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Tango Melancólico

for concert band

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Jonathan Santore

Instrumentation

Flute

Oboe

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet

Bassoon

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C./T.C.

Tuba

Timpani

Percussion 1 (snare drum, small tom-tom, large tom-tom, bass drum)

Percussion 2 (suspended cymbal, castanets, wood block, large temple block, claves, maracas)

Performance Notes

1) The middle section should stand out in sharp, *humorous* contrast to the beginning and ending material. To that end, the three sets of percussion sixteenths in mm. 50, 58, and 66 should be progressively louder, deeper, and more intrusive. The countermelody in mm. 67-86 should also be played “tongue-in-cheek” (figuratively speaking, of course).

2) The *caesura* in m. 131 should be held as long as necessary to ensure that the final notes of the piece will be heard clearly.

To Peter M. Hodges,
Director of the Greeneville (TN) High School Band, 1979-2002,
with love and thanks

Tango Melancólico

Jonathan Santore

Mysteriously (♩ = 76)

Musical score for Tango Melancólico, featuring various instruments including Flute, Oboe, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Bassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Timpani, Percussion 1, and Percussion 2. The score includes dynamic markings such as *mp* and *p*, and a tempo marking of 76 beats per minute. A large watermark reading "REVIEW COPY ONLY DO NOT DUPLICATE" is overlaid diagonally across the score.

9 11

Fl. *mp*

Ob. *mp* bring out

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

B. Cl.

Bsn.

A. Sx. 1 *tutti*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

B^b Tpt. 1 *Oboe (muted)* 11

B^b Tpt. 2

B^b Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

9 11

Timp.

Perc. 1

Perc. 2

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118

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

sub. *mf*

mf

sub. *mf*

118

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

sub. *mf*

mutes out open

mp

mp

mp

mp

mp

mp

mp

118

Timp.

Perc. 1

Perc. 2

mp

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128

rit.-----molto-----Freely

126

Fl. *mp* (non cresc.) *sub f* *fff* *sub mp*

Ob. *mp* *f* *fff* *mp*

B^b. Cl. 1 *mp* *f* *fff* *sub mp*

B^b. Cl. 2 *mp* *f* *fff* *mp*

B^b. Cl. 3 *mp* *f* *fff* *mp*

B. Cl. *mp* *f* *fff* *mp*

Bsn. *mp* *f* *fff* *mp*

A. Sx. 1 *mp* *f* *fff* *mp*

A. Sx. 2 *mp* *f* *fff* *mp*

T. Sx. *mp* *f* *fff* *mp*

B. Sx. *mp* *f* *fff* *mp*

B^b. Tpt. 1 *mp* (non cresc.) *mf* solo - muted hauntingly

B^b. Tpt. 2 *f* *fff*

B^b. Tpt. 3 *f* *fff*

Hn. 1 *f* *fff*

Hn. 2 *f* *fff*

Tbn. 1 *f* *fff*

Tbn. 2 *f* *fff*

Tbn. 3 *f* *fff*

Euph. *f* *fff*

Tba. *f* *fff*

126

128

Timp. *mp*

Perc. 1 s.d. b.d. *f* *fff* maracas

Perc. 2 *mp* *f* *fff* *mp* *claves*

mp *f* *fff* *mp*