



David Fidalgo

Arrangeur, Compositeur, Interprete, Professeur

Portugal, Paranhos

A propos de l'artiste

Born in Australia, David started playing at the age of 8. While learning flamenco and classical guitar at the "Sydney School of Guitar", he started to like other forms of music, mainly Rock & Metal.

His next teacher introduced him the wonderful world of the Blues, which still influences him a lot. Today, a little less wilder, he's slowing down in musical tastes. At the age of fifteen, he moved to Portugal where he resides. Guitar teacher for many years, he's instructed many youngsters in his area. Founding member of the Orquestra Ligeira de Gouveia, (Big Band of Gouveia), where he plays guitar and is the singer, he is also the founder of the Guitar Ensemble of the Serra, a pet project where he joins students and friends. Currently, he's in his second year of his Music degree in ESEC, Coimbra, Portugal.

Qualification: 5th year of music conservatory;
2nd year of Music Degree

A propos de la pièce



Titre:	Lagrimas de Ianthe [Ilanthes' Tears]
Compositeur:	David Fidalgo
Arrangeur:	David Fidalgo
Licence:	Copyright © DamarofiMusic
Editeur:	David Fidalgo
Instrumentation:	Ensemble de Guitares
Style:	Contemporain
Commentaire:	PDF file with 4 Guitar parts, 1 Bass guitar part and Full Score. Leave Comments.

David Fidalgo sur [free-scores.com](#)

http://www.free-scores.com/partitions_gratuites_damarofi.htm

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- Commenter cette partition
- Ajouter votre interprétation MP3
- Accès partition et écoute audio avec ce QR Code :



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LÁGRIMAS DE IANTHE

DAVID AMARO FIDALGO

25

BASS

mf

mf

29

BASS

2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2

32

BASS

2 2 2 2 | 2 2 2 2 | 2 2 2 2

35

BASS

mf

mf

3 3 3 3 3 | 1 1 1 1 1 | 2 2 2 2 2 | 0 0 0 0 0

39

BASS

3 3 3 3 3 | 2 2 2 2 2 | 0 0 0 0 0

D.S. AL CODA

42

BASS

0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0

46

BASS

2 | 0 | 0 | 2

50

BASS

2 | 0 0 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 0

54

BASS

mf

BASS

$\begin{smallmatrix} 1 & 2 & 2 \\ 8 & \end{smallmatrix}$ $\begin{smallmatrix} 2 & 2 & 2 & 2 \\ 2 & \end{smallmatrix}$ | $\begin{smallmatrix} 2 & 2 & 2 & 2 \\ 2 & \end{smallmatrix}$ | $\begin{smallmatrix} 2 & 2 & 2 & 2 \\ 2 & \end{smallmatrix}$

57

BASS

ff

BASS

$\begin{smallmatrix} 1 & 2 & 2 & 2 \\ 8 & \end{smallmatrix}$ | $\begin{smallmatrix} 2 & 2 & 2 & 2 \\ 2 & \end{smallmatrix}$ | $\begin{smallmatrix} 2 & 2 & 2 & 2 & 2 & 2 \\ 2 & 2 & 2 & 2 & 2 & 2 \end{smallmatrix}$ | $\begin{smallmatrix} 2 & 2 & 2 & 2 & 2 & 2 \\ 2 & 2 & 2 & 2 & 2 & 2 \end{smallmatrix}$ | $\begin{smallmatrix} 2 & 2 & 2 & 2 & 2 & 2 \\ 2 & 2 & 2 & 2 & 2 & 2 \end{smallmatrix}$ | $\begin{smallmatrix} 2 & 2 & 2 & 2 & 2 & 2 \\ 2 & 2 & 2 & 2 & 2 & 2 \end{smallmatrix}$ | -

ff

LÁGRIMAS DE IANTHE

DAVID AMARO FIDALGO

A. GTR.

To Coda 1

The musical score consists of six staves. The top two staves are for Acoustic Guitars (Ac. GUI 1), both in treble clef and common time, with a key signature of one sharp. The third and fourth staves are for Acoustic Guitars (Ac. GUI 1) and Acoustic Guitars (A. GTR.) respectively, also in treble clef and common time, with a key signature of one sharp. The fifth and sixth staves are for Acoustic Guitars (A. GTR.), both in treble clef and common time, with a key signature of one sharp. Measure 1 starts with a single eighth note on the A string of the top acoustic guitar. Measures 2-4 are rests. Measure 5 begins with a sixteenth-note pattern on the A string of the top acoustic guitar. Measures 6-8 show a sustained note on the A string of the top acoustic guitar. Measures 9-12 feature a sixteenth-note pattern on the A string of the top acoustic guitar, with fingerings 12, 10, 10, 8 8, 7 8 7 5, and 8. Measures 13-16 show a sixteenth-note pattern on the A string of the top acoustic guitar, with fingerings 7 5 7, 4 5 4 5, 4 5 0, and 10 7 8 10 8 10 8 7 7 8. Measures 17-21 show a sixteenth-note pattern on the A string of the top acoustic guitar, with fingerings 4 5 4 5 7 5 4 5, 7 8 5 7 8 7 8 7 5 7 5, and 10 7 8 5 7 4 5 4. Measure 21 concludes with a dynamic *f* and a series of eighth-note chords on the A string of the top acoustic guitar, with fingerings 10 7 8 5 7 4 5 4, 5 2 4 0 2 0 1, and 0 0 0 0 0 0 0.

25

A. GTR.

A. GTR.

29

A. GTR.

A. GTR.

32

A. GTR.

A. GTR.

35

A. GTR.

A. GTR.

39

A. GTR.

A. GTR.

D.S. AL CODA

42

A. GTR.

A. GTR.

46

A. GTR.

A. GTR.

A. GTR.

50

A. GTR.

52 4 0 2 0 1
A 5 2 4 0 2 0 1
B 8

A. GTR.

54

A. GTR.

0
A 2 1 2 4 2 4 0 4 0 2
B 8

A. GTR.

57

A. GTR.

2
A 0 0 0 0 0 0 0 0
B 8

LÁGRIMAS DE IANTHE

DAVID AMARO FIDALGO

1
 =100
 Ac. GUI 2 |
 Ac. GUI 2 |
5
 A. GTR. |
 A. GTR. |
9
 A. GTR. |
 A. GTR. |
13
 A. GTR. |
 A. GTR. |
17
 A. GTR. |
 A. GTR. |
21
 A. GTR. |
 A. GTR. |

25

A. GTR.

mf
3 2 0
1 4 0 2 0 4 1

29

A. GTR.

4
3 2 0

32

A. GTR.

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

35

A. GTR.

f
2 0 1 4 0 2
5 3 2 0
2 0 1 4 0 2

39

A. GTR.

0 0 0
0 0 0
0 0 0
0 2 0 1

D.S. AL CODA

42

A. GTR.

0 1 3 4
3 3

A. GTR.

0 0 0
7 8
2 0 1 1 4 0 2 3

46

A. GTR.

0 0 0
7 8
2 0 1 1 4 0 2 3

A. GTR.

50

A. GTR.

5 7 8 5
8 7 5
7 8 8 7
8 7 5 7 8 12

A. GTR.

A. GTR.

54

A. GTR.

12

0 4 0 2 0 2 3 2 3 5 3 5

A. GTR.

57

14

ff

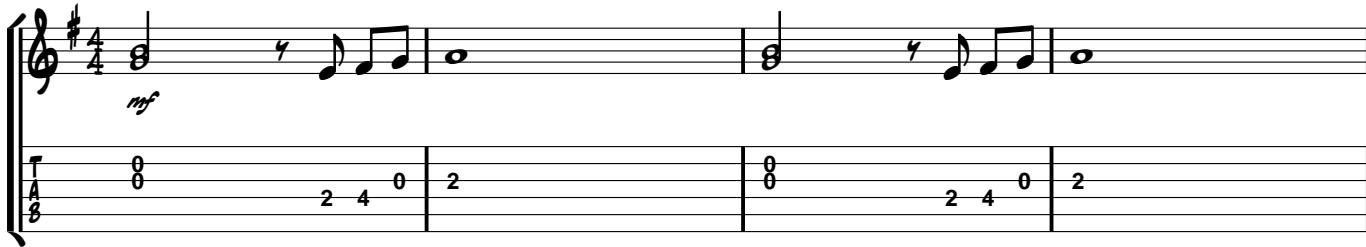
A. GTR.

0 12 0 12

LÁGRIMAS DE IANTHE

DAVID AMARO FIDALGO

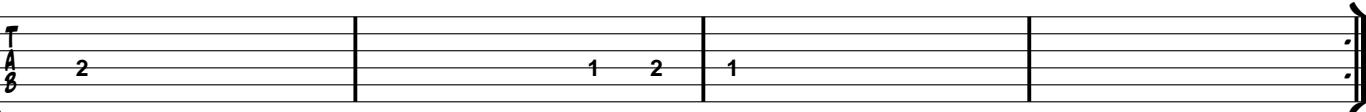
=100

AC. GUI 3 | 

A. GTR. | 

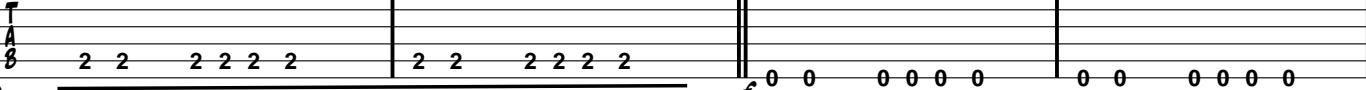
A. GTR. | 

A. GTR. | 

A. GTR. | 

A. GTR. | 

A. GTR. | 

A. GTR. | 

25

A. GTR.

A. GTR.

29

A. GTR.

A. GTR.

32

A. GTR.

A. GTR.

35

A. GTR.

A. GTR.

39

A. GTR.

A. GTR.

D.S. AL CODA

42

A. GTR.

A. GTR.

46

A. GTR.

A. GTR.

A. GTR.

A. GTR.

50

A. GTR.

A. GTR.

54

A. GTR.

A. GTR.

57

A. GTR.

A. GTR.

LÁGRIMAS DE IANTHE

DAVID AMARO FIDALGO

mf

4. Ac. GUI 4

5. A. GTR.

9. A. GTR.

13. A. GTR.

17. A. GTR.

21. A. GTR.

25

A. GTR.

A. GTR.

mf

0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4 | 0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

29

A. GTR.

A. GTR.

2 0 4 0 2 0 4 0 2 0 4 0 | 2 0 4 0 2 0 4 0 2 0 4 0 | 0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

32

A. GTR.

A. GTR.

0 4 2 4 0 4 2 4 0 4 2 4 | 4 2 1 2 4 2 1 2 4 2 1 2 | 4 2 1 2 4 2 1 2 4 2 1 2

35

A. GTR.

A. GTR.

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

39

A. GTR.

A. GTR.

5 7 8 8 | 5 7 8 7 | 5 7 8 5 | 5 7 8 7 | 0 2 3 5

42

A. GTR.

A. GTR.

D.S. AL CODA

7 8 10 11 | 12 0 | 12 0

A. GTR.

8 8' 8'' | 2 2 2 | 2 2 2

46

A. GTR.

A. GTR.

2 2 | 1 2 1 0 0 1 | 0 2 1 0 0 1 | 2 2 0 2 2 0

A. GTR.

50

A. GTR.

54

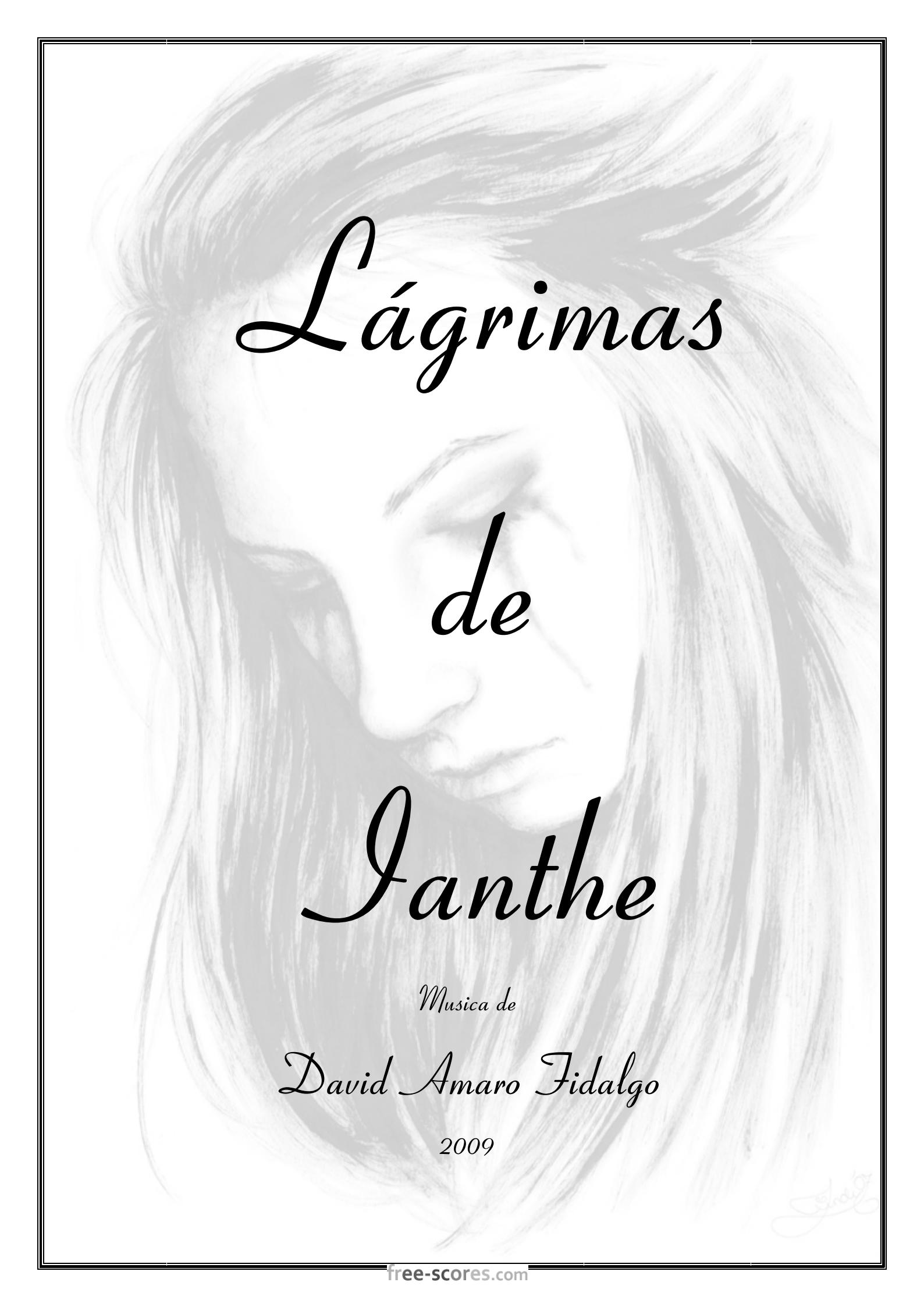
A. GTR.

55

A. GTR.

57

A. GTR.



Lágrimas

de

Ianthe

Musica de

David Amaro Fidalgo

2009

LÁGRIMAS DE IANTHE

DAVID AMARO FIDALGO

d=100

AC. GUI 1

AC. GUI 1

AC. GUI 2

AC. GUI 2

AC. GUI 3

AC. GUI 3

AC. GUI 4

AC. GUI 4

BASS

BASS

The musical score consists of ten staves, each representing a different instrument. The instruments are: AC. GUI 1, AC. GUI 1, AC. GUI 2, AC. GUI 2, AC. GUI 3, AC. GUI 3, AC. GUI 4, AC. GUI 4, BASS, and BASS. The tempo is marked as *d=100*. The first two staves (AC. GUI 1) are mostly silent with occasional dynamic markings. The next two staves (AC. GUI 2) feature rhythmic patterns with fingerings like 5 0 5, 5 0 5, and 5 0 5 4. The following two staves (AC. GUI 3) show melodic lines with fingerings such as 0, 2 4 0, 2; 0, 2 4 0, 2; 1, 2 4 0, 2; and 2, 2 4 0. The next two staves (AC. GUI 4) contain sixteenth-note patterns with fingerings like 0 2 4 0 4 2, 0 3 4 0 4 3, etc. The final two staves (BASS) show bass lines with fingerings such as 0, 2, 4, 0, 4, 2; 0, 3, 4, 0, 4, 3; 5, 3, 4, 0, 4, 3; 5, 3, 4, 0, 0, 4, 3; 2, 1, 2, 0, 2, 1, 1; and 0, 2, 4, 0, 2.

8

A. Gr. #

A. Gr.

A. Gr.

A. Gr.

A. Gr.

A. Gr.

BASS

BASS

To Code

14

A. GTR.

BASS

BASS

20

A. Gtr.

BASS

BASS

26

A. GTR.

BASS

31

A. Gtr.

BASS

BASS

The sheet music consists of six staves for Acoustic Guitar 1 (A. Gtr.) and two staves for Bass. The A. Gtr. parts are in common time with a key signature of one sharp. The first three staves feature sixteenth-note patterns with various note heads and rests, separated by vertical bar lines. The fourth staff shows eighth-note patterns. The fifth staff contains sixteenth-note patterns with a mix of open and filled note heads. The sixth staff features sixteenth-note patterns with a mix of open and filled note heads. The Bass parts are in common time with a key signature of one sharp. The top Bass staff uses a bass clef and has sixteenth-note patterns. The bottom Bass staff uses a bass clef and has eighth-note patterns. Tablature is provided below each staff, indicating fingerings and string numbers. Dynamics such as *f* (fortissimo) and *ff* (fortississimo) are used throughout the piece.

36

A. Gtr.

A. Gtr.

8 7 5 4 | 2 3 2 0 | 1 3 0 2 3 5 | 0 0 0 0 | 2 2 2 | 0 2 3 5 |

A. Gtr.

A. Gtr.

5 3 2 0 | - | 2 0 1 4 0 2 | 0 0 0 0 | 0 0 0 | 0 2 0 1 |

A. Gtr.

A. Gtr.

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

A. Gtr.

A. Gtr.

4 0 2 | 3 0 0 0 2 | 2 0 1 4 0 2 | 3 5 8 8 | 5 7 8 7 | 5 7 8 5 | 5 7 8 7 | 0 2 3 5 |

BASS

BASS

1 1 1 1 1 | 2 2 2 2 2 | 0 0 0 0 0 | 3 3 3 3 | 2 2 2 2 | 0 0 0 0 0 |

D.S. AL CODA

A. GTR.

A. GTR.

A. GTR.

A. GTR.

A. GTR.

A. GTR.

BASS

BASS

The sheet music consists of five staves of musical notation for guitar. Each staff includes a treble clef, a key signature of one sharp (G major), and a 4/4 time signature. Below each staff are six horizontal lines representing the six strings of the guitar, labeled from top to bottom as T (Treble), A, and B (Bass). Fingerings are indicated above the notes, and string numbers are provided below the staff to show which string to play.

Staff 1: Features sixteenth-note patterns. Fingerings include 4 5, 4 5 7, 5 7 5 4 5, 7 8, 5 7 8 7 8 7, 5, 10 7 8 10, 8 10 8 7, and 7 8. String numbers below the staff are 4, 5, 4, 5, 7, 8, 5, 10, 7, 8, 10, 8, 7, and 7, 8.

Staff 2: Features eighth-note patterns. Fingerings include 0, 0, 0, 7, 0, 0, 0, 7, 8, 2, 0, 1, and 1. String numbers below the staff are 0, 0, 0, 7, 0, 0, 0, 7, 8, 2, 0, 1, and 1.

Staff 3: Features eighth-note patterns. Fingerings include 87, 87, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, and 0. String numbers below the staff are 2, 4, 2, 8, 2, 4, 2, 8, 0, 0, 0, 0, 0, and 0.

Staff 4: Features eighth-note patterns. Fingerings include 87, 87, 2, 1, 2, 0, 0, 1, 2, 1, 0, 2, and 1. String numbers below the staff are 2, 1, 2, 0, 0, 1, 2, 1, 0, 2, and 1.

Staff 5: Features eighth-note patterns. Fingerings include 2, 2, 1, 0, 0, 1, 0, 2, 1, 0, 2, and 1. String numbers below the staff are 2, 2, 1, 0, 0, 1, 0, 2, 1, 0, 2, and 1.

49

A. Gtr.

BASS

BASS

54

A. GTR.

BASS

57

A. GTR. 0 | B 7 7 7 7 7 7 | 0 | 12 12 | 12

A. GTR. 2 | 0 0 0 0 0 0 | 0 | 9 9 | 9

A. GTR. = | B 7 7 7 7 7 7 | B 7 7 7 7 7 7 | B 8 | 8

A. GTR. 14 | 7 7 7 7 7 7 | 0 | 0 0 | 0

A. GTR. 0 | B 7 7 7 7 7 7 | 0 | 12 12 | 12

A. GTR. 2 | 0 0 0 0 0 0 | 0 | 9 9 | 9

A. GTR. 5 | 2 2 2 2 2 2 | 2 | 2 2 | 2

BASS | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 | -

BASS | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 | 2 2 | 2