

ENDS AND BEGINNINGS: A CYCLE
OF SYMPHONIC TANGO SONGS

by

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A THESIS

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Music

December 2017

THESIS APPROVAL PAGE

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Title: Ends And Beginnings: A Cycle of Symphonic Tango Songs

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Degree awarded December 2017

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THESIS ABSTRACT

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Master of Music

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November 2017

Title: Ends And Beginnings: A Cycle of Symphonic Tango Songs

This piece is an exploration of tango music. Having immersed myself in this music since 2011, I consider myself steeped and well-versed in the culture and musical language of tango. This piece is an attempt to synthesize this rich body of music with my own personal style. This work is firmly grounded in the aesthetic of tango dance music from the “Golden Age” of tango in Argentina (1935-1955) and post-Golden Age music. The intent is to create music that is immediately accessible to a layperson, recognizable as tango to someone conversant in the genre, yet distinctively new and part of the evolution of this music.

The instrumentation is a cross between a chamber orchestra and a tango ensemble. Strings, flutes, clarinets, F horns, and percussion are joined by a rhythm section of piano, classical guitar, and two *bandoneons* (tango concertina).

It comprises five movements and runs approximately 25 minutes.

CURRICULUM VITAE

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ACKNOWLEDGMENTS

I would like to thank my teachers, David Crumb and Robert Kyr, who saw potential in me long before I was qualified for this program, admitted after my perseverance, helped me develop my compositional voice, fully supported my love affair with tango, and accepted me back with open arms when I returned to complete my degree.

I must also give special thanks to the faculty of Tango For Musicians, notably the composition teachers, Diego Schissi and Exequiel Mantega. Their deep knowledge and love of tango, and their clear generosity and love of sharing their passions with others, is inspiring.

I wish to thank everyone who has played tango with me, who are too numerous to name here.

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Ends and Beginnings

A cycle of symphonic tango songs

a master's thesis

Azalea Bradley

Score

Instrumentation

2 Flutes (2nd doubling Piccolo)
2 Clarinets in B \flat
2 Horns in F
Violin 1 (4-6)
Violin 2 (4-6)
Viola (3-5)
Cello (2-4)

2-4 Bandoneons (1-2 on each part)
Guitar (nylon)
Piano
Contrabass (1)
Percussion (one player):
 Snare Drum
 Small Triangle
 Suspended Cymbal

Ends and Beginnings

A cycle of symphonic tango songs

Azalea Bradley

I. Prologue

Dramatic $\text{♩} = 120$

2 Flutes

2 Clarinets in B \flat

2 Horns in F

Violin 1

Violin 2

Viola

Cello

Bandoneon 1

Bandoneon 2

Guitar

Piano

Contrabass

Percussion

♩ = 144

Fl. a 2 *mf*

B♭ Cl. a 2 *mf* 1. *mp*

Hn.

Vn. 1 *mf* senza vib. *pp*

Vn. 2 *mf* senza vib. *pp*

Vla. *mf* senza vib. *pp*

Vc. *mf*

B. 1 *mf* *pp*

B. 2 *mf*

Gr. *E♭maj7* *mf*

Pno. *mf* *mp* (3:3:2)

C.B. *f* *mp* pizz.

Perc.

7

3/4 4/4

Tempo I^o (♩=120)

13

Fl. a 2
B. Cl. 1. 2.
Hn.
Vn. 1 ord.
Vn. 2 ord.
Vla. ord.
Vc. ord.
B. 1 ord.
B. 2 ord.
Gtr. Gm

Tempo I^o (♩=120)

13

Pno. ord.
C.B. arco
Perc. p

Poco meno mosso ♩ = 112

1. Solo

18

Fl. *mp* *p* *mf* *mp*

B♭ Cl. *mp* *p* *mp*

Hn. *p* *p*

Vn. 1 *mp* *p* *mp*

Vn. 2 *mp* *p* *mp* div.

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

B. 1 *mp* *p* *mp* *p* F#m F#m6

B. 2 *mp* *p* *mp* *p* F#m F#m6

Gtr. *mp*

Poco meno mosso ♩ = 112

18

Pno. *mp* *p*

C.B. *pizz.* *arco* *pizz.* *mp* *p*

Perc. *p* *mp* *p*

24

Fl. *mf* *mf* 1. 2.

B♭ Cl. *mf*

Hn.

Vn. 1 *mp* *mf* Solo (with band.)

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

B. 1 *mp* *mf* *mp* Solo

B. 2 *mp* *p* *G_{maj7}* *C_{maj7}* *F_{maj7}* *B_bmaj7*

Gtr. *mp* *p* *G_{maj7}* *C_{maj7}* *F_{maj7}* *B_bmaj7*

Pno. 24 *mp* *p*

C.B. *mp* *p* arco

Perc. *mp* *p*

Tempo I^o

30

Fl.

B♭ Cl.

Hn.

Vn. 1
tutti
p

Vn. 2
p
unis.

Vla.
p

Vc.
p

B. 1
p

B. 2
A_m7 *D_{7(b9)}* *G_m*
f *mf* *f* *ff*

Gr.
mf *f* *mf* *f* *ff*

30

Pno.

C.B.

Perc.
p *p* *mf* *f*

Tempo I^o

Musical score for a full orchestra, starting at measure 35. The score is arranged in a standard symphonic layout, including parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (B. 1), Double Bass (B. 2), Guitar (Gtr.), Piano (Pno.), Double Bass (C.B.), and Percussion (Perc.).

The score is in 4/4 time. Dynamics include *f*, *mf*, and *p*. Articulation includes accents and triplets. The Piano part features a melodic line starting at measure 35 with a dynamic of *mf*, moving from a half-note G4 to an eighth-note B♭4. A dynamic of *p* is indicated at the end of the section. Chords for B. 2 include G_m, F[♯]aug, and F[♯]maj7.

♩ = 144

40 1.

Fl. *p*

B♭ Cl.

Hn.

Vn. 1 *pp* senza vib.

Vn. 2 *pp* senza vib.

Vla. *pp* senza vib.

Vc.

Gtr. *mp*

♩ = 144

40 $\left(\begin{smallmatrix} 3 & 3 & 2 \\ 8 \end{smallmatrix} \right)$

Pno. *mp*

(con ped. ad lib.)

C.B. *pizz.* *mp*

Perc.

rit. ♩ = 66 (♩ = 132)

47

Fl. *mp*

B♭ Cl. *mp* 1.

Hn.

Vn. 1

Vn. 2 *p* (*sim.*)

Vla. *p* (*sim.*)

Vc. *pizz.* *p*

Gr. *p*

rit. ♩ = 66 (♩ = 132)

47

Pno. *p*

C.B.

Perc. Tri.

52

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

2.

mf

mf

Solo

mf

Solo

f

3

52

u.c.

p

mp

(t.c.)
arco

mp

57

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

57

f

mp

3

3

62

Fl. *p* 1.

B♭ Cl. *p* 1. *mp*

Hn.

Vn. 1 *p* ord.

Vn. 2 *p*

Vla. *p* arco

Vc. *p*

B. 1

B. 2

Gtr.

62

Pno. *p*

C.B. *p* pizz.

poco accel.

Tempo I^o

68

Fl. *a 2*

B♭ Cl. *mp*

Hn. *p*

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

B. 1 *mp*

B. 2 *mp*

Gtr. *f* *G_m* *f* *G_m9* *f*

Detailed description: This block contains the musical notation for woodwinds, strings, and brass. The Flute (Fl.) part starts with a rest and then plays a melodic line with dynamics *f*, *mf*, and *f*. The Clarinet in B-flat (B♭ Cl.) and Horn (Hn.) parts provide harmonic support. The Violin (Vn.) and Viola (Vla.) parts play sustained chords. The Violoncello (Vc.) and Double Bass (B.) parts play rhythmic patterns. The Trumpet (Gtr.) part has a rest until measure 68, then plays chords *f*, *G_m*, *f*, *G_m9*, and *f*. The score includes dynamic markings (*mp*, *f*, *mf*, *p*) and performance instructions like *a 2* and *arco*.

poco accel.

Tempo I^o

68

Pno. *f* *mf* *f*

C.B. *f*

Detailed description: This block contains the musical notation for the Piano (Pno.) and Cello/Bass (C.B.). The Piano part features a complex rhythmic pattern with dynamics *f*, *mf*, and *f*. The Cello/Bass part plays a steady eighth-note accompaniment with dynamic *f*. The score includes performance instructions like *arco*.

broaden **rit.** **Meno mosso**

74

Fl. *ff*

B♭ Cl. *ff*

Hn. *ff* *f* 1. straight mute *p*

Vn. 1 *ff* *pp* *p*

Vn. 2 *ff* *pp* *p*

Vla. *ff* *pp* *p*

Vc. *ff* *mf* *p*

B. 1 *ff* *mf* Solo *p*

B. 2 *ff* *mf* Solo *p*

Gr. *ff* *p* D_m A_m B_{maj}7(#11)

broaden **rit.** **Meno mosso**

74

Pno. *ff* *mf* Solo *rubato* *p*

C.B. *ff* S.D.

Perc. *f* *p*

II. Portland Hora Cero

The young composer finds themselves in a practice room at midnight.
Their piece is being read tomorrow. Will they finish the parts in time?

♩ = 96

2 Flutes

2 Clarinets in B \flat

2 Horns in F

Violin 1
pp

Violin 2
pp

Viola
pp pizz.

Cello
p meditative

Solo
Bandoneon 1
p espress.

Bandoneon 2

Guitar

♩ = 96

Piano

Contrabass

9

Fl.

B♭ Cl.

Hn. *straight mute*
p

Vn. 1 *pp*

Vn. 2 *pp*

Vla. *pp*

Vc.

B. 1 *tutti*
p

B. 2 *pp*

Gtr.

Pno. *p* *p* *mp* *p* *p* *mp*

C.B. *arco*
p

Poco più mosso ♩ = 100

17

Fl.

B♭ Cl. *1. Solo*
mf

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1 *mp*

B. 2 *p* C_{m6}

Gtr. *p* C_{m6}

Poco più mosso ♩ = 100

17

Pno. *mp*

C.B. *pizz.* *arco*

23

Fl. *mf* < *f* 1. 3

B♭ Cl.

Vn. 1

Vn. 2

Vla. *mf* arco 3

Vc.

B. 1 *mp* 3

B. 2

Gtr.

23

Pno. *mf* ethereal (3:8:2) 8 simile

C.B. *mf* pizz.

Più mosso ♩ = 112

29

Fl. *mf* *p*

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1 *pp* *p*

B. 2 *pp* *p*

Gtr. *p*

29 *mp* *8va*

Pno.

C.B.

C_m x noteheads = more percussion than pitch *B_b*

C_m x noteheads = more percussion than pitch *B_b*

C_m *B_b*

Più mosso ♩ = 112

poco rit.

a tempo

36

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

a2

mf *f*

mf *f*

mf *f* *mp*

mf *f* *mp*

mf *f*

mf *f*

mf *f*

mf *f*

E \flat D $_m$ E \flat

E \flat D $_m$ E \flat

E \flat E \flat

poco rit. **a tempo**

mf

poco rit.

Meno mosso ♩ = 100

42

Fl. *mp*

B♭ Cl. *mp*

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

Solo

B. 1 *crossfade* *mf* *ossia: col 8^{bb}*

B. 2 *Dm* *p*

Gtr.

poco rit.

Meno mosso ♩ = 100

42

Pno. *p* *simile*

C.B. *p*

accel.

Più mosso ♩ = 112

48

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

48

accel.

Più mosso ♩ = 112

Pno.

C.B.

p

p

p

scd

(sim)

p

56

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

blend with horns

p dolce

open blend with clarinets

p dolce

Solo

p *mf*

bouncing ball

p *mp*

Solo

p *mf*

p

56

accel.

Più mosso ♩ = 130

63

Fl. *a2*

B♭ Cl. *a2*

Hn.

Vn. 1 *tutti mp*

Vn. 2 *mf pizz. mp*

Vla.

Vc.

B. 1 *mf intense*

B. 2 *p mf*

C#m p

Gtr. *mp*

C#m mp

accel.

Più mosso ♩ = 130

63

Pno. *mp*

C.B. *arco f*

75

Fl.

B♭ Cl. ^{a2}

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

f

ff

G#/C

G#dim

ff

75

80

Fl. *ff* *p*

B♭ Cl. *ff* *p*

Hn. *ff* *p*

Vn. 1 *ff* *p* *mp* *pizz.* Solo (arco) *chitarra*

Vn. 2 *ff* *p* *mp* *pizz.*

Vla. *ff* *p* *mp* *pizz.*

Vc. *ff* *p* *mp* *pizz.*

B. 1 *p*

B. 2 *p*

Gtr. L.V. *f* *p*

Pno. *mf* Solo

C.B. *pizz.* *mp*

85

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

tutti
pizz.

mp

pizz.

f

pizz.

f

mf

p

mf

mf

Solo (with piano)

mf

mf

f

arco

mf

C#m

C#m

C#m

C#m

91

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

1. *f*

3

f

G#

G#dim

f

3

G#

G#dim

f

3

G#

G#dim

G#7

91

mp

Ped ad lib.

f

97

Fl. *a2* *f*

B♭ Cl. *a2* *f*

Hn. *f*

Vn. 1 *arco* *f*

Vn. 2 *arco* *f*

Vla. *arco* *f*

Vc. *arco* *f*

B. 1 *mf*

B. 2 *mf*

Gtr. *f* *G#m* *G#/C* *G#dim* *ff*

Pno. *f*

C.B.

Detailed description of the musical score: The score is for measures 97-101. It features a woodwind section with Flute (Fl.) and Bass Clarinet (B♭ Cl.), both playing in the second octave (a2) with a forte (f) dynamic. Horns (Hn.) play sustained chords with a forte (f) dynamic. The string section (Vn. 1, Vn. 2, Vla., Vc.) is marked 'arco' and plays a rhythmic pattern with a forte (f) dynamic. The brass section (B. 1, B. 2) plays sustained notes with a mezzo-forte (mf) dynamic. The guitar (Gtr.) plays a rhythmic pattern with a forte (f) dynamic, changing chords from C#m to G#/C to G#dim, and ending with a fortissimo (ff) dynamic. The piano (Pno.) and bass (C.B.) parts provide harmonic support with a forte (f) dynamic.

rit.

102

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

L.V.

f

p

102^{over}

loco

rit.

Pno.

mf

C.B.

pizz.

mf

Meno mosso ♩ = 112

108

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

p haunting and sweet

Solo

port.

pass melody to cello

ppp

ppp

Solo

p haunting and sweet

Meno mosso ♩ = 112

108

take a deep breath before continuing

Pno.

C.B.

pp

una corda

rit.

118

Fl.

B♭ Cl. *1. Solo*
p

Hn. *p dolce in the background* *1.* *p haunting and sweet*

Vn. 1 *tutti*

Vn. 2 *div.* *p*

Vla. *p*

Vc. *p*

B. 1 *fade in* *p*

B. 2 *fade in* *p*

rit.

118

Pno. *pizz.*

C.B. *pp*

Poco meno mosso ♩ = 100

127

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

mp

espress.

Solo

tutti

B. 1

fade out

B. 2

fade out

127

Poco meno mosso ♩ = 100

Pno.

p

tre corde (con pedale)
(pizz.)

C.B.

p

134

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

134

Pno.

C.B.

rit.

Tempo I^o (♩=96)

140 Fl. *mp* *a2* 3

Bs. Cl. *mp* *a2* 3

Hn. 1. *p* 2. *p*

Vn. 1 *mp* 3

Vn. 2 *mp* 3

Vla. *mp* 3

Vc. *mp* tutti *pizz.* *p*

B. 1 *mp* 3

B. 2 *mp* 3 Solo *mp*

Gtr.

rit.

Tempo I^o (♩=96)

140 Pno. *8va* *8va*

C.B.

Più mosso (♩ = 112)

147 *a2 quiet but very heavy*

Fl. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

Hn. *pp* *mp* *pp*

Vn. 1 *pp* *mp* *pp*

Vn. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

B. 1 *pp* *mp* *pp*

B. 2 *mf*

Gtr. *mp*

147 **Più mosso (♩ = 112)**

Pno. *p*

C.B. *pp* *mp* *pp* *p*

poco rit.

a tempo

156

Fl. *a2*
mf *f* *mp* *mf*

B♭ Cl. *a2*
mf *f* *mp* *mf*

Hn.
mf *f* *mp* *mf*

Vn. 1
mf *f* *mp* *mf*

Vn. 2
mf *f* *mp* *mf*

Vla.
mf *f* *mp* *mf*

Vc.
mf *f* *mp* *mf*

B. 1
mf *f* *mp* *mf*

B. 2 *tutti*
mf *f* *mp* *mf*

Gtr. *E♭* *E♭*
mf *mf*

Pno. *156*
mf *mp* *mf*

C.B.
mf *mp* *mf*

poco rit. a tempo

160 **rit.** **Tempo I^o**

Fl. *f* *mp*

B♭ Cl. *f* *mp*

Hn. *f* *mp*

Vn. 1 *f* *mp* Solo *p*
all but Solo fade out

Vn. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

B. 1 *f* *mp*

B. 2 *f* *mp* Solo *p*

Gtr. *mp*

160 **rit.** **Tempo I^o**

Pno. *mp* *p*

C.B. *f* *mp*

rit.

166

Fl.
B♭ Cl.
Hn.
Vn. 1
Vn. 2
Vla.
Vc.

mute
p
tutti
p sul tasto
p sul tasto
p

Detailed description: This block contains the musical notation for measures 166, 167, and 168 for the Flute, B♭ Clarinet, Horn, Violin I, Violin II, Viola, and Violoncello parts. Measures 166 and 167 are mostly rests. In measure 168, the strings play a sustained chord. The Horn, Violin I, and Violin II parts are marked 'muted' and 'tutti' with a dynamic of *p* (piano). The Viola and Violoncello parts are also marked with a dynamic of *p*.

B. 1

p Solo espress.

Detailed description: This block shows the musical notation for Bassoon 1 in measures 166, 167, and 168. In measure 166, there is a solo passage marked 'Solo espress.' with a dynamic of *p* (piano). The passage continues through measure 168, ending with a sustained note.

B. 2

p

Detailed description: This block shows the musical notation for Bassoon 2 in measures 166, 167, and 168. The part consists of rests in measures 166 and 167, followed by a sustained chord in measure 168 with a dynamic of *p* (piano).

Gtr.

Detailed description: This block shows the musical notation for Guitar in measures 166, 167, and 168. In measure 166, there is a sustained chord. In measures 167 and 168, there are rests.

rit.

166

Pho.
C.B.

arp. ad lib.
ad lib.
p
arco
pp

Detailed description: This block shows the musical notation for Piano and Contrabass in measures 166, 167, and 168. The Piano part features an arpeggiated figure in the right hand starting in measure 167, marked 'arp. ad lib.' and 'ad lib.', with a dynamic of *p* (piano). The Contrabass part has rests in measures 166 and 167, followed by a sustained chord in measure 168, marked 'arco' and a dynamic of *pp* (pianissimo). A fermata is placed over the final note of the piano part in measure 168.

III. Milonga del Otoño

The milonga rhythm is infectious.
Autumn is here. The changing leaves want to dance with you.

♩ = 90 - 100

2 Flutes

2 Clarinets in B \flat

2 Horns in F

Violin 1

Violin 2

Viola

Cello

Bandoneon 1

Bandoneon 2

Guitar

Piano

Contrabass

Percussion

f, *mf*, *p*, *arco*, *pizz.*, *S.D.*, *percussive effect ad lib.*, *Solo chicharra*, *gli altri non div.*, *non div.*

7

Fl. *a2* *f* *p* *mf* *p*

Cl. *f* *p* *mf* *mp*

Hn.

Vn. 1 *Solo chicharra* *tutti col legno* *f*

Vn. 2 *f*

Vla. *f*

Vc. *f*

B. 1 *f* *mf*

B. 2 *f* *mf*

Gtr. *mp*

Pno. *p* *con ped.* *mf* *senza ped.* *p* *con ped.*

C.B. *pizz.* *arco* *p* *mf* *pizz.* *arco* *mf*

Perc. *p*

14

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gr.

Pno.

C.B.

Perc.

mf

p

2.

mf

ord.

p

ord.

p

ord.

p

p

p

p

p

p

mf

mp

senza ped.


pizz.

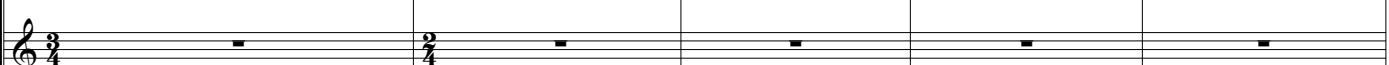
mf


p


p


20


Fl. 

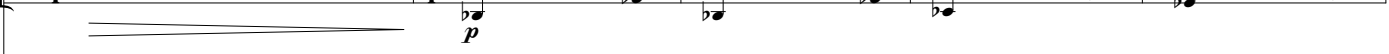
Cl. 

Hn. 

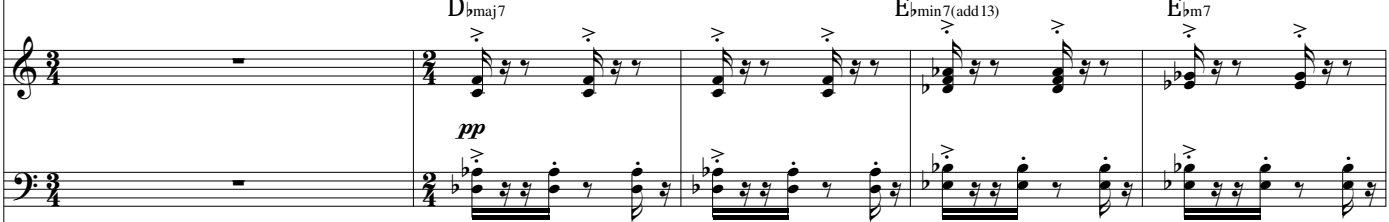
Vn. 1 

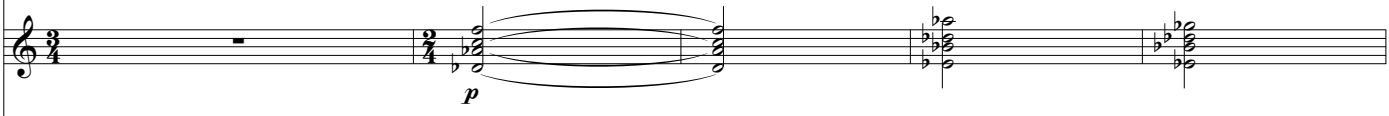
Vn. 2 

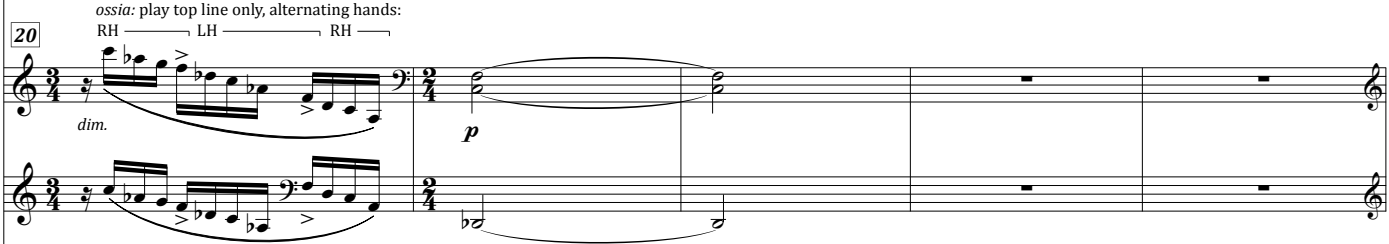
Vla. 

Vc. 

B. 1 

B. 2 

Gtr. 

Pno. 

C.B. 

Perc. 

25

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

mp

mf

mp

pp

p

p

pp

p

p

p very dry and short

1.

2.

1.

pizz.

arco

$D^{\flat}maj7$

$E^{\flat}min7(add13)$

$D^{\flat}maj7$

$E^{\flat}min7(add13)$

$A^{\flat}maj7$

31

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Pno.

C.B.

mp

1.

2.

f

D maj7

A b maj7

D maj7

37 *pizz.*

Vc. *mf*

B. 1 *mf*

Pno. *mf*

37 (3:3:2)
16

43 *arco*

Vc. *p sub.*

B. 1 *p sub.*

B. 2 *p*

Pno. *p sub.*

43

48

Fl. *mp* *f* *f* *mf*

Cl. *mp* *f* *f* *mf*

Hn. *mp* *f* *f* *mf*

Vn. 1 *mp* *f* *mf*

Vn. 2 *mp* *f* *mf*

Vla. *arco mp* *f* *mf*

Vc. *mp* *f* *mf*

B. 1 *mp* *f* *mf*

B. 2 *mp* *f* *mf*

Gr. *Cm9* *f*

Pno. *mp* *f* *f*

C.B. *mp* *f* *f* *arco* *pizz.*

Perc. *p* *f* *mf*

50

63

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

mp

mf

mp

mp

mp

mp

mp

mp

mp

mf

mp

mp

mf

mp

mp

mf

p

mf

p

p

mf

p

p

p

2.

arco

pizz.

arco

8va

70 **poco accel.**

Fl. *f*

Cl. *f*

Hn. *p*

Vn. 1 *p*

Vn. 2 *p*

Vla. *p*

Vc. *p*

B. 1

B. 2

Gtr.

Pno. *f* *mf* **poco accel.**

C.B. *mf* *p*

Perc. *p*

1. *f*

2. stopped *p*

pizz.

Poco più mosso

76

Fl.

Cl. *mp*

Hn. *p*

Vn. 1 *p*

Vn. 2 *p*

Vla. *p*

Vc. *p*

B. 1

B. 2

Gtr. *p* close to the bridge

Poco più mosso

76

Pno. *mf*

C.B.

Perc.

84

Fl.

Cl. *mf*

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1 *mp*

B. 2

Gtr. *f*

Pno. *mp*

C.B. *f*

Perc.

f *p* *f* *p* *f* *p* *f*

93

Fl. *a2* *f* *ff*

Cl. *f* *ff* *a2*

Hn. *f*

Vn. 1 *ff*

Vn. 2 *ff*

Vla. *ff*

Vc. *ff*

B. 1 *ff*

B. 2 *ff*

Gtr. *ff*

C_m A_b/C C_{m7} A_b/C F_{m7} E7 E_bmaj7 A_bmaj7

93

Pno. *mf* *f* *ff*

C.B. *ff*

Perc. *p f p f p f p f p f p f p f p*

rit.

Tempo I^o

102

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

f *mf* *f*

ff *f* *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

D^bmaj7

G7

C_m9

C_m9

B. 1

f *mf* *f*

B. 2

f *mf* *f*

D^b7

G7

C_m9

C_m9

Gtr.

f *f*

rit.

Tempo I^o

102

Pno.

f *f* *f* *f* *f* *f*

C.B.

f *f* *mf* *f*

pizz. arco

Perc.

f *f* *mf* *f*

110

Fl. *a2* *mf* *f* (2nd to Picc.) *mf*

Picc.

Cl. *a2* *mf* *f* 1. *mf* 2.

Hn.

Vn. 1 *mf* *f* *mf*

Vn. 2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f*

B. 1 *mf* *f*

B. 2 *mf* *f* 1. *mf*

Gtr. percussion - thumb knuckles on body of guitar
R L R L *simile*

Pno. *p* *mf*

C.B. *pizz.* *arco* *pizz.*

Perc. *p*

116

Fl. 1

Picc. *Picc.*

Cl. *mf* 1.

Hn.

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *mf*

Vc. *p*

B. 1 *f* *Bbm9*

B. 2 *mp* *p*

Gtr. *Solo* *f*

116

Pno. *p* *mf* *p*

C.B. *arco* *8va* *pizz.*

Perc. *p*

122

Fl. 1 *mp*

Picc.

Cl. 2. *mp* 1. *mp* *mf*

Hn.

Vn. 1

Vn. 2 *pizz.* *mp* *mp*

Vla. *pizz.* *mp* *mp*

Vc. *pizz.* *mp* *p* *mp*

B. 1 *B_{maj7}* *B_{bm9}* *G₇₍₂₉₎* *C₇*

B. 2

Gtr.

Pno. 122

C.B.

Perc.

Fl. 1

Picc.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

128 *8va*

ossia: play top line only, alternating hands:
RH — LH — RH —

C.B.

arco

p

Perc.

p

134

Fl. 1 *mp sub.* *mf* (1.)

Cl. *mf*

Hn. *mf*

Vn. 1 *mp sub.* *mf*

Vn. 2 *pp* *p*

Vla. *pp* *p*

Vc. *p* *p*

B. 1 *pp* *p*

B. 2 *pp* *p*

Gtr. *p*

Pno. *p* *mf* *bright and bell-like*

C.B. *pizz.* *p*

D_bmaj7 *E_bm(add 13)* *E_bm* *D_bmaj7*

140

Fl. 1

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

mp

1.

mp

pizz.

arco

E_bm(add 13)

mp

A_bmaj7

D_{maj7}

p very dry and short

Fl. 1

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

mf

mp

mp

mf

mf

mf

B. 1

B. 2

Gtr.

G_{maj7}

A_bm_{aj7}

D_{maj7}

G_{maj7}

mp

mf

p

mf

G_{maj7}

x = percussive sound on strings with RH

Pno.

C.B.

mf

f

p

152

Fl. 1

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Am7 Dm7 Gmaj7 Cmaj7 Fmaj7 D7(9,13)

Am7 Dm7 Gmaj7 Cmaj7 Fmaj7 D7(9,13)

Am7 Dm7 Gmaj7 Cmaj7 Fmaj7 D7(9,13)

152

Pno.

C.B.

Fl. 1

Cl.

Hn.

Vn. 1 *mp*

Vn. 2

Vla. *pizz.* *arco mp*

Vc. *mf*

B. 1

B. 2

Gtr.

Pno. *mp*

C.B.

Detailed description: This page of a musical score covers measures 159 to 164. The instrumentation includes Flute 1, Clarinet, Horns (trumpets and trombones), Violin 1, Violin 2, Viola, Violoncello, Bassoon 1, Bassoon 2, Guitar, Piano, and Contrabass. Measures 159-164 are primarily rests for most instruments. Violin 1 has a melodic line starting in measure 159 with a mezzo-piano (*mp*) dynamic. The Viola has a pizzicato (*pizz.*) line in measure 159 and an arco (*arco mp*) line in measure 160. The Violoncello has a mezzo-forte (*mf*) line in measure 159. The Piano has a complex rhythmic accompaniment in the right hand and a bass line in the left hand, both marked mezzo-piano (*mp*). The Guitar and Contrabass parts are rests.

poco accel.

171

Fl. *mf*

Picc. *mf*

Cl. *mf*

Hn. *f*

Vn. 1 *f*

Vn. 2 *f* div. 1/3 top, 2/3 bottom

Vla. *f* div.

Vc. *f*

B. 1 *f*

B. 2 *f*

Gtr. *f*

F_{m7} D_b F_m F_{m7} D_b

171

Pno. *mf*

C.B.

Perc. *mf*

a tempo

178

Fl. I *ff* *mf* *ff* *fff* (Flz.)

Picc. *ff* *mf* *ff* *fff* (Flz.)

Cl. *ff* *mf* *ff* *fff* (Flz.)

Hn. bells up *ff* *mf* *ff*

Vn. 1 *ff* *mf* frenetic *ff* *fff*

Vn. 2 *ff* *mf* frenetic glissando can be chaotic and out of unison *ff* *fff*

Vla. unis. *ff* *mf* frenetic *ff* *fff*

Vc. *ff* *mf* frenetic *ff* *fff* growl!

B. 1 *ff* *mf* *ff* *fff*

B. 2 yumba *ff* *mf* *ff* *fff*

Gtr. *ff* *mf* *ff* *fff*

a tempo

178

Pno. *ff* *mf* *ff* *fff*

C.B. arco *mf* *ff* *fff* pizz. arco

Perc. *f* *mf* *ff* *fff* Susp. Cym. (same sticks) choke S.D.

4. Vals Entre Sueños

Never except in her dreams could she dance to a waltz so slow,
but here she was.

♩ = 90

2 Flutes

2 Clarinets in Bb

2 Horns in F

Violin 1

Violin 2

Viola

Cello

Bandoneon 1

Bandoneon 2

Guitar

Piano

Contrabass

pp

p distant

p

pp con sord.

pp con sord.

pp con sord.

pp

mp espress.

pp

pizz.

simile

pp

12

Fl.

Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

Pno.

C.B.

p

pp

rit. (molto)

23

Fl.

Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

23

Pno.

C.B.

The musical score for measures 23-32 is arranged in a system with ten staves. The instruments are Flute (Fl.), Clarinet (Cl.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), Bassoon 1 (B. 1), Piano (Pno.), and Contrabass (C.B.). The tempo is marked 'rit. (molto)'. The Viola part has dynamics markings 'p' and 'pp'. The Piano part has a '23' in a box at the start of the system. The Contrabass part has a '23' in a box at the start of the system.

a tempo

33

Fl.

Cl. *1. Solo*
mp espress.

Hn. *1.*
p

Vn. 1 *p*
pizz.
in the background
div.
via sord.

Vn. 2 *p*
pizz.

Vla. *p*

Vc. *p*
pizz.

B. 1

B. 2 *p*

a tempo

33

Pno.

C.B. *arco*
p

rit. freely Poco più mosso ♩ = 112

50

Fl.

Cl. *mp* 2. *mp* 1.

Hn. *p sub.*

Vn. 1 *p* *pizz.* *arco* *mf*

Vn. 2 *p*

Vla. *p*

Vc. *p* via sord.

B. 1 *mf*

B. 2 *mf*

rit. freely Poco più mosso ♩ = 112

50

Pno. *mf*

C.B. *p* *pizz.* *mf*

59

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Pno.

C.B.

mf

arco senza sord.

1.

2.

1.

rit. -----

74

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

p

mp

f \rightrightarrows *p*

mp

mp

mp

p *sempre legato - like a harp*

rit.

74

rit.

----- **molto** **Tempo I^o (♩=90)**

81

Fl. *mf* *a2*

Cl. *mf* *a2*

Hn. *pp*

Vn. 1 *mf*

Vn. 2 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp*

B. 1 *mf*

B. 2 *mp*

Gtr. *mp*

81 **molto** **Tempo I^o (♩=90)**

Pno. *mp* *mf* *8va*

C.B. *pp* *mp*

Detailed description: This page of a musical score covers measures 81 to 88. It features a full orchestra and guitar/piano. The top section (measures 81-88) includes parts for Flute, Clarinet, Horn, Violin I and II, Viola, and Cello. The bottom section (measures 81-88) includes parts for Bassoon I and II, Guitar, Piano, and Contrabass. The score is marked 'molto' and 'Tempo I^o (♩=90)'. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The piano part includes an 8va marking. The guitar part has a *mp* marking. The contrabass part has *pp* and *mp* markings. The score is written in a key with one sharp (F#) and a 4/4 time signature.

89

Fl. *mf* *f* *p* blend with horns

Cl. *mf* *f* *p* blend with horns

Hn. *p*

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *mf*

Vc. *mf*

B. 1 *f*

B. 2 *mf*

Gtr.

Pno. *mf* *f* *mf*

C.B. *mf*

98

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

mf

f

pp

pizz.

p

mp

mf

mp bells

Reo

p

104

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

mf

p

mf

p < mf

mp

p

mf

mp

p

(~~con~~)

(con ped.)

mf

mp

82

freely

Slightly faster ♩ = 112

112

Fl.

Cl. *p* *mp*

Hn. *p*

Vn. 1 *arco* *pp* *mf* *p*

Vn. 2 *arco* *pp* *mf* *p*

Vla. *arco* *pp* *mf* *p*

Vc. *pp* *mf* *p*

B. 1 *mp* *f*

B. 2 >

Gtr.

freely

Slightly faster ♩ = 112

112

Pno. *p* *omit LH notes as needed* *arco* *pizz.* *simile* *arco* *p*

C.B. *p* *p*

119 (2nd to Picc.)

Fl. *f*

Cl. *f* 1. *p*

Hn. *lush - surging forth* *f* 1. *p sub.*

Vn. 1 *lush - surging forth* *f*

Vn. 2 *lush - surging forth* *f*

Vla. *lush - surging forth* *f*

Vc. *lush - surging forth* *f* *p sub.*

B. 1 *mp*

B. 2 *mp*

Gtr. *mp*

Pno. *mp* *loco*

C.B. *f*

125

Fl.

Picc. *mp* *mf* *p* (to Flute)

Cl.

Hn.

Vn. 1 *mf* *p* *pp*

Vn. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *mp*

B. 1 *mf* *mp*

B. 2 *mf*

Gtr. *mp* octave harmonics (artificial when necessary)

Pno. *mf* *f* *p* Ped ad lib.

C.B. *mf* *p*

132

Fl.

Picc.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

mf

p

mp

p

mp

mp

mp

mp

mf

pizz.

rit.

140

Fl.

Cl. 1. *mf*

Hn.

Vn. 1 *mp* *p*

Vn. 2 *mp* *p*

Vla. *mp*

Vc. *mp*

B. 1 *mp*

B. 2 *p*

Gtr.

Pno. *rit.*

C.B.

Tempo I° (♩=90)

rit.

Slow and freely

147

Fl.

Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gr.

mp

p

pp

p

p

pp

p

p

pp

p

pp

p

pp

p

pp

Tempo I° (♩=90)

rit.

Slow and freely

147

Pno.

C.B.

p

p

pp

p

pp

arco

p

pp

5. Elegy And Fugue

*A song grieving the passing of the self I never was.
A song celebrating myself as I am.*

♩ = 70

2 Flutes

2 Clarinets in B \flat

2 Horns in F

Violin 1

Violin 2

Viola

Cello

Bandoneon 1

Bandoneon 2

Guitar

Piano

Contrabass

Percussion

mp

p inner voices very quiet

Ped ad lib.

9

B. 1

espress.

9

Pno.



13

B. 1

13

Pno.

17

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

Pno.

C.B.

pp

p

mp

p

1.

2.

3

Poco più mosso ♩ = 80

24

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

Gtr.

p legato, bow ad lib.

mp

p

p

pizz.

p

Poco più mosso ♩ = 80

24

Pno.

C.B.

29

Fl.

B♭ Cl.

Hn.
p
1. *3*
2.

Vn. 1
mp
Solo

Vn. 2
p

Vla.
p

Vc.

B. 1

Gtr.

29

Pno.
mp

C.B.
arco
mp

34

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Pno.

C.B.

a2

mp

pp

cresc. poco a poco

straight mute

p

1.

3.

mp

mp

cresc. poco a poco

pp

cresc. poco a poco

pp

cresc. poco a poco

39

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Pno.

C.B.

mp

mf

f

rit.

tutti pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

8^{va}

f

Tempo I^o (♩ = 70)

accel.

44

Hn. *p* >

Vn. 1 *ppp* col legno, mute with hand

Vn. 2

Vla. *p* arco

Vc. *p*

B. 1 *pp* Abmaj7

B. 2 *pp* Abmaj7

Gtr.

Tempo I^o (♩ = 70)

accel.

44

Pno. *p* (8^{va})

C.B. *p*

♩ = 100

(2+2+3)

51

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gr.

f

pizz.

p

mf

f

f

p

mp

near the bridge

♩ = 100

(2+2+3)

51

Pno.

C.B.

pp

f

subito p

arco

sub

simile

pizz.

(sim.)

56

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

mf

Gtr.

p

56

Pno.

pp offbeats very quiet, staccatos very short

arco

8^{vb}

C.B.

60

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

Gr.

Pno.

C.B.

pizz.

p

mp

ord.

f

p

pizz.

Reo

64

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

arco

f

Cm

mf

Cm

mf

mf

f

mf

LH legato

senza ped.

p

68

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

non div. x noteheads = more percussive than note

p very percussive

pp very percussive

f

p

arco

p

B \flat A7 Dm

B \flat A7 Dm

68

8va

72

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

Cm B♭m

B. 1

B. 2

Gtr.

f *mp*

72

Pno.

C.B.

p

76

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

1.

a2

f

f

f accents *fp* unis.

f accents *fp* unis.

f accents *fp*

f accents *fp*

A♭m

G♭maj7

F7(#9)

A7(#9)

f accents *fp*

B. 1

mp

f

A♭m

G♭maj7

F7(#9)

A7(#9)

Dm

f accents *fp*

B. 2

mp

f accents *fp*

Gtr.

f

76

Pno.

C.B.

mp

f

79

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

rit.

f

mf

rit.

Detailed description: This page of a musical score, numbered 104, contains measures 79 through 82. The score is arranged in a multi-staff format. The top section includes woodwinds (Flute and B♭ Clarinet), strings (Violin 1, Violin 2, Viola, and Violoncello), and a Piano. The bottom section includes a Bassoon and a Guitar. The woodwinds and piano play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and rhythmic patterns. The piano part features a complex, flowing melody with dynamic markings of *mf* and *f*. The guitar part consists of chordal accompaniment. The score includes several dynamic markings such as *f*, *mf*, and *rit.* (ritardando). The key signature has two flats, and the time signature is 4/4. The page number 104 is centered at the bottom.

Poco meno mosso ♩ = 90

82

Fl. *mf* *a2*

B. Cl. *mf* *a2*

Vn. 1 *p* *fp*

Vn. 2 *p* *fp*

Vla. *p* *fp*

Vc.

B. 1 *mf*

B. 2 *mf*

Gtr.

Poco meno mosso ♩ = 90

82

Pno. *mf* *mp*

C.B. *pizz.* *mp*

poco accel.

87

Fl.

B \flat Cl.

Hn. 1. open *mf*

Vn. 1 *fp*

Vn. 2 *fp*

Vla. *fp*

Vc. arco *p*

B. 1 *p* *cresc.*

B. 2

Gtr. *p*

87

Pno. *mp* *p*

C.B. arco *p*

Perc.

accel. poco a poco

93

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Solo *latigo* *chicharra* knock

gli altri *p*

sfz *f* *sfz* *f* *sfz*

accel. poco a poco

93

Pno.

C.B.

Perc.

8va *sfz* *sfz* *sfz*

f

(♩ = 110)

rit.

♩ = 100

97

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

near the bridge

p

(♩ = 110)

rit.

♩ = 100

97

Pno.

sfz sfz

pp

8^{va}

C.B.

arco

p

(sim.)

Perc.

Tri.

102

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

mf

mp

p

pp offbeats very quiet, staccatos very short

pizz.

arco

(8^{vb})

8^{vb}

107

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

mp

B. 1

mf

B. 2

Gtr.

107

Pno.

p

pizz.

C.B.

Perc.

111

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

mf

mf

mf

Cm

Cm ord.

mp

f

mf

arco

S.D.

p

115

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

latigo Solo

f

Dm

pp very percussive

B♭ A7 Dm

B♭ A7

8va

f

p

pp

119

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

1.

mp

p

f

subito p

p

p

Cm

Cm

B♭m

124

Fl.

B♭ Cl.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

mp

f

mf

p ————— *mf*

Susp. Cym. (soft mallets)

A♭m G♭maj7

136

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr.

Pno.

C.B.

Perc.

mf

f

ff

mp

f

Gm

Dm/F

S.D.

141

Fl. *ff* *ff* *f*

B♭ Cl. *ff* *ff*

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Cm/E♭ B♭/D D♭ Cm

Gtr.

Pno.

C.B.

Perc.

141

118 *p*

146

2. rit. (2nd to Picc.)

Fl.

B♭ Cl.

Hn.

Vn. 1

Vn. 2

Vla.

Vc.

B. 1

B. 2

Gtr. D7

Pno. 146

C.B.

Perc.

f

mf

mp

p

pizz.

mp

p

Tempo I^o (♩ = 70)

152

Pno.

157

Pno.

very expressive, bring out melody

poco accel.

Poco più mosso ♩ = 80

164

Vc.

Solo

p

164

Pno.

rubato

poco accel.

170

Vc.

170

Pno.

175 (3+3+3+2) ♩ = 90

1. *mf* heroically

Picc. *mf* heroically

B \flat Cl. *mf* heroically *mp* 1.

Hn. *mp* 1.

Vn. 1 pizz. arco *mp*

Vn. 2 pizz. arco *mp*

Vla. pizz. arco *mp*

Vc. tutti pizz. arco *mp*

B. 1 *mf* Cm Gm/B \flat B \flat m

B. 2 *mf* Cm Gm/B \flat B \flat m

Gtr. *mp* Cm 9 B \flat

175 (3+3+3+2) ♩ = 90

Pno. *mf* pizz.

C.B. *mf*

Perc. *mp*

molto rit.

179

Fl. *mp* *f*

Picc. *mp* *f*

B. Cl. *mp* *f*

Hn. *mp* *f*

Vn. 1 *p* *sfz*

Vn. 2 *p* *sfz*

Vla. *p* *sfz*

Vc. *p* *sfz*

B. 1 *mf* *f* *sfz* *p* out of time ad lib.

B. 2 *mf* *f* *sfz* *p* out of time ad lib.

Gtr. *p* *sfz* *mp* (out of time)

molto rit.

Pno. *intense!* *sfz* *pp* out of time ad lib.

C.B. *arco* *p* *sfz* *pizz.* *pp*

Perc. *p* *sfz*

APPENDIX A

INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)
2 Clarinets in Bb
2 Horns in F
Violin 1 (4-6)
Violin 2 (4-6)
Viola (3-5)
Cello (2-4)

2-4 Bandoneons (1-2 on each part)
Guitar (nylon)
Piano
Contrabass (1)
Percussion (one player):
 Snare Drum
 Small Triangle
 Suspended Cymbal

APPENDIX B

NOTES ON THE ORCHESTRATION AND LAYOUT

This ensemble was conceived as an extension of the Orquesta Típica - the traditional tango orchestra. The traditional instrumentation consists of piano, upright bass, a line (fila) of 4 or more bandoneons, and a roughly equal number of violins. This ensemble rarely used a traditional conductor unless it was particularly large. Sometimes the director of the orchestra would stand aside and visually coach the orchestra; more often the orchestra was led by the pianist or principal bandoneonist.

Because of this, it is perhaps advantageous to modify or completely abandon a traditional orchestral seating layout. The following guides are recommended when deciding the layout (which will vary depending on the exact number of instruments and the presence or absence of a conductor):

- The piano can be seen as the "glue" that holds the ensemble together. The part is more demanding than most of the other parts, and must be played by a very rhythmically solid player who can hold the beat without always looking at the conductor. The piano should be prominently situated, toward the front.
- The contrabass is the rhythmic anchor of the entire group. It is not part of the string section, but rather part of the rhythm section, and should be placed close to the piano, where the two players can see each other -- or at least, the pianist can see the bassist.
- The concertmaster should, as with symphonic orchestras, be close to the audience.
- The bandoneons should be in a line (fila) in the front of the group, next to the piano and bass, with the principal closest to the rhythm section, where, ideally, they have visual contact with the bassist and pianist.
- The guitar and percussion should also be close to the piano and bass.
- Percussion is not part of the traditional orchestra. The percussion in this ensemble should not be overpowering or even prominent; it is mostly there to add texture rather than to provide rhythmic anchor. The snare drum should not ring loudly, but have a softer, more muffled effect. Ideally it is not a deep drum. The triangle should be small and tinny.
- It is likely that the guitar and possibly the bandoneons will have to be amplified, even if the rest of the ensemble is not.

APPENDIX C

ABOUT THE BANDONEON

This work calls for two bandoneons. This instrument, sometimes called a "tango accordion", is a free-reed instrument with bellows, somewhat resembling a large concertina. It has a total of 71 buttons, each of which produce a single note, distributed among the two sides. It has a chromatic five-octave range.

The instrument is extremely common in Argentina and can be considered the backbone of the tango sound. It can play very expressively as well as percussively.

Accordions may be substituted, but this is not ideal, and the players must learn to play in such a way that emulates the bandoneon, particularly percussive chords.

APPENDIX D

PERFORMANCE NOTES

This piece is notated to be accessible to accomplished musicians with little to no background in tango. However, knowledge of certain techniques among, at least, the concertmaster, the contrabass player, the pianist, and the bandoneon players is highly recommended. (With bandoneon players in North America, it is highly likely that they will already be somewhat familiar with tango.) The materials published by the Argentine organization Tango Sin Fin are very useful, especially their *Método de Tango* books.

With this music, the feeling and the rhythm are more important than the notes. It is imperative that the players play very rhythmically precisely. It might help to think of being "locked in" with the beat rather than following or reacting the conductor. It might also help to practice or rehearse certain passages by singing the rhythms on any pitch before playing them.

Some instruments have chord symbols. Chords are to be interpreted thusly:

- Rhythmic notation with chord symbols can be interpreted by the player in whatever voicing is most idiomatic to the instrument and the musical context.
- Chord symbols above notated chords show that the player may slightly alter the voicing of the chord if they deem necessary.
- Chords with no chord symbols must be realized in the voicing they are written.

APPENDIX E

SPECIAL TECHNIQUES

Arrastre - notated as a diagonal line leading up to the note. The effect is a buildup -- in volume and/or pitch -- to the main note, starting usually approximately a half-beat or a beat before the main note, which is usually accented. This effect is different on each instrument:

- Contrabass: a short glissando starting a tone or semitone below the arrival note, all under one bow. The beginning of the note is indistinct; the arrival note is strong and accented and usually staccato.
- Other strings: similar to that of the contrabass, sometimes without the glissando.
- Piano: a short run of two or four sixteenth notes in a chromatic run leading to the arrival note. Depending on context, this may also be realized as grace notes rather than measured notes. This is always notated out in this piece.
- Bandoneon: the note (usually a chord) is sounded softly before the arrival note, increasing in volume until the beat, with a sharp accent on the arrival note.

Chicharra - an effect in stringed instruments where the bow is drawn in short, percussive strokes over the third string on the other side of the bridge, producing a chirping or scratching effect.

Látigo - a whip-like, very fast rising glissando on the first string of the violin. Start and end pitches are indeterminate.

Knock - the player may find a way to knock their knuckles or tap their fingers on their instrument in such a place that produces a nice resonant effect.

Phrasing

The word *fraseo* in a tango context refers to the practice of distorting the rhythmic values of a melody. This is most commonly done by transforming a group of four eighth notes, which start on a strong beat, by elongating the first two notes and shortening the second two. This is done without changing the tempo. Longer groups of notes can be transformed in a similar aesthetic, which usually involves some or most of the notes being "behind" where they are notated, sometimes "catching up" for an arrival at the end of the phrase, and sometimes ending late. The melody is almost never played ahead of the beat for longer than a few notes.

Trained tango musicians playing in a small group where they are one to a part (more akin to a jazz combo) will intuitively interpret music this way. In a written-out arrangement for many players, these fraseo passages must be notated exactly. Passages containing triplets (e.g. mm. 1 and 7 of the first movement) are almost always written-out fraseo. It is helpful for the players to know that they are playing written-out phrasing, the notated values are approximations, and the underlying values fit an 8th-note grid.