



# CONCERTO FOR GUITAR, BASS GUITAR AND STRINGS

Opus 62

ANDREW DOWNES



Composed specially for Simon Dinnegan and Fred T.Baker.  
First performance with the Thallein Ensemble conducted by the composer  
November 18th 1997 in the Adrian Boult Hall, Birmingham.

**LYNWOOD MUSIC**

2 Church Street, West Hagley, Stourbridge, W.Mids. DY9 0NA England  
telephone & fax: +44 (0)1562 886625 email: [downlyn@globalnet.co.uk](mailto:downlyn@globalnet.co.uk)  
website: [www.users.globalnet.co.uk/~downlyn](http://www.users.globalnet.co.uk/~downlyn)

**CONCERTO FOR GUITAR, BASS GUITAR AND STRINGS Opus 62 (1997) 25'**

This concerto was composed for guitarists Simon Dinnigan and Fred T. Baker, who premiered the work with the Thallein Ensemble, conducted by the composer, on 18th November 1997, in the Adrian Boult Hall, Birmingham.

'Andrew Downes' Concerto... was full of delightful music.'

THE BIRMINGHAM POST

The concerto was recorded for CD in July 1999, by Simon Dinnigan and Fred T. Baker together with Strings from the City of Birmingham Symphony Orchestra, conducted by the composer. The CD, entitled *Concerto for Two Guitars* (Classicprint label - CPVP013CD), has been broadcast on BBC Radio 3 and on Dutch Radio.

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2 Church Street, West Hagley, Stourbridge, W.Mids. DY9 0NA England  
telephone & fax: +44 (0)1562 886625 email: [downlyn@globalnet.co.uk](mailto:downlyn@globalnet.co.uk)  
website: [www.users.globalnet.co.uk/~downlyn](http://www.users.globalnet.co.uk/~downlyn)

ISMNs (M) 57019 116 1 (full score)  
(M) 57019 117 8 (acoustic guitar part)  
(M) 57019 118 5 (bass guitar part)  
(M) 57019 119 2 (strings parts)

# CONCERTO FOR GUITAR, BASS GUITAR AND STRINGS

Opus 62

## 1

ANDREW DOWNES

Tempo moderato  
♩=90

Guitar solo

Bass guitar solo *mf*

Violins I

Violins II

Violas *mf* *cresc* *f cresc*

Violoncellos

Double bass *pizz.* *mf*

Guit. *ff*

Bass

Vln I *mf* *f* *mp* *mf* *f* *mp* *mf*

Vln II *mf* *f* *mp* *mf* *f* *mp* *mf*

Vla *ff*

Vc.

Db.

Guit. *fff*

Bass *ff* *fff* *mf subito*

Vln I *f* *mp* *f* *mf* *mp*

Vln II *f* *mp* *f* *mf* *mp*

Vla *f* *mp*

Vc. *f* *mp*

Db. *pizz.* *ff* *fff*

10

Guit. *ff*

Bass

Vln I *mf*

Vln II *mf*

Vla *p* *mf* *cresc* *f* *cresc* *ff*

Vc. *p*

Db. *pizz.* *mf*

15

Guit. *ff*

Bass *ff*

Vln I *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

Vln II *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

Vla *f*

Vc. *f*

Db. *pizz.* *ff*

Guit. *fff* *f* *ff*

Bass *fff* *mf subito*

Vln I *f* *mf* *pizz.* *arco* *mp* *cresc*

Vln II *f* *mf* *pizz.* *arco* *mp* *cresc*

Vla *f* *mf* *pizz.* *arco* *mp* *cresc*

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

Db. *fff* *mf*

20

Guit. *fff* *fff*

Bass *fff*

Vln I *mf* *f* *ff*

Vln II *mf* *f* *ff*

Vla *mf* *f* *ff* *divisi*

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

Db. *fff*

≡

Guit. *f* *ff* *fff*

Bass *mf subito*

Vln I *fff* *mf* *mp cresc* *mf* *f*

Vln II *fff* *mf* *mp cresc* *mf* *f*

Vla *fff* *mf* *mp cresc* *mf* *f*

Vc. *fff* *mf* *f*

Db. *mf*

This musical score is divided into three systems, each containing staves for Guitar, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The first system begins at measure 25 and features a guitar part with a *fff* dynamic and a bass line with a *fff* dynamic. The string parts are marked with *ff* and *fff*. The second system starts at measure 30 and continues the *fff* dynamics. The third system begins at measure 35 and shows a significant dynamic shift, with the guitar marked *mf* and *mp*, and the bass marked *mf*, *mp*, and *p*. The string parts are marked *divisi*, *mp*, *p*, and *pp*, with the instruction *gently* above the guitar staff. A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

Guit. *f* *mf* *mp*

Bass *mf* *(solo)* *p*

Vln I *(solo)* *p*

Vln II *tutti* *mp* *pp*

Vla *mp* *pp*

Vc. *mp* *pp*

Db. *pp*

*Solo Violin*

Guit. 40 *mf* *f* *mp* 45 *mp*

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

Vln I *ppp* *divisi*

Vln II *ppp* *divisi*

Vla *pp* *solo legato*

Vc. *pp*

Db. *pp*

*tutti divisi*

Guit. *mf* *f* 50

Bass *mf*

Vln I *p* *solo legato*

Vln II *p* *solo legato* *tutti* *p*

Vla *p* *solo legato* *tutti* *p*

Vc. *pp* *p* *tutti* *p*

Db. *(tutti)* *pp*

55

Guit. *mf* *mp*

Bass *mf* *mp* *p*

Vln I (solo) *p*

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*

60

Guit. *mf* *f* *mp*

Bass *mf* *f* *mp* *pp* *mp*

Vln I *ppp* *tutti divisi*

Vln II *ppp* *ppp*

Vla *pp* *solo legato*

Vc. *pp* *solo legato*

Db. *pp*

65

Guit. *mf* *mp* *mp*

Bass *mf*

Vln I *p* *solo legato* *ppp* *tutti divisi*

Vln II *p* *solo legato* *ppp* *tutti divisi*

Vla *p* *ppp* *tutti divisi*

Vc. *p* *ppp* *tutti divisi*

Db. *pp* *pp* *pp* *(pizz)*



70

Guit. *mf* *f* *ff*

Bass *mf* *f* *ff*

Vln I *pp cresc* *p cresc* *mf cresc divisi*

Vln II *pp cresc* *p cresc* *mf cresc*

Vla *pp cresc* *p cresc* *mf cresc divisi*

Vc. *pp cresc* *p cresc* *mf cresc (pizz)*

Db. *pizz* *p cresc* *mf cresc*

75

Guit. *fff*

Bass *fff*

Vln I *pizz ff* *arco fff* *pizz ff*

Vln II *pizz ff* *arco fff* *pizz ff*

Vla *pizz ff* *arco fff* *pizz ff*

Vc. *ff* *fff* *ff*

Db. *pizz ff* *fff* *ff*

Guit. *fff*

Bass *fff* *arco* *pizz mf* *arco mp*

Vln I *fff* *arco* *pizz* *arco mp*

Vln II *fff* *arco* *pizz* *arco mp*

Vla *fff* *arco* *pizz* *arco mp*

Vc. *fff* *pizz*

Db. *fff* *pizz*

80

Guit. *ff*

Bass

Vln I *arco*  
*mf*

Vln II *arco*  
*mf*

Vla *arco*  
*mf* *cresc* *f* *cresc* *ff*

Vc.

Db. *pizz.*  
*mf*

85

Guit. *ff*

Bass *ff*

Vln I *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

Vln II *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

Vla *f*

Vc. *f*

Db. *pizz.*  
*ff*

Guit. *fff* *f* *ff*

Bass *fff*

Vln I *f* *mf subito* *pizz.* *mf* *arco* *mp* *cresc*

Vln II *f* *mf* *pizz.* *mf* *arco* *mp* *cresc*

Vla *f* *mf* *pizz.* *mf* *arco* *mp* *cresc*

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

Db. *fff* *mf*

90

Guit. *fff* *fff*

Bass *fff*

Vln I *mf* *f* *ff*

Vln II *mf* *f* *ff* *divisi*

Vla *mf* *f* *ff*

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

Db. *arco* *ff* *ff*

Guit. *fff*

Bass *fff*

Vln I *fff* *divisi* *ff*

Vln II *fff* *ff*

Vla *fff* *ff*

Vc. *pizz* *fff* *arco* *ff*

Db. *pizz* *fff* *arco* *ff*

95

Guit. *fff*

Bass *ff*

Vln I *ff* *ff solo*

Vln II *f*

Vla

Vc.

Db.

100

Guit. *mp* *cresc* *mf* *cresc* *f*

Bass *ff*

Vln I *tutti* *mp* *cresc* *mf* *cresc* *f*

Vln II *f* *divisi pizz* *cresc* *ff* *divisi*

Vla *p* *cresc* *mp* *cresc* *mf* *mp* *divisi*

Vc. *p* *cresc* *mp* *cresc* *mf* *mp* *divisi*

Db. *pizz* *mp* *cresc* *mf* *cresc* *f*

Guit. *ff* *ff*

Bass *ff*

Vln I *divisi* *mp* *arco* *divisi* *mp*

Vln II *mp* *mp*

Vla *divisi* *mp* *divisi* *mp* *f*

Vc. *mp* *f*

Db. *(pizz)* *ff* *ff*

105

Guit. *mf* *ff*

Bass *mf*

Vln I *f* *fff* *pizz.* *mf* *mp*

Vln II *f* *fff* *pizz.* *mf* *mp*

Vla *ff* *pizz.* *mp*

Vc. *ff* *pizz.* *mp*

Db. *pizz.* *mf*

110

Guit. *mf* *ff* *fff*

Bass *fff* harmonics *fff* natural

Vln I *mf* *mp* *mf* *f* (pizz.)

Vln II *mf* *mp* *mf* *f* (pizz.)

Vla *mp* (pizz.)

Vc. *mp* *mf* (pizz.)

Db. *mf* (pizz.)

Guit. *legato* *fff*

Bass *legato* *fff*

Vln I *fff arco* *mf subito* *legato* *f*

Vln II *fff arco* *mf subito* *divisi*

Vla *fff arco* *mf subito*

Vc. *fff arco* *mf subito*

Db. *fff* *f subito*

115

Guit.

Bass

Vln I

Vln II

Vla

Vc.

Db.

115

Guit. *ff*

Bass *ff*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *fff* *ff* *f*

120

Guit. *ff*

Bass *f*

Vln I *mf*

Vln II *mf*

Vla *mf* *cresc.* *f cresc.* *ff* *mf*

Vc. *mf* *mp* *mf*

Db. *pizz.* *f* *mf*

125

Guit. *ff*

Bass *ff*

Vln I *mf* *f* *mp*

Vln II *mf* *f* *mp*

Vla *f* *mp* *mf* *f* *mp*

Vc. *f* *mp* *mf* *f* *mp*

Db. *f* *pizz.* *ff*



Guit. *fff* *f* *ff*

Bass *fff* *mf subito*

Vln I *f* *mf* *pizz.* *arco mp cresc*

Vln II *f* *mf* *pizz.* *arco mp cresc*

Vla *f* *mf* *pizz.* *arco mp cresc*

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

Db. *fff* *mf*

Detailed description: This system contains the first three measures of the score. The guitar part starts with a fortissimo (fff) chord, followed by a forte (f) melodic line, and ends with a fortissimo (ff) melodic line. The bass part begins with a fortissimo (fff) rhythmic pattern, then shifts to mezzo-forte (mf) subito. The string parts (Vln I, Vln II, Vla, Vc., Db.) all start with a forte (f) dynamic. The violins and violas have a section marked 'pizz.' (pizzicato) at mezzo-forte (mf), which then transitions to 'arco' (arco) at mezzo-piano (mp) with a crescendo (cresc) marking.

Guit. *fff* *fff*

Bass *fff*

Vln I *mf* *f* *ff*

Vln II *mf* *f* *ff*

Vla *mf* *f* *ff* *divisi*

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

Db. *arco* *fff*

Detailed description: This system contains measures 4-6. The guitar part continues with fortissimo (fff) dynamics. The bass part remains at fortissimo (fff). The string parts (Vln I, Vln II, Vla, Vc., Db.) all increase in intensity from forte (f) to fortissimo (ff). The violins and violas have a section marked 'divisi' (divisi) at fortissimo (ff). The double bass part is marked 'arco' and fortissimo (fff).

Guitt. *fff*

Bass

Vln I *fff* *ff* *cresc. poco-a-poco*

Vln II *fff* *ff* *cresc. poco-a-poco*

Vla *fff* *ff* *cresc. poco-a-poco*

Vc. *fff* *ff* *cresc. poco-a-poco*

Db. *ff*

Guitt. *fff*

Bass *fff*

Vln I *fff* *divisi*

Vln II *fff* *divisi*

Vla *fff* *ff* *divisi*

Vc. *fff* *ff* *divisi*

Db. *fff* *ff*

35



140

Guit.

Bass

harmonics

Vln I

Vln II

Vla

Vc.

Db.

Guit.

Bass

Vln I

Vln II

Vla

Vc.

Db.

*fff*

*fff*

*fff*

*fff*

*fff*

145

Guit.

Bass

Vln I

Vln II

Vla

Vc.

Db.

150

Guit.

Bass

Vln I

Vln II

Vla

Vc.

Db.

155 duration 7' approx

Guit. *mf subito cresc. f cresc. ff cresc. fff cresc. ffff* 155

Bass *mf subito cresc. f cresc. ff cresc. fff cresc. ffff* natural

Vln I *mf subito cresc. f cresc. ff cresc. fff cresc. ffff*

Vln II *f cresc. ff cresc. fff cresc. ffff*

Vla *mf subito cresc. f cresc. ff cresc. fff cresc. ffff*

Vc. *ff cresc. fff cresc. ffff*

Db. *fff*

*pizz. arco pizz. arco*

Andante misterioso

♩ = 50 approx  
molto legato

Guitar *p*

Bass guitar *espressivo mp*

Violins I *pp*

Violins II *ppp*

Violas *ppp*

Violoncellos *ppp*

Double bass *pizz. p*

Guit. *5*

Bass *2 2 2*

Vln I *2*

Vln II

Vla

Vc.

Db. *2*

Guit. *mf* *10*

Bass *mf*

Vln I *espress. pp*

Vln II *espress. pp*

Vla *espress. pp*

Vc.

Db. *2*

Guit. *mp*

Bass

Vln I

Vln II

Vla

Vc.

Db.

Guit. 15

Bass *mf*

Vln I

Vln II

Vla

Vc. *mp*

Db.

Guit. *molto legato* *p* 20

Bass *espressivo* *mp*

Vln I *pp*

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

Db. *p*

Guit. *mp*

Bass *mf* *espress.*

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc. *p* *harmonics*

Db. *p* *arco*

Guit. *mp*

Bass *mf*

Vln I

Vln II

Vla

Vc. *natural* *harmonics*

Db. *p*

Guit. *mf*

Bass *mf*

Vln I *pp* *espress.*

Vln II *pp* *espress.*

Vla *pp* *espress.*

Vc. *natural* *mp*

Db. *pizz.*

Guit.   
 Bass   
 Vln I   
 Vln II   
 Vla   
 Vc.   
 Db.

*f*   
*f*   
*mp*   
*p*   
*p*   
*p*   
*arco*   
*f*

Guit.   
 Bass   
 Vln I   
 Vln II   
 Vla   
 Vc.   
 Db.

35   
*molto legato*   
*p subito*   
*espressivo*   
*mp*   
*ppp subito*   
*ppp subito*   
*ppp subito*   
*ff cresc.*   
*fff*   
*pizz.*   
*p*

Guit.   
 Bass   
 Vln I   
 Vln II   
 Vla   
 Vc.   
 Db.

40   
*pp*

*molto espressivo*

Gui. *p*

Bass *p*

Vln I *ppp*

Vln II

Vla *solo ppp*

Vc.

Db.

45

Gui. *(harm.) (nat.)*

Bass

Vln I *legato solo ppp*

Vln II *legato solo ppp*

Vla *tutti pp*

Vc. *solo ppp*

Db. *solo pizz. p*

*legato mp*

50

Gui.

Bass *legato mp*

Vln I

Vln II

Vla

Vc.

Db.



Guit. *mp*  
 Bass *mp cresc.* *mf cresc.*  
 Vln I *p*  
 Vln II *p*  
 Vla *p*  
 Vc. *p*  
 Db. *p*

*tutti pizz.*  
*mp cresc.* *mf cresc.*  
*p* *mp*  
*p* *mp*  
*p* *mp*  
*p* *mp*  
*p* *mp*

Guit. *f cresc.* *ff cresc.* *fff* *p subito*  
 Bass *f cresc.* *ff cresc.* *fff* *mp*  
 Vln I *mf* *f* *pp*  
 Vln II *mf* *f* *ppp subito*  
 Vla *mf* *f* *ppp subito*  
 Vc. *mf* *f* *ppp subito*  
 Db. *mf* *f* *p*

*molto legato*  
*espressivo*  
*arco*  
*pp*  
*arco*  
*ppp subito*  
*arco*  
*ppp subito*  
*ppp subito*  
*pizz.* *p*

Guit. *pp*  
 Bass *p*  
 Vln I *ppp*  
 Vln II *pppp*  
 Vla *pppp*  
 Vc. *pppp*  
 Db. *pp*

60



Guit. *mp*

Bass *mf* *espress.*

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc. *p*

Db.

Guit. *fff*

Bass *fff*

Vln I *ff*

Vln II *strongly ff*

Vla *mf subito strongly*

Vc. *mf subito natural strongly*

Db. *arco p* *mf subito f*

*harmonics*

Guit.

Bass *harm.* *nat.* *harm.*

Vln I

Vln II

Vla

Vc. *divisi*

Db.



(harm.) (nat.)

80

Gui. 

Bass 

Vln I 

Vln II 

Vla 

Vc. 

Db. 

legato

mp

legato solo

ppp

legato solo

ppp

tutti

pp

solo

ppp

solo pizz.

p

Gui. 

Bass 

Vln I 

Vln II 

Vla 

Vc. 

Db. 

85

mp

legato

mp

tutti pizz.

p

tutti pizz.

p

tutti pizz.

p

tutti pizz.

p

tutti pizz.

p

mp cresc.

Gui. 

Bass 

Vln I 

Vln II 

Vla 

Vc. 

Db. 

90

Guit. *mp cresc.* *mf cresc.* *f cresc.* *ff cresc.*

Bass *mf cresc.* *f cresc.* *ff cresc.*

Vln I *p* *mp* *mf* *f* *ff* *arco* *divisi*

Vln II *p* *mp* *mf* *f* *ff* *arco* *divisi*

Vla *p* *mp* *mf* *f* *ff* *arco*

Vc. *p* *mp* *mf* *f*

Db. *p* *mp* *mf* *f*

Guit. *fff* *harmonics* *fff*

Bass *fff* *divisi* *fff* *natural*

Vln I *fff* *divisi* *fff*

Vln II *fff* *divisi* *fff*

Vla *fff* *divisi*

Vc. *arco* *fff* *arco* *fff*

Db. *fff* *fff*

95

Guit. *fff*

Bass *fff*

Vln I *fff* *divisi* *fff*

Vln II *fff* *divisi* *fff*

Vla *fff* *divisi*

Vc. *fff* *divisi* *fff*

Db. *pizz* *fff* *arco* *fff*

100

*molto legato*

Guit. *mf* *p*

Bass *mf* *mp* *espressivo*

Vln I *mf* *warm and gentle* *mf* *p* *ppp*

Vln II *mf* *warm and gentle* *p* *ppp*

Vla *warm and gentle* *mf* *p* *ppp*

Vc. *mf* *warm and gentle* *p* *ppp*

Db. *mf* *warm and gentle* *p* *ppp* *pizz* *p*

105

Guit. *pp*

Bass *pp*

Vln I *pp*

Vln II

Vla

Vc.

Db. *pp*

Guit.

Bass

Vln I

Vln II

Vla

Vc.

Db.

Musical score for guitar, bass, and strings. The score is written for seven instruments: Guitar (Guit.), Bass, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The guitar part features a melodic line with eighth notes and a key signature of one sharp (F#). The bass part has a rhythmic accompaniment with eighth notes and doublets. The violin I part has a rhythmic accompaniment with eighth notes and doublets. The violin II, viola, and cello parts are mostly silent. The double bass part has a few notes in the second measure, including a doublet. The score is divided into three measures.

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Allegro Vivace

♩=120

5

Score for measures 1-5. Instruments: Guitar, Bass guitar, Violin I, Violin II, Viola, Violoncello, Double bass. Dynamics: *pizz*, *mf*, *mp*. Measure 5 has a fermata.

10

Score for measures 6-10. Instruments: Guit., Bass, Vln I, Vln II, Vla, Vc., Db. Dynamics: *cresc.*, *f*, *mp*, *cresc.*, *mf*, *mf*. Measure 10 has a fermata.

15

Score for measures 11-15. Instruments: Guit., Bass, Vln I, Vln II, Vla, Vc., Db. Dynamics: *ff*, *f*, *cresc.*, *ff*, *f*, *cresc.*, *ff*, *f*. Measure 15 has a fermata.



20

Guit. *ff*

Bass *ff*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *ff*

*f*

*ff*

25

Guit. *mp*

Bass *mp subito*

Vln I *mp*

Vln II *mp*

Vla *arco*  
*mp*  
*arco*

Vc. *mp*

Db. *mp*

*mp*

*mp*

*mp*

*mp*

Guit. *cresc.* *mf* *cresc.*

Bass *cresc.* *mf* *cresc.*

Vln I *cresc.* *mf*

Vln II *cresc.* *mf*

Vla *cresc.* *mf* *cresc.*

Vc. *cresc.* *mf* *cresc.*

Db.