

SSA Accompanied

Ed. 6353 \$1.95

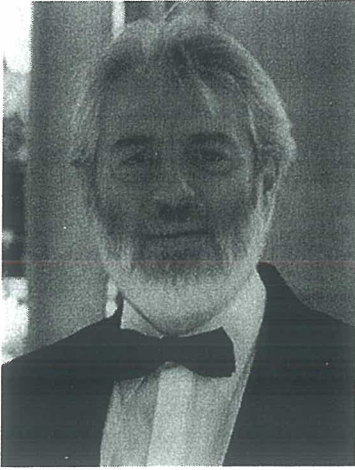
LIBERTANGO (SSA)

ASTOR PIAZZOLLA

Arranged by OSCAR ESCALADA

LATIN
AMERICAN
CHORAL
SERIES

kjos



About the Arranger

Oscar Escalada selects the pieces for the series of *Latin American Choral Music*, and often contributes to it as composer or arranger. He is Professor of Conducting and Composition at the Conservatory of La Plata, and a researcher at the University of La Plata (Argentina). He is the founder and conductor of *Coral del Nuevo Mundo* (New World's Chorale), a group that was invited to perform at the 1998 ACDA Central Division Convention in Detroit, and to sing *Misa Criolla* by Ariel Ramirez at St. Peter's Basilica in Rome in the Jubilee of 2000. He also founded the *Children's Choir of Teatro Argentino of La Plata* in 1988.

Professor Escalada has been invited to give lectures and workshops, and to adjudicate all over Argentina, the United States, Venezuela, Cuba, Spain, England, Greece, Germany, and at the V World Symposium for Choral Music in Rotterdam (1999). He is Vice President of the Argentine Association for Choral Music, a member of the Musical Committee of the America Cantat Festivals, and the Choral Festival of Munich, Germany. In recognition of his choral achievements, he received one of three hundred medals coined for the Tercentennial Anniversary of the foundation of Yale University.

Astor Piazzolla (1921-1992), born in Mar del Plata, Argentina, is widely considered the most important tango composer of the Twentieth Century. He revolutionized the traditional tango, incorporating elements from classical music and jazz, forming a style termed *nuevo tango*.

Ranges:

Soprano I	Soprano II	Alto
		

*Voice ranges are extended for passages of unison singing.

Libertango

A Tango

for 3-Part Treble Chorus (SSA) with Piano Accompaniment

Astor Piazzolla
arr. Oscar Escalada (*)

Deciso ♩ = 132
mf unison

Sop. II & Altos

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Pa ram pam pa ram pi ram

Deciso ♩ = 132
mf

Piano

4 *simile*

4 pa ram pam pi ram pa ram Pa ram pam pa ram pi ram pa ram pam pi ram pa ram

7

7 Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Pa ram pam pa ram pi ram

Duration: ca. 2:40

(*) This arrangement was authorized by Curzi - Milano.

SATB version is also published by Neil A. Kjos Music Co., San Diego, California

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10

pa ram pam pi ram pa ram Pa ram pam pa ram pi ram pa ram pam pi ram pa ram

10

13

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Pa ram pam pa ram pi ram

13

16

Soprano I

Pa da ba da ba da *f* ta ba da ba

Sop. II & Alto

pa ram pam pi ram pa ram Pa ram pam pa ram pi ram pa ram pam pi ram pa ram

16

19

da _____ Pa _____

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Pa ram pam pa ram pi ram

19

22

_____ ta ba da ba da _____ Pa da ba

pa ram pam pi ram pa ram Pa ram pam pa ram pi ram pa ram pam pi ram pa ram

22

25

da _____ pa da ba da ba da _____

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Pa ram pam pa ram pi ram

25

28

Ta ba da pa da ba

pa ram pam pi ram pa ram Pa ram pam pa ram pi ram pa ram pam pi ram pa ram

31

da Pa

Soprano II

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Ta ba da

Altos

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Bam bam bam

31

34

pa da ba da ba da
da ba ta da ba
bam bam bam bam bam bam bam bam bam

34

37

Pa pa da ba da ba da
Ta ba da ba da ta ba da ba da
bam bam bam bam bam bam bam bam bam

37

40

Musical score for measures 40-42. It features three staves: two vocal staves and one piano accompaniment staff. The vocal parts have lyrics: "Ta ba da pa da ba da ba" and "Pa da ba". The piano part consists of a rhythmic pattern of eighth notes, with the word "bam" written below each note.

40

Piano accompaniment for measures 40-42, showing the bass and treble clef staves with rhythmic eighth-note patterns.

43

Musical score for measures 43-45. It features three staves: two vocal staves and one piano accompaniment staff. The vocal parts have lyrics: "da Ta ba da" and "da Da ba". The piano part continues with the rhythmic pattern of eighth notes, with the word "bam" written below each note.

43

Piano accompaniment for measures 43-45, showing the bass and treble clef staves with rhythmic eighth-note patterns.

46

_____ pa da ba da _____

da ta ba da ba da _____

bam bam bam bam bam bam bam bam bam

46

49

Pa ra ba _____ pa ra ba ram pam pam pi ra bam pa da _____

pa _____ pa ram pam

pa ra ba da pa ram pam

49

52

pa ram pam pi ra ba pa ra ba ram pam pam pi ra bam pa

pi ra ba da ba ba

pi ra ba da ba ba

52

55

ra

pa ram pam pa ram pam pa ra bam pa ram pam pa ram pam pa ra bam

pa ram pam pa ram pam pa ra bam pa ram pam pa ram pam pa ra bam

55

57

pa ram pam pa ram pam pa ram pam pa ram pam pi ra bam pa

pam pam pam pam

pam pam pam pam

57

59

p *f*

ra

p *f*

pa ram pam pa ram pam pa ram

p *f*

ba

bam bam bam

ba

bam bam bam

59

62

p _____ *f*

pam pa ram pam pi ra bam pa ra _____

p _____ *f*

bam _____ ba _____

p _____ *f*

bam _____ ba _____

62

65

f - mf - p

Pa - ram pam pa ram pi ram pa ram pam pi ram pa ram

f - mf - p

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram

f - mf - p

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram

65

f - mf - p

67

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Pa ram pam pa ram pi ram

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Pa ram pam pa ram pi ram

Pa ram pam pa ram pi ram pa ram pam pi ram pa ram Pa ram pam pa ram pi ram

67

70

pa ram pam pi ram pa ram Pa ram pam pa ram pi ram pa ram pam pi ram pa ram *3 times*

pa ram pam pi ram pa ram Pa ram pam pa ram pi ram pa ram pam pi ram pa ram *3 times*

pa ram pam pi ram pa ram Pa ram pam pa ram pi ram pa ram pam pi ram pa ram *3 times*

70

3 times

73

Pa da bam pa da ba da bam pa da ba

Pa da bam pa da ba da bam pa da ba ba da bam pa da ba da bam pa da ba

73

75

Pa da bam pa da ba da bam pa da ba pa dam pam pi ram pi ra wap.

pa da bam pa da ba da bam pa da ba pa dam pam pi ram pi ra wap.

pa da bam pa da ba da bam pa da ba pa dam pam pi ram pi ra wap.

75

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Selected by Oscar Escalada

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WE INVITE YOU TO ALSO EXPLORE THE FOLLOWING WORKS:

Canción con Todos (*A Song for All People in the Americas*) arr. *Alberto Balzanelli* is a two-part song based on two different rhythms. The first part is calm and recognizes each area of the Americas with characteristic elements such as copper for Chile, sun for Peru, etc. The second part is rhythmic and exultant. It invites all of the Americas' people to sing together as a family. The hope is to develop a mutual understanding among Latin American people, inviting them all to sing together in one huge chorus.

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Caramba (*Good Gracious, My Love*) arr. *Alberto Grau* is a serenade from Venezuela. The roots of this style come from a Spanish tradition started around the Colonial time when the Spanish came to the Americas (16th-18th centuries) and continued to be quite popular at the beginning of the 20th century. Typically, a young lady, just inside a window of her home, is serenaded by her lover. Fortunately, this is still practiced in some cities where life remains calm!

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Manchai Puito (*Two Little Doves*) arr. *Oscar Escalada* is a quichua (Indian) folksong from the rural part of Argentina near the Andes mountains. It is somewhat like the gaucho folksongs. The gauchos were of mixed Spanish and Indian heritage. They worked as cattle herders and are still celebrated by stories and songs because they were the heroes of the Pampas, the grassy plains around Buenos Aires. Gauchos were very honest and independent men. Like the cowboys of North America, a gaucho would sing to keep himself company as he worked alone on the plains.

SATB, Unaccompanied • Ed. 8758

Pueblito mi pueblo (*O Village So Lovely*) by *Carlos Guastavino* is a warm and elegant melody for unison, solo voice, or two parts with solo. Guastavino has cleverly given each part a nice melody, even though one is the main melody and the other is accompaniment.

SA Solo or Unison, Piano • Ed. 6267

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TOM LEE EM10
LIBERTANGO(SSA) PIAZZOLLA D8



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