



# Blue Tango

Leroy Anderson (1908-1975)

## INSTRUMENTATION

1 Conductor	1 B $\flat$ Tenor Saxophone	1 1st Trombone
1 C Piccolo	1 1st E $\flat$ Alto Saxophone	1 2nd Trombone
1 1st Flute	1 2nd E $\flat$ Alto Saxophone	1 3rd Trombone
1 2nd Flute	1 1st F Horn	1 Tuba
1 1st Oboe	1 2nd F Horn	3 Percussion (Snare Drum, Bass Drum, Bells)
1 2nd Oboe	1 3rd F Horn	8 1st Violin
1 1st B $\flat$ Clarinet	1 4th F Horn	8 2nd Violin
1 2nd B $\flat$ Clarinet	1 1st B $\flat$ Trumpet	5 Viola
1 1st Bassoon	1 2nd B $\flat$ Trumpet	5 Cello
1 2nd Bassoon	1 3rd B $\flat$ Trumpet	5 String Bass

## PROGRAM NOTES

At the height of his career in the mid-1930s, Leroy Anderson began arranging for Arthur Fiedler's Boston Pops Orchestra. Later, Fiedler encouraged him to write his own tunes for the Pops. His compositions, more than 50 in number, virtually define the sound of the contemporary American pops orchestra. BLUE TANGO was a #1 hit in 1951, juxtaposing the charismatic melody over a traditional tango pulse. The work captured the spirit of an era.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor



Picc.

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

A. Saxes. I II

T. Sax.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

*f* *mp* *espr.* *p* *mp* *sim.*

Play (open)

7 8 9 10 11 12

26662S





Picc.  
I

Fls.  
II

Obs.  
I  
II

Cls.  
I  
II

Bsns.  
I  
II

A. Saxes.  
I  
II

T. Sax.  
I  
II

Hns.  
I  
II  
III  
IV

Tpts.  
I  
II  
III

Tbns.  
I  
II  
III

Tuba

Perc.

Vlns.  
I  
II

Vla.

Cello

Str. Bass

Picc.

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

A. Saxes. I II

T. Sax.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Perc.

Vlms. I II

Vla.

Cello

Str. Bass

25 26 27 28 29 30

26662S













Picc.  
Fls. I II  
Obs. I II  
Cls. I II  
Bsns. I II  
A. Saxes. I II  
T. Sax.  
Hns. I II III IV  
Tpts. I II III  
Tbns. I II III  
Tuba  
Perc.  
Vlins. I II  
Vla.  
Cello  
Str. Bass

*sim.* *f* *f* *f* *f* *f*

49 50 51 52 53 54

Picc.

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

A. Saxes. I II

T. Sax.

Hns. I II III IV

Tpts. I II III

Tbn. I II III

Tuba

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

26662S *f* 55 56 57 58 59 60

Picc.

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

A. Saxes. I II

T. Sax.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Perc.

Vns. I II

Vla.

Cello

Str. Bass

*più f*

*f*

26662S

61 62 63 64 65 66

Picc.

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

A. Saxes. I II

T. Sax.

Hns. I II III IV

Tpts. I II III

Tbn. I II III

Tuba

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

26662S 67 68 69 70 71

Picc.

Fls. I II

Obs. I II

Cls. I II

Bsns. I II

A. Saxes. I II

T. Sax.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Perc.

Vlns. I II

Vla.

Cello

Str. Bass



Picc. *mp* *cresc.*

Fls. I *mp* *cresc.*

Fls. II *mp* *cresc.*

Obs. I *mp* *cresc.*

Obs. II *mp* *cresc.*

Cls. I *mp* *cresc.*

Cls. II *mp* *cresc.*

Bsns. I *p* *cresc.*

Bsns. II *p* *cresc.*

A. Saxes. I

A. Saxes. II

T. Sax. *p* *cresc.* Cue: Cello

Hns. I *p* *cresc.*

Hns. II *p* *cresc.*

Hns. III *p* *cresc.*

Hns. IV *p* *cresc.*

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Perc. *p* *cresc.*

Vins. I *p* *cresc.*

Vins. II *p* *cresc.*

Vla. *p* *cresc.* *div.* *unis.*

Cello *p* *cresc.*

Str. Bass *p* *cresc.*



