

# Drei Tango Latino

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(Klarinetten-Trio)

## Lied 1 : Tango Latino (Tempo 120)

The musical score is written for Bass Clarinet in 4/4 time with a tempo of 120. It consists of three distinct sections:

- Section A (Measures 6-17):** The first piece, 'Tango Latino', begins with a treble clef and a key signature of one flat. The melody is characterized by eighth-note patterns and syncopated rhythms. Measure numbers 6, 12, and 18 are indicated.
- Section B (Measures 18-24):** Continuation of the first piece, ending at measure 18.
- Section C (Measures 25-31):** The second piece, 'Nr. 2 : Nigun Dia sin ti (Kein Tag ohne Dich)', starts with a treble clef and a key signature of one flat. It features a more complex rhythmic pattern with sixteenth notes. Measure numbers 25 and 32 are indicated.
- Section D (Measures 32-37):** Continuation of the second piece, ending at measure 32.
- Section E (Measures 38-44):** The third piece, 'Solo Ende', begins with a treble clef and a key signature of one flat. It features a melodic line with some chromaticism. Measure numbers 38 and 45 are indicated.
- Section F (Measures 45-56):** Continuation of the third piece, ending at measure 45.
- Section G (Measures 57-62):** Continuation of the third piece, ending at measure 57.

Measure numbers are provided at the beginning of each line of music. The score includes various musical notations such as stems, beams, and rests.

# Bassklarinette

63 **G**

69

74

81 **H** Nr. 3 : TANGO MELANCOLICO (Tempo 100)

88

95 **I**

102 **J**

108

113 **K**

119 **L**

124

Detailed description: This is a musical score for Bass Clarinet, consisting of ten staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The music is divided into sections marked with letters G through L. Section G (measures 63-73) features a rhythmic pattern of eighth notes. Section H (measures 81-87) is the beginning of 'Nr. 3 : TANGO MELANCOLICO' at a tempo of 100, characterized by a slower, more melodic line with many rests. Section I (measures 95-101) returns to a rhythmic eighth-note pattern. Section J (measures 102-107) continues this pattern with some chromatic movement. Section K (measures 113-118) shows a change in the rhythmic texture. Section L (measures 119-123) features a more complex rhythmic pattern with some sixteenth notes. The final measure (124) concludes the piece with a final rhythmic flourish.