

to Joan Bauerly

Tango nuyoricano

for flute and guitar, op. 74

Victor Frost

Lento $\text{♩} = 35$

Flute *mp sempre*

Guitar *mp*

A

Flute *mf* *pp, cresc.*

Guitar *mf* *pp, cresc.*

15

Flute *f* *cresc.*

Guitar *f* *cresc.*

B

21

Flute *< fff* *mf*

Guitar *fff* *mf*

Freely

26

Musical score for measures 26-30. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

31

Musical score for measures 31-35. The upper staff has a melodic line with a *pp* dynamic marking. The lower staff features a complex accompaniment with *pp* dynamics and various chordal textures.

36

Musical score for measures 36-40. The upper staff includes dynamics *cresc.*, *mf*, and *dim.*. The lower staff also features *cresc.* and *mf* dynamics, with a *dim.* marking at the end of the system.

C

40

Musical score for measures 40-44, marked with a 'C' in a box. The upper staff has a *pp* dynamic marking. The lower staff also features a *pp* dynamic marking.

45

Musical score for measures 45-49. The upper staff has a *mf* dynamic marking. The lower staff includes *cresc.* and *mf* dynamics.

50

Musical score for measures 50-54. The upper staff has a melodic line with slurs. The lower staff provides a harmonic accompaniment.

55

pp

pp

60

mf

mf

dim.

D

64

p sempre

solo

p

69

ff subito

mf

ff subito

mf

74

ff

mf

ff

ff

mf

ff

mf

ff

mf

E

79

ff

mf

ff

mf

ff

ff

83

mf *ff* *mf* *ff* *mf*

87

ff *mf* *ff* *p subito*

solo

p subito

91

96

F

mf

101

mf *pp* *pp*

Accel.

l.v.

106

mp *f* *fff* *fff*

N.B. l.v. l.v. l.v.

N.B.: In the chord here, as well as two and four bars later, the arpeggiation may begin quite early.

G

ritornando al

Tempo I

dim.

p sempre

solo

p

115

119

123

mf

mf

3

H

127

3

130

Musical score for measures 130-132. The top staff features a melodic line with triplets and slurs. The bottom staff provides harmonic accompaniment with chords and eighth notes.

133

Musical score for measures 133-136. Measure 133 starts with a forte (*f*) triplet. Dynamic markings include *f*, *dim.*, and *mp*.

137

Musical score for measures 137-140. Measure 137 includes a trill (*tr*) and a first ending bracket labeled "I". Dynamic markings include *mf*.

140

Musical score for measures 140-142. The top staff continues the melodic line with slurs and a breath mark (*b*). The bottom staff continues the accompaniment.

143

Musical score for measures 143-146. The top staff features a melodic line with slurs. The bottom staff continues the accompaniment.

147

pp

pp

151

mf

mf

154

J

dim.

p, cresc.

mf, dim.

p, cresc.

mf, dim.

158

p, cresc.

p, cresc.

162

f

mp

pp

f

mp

pp

mp

pp

Tango nuyoricano for flute and guitar, op. 74

I worked on this piece during the spring and summer of 1999. After finishing my Spanish Rhapsody for clarinet and piano (op. 65) in the summer of 1986, I wrote that "I offer it as a simple, tuneful evocation of the Spanish rhythms I have lived around most of my life, and have to a large extent internalized. Having also internalized certain 'foreign' elements, I do at times engage in formal development ...of this material." The main theme of the flute and guitar piece in fact undergoes extensive development before it is even heard fully; that is the best way to describe the function of the long intro. When the main melody has at last had its say, a guitar solo (with *obbligato* flute, at least at first) turns out to be derived from that melody, a consequent phrase shifting into antecedent position. In the course of the tango, two new melodies emerge, each of which is immediately varied idiomatically by the flute. The *coda* represents one last development/variation of the main tune.

Regarding the title, let me write for the sake of out-of-towners: quite a few members of New York City's Latino community refer to themselves as *nuyoricanos*, which usage is I believe somewhat tongue-in-cheek. It's still true that I live in a heavily Latino community (at this writing New York's East Village or, as the politically correct prefer to call it, Loisaida). I like to feel that the Hispanic flavor to the music in this pot is owing in part to spices supplied by some of my neighbors, who are very generous in sharing their music with the greater world (sometimes one could say, *too* generous)!

My *Tango nuyoricano* is dedicated to my dear friend Joan Bauerly.

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PDF Use

There are no parts. Players each use the full score, with slight modifications on the middle pp. to allow for convenient page turns for the respective instruments.

Print out the ten pp. Guitarists should attach pp. 1–4 side by side, and then 5–7, with the program notes optionally as p. 8. This allows for a single page turn, or replacement of a system of pages, at a convenient point, the end of 4.

Flutists should do the same, except replacing the regular pp. 4 and 5 with the ones marked 4 (for flute) and 5 (for flute). This gives them a convenient spot to replace or turn pp.

Thus, pp. 1–3, 6 and 7 are identical in the two versions. In rehearsal, the players know the other person is looking at the selfsame score. But on pp. 4 and 5, the different layout done to facilitate page turning means that players must refer to either rehearsal letters or bar numbers to coordinate things.

4 (for flute)

83

mf ff mf ff mf

mf ff mf ff mf

Detailed description: This system contains measures 83 through 86. The upper staff features a melodic line with dynamic markings of *mf*, *ff*, *mf*, *ff*, and *mf*. The lower staff provides harmonic support with chords and moving lines, also marked with *mf* and *ff*.

87

ff mf ff p subito

ff mf ff p subito

solo

6

Detailed description: This system contains measures 87 through 90. Measure 87 starts with *ff*. Measure 88 has *mf* and *ff*. Measure 89 begins with *p subito*. A 'solo' instruction is placed above the lower staff. A six-measure rest is indicated above the upper staff in measure 89. The lower staff continues with *ff* and *p subito* markings.

91

Detailed description: This system contains measures 91 through 94. The upper staff continues with a melodic line. The lower staff features a bass line with chords and rests.

F

95

mf

Detailed description: This system contains measures 95 through 98. The upper staff has a melodic line. The lower staff has a bass line with chords and rests. A *mf* marking is present in measure 96.

99

mf

Detailed description: This system contains measures 99 through 102. The upper staff has a melodic line. The lower staff has a bass line with chords and rests. A *mf* marking is present in measure 99.

5 (for flute)

103 *mf* *pp* *mp*

Accel.

l.v. N.B. l.v.

pp *mp*

N.B.: In the chord here, as well as two and four bars later, the arpeggiation may begin quite early.

107 *f* *fff*

Più mosso

l.v. l.v.

f *fff*

112 *dim.* *p sempre*

ritornando al Tempo I

l.v. l.v.

p

116

121 *mf*

126 *mf*

H