



Mirjana Gvozdenac

Slovenia

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-emdefer.htm>

About the piece



Title: Despues de la Milonga [CM op.2]
Composer: Gvozdenac, Mirjana
Arranger: Gvozdenac, Mirjana
Copyright: Copyright © Mirjana Gvozdenac
Publisher: Gvozdenac, Mirjana
Style: Tango
Comment:

Despues de la Milonga (Chamber music for 6 instruments) is a funny tango on 5. The story goes like this: after whole night playing tangos 4/4 on milonga, musicians before packing the instruments and going home at dawn start to make fun and play for themselves in metrum 5/4. It is written for 3 accordions, guitar, clarinet in B and bass-clarinet.

Mirjana Gvozdenac on [free-scores.com](http://www.free-scores.com)



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Mirjana Gvozdenac
ZARJA PO MILONGI
Despues de la milonga

Komorna igra za harmoniko solo, 3 harmonike, kitaro,
klarinet in bas klarinet
(partitura in 7 partov)

Mirjana Gvozdenac
Despues de la milonga

Chamber Music for Accordion solo, 3 Accordions, Guitar, Clarinet
and Bass Clarinet
(Full Score and all parts)

Napisano za 70 obletnico Glasbene šole Koper
in izvedeno 13. decembra 2018
v Središču Rotunda

<http://www.glasba-zate.eu>
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Mirjana Gvozdenac: Zarja po milongi / Despues de la milonga

za 4 harmonike, klarinet, bas klarinet in kitaro-

(partitura in 7 različnih partov za kitaro, klarinet, bas klarinet in 4 harmonike)

Elektronska objava

Zbirka: **Komorna igra**

Notografija: Mirjana Gvozdenac

Izdano v samozaložbi Mirjana Gvozdenac, Izola 2019

Publikacija bo objavljena na povezavi: <http://www.glasba-zate.eu>

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785.7

GVOZDENAC, Mirjana

Zarja po milongi [Glasbeni tisk] = Despues de la milonga : [za 4 harmonike, klarinet, bas klarinet in kitaro] / M. Gvozdenac. - El. objava. - El. glasbeni tisk. - Izola : samozal. M. Gvozdenac, 2019. - (Zbirka Komorna igra)

Način dostopa (URL): <http://www.glasba-zate.eu>.

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Zarja po milongi/ Despues de la Milonga

(za 70 obletnico Glasbene šole Koper-prva izvedba 13/12/18)

♩ = 102-112

Mirjana Gvozdenac

A



Acc 1 solo

Acc 2

Acc 3

Acc Bass

Clarinet in Bb

Bass Clarinet in Bb

A

♩ = 102-112

Guitar

7

Acc 1

Acc 2

Acc 3

Acc Bass

Cl.

R. Cl.

Gtr.

p *mf* *f* *f*

p *f*

p *f*

p *f*

p *f*

p *f*

12

B

Acc 1

Acc 2

Acc 3

Acc Bass

Cl.

R. Cl.

Gtr.

f *f* *p* *f* *mf* *mf*

f *f* *A7*

f *mf* *A7*

B

17

Acc 1

Acc 2

Acc 3

Acc Bass

Cl.

R. Cl.

Gtr.

p

mf

f



C

22

Acc 1

Acc 2

Acc 3

Acc Bass

Cl.

R. Cl.

Gtr.

f

mf

mf

C

Meno mosso, calmo;

♩ = 90-98

D

Acc 1 *Cantabile* 5

Gtr. *Cantabile*

Acc 1

Acc 2

Acc 3 *ppp*

Cl. *ppp*

E

Gtr. 2 3 *pp*

Acc 1

Acc 2

Acc 3

Acc Bass *pp*

Cl.

R. Cl.

Gtr.

F

Acc 1

Acc 2 *pp*

Acc 3

Acc Bass *pp*

Cl. *pp*

R. Cl. *pp*

Gtr.

50

Acc 1

Acc 2.

Acc 3

Acc Bass

Cl.

R. Cl.

Gtr.



53 **G** ♩ = 102-112

Acc 1

Acc 2.

Acc 3

Acc Bass

Cl.

R. Cl.

Gtr.

G ♩ = 102-112

59 **H**

Acc 1 *f*

Acc 2 *f*

Acc 3 *mf* *f*

Acc Bass *f*

Cl. *tr* *mf* *f*

R. Cl. *f*

Gtr. *f*



64 **I**

Acc 1 *cresc.*

Acc 2 *p* *mf* *f*

Acc 3 *p* *p* *f*

Acc Bass *p* *p*

Cl. *p* *f*

R. Cl. *p* *f*

Gtr. *p* *f*

69 **J**

Acc 1 *mf*

Acc 2 *p* *mf*

Acc 3 *p* *mf*

Acc Bass *p* *mf*

Cl. *p* *mf*

R. Cl. *mf*

Gtr. *p* *mf*



74 **K**

Acc 1 *mf* *pp*

Acc 2 *mf*

Acc 3 *mf*

Acc Bass *mf* *p*

Cl. *mf* *p*

R. Cl. *mf* *p*

Gtr. *mf* *p*

trm

K

Dm *C* *Dm*

mf *mf* *mf*

Acc 1 solo

Zarja po milongi / Despues Milonga

♩ = 102-112

M. Gvozdenac

A ☺

mf

6

f

12 **B**

f

17

f

22 **C**

f

27 **D**

f

31 **E** ☺

Meno mosso, calmo; Cantabile

♩ = 90-98

f

36

40

44 **F**

48

$\text{♩} = 102-112$

53 **G** ☺

59 **H**

64 **I**

69 **J**

74 **K**

Zarja po milongi / Despues de la Milonga

♩ = 102-112

M. Gvozdenac

⊖ **A**

p *p* *mf*

7

p *mf* *f* *f*

12 **B**

f *f*

17

p *mf* *f*

22 **C**

27 **D**

4 6 5

♩ = 90-98

32 **E**

3 *pp* 3

44 **F**

pp *p*

52 **G** ♩ = 102-112

59 **H**

64 **I**

68 **J**

74 **K**

Zarja po milongi / Despues de la Milonga

♩ = 102-112

M. Gvozdenac

A ⊖ ⊕

1 2 3 4 5 6 7

8 **B**

8 9 10 11 12 13

14

14 15 16 17 18 19

20 **C**

20 21 22 23 24 25

26 **D** ♩ = 90-98 **E**

26 27 28 29 30 31 32 33 34 35 36 37

38 **F**

38 39 40 41 42 43 44 45 46

47

47 48 49 50 51 52

♩ = 102-112

53 **G** ⊖ ⊖

58 **H**

63 **I**

68 **J**

74 **K**

Guitar-

Zarja po milongi / Despues de la Milonga

♩ = 102-112

M. Gvozdenac

The score is written for guitar in 5/4 time, featuring a variety of rhythmic patterns and dynamics. It is divided into sections A through G, with specific performance instructions and tempo markings.

- Section A:** Measures 1-11. Dynamics range from *p* to *mf*. Includes a guitar chord diagram for A major.
- Section B:** Measures 12-16. Dynamics range from *p* to *f*. Includes a guitar chord diagram for A major.
- Section C:** Measures 17-21. Dynamics range from *p* to *f*.
- Section D:** Measures 22-26. Marked *Cantabile* with a tempo of ♩ = 90-98.
- Section E:** Measures 27-42. Features complex rhythmic patterns with fingerings 1, 2, and 3 indicated.
- Section F:** Measures 43-52. Continues the complex rhythmic patterns.
- Section G:** Measures 53-60. Dynamics range from *p* to *mf*. Includes a guitar chord diagram for A major.

59 **H**

f

64 **I**

p *f*

69 **J**

p

74 **K**

mf *mf* *p* 3'58.2"

Clarinet in Bb Zarja po milongi / Despues de la Milonga

♩ = 102-112

M. Gvozdenac

A

6 *p*

12 **B** *mf*

17 *f*

22 **C** *mf*

27 **D** *mf* $\text{♩} = 90-98$ **E** *pp*

39 **F** *pp*

45

50 *pp* **G** $\text{♩} = 102-112$

55 *mf* *p* **H** *f*

60 *mf*

64 **I**

69 **J** *p* *f*

74 **K** *mf* *p*

Zarja po milongi / Despues de la Milonga

M. Gvozdenac

A $\text{♩} = 102-112$

B 12

17

C 22

D 27 $\text{♩} = 90-98$ **E** 10

44 **F** 2

53 **G** $\text{♩} = 102-112$

59 **H**

64 **I**

69 **J** 3 tr

74 **K**

3'57.6"