

Accordion 1. (Score)

Fra Tango

for three accordions

Jukka Tiensuu 1984/96

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(1984/96)

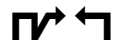
for three accordions

Performance notes:

Fra Tango is a version for three accordions of *Fantango* (1984) for any keyboard instrument. (An ensemble version for oboe or flute, clarinet, violin, cello and keyboard, called *Tango lunaire* also exists).

The piece is in four sections, the beginnings of which are marked A, B, C and D. The repetition of at least one of the sections A, B or C is strongly recommended. Suggested repetition schemes are: ABBCD, ABCBCD or ABCABCD.

Only a few dynamic markings and other suggestions (in parenthesis) are given by the composer, who hopes this way to encourage the interpreters to use their full fantasy. Exaggeration and extremes are by no means to be avoided but even required. Play *con euforia*, *mo/to doloroso*, *sinistrissimo*, *scherzando*, *con violenza*, *languidissimo*...



The beginning and end marks of the way of playing, where the keys are pressed down *before* the bellows are activated. In chord repetitions, the keys are kept down and the rhythm is produced by the bellows only.



Indicates a chromatic cluster (approximate pitches).

Accordion 1.

Fra Tango

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The image displays a musical score for three vocal parts (ac.1, ac.2, ac.3) and piano accompaniment. The tempo is marked "Tempo di tango". The key signature is one flat (B-flat major or D minor). The time signature is 4/8.

The vocal parts are arranged in three systems, each with a treble and bass staff. The piano accompaniment is shown in a grand staff (treble and bass) at the bottom.

Key markings include:

- Tempo di tango**: Indicated above the first system of vocal parts.
- A**: A boxed letter 'A' marking the start of a section in the first system of vocal parts.
- sf**: *sforzando* marking, indicating a strong accent.
- 3**: A triplet marking, indicating a group of three notes played in one-third the time.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

11

B (fanfarone)

(f) (p cresc.)

B (2da volta solamente)

(f) (p cresc.)

B

(meno f) (f) (p cresc.)

col 8va bassa ad lib.

16

(f) (f) (p cresc.)

8va

(fanfarone)

(f) (p cresc.)

(f) (meno f) p

20

Loco

(f)

(f)

(p cresc)

(f)

3 3

24

This system contains measures 24 through 28. It features a piano accompaniment with a treble and bass staff. Measure 24 has a triplet of eighth notes in the treble and a half note in the bass. Measures 25-28 continue with similar rhythmic patterns, including triplets and accents. The key signature has one sharp (F#).

29

This system contains measures 29 through 34. The piano accompaniment continues with eighth and sixteenth note patterns. Measure 29 starts with a triplet of eighth notes. Measures 30-34 show a variety of rhythmic textures, including sixteenth note runs and chords. The key signature remains one sharp (F#).

35

This system contains measures 35 through 39. The piano accompaniment features sixteenth note runs in the treble and chords in the bass. Measure 35 starts with a sixteenth note run. Measures 36-39 continue with similar patterns, including accents and slurs. The key signature remains one sharp (F#).

40

45

48

54

3 3 3

estatico

(fanfarone)

61

3

67

C più lento

3 6:4 3 3

molto appassionato e languido

tr

C più lento

p e mesto

C più lento

p e mesto

73

3 3 3

tr

appassionato

(sempre mesto)

78

(sub. molto accel. if A or B follows)

D 2.

f

D

f

D

84

mf *f* *p* *mf* *(pp e vibr.)*

p *f* *p* *mf* *(pp e vibr.)*

f *mp* *p* *mf* *(pp e vibr.)*

Accordion 1. Solo Part

Jukka Tiensuu

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(1984/96)

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The piece is in four sections, the beginnings of which are marked A, B, C and D. The repetition of at least one of the sections A, B or C is strongly recommended. Suggested repetition schemes are: ABBCD, ABCBCD or ABCABCD.

Only a few dynamic markings and other suggestions (in parenthesis) are given by the composer, who hopes this way to encourage the interpreters to use their full fantasy. Exaggeration and extremes are by no means to be avoided but even required. Play *con euforia*, *mo/to doloroso*, *sinistrissimo*, *scherzando*, *con violenza*, *languidissimo*...



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Tempo di tango

ac.1

1

A

6

10

B (fanfarone)

15

20

Loco

Detailed description: This is a musical score for a piece titled 'Tempo di tango'. The score is written for piano (ac.1) and violin (ac.2). The time signature is 4/8. The key signature has one flat (B-flat). The score is divided into five systems, each with a measure number (1, 6, 10, 15, 20). The first system (measures 1-5) includes a section labeled 'A' and features a forte (sf) dynamic. The second system (measures 6-10) continues the piano part with a forte (sf) dynamic. The third system (measures 11-15) includes a section labeled 'B (fanfarone)' and features a forte (f) dynamic. The fourth system (measures 16-20) includes a section labeled 'Loco' and features a piano (p) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. Dynamics include sf (sforzando), f (forte), and p (piano). The tempo is marked 'Tempo di tango'.

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

3

(dim.)

slentando

(molto rall.)

52 (poco più lento di tempo primo)

estatico

62

68 C più lento 6:4

molto appassionato e languido

tr

75

tr

80 (sub. molto accel. if A or B follows)

D

f

2.

85

mf *f* *p* *mf* (*pp e vibr.*)