

Tango pour 22h10

Zack Settel

A $\text{♩} = 62$

Clarinet en B \flat *mp*

Accordion *mp*

Contrabass *mp* *pizz.*

Cl. *mp*

Accord. *mp*

Cbass *mp*

Cl. *mp*

Accord. *mp*

Cbass *mp*

8

Sop. *mp*
Yo _____ yo- mar no...

Cl.

Accord. *legato*
p

Cbass

11

Sop. *3* *3*
yis _____ yis - ro - el _____ ki - l' - o - lom _____ o

Accord.

Cbass

14

Sop.

lom has-do ki ki lo-lum³ has - do

Bar.

mp Ho

Accord.

Cbass

17 **B**

Bar.

du la Ho - du la - do - noi Ho

Cl.

Accord.

Cbass

19

Sop.

Bar.

Cl.

Accord.

Cbass

du la — la - do - noi ki - tov ki - l'o - lom has

ki - tov ki - l'o - lom has

Detailed description: This system covers measures 19 and 20. The Soprano part begins with a whole rest in measure 19, followed by a half note G4 in measure 20. The Baritone part has a melodic line with lyrics. The Clarinet part features eighth-note patterns. The Accordion part plays chords in the right hand and eighth notes in the left hand. The Cbass part plays a simple bass line.

21

Sop.

Bar.

Cl.

Accord.

Cbass

do — ki - lom has - do — ki

do — ki - lom has - do — ki

Detailed description: This system covers measures 21 and 22. The Soprano part has a long note in measure 21 and a half note in measure 22. The Baritone part mirrors this with a long note in measure 21 and a half note in measure 22. The Clarinet part has eighth-note patterns with some rests. The Accordion part continues with chords and eighth notes. The Cbass part plays a simple bass line.

23

Sop. *tov ki-lo - lom has - do*

Bar. *tov ki-lo - lom has - do Yom yo* *mf*

Cl. *p*

Accord. *gliss*

Cbass

26

Bar. *me - ru - no bes bes a - ha - ron ki*

Cl.

Accord.

Cbass

29

Bar.

Cl.

Accord.

Cbass

31

Sop.

Bar.

Cl.

Accord.

Cbass

legato
p

legato
p

34

Sop. *cresc.* yo me-ru no yir yir' - e a ³ do- noi ki

Bar. *cresc.* me - ru no yir yir' - e a ³ do- noi

Cl.

Accord.

Cbass

37

Sop. l' - o - lom o - lom has - do

Bar. l' - o - lom o - lom has - do

Cl.

Accord.

Cbass

39 *decresc.*

Sop. *mf* Ho

Bar. *decresc.*

Cl. *3*

Accord.

Cbass

ki ki lo-lum has - do

ki ki lo-lum *3* has - do

41 **D**

Sop. Ho

Cl. *normale* *mp*

Accord. *normale* *mp*

Cbass

du la Ho - du la - do - noi Ho

43

Sop. du la la - do - noi ki-tov ki-l'o lom has

Bar. ki-tov ki-l'o lom has

Cl.

Accord.

Cbass

45

Sop. do ki - lom has - do ki -

Bar. do ki - lom has - do ki -

Cl.

Accord.

Cbass

47

Sop.

Bar.

Cl.

Accord.

Cbass

tov ki - lo - lom has - do

tov ki - lo - lom has - do

gliss. \flat

p

50

Cl.

Accord.

Cbass

E

mf

mp

3

3

54

Cl.

Accord.

Cbass

57

Sop.

Bar.

Cl.

Accord.

Cbass

Yom

Yom yo

legato

mp

legato

mp

gliss.

60

Sop. yo me-ru no yir yir'e a do- noi ki

Bar. me-ru no yir yir'e a do- noi

Cl.

Accord.

Cbass

63 *cresc.*

Sop. *cresc.*
l' - o - lom o - lom has - do

Bar. *cresc.*
ki l' - o - lom o - lom has - do

Cl. *cresc.*

Accord. *cresc.*

Cbass *cresc.*

65

Sop. *f* ki

Bar. *f* *mp* *molto rubato* ki lo-lum ³ has - do

Cl. *f* *mp* *molto rubato* ³

Accord. *f*

Cbass *f* *molto rit.* *p* *fin*

Detailed description: This is a page of a musical score, page 14, starting at measure 65. It features five staves: Soprano (Sop.), Baritone (Bar.), Clarinet (Cl.), Accordion (Accord.), and Cbass. The Soprano part has a single note 'ki' with a fermata and a dynamic marking of *f*. The Baritone part has a melodic line starting with 'ki' and 'lo-lum' followed by a triplet of notes, then 'has - do'. It includes dynamic markings *f* and *mp*, and the instruction *molto rubato*. The Clarinet part has a melodic line with a triplet of notes, dynamic markings *f* and *mp*, and the instruction *molto rubato*. The Accordion part has a rhythmic accompaniment with chords and a dynamic marking of *f*. The Cbass part has a bass line with a dynamic marking of *f*, followed by a *molto rit.* section with a dynamic marking of *p*, and ends with *fin*.