



# AIR FOR BUENOS AIRES

for solo guitar or any string instrument and string orchestra

Chris Thomas

## Instrumentation

- 1 - Full Score
- 1 - Solo Guitar

*All string parts include the solo  
(printed on back of section part)*

- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano

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. He's won a Hollywood Music in Media Award, Gold Medal Prize at the Park City Film Music Festival, Best Film & TV Music award at eWorld Music Awards, and has been nominated for a Film & TV Music Award, Palm Beach International Music Award, and a finalist for the American Prize in Composition. 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 studios such as Sony, ABC, FOX, CBS, and HBO.

Chris's work can be heard in theme parks all over the world. He 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.

Chris's works 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*) was the subject of a TED Talk in 2019. His works are published with The FJH Music Company, Walton Choral, Wingert-Jones Publications, and Carl Fischer Music.

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

## About the Music

The moon shines bright, and the air is still. The Milonga is over, and the band has gone home. A lone tango dancer walks the streets of Buenos Aires. It is a night of heartbreak, and the streets are empty to wander. Love is like a tango, full of fire and passion. Now there are only tears, like notes from a lone guitar, cooling in the night air. This is an *Air for Buenos Aires*.

This piece is inspired by the Tango-influenced music of Astor Piazzola. *Air for Buenos Aires* offers the option to feature either a guitar soloist or any member of the orchestra (or even multiple players playing at different points throughout the piece). All orchestra members have a solo part printed on the back of their ensemble music. This piece offers the chance to work on legato bowing, vibrato technique, light chromaticism, and hooked bowings. The main theme is passed to nearly every section of the orchestra. I hope you enjoy *Air for Buenos Aires*; it will be the perfect, heartbroken adagio for your next concert!

- Chris Thomas

# AIR FOR BUENOS AIRES

for solo guitar or any string instrument and string orchestra

CHRIS THOMAS  
(BMI)

Con desamor (♩ = 104)

Guitar

Solo\*

with light amplification  
*p*

(Solo written out for all string instruments)

Violin 1

con sord.  $\frac{4}{1}$

*mf*

Violin 2

con sord.

*p*

(sim.)

Viola  
(Violin 3)

con sord.

*p*

(sim.)

Violoncello

con sord.

*p*

(sim.)

Double Bass

con sord.

*p*

(sim.)

Piano

*p*

3

5

\* Solo may feature guitar or any instrumental soloist from the orchestra  
(solo is provided on the back of all parts)



Hear and download this piece at [www.fjhmusic.com](http://www.fjhmusic.com)

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Solo

Vln. 1

Vln. 2 H3

Vla.

Vcl.

D.B.

Pno.

6 7 9 11

rit.

Solo

Vln. 1

Vln. 2 H1

Vla.

Vcl.

D.B.

Pno.

12 13 15

mf

mp

p

(sim.)

13 a tempo

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

17 19 20 21

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

22 23 24 25 26

29

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

*f*

*p*

*mp*

*mp*

*mp*

*mp*

*p*

*mp*

x1

2

27

28

29

30

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

H1

31

32

33

34

35

37

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

36 37 38 39

molto rit.

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

40 41 42 43 44

46 a tempo

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

The musical score consists of seven staves. The Solo part is in treble clef with a key signature of two sharps (F# and C#). It begins at measure 46 with a piano (*p*) dynamic and features a melodic line with slurs and ties. The Vln. 1 and Vln. 2 parts are in treble clef with the same key signature. Vln. 1 starts at measure 45 with a piano (*p*) dynamic and includes a fingering change to 4-1 at measure 48. Vln. 2 also starts at measure 45 with a piano (*p*) dynamic and includes a fingering change to 4-1 at measure 48. The Vla. part is in alto clef with a key signature of two sharps, starting at measure 45 with a piano (*p*) dynamic. The Vcl. part is in bass clef with a key signature of two sharps, starting at measure 45 with a piano (*p*) dynamic. The D.B. part is in bass clef with a key signature of two sharps, starting at measure 45 with a piano (*p*) dynamic. The Pno. part is in grand staff (treble and bass clefs) with a key signature of two sharps, starting at measure 45 with a piano (*p*) dynamic. A large red watermark 'Preview Only' is overlaid diagonally across the score. Measure numbers 45, 46, 48, and 50 are indicated at the bottom of the page.



54

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

Musical score for measures 51-56. The score includes parts for Solo, Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The Solo part has a box with the number 54 above it. The Vln. 1 part has a 'Solo' marking and a 'mf' dynamic. The Vln. 2, Vla., and Vcl. parts have dynamics of 'mp', 'mf', and 'p' with hairpins, and some notes are marked '(sim.)'. The D.B. part has a 'mf' dynamic. The Pno. part has a 'mp' dynamic. Measure numbers 51, 52, 54, and 56 are indicated at the bottom of the Pno. staff. A large red watermark 'Preview Only' is overlaid on the score.

Musical score for measures 57-68. The score includes parts for Solo, Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is two sharps (F# and C#). The score contains various dynamic markings: *p*, *mp*, *f*, *mf*, and *tutti*. Performance instructions include *Solo* and *(sim.)*. The Solo part is mostly silent, with some notes in measures 61 and 62. The Vln. 1 part has a *p* marking in measure 61 and a *mf* marking in measure 63. The Vln. 2 part has a *p* marking in measure 63. The Vla. part has a *f* marking in measure 61. The Vcl. part has a *f* marking in measure 61. The D.B. part has a *f* marking in measure 61. The Pno. part has a *f* marking in measure 61. The score is marked with measure numbers 57, 58, 60, 61, 62, 63, 64, 67, and 68.

70

Solo *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f* tutti

D.B. *f*

Pno. *f*

69 70 71 72 73

Solo rit.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Pno. *ff*

74 75 76 77 78

79 a tempo

Solo *p*

Vln. 1 *pp* H3

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

D.B. *pp*

Pno. *pp*

79 80 81 82 83

rit.

87 a tempo

Solo *mf* *p*

Vln. 1 *mf* *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p* *mf*

Vcl. *mp* *p*

D.B. *mp* *p*

Pno. *mp* *p*

84 85 86 87 88

Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

*mf*

89 91 93

**molto rit.** 99 **slow, freely**

**Solo**

**Vln. 1**

**Vln. 2**

**Vla.**

**Vcl.**

**D.B.**

**Pno.**

95 97 98 99 100

half norm., half trem.

half norm., half trem.

half norm., half trem.

half norm., half trem.

half norm., half trem.

div.

*p* *mp* *p* *pp* *mp*