

T a n g o

for string quartet

Eric Choate

The sultry tangos of two Argentine Composers, Ástor Piazzolla and Osvaldo Golijov, served as models for this piece. The Argentine tango is a dance characterized by the tango rhythm (♩. ♩. ♩) in 4/4 time. Piazzolla developed this musical form and took it to the concert stage, stamping it with his sweeping melodies and harmonic sequences. Golijov added a 20th century flair, involving extreme chromaticism and extended techniques including slides and unusual bowing effects. *Tango* began as a string quartet and was later expanded for full orchestra. I wrote the quartet version while studying in Paris, a city that has greatly embraced the Argentine tango as well as the rise of modernity in the early 20th century. *Tango* is a product of these two traditions: I have combined elements of the tango tradition with Stravinsky's dislocated accents and tightly spaced, biting sonorities, resulting in a piece that is both machine-like and steamy.

to my friend, John

Tango

♩ = 120

Eric Choate

Violin 1

Violin 2

Viola

Cello

5

Vln. 1

Vln. 2

Vla.

Vlc.

A

Vln. 1

Vln. 2

Vla.

Vlc.

bring out

f

p < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

f

p < *f* *p* < *f* *p* < *f* *p* < *f*

f

p < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

fp *f*

simile

bring out

f

p < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

fp *f*

simile

13

Vln. 1

Vln. 2

Vla.

Vlc.

B

Vln. 1

mf

Vln. 2

mf

pizz. arco

Vla.

mf

pizz. arco

Vlc.

mf

21

Vln. 1

Vln. 2

Vla.

Vlc.

f

f

8va

C

Vln. 1 *mf* bring out

Vln. 2 *f*

Vla. *mf*

Vcl. *f*

simile

Vln. 1

Vln. 2

Vla.

Vcl.

D

Vln. 1 *subito p*

Vln. 2 *p*

Vla. *p* espressively

Vcl. *subito p*

35

Vln. 1

Vln. 2

Vla.

Vcl.

p

39

Vln. 1

Vln. 2

Vla.

Vcl.

mp

mf

mf

E

43

Vln. 1

Vln. 2

Vla.

Vcl.

Tango

47

Vln. 1

Vln. 2

Vla.

Vcl.

F

pizz.

arco

sul e

sul a

f

mf

f

mf

f

mf

52

Vln. 1

Vln. 2

Vla.

Vcl.

sul e

sul d

sul g and d

sul g and d

f

mf

f

mf

G

Vln. 1

Vln. 2

Vla.

Vcl.

dry

dry

dry

arco

arco

f

f

f

f

(♩ = ♩)

62 *simile*

Vln. 1

Vln. 2

Vla.

Vcl.

70

Vln. 1

Vln. 2

Vla.

Vcl.

76 H ♩ = 96

Vln. 1

Vln. 2

Vla.

Vcl.

arco *sul c*

ff *f* *simile*

ff *f* *simile*

ff *f* *simile*

ff *f*

Tango

80

Vln. 1

Vln. 2

Vla.

Vcl.

f

p

mf

85

Vln. 1

Vln. 2

Vla.

Vcl.

I

89

Vln. 1

Vln. 2

Vla.

Vcl.

Tango

10

J

93

Vln. 1

Vln. 2

Vla.

Vcl.

pizz.

3

3

slowing

non vib.

K ♩ = 60
norm.

97

Vln. 1

Vln. 2

Vla.

Vcl.

p

non vib.
sul a

pp

norm.

p

pp

norm.

non vib.

p
arco
expressively

p

103

Vln. 1

Vln. 2

Vla.

Vcl.

108

Vln. 1

Vln. 2

Vla.

Vcl.

114

Vln. 1

Vln. 2

Vla.

Vcl.

bring out

120

slowing (long) ♩ = 120 (pickup in tempo)

L

Vln. 1

Vln. 2

Vla.

Vcl.

pizz.

(long) arco

f

fp

12

Tango

124

Vln. 1 *pizz. arco* *f fp*

Vln. 2

Vla. *mf* bring out *f*

Vcl. *fp* *f*

128

Vln. 1 *pizz. arco* *f fp*

Vln. 2

Vla.

Vcl. *fp* *f*

132

Vln. 1 *f* bring out

Vln. 2 *pizz. arco* *f fp*

Vla. *mf*

Vcl. *f*

M

136

Vln. 1

Vln. 2

Vla.

Vcl.

f *fp* *f* *fp*

fp *f*

140

Vln. 1

Vln. 2

Vla.

Vcl.

N

144

Vln. 1

Vln. 2

Vla.

Vcl.

O bring out

148

Vln. 1

Vln. 2

Vla.

Vcl.

più f

f

f

più f

151

Vln. 1

Vln. 2

Vla.

Vcl.

simile

154

Vln. 1

Vln. 2

Vla.

Vcl.

Tango

P ♩ = 140

accel.

157

Vln. 1

Vln. 2

Vla.

Vcl.

ff

ff

ff

ff

sul g

161

Vln. 1

Vln. 2

Vla.

Vcl.

165

Vln. 1

Vln. 2

Vla.

Vcl.

Q (♩ = ♩)

169 simile

Vln. 1

Vln. 2

Vla.

Vcl.

174

Vln. 1

Vln. 2

Vla.

Vcl.

179

Vln. 1

Vln. 2

Vla.

Vcl.

sul d and a

sul g and d

sul g

fff

fff

fff

fff

fff