

Tango Minus One

hugo bouma

Tango

Clarinet in B \flat

Viola

Violoncello

Contrabass

Harp
Lowest strings: D \flat , C

Sounding board

Accordion

Tango

<img alt="Musical score for the second section titled 'Tango'. It features five staves: Clarinet, Viola, Cello, Bassoon, and Accordion. Measures 1-5 show the Clarinet, Viola, and Cello playing eighth-note patterns. Measures 6-7 show the Bassoon and Accordion playing eighth-note patterns. Measures 8-9 show the Bassoon and Accordion playing eighth-note patterns. Measures 10-11 show the Bassoon and Accordion playing eighth-note patterns. Measures 12-13 show the Bassoon and Accordion playing eighth-note patterns. Measures 14-15 show the Bassoon and Accordion playing eighth-note patterns. Measures 16-17 show the Bassoon and Accordion playing eighth-note patterns. Measures 18-19 show the Bassoon and Accordion playing eighth-note patterns. Measures 20-21 show the Bassoon and Accordion playing eighth-note patterns. Measures 22-23 show the Bassoon and Accordion playing eighth-note patterns. Measures 24-25 show the Bassoon and Accordion playing eighth-note patterns. 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*a tempo***A**

12

Cl.

Vla.

Vc.

Cb.

Hp.

mf

arco

arco

pizz.

mf

arco

a tempo

A

Acc.



18

Cl.

Vla.

Vc.

Cb.

Hp.

mf

f

pizz.

Acc.

22

Cl.

Vla.

Vc.

Cb.

Hp.

S.B.

Acc.

ff

arco

f

ff

fingertips

f

=

B

26

Cl.

Vla.

Vc.

Cb.

Hp.

S.B.

Acc.

f

mf

f

flat hand

ff

B

31

Cl.

Vla.

Vc.

Cb.



34

Cl.

Vla.

Vc.

Cb.

Acc.



37

Cl.

Vla.

Vc.

Cb.

Acc.

40

Cl. Vla. Vc. Cb. Hp. Acc.

sfp *sfp* *sfp*

cadenza (totally uncalled for) *ff*

C

≡

44

Cl. Vla. Vc. Cb.

mp

≡

49

Cl. Vla. Vc. Cb. Acc.

f

51

Cl. *f*

Vla.

Vc.

Cb.

Hp. *ff*

Acc.

==

54

Cl.

Vla. *p*

Vc. *p*

Cb.

Hp.

Acc. *mp* *f dim.*

58

D

Cl. *mf*

Vla. *f*

Vc.

Cb. *f*

Hp.

Acc.

63

E

Cl.

Vla.

Vc.

Cb.

Hp. *p.d.l.t.* *sarcastic* *meno f*

S.B. *f* *flat hand*

Acc.

69

Cl.

Vla.

Vc.

Cb.

Hp.

Acc.

73

Cl.

Vla.

Vc.

Cb.

Hp.

Acc.

77

Cl.

Vla.

Vc.

Cb.

Hp.

Acc.

2

F

84

Cl.

Vla.

Vc.

Cb.

Hp.

S.B.

Acc.

F

88

Cl. Vla. Vc. Cb. Hp. S.B. Acc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

92

Cl. Vla. Vc. Cb. Hp. S.B. Acc.

ff

p subito

mf

ff

p subito

ff

p subito

p

fingertips, gradually flat hands

both hands, flat

sfp

ff

ff

p subito

G

97

Cl.

Vla.

Vc.

Cb.

mf
sempre legato

Hp.

G

Acc.

100

Cl.

Vla.

Vc.

Cb.

Hp.

Acc.

103

Cl.

Vla. *f*

Vc.

Cb.

Hp.

Acc.

This section contains three staves of musical notation. The top staff features a Clarinet (Cl.) with a single note followed by a rest. The second staff features a Violin (Vla.) playing eighth-note patterns with dynamic *f*. The third staff features a Cello (Vc.) with sustained notes and slurs. The fourth staff features a Bassoon (Cb.) with sustained notes and slurs. The fifth staff features a Horn (Horn) with sixteenth-note patterns. The bottom staff features an Accordion (Acc.) with sustained notes and chords. Measure 103 ends with a fermata over the Vla. part. Measures 104 and 105 continue with similar patterns, with the Acc. part showing a change in harmonic context in measure 105.



106

Cl.

Vla.

Vc.

Cb.

Hp.

Acc.

This section contains three staves of musical notation. The top staff features a Clarinet (Cl.) with eighth-note patterns. The second staff features a Violin (Vla.) with eighth-note patterns. The third staff features a Cello (Vc.) with eighth-note patterns. The fourth staff features a Bassoon (Cb.) with sustained notes and slurs. The fifth staff features a Horn (Horn) with sixteenth-note patterns. The bottom staff features an Accordion (Acc.) with sustained notes and chords. Measures 106 and 107 show continuous eighth-note patterns. Measure 108 begins with sustained notes from the Acc. and Cb. parts before transitioning back to eighth-note patterns.

109

Cl.

Vla.

Vc.

Cb.

Hp.

Acc.



112

Cl.

Vla.

Vc.

Cb.

Hp.

Acc.

14

114 **H**

Hp. { S.B.

Now you're just showing off...

gliss. *p* *f cresc.* *p*

fingertips

116

gliss. gliss. gliss.

Hp. { S.B.

ff ff both hands, flat

ff

119

Cl. Vla. Vc. Cb. Hp. S.B. Acc.

ff *ff* *ff* *ff* *ff* *ff* *ff*

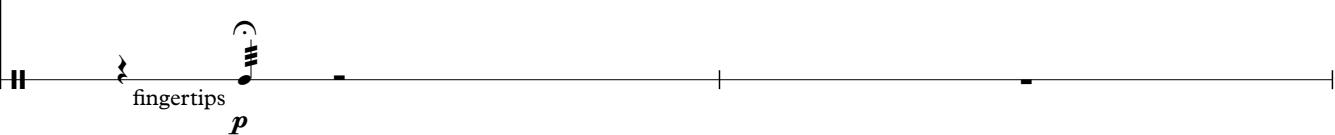
(A \sharp =B \flat) *ff*

ff

ff

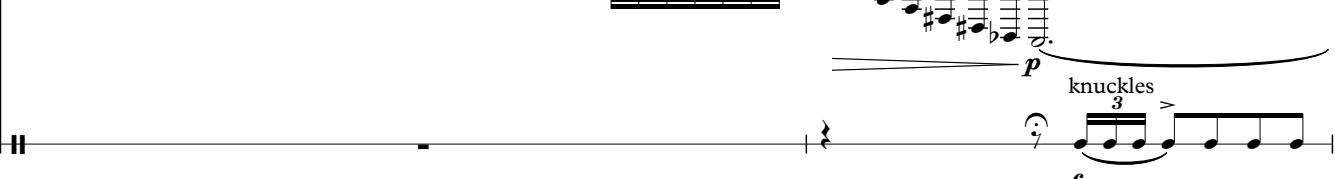
122

Hp. 

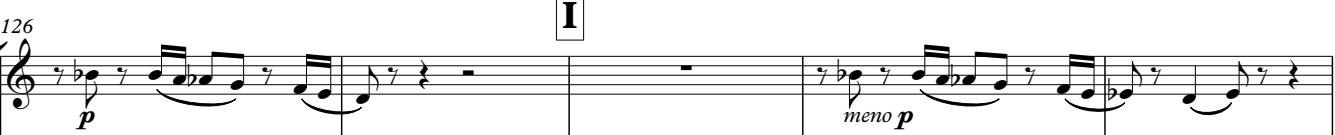
S.B. 

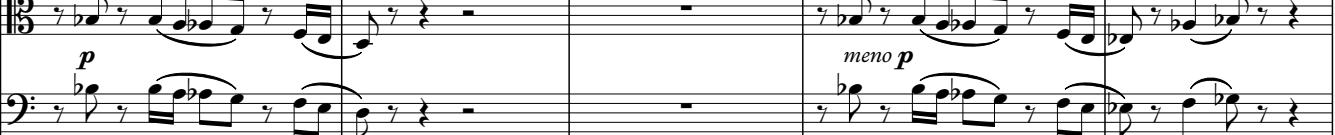
124

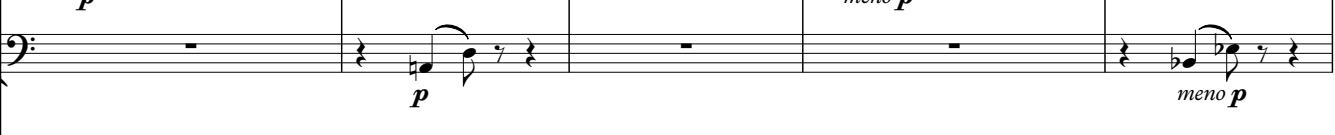
Hp. 

S.B. 

126

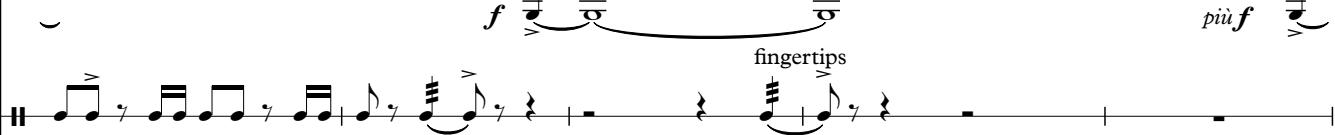
Cl. 

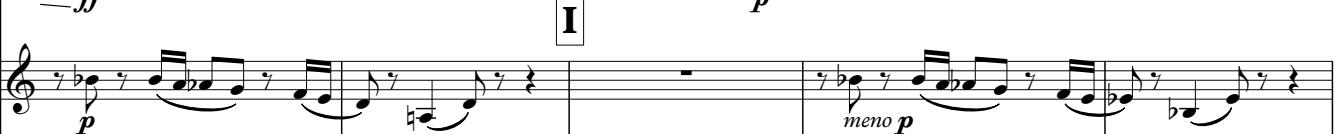
Vla. 

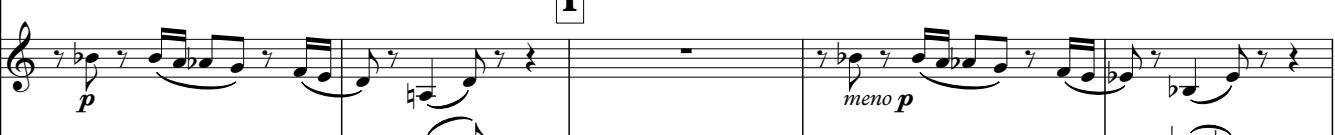
Vc. 

Cb. 

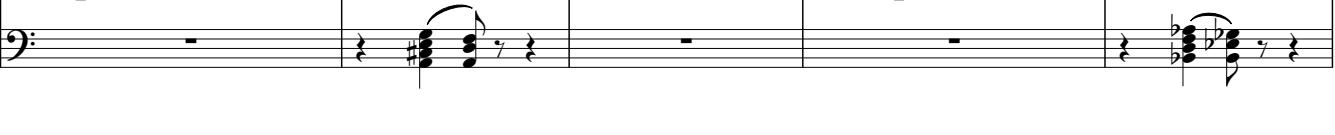
I

Hp. 

f 

S.B. 

I

Acc. 

131

Cl.

Vla.

Vc.

Cb.

Hp. $\begin{smallmatrix} \# \\ \flat \end{smallmatrix}$ (p)

S.B. fingernails mp

Acc.

f

f

f

f

ff

(p sempre)

=

135

Cl.

Vla.

Vc.

Cb.

Hp.

Acc. $\begin{smallmatrix} \circ \\ \flat \end{smallmatrix}$ (ff sempre) $\begin{smallmatrix} \circ \\ \flat \end{smallmatrix}$

mp

mp

mp

mp

17

J

144

Cl.

Vla.

Vc. pizz.

Cb. f ff pp

Hp.

Acc. rubato pp 5

=

150

Cl.

Vla.

Vc.

Cb. ff

Hp.

S.B. fingernails p > < == p pp ppp

Acc. ff