



Miguel Bareilles

Arranger, Composer, Director, Interpreter, Teacher

Germany, Berlin

About the artist

Winner of the first and third prize at the II. International Rachmaninov-Competition for Composition (2015-2016), organized by the Internationale e.V Rachmaninov-Gesellschaft, Germany.

In March this year Bareilles performed at the Manhattan School of Music, New York, his works Urbanisation, Toccata Camila, Balada para Demian by the renowned Argentine guitarist Federico Diaz. In early 2016 the ensemble "The Fourth Wall" premiered his work "Milonguella" at the Boston Conservatory, as part of its series of contemporary artists, and Le Poisson Rouge (New York), as part of the Chamber Music America's pre-conference concert, sponsored by the University of South Carolina and the Peabody Institute of Johns Hopkins University (Baltimore).

In March 2015 the Orchestra of the Youth Cultural Center Skopje of Macedonia premièred his piece Eurythmia.

The multi-faceted and wide repertoire of the pianist and composer Mig... (more online)

Associate: GEMA - IPI code of the artist : 00626401277

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-producciones.htm>

About the piece

Title:	Concerto for Lara
Composer:	Bareilles, Miguel
Arranger:	Bareilles, Miguel
Copyright:	Copyright © Miguel Bareilles
Publisher:	Bareilles, Miguel
Instrumentation:	Guitar and orchestra
Style:	Contemporary

Miguel Bareilles on [free-scores.com](https://www.free-scores.com)



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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

8

Fl. *mp* *f*

Cl. *mf* *mp* *mf* *mp*

Tpt. *f*

Hn. *f*

Timp. *p* *f* *mf* *f* *mf* *f*

Gtr. CVI..... CIII CVIII CIV CII

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

11 **poco rall.** **A** ♩ = 70

Timp. *fp* *ppp*

Gtr. **poco rall.** **A** ♩ = 70 *ff* *mf* *pp* *f* *mp* *f* *mp*

Vln. I

Vln. II *mp* *p* *pp* *ppp*

Vla. *mp* *p* *pp* *ppp*

92

Fl. *mp* *f*

Cl. *mf* *mp* *mp* *mf* *mp*

Tpt. *f* *ff* *senza sord.*

Hn. *f* *ff*

Timp. *p* *f* *mf* *f* *mf* *f*

Gtr. CVI CIII CVIII CIV CII CI..... *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

96

Timp. $\text{♩} = 65$

Gtr. $\text{♩} = 65$ *mp* *mp*

Vln. I *pp*

103

Gtr. *mp* *mp* *mp*

Vln. I

123

rall.

Gtr. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

127

D

♩ = 70

Hn. *mf*

D

Gtr. *mp* *poco a poco cresc.*

Vln. I *p* *poco a poco cresc.* *mp*

Vln. II *p* *poco a poco cresc.* *mp*

Vla. *mf* *poco a poco cresc.* *mf*

Vc. *mp* *poco a poco cresc.* *mp*

Cb. *mp* *poco a poco cresc.* *mp*

131

Fl. *mf* *p*

Cl. *mf* *p*

Hn. *mf*

Gtr. *mf* C\#VIII

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf*

Cb. *mf*

135

Fl. *mp*

Cl. *mf*

Hn. *mf*

Gtr. C\#VI *mp* *poco rall.*

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *mf* *mf*

Vc. *mf*

Cb. *mf*

139 - *molto rall.*

Fl. *mp*

Hn. *mp*

Gtr. *molto rall.*

Vln. I *mp*

Vln. II *pp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

143 *rall.* **E** *ad libitum* $\text{♩} = 60 \text{ } 4 \text{ } 70$

Gtr. *mf*

Vln. I *ppp*

148 *imp mp*

Gtr. *p m i m p i*

151 *molto accel.*

Gtr. *p m i m p i*

154 *rall.* *imp mp*

Gtr. *p m i m p i*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

II Divertimento

♩ = 185

Gtr. 160

mf p mf mp

Detailed description: This system shows the guitar part from measure 160 to 163. The music is in 6/8 time with a key signature of one flat. It features a complex rhythmic pattern with sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. Dynamics range from mezzo-forte (mf) to piano (p) and mezzo-piano (mp). There are four numbered phrases (1-4) spanning the measures.

Gtr. 164

mf f

Detailed description: This system shows the guitar part from measure 164 to 167. The music continues with similar rhythmic complexity. Dynamics include mezzo-forte (mf) and forte (f). There are four numbered phrases (1-4) and a 6+5 fingering indicated at the end of the system.

A

Gtr. 168

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp mp mp mp f mp f

Detailed description: This system marks the beginning of section 'A' at measure 168. It includes staves for Guitar, Violin I, Violin II, Viola, Violoncello, and Contrabass. The guitar part is mostly rests. The string parts feature a rhythmic accompaniment with sixteenth notes. Dynamics are marked mezzo-piano (mp) for the violins and violas, and forte (f) for the cello and contrabass.

Vln. I 171

Vln. II

Vla.

Vc.

Cb.

mp mf f pizz. f pizz. f

Detailed description: This system shows measures 171-174. The Violin I part has a melodic line with accents and dynamics from mezzo-piano (mp) to fortissimo (sf). The Violin II part has a similar line with dynamics from mezzo-forte (mf) to forte (f). The Viola, Cello, and Contrabass parts provide a rhythmic accompaniment with dynamics from mezzo-piano (mp) to forte (f). Pizzicato (pizz.) markings are present for the Viola and Cello.

175

Fl. *mf*

Cl. *mf*

Timp. *mf*

Gtr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc. *mf* arco

Cb. *mf* pizz.

178

Fl. *mf*

Cl. *f*

Tpt. *f* ord.

Hn. *f*

Timp. *f*

Gtr. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *mf* *mp* *f*

191 15

Tpt. *ff*³

Timp. *f* *mf*

Gtr. CIII CIV CVI *mute* *mf* *amip*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*



195

Tpt. *ff*³ *ff*³ 6+5
8

Hn. *ff* 6+5
8

Timp. *f* *ff* 6+5
8

Gtr. *ff* 6+5
8

Vln. I *ff* 6+5
8

Vln. II *ff* 6+5
8

Vla. *ff* 6+5
8

Vc. *ff* 6+5
8

Cb. *ff* 6+5
8

16

199 **C**

Fl. *p*

Cl. *p*

Hn. *mp*

Timp. To Glock.

Gr. **C** CIV *mf* CII

Vln. I *mp* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *mp* pizz.

Cb. *mp*

202

Fl. *mp*

Cl. *p* *mp*

Tpt. *mp* con sord.

Hn. *mp*

Gr. CII CV CV

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 205-217. The score includes parts for Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major/D minor). The time signature is 6/8. The score features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes performance instructions like *senza sord.* (without mutes) and *arco* (arco). The guitar part includes chord markings CIII and CV. The woodwinds and strings play complex rhythmic patterns, with the strings often playing sustained notes or simple rhythmic figures.

Musical score for measures 208-217. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature changes to two sharps (D major/F# minor). The time signature is 6/8. The score features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The guitar part includes chord markings CVII, CVI, and CIII. The woodwinds and strings play complex rhythmic patterns, with the strings often playing sustained notes or simple rhythmic figures.

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* *sf*

Vla. *mf* *pizz.*

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

Cb. *mp* *mf* *f*

224

Cl. *p*

Hn.

Timp. *To Cym.*
secco

Gtr. *p*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc.

Cb. *pizz.*
mp

D

D



227

Fl.

Cl. *p* *mp*

Gtr. *p* *mp*

Vln. I *mp*

Vln. II *div.* *mf*

Vla.

Cb. *mf*

non div.

230

Fl. *mp*

Cl. *mp*

Hn. *pp* *p*

Gtr. *mp*

Vln. I

Vln. II

Vla.

Cb.



233

Fl. *mf*

Cl. *mf*

Tpt. *p*

Hn. *p*

Gtr. *mf*

Vln. I *mf*

Vln. II

Vla. *arco*

Vc. *f*

Cb. *f*

236

Fl. *f*

Cl.

Tpt. *mp* *mf* *gliss.*

Hn. *mp* *mf* *gliss.*

Timp. *mf* *f*

Gtr. *f* *mf* ♭VI ♭VII ♭VI

Vln. I *f* *div.*

Vln. II *f* *mf* *pizz*

Vla. *f* *mf* *pizz*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 236 to 245. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Timpani (Timp.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 8/8. Measure 236 begins with a dynamic of *mp* for the woodwinds and strings. At measure 237, the Flute part becomes more active with a *f* dynamic. The Trumpet and Horn parts have *mf* dynamics and include glissando markings. The Timpani part has a *mf* dynamic in measure 237 and a *f* dynamic in measure 238. The Guitar part features a *f* dynamic in measure 237 and a *mf* dynamic in measure 240, with specific fingering and chord markings (♭VI , ♭VII , ♭VI). The Violin I part has a *f* dynamic and includes a *div.* marking. The Violin II, Viola, and Violoncello parts have *f* dynamics in measure 237 and *mf* dynamics in measure 240, with *pizz* markings. The Contrabass part has a *f* dynamic throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

238

Fl. *f* *ff*

Cl.

Tpt. *mf* *f*

Hn. *mf* *f*

Cymbals *ff*

Timp. *f* *ff* To S. D. Snare Drum *pp-mf*

Gtr. *f* *mf*

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

Vln. II arco *f* pizz. *mf* arco *ff* pizz. *ff*

Vla. arco *f* pizz. *mf* arco *ff* pizz. *ff*

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

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

Detailed description of the musical score: The score is for page 23, measures 238-241. It features a variety of instruments: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Cymbals, Timpani (Timp.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part starts with a forte (*f*) dynamic and becomes fortissimo (*ff*) in measure 239. The Clarinet part is silent. The Trumpet and Horn parts play chords with a mezzo-forte (*mf*) dynamic, marked *gliss.* (glissando), and become forte (*f*) in measure 239. The Cymbals play a rhythmic pattern marked *ff*. The Timpani part has a forte (*f*) dynamic, becomes fortissimo (*ff*) in measure 239, and then transitions to Snare Drum in measure 240, marked *pp-mf*. The Guitar part features complex chordal textures with triplets and sixteenth notes, marked *f* and *mf*. The Violin I part starts with a forte (*f*) dynamic and becomes fortissimo (*ff*) in measure 239, ending with a pizzicato (*pizz.*) fortissimo (*ff*) in measure 241. The Violin II part starts with a forte (*f*) dynamic, becomes mezzo-forte (*mf*) in measure 239, then fortissimo (*ff*) in measure 240, and ends with a pizzicato (*pizz.*) fortissimo (*ff*) in measure 241. The Viola part starts with a forte (*f*) dynamic, becomes mezzo-forte (*mf*) in measure 239, then fortissimo (*ff*) in measure 240, and ends with a pizzicato (*pizz.*) fortissimo (*ff*) in measure 241. The Violoncello part starts with a forte (*f*) dynamic and becomes fortissimo (*ff*) in measure 239, ending with a pizzicato (*pizz.*) fortissimo (*ff*) in measure 241. The Contrabass part starts with a forte (*f*) dynamic and becomes fortissimo (*ff*) in measure 239, ending with a pizzicato (*pizz.*) fortissimo (*ff*) in measure 241.

III Adagio

♩ = 50

tremendamente nostálgico y rubato

poco accel.

Gtr. 241 *p* *mp*

Gtr. 245 *mf* *mp* *p*

A

Gtr. 249 *p* arco *mp*

Vln. I *pp* arco *pp*

Vln. II *pp* arco *pp*

Vla. *pp* arco *pp*

Vc. *pp* *pp*

Gtr. 253 *mf* *mp* *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

B ♩ = 65

Hn. 257 *mp* *p*

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

C ♩ = 50

281

Cl. *p* *poco accel.*

Gtr. *p* *poco accel.* CIII *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

285

Cl. *mp* *mp*

Gtr. *mp*

Vln. I *p* *pp* *pp*

Vln. II *p* *pp* *pp*

Vla. *pp* *pp*

Vc. *pp*

288

Fl. *p* *mp* *mf*

Cl. *mp* *mf*

Gtr. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

291

Fl.

Cl.

Cym.

Tr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

p

Timpani

294

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rall.

p

poco rall.

mp

f

mf

mf

mf

f

mf

mp

297

Gtr.

Vla.

Vc.

poco accel.

poco rall.

28

299 C I

Gtr. *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

301 *poco rall.*

Gtr. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

303 C VI **D**

Gtr. *mp*

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Cb. *p* *ppp*

306

Fl. *pp*

Cl. *pp*

Gtr. *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

♩ V

♩ VII



309

Fl. *pp*

Cl. *pp*

Gtr. *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

rit.

♩ V

♩ III

IV Tango Final

♩ = 140

314

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp
non div.

pp
pizz.

p

ppp *sf* *mf*

div.
sul pont to ord. ----- *ord.*

319

Cl.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

p

mp

pp *mp*

sul pont to ord. ----- *ord.*

div.

324

Cl. *p* *mf* *p*

Hn. *p* *mf* *p*

Timp.

Gtr. CV 3 4 1 4 3-3 1 3 2 0 3 4 1 3 4 1 3 4 *mp*

Vln. I *p* *mf* *p* *mf*

Vln. II

Vla.

Vc. *p* *p*

Cb. *p* *p*

Detailed description: This block contains the musical score for measures 324 through 328. It features ten staves: Clarinet (Cl.), Horn (Hn.), Timpani (Timp.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Clarinet and Horn parts have dynamic markings of *p* and *mf*. The Guitar part includes complex rhythmic patterns with fingerings (3, 4, 1, 4, 3-3, 1, 3, 2, 0, 3, 4, 1, 3, 4) and a *mp* dynamic. The Violin I part has *p* and *mf* dynamics. The Viola, Violoncello, and Contrabass parts have *p* dynamics. The Violin II part has a consistent rhythmic pattern.



329

Cl. *p* *mf* *p*

Hn. *p* *mf* *p*

Timp.

Gtr. 3 1 3 1 *mp*

Vln. I *p* *mf* *p*

Vln. II

Vla.

Vc. *p* *p*

Cb. *p* *p*

Detailed description: This block contains the musical score for measures 329 through 333. It features the same ten staves as the previous block. The Clarinet and Horn parts have dynamic markings of *p* and *mf*. The Guitar part includes rhythmic patterns with fingerings (3, 1, 3, 1) and a *mp* dynamic. The Violin I part has *p* and *mf* dynamics. The Viola, Violoncello, and Contrabass parts have *p* dynamics. The Violin II part has a consistent rhythmic pattern.

332

Fl. *mp*

Cl. *mp*

Tpt. *mp*

Hn. *mp*

Timp. *mp*

Gtr. *mf* CV 3 4 1- 1 4 3

Vln. I *f* *div.* *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *non div.*

Cb. *mp*

Detailed description: This page of a musical score covers measures 332 to 335. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Timpani (Timp.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 332 begins with a Flute entry marked *mp* and a Clarinet entry also marked *mp*. The Horns and Trumpets have rests. The Timpani plays a rhythmic pattern. The Guitar features a complex rhythmic figure with fingerings (3, 2, 1, 3, 4, 1-1, 4, 3) and a *mf* dynamic. Violin I plays a melodic line starting with an accent (^) and a forte (*f*) dynamic, ending with a *div.* (divisi) section marked *p*. Violin II, Viola, Cello, and Double Bass all play accompaniment parts with a *mp* dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

Musical score for page 33, measures 336-338. 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), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 336-338. Dynamics include *mp*, *mf*, *f*, and *p*. The score features various musical notations such as slurs, accents, and fingerings.

Fl. *mp* *mp* *mf*

Cl. *mp* *mp* *mf*

Tpt. *mp* *mp* *mf*

Hn. *mp* *mp* *mf*

Timp.

Gtr. CV 3 4 1 3 ② ③ 1 0 *f*

Vln. I *mf* *p* *mf*

Vln. II

Vla.

Vc.

Cb.

B

To Cym.

343

Fl.

Cl.

Tpt.

Hn.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

non div.

arco

3 1 3 0 1 3 4 1 3 4 3 2 1 2 4 1 2 4 1 2 4 2

♯VII 3 4 1 3 4 3

④ 2 1 2 4 1 2 4 2

②

④

347

Cl.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

④ 2 3 2 3 1 2 4 3 1 ④ 1 3 4 2 3 1 2 ② 2 1

36

352

Cl.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

f

f



356

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

360

Fl. *mf* *f*

Tpt. *sfz*

Hn. *sfz*

Timp. Cymbals *p* *f* Timpani

Gr. *f* CVI CIV

Vln. I *div.* *ff*

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

Vla. *ff*

Vc. *ff*

Cb. *ff*

363

Fl.

Timp.

Gr. CIV CI CIII

Vln. I *pizz.* *mf*

Vln. II *tr*

Vla.

Vc.

Cb.

367

Fl. *mf*

Cl. *mf*

Tpt. *f*

Hn. *f*

Timp. Glockenspiel *gliss* *p* *mf*

Gtr. ③ 4 1 3

Vln. I arco *f* *f* *p*

Vln. II pizz. *mf* arco *f* *f* *p*

Vla. *f* *p*

Vc. pizz. *p*

Cb. *p*



373

Vla. **C** *ppp*

Vc. arco *pp*

Cb. *pp*

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

378

Cl.

Gtr.

Vla.

Vc.

Cb.

383

Fl.

Cl.

Gtr.

Vln. II

Vla.

Vc.

Cb.

388

Fl.

Gtr.

Vln. II

Vla.

Vc.

Cb.

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

pp non div.

mp

tr

393

Tr. *tr*

CI-----

Gtr. *p* *arco*

Vln. I *pizz.* *p* *mp*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *mp*

Cb. *mp*

Detailed description: This system covers measures 393 to 397. The guitar part starts with a tremolo in measure 393, then plays a melodic line with a capo (CI) in measures 394-397. The violin I part begins with a pizzicato figure in measure 393 and then plays a sustained melodic line. The violin II and viola parts play sustained chords. The cello part has a melodic line, and the double bass part plays a rhythmic accompaniment of eighth notes.



398

CI----- CI----- CI----- CI-----

Gtr. *mp*

Vln. I *mp* *mf*

Vln. II *p* *p* *mp*

Vla. *p* *mp*

Vc. *mf*

Cb. *mf*

Detailed description: This system covers measures 398 to 402. The guitar part continues with a melodic line under a capo (CI) in measures 398-401, followed by a more complex melodic figure in measure 402. The violin I part plays a melodic line that becomes more active in measure 402. The violin II and viola parts continue with sustained chords. The cello part has a melodic line, and the double bass part plays a rhythmic accompaniment of eighth notes.



403

Gtr. *mp*

Vln. I *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This system covers measures 403 to 407. The guitar part plays a melodic line with some fingerings indicated (e.g., 1 4 3, 3 1 2 1 0, 3 1). The violin I part plays a melodic line. The violin II and viola parts play sustained chords. The cello part has a melodic line, and the double bass part plays a rhythmic accompaniment of eighth notes.

417

Fl.

Cl.

Tamb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

421

Fl.

Cl.

Tpt.

Hn.

Tamb.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timpani

426

Fl.

Cl.

Tpt.

Hn.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

ff

sus. cymbal

CIV

E

431

Fl. *mp*

Cl. *p*

Gtr.

Vln. I *mp* *p* *I. solo* *p*

Vln. II *mp* *p*

Vla. *mf* *p* *I. solo*

Vc. *mp* *p*

Cb. *mp* *p*

435

Gtr.

Vln. I

Vc.

440

Gtr. *CI*

Vln. I

Vc.

CII

F

445

Gtr. *CII*

Vln. I *mf*

Vc. *mp*

450

Cl. *mf*

Vln. I *mf*

Vc.

455

Cl. *mf*

Timp. *mp* *poco a poco cresc.*

Gtr. CV *mf*

Vln. I

Vln. II *mf*

Vla. *f*

Vc. *f* *tutti*

Cb. *f*

460

Timp.

Gtr. *ØII* *CIV*

Vln. I

Vln. II

Vla.

Vc.

Cb.

464

Fl.

Timp. Cymbals Timpani

Gtr. CIV rasgado CVI simil

Vln. I div.

Vln. II ff tr

Vla. ff

Vc. ff

Cb. ff



468

Fl.

Timp.

Gtr. CIV CVI CIII

Vln. I

Vln. II tr

Vla.

Vc.

Cb.

472

Fl.

Cl.

Tpt.

Hn.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

ff

sfz

f

f

CI

CIII

rasgueado (simil)

ff

concertino

ff

ff

ff

ff

475

Fl.

Cl.

Tpt.

Hn.

Timp.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

III

ØI

0
1
2
3
0

2
0
0

Detailed description: This page of a musical score covers measures 475 to 478. The score is arranged in a standard orchestral layout. The Flute (Fl.) part begins with a melodic line in measure 475, marked with an accent (^) and a breath mark (8). The Clarinet (Cl.) part has a few notes in measure 475 and a sustained chord in measure 476. The Trumpet (Tpt.) part features a rhythmic pattern of eighth notes with accents (^) and breath marks (v). The Horn (Hn.) part has a few notes in measure 475 and a sustained chord in measure 476. The Timpani (Timp.) part has a simple rhythmic pattern. The Guitar (Gtr.) part has a complex rhythmic pattern with a double bar line in measure 476, and is marked with 'III' and 'ØI'. The Violin I (Vln. I) and Violin II (Vln. II) parts have a rhythmic pattern of eighth notes with accents (^). The Viola (Vla.) part has a rhythmic pattern of eighth notes with accents (^). The Violoncello (Vc.) part has a rhythmic pattern of eighth notes with accents (^). The Contrabass (Cb.) part has a rhythmic pattern of eighth notes with accents (^). The score is in a key signature of one flat and a 2/4 time signature.

478

Fl. *molto rall.*

Cl.

Tpt.

Hn. *ff*

Timp.

Gtr. *molto rall.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 478 to 481. It features ten staves for different instruments: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Timpani (Timp.), Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 478. The Flute and Trumpet parts have melodic lines with slurs and accents. The Clarinet part has a long note with a tremolo effect. The Horn part has a melodic line starting in measure 480. The Timpani part has a rhythmic pattern. The Guitar part has a complex chordal texture with a 'molto rall.' marking. The Violin I and II parts have a melodic line with slurs and accents. The Viola part has a rhythmic pattern. The Violoncello and Contrabass parts have a rhythmic pattern. The score ends at measure 481.

481

Fl. *tr*

Cl. *tr*

Tpt. *ff*

Hn. *rfz*

Timp. *rfz*

Gtr. *mp*

Vln. I *rfz*

Vln. II

Vla.

Vc. *rfz*

Cb. *rfz*

G ♩ = 60
(ad libitum)

487 *CVI*

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

491 *poco accel.*

Gtr. *p*

494 *sempre cresc.* *ligero* *poco accel.*

Gtr. *f* *mf*

497 *sul pont.* *ord.* *m i m* *CV* *gliss.* *gliss.* *fff*

Gtr. *f* *ff*

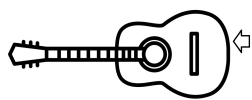
500 *molto accel.* *rall.* XII XII

Gtr. *p*

H

$\text{♩} = 140$

con los dedos sobre el aro



simil

505

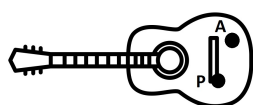
Gtr. *percutir con el talón del arco sobre la mentonera*

Vln. I *con la palma sobre el diapazón*

Vln. II *efecto I. chicharra*

Vla. *percutir con el pulgar sobre la caja*

simil



512

Gtr. *tapping*

Vln. I *tutti pizz.*

Vln. II *mp*

Vla. *con la palma sobre el diapazón*

siempre improvisando



518

Gtr. *pizz. mp*

Vln. I *arco*

Vln. II *tutti arco*

Vla. *tutti*

Vc. *pizz. mp*

Cb. *mf golpe sobre el diapazón*

poco a poco cresc.

524

Cl. *mf*

Timp. *mf*

Gtr. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mp*

Vc. *mp* *mf*

Cb. *mf* pizz.

530

Fl. *mp* poco a poco cresc. *mf*

Cl. *poco a poco cresc.* *mf*

Timp.

Gtr. *mp* *mf*

Vln. I *mp* poco a poco cresc. *mf*

Vln. II *poco a poco cresc.* *mf*

Vla. *poco a poco cresc.* *mf*

Vc.

Cb.

539

Cl. *f*

Timp. *mf*

Gr. *f* *simil* *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

543

Fl.

Cl. *f* *p*

Timp. *mf*

Gr. *f* *p*

Vln. I *f* *p*

Vln. II *f*

Vla.

Vc.

Cb.

546

Fl. *sfz* *ff*

Cl. *sfz* *ff*

Tpt. *ff*

Hn. *ff*

Timp. *pp* *ff*

Gtr. *pp* *ff* CVI

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.