

James E. Holdman

# Joropo de Lara

for Mandolin Orchestra

(3'35")

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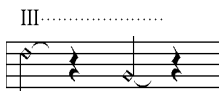
**JOROPO de LARA** is based on the traditional *zoropo* style of Venezuelan folk music. While the harmonic content of Joropo de Lara is atypical of this genre, the 2-against-3 polyrhythm of the traditional *zoropo* forms the rhythmic basis of this piece.

**Notes:**

I<sup>o</sup> marking at letter **C** indicates one player only from both mandolins 1 and 2 play, doubling the mandola part. (Remaining players enter at the *tutti*). This doubling is for balance, and may be unnecessary at the discretion of the conductor.



Harmonics – diamond-shaped open note heads indicate where to play the note, not what the resultant pitch will necessarily be. Roman numeral indicates string. The ‘floating’ ties indicate let sound ring (*laissez vibrer*).



Play the harmonics found at the 12<sup>th</sup> fret on the third string and at the 5<sup>th</sup> fret on the third string.



Resultant pitches

The tempo at **D** is intended to be a whole-number ratio of Tempo I ( $\text{♩} = \text{♩}$ ). However, if the original tempo ( $\text{♩} = \text{ca. } 67$ ) is not feasible, **D** should still be played at the numerical tempo indicated ( $\text{♩} = \text{ca. } 67$ ), not the ratio of the performed Tempo I.

All double-stop passages may be played *divisi*.

Double bass *arco* at **D** is optional.

Mandola (treble clef), guitar, and double bass sound one octave lower than notated.

This is a partial score for review purposes.  
For full score and parts contact me at  
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# Joropo de Lara

for mandolin orchestra

JAMES E. HOLDMAN

$\text{♩} = \text{ca. } 67$  A

Mandolin 1  
1 *f*

Mandolin 2  
opt. divisi  
*f* *mf*

Mandola

Mandocello

Guitar  
C *f* pizz. *mf* C

Double Bass  
1 *f* *mf*

Mnd. 1  
7

Mnd. 2

Mdla

Mndcl.

Gtr.  
C *mf*

Db.  
7

Mnd. 1

Mnd. 2

Mdla

Mndcl.

Gtr. Amin Emin

Db.

Mnd. 1

Mnd. 2

Mdla

Mndcl.

Gtr. Emin Amin Dmin Amin

Db.

Mnd. 1  
23 *sub. p* *mp*

Mnd. 2  
*sub. p* *mp*

Mdla  
*p* *mp*

Mndcl.  
*p* *mp*

Gtr.  
Amin Emin Dmin  
*sub. p* *mp*

Db.  
23 *sub. p* *mp*

Mnd. 1  
28 *mf*

Mnd. 2  
*mf*

Mdla  
*mf*

Mndcl.  
*mp* *mf*

Gtr.  
Dmin Amin  
*mf*

Db.  
28 *mf*

Mnd. 1  
34 *f* *mf*

Mnd. 2  
*f* *mp*

Mdla  
*f* *mf*

Mndcl.  
*f* *mp*

Gtr.  
D G F *f* *mp*

Db.  
34 *f* *mp*

**B**  
opt. divisi

Mnd. 1  
41 *p*

Mnd. 2  
*mf*

Mdla  
2nd X only  
*mf* *p*

Mndcl.  
F C

Gtr.  
F C

Db.  
41 *p*

D

← ♩ = ♩ (♩ = ca. 67)

8va  
I

Mnd. 1  
100  
*mp*

Mnd. 2

Mdla  
*legato*  
*mp*

Mndcl.  
*p*  
C#min  
*mf espress.*  
*mf*

Gtr.  
*p* cont. simile  
arco

Db.  
100  
*mp legato*

Mnd. 1  
106  
III . .... II

Mnd. 2

Mdla

Mndcl.  
*mf*

Gtr.  
C#min D Bmin C# F#min

Db.  
106



**A tempo**

Mnd. 1  
119 *mf* *p* *mp* *p* *mp* *mf*

Mnd. 2  
*mf* *p* *mp* *p* *mp* *mf*

Mdlá  
*mf* *mp* *mf*

Mndcl.  
*mf* *mp*

Gtr.  
*mf* *mp* *mp* *mf* non-arpegg.

Db.  
119 *mf* *mp* *mf* pizz.

**Tempo I**

Mnd. 1  
125 *ff* *f*

Mnd. 2  
*ff* *f*

Mdlá  
*ff* *f*

Mndcl.  
*ff* *f*

Gtr.  
*ff* *f*

Db.  
127 *ff* *f*

Mnd. 1  
143

Mnd. 2

Mdla

Mndcl.

Gtr. F#7 B C

Db.  
143

Mnd. 1  
149 *p* *mp* *mf*

Mnd. 2 *p* *mp* *mf*

Mdla *p* *mp* *mf*

Mndcl. *p* *mp* *mf*

Gtr. C Amin Emin *p* *mp* *mf*

Db. *p* *mp* *mf*  
149

Musical score for measures 156-160. The score includes staves for Mnd. 1, Mnd. 2, Mdla, Mndcl., Gtr., and Db. The music is in 2/4 time with a key signature of one sharp (F#). Measures 156-160 feature a rhythmic pattern of eighth notes and quarter notes. Dynamics include *f* (forte) and *ff* (fortissimo). Chord symbols D7, G, and F are present in the guitar part.

Musical score for measures 160-164. The score includes staves for Mnd. 1, Mnd. 2, Mdla, Mndcl., Gtr., and Db. The music continues with the same rhythmic pattern. Dynamics include *ff* (fortissimo). Chord symbols F, G, D7, and G are present in the guitar part.

3'35"