

TANGO

(Por Una Cabeza)

Lyrics by ALFREDO Le PERA
Music by CARLOS GARDEL

Arranged for Itzhak Perlman
by JOHN WILLIAMS

This musical score is for the tango "Por Una Cabeza" by Carlos Gardel, arranged by John Williams for a full orchestra and solo violin. The score is written in 4/4 time and features a variety of instruments and dynamics.

Instrumentation:

- Flute 1, 2
- Flute 3
- Oboe 1, 2
- English Horn (Oboe)
- Clarinet in Bb 1, 2
- Clarinet in Bb 3, B. Cl.
- Bassoon 1, 2
- Bassoon, C-Bassoon
- Horn in F 1, 3
- Horn in F 2, 4
- Timpani
- Percussion 1
- Percussion 2
- Harp
- Piano (Celesta)
- Accordion (opt.)
- Solo Violin
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Key Performance Indicators (KPIs) and Dynamics:

- Flutes, Oboe, English Horn, Bassoon, Horns, Timpani, Percussion, Harp, Piano, and Accordion:** All parts are marked "colla parte" (playing with the solo violin).
- Clarinet in Bb 1, 2:** Dynamics include *mf*, *p*, and *mf*. Includes fingerings "2" and "+1".
- Bassoon 1, 2:** Dynamics include *mf*, *p*, and *mf*. Includes fingering "a2".
- Violin I and II:** Dynamics include *sfz*, *mp*, and *mf*. Includes performance techniques like "pizz.", "div.", "unis.", and "a piacere".
- Violoncello and Contrabass:** Dynamics include *sfz* and *mf*. Includes performance techniques like "pizz." and "div."

poco accel. **Tempo di Habanera (♩ = 100)**

Flute 1, 2
Flute 3
Oboe 1, 2
English Horn (Oboe)
Clarinet in B♭ 1, 2
Clarinet in B♭ 3, B. Cl.
Bassoon 1, 2
Bassoon, Contrabassoon
Hn. 1, 3
Hn. 2, 4
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Accord.
Vln. Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

To B. Cl. solo *poco misterioso* *mp* *p*

poco accel. **Tempo di Habanera (♩ = 100)**

Small Tambourine *p*

Small Triangle *mp*

pizz. *mf* *arco* *mf*

poco accel. **Tempo di Habanera (♩ = 100)**

unis. *mp* *p*

div. *p*

unis. *p*

div. *p*

unis. *mp*

mp *mp*

17

Flute 1, 2

Flute 3

Oboe 1, 2

English Horn (Oboe)

Clarinet in Bb 1, 2

Clarinet in Bb 3, B. Cl.

Bassoon 1, 2

Bassoon, Contrabassoon

Hn. 1, 3

Hn. 2, 4

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Accord.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

p

mp

a2

p

3

to Bb Clarinet

pp

p

div.

unis.

div.

unis.

div.

unis.

27

Flute 1, 2 *mp*

Flute 3

Oboe 1, 2 *mp* *mf cant.* 3

English Horn (Oboe) *mf cant.* 3

Clarinet in Bb 1, 2 *p* *mf cant.* 3

Clarinet in Bb 3, B. Cl.

Bassoon 1, 2 *a2* *p*

Bassoon, Contrabassoon

Hn. 1, 3 *a2* *f* *+3*

Hn. 2, 4 *a2* *f*

Timp. *f*

Perc. *mf* (4)

Perc. 2 *Solo* *f*

Hp. *C#* *Cc* *f*

Pno. *Celesta* *mp* *Piano To Pno. To Pno.*

Accord. *mp*

Vln. Solo

Vln. I *arco* *f*

Vln. II *arco* *f*

Vla. *div.* *arco unis.* *f* *mf* *div.*

Vc. *div.* *arco unis.* *f* *mf*

Cb. *arco* *f* *pizz.* *mf*

52 7

Flute 1, 2 *p* a2

Flute 3 *p*

Oboe 1, 2 *p* a2

Eng. Hn.

Cl. a2
To B. Cl.

Clarinet in B \flat , B. Cl. a2

Bassoon 1, 2

Bassoon, Contrabassoon To Cbsn.

Hn. 1, 3 *mf* solo

Hn. 2, 4

Timp.

Perc. *mp*

Perc. 2

Hp.

Pno. Celesta *p*

Accord.

Vln. Solo *f*

Vln. I *mp*

Vln. II *mp* unis.

Vla. *mp* unis.

Vc. *mp* unis.

Cb. *mp* pizz.

60

Flute 1, 2 *mf* a2

Flute 3 *mf*

Oboe 1, 2 *mf* 1.

Eng. Hn.

Cl. a2 *mf*

Clarinet in Bb 3, B. Cl.

Bassoon 1, 2 a2 *mf*

Bassoon, Contrabassoon

Hn. 1, 3

Hn. 2, 4

Timp.

Perc. 1

Perc. 2

Hp. *mf* *stacc.*

Cel. To Pno.

Accord.

Vln. Solo *f* 3 3 3 3 6 3

Vln. I *p* 3 3 3 3 3 3 3 3

Vln. II *p* 3 3 3 3 3 3 3 3

Vla. *p* 3 3 3 3 3 3 3 3

Vc. *p* 3 3 3 3 3 3 3 3 *div.* *unis. pizz. div. unis.*

Cb.

68

Flute 1, 2 *a2*

Flute 3

Oboe 1, 2 *a2*

Eng. Hn. *Oboe*
p

Cl.

Clarinet in Bb 3,
B. Cl.

Bassoon 1, 2

Bassoon,
Contrabassoon.

Hn. 1, 3 *1.*
p

Hn. 2, 4

Timp.

Perc.

Perc 2 *mp*

Hp.

Cel.

Accord.

Vln. Solo *forcefully*
pizz.
sfz *f* *boldly*
arco *forcefully*

Vln. I *f* *forcefully*

Vln. II *f* *forcefully* *div. unis.*

Vla. *f* *forcefully* *div. unis.* *div.* *unis.*

Vc. *f* *forcefully*

Cb. *f* *forcefully* *arco*

75

Flute 1, 2 *p* *mf* *a2*

Flute 3 *p* *mf*

Oboe 1, 2 *p* *mf* *a2*

Ob. *mf*

Cl. *p* *mf*

Clarinet in Bb 3, B. Cl.

Bassoon 1, 2 *p* *mf*

Bassoon, Contrabassoon.

Hn. 1, 3 *mf* 1. 2. 3.

Hn. 2, 4 *mf* 3.

Timp.

Perc. *mf* 3. (4)

Perc 2

Hp. *mf* *gliss.* *Lv.*

Cel. *mf* *Piano* *Lv.*

Accord. *mf* 3.

Vln. Solo *ff*

Vln. I *f* 3.

Vln. II *f* 3.

Vla. *div.* *pizz.* *arco unis.* *f* 3.

Vc. *pizz.* *div.* *arco unis.* *mf* 3.

Cb. *pizz.* *mf* 3.

82

Flute 1, 2

Flute 3

Oboe 1, 2

Ob.

Cl.

Clarinet in Bb 3, B. Cl.

Bassoon 1, 2

Bassoon, Contrabassoon.

Hr. 1, 3

Hr. 2, 4

Timp.

Perc.

Perc. 2

Hp.

Pno.

Accord.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

1. *mp*

2. cues 1.

mf *sliso*

f cantabile

p

p

p

div.

unis.

arco

pizz.

mp

mp

90

Flute 1, 2 *mp* *a2 deciso* *mf* 3

Flute 3 *mp* *deciso* *mf* 3

Oboe 1, 2 *a2* *mp* *deciso* *mf* 3

Ob.

Cl. *deciso* *mf* 3

Clarinet in Bb 3, B. Cl.

Bassoon 1, 2

Bassoon, Contrabassoon.

Hn. 1, 3

Hn. 2, 4

Timp.

Perc. 3 *poco*

Perc. 2

Hp.

Pno.

Accord.

Vln. Solo 3 *dim.* 3

Vln. I *mf* 3 *pizz.* *p*

Vln. II *mf* 3 *div. unis.* 3 *div. unis.* 3 *div.* 3 *unis. pizz.* *p*

Vla. *mf* 3 *div.* 3 *unis. pizz.* *p*

Vc. *mf* 3 *pizz.* *mp*

Cb. *mf* *arco* 3 *pizz.* *mp*

97

Flute 1, 2

Flute 3

Oboe 1, 2

Ob.

Cl.

Clarinet in Bb 3, B. Cl.

Bassoon 1, 2

Bassoon, Contrabassoon.

Hn. 1, 3

Hn. 2, 4

Timp.

Perc.

Perc. 2

Hp.

Pno.

Accord.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

mp

a2

p

mp

dim.

div.

unis.

rit.

dim.

dim.

dim.

a piacere

102 **A Tempo**

Flute 1, 2 *ff*

Flute 3 *ff*

Oboe 1, 2 *mf* Solo *ff* a2

Ob. *ff*

Cl. *ff* a2

Clarinet in B \flat 3, B. Cl. *mp* Bass Clarinet *ff*

Bassoon 1, 2 *ff* a2

Bassoon, Contrabassoon *ff* Contrabassoon

Hn. 1, 3 *ff* a2

Hn. 2, 4 *ff* a2 +4.

Timp. *f* **A Tempo**

Perc. *f*

Perc. 2

Hp.

Pno.

Accord.

Vln. Solo *mp* 3 *ff*_{sub.} 3 11

Vln. I *ff* arco

Vln. II *ff* arco unis. div.

Vla. *ff* arco div.

Vc. *ff* arco div.

Cb. *ff* arco

TANGO

(Por Una Cabeza)

Solo Violin

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gliss. *appass. f* *a piacere* gliss.

4

6 *poco accel.* *pizz.* *sfz*

10 **Tempo di Habanera** (♩ = 100) *arco* *mf* 3

17 3

22

26

30

Solo Violin

2 31 *f*

34 3 3

38 *ff cant.* 3 7 3

41 3

45 7 *f*

54 3

57 3 3

61 *f* 3 3

64 3 6

66 3

Detailed description: This is a page of a musical score for a solo violin. It contains ten staves of music, numbered 31 through 66. The music is written in a single system with a key signature of one flat (B-flat major or D minor) and a common time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 31 starts with a forte (*f*) dynamic. Measure 38 is marked *ff cant.* (fortissimo cantabile). Measure 45 features a forte (*f*) dynamic. The score includes several triplet markings (3) and a septuplet (7). There are also some sixteenth-note runs and slurs. The page number '2' is in the top left corner.

Solo Violin

69 *forcefully*
pizz. *boldly*
arco
sfz *f* 3 3

72 3 3 3 *forcefully* 3 *ff*

77 7 *f cantabile* 3 3 *8va*

89 *loco* 3 3 3 *dim.*

94 3 3 3 *mp*

98 3 *rit.* 3 *dim.* *a piacere*

102 *A Tempo* 3 *mp* 3

105 *ff sub.* 11

Detailed description: This is a page of a musical score for a solo violin. It contains eight staves of music, numbered 69 through 105. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often grouped in triplets. Dynamic markings such as *sfz*, *f*, *ff*, *mp*, and *ff sub.* are used throughout. Performance instructions include *forcefully*, *pizz.*, *boldly arco*, *loco*, *cantabile*, *rit.*, and *a piacere*. A section starting at measure 77 is marked *8va* with a dashed line. Measure 105 features a double bar line with the number 11 below it, indicating a repeat or a specific fingering. The key signature has one flat (B-flat), and the time signature is 3/4.

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colla parte **6** *poco accel.*

10 **Tempo di Habanera** (♩ = 100) **3** Small Triangle **8**

mp

22 **7** Solo **8**

f

38 **7** **9** **14**

mp

69 **8** **8** **12**

p

98 *rit.* **2** *A Tempo* **4**

>

Percussion 1

TANGO

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colla parte **6** *poco. accel.* **3** **Tempo di Habanera** (♩ = 100)

14 Small Tambourine

p

22

2

30

mf

38

mp

45

8
mp

58

64

69

7

Percussion 1

2 78

(4)

mf 3

3 3 3

Detailed description: This staff contains measures 78 through 83. Measure 78 begins with a dynamic marking of *mf* and a triplet of eighth notes. Measures 79, 80, and 81 are marked with a double slash, indicating they are to be played as rests. Measure 82 contains a triplet of eighth notes, and measure 83 also contains a triplet of eighth notes.

84

3 3 3

Detailed description: This staff contains measures 84 through 87. Measure 84 starts with a quarter note, followed by a quarter rest, and then a quarter note. Measures 85, 86, and 87 each begin with a triplet of eighth notes.

88

3 3 3 3

poco

Detailed description: This staff contains measures 88 through 91. Each of these four measures begins with a triplet of eighth notes. A hairpin line under the final measure (91) indicates a *poco* decrescendo.

92

8 rit. 2 A Tempo 2 f

Detailed description: This staff contains measures 92 through 95. Measure 92 is a whole rest with a large '8' above it. Measure 93 is a whole rest with a large '2' above it. Measure 94 begins with a half note, followed by a quarter rest, and then a quarter note with a fermata above it. A large '2' is placed above the first half note. Measure 95 begins with a quarter note, followed by a quarter rest, and then a quarter note. A dynamic marking of *f* is placed below the first quarter note.

Timpani

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colla parte

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by JOHN WILLIAMS

poco.accel..

6

1 2 3 4 5 6

Tempo di Habanera (♩ = 100)

10

4 8 7

7 8 9 10

30

7 7

11 12 13 14

45

9 15

15 16 17 18

69

8 8 15 rit. 2

19 20 21 22

102

A Tempo

2

23 24 25 26

Bassoon 1, 2

TANGO

(Por Una Cabeza)

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colla parte

mf *p* *mf* *p* *mf*

6 *a2* *mf* *poco accel.*

10 **Tempo di Habanera** ($\text{♩} = 100$)
4 3 2 3

22 6 *a2* *p* 8

38 7 1. *msfz*

48 *a2* *ff*

52 7 *a2* *mf*

62 3

69 7 *p*

Bassoon 1, 2

2 78 *mf*

81 *mf*

84 a2 3 11

97 a2 *mp* 3 3 3 rit. 2

102 A Tempo 2 a2 *ff*

Detailed description: This is a musical score for Bassoon 1 and 2, spanning measures 78 to 102. The score is written in bass clef. It begins at measure 78 with a mezzo-forte (*mf*) dynamic. The first system (measures 78-80) features a melodic line with eighth and sixteenth notes, including slurs and accents. The second system (measures 81-83) continues this melodic line. The third system (measures 84-96) starts with a whole rest, followed by a triplet of eighth notes (marked '3') and a half note, then a double bar line. This is followed by a measure with a whole rest, then a measure with a half note, and finally a double bar line. A large '11' is written above the final measure of this system. The fourth system (measures 97-101) begins with a whole rest, followed by a half note (marked 'a2'), then a triplet of eighth notes (marked '3'), and another triplet of eighth notes (marked '3'). The system concludes with a measure of eighth notes (marked '3') and a double bar line. A 'rit.' (ritardando) marking is placed above the final measure of this system, and a '2' is written above the double bar line. The fifth system (measures 102-104) starts with a whole rest, followed by a double bar line. The next measure has a whole rest, followed by a half note (marked 'a2') and a quarter note (marked 'ff'). The system ends with a double bar line. The tempo marking 'A Tempo' is placed above the first measure of this system.

Clarinet in B \flat 1, 2

TANGO

(Por Una Cabeza)

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colla parte

1 *mf* *p* *mf* *p*

5 *mf* *mf* *poco accel.*

10 **Tempo di Habanera** (♩ = 100)
4 8 2 2 *p* *p*

29 *mf cant.*

34

38 **Clarinet in B \flat** 7 4 3 3 3 3 *ff*

51 3 3 3 a2

54 7 a2 *mf*

64 3 7

Clarinet in B \flat 1, 2

2 76

2. *p* *mf* 3

79 3 3

82 3 3 a2 3

85 1. 2. cues 1. *mp* 3

88 3 3 5

96 *deciso* 3 3 3 3 3 3 *mf*

99 rit. 2 A Tempo 2 a2 *ff*

Detailed description: This is a page of a musical score for Clarinet in B-flat 1 and 2. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of seven staves of music, numbered 76 through 99. The first staff (76) begins with a measure rest, followed by a half note chord, a quarter note, and a half note, with dynamics *p* and *mf*. The second staff (79) features eighth-note chords and triplet eighth notes. The third staff (82) includes triplet eighth notes and a sixteenth-note triplet. The fourth staff (85) shows a first ending with a triplet of eighth notes and a second ending with a triplet of eighth notes. The fifth staff (88) contains triplet eighth notes and a five-measure rest. The sixth staff (96) is marked *deciso* and *mf*, featuring a series of triplet eighth notes. The seventh staff (99) includes a ritardando section, a two-measure rest, an *A Tempo* section, another two-measure rest, and a final section marked *ff* with a sixteenth-note triplet.

English Horn (Oboe)

TANGO

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colla parte **6** *poco accel.* **4** **Tempo di Habanera** (♩ = 100)

14 **8** **8** English Horn *mf cant.* **3** **3**

33 **3**

38 *mp*

43 **3** To Ob. **8**

54 Oboe **15** **7** *p*

77 **4** *mf*

85 **15** rit. **2** A Tempo **2** *ff*

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poco accel.

colla parte

5

mf

9

Tempo di Habanera (♩ = 100)

4 8 5

27

mp

8

38

7 4

ff

3 3 3

51

3 3 3

p

55

p

a2

59

mf

63

mf

67

a2 a2 a2 a2 a2

mf

6

76

p

a2

mf

3

TANGO

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colla parte **5** **poco accel.**

10 **Tempo di Habanera** (♩ = 100)

30 **8** **7** **4** **ff**

50

54 **p**

59 **mf**

64

69 **6** **p**

77

Flute 3

2 78 *mf* 3

81 3 3 3

85 *mp* 3 3 3

91 *mp* 3 *deciso* *mf* 3 3

97 3 3 3 3 3 *rit.* 2

102 **A Tempo** 2 *ff*

Horn in F 2, 4

TANGO

(Por Una Cabeza)

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colla parte **5** a2 **poco accel.**

10 **Tempo di Habanera** (♩ = 100) **4** **8** **7** a2 **f**

30 **7** **7**

45 **9** **15**

69 **8** 2. **3** **mf**

80 **3** **3** **3**

83 **3** **15** rit. **2**

102 **A Tempo** **2** a2 **+4.** **ff**

Oboe 1, 2

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colla parte

3

1.

mf

7

a2

mf

poco accel.

4

Tempo di Habanera (♩ = 100)

14

8

1.

p

25

mp

29

+2.

mf cant.

3

3

33

3

37

7

4

ff

3

3

50

3

3

3

3

3

54

p

58

a2

mf

Accordion (opt.)

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colla parte **6** *poco accel.* **4** **Tempo di Habanera** (♩ = 100)

14 **5**

22 **8** *mp*

37

44 **3** **2** **5** *mf*

54 **15** **8** *mf*

79 **3**

85 *mp* **3** **3** **3**

90 **9** *rit.* **2** **A Tempo** **4**

Contrabass

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pizz. *colla parte*
sfz *sfz* *sfz* *mf*

8 *poco. accel.* **Tempo di Habanera** (♩ = 100)
mp

14 *mp*

21

28 *arco* *pizz.*
f *mf*

33 *arco*
mp

38 *pizz.*
mf

44 *arco*
f pesante 3 3 3 3

48 *ff* 3 3 3 3

52 *pizz.*
mp

V.

Contrabass

2 58

Musical staff 58-63: Bass clef, 6/8 time signature. Measures 58-63 contain a sequence of eighth notes with rests, starting with a grace note in measure 58.

64

Musical staff 64-68: Bass clef, 6/8 time signature. Measures 64-68 contain a sequence of eighth notes with rests, including a dynamic accent (>) in measure 65.

69

Musical staff 69-72: Bass clef, 6/8 time signature. Measures 69-72 contain triplets of eighth notes. Above the staff is the word "arco". Below the staff is the dynamic marking "*f* forcefully".

73

Musical staff 73-76: Bass clef, 6/8 time signature. Measures 73-76 contain triplets of eighth notes. Above the staff is the word "pizz.". Below the staff is the dynamic marking "*mp*".

77

Musical staff 77-82: Bass clef, 6/8 time signature. Measures 77-82 contain a sequence of eighth notes with rests. Below the staff is the dynamic marking "*mf*".

83

Musical staff 83-87: Bass clef, 6/8 time signature. Measures 83-87 contain a sequence of eighth notes with rests. Above the staff is the word "arco". Below the staff is the dynamic marking "> *mp*".

88

Musical staff 88-92: Bass clef, 6/8 time signature. Measures 88-92 contain a sequence of eighth notes with rests. Above the staff is the word "arco". Below the staff is the dynamic marking "*mf*".

93

Musical staff 93-96: Bass clef, 6/8 time signature. Measures 93-96 contain triplets of eighth notes. Above the staff is the word "pizz.". Below the staff is the dynamic marking "*mp*".

97

Musical staff 97-100: Bass clef, 6/8 time signature. Measures 97-100 contain rests. Above the staff are markings "3", "rit.", "2", "A Tempo", "2", and "arco". Below the staff is the dynamic marking "*ff*".

Harp

TANGO

(Por Una Cabeza)

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colla parte **6** *poco accel.* **3** **Tempo di Habanera** (♩ = 100) **3** *mp*

14 **8** *p*

25 *f* Eb C# C#

30 **6** **6** *mf*

38 F# Bb *mf*

Harp

2 45

4

4

ff

7

7

7

7

7

7

7

54

8

8

mf

gliss.

gliss.

gliss.

5

5

69

8

8

mf

gliss.

2

2

mf

l.v.

82

2

2

mf

gliss.

14

14

2

2

rit.

102

A Tempo

4

4

Piano (Celesta)

TANGO

(Por Una Cabeza)

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colla parte **6** **poco accel.**

10 **Tempo di Habanera** (♩ = 100) **4** **8** **5** Celesta **mp** **Piano**
To Pno.
To Pno.

29 **8** **Piano** **mf**

41 **To Pno.**
To Cel.

45 **9** **9**

Piano (Celesta)

2

54 Celesta

p

58 To Pno.

p

8

8

69 Piano l.v.

mf

8

4

3

8

4

3

85 rit. A Tempo

p

15

2

4

15

2

4

TANGO

(Por Una Cabeza)

Lyrics by ALFREDO Le PERA
Music by CARLOS GARDEL

Arranged for Itzhak Perlman
by JOHN WILLIAMS

pizz. colla parte

sfz mp < sfz mp < sfz > mf

8 *poco accel.* **Tempo di Habanera** (♩ = 100)
unis. div.
mp

14 *unis. div. unis.*
p

21

27 *div. arco unis. div.*
f mf

33 *mp <*

38 *mf*

43 *unis. f pesante*

Viola

85

Musical staff 85-90. The staff is in 2/4 time. It begins with a half rest followed by a dotted half note. The melody consists of eighth and quarter notes with slurs and ties. A dynamic marking *p* is placed below the first measure. A fermata is placed over the final measure, which contains a triplet of eighth notes.

91

Musical staff 91-94. The staff is in 2/4 time. It begins with a quarter rest followed by a quarter note. The melody features several triplet markings over eighth notes. A dynamic marking *mf* is placed below the second measure. A *div.* marking is placed above the fourth measure. The staff ends with a fermata over a triplet of eighth notes.

95

Musical staff 95-101. The staff is in 2/4 time. It begins with a triplet of eighth notes. There are several measures of rests. A dynamic marking *p* is placed below the second measure. A *dim.* marking is placed below the fifth measure. A *pizz. unis.* marking is placed above the second measure. A *rit.* marking is placed above the sixth measure. The staff ends with a fermata over a half note.

102

A Tempo

Musical staff 102-106. The staff is in 2/4 time. It begins with a quarter rest followed by a quarter note. There are several measures of rests. A dynamic marking *ff* is placed below the fourth measure. A *arco* marking is placed above the fourth measure. A *div.* marking is placed above the fifth measure. The staff ends with a fermata over a quarter note.

Violin I

TANGO

(Por Una Cabeza)

Lyrics by ALFREDO Le PERA
Music by CARLOS GARDEL

Arranged for Itzhak Perlman
by JOHN WILLIAMS

pizz. *colla parte* pizz. div.

sfz *p* *sfz* *mf* *sfz* *mf* *sfz*

8 *poco accel.* **Tempo di Habanera** (♩ = 100) unis. *mp*

mp *mp* *mp* *mp* *mp* *mp*

14 *p*

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

21 div.

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

27 arco *f* 5

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

38 *mp*

mp *mp* *mp* *mp* *mp* *mp* *mp*

45 *f pesante*

f *f* *f* *f*

49 div. unis. *ff*

ff *ff* *ff* *ff*

53 *mp*

mp *mp* *mp* *mp* *mp* *mp*

Violin II

TANGO

(Por Una Cabeza)

Lyrics by ALFREDO Le PERA
Music by CARLOS GARDEL

Arranged for Itzhak Perlman
by JOHN WILLIAMS

div. pizz. *colla parte* unis. div. unis. div.

sfz *mp* *sfz* *mp* *sfz* *mf*

8 *poco accel.* **Tempo di Habanera** (♩ = 100) unis. div.

14 unis. div. unis.

21

26 arco *f*

30 7 div. *mp*

44 unis. 3 div. unis. 3 3 3 3 *f pesante*

48 3 div. 3 3 3 3 *ff*

Violin II

2 51 *unis.*

Musical staff 51-53: Treble clef, 3/4 time signature. Measure 51 starts with a rest followed by a triplet of eighth notes. Measures 52 and 53 continue with triplet patterns, including a triplet of eighth notes with a sharp sign. Dynamic markings include accents and a *mp* marking at the start of measure 54.

54 *mp*

Musical staff 54-57: Treble clef, 3/4 time signature. Measures 54-57 feature a rhythmic pattern of eighth notes with triplet markings and accents. The dynamic marking *mp* is present at the beginning of the staff.

58

Musical staff 58-61: Treble clef, 3/4 time signature. Measures 58-61 continue the rhythmic pattern of eighth notes with triplet markings and accents.

62 *p*

Musical staff 62-66: Treble clef, 3/4 time signature. Measures 62-66 feature a rhythmic pattern of eighth notes with triplet markings and accents. The dynamic marking *p* is present at the beginning of the staff.

67 *f* *forcefully* *div. unis.*

Musical staff 67-69: Treble clef, 3/4 time signature. Measures 67-69 feature a rhythmic pattern of eighth notes with triplet markings and accents. The dynamic marking *f* and the instruction *forcefully* are present. The instruction *div. unis.* is also present.

70 *div. unis.*

Musical staff 70-72: Treble clef, 3/4 time signature. Measures 70-72 feature a rhythmic pattern of eighth notes with triplet markings and accents. The instruction *div. unis.* is present.

73 *div. unis.*

Musical staff 73-75: Treble clef, 3/4 time signature. Measures 73-75 feature a rhythmic pattern of eighth notes with triplet markings and accents. The instruction *div. unis.* is present.

76 *f*

Musical staff 76-80: Treble clef, 3/4 time signature. Measures 76-80 feature a rhythmic pattern of eighth notes with triplet markings and accents. The dynamic marking *f* is present.

81

Musical staff 81-83: Treble clef, 3/4 time signature. Measures 81-83 feature a rhythmic pattern of eighth notes with triplet markings and accents.

Violin II

85 3

p

Musical staff 85-89: Treble clef, key signature of one flat. Measure 85 starts with a half rest followed by a dotted half note. Measures 86-89 contain eighth and quarter notes with slurs and accents.

90

mf

3 div. unis. 3 div. unis.

Musical staff 90-93: Treble clef. Measure 90 continues with eighth notes. Measure 91 has a half note with an accent. Measure 92 has a quarter rest followed by a triplet of eighth notes. Measure 93 has a quarter rest followed by another triplet of eighth notes. Dynamics include *mf* and accents.

94

3 3 3

pizz. div. *p* *dim.*

Musical staff 94-98: Treble clef. Measures 94-96 feature triplets of eighth notes. Measure 97 has a quarter rest followed by a dotted quarter note. Measure 98 has a quarter rest followed by a dotted quarter note. Performance instructions include *pizz.*, *div.*, *p*, and *dim.*

99

rit. 2 A Tempo 2 arco unis. div. *ff*

Musical staff 99-103: Treble clef. Measure 99 has a quarter note with an accent. Measure 100 has a whole rest. Measure 101 has a quarter note with an accent. Measure 102 has a whole rest. Measure 103 has a quarter note with an accent. Performance instructions include *rit.*, *A Tempo*, *arco unis.*, *div.*, and *ff*.

Violoncello

TANGO

(Por Una Cabeza)

Lyrics by ALFREDO Le PERA
Music by CARLOS GARDEL

Arranged for Itzhak Perlman
by JOHN WILLIAMS

div. pizz. *colla parte* unis. div. div.

sfz *mp* *sfz* *sfz* *mf*

Tempo di Habanera (♩ = 100)

8 unis. poco accel. div.

mp

14

mp **2**

22

28 arco unis. div. f mf

33

38

43

f pesante 3 3

46

3 3 3

Violoncello

2 49 *div.*
ff

52 *unis.*
mp

56

60 *p*

63 *div.* *unis. pizz.* *div.* *unis.*

67 *f* *forcefully*

71

75 *pizz. div.* *arco unis.*
mp *mf*

79 *mf*

82 *div.*

Violoncello

85 unis. *mp* 3

90 *mf* 3 3 3 3

94 *mp* pizz. 3

100 rit. 2

102 A Tempo arco div. *ff*