

TWO BRAZILIAN TANGOS

ERNESTO NAZARETH

Arranged by CARRIE LANE GRUSELLE

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Viola
- 5 Violoncello
- 5 Double Bass

Preview Only
Legal Use Requires Purchase



Please note: Our band and orchestra music is collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.



THE ARRANGER

Carrie Lane Gruselle coaches chamber music for young musicians at the Lawrence Community Music School in Appleton, Wisconsin. She is a past president of the Wisconsin Chapter of the American String Teachers Association and retired lead teacher for the Lawrence University String Project, a teacher training program for college students. She is co-author of the method series *Measures of Success® for Strings* as well as *Superior Strings in Sixteen Weeks*. Her arrangements and compositions are studied and performed regularly worldwide.

Carrie is retired from teaching strings for the Appleton Area School District. She previously taught with Northeast Wisconsin Talent Education, a Suzuki emphasis school in Green Bay. Her performing experience includes the Green Bay Symphony and the Fox Valley Symphony.

She holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

ABOUT THE MUSIC

Ernesto Nazareth was a Brazilian composer/pianist who straddled the 19th and 20th centuries, and also moved between classical and popular styles of music. He composed a multitude of tangos as well as numerous other dance styles from around the world.

The tango as a dance originated in Argentina, a southwestern neighbor of Brazil. *Carioca*, the first tango presented in this arrangement, is a reference to the Brazilian city of Rio de Janeiro, while *Floraux* is the Portuguese word for "flower."

PERFORMANCE NOTES

The marking "con dolcezza" at the beginning of the *Carioca* indicates tenderness, sweetness, and/or gentleness. A rather relaxed feel is appropriate, especially to contrast with the succeeding tango, the dramatic and intense *Floraux*. Ernesto marked no expressive text to guide our interpretation of *Floraux*, but the drama is undoubtedly self-expressing. In his original manuscript he indicated only "Au Cercle Floraux" in the upper left corner of page 1, and *Floraux* in the title position.

Adhering to the printed dynamics, bowings and articulations will aid to a consistent and unified sound and an exhilarating interpretation.

—Carrie Lane Gruselle

TWO BRAZILIAN TANGOS

ERNESTO NAZARETH
Arranged by
CARRIE LANE GRUELLE
(ASCAP)

Con dolcezza (♩ = 104)

Carioca

Violin 1

Violin 2

Viola

Violoncello

Double Bass

1 2 3

4 5 6 7

8 9 10 11

mf

pizz.

arco

div.

(pizz.)

3

3

3

3



Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

12 13 14 15

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

16 17 18 19 20

IV

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21 22 23 24 25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

31

32

33

34

35

accel.

div.

p

p

35

36

37

38

p

p

pizz.

p

H1

-1

3

3

4

-x2

-1

2

4

-2

Floraux

J = 120-132

43

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vcl.
pizz.

D.B.
mp

43 44 45 46

51

Vln. 1 H4

Vln. 2

Vla.

Vcl. p -2

D.B. p -x2

51 52 53 54 55

59

Vln. 1 f pp

Vln. 2 f pp

Vla. f pp

Vcl. f pp

D.B. f pp

56 57 58 59

Vln. 1 p H4 L1

Vln. 2 p

Vla. p

Vcl. p

D.B. p

60 61 62 63 64

67

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

65 66 67 68

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

69 70 71 72

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

73 74 75 76

III

div.

f *p* *ff* *f* *p* *ff* *f* *p* *ff* *f* *p* *ff*

V *V* *H1* *V* *V* *V* *V* *V* *V* *V* *V* *V*

-2 *4* *-2* *-1* *-x4* *-4* *3* *div.*

V *V* *V* *V* *V* *V* *V* *V*

V *V* *V* *V* *V* *V* *V* *V*