

Kjos String Orchestra
Grade 3
Full Conductor Score
SO466F

William Camphouse

Tango del Sol

(Tango of the Sun)

for String Orchestra and Optional Percussion



Neil A. Kjos Music Company • *Publisher*



The Composer



William Camphouse is engaged in music making with student, community-based, and professional performing ensembles throughout a career that continues to provide inspiration, enjoyment, and an opportunity to work with similarly motivated people. Throughout his professional life, he has been influenced by music educators that served as effective role models, by supportive colleagues, by a family always engaged in music making, and by a belief that meaningful music is a powerful communicative device for the enlightenment and pleasure of humankind. In addition to service as a public school music educator, Camphouse developed and led a comprehensive music program at Kaskaskia College in Centralia, Illinois preparing students in foundation level music coursework as well as making a vital contribution to the cultural life of the community. He is a graduate of the University of Illinois, was awarded a Morris Doctoral Fellowship from Southern Illinois University at Carbondale and studied conducting with John Paynter (Northwestern University) and Katherine Comet (St. Louis Symphony).

His interest in composition and arranging has been ongoing and has resulted in a number of commissioned and published works for orchestra and concert band with many based on regionally inspired themes. He was awarded the Illinois Phi Beta Mu International Bandmasters' Fraternity Outstanding Composition Award.

Mr. Camphouse appears as a festival clinician throughout the American Midwest, is a frequent presenter at the Illinois Music Educators Association Conference, and maintains an active schedule of performing and conducting activities. Extra-musical interests have included include service as Village President of Perry, Illinois where he and his wife Kristine, are restoring their Civil War era family home. They are the parents of three sons and grandparents of four active grandchildren.

Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Claves
- 1 - Egg Shaker (Maracas or Cabasa)
- 1 - Bongos (hand and mallet) (Congas or Timbales)
- 1 - Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to www.kjos.com.

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The Composition

by William Camphouse

What is Tango and Where Did It Come From?

Tango has its roots in the music and dance traditions of West Africa, Brazil, Argentina, Spain, Portugal, and Cuba that eventually found its way to the night clubs and dance halls of the United States. A true multi-cultural phenomenon, tango is a 'couples' dance style accompanied by exotic sounding music that gained world-wide popularity around the turn of the 20th century.

Carefully choreographed action on the dance floor can be athletic, almost acrobatic, with much dipping and whirling. By contrast, dance moves can be gentle and graceful when partners engage in a 'cheek to cheek' embrace. The music has a clear beat with distinct syncopated rhythms and a melody often set in the minor mode played by an ensemble featuring an accordion-like instrument, the bandoneon. These elements seamlessly join together for the sound and motion that is tango.

How the Music is Organized

I composed *Tango del Sol* following a straightforward outline to achieve order, balance, and variety. Musical content includes a persistent 4/4 beat with characteristic syncopation, two contrasting melodic statements that shift from minor to major tonalities, and a 'motto' that appears first as the introduction, next as a transition leading to modulation, and finally, as a codetta. At times, all play precise unison rhythms, as in the introduction. When the melody appears at measure 13, each section of the orchestra has a specific and equally important role to play. There's the rhythmic pizzicato shared by string bass and optional cello ... the sustained tones of viola, 2nd violin, and cello provide harmony ... melodic phrases are played by 1st violin and, later, cello and viola. Each voice cooperates as an equal partner in this supportive musical 'conversation'.

Performing the Music

Imagine your orchestra is backing up a dance competition and the contestants are depending on your group for their success. As musicians, your most important task is to 1) keep a very steady tempo propelling the dancer's motion forward through time & space and, 2) make sure the music reflects tango style and tradition. The accents, syncopated rhythms, dynamic contrast, a driving beat, chromatic ornamentation, lots of energy with crisp, decisive bowing will make this happen. And yes, listen carefully as you match pitch and play with your very best tone quality.

The piece is designed and scored for string orchestra. The option of adding one or more Latin percussion instruments to the ensemble as notated will further add character, style, and excitement to the music. To reinforce the bass line throughout, assign a cellist to play it sounding as written. My music is a 'tip of the hat' to the cultural origins and climate where tango originated. It is my sincere hope that performing *Tango del Sol* will cast a bit of warm 'sunshine' on you and your audience!



9 10 11 12

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Clvs. *mp*

E. S. *mf* *mp*

Bongos *mp*

13 14 15 16 17

Vlns. 1

Vlns. 2 1st Vln. *cuc*

Vla.

Cello

Str. Bass *pizz.*

13

Clvs.

E. S.

Bongos

18 19 20 21 22

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Clvs.

E. S.

Bongos

mf

Play

23 24 25 26 27

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Clvs.

E. S.

Bongos

p

28 29 30 31 div. 32 V

Vlins. 1 *f* *mp*

Vlins. 2 *f* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Str. Bass *f* arco *mp*

Clvs. *f* % %

E. S. *f* % %

Bongos *f* % %

33 smooth and sustained 2 players on upper part

34 35 36

Vlins. 1 *f*

Vlins. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

33

Clvs. *mp* *f*

E. S. *mp* *f*

Bongos *mp* *f*

Musical score for measures 37-40. The score includes parts for Vlns. 1 & 2, Vla., Cello, Str. Bass, Clvs., E. S., and Bongos. The key signature is one sharp (F#). Measure 37 shows the beginning of the section. Measure 38 features a change in the Vlns. 1 part. Measure 39 has a long note in the Vlns. 1 part. Measure 40 concludes the section with a final chord in the Vlns. 1 part.

Musical score for measures 41-44. The score includes parts for Vlns. 1 & 2, Vla., Cello, Str. Bass, Clvs., E. S., and Bongos. The key signature is one sharp (F#). Measure 41 starts with a dynamic marking of *mp*. Measure 42 continues with *mp*. Measure 43 features a change in the Vlns. 1 part and a dynamic marking of *f*. Measure 44 concludes the section with a final chord in the Vlns. 1 part and a dynamic marking of *f*.

45 46 47 48

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Clvs.

E. S.

Bongos

sfzp *sfzp*

49 50 51 52

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Clvs.

E. S.

Bongos

sfzp *f*

unis. 2

div.

div.

unis.

53 unis. 54 55 56 div.

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Clvs. E. S. Bongos

57 unis. 58 div. unis. 59 60 60

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Clvs. E. S. Bongos

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2 players only
div.

61 62 63 64

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp* pizz. *mf*

Clvs. *mp* *p*

E. S. *mp* *p*

Bongos *mp* *p*

Solo (or several players)
Bring Out

65 66 67 68 69

Vlns. 1 unis. (2 players)

Vlns. 2

Vla.

Cello

Str. Bass

Clvs. **2**

E. S.

Bongos

70 71 72 tutti 73

Vlns. 1 2

Vla.

Cello

Str. Bass

Clvs.

E. S.

Bongos

mf *tutti* *mf*

mp

74 75 76 *p* 77 78

Vlns. 1 2

Vla.

Cello

Str. Bass

Clvs.

E. S.

Bongos

p *p* *p* *p* *p*

Detailed description: This is a page of a musical score for measures 70 through 78. The score is arranged in two systems. The first system covers measures 70-73, and the second system covers measures 74-78. The instruments are: Violins (Vlns. 1 and 2), Viola (Vla.), Cello, String Bass (Str. Bass), Clarinet (Clvs.), Electric Saxophone (E. S.), and Bongos. The key signature is two sharps (F# and C#). In measure 72, there is a 'tutti' marking. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). There are also 'V' markings above notes in measures 71, 74, and 76. The score includes various musical notations such as stems, beams, slurs, and rests.

79 80 81 82 83

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Clvs. *f*

E. S. *f*

Bongos *f*

84 85 86 87

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mf* div.

Cello *p* *mf*

Str. Bass *p* div. arco unis. *mf*

Clvs. *p* *mf*

E. S. *p* *mf*

Bongos *p* *mf sfzp*

Musical score for measures 88-91. The score includes parts for Vlns. 1 & 2, Vla., Cello, Str. Bass, Clvs., E. S., and Bongos. Dynamics include *f*, *sfzp*, and *f*. Performance markings include *div.*, *unis.*, and *tr.*. Measure numbers 88, 89, 90, and 91 are indicated.

Musical score for measures 92-95. The score includes parts for Vlns. 1 & 2, Vla., Cello, Str. Bass, Clvs., E. S., and Bongos. Dynamics include *ff*. Performance markings include *div.* and *unis.*. Measure numbers 92, 93, 94, and 95 are indicated.

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