

Guitar Concerto I-st movement

Keith Hearne
arrangement by Kirill Umansky

edit of Guitar part by Dmitry Tatarkin

Expressively ♩=60

1

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is in 6/8 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Expressively' with a quarter note equal to 60 beats per minute. The score is divided into measures by vertical bar lines. The instruments and their parts are as follows:

- Flauto I**: Rests for the first four measures, then plays a melodic line starting in measure 5 with a *mf* dynamic.
- Flauto II**: Similar to Flauto I, playing a melodic line starting in measure 5 with a *mf* dynamic.
- Oboe I**: Rests for the first four measures, then plays a melodic line starting in measure 5 with a *mf* dynamic.
- Oboe II**: Similar to Oboe I, playing a melodic line starting in measure 5 with a *mf* dynamic.
- Clarinetto I in B**: Rests for the first four measures, then plays a rhythmic pattern of eighth notes starting in measure 5 with a *mf* dynamic.
- Clarinetto II in B**: Similar to Clarinetto I, playing a rhythmic pattern of eighth notes starting in measure 5 with a *mf* dynamic.
- Fagotto I**: Rests for the first four measures, then plays a rhythmic pattern of eighth notes starting in measure 5 with a *mf* dynamic.
- Fagotto II**: Similar to Fagotto I, playing a rhythmic pattern of eighth notes starting in measure 5 with a *mf* dynamic.
- Corno I in F**: Rests for the first four measures, then plays a single note in measure 5 with a *mf* dynamic.
- Corno II in F**: Similar to Corno I, playing a single note in measure 5 with a *mf* dynamic.
- Corno III in F**: Similar to Corno I, playing a single note in measure 5 with a *mf* dynamic.
- Tromba I in Bb**: Rests for the first four measures, then plays a melodic line starting in measure 5 with a *mf* dynamic, featuring a long slur.
- Tromba II in Bb**: Similar to Tromba I, playing a melodic line starting in measure 5 with a *mf* dynamic, featuring a long slur.
- Tamburino**: Rests for the first four measures, then plays a rhythmic pattern of eighth notes starting in measure 5.
- Guitar**: Rests for the first four measures, then plays a complex rhythmic pattern of eighth notes starting in measure 5 with a *mf* dynamic, indicated by upward and downward arrows.
- Violini I**: Rests for the first four measures, then plays a melodic line starting in measure 5.
- Violini II**: Rests for the first four measures, then plays a melodic line starting in measure 5.
- Viola**: Rests for the first four measures, then plays a rhythmic pattern of eighth notes starting in measure 5 with a *mp* dynamic, marked 'pizz.'.
- Violoncelli**: Rests for the first four measures, then plays a rhythmic pattern of eighth notes starting in measure 5 with a *mp* dynamic, marked 'pizz.'.
- Contrabassi**: Rests for the first four measures, then plays a melodic line starting in measure 5.

7

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fag.I

Fag.II

Cor.I

Cor.II

Cor.III

Tr-ba I

Tr-ba II

T-no

Guit.

Vln. I

Vln. II

Vle.

Vc.

Cb.

2

This musical score page, numbered 3, contains the following parts and measures:

- Flutes (Fl. I & II):** Measures 13-15 feature melodic lines with slurs. Measures 16-18 are rests. Measure 19 features a melodic entry marked *mf*.
- Oboes (Ob. I & II):** Measures 13-15 are rests. Measures 16-18 feature melodic lines. Measure 19 features a melodic entry marked *mf*.
- Clarinets (Cl. I & II):** Measures 13-15 feature melodic lines with slurs. Measures 16-18 feature melodic lines. Measure 19 features a melodic entry marked *mf*.
- Bassoons (Fag. I & II):** Measures 13-15 feature melodic lines with slurs. Measures 16-18 feature melodic lines. Measure 19 features a melodic entry marked *mf*.
- Cori (Cor. I, II, III):** Measures 13-15 are rests. Measures 16-18 feature melodic lines. Measure 19 features a melodic entry marked *mf*.
- Trumpets (Tr-ba I & II):** Measures 13-15 feature melodic lines. Measures 16-18 feature melodic lines. Measure 19 features a melodic entry marked *mf*.
- T-nor:** Measures 13-19 are rests.
- Guitar (Guit.):** Measures 13-19 feature a complex rhythmic accompaniment with chords and slurs.
- Violins (Vln. I & II):** Measures 13-19 are rests.
- Viola (Vle.):** Measures 13-19 feature a rhythmic accompaniment with slurs.
- Violoncello (Vc.):** Measures 13-19 feature a rhythmic accompaniment with slurs.
- Contra Bass (Cb.):** Measures 13-19 are rests.

3 Sarabande $\text{♩} = 48$

19

rall.

mp p

mp p

rall.

pizz.

mp

mp

pizz.

mp

25

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 25, contains 18 staves. The top section includes woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II) and brass (Cori I, II, III, Truba I & II, Trombone). The bottom section includes strings (Violins I & II, Viola, Violoncello, Contrabasso) and a guitar. The woodwinds and brass are mostly silent, indicated by horizontal lines. The guitar part features a complex rhythmic pattern with triplets and accents. The string parts play a steady eighth-note accompaniment, with the Viola part showing a key signature change to one sharp in the fourth measure.

31 **4**

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

mp

3

5

rall.

37

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fag.I

Fag.II

Cor.I

Cor.II

Cor.III

Tr-ba I

Tr-ba II

T-no

Guit.

Vln. I

Vln. II

Vle.

Vc.

Cb.

mp

rall.

arco

p

arco

p

41

6 $\text{♩} = 61$

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fag.I

Fag.II

Cor.I

Cor.II

Cor.III

Tr-ba I

Tr-ba II

T-no

Guit.

Vln. I

Vln. II

Vle.

Vc.

Cb.

7

47

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fag.I

Fag.II

Cor.I

Cor.II

Cor.III

Tr-ba I

Tr-ba II

T-no

Guit.

Vln. I

Vln. II

Vle.

Vc.

Cb.

f

f

56 8

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

65 **9**

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

mf

81

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

p
p
p
mf

86 **11** ♩=46

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

88

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag. I.
Fag. II.
Cor. I
Cor. II
Cor. III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

The musical score for page 88 consists of 17 staves. The instruments are: Flute I (Fl.I), Flute II (Fl.II), Oboe I (Ob.I), Oboe II (Ob.II), Clarinet I (Cl.I), Clarinet II (Cl.II), Bassoon I (Fag. I.), Bassoon II (Fag. II.), Cor Anglais I (Cor. I), Cor Anglais II (Cor. II), Cor Anglais III (Cor. III), Trumpet I (Tr-ba I), Trumpet II (Tr-ba II), Trombone (T-no), Guitar (Guit.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score shows rests for all instruments except the Guitar. The Guitar part features a complex rhythmic pattern with triplets and accents. The first measure has a quarter note with an accent and a triplet of eighth notes. The second measure has a quarter note with an accent and a triplet of eighth notes. The third measure has a quarter note with an accent and a triplet of eighth notes. The fourth measure has a quarter note with an accent and a triplet of eighth notes. The fifth measure has a quarter note with an accent and a triplet of eighth notes. The sixth measure has a quarter note with an accent and a triplet of eighth notes. The seventh measure has a quarter note with an accent and a triplet of eighth notes. The eighth measure has a quarter note with an accent and a triplet of eighth notes. The ninth measure has a quarter note with an accent and a triplet of eighth notes. The tenth measure has a quarter note with an accent and a triplet of eighth notes. The eleventh measure has a quarter note with an accent and a triplet of eighth notes. The twelfth measure has a quarter note with an accent and a triplet of eighth notes. The thirteenth measure has a quarter note with an accent and a triplet of eighth notes. The fourteenth measure has a quarter note with an accent and a triplet of eighth notes. The fifteenth measure has a quarter note with an accent and a triplet of eighth notes. The sixteenth measure has a quarter note with an accent and a triplet of eighth notes. The seventeenth measure has a quarter note with an accent and a triplet of eighth notes.

91

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

The score is set in 3/4 time. The guitar part begins with a series of eighth-note triplets, each marked with an accent (v) and a '3' below it. This is followed by a sequence of sixteenth-note triplets, also marked with '3' below them. The piece concludes with a final eighth-note triplet marked with '3' above it.

95

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

Detailed description of the musical score: The score is for page 95 of a piece. It features a full orchestral and chamber ensemble. The instruments listed on the left are: Flute I and II, Oboe I and II, Clarinet I and II (both in E-flat), Bassoon I and II, Cor Anglais I, II, and III, Trumpet I and II (both in E-flat), Trombone, Tuba, Guitar, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in a common time signature. Most instruments have a whole rest in every measure, indicating they are silent. The Guitar part is the only one with active notation, consisting of a series of eighth-note triplets. The first triplet is in the first measure, followed by a second triplet in the second measure. The third measure contains a triplet of eighth notes followed by a quarter note. The fourth measure contains a triplet of eighth notes followed by a quarter note. The fifth measure contains a triplet of eighth notes followed by a quarter note. The sixth measure contains a triplet of eighth notes followed by a quarter note. The seventh measure contains a triplet of eighth notes followed by a quarter note. The eighth measure contains a triplet of eighth notes followed by a quarter note. The ninth measure contains a triplet of eighth notes followed by a quarter note. The tenth measure contains a triplet of eighth notes followed by a quarter note. The eleventh measure contains a triplet of eighth notes followed by a quarter note. The twelfth measure contains a triplet of eighth notes followed by a quarter note. The thirteenth measure contains a triplet of eighth notes followed by a quarter note. The fourteenth measure contains a triplet of eighth notes followed by a quarter note. The fifteenth measure contains a triplet of eighth notes followed by a quarter note. The sixteenth measure contains a triplet of eighth notes followed by a quarter note. The seventeenth measure contains a triplet of eighth notes followed by a quarter note. The eighteenth measure contains a triplet of eighth notes followed by a quarter note. The nineteenth measure contains a triplet of eighth notes followed by a quarter note. The twentieth measure contains a triplet of eighth notes followed by a quarter note. The score ends with a double bar line at the end of the twentieth measure.

101 **13** ♩=48

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

p
mp
pizz.

106

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

Detailed description of the musical score: The score is for page 106 and consists of 14 staves. The top section includes Flute I and II, Oboe I and II, Clarinet I, Clarinet II, Bassoon I and II, and Cori I, II, and III. The middle section includes Trumpet I and II, Trombone, and Tuba. The bottom section includes Guitar, Violin I and II, Viola, Violoncello, and Contrabass. The Clarinet I part features a complex rhythmic pattern of eighth notes with triplets. The Guitar part has a similar rhythmic pattern with triplets and accents. The Violin and Viola parts play a steady eighth-note accompaniment. The Viola part has a sharp sign above the first measure of the second system. The Violoncello and Contrabass parts play a simple eighth-note accompaniment.

14

110

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

115

15 *rall.*

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag. I.
Fag. II
Cor. I
Cor. II
Cor. III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

16 $\text{♩} = 62$

120

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Fag. I.

Fag. II.

Cor. I.

Cor. II.

Cor. III.

Tr-ba I

Tr-ba II

T-no

Guit.

Vln. I

Vln. II

Vle.

Vc.

Cb.

mp

mf

p

mp

p

p

mp

mp

pizz.

pizz.

arco

arco

arco div.

17

126

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

136 **18**

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

mf
mf
mf
mf

145 **19**

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

154 **20** ♩=88

Fl.I. *p*

Fl.II. *p*

Ob.I. *p*

Ob.II. *p*

Cl.I. *p*

Cl.II. *p*

Fag.I. *p*

Fag.II. *p*

Cor.I.

Cor.II.

Cor.III.

Tr-ba I.

Tr-ba II.

T-no.

Guit.

Vln. I. *p* ♩=88

Vln. II.

Vle. *mp*

Vc.

Cb.

168 **22**

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

mf
mf
mf
mf

174 23

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

180

Fl.I
Fl.II
Ob.I
Ob.II
Cl.I
Cl.II
Fag.I
Fag.II
Cor.I
Cor.II
Cor.III
Tr-ba I
Tr-ba II
T-no
Guit.
Vln. I
Vln. II
Vle.
Vc.
Cb.

