

# Noches de Luna

*(Moonlit Nights)*

*An enchanting vidala from Argentina*

Arranged for Guitar Orchestra

by

Andrew Forrest

Tus ojos me están diciendo,  
'Ya tengo dueño'.  
Todo el verde del camino  
En mi alma se va muriendo.  
En la senda compañera de mi soledad  
Llevo en pedazos mis sueños,  
Perdidos en mi oscuridad.

Estribillo:

Noches de luna, distancia y amor,  
Se han hecho vidalas pa' cantarte a vos;  
Te lleva mi canto, vas con mi dolor.

Aunque al paso mi caballo vaya subiendo,  
Como agüita de los cerros  
Desciende mi alma llorando.  
Entre las hondas quebradas me lleva tu amor  
Y una tormenta de penas,  
Errante me aleja de vos.

Estribillo:

*In the event of a public performance, please include  
the composer's and arranger's names on the programme.*

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Mesto, ♩ = 120

Requinto 1  
Requinto 2  
Guitar 1  
Guitar 2  
Guitar 3  
Guitar 4  
Bass Guitar

*mp*  
*p*  
*p*  
*p*

Detailed description: This block contains the first ten measures of the piece. It features six staves: Requinto 1, Requinto 2, Guitar 1, Guitar 2, Guitar 3, and Bass Guitar. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Mesto' with a quarter note equal to 120 beats per minute. Dynamics include mezzo-piano (*mp*) and piano (*p*). The Requinto 1 and Guitar 1 parts have melodic lines with slurs and accents. The Requinto 2 and Guitars 2 and 3 provide harmonic support with chords and rhythmic patterns. The Bass Guitar plays a steady bass line.

11

*mf*  
*cresc.*  
*f*  
*dim.*  
*p*  
*rit.*

Detailed description: This block contains measures 11 through 15. It features the same six staves as the previous block. The music continues with various dynamics including mezzo-forte (*mf*), crescendo (*cresc.*), forte (*f*), decrescendo (*dim.*), and piano (*p*). A 'rit.' (ritardando) marking is present above measure 14. The Requinto 1 and Guitar 1 parts show more complex melodic development with slurs and accents. The Requinto 2 and Guitars 2 and 3 continue their harmonic roles. The Bass Guitar maintains its bass line, with some triplets in measures 14 and 15.

20 **a tempo**

*p dolce* *mp*  
*p dolce* nat. *pp*  
*p dolce* *mp*  
*p dolce* nat. *pp* *p*  
*p dolce* nat. *mp*  
nat. *pp* nat.  
*pp* nat.

31

*mf* *mf*

41

sul pont. *p* nat. *mp*

sul pont. *p* nat. *mp*

sul pont. *p* nat. *mp*

sul pont. *p* nat. *mp*

sul pont. *p*

d.

53

*molto rall* - - - - - *a tempo*

*mf* *mf* *mf* *mf*

nat. *mp* *mf*

*mp* *mf*

64

Estribillo

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*  
IV

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

75

G.P. *Meno mosso* *rall.* - - - - -

*pp*

*dim.* *pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*dim.* *pp*

Requinto 1

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7

14

a tempo

II

20

30

35

40

45 nat.  
*mp*

50 *molto rall.*

56 *a tempo* *mf*

62

Estribillo  
 67 *f* *p*

73 *pp*

80 G.P. *Meno mosso* *rall.* *pp*

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4

9

15

CII

rit - - - - -

f

dim.

19

a tempo

p

p dolce

24

nat.

pp

30

36



42 *sul pont.* *p* *mp* *nat.*

48 *molto rall.*

54 *a tempo* *mf*

61

67 *Estribillo* *f* *p*

73 *pp*

79 *G.P.* *Meno mosso* *rall.* *dim.* *pp*

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42 I sul pont. nat. *p* *mp*

49 *molto rall.*

56 VII IX *a tempo* *mf*

62 ② ③

67 Estribillo VII *f* *p*

73 *pp*

79 G.P. *Meno mosso* *rall.* *pp*

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4

9

15

20

a tempo

26

32

39

sul pont.

45 nat.  
*mp*

50 *molto rall.*

56 *a tempo*  
 IV *mf*

62 IV

Estribillo

67 VII *f* *p*

73 IV *pp*

79 G.P. *Meno mosso* *rall.*  
*dim.* *pp*

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*p*

7

*cresc.*

14

*f* *dim.* *p* *rit*

20

a tempo

*p dolce* *nat.*

25

*mp*

31

*mf*

37 *sul pont.*

44 *molto rall.* - - - - -  
*nat.*

56 *a tempo*  
*mf*

62

67 *Estribillo*  
*f* *p*

74  
*pp* *dim.*

80 *G.P.* *Meno mosso* *rall.* - - - - -  
*pp*

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Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords: F#2, F#2, F#2, F#2, F#2, F#2, F#2, F#2, F#2, F#2. The first chord is marked with a piano (*p*) dynamic.

10

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords: F#2, F#2, F#2, F#2, F#2, F#2, F#2, F#2. The third chord is marked with a crescendo (*cresc.*) dynamic, and the eighth chord is marked with a forte (*f*) dynamic.

18

rit - - - - -

a tempo

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords: F#2, F#2, F#2, F#2, F#2, F#2, F#2, F#2. The first chord is marked with a decrescendo (*dim.*) dynamic, the second with piano (*p*), and the third with piano-piano (*pp*). A 5-measure rest is indicated above the staff. The word "nat." is written above the staff.

27

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords: F#2, F#2, F#2, F#2, F#2, F#2, F#2, F#2. The first chord is marked with a mezzo-forte (*mf*) dynamic.

33

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords: F#2, F#2, F#2, F#2, F#2, F#2, F#2, F#2.

38

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords: F#2, F#2, F#2, F#2, F#2, F#2, F#2, F#2. An 8-measure rest is indicated above the staff.



50 **molto rall** - - - - -

Gtr 1 *mp*

56 **a tempo**

*mf*

63 **Estribillo**

*f*

70

*p* *pp*

76 **G.P.**

*dim.*

82 **Meno mosso** **rall.** - - - - -

*pp*

Bass Guitar

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*p*

11

*cresc.* *f* *dim.* *p* *rit.* *a tempo*

25

*pp* *nat.* **19**

50

*mp* *mf* *molto rall.* *a tempo*

57

65

*f* *p* **Estribillo**

73

*pp* *dim.*

80

*pp* *Meno mosso* *rall.* **G.P.**