

LA GUITARE / COLLECTION ROBERTO AUSSÉL



**HISTOIRE
DU TANGO**
pour flûte et guitare

ASTOR
PIAZZOLLA

Editions Henry Lemoine

Bordel-1900

26

F G

30

F G

34

F G

38

F G

42

F G

46

F G

48

F G

52

F G

56

F G

60

F G

64

F G

68

F G

72

F G

76

F G

80

F G

84

F G

88

F G

91

F G

F G

95 *f*

99 *ff*
ff frapper sur le chevalet

103 *sff*
sff coup sur les 6 cordes

F G

107 a Tempo
ff sur le chevalet

III Reprendre à 9 jusqu'au mot "FIN"

p

sff

Café 1930

mf

Guitare

B2 - - - - -

Guitare

G

5

10 $\frac{1}{2}B5$ a m i a m i ⑤ ⑥ ③ ② ①

G

14 *rall.* *mf* molto espressivo

F

G

18

F

G

22 f

F

G

26 $\frac{1}{2}B3$ $\frac{1}{2}B5$ B5 - - - - - ⑥ ③ ② ① a i p

F

G

30 *a Tempo* *accel.*

f molto cantabile

34 *mf*

ff *rall. -----*

pp ad lib.

pp dolce

rall. -----

p accel.

rall. -----

pp

8va -----

a Tempo tristemente

52

F G

55 *mf* *accel.*
B2 B4

58 *rall.* B4 *f* *f* *4* *rall.* lentamente

61 *p* *ff* B4 *p* *5*

64 *p* B5 *p* B4

67 *ad lib.* B2 *8va* B2

72 *f*

8va - - - - -

G F G

76 *lentamente*

p $\frac{1}{2}$ B4

F B2 - - - B3 B4

G

79 *rall.* - - - - -

f

F G

82 *mf*

mf *molto espressivo*

F G

86

F G

90 *f*

F G

94

F G

98 *a Tempo* *accel.* *f* *molto cantabile*

F G

101

F G

104

F G

107 *rall.* - - -

F G

110

F G

Measure 94: F (eighth-note pairs), G (sixteenth-note pairs)

Measure 98: F (eighth-note pairs), G (sixteenth-note pairs)

Measure 101: F (sixteenth-note pairs), G (eighth-note pairs)

Measure 104: F (sixteenth-note pairs), G (eighth-note pairs)

Measure 107: F (sixteenth-note pairs), G (eighth-note pairs)

Measure 110: F (eighth-note pairs), G (sixteenth-note pairs)

Nightclub 1960

Deciso $\bullet=120$

Flûte

Guitare

F

G

F

G

10

G

F

G

13

F

G

16

Deciso

accentuato

This musical score page contains four staves of music for 'Nightclub 1960'. The instruments are Flûte, Guitare, F, and G. The score begins with a dynamic **f** for Guitare. The Flûte part starts with a rest. The Guitare part has a rhythmic pattern with grace notes. The **F** and **G** parts enter later, with **G** providing harmonic support. Measure 10 features a dynamic **ff** for **G**. Measures 13 and 16 show more complex patterns for **F** and **G**, including sixteenth-note figures and sustained notes. The score concludes with a dynamic **ff** for **G**.

19

F G

21

F G

23

F G

26

Lento molto cantabile

F G

29 rubato

F G

32

rall. - - -

F G

Pesante (a Tº) tristemente

F G

36

p

$\frac{1}{2}$ B2 B2

40

mf

B2 B4

44 a Tempo lentamente cantabile

p

$\frac{1}{2}$ B2

48

mf

$\frac{1}{2}$ B2 $\frac{1}{2}$ B2 B2

52 rall. Deciso (Tempo Iº)

f T T K K K T T T K K K

56

T T T K T K K T T T T T K T K K

f B7

60

f ff *p* i m a

$\frac{5}{8}$ $\frac{6}{8}$

*) Flûte (son grave indéterminé).

<img alt="Musical score for Flute and Clarinet, page 12. The score consists of two staves: F (Flute) and G (Clarinet). The music is in 2/4 time, with various dynamics and performance instructions. Measure 36: Pesante (a Tº) tristemente, dynamic p. Measures 37-39: Continuation of the flute line with dynamic changes and grace notes. Measure 40: Dynamic mf, flute line continues. Measure 41: Clarinet line starts with dynamic mf, featuring sixteenth-note patterns. Measure 42: Dynamic mf, flute line continues. Measure 43: Clarinet line continues. Measure 44: Dynamic p, tempo changes to a Tempo lentamente, mood becomes cantabile. Measure 45: Continuation of the flute line. Measure 46: Clarinet line continues. Measure 47: Continuation of the flute line. Measure 48: Dynamic mf, flute line continues. Measure 49: Clarinet line continues. Measure 50: Continuation of the flute line. Measure 51: Clarinet line continues. Measure 52: Dynamic f, flute line begins a deciso section. Measure 53: Continuation of the flute line with dynamic f. Measure 54: Continuation of the flute line. Measure 55: Continuation of the flute line. Measure 56: Continuation of the flute line. Measure 57: Continuation of the flute line. Measure 58: Continuation of the flute line. Measure 59: Continuation of the flute line. Measure 60: Continuation of the flute line with dynamic ff. Measure 61: Continuation of the flute line with dynamic ff. Measure 62: Continuation of the flute line with dynamic ff. Measure 63: Continuation of the flute line with dynamic ff. Measure 64: Continuation of the flute line with dynamic ff. Measure 65: Continuation of the flute line with dynamic ff. Measure 66: Continuation of the flute line with dynamic ff. Measure 67: Continuation of the flute line with dynamic ff. Measure 68: Continuation of the flute line with dynamic ff. Measure 69: Continuation of the flute line with dynamic ff. Measure 70: Continuation of the flute line with dynamic ff. 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Measure 199: Continuation of the flute line with dynamic ff. Measure 200: Continuation of the flute line with dynamic ff.</p>

64

F G

ff
(frullato)
gliss.
(> (legno))

p

i i i i

67

F G

(frullato)
(> (legno))

f

f

70

F G

74

F G

77

F G

80

F G

83

F G

Deciso > > > Lento
rall. molto

86 a Tempo lentamente cantabile pp

F G

91 mf B4 pp

F G

96 mf

F G

100 doloroso

F G

104 pp 6 V

F G

Tempo I² Molto deciso

108

F G

110

F G

112

F G

114

F G

116

F G

118

F G

120 *fff*

F G

122 *p*

F G

124

F G

126

F G

Concert d'aujourd'hui

Presto, molto ritmico $\text{♩} = 140$

Flûte

Guitare

F

G

F

G

F

G

F

G

F

G

F

G

F

G

F

G

F

G

F

G

F

G

F

G

F

G

F

G

F

G

49

F G

mf dolce

53

F G

$\frac{1}{2}$ B4 $\frac{1}{2}$ B2

57

F G

ff

61

F G

B10 $\frac{1}{2}$ B6

65

F G

B10 $\frac{1}{2}$ B6

69

F G

ff *sff.*

72

F G

ff

74 $\text{♩} = 140$

F G

77

F G

80

F G

83

F G

86 ff

F G

89

F G

F 92

G

F 96

G

F 99

B4 B6 ⑥ B8 ⑥

G

F 102

G

F 105

G

F 109

G

Bordel 1900: Le tango naît à Buenos-Aires en 1882 ; les premiers instruments à le jouer sont la guitare et la flûte. Par la suite, s'y ajoutent le piano puis le bandonéon. C'est une musique pleine de grâce et de vivacité : elle donne l'image de la bonne humeur, de la faconde des Françaises, des Italiennes et des Espagnoles qui vivent dans ces bordels, aguichant policiers, voleurs, marins et mauvais garçons qui leur rendent visite. Le tango est gai.

Café 1930 : C'est une autre époque du tango. On cesse de le danser comme en 1900 et l'on se contente désormais de l'écouter ; il devient plus musical, plus romantique aussi. C'est une transformation radicale : mouvement plus lent, harmonies nouvelles, beaucoup de mélancolie. Les orchestres de tango se composent de deux violons, deux bandonéons, un piano et une basse. On chante parfois.

Night-club 1960 : Cette période pendant laquelle s'accroissent considérablement les échanges internationaux voit une évolution nouvelle : le Brésil et l'Argentine se retrouvent à Buenos-Aires. Bossa nova et nouveau tango, "même combat". Le public accourt dans les night-clubs pour y écouter avec sérieux le nouveau tango. Révolution, profond bouleversement de certaines formes du vieux tango.

Concert d'aujourd'hui : La musique de tango rejoint, par certains concepts, la musique nouvelle. Réminiscences de Bartok, Stravinsky et quelques autres sur fond de tango. C'est le tango d'aujourd'hui, le tango de l'avenir...

Bordel 1900 : *El tango comienza en Buenos Aires en 1882 y los primeros instrumentos que tocaban eran guitarra y flauta, luego incorporaron el piano y después el bandoneon. Esta música debe ser tocada con mucha picardía y gracia, para visualizar las alegrías de las Francesas, Italianas y Españolas que vivían en esos bordeles, coqueteando con los policías, ladrones, marineros y malevos que visitaban. Esta época era completamente diferente a todas. El tango era alegre.*

Cafe 1930 : *Otra época del tango. Ahora se escuchaba y no se bailaba como en 1900. Era más musical y romántico. Las orquestas de tango eran formadas por dos violines, dos bandoneones, piano y bajo. A veces se cantaba. La transformación era total. Mas lento, nuevas harmonías y yo diría muy melancólico.*

Night-club 1960 : *La época internacional. Comienza una nueva época transformante. Argentina y Brasil en Buenos Aires. La gente concurre a los night clubs para escuchar seriamente el nuevo tango. La revolución y cambio total de ciertas formas del viejo tango. No bailable, si escuchable. Bossa nova y nuevo tango en una lucha conjunta. Música para los músicos.*

Concert d'aujourd'hui : *Esta es la música de tango con conceptos de la nueva música. Escencia de tango con reminiscencias de Bartok, Stravinsky y otros. Este es el tango de hoy y del futuro. Abajo está el tango, arriba está la música. Una música donde se escucha toda la historia con un agregado, la nueva música.*

Bordello, 1900 : The tango originated in Buenos Aires in 1882. It was first played on the guitar and the flute. Arrangements then came to include the piano, and later, the concertina. This music is full of grace and liveliness. It paints a picture of the good natured chatter of the French, Italian, and Spanish women who peopled these bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a gay tango.

Continental Café, 1930 : This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation : the movements are slower, with new and often melancholy harmonies. Tango orchestras come to consist of two violins, two concertinas, a piano, and a bass. The tango is sometimes sung as well.

Night Club, 1960 : This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.

Modern-day Concert : Certain concepts in tango music become intertwined with modern music. Bartok, Stravinsky, and other composers, reminisce to the tune of tango music. This is today's tango, and the tango of the future as well.

Bordello 1900 : *Il Tango nasce a Buenos Aires nel 1882; i primi strumenti con cui viene suonato sono la chitarra ed il flauto. In seguito, vi si aggiunge il pianoforte ed il bandoneon. E' una musica piena di grazia e di vivacità: esprime il buon umore e la facondia dei francesi, degli italiani e degli spagnoli che vivono nei bordelli e provocano i poliziotti, i rapinatori, i marinai e i ragazzi di strada che fanno loro visita.*

Caffè 1930 : *E' un'altra epoca del tango. Non lo si balla più come nel 1900, ma ci si accontenta di ascoltarlo. Il tango diventa più musicale, e anche più romantico. Il mutamento è radicale: un movimento più lento, nuove armonie, molta melancolia. Le orchestre di tango sono composte da due violini, due bandoneon, un pianoforte ed un basso. Talvolta si canta.*

Night club 1960 : *In questo periodo, caratterizzato dall'intensificarsi degli scambi internazionali, il tango evolve in modo nuovo: il Brasile e l'Argentina si incontrano a Buenos Aires. Bossa nova e nuovo tango, "stessa lotta". Il pubblico accorre nei night clubs per ascoltare con serietà il nuovo tango. Rivoluzione, profondo sconvolgimento di certe forme del vecchio tango.*

Concerto di oggi : *La musica de tango si avvicina per certi versi alla musica moderna. Reminiscenze di Bartok, Stravinsky ed altri con sottofondo di tango. E' il tango di oggi, il tango del domani...*

Der Tango um 1900 - die Musik der Bordelle. Der Tango wird im Jahre 1882 in Buenos Aires geboren. Die ersten Instrumente, die diese neue Musik spielen, sind Gitarre und Flöte, später kommen Klavier und Bandoneon hinzu. Der Tango ist eine anmutige, lebhafte Musik ; sie spiegelt die gute Laune und die Redefertigkeit der Französinnen, Italienerinnen und Spanierinnen wider, die in den Bordells von Buenos Aires leben und Polizisten, Matrosen und Gauner in ihre Fänge locken. Der Tango ist eine fröhliche Musik.

Der Tango um 1930 - die Musik der Cafés. Nun kommen wir in eine neue Epoche des Tango. Jetzt tanzt man ihn nicht mehr wie um 1900 ; man beschränkt sich darauf, ihn anzuhören. Der Tango wird musikalischer, ja auch romantisches. Er verändert sich auf radikale Weise : die Bewegungen werden langsamer, neue Harmonien kommen hinzu und das Ganze bekommt einen stark melancholischen Zug. Ein Tango-Orchester setzt sich aus zwei Geigen, zwei Bandoneons, einem Klavier und einem Baß zusammen. Manchmal wird auch dazu gesungen.

Der Tango um 1960 - die Musik der Nightclubs. Während dieser Zeit, in der sich zahlreiche Einflüsse aus aller Welt mischen, entwickelt sich auch der Tango weiter. Brasiliener und Argentinier treffen sich in Buenos Aires ; Bossa Nova und neuer Tango sind Teil eines "gemeinsamen Kampfes". Jeden Abend füllen sich die Nightclubs mit Menschen, die den neuen Tango mit Ernst und Überzeugung anhören. Dabei findet eine Revolution, eine tiefe Veränderung bestimmter Formen des alten Tango statt.

Das Tangokonzert von heute. Der Tango trifft sich heute in manchen Punkten mit der neueren Musik. Auf der Basis des alten Tango finden wir Reminiszenzen an Bartok, Stravinsky u.a. Dies ist der Tango von heute, der Tango von morgen...