

SYMPHONIC REPERTOIRE SERIES

# DEATH BY TANGO

by

EDWARD FAIRLIE

**DURATION:** 5'15"

**LEVEL:** 4

## INSTRUMENTATION

1 – Score  
3 – Flute 1  
3 – Flute 2  
2 – Oboe  
2 – Bassoon  
3 – Clarinet 1  
3 – Clarinet 2  
3 – Clarinet 3  
1 – Bass Clarinet  
2 – Alto Saxophone 1  
2 – Alto Saxophone 2  
2 – Tenor Saxophone  
1 – Baritone Saxophone  
3 – Trumpet 1  
3 – Trumpet 2  
3 – Trumpet 3  
4 – F Horn  
2 – Trombone 1  
2 – Trombone 2  
2 – Trombone 3  
2 – Euphonium BC  
1 – Euphonium TC  
3 – Tuba  
1 – Double Bass  
1 – Percussion 1  
1 – Percussion 2  
1 – Percussion 3  
1 – Percussion 4  
1 – Percussion 5  
1 – Percussion 6

### *Band Music*

by Australian Composers

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# DEATH BY TANGO

Edward Fairlie

**Duration:** 5'15"

**Level:** 4

## **Program Notes:**

Inspired by Argentinian composer, Ástor Piazzolla this work makes use of the many colours and textures of the wind ensemble.

The scene is set – a court room. We open with a plaintive plea for leniency from the accused alto saxophone. A voice of support is heard by a lone clarinet. The French horn provides an eyewitness account of the events. The jury considers the facts and deliberates, but it doesn't take long to reach a verdict. Guilty! The brass and flutes cry as the clarinets gossip between themselves. Now all that's left is the sentencing. Our accused hasn't a friend in the world – the decision is unanimous: Death By Tango. The doomed saxophonist has time for one more song of sorrow.....

This work was the winner of the Australian Band and Orchestra Directors' Association (Victoria Branch) Composition Contest in 2012.

## **Rehearsal Notes:**

With the fervor of a Tango, all players must play their part with passion and conviction for this piece to sound as intended. Make the genre come alive by assuming every note has importance.

The alto soloist should feel free to play with a great deal of expression. Make it your own!

Players of the ostinato bass line (string bass, tuba, bass clarinet, bassoon and baritone saxophone) must ensure that the accented note in the phrase really stands out. Exaggerate it! That bass line is the 'heartbeat' of the piece. It's quite a repetitive part, but requires a great deal of concentration to play well, and is crucial to a successful performance.

Percussionists should play close attention to dynamics and articulations, particularly in the opening. Every nuance is important. Really let that horn/saxophone part soar at [57]!

The trumpet tremolo at [66] should be played by switching between standard and alternate fingerings on the same note (as indicated on the part) as rapidly as possible. The effect should be a continuous "shimmering" effect. If harmon mutes are unavailable, straight mutes will suffice, but won't capture the effect quite as well.

## **About the Composer:**

Edward Fairlie grew up in Geelong, Victoria. He began playing trumpet at the age of eight and developed a love of music playing in various ensembles at school. He completed his under graduate studies in at the Victorian College of the Arts in Melbourne (2003); AmusA with Distinction on trumpet (2004), and a Bachelor of Music Performance (Honours) in composition (2012). Since then he has had a busy schedule as a performer. In 2011-2012 he toured with Grammy award winning artist Gotye playing trumpet and singing backing vocals. 2013 saw him tour with Aria award winning singer/songwriter Julia Stone as a multi-instrumentalist.

Edward has composed and arranged pieces for wind band, big band, symphony orchestra, choir, chamber ensemble and brass band. This is the first of his pieces to be published by Brolga Music.

Edward currently works at Eltham High School, Victoria where he teaches trumpet and takes several ensembles including the Stage Band, Concert Band and Jazz Choir. He is also a lecturer at the University of Melbourne where he teaches arranging and tutors in the Interactive Composition course.

# Death By Tango

Winner of the  
Australian Band and Orchestra Directors' Association (Victoria Branch)  
Composition Contest 2012

Edward Fairlie

With passionate intensity ♩ = 80 5

Flute 1  
Flute 2  
Oboe  
Bassoon  
B♭ Clarinet 1  
B♭ Clarinet 2  
B♭ Bass Clarinet  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
B♭ Trumpet 1  
B♭ Trumpet 2  
B♭ Trumpet 3  
F Horn  
Trombone 1  
Trombone 2  
Trombone 3  
Euphonium  
Tuba  
Double Bass  
Percussion 1  
Percussion 2  
Percussion 3  
Percussion 4  
Percussion 5  
Percussion 6

With passionate intensity ♩ = 80 5

Double Bass: *pizz.*, *mf*, *sim.*

Percussion 1: *mp < f*, *mf*, *mp < f*, *mf*, *mp < f*, *mf*

Percussion 2: *mf*

Percussion 4: *f*

Percussion 5: *f*

Percussion 6: *p*, *f*, *p*, *f*



13

Fl. 1+2

Ob.

Bsn.

Cl. 1

Cl. 2+3

B. Cl.

A. Sax. 1+2

T. Sax.

Bari. Sax.

B $\flat$  Tpt. 1+2

B $\flat$  Tpt. 3

F Hn.

Tbn. 1

Tbn. 2+3

Euph.

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

**SAMPLE SCORE**

19

Fl. 1+2

Ob.

Bsn. *mf* *sim.*

Cl. 1 *f* Solo (with Alto Sax.)

Cl. 2+3

B. Cl.

A. Sax. 1+2 *f* (with Clar. 1)

T. Sax.

Bari. Sax.

19

B♭ Tpt. 1+2

B♭ Tpt. 3

F Hn.

Tbn. 1

Tbn. 2+3

Euph.

Tba.

Db.

Perc. 1 *mp < f* *mf* *mp < f* *mf* *mp < f* *mf*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

25 27

Fl. 1+2

Ob. Solo (with Horn)  
*f*

Bsn. *mp*

Cl. 1. *mp* Tutti

Cl. 2+3 *mp* Tutti

B. Cl. *mp*

A. Sax. 1+2 *f* Oboe *mp*

T. Sax. *mp*

Bari. Sax. *mp*

27

B♭ Tpt. 1+2 *mf* 1. Hn. (one)

B♭ Tpt. 3

F Hn. Solo (with Oboe)  
*f*

Tbn. 1 *mp*

Tbn. 2+3 *mp*

Euph. *mp*

Tba.

Db. *mp*

Perc. 1 *mp* < *f* *mf* Ride Cym.

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4

Perc. 5

Perc. 6

31 35

Fl. 1+2

Ob. *f*

Bsn. *mf*

Cl. 1 *ff* *mp*

Cl. 2+3 *ff* *mp*

B. Cl. *ff* *mp*

A. Sax. 1+2 *f* *mp* Tutti

T. Sax.

Bari. Sax. *mf*

B♭ Tpt. 1+2 *f* *mp* St. mute

B♭ Tpt. 3 *mp* St. mute

F Hn. *f* *mp*

Tbn. 1

Tbn. 2+3 *a2*

Euph.

Tba. *mf*

Db. *mf*

Perc. 1 Choke Woodblock *mf*

Perc. 2 Dampen *mf*

Perc. 3 *mf*

Perc. 4 Cabasa *mp*

Perc. 5

Perc. 6

SAMPLE SCORE



37

Fl. 1+2

Ob.

Bsn. *sim.*

Cl. 1 *f mp mf f*

Cl. 2+3 *f mp mf f*

B. Cl. *mf f*

A. Sax. 1+2 *f mp mf f*

T. Sax. *mf*

Bari. Sax. *sim.*

B♭ Tpt. 1+2 *f mp mf f*

B♭ Tpt. 3 *f mp mf f*

F Hn. *f* Tutti

Tbn. 1

Tbn. 2+3

Euph. *f*

Tba. *sim.*

Db. *sim.*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 To Sus. Cym.

Perc. 5

Perc. 6

**SAMPLE SCORE**

43

Fl. 1+2 *mf* *f*

Ob. *Tutti* *mf* *f*

Bsn. *f*

Cl. 1 *mf* *f*

Cl. 2+3 *mf* *f*

B. Cl. *f*

A. Sax. 1+2

T. Sax. *mf* *f*

Bari. Sax. *mf* *f*

43

B♭ Tpt. 1+2 *Open* *mf* *f*

B♭ Tpt. 3 *Open* *mf* *f*

F. Hn. *f* *mf* *f* *mf* *sfz*

Tbn. 1 *mf* *f* *mp* *sfz*

Tbn. 2+3 *mf* *f* *mp* *sfz*

Euph. *mf* *f* *mf* *sfz*

Tba. *f* *mp* *sfz*

Db. *f* *arco* *sfz*

Perc. 1

Perc. 2 To Timp. (G, Bb, C) Timpani *sfzp*

Perc. 3

Perc. 4 Sus. Cym.

Perc. 5

Perc. 6

49

Fl. 1+2 *f*

Ob. *ff*

Bsn. *f*

Cl. 1 *ff*

Cl. 2+3 *ff*

B. Cl. *f*

A. Sax. 1+2

T. Sax.

Bari. Sax. *f*

49

B♭ Tpt. 1+2 *f* Bell tones

B♭ Tpt. 3 *f* Bell tones

F Hn. *f* Bell tones

Tbn. 1 *f* Bell tones

Tbn. 2+3 *f* Bell tones

Euph. *f*

Tba. *f* Marcato

Db. *f* Marcato

Perc. 1 *f* Snares on

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f* *p* *f*

Perc. 5

Perc. 6

55

57

Fl. 1+2

Ob.

Bsn.

Cl. 1

Cl. 2+3

B. Cl.

A. Sax. 1+2

T. Sax.

Bari. Sax.

B♭ Tpt. 1+2

B♭ Tpt. 3

F Hn.

Tbn. 1

Tbn. 2+3

Euph.

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

*a 2*

*mf* < *f*

*mf* < *f*

*f* < *f*

*f*

*f*

*f*

*mp* < *f*

*f*

*p* < *f*

*f*

*f*

*ff*

Bell tones

Glockenspiel

Chimes

(Ossia)

G to Ab

2

2

ff

**SAMPLE SCORE**



66 **Meno mosso**

FL. 1+2

Ob.

Bsn.

Cl. 1

Cl. 2+3

B. Cl.

A. Sax. 1+2

T. Sax.

Bari. Sax.

B $\flat$  Tpt. 1+2

B $\flat$  Tpt. 3

F Hn.

Tbn. 1

Tbn. 2+3

Euph.

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

1. Solo

*f*

Trem. (0/3)

(1/1+3)

Trem. (0/2+3)

*f* (stagger breathing)

Trem. (0/3)

(1/1+3)

Trem. (0/2+3)

*f* (stagger breathing)

Cup mute

*mf*

Cup mute

*mf*







84 rit. . . . . **86 A tempo**

Fl. 1+2 *mf* *ff* *mf* *mp*

Ob. *mf* *ff* *mf* *mp*

Bsn. *ff* *mf* *sim.*

Cl. 1 *mf* *ff* *mf* *mp*

Cl. 2+3 *mf* *ff* *mf* *mp*

B. Cl. *ff* *mf* *mf* *sim.*

A. Sax. 1+2 1.2 *ff* *mf* *f*<sup>3</sup> *sim.*

T. Sax. *ff*

Bari. Sax. *ff*

B♭ Tpt. 1+2 *mf* *ff* *Cup mute* *mp*

B♭ Tpt. 3 *mf* *ff* *Open* *Cup mute* *mp*

F Hn. *ff*

Tbn. 1 *ff*

Tbn. 2+3 *ff*

Euph. *mf* *ff*

Tba. *ff*

Db. *ff* *pizz.* *mf* *sim.*

Perc. 1 *Snares off* *(Snares off)* *mp*

Perc. 2 *To B.D.* *Bass Drum* *mp* *sim.*

Perc. 3 *ff* *sim.*

Perc. 4 *ff*

Perc. 5 *mf* *ff*

Perc. 6 *ff*

SAMPLE SCORE

92 *poco rit.*

Fl. 1+2

Ob.

Bsn.

Cl. 1

Cl. 2+3

B. Cl. *Db.*

A. Sax. 1+2 *decresc. poco a poco al fine*

T. Sax.

Bari. Sax.

B $\flat$  Tpt. 1+2

B $\flat$  Tpt. 3

F Hn. *mp*

Tbn. 1 *Cup mute mp*

Tbn. 2+3 *Cup mute mp*

Euph. *mp*

Tba. *mp*

Db. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *mf*

Perc. 6 *Vibraphone To Chimes mf*

*SAMPLE SCORE*