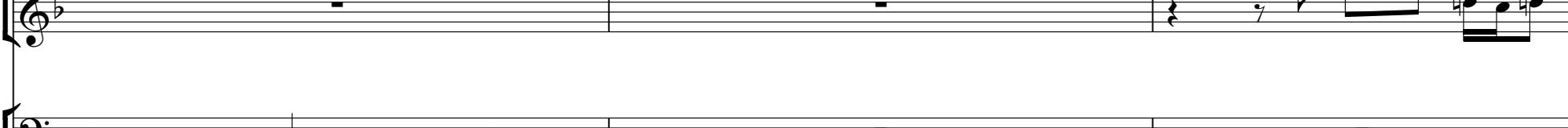
Vc. 

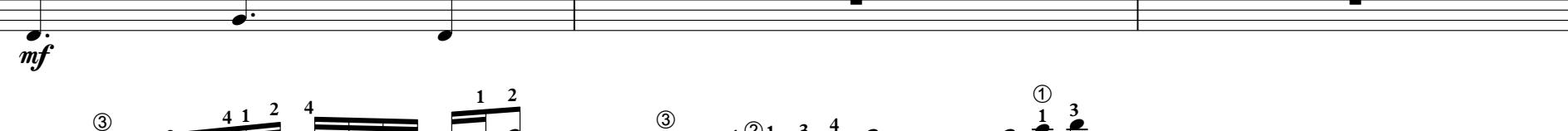
Cb. 

=

543

Fl. 

Cl. 

Timp. 

Gtr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

546

Fl. *bassoon* *sfz* *ff*

Cl. *sfz* *ff*

Tpt. *ff*

Hn. *ff*

Tim. *pp* *ff*

Gtr. CVI *pp* *ff*

Vln. I *sfz* *ff*

Vln. II *p* *sfz* *ff*

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

Vc. *f* *sfz* *ff* pizz.

Cb. *arco* *sfz* *ff* pizz.