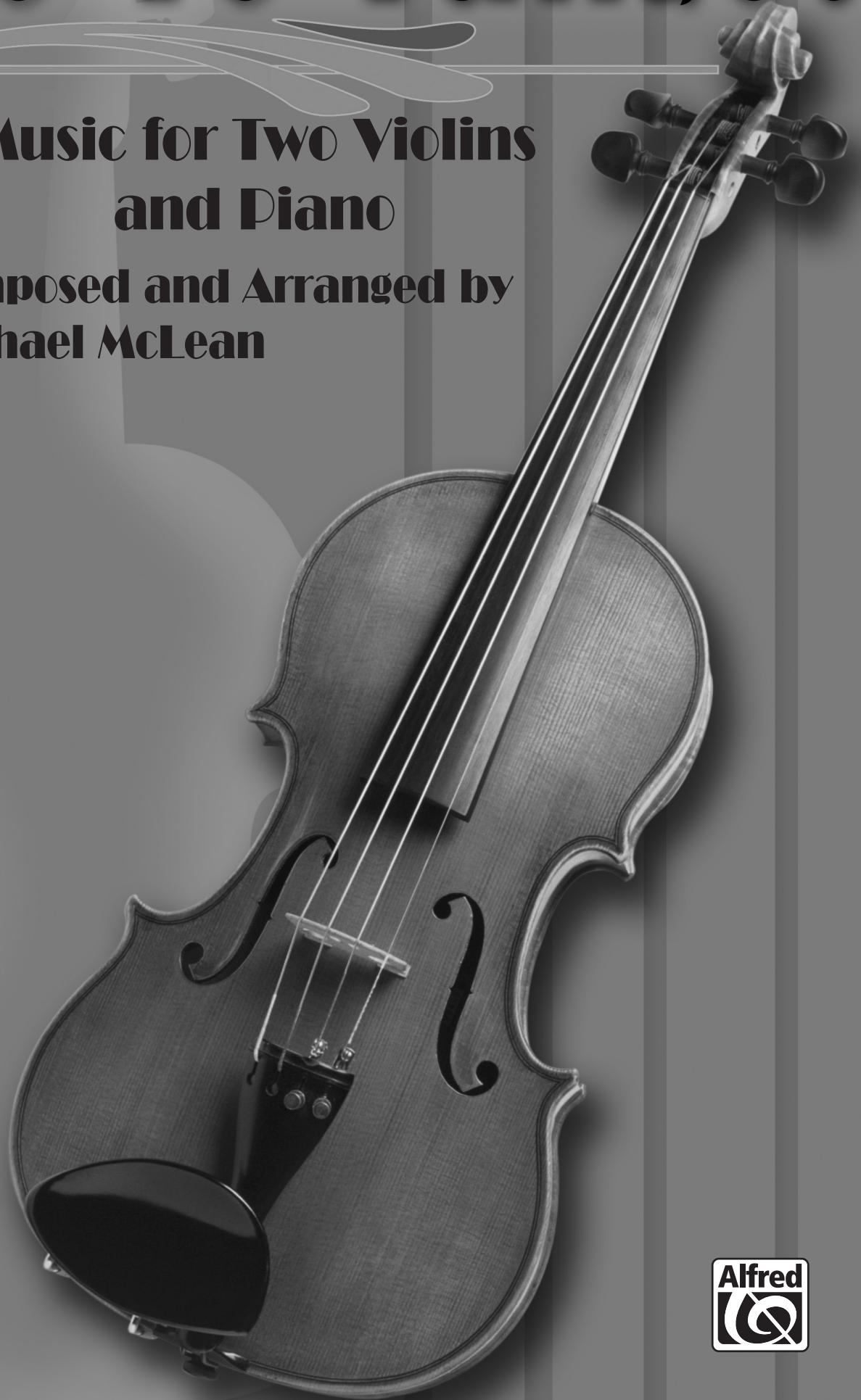


Score • Book 2

Care To Tango?

**Music for Two Violins
and Piano**

**Composed and Arranged by
Michael McLean**



Introduction



It has been 15 years since I began composing the music that is now compiled in the two volumes of *Care to Tango?* Living in Dallas at the time and teaching violin at Texas Christian University, I found myself with a violin studio that wanted, aside from their weekly assignments of the standard violin works, exciting and compelling ensemble music that lay outside the conventional violin repertoire.

Turning to the Tango, and its various first cousins (the Csardas, Rhumba, Tarantella, etc.), I found the rhythmic vitality, charged harmonies, and soulful melodies I was looking for. Recording this music in 1997 with violinists Brian Lewis and Barbara Barber and subsequently releasing the CD *Care to Tango?*, I quickly found that we had a hit on our hands. The musical scores and CD have since made their way around the world and I am now very pleased to offer this material in a two-volume set, with piano score, violin parts, and CD insert.

Not only has this music become popular with performers, teachers, and students, I have been amazed at how the audience reacts—usually with wild abandon. I think we all enjoy “letting our hair down,” so to speak—losing ourselves in a good tune or in the rhythmic energy of an exciting dance. So, as we mentioned in the original CD jacket, “...if you find that you simply cannot remain seated while listening to this music, grab the first person available and ask—suavely of course—*Care to Tango?*”

Note: Fingerings have been added in a simple and spare manner to facilitate reading—they are not meant to reflect the sole option for fingering.

Some passages in the piano part have been revised and updated since the recording of this music.

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Fandango

Fandango is a style of folk and flamenco music and dance. It arose as a dance of courtship in Andalusia in southern Spain early in the 18th century, while its exotic harmonies and rhythms find their roots in the Moorish world of Medieval Spain. This composition was in part inspired by the famous Fandango for Guitar Quintet by Boccherini.

Tango “La Cumparsita”

“La Cumparsita” was composed by Uruguayan musician Gerardo Matos Rodríguez in 1917. The lyrics of this song were written by Argentine poets Enrique P. Maroni and Pascual Contursi and literally translate as “the little parade” of endless miseries. It stands today as the most famous and recognizable of Tangos, with its fame to this day creating country of origin debates between Argentina and Uruguay.

Hungarian Dance No. 1

Brahms began his career as a pianist performing with the Hungarian violinist Eduard Reményi. It was this relationship that inspired Brahms’ interest in the popular *alla zingarese* (gypsy) style which eventually led to his composing of the Hungarian Dances. They were written in 1869 for piano four hands and, to this day, are among his most popular works.

Fantomen

Fantomen, literally “the phantom” in Swedish, is a specific genre of composition showcasing the traditional Swedish fiddle style of syncopated rhythms that are interestingly reminiscent of American ragtime.

Bolero

Known also as “Playera” or simply “Spanish Dance,” Enrique Granados composed this as a novelty piece meant to imitate the guitar. The sudden stop and characteristic position of a dancer with one arm arched above the head has its origin with this particular style of dance.

Sicilienne, Op. 78

Fauré’s rendition of this Sicilian dance remains within the traditional style of dotted rhythms and graceful introspection. This particular composition has the added flavor of lush pre-impressionistic French harmony.

Tarantella

The Tarantella is a traditional, southern Italian dance of 6/8 time, characterized by the rapid whirling of couples. It is named after Taranto in southern Italy, and is popularly associated with the large local wolf spider or “tarantula” spider. Local legend suggested that only the frenetic, rapturous dancing of the Tarantella could cure its deadly bite.



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Please note that the order of *Fantomen* and *Bolero* were switched from the CD order to facilitate page turns in the music.

Fandango

Michael McLean

Andante ♩ = 80

Violins

1 *fp* *pp*

2 *fp* *pp*

Piano

f quasi Cadenza

Vlins.

1 *morendo* *f appassionato*

2 *morendo* *f appassionato*

Pno.

p *mf*

6

Vlins.

1 *f* *cresc.*

2 *f* *cresc.*

Pno.

cresc.

11