



# BAILE DE LILA

Chris Thomas

## Instrumentation

- 1 - Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 3 - Guitars (opt.)

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.





## The Composer

Chris Thomas is a composer for film, television, theme parks, and a *TEDx* speaker. The scores he has written have been nominated for a *Film & TV Music Award*, and he won the Gold Medal Prize at the *Park City Film Music Festival*, and the Best Film & TV Music award at *eWorld Music Awards*. Chris has written music for several Emmy-nominated films, and for *Woman Rebel*, which was shortlisted for an Academy Award. In television, he works as a composer, orchestrator, and conductor for networks such as ABC, FOX, CBS, and HBO.

Chris has written music for the Evermore Adventure Park, Knott's Berry Farm, Queen Mary Chill, Dreamland Theme Park (UK), Los Angeles Haunted Hayride, and many more. His work can be heard in theme parks all over the world.

The works Chris has written for the concert hall have been performed from Carnegie Hall, Sydney Opera House, to the Hollywood Bowl. He recently premiered a series of concert works in France, Belgium, and Germany. His *Symphony #1 (the Malheur Symphony)* is the subject of his TED Talk in 2019.

More information on Chris Thomas can be found at [www.christhomasmusic.com](http://www.christhomasmusic.com).

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## About the Music

In recent years, I've fallen in love with the sound of mariachi music. I have especially loved the recordings of vocalist, and folkloric-fusion singer, Lila Downs. I wanted to write a piece of music that incorporated elements of mariachi musical style for string orchestra. I decided to call it *Baile de Lila (Lila's Dance)* in honor of the artist who inspired me most.

Mariachi music is deep, soulful, richly harmonic, and unlike any other music in the world. It can be austere and mournful, then lively and celebratory. As with most traditional music, it represents more than the music itself. There is dress, dance, storytelling and other important elements of Mexican heritage attached to this music. The works of modern mariachi artists are important to the preservation of these traditions. I encourage both musicians and audience members to further explore, listen to, and enjoy this rich musical landscape.

*Baile de Lila* features a lively, upbeat tempo, guitar-like strumming passages, catchy syncopations, and energetic melodies mixed with flowing legato passages. While there are passages that call multiple soloists, every section gets to play the main melody. There is a guitar accompaniment provided, and I suggest using several guitar players on that part. That full texture will help the orchestra to better capture the mariachi sound. Evoke the images and colors of traditional Mexican music for your audience. *Baile de Lila* will be a fun and lively addition to your next concert program!

- Chris Thomas



Solo Vln. 1

Solo Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

C maj7

Am

E7

Am

11

12

13

14

15

19 with passion

*f* *espress.*

*f* *espress.*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

16

17

18

19

20

21

Solo Vln. 1

Solo Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

22 23 24 25 26 27 28

E7

Solo Vln. 1

Solo Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

29 30 31 32 33 34 35

Am

39

Solo Vln. 1

Solo Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

36 37 38 39 40 41 42

Solo Vln. 1

Solo Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

A7 Dm

43 44 45 46 47 48 49

Solo Vln. 1

Solo Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

G7 Cmaj7 Fmaj7 Bm7-5 Am/E E7 Am

50 51 52 53 54 55

Solo Vln. 1

Solo Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

59 with flare!

f

(strum with fingernails)

f

Dm

56 57 58 59 60

This musical score page contains two systems of music, measures 61-65 and 66-70. The instruments are Solo Violin 1, Solo Violin 2, Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Guitar. The guitar part includes chord diagrams for Am, E7, A7, Dm, G7, Cmaj7, and Am. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the page.

**System 1 (Measures 61-65):**

- Solo Vln. 1:** Treble clef, quarter notes and eighth notes.
- Solo Vln. 2:** Treble clef, quarter notes and eighth notes.
- Vln. 1:** Treble clef, eighth-note chords.
- Vln. 2:** Treble clef, eighth-note chords.
- Vla.:** Bass clef, eighth-note chords.
- Vcl.:** Bass clef, quarter notes.
- D.B.:** Bass clef, quarter notes.
- Gtrs.:** Treble clef, chords and eighth notes. Chords: Am (61), E7 (63), A7 (65).

**System 2 (Measures 66-70):**

- Solo Vln. 1:** Treble clef, quarter notes and eighth notes.
- Solo Vln. 2:** Treble clef, quarter notes and eighth notes.
- Vln. 1:** Treble clef, eighth-note chords.
- Vln. 2:** Treble clef, eighth-note chords.
- Vla.:** Bass clef, eighth-note chords.
- Vcl.:** Bass clef, quarter notes.
- D.B.:** Bass clef, quarter notes.
- Gtrs.:** Treble clef, chords and eighth notes. Chords: Dm (67), G7 (68), Cmaj7 (69), Am (70).



Solo Vln. 1

Solo Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

E7

Am

71 72 73 74 75 76

77 *with passion*

Solo Vln. 1

Solo Vln. 2

Solo Vla.

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

*f espress.*

*f espress.*

*f espress.*

*f espress.*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

77 78 79 80 81 82 83

Solo Vln. 1  
Solo Vln. 2  
Solo Vla.  
Solo Vcl.

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Gtrs.

Solo Vln. 1  
Solo Vln. 2  
Solo Vla.  
Solo Vcl.

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Gtrs.

Solo Vln. 1

Solo Vln. 2

Solo Vla.

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

100

101

102

103

104

105

106

107

A7

Dm

Solo Vln. 1

Solo Vln. 2

Solo Vla.

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

108

109

110

111

112

113

114

115

G7

Cmaj7

Fmaj7

Bm7-5

Am E7

Am

117 *legato*

Vln. 1 *mp* tutti arco *v*

Vln. 2 *mf* tutti

Vla. *f* tutti arco *v*

Vcl. *f* tutti arco *v*

D.B. *mf*

Gtrs. *mf* Dm Am

116 117 *mp* 118 119 120 121 122 123

Vln. 1 *mf* *v*

Vln. 2 *v*

Vla. *v*

Vcl. *v*

D.B. *v*

Gtrs. Dm B7 E7

124 125 126 127 128 129 130 131

133

132 133 134 135 136 137 138 139

Vln. 1 *f*

Vln. 2 *arco* *mf*

Vla. *mf* *pizz.*

Vcl. *mf*

D.B.

Gtrs. Dm Am

145

140 141 142 143 144 145 146

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f* *arco*

D.B. *f* *arco*

Gtrs. Dm B7 E Am

147 148 149 150 151

Vln. 1 *ff*

Vln. 2 *ff*

Vla.

Vcl.

D.B.

Gtrs. E Am/E

153 *with flare!*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

*ff*

*ff*

*ff*

Dm

Am

E7

153 154 155 156 157

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

A7

Dm

G7

158 159 160 161 162

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Gtrs.

Cmaj7

Am

E7

Am

E7

Am

163 164 165 166 167 168