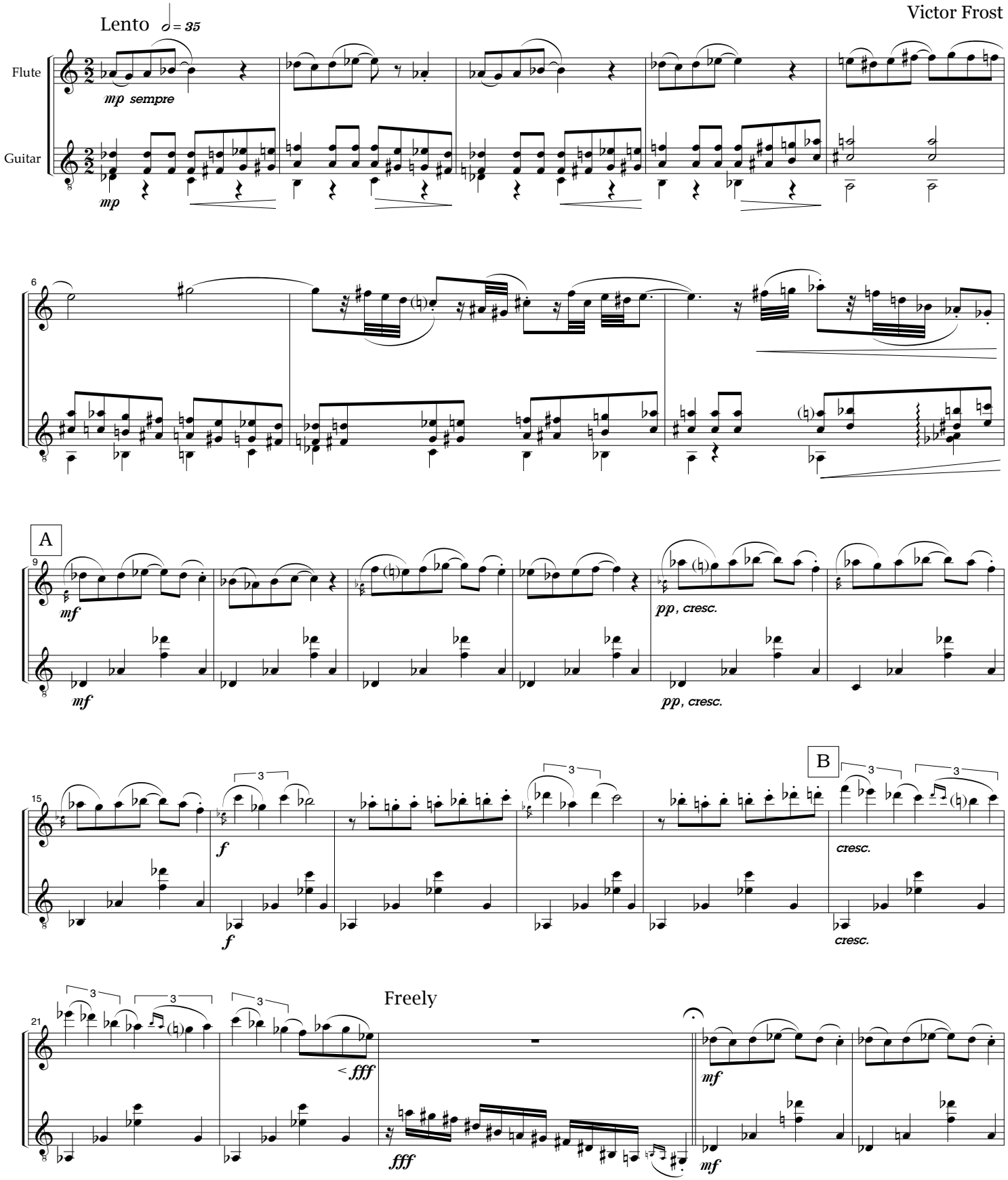
*to Joan Bauerly*

# Tango nuyoricano

for flute and guitar, op. 74

Victor Frost

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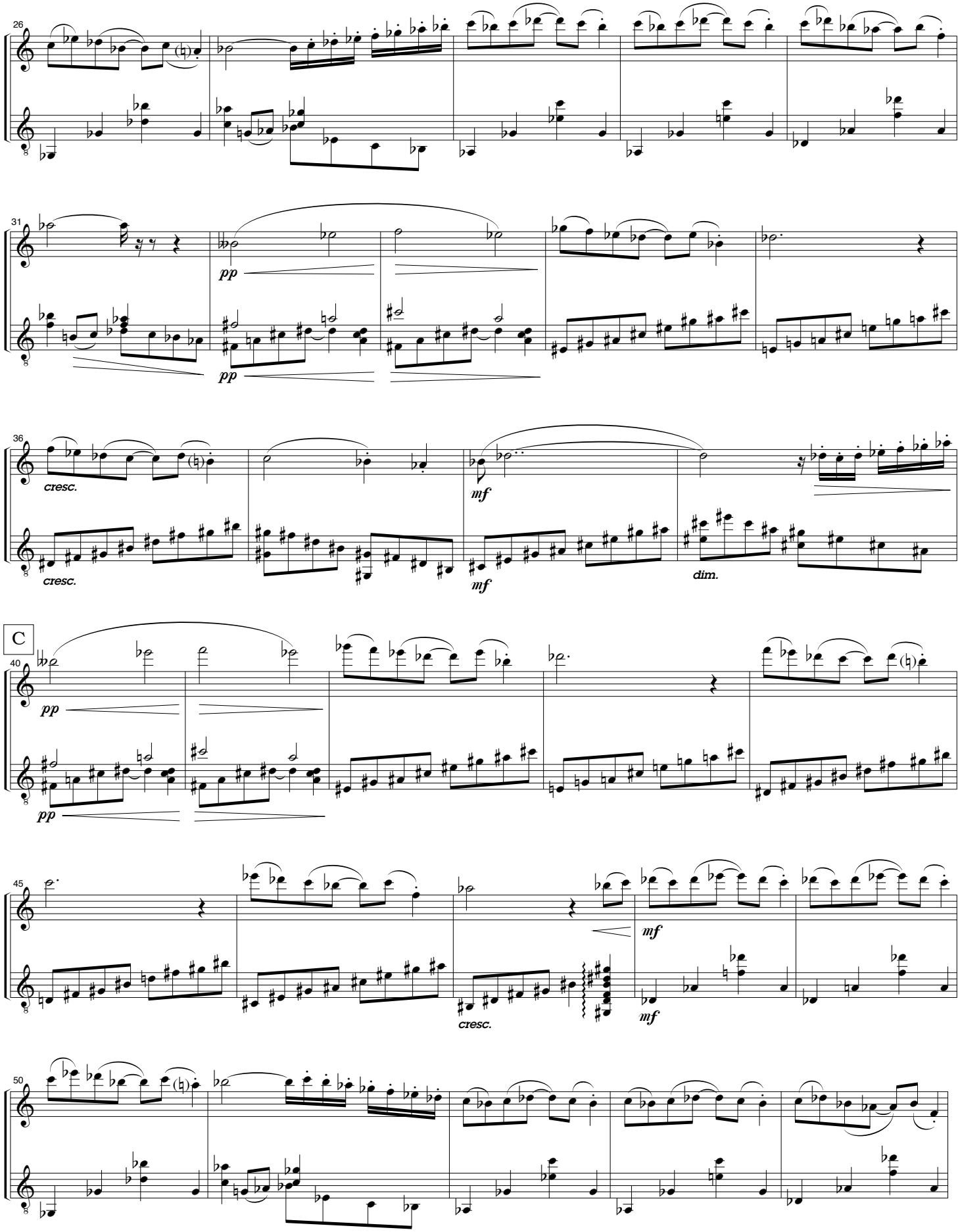
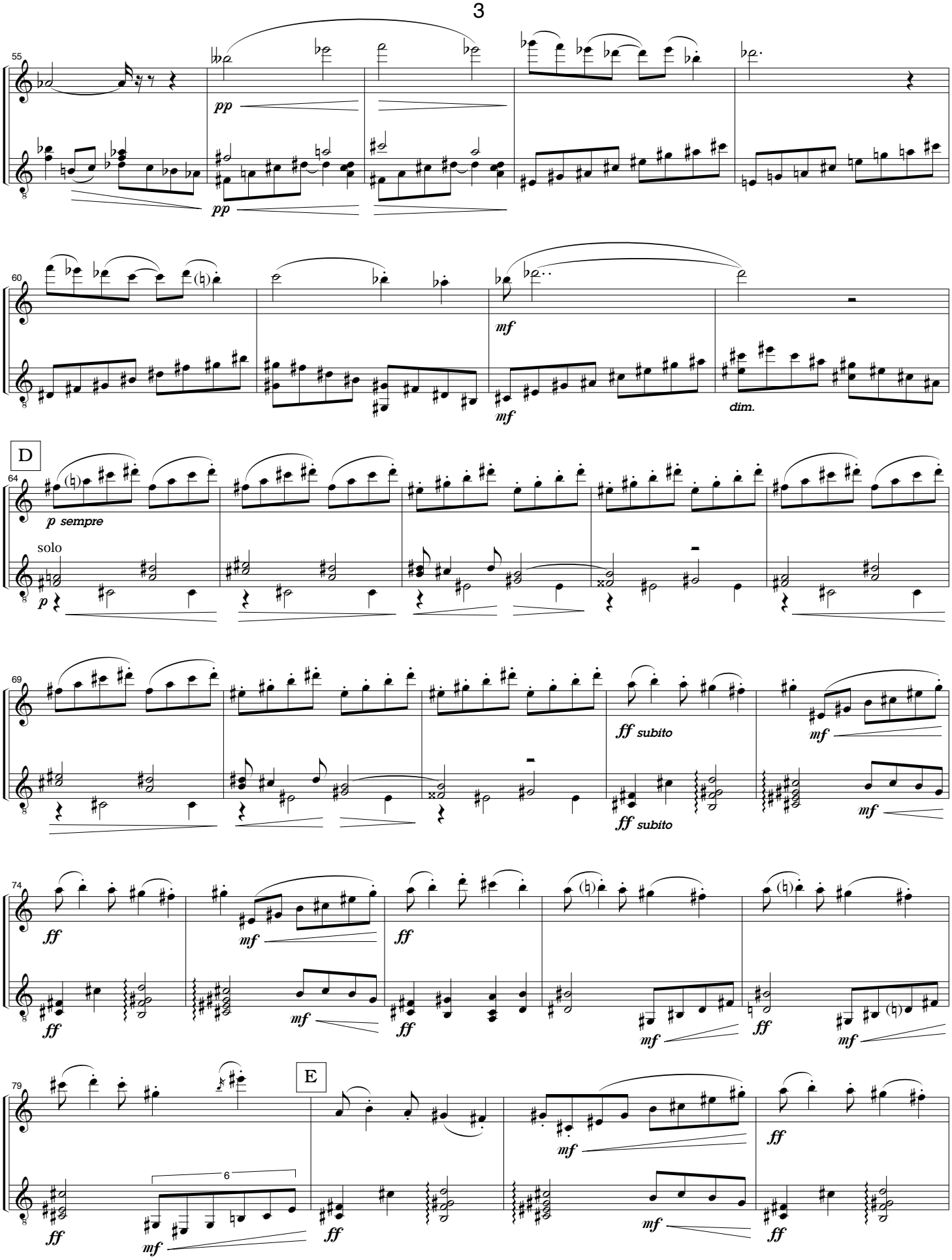
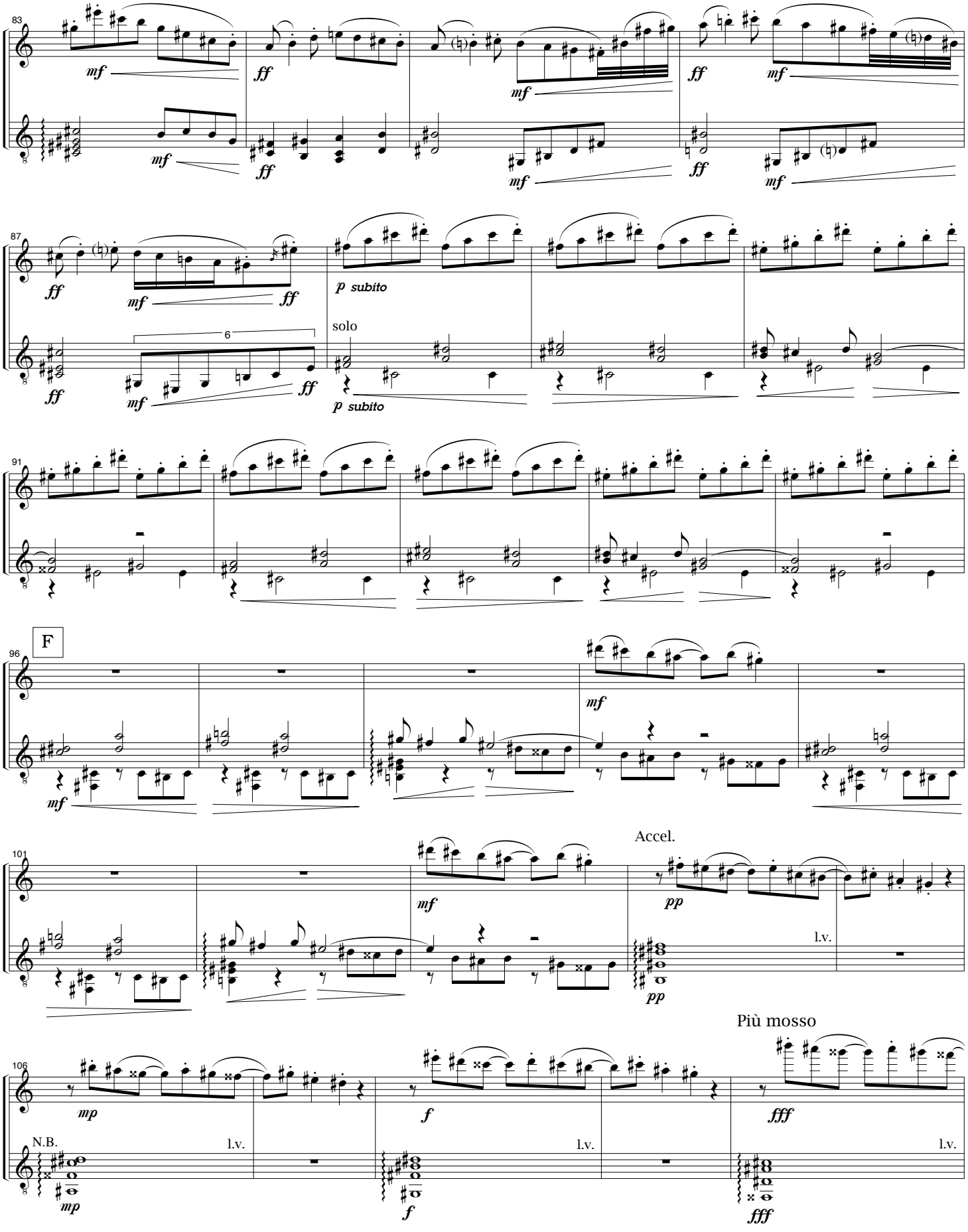
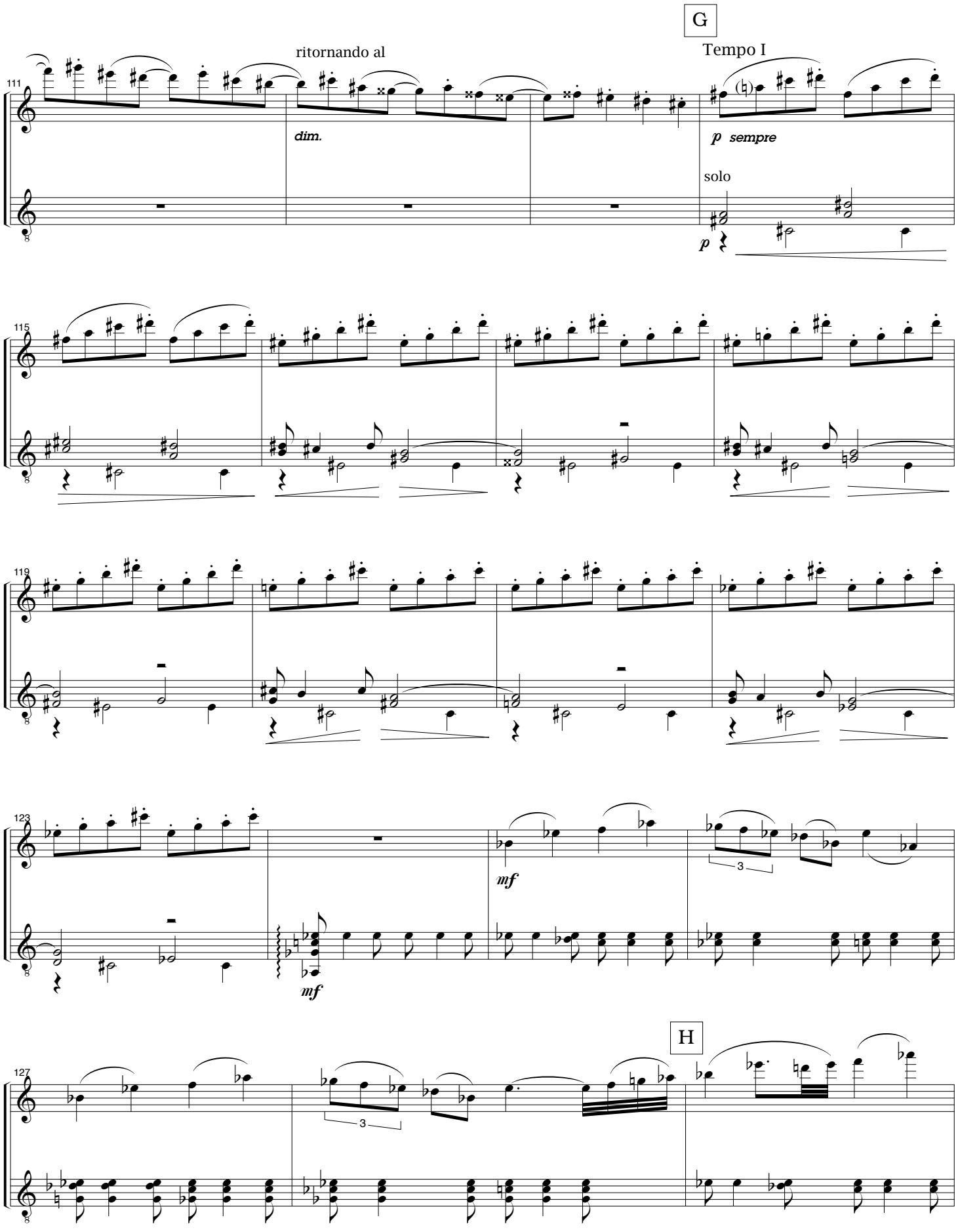
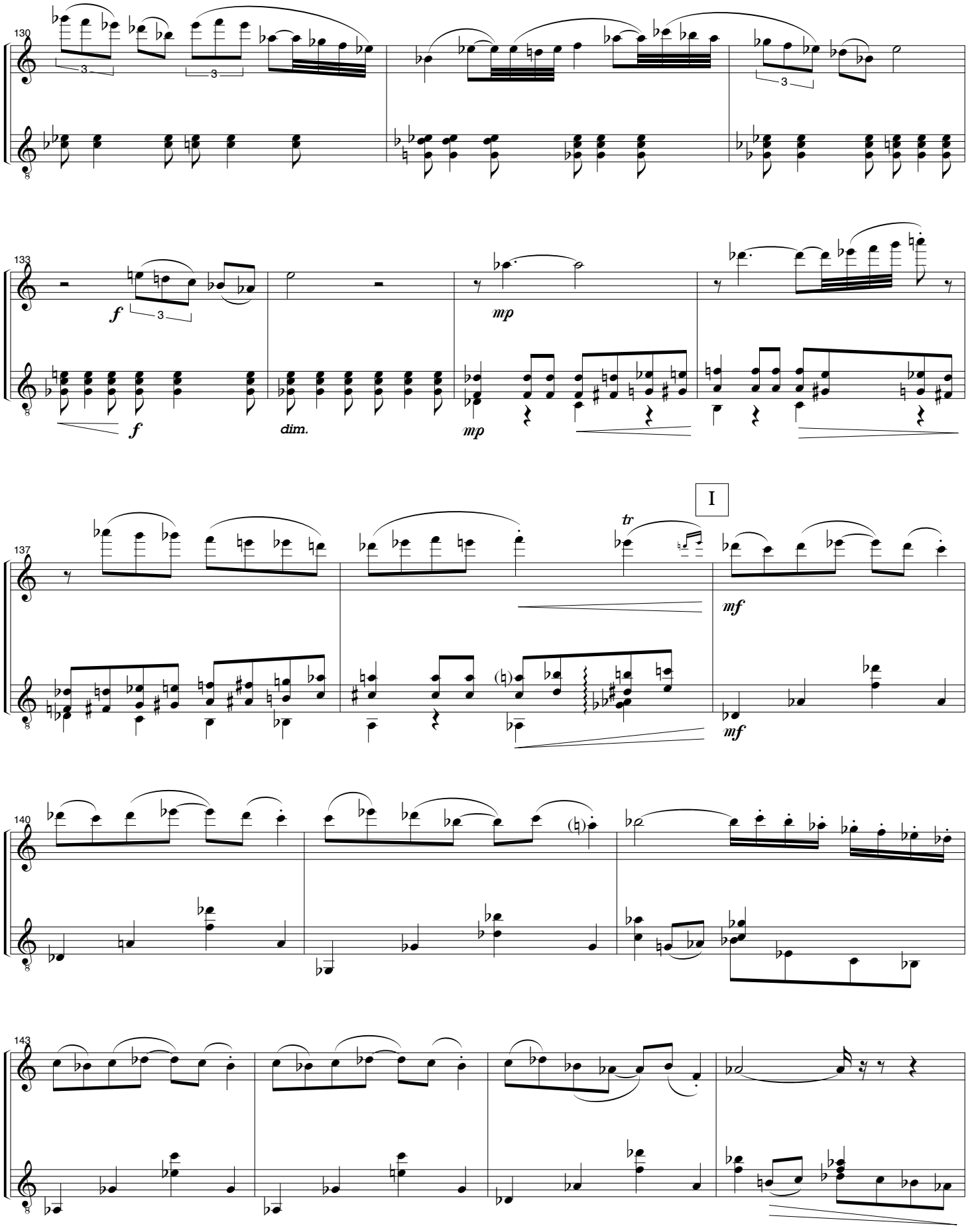

26
31
pp
pp
36
cresc.
cresc.
mf
mf
dim.
C
40
pp
pp
45
cresc.
mf
mf
50

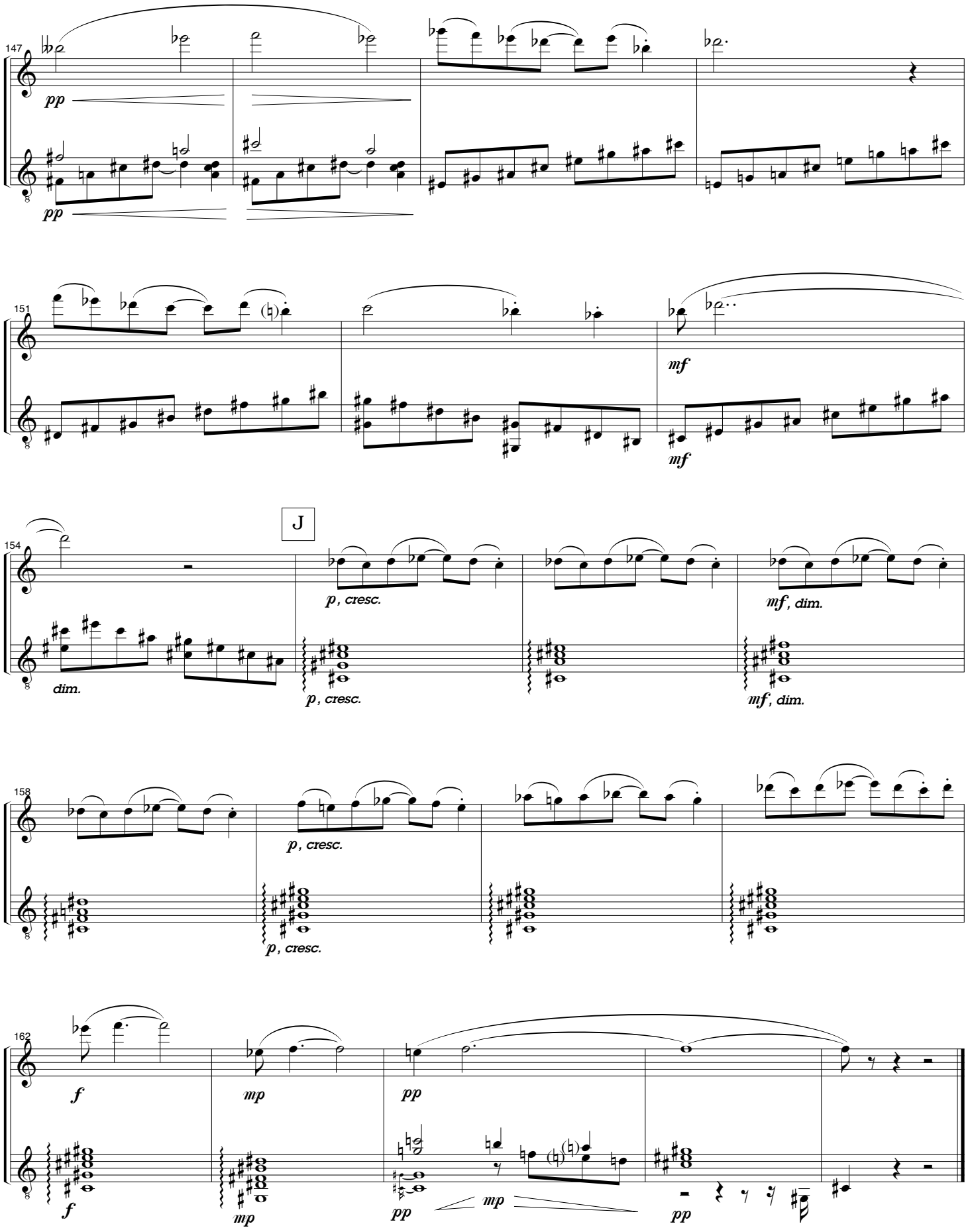

55
pp
pp
60
mf
mf
dim.
D
64
p sempre
solo
p
69
ff subito
mf
ff subito
mf
74
ff
mf
ff
ff
mf
ff
mf
79
E
6
ff
mf
ff
mf
ff
mf
ff




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
111
dim.
p sempre
solo
p
115
119
123
mf
mf
3
3
H
127


130
133
f
dim.
mp
137
I
tr
mf
140
143


147
pp
pp
151
mf
mf
J
154
dim.
p, cresc.
p, cresc.
mf, dim.
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.

Victor Frost
20 VIII 99
New York City

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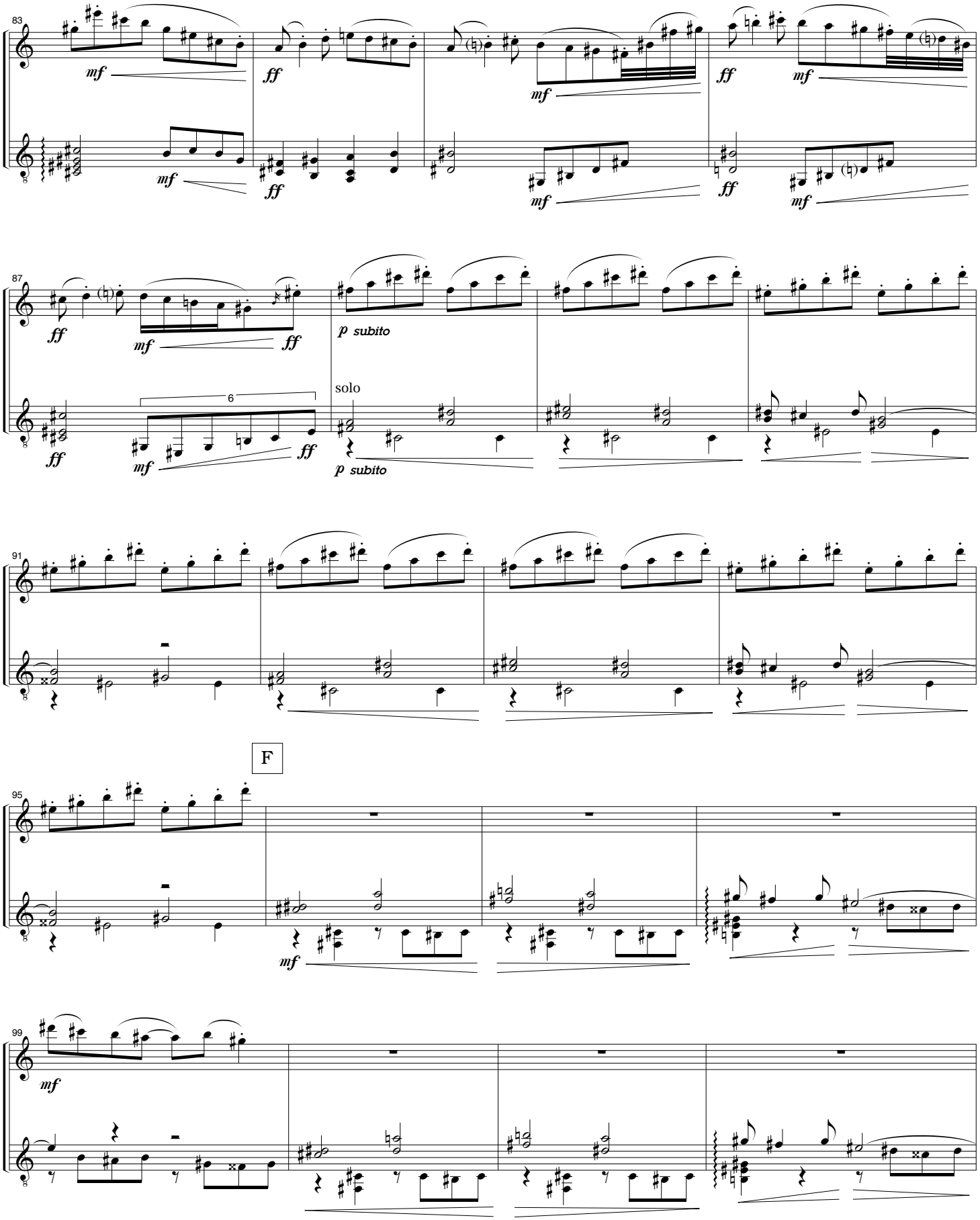
**PDF Use**

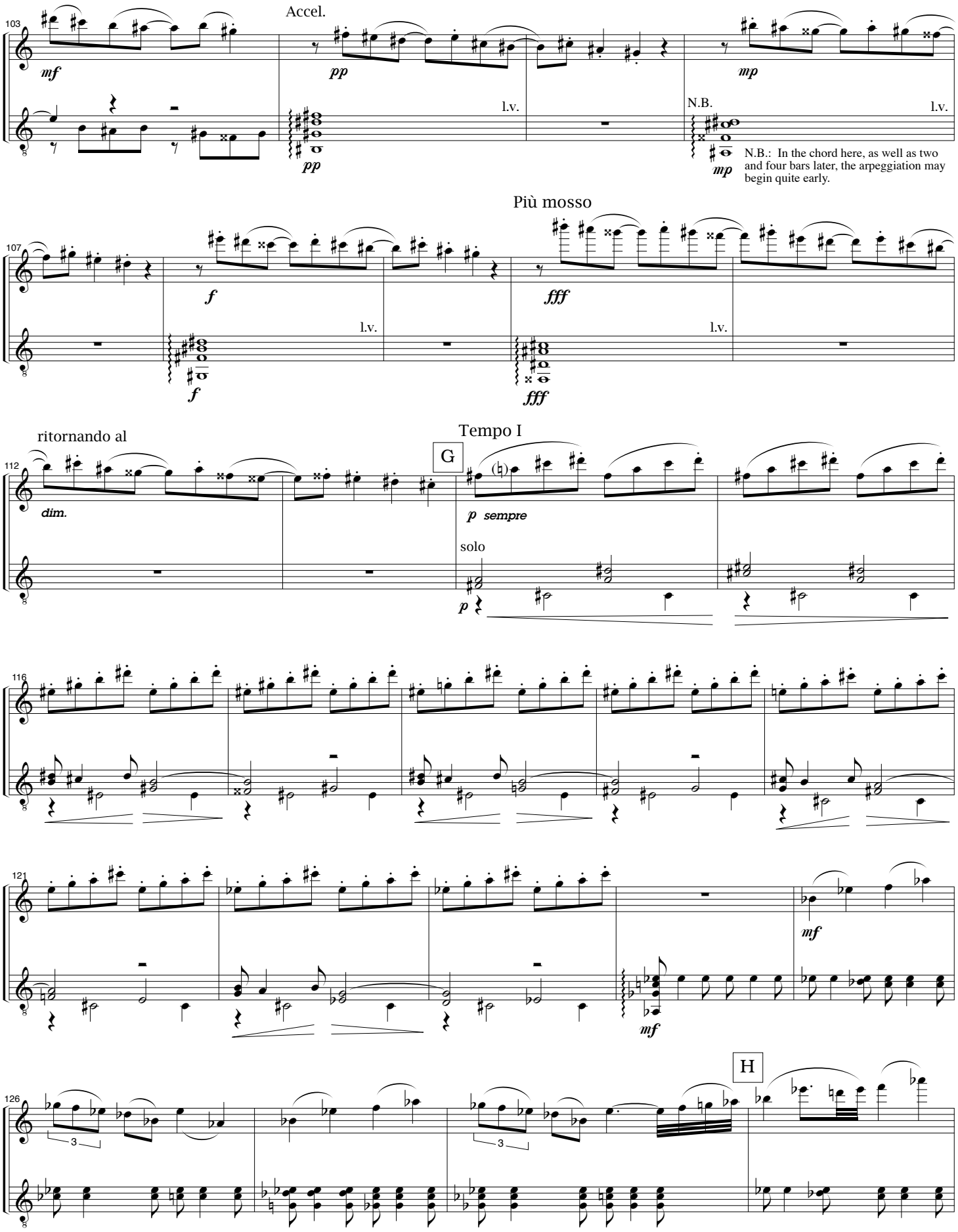
There are no parts. Players each use the full score, with slight modifications on the middle pp. to allow for convenient page turns for the respective instruments.

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.


83
87
solo
91
F
95
99


103
Accel.
mf
pp
l.v.
mp
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.
Più mosso
107
f
l.v.
fff
l.v.
f
fff
ritornando al
Tempo I
112
G
dim.
p sempre
solo
p
116
121
mf
mf
H
126
3
3