

# Sangre Latina

(a la Brasileira)

Cello and Guitar

Allegro ♩ = 115

Jaime Romero - (2004)

Version 2025

Violoncello

Guitar

*mf*  
*espress.*

*mf*

5

$\frac{1}{2}C9$   $\frac{1}{2}C7$

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

9

1 2    3 4    C2    1 0 0 4 0 0  $\frac{1}{2}C2$     C2

13

4 2 0    4 2 3    4 2 3    1 0 1 1

16

*mf*

$\frac{4}{3}$  2 2  $\frac{3}{4}$  1 1  $\frac{3}{4}$  C1

2 0 2 1 3 1 4 C4 2 4

20

*mp*

C2  $\frac{2}{1}$  0  $\frac{2}{4}$  C4 C5 C4 C6

0 1 0 0 *mp*

24

pizz.

*cantabile*

$\frac{4}{3}$   $\frac{2}{3}$  1 2 3 C9 C3

*mf*

To Coda ♯

28

arco

$\frac{4}{3}$   $\frac{4}{3}$   $\frac{4}{1}$   $\frac{1}{2}$ C1  $\frac{1}{2}$ C2  $\frac{1}{2}$ C6  $\frac{1}{2}$ C9

32 *cantabile*

*mf* *mp*

C5 C4  $\frac{4}{2}$  4 C6 C5 C4  $\frac{1}{2}$ C4 C4

*mp* *mf*

36 *arco*

*mf*

C9 C8 C7 4 C7 C6 C4 C2

*mp*

40

C4  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$  C2 C7 4 3

43

C2 C3  $\frac{0}{2}$  3 1 3  $\frac{0}{2}$  C2 4

47

*mf*

*mf*

51

*mp*

*pizz.*

$\frac{1}{2}C5$

56

*arco*

*mf*

*mp*

59

*mp*

*mp*

Detailed description of the musical score: The score is written for a bass instrument and a guitar. The key signature has two sharps (F# and C#). Measures 47-50: The bass line has a triplet of eighth notes (F#, A, C#) followed by another triplet (B, D, F#), then a half note G. The guitar line has a triplet of eighth notes (F#, A, C#) followed by a half note G. Measures 51-55: The bass line has a half note G, then a quarter note F#, then a quarter note E, then a quarter note D. The guitar line has a half note G, then a quarter note F#, then a quarter note E, then a quarter note D. Measures 56-58: The bass line has a half note G, then a quarter note F#, then a quarter note E, then a quarter note D. The guitar line has a half note G, then a quarter note F#, then a quarter note E, then a quarter note D. Measures 59-62: The bass line has a half note G, then a quarter note F#, then a quarter note E, then a quarter note D. The guitar line has a half note G, then a quarter note F#, then a quarter note E, then a quarter note D.

64

*mp*

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

② ② ①

*mf*

68

*mp*

*pizz.*

0 1  $\frac{1}{2}C5$

*mf*

72

arco

*mf*

C2 4 C1 4 C1

C2 4 3 4 3 1 2 3 4 1 2 0 3 4

*mp*

76

*mp*

*mf*

*p*

4 3 2 1 C2

*mf*

*p*

80 **D.S. al Coda**

*mf* *p*

**Coda**  $\phi$   
**rit.**  
**pizz.**

83

$\frac{1}{2}C9$   $\frac{1}{2}C7$  *ff* *ff*  $C5$

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*mf*  
*espress.*

6

11

17

*mf*

*mp*

22

pizz.

27

arco

www.LatinGuitarScores.com

31 **To Coda**  $\phi$

*cantabile*

*mf*

35 *mp* *mf* *arco*

39

42

46 *mf*

50 *mp*

55 *pizz.* *arco* *mf*



59

*mp*

63

*mp*

70

*mp* *pizz.* *arco* *mf*

74

*mp* *mf*

79

*p* D.S. al Coda

83

rit. *pizz.* *ff*

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5

8

10

13

mf

⑥

④

②

⑤

②

16

$\frac{4}{3}$  2 2  $\frac{3}{4}$  1 1  $\frac{3}{4}$  C1

2 0 2 1 3 1 4

19

C4 2  $\frac{4}{1}$  C2  $\frac{2}{1}$  0  $\frac{2}{4}$  C4

0 1 0 0 *mp*

23

C5 C4 C6 C2 *cantabile*

*mf*

26

1 2 3 C9 C3 C4  $\frac{4}{3}$   $\frac{4}{3}$   $\frac{4}{1}$   $\frac{1}{2}$ C1

30

$\frac{1}{2}$ C2  $\frac{1}{2}$ C6  $\frac{1}{2}$ C9 To Coda C5 C4

33  $\frac{4}{2}$   $\frac{4}{1}$   $\frac{3}{2}$  *mp* *mf* *Guitar* C6 C5 C4  $\frac{1}{2}$ C4 C4

36 C9 C8 C7 4 C7 C6 C4 *mp*

39 C2 C4  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$  C2

42 C7 4 3 C2 C3  $\frac{0}{2}$  3 1 3  $\frac{0}{2}$  4

45 C2 4 C1  $\frac{0}{3}$  C2

48 4. 3. 2. 1. 0  $\frac{0}{3}$  *mf* 4

51 4 0 3 3 3  $\frac{1}{2}$  0  $\frac{0}{2}$

55 C2 4 C1 4 C1

Ossia

57 4 3 1 2 0 2 4 0

*mp*

60 C3 C2 4 0

*mp*

64 4 1 2 0 4 2 1 2 4 1 2 0 3 1 0 3 1 0

*mp*

67

*mf*

70 *Guitar* *C2* *C1* *C1* 5

0 1  $\frac{1}{2}C5$

*Ossia* *C2* *C1* 4 3 4 3 0 1 2 3 4 1 2 0 3 4

73 *mp* 4 3 2 1

77 *C2*  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{3}$   $\frac{1}{3}$   $\frac{1}{3}$   $\frac{1}{3}$   $\frac{1}{3}$   $\frac{1}{3}$

*mp* *mf* *p* *mf*

81 *C1* 3 *C2* 3 3 3 **D.S. al Coda**

83 *rit.*  $\frac{1}{2}C9$   $\frac{1}{2}C7$  3 4 0 2 3 4 2 1 *C5* *ff*

**Coda**  $\phi$