

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. Measure 31 begins with a *pp* dynamic marking. The lower staff has a *pp* marking under the first two measures. The music continues with complex harmonic textures.

36

Musical score for measures 36-39. Measure 36 has a *cresc.* marking. Measure 37 has a *mf* marking. Measure 39 has a *dim.* marking. The music shows dynamic contrast and melodic development.

C

40

Musical score for measures 40-44. Measure 40 has a *pp* marking. Measure 44 has a *pp* marking. The section is marked with a 'C' in a box. The music features a melodic line with slurs and a complex accompaniment.

45

Musical score for measures 45-49. Measure 45 has a *mf* marking. Measure 49 has a *mf* marking. The music continues with melodic and harmonic complexity.

50

Musical score for measures 50-54. The music concludes with a melodic line in the upper staff and a final accompaniment in the lower staff.

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* *mf* *mf* *mf*

101

*mf* *pp* *pp*

Accel.

lv.

106

*mp* *f* *fff* *fff* *fff*

N.B. lv. lv. lv. lv.

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

Musical score for measures 111-114. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with rests. Dynamics include *dim.* and *p sempre*. A box labeled 'G' is positioned above the staff.

Musical score for measures 115-118. The upper staff continues the melodic line. The lower staff features a bass line with chords and rests.

Musical score for measures 119-122. The upper staff continues the melodic line. The lower staff features a bass line with chords and rests.

Musical score for measures 123-126. The upper staff contains a melodic line with a triplet in measure 125. The lower staff features a bass line with chords and rests. Dynamics include *mf*.

H

Musical score for measures 127-130. The upper staff contains a melodic line with a triplet in measure 127. The lower staff features a bass line with chords and rests.

130

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

133

Musical score for measures 133-136. Measure 133 starts with a forte (*f*) triplet. Measure 134 has a dynamic marking of *dim.*. Measure 135 has a dynamic marking of *mp*. Measure 136 has a dynamic marking of *f*.

137

Musical score for measures 137-140. Measure 137 has a dynamic marking of *mf*. Measure 138 has a dynamic marking of *mf*. Measure 139 has a dynamic marking of *mf*. Measure 140 has a dynamic marking of *mf*. A first ending bracket labeled **I** spans measures 139 and 140.

140

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

143

Musical score for measures 143-146. The top staff continues the melodic line with slurs. The bottom staff provides a harmonic accompaniment with chords and eighth notes.

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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New York City



### **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

Detailed description: This system contains measures 83 through 86. The upper staff features a melodic line with slurs and dynamic markings of *mf* and *ff*. The lower staff provides harmonic support with chords and moving lines, also marked with *mf* and *ff*. The key signature has two sharps (F# and C#).

87

ff mf ff *p subito* solo *p subito*

Detailed description: This system contains measures 87 through 90. Measure 87 starts with *ff*. Measure 88 has *mf* and *ff*. Measure 89 begins a *p subito* section. The upper staff has a melodic line with a slur and a '6' marking. The lower staff has a 'solo' section with chords and a *p subito* marking. The key signature has two sharps.

91

Detailed description: This system contains measures 91 through 94. The upper staff continues the melodic line with slurs. The lower staff has chords and rests. The key signature has two sharps.

F

95

mf

Detailed description: This system contains measures 95 through 98. The upper staff has a melodic line with slurs. The lower staff has chords and rests. The key signature has two sharps.

99

mf

Detailed description: This system contains measures 99 through 102. The upper staff has a melodic line with slurs. The lower staff has chords and rests. The key signature has two sharps.

# 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

G (h)

solo

*p*

116

121 *mf* *mf*

126 *mf*

H