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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

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Mysteriously (♩ = 76)

The musical score is arranged for a large band. The instruments and their parts are as follows:

- Flute:** Rests throughout.
- Oboe:** Rests throughout.
- Clarinet in B♭ 1:** Melodic line starting in measure 3 with a *mp* dynamic.
- Clarinet in B♭ 2:** Rhythmic accompaniment starting in measure 1 with a *p* dynamic.
- Clarinet in B♭ 3:** Rhythmic accompaniment starting in measure 1 with a *p* dynamic.
- Bass Clarinet:** Rhythmic accompaniment starting in measure 1 with a *p* dynamic.
- Bassoon:** Rhythmic accompaniment starting in measure 1 with a *p* dynamic.
- Alto Saxophone 1:** Rhythmic accompaniment starting in measure 1 with a *p* dynamic, marked "1 only".
- Alto Saxophone 2:** Rests throughout.
- Tenor Saxophone:** Rhythmic accompaniment starting in measure 1, marked "Bassoon".
- Baritone Saxophone:** Rests throughout.
- Trumpet in B♭ 1:** Rests throughout.
- Trumpet in B♭ 2:** Rests throughout.
- Trumpet in B♭ 3:** Rests throughout.
- Horn in F 1:** Rests throughout.
- Horn in F 2:** Rests throughout.
- Trombone 1:** Rests throughout.
- Trombone 2:** Rests throughout.
- Trombone 3:** Rests throughout.
- Euphonium:** Rests throughout.
- Tuba:** Rests throughout.
- Timpani:** Rests throughout.
- Percussion 1:** Rests throughout.
- Percussion 2:** Rests throughout.

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9 11

Fl. *mp*

Ob. *mp* bring out

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B. Cl.

Bsn.

A. Sx. 1 *tutti*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

B<sup>b</sup> Tpt. 1 *Oboe (muted)* 11

B<sup>b</sup> Tpt. 2

B<sup>b</sup> 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<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

sub. *mf*

*mf*

sub. *mf*

118

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

B<sup>b</sup> 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<sup>b</sup>. Cl. 1 *mp* *f* *fff* *sub mp*

B<sup>b</sup>. Cl. 2 *mp* *f* *fff* *mp*

B<sup>b</sup>. 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<sup>b</sup>. Tpt. 1 *mp* (non cresc.) *mf* solo - muted hauntingly

B<sup>b</sup>. Tpt. 2 *f* *fff*

B<sup>b</sup>. 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. *fff* maracas

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

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