

PIAZZOLLA アストル・ピアソラ

**ASTOR
PIAZZOLLA**

TANGO-ÉTUDES

タンゴ～練習曲

Transcription pour guitare seule
Manuel Barrueco

ギターソロの為の編曲
マヌエル・バルエコ

Editions Henry Lemoine

Astor Piazzolla

Tango-Etudes

pour flûte ou violon

Transcription pour guitare
de Manuel Barrueco

Piazzolla a écrit Tango-Études pour flûte solo sans accompagnement. En proposant ces arrangements pour guitare solo, mon but a été d'y ajouter ce qui me semblait y être implicitement contenu, voix supplémentaires, accords ou figures d'accompagnement, tout en restant complètement dans le style et en espérant que l'ensemble sonne finalement comme si cela avait été écrit par Piazzolla lui-même.

Piazzolla wrote Tango-Études for solo flute without accompaniment. My objective when making these arrangements for solo guitar was to add all that to me seemed implied, whether voices, harmonies, or accompaniment figures, while trying to stay completely in style and hoping that everything would end up sounding as though it was written by Piazzolla himself.

Manuel Barrueco

Editions  Henry Lemoine

27, bd Beaumarchais, 75004 Paris, France

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Tango-Études

n° 1

Astor Piazzolla (1921-1992)
Arr' by Manuel Barrueco

Décidé ♩ = 138

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

18

21

24

27

30

33

Marcato

36



A musical score for piano, consisting of eight staves of music. The score is divided into sections by measure numbers: 60, 63, 66, 69, 72, 75, and 78. The music includes various dynamics such as *p* (piano), *f* (forte), and *ff* (double forte). There are also performance instructions like "rit." (ritardando) and "v" (volume). The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. The key signature changes frequently, and the time signature varies between measures.

81

84

87

91

95

97

100

Tango-Études

n° 2

Astor Piazzolla

Arr^t by Manuel Barrueco

Anxieux et rubato

Musical score for the first section of the study. The key signature is B-flat major (two flats). The tempo is indicated as *mf*. The music consists of two staves. The first staff starts with a whole note followed by eighth-note pairs. The second staff begins with a half note. The dynamics are *accel.* and *riten.*

C.I

Musical score for the second section of the study. The key signature changes to A major (no sharps or flats). The tempo is *accel.* and *rall.* The dynamics are *rall.*

C.I

Musical score for the third section of the study. The key signature changes to E major (one sharp). The tempo is *accel.* and *rall.* The dynamics are *rall.*

accel. *rall.*

Musical score for the fourth section of the study. The key signature changes to C major (no sharps or flats). The tempo is *accel.* and *rall.* The dynamics are *rall.*

accel. *rall.*

Musical score for the fifth section of the study. The key signature changes to G major (one sharp). The tempo is *accel.* and *rall.* The dynamics are *rall.* The measure number 10 is indicated above the staff.

1.

accel. *rall.*

Musical score for the sixth section of the study. The key signature changes to D major (two sharps). The tempo is *accel.* and *poco*. The dynamics are *poco*. The measure numbers 5, 10, 6, and 7 are indicated above the staff.

accel.

poco

a

poco

14

rall.

16

18

29

31

33

2.

6

5

(ad lib.) accel. rall.

6

5

C. VI

rall.

Meno mosso

cantabile

36

Musical score for piano, featuring six staves of music. The score includes dynamic markings such as *molto espressivo*, *accel.*, *cresc.*, *p*, *f*, and *harm. XII*. The music consists of six staves of music, each with a treble clef and a key signature of one sharp. Measure numbers 41, 42, 45, 48, 51, and 54 are indicated at the beginning of each staff. The score is set against a white background with black musical notation.

The image shows page 10 of a piano score. The music is divided into six staves by vertical bar lines. The first staff begins with a dynamic of *rall.* (rallentando) and a tempo of 60. It transitions to *mf* (mezzo-forte) and then *pp* (pianissimo). The second staff starts with *pp*. The third staff begins with *mf*. The fourth staff starts with *rall.* and ends with *cresc. poco a poco*. The fifth staff begins with *rall.* and ends with *harm.*. The sixth staff begins with *rall.*

60 *rall.* *mf* *pp* // *mf*

63

66

69 *rall.* *cresc. poco a poco*

72

75

77 *rall.*

Tristement

Tempo I° • = 80

80

mf

82

C. I

84

C. I

86

③

88

5

10

90

6

7

7

5

92

②

accel. — *rall.*

accel. — *poco*

a

poco

Musical score for a six-string guitar, featuring four staves of music. The score includes dynamic markings such as *rall.*, *Tempo I°*, *mf*, and *p*. Articulation marks like slurs and grace notes are present. Performance instructions include fingerings (e.g., ⑤⑥) and string indications (e.g., 3, 2). Measure numbers 94, 96, and 98 are visible.

Tango-Études

n° 3

Astor Piazzolla

Arr^r by Manuel Barrueco

Molto marcato e energico ♩ = 138

The sheet music consists of six staves of musical notation for a solo instrument. The first two staves are in common time (♩ = 138) and feature dynamic markings **f** and **p**. The third staff begins with a dynamic **p**, followed by **f** and **mf**. The fourth staff begins with a dynamic **p**. The fifth staff begins with a dynamic **f**. The sixth staff concludes with a dynamic **f**. The music is divided into sections labeled C. V, C. IV, C. III, and C. II. The notation includes various note heads, stems, and bar lines, with some notes having upward-pointing arrows above them.

19

22 *décidé*

25

28 rit. ----- a Tempo

30 *f* *mf*

33 *f*

36 *f*

38 rit.

a Tempo

40

mf

43

46 *p*

Meno mosso e più cantabile

49

52 *rall.*

Tempo I°
(ad lib.)

55 harm.

57

harm.

accel.

Tempo I°

f

mf

ff

76

77

79

82

décidé

85

88

rit.

harm. XII

Tango-Études

n° 4

Astor Piazzolla

Arr't by Manuel Barrueco

Lento, meditativo (Tempo ad lib.)

(Tempo da ballo)

harm. XII

④

③

mf

p

10

13

f

16

mf rall. e dim.

Lentement

Poco più mosso

20

pp

p

24

28

f

(più meditativo)

p

32

mf

rall. poco a poco

pp

Tempo I°

38

pp

42

mf

rall. poco a poco

45

f

#

rall. poco a poco

Più lento

48

mf

p

ten.

#

pp morendo

Tango-Études

n° 5

Astor Piazzolla

Arr' by Manuel Barrueco

The sheet music consists of six staves of musical notation for a solo instrument. The tempo is indicated as $\bullet = 120$. The first staff begins with a dynamic *f*. The second staff begins with a dynamic *f*. The third staff begins with a dynamic *p*. The fourth staff begins with a dynamic *ff*. The fifth staff begins with a dynamic *mf*. The sixth staff begins with a dynamic *p*.

Musical score for piano, page 21, featuring eight staves of music. The score consists of two systems of four staves each. Measure 19 starts with a treble clef, a key signature of one flat, and a common time signature. Measures 20-21 show a transition with a bass clef, a key signature of one sharp, and a common time signature. Measure 22 begins with a dynamic of *ff*. Measures 23-24 show a change in time signature between 2/4 and 4/4. Measure 25 starts with a bass clef and a dynamic of *f*. Measures 26-27 show a return to common time. Measure 28 begins with a bass clef and a dynamic of *p*. Measures 29-30 show a return to common time. Measure 31 begins with a bass clef and a dynamic of *p*. Measures 32-33 show a return to common time. Measure 34 begins with a bass clef and a dynamic of *f*. Measures 35-36 show a return to common time. Measure 37 begins with a bass clef and a dynamic of *p*. Measures 38-39 show a return to common time.

42

45

f

48

51

6

7

54

p

57

60

f

sffz

Tango-Études

n° 6

Astor Piazzolla
Arr^t by Manuel Barrueco

Avec anxiété ♩ = 132

harm. XII

mf

(3)

f

(4)

mf

(3)

harm. XII

(4)

(2)

(2)

A musical score for piano, page 19, featuring ten measures of music. The key signature is A major (no sharps or flats). Measure 1: Treble clef, 4/4 time. Measures 1-4: The right hand plays eighth-note patterns with grace notes, indicated by 'v' above the notes and '5' below them. Measures 5-8: The right hand continues eighth-note patterns with grace notes. Measures 9-10: The right hand plays eighth-note chords. Measure 10 ends with a fermata over the last note. The dynamic marking 'mf' is placed under the first measure.

22

f

5

5

7

10

25

cresc.

28

f

V

(4)

(4)

p

>

harm. XII

(4)

p

>

harm. XII

p

>

harm. XII

p

>

A musical score page showing a single melodic line in the soprano voice. The key signature is A major (no sharps or flats). The time signature is common time. The measure starts with a forte dynamic (ff) and ends with a piano dynamic (p). The melody consists of eighth-note patterns, some with grace notes and slurs. The vocal line is supported by a harmonic background of sustained notes and chords.

Musical score for piano, page 10, measures 34-35. The score is in common time (indicated by 'C') and consists of two staves. The top staff uses a treble clef (G-clef) and the bottom staff uses a bass clef (F-clef). Measure 34 begins with a forte dynamic (F) and consists of six eighth-note chords. Measure 35 begins with a forte dynamic (F) and consists of six eighth-note chords. The score is annotated with circled numbers: '3' above the first measure, '2.' above the second measure, and '③' above the third measure.

41

ff

42

43

sempre ff

44

45

46

47

48

49

ff

50

51

cresc.

52

53

54

f

mf

55

56

mf

57

58

59

A musical score page showing a single staff of music. The key signature is A major. The time signature is common time. The tempo is indicated as 63. The music consists of eighth-note patterns with dynamics and articulations. The dynamic **f** is marked at the end of the measure.

C. VII

A musical score page showing a single staff of music. The key signature is A major. The time signature is common time. The tempo is indicated as 66. The music consists of eighth-note patterns with dynamics and articulations. Fingerings are indicated below the notes: (5) (4) (3) (2) (5) (4), (3) (2) (5) (4) (3) (2) (5), (5) (4) (3) (2), and (6) (5) (4) (3) (2).

A musical score page showing a single staff of music. The key signature is A major. The time signature is common time. The tempo is indicated as 69. The dynamic **p** is marked. The music consists of eighth-note patterns with dynamics and articulations. Fingerings are indicated below the notes: (6) (6), (0) (0), (p) (p), and (3) (3) (1). The instruction **Meno mosso (tristemente)** is written above the staff.A musical score page showing a single staff of music. The key signature is A major. The time signature is common time. The dynamic **cresc.** is marked. The music consists of eighth-note patterns with dynamics and articulations.A musical score page showing a single staff of music. The key signature is A major. The time signature is common time. The dynamic **p** is marked. The music consists of eighth-note patterns with dynamics and articulations.A musical score page showing a single staff of music. The key signature is A major. The time signature is common time. The dynamic **ff** is marked. The dynamic **p** is marked. The dynamic **(6) harm.** is marked. The music consists of eighth-note patterns with dynamics and articulations.

80

83

Tempo I°

86

mf avec anxiété

89

92

f

95

mf

98

sff

Né à Mar del Plata, en Argentine, le 11 mars 1921, de parents descendants d'immigrés italiens chassés de leur patrie par la misère, Astor Piazzolla les accompagne à New York où ils vont tenter leur chance dès 1925. Il dira lui-même, se souvenant de sa jeunesse «c'était le temps de la prohibition et de la mafia... je traînais plus souvent dans les rues qu'à l'école... mon univers musical se construisit peu à peu à cette époque autour du jazz, de Duke Ellington à Cab Calloway que j'allais écouter à la porte du Cotton Club, n'ayant ni l'âge ni les moyens d'y entrer. Mon père, lui, passait religieusement sur le gramophone les tangos nostalgiques de Carlos Gardel. Pour mon neuvième anniversaire il me fit cadeau d'un bandonéon et je pris des cours avec un professeur qui m'initia à la musique classique.»

En 1937, la famille Piazzolla s'en retourne à Mar del Plata, mais très rapidement Astor est attiré par la capitale. A seize ans il s'installe donc à Buenos Aires, louant une petite chambre dans une pension qu'il paie avec ses premiers cachets car il est engagé comme bandonéoniste dans la formation d'Anibal Troilo, lui-même excellent spécialiste de l'instrument. Parallèlement il poursuit ses études musicales – piano et harmonie – auprès d'un jeune professeur, Alberto Ginastera, qui deviendra un compositeur renommé.

En 1946, Astor monte son premier orchestre "tipica", avec un répertoire exclusif de tangos. Dès lors il commence à essayer d'être Piazzolla : «... je jouais des arrangements personnels, introduisant le ternaire dans des carrures jusque-là immuables, osant harmonies et contrepoints audacieux. Le succès n'est hélas pas au rendez-vous et Astor est contraint d'abandonner son orchestre. Il cherche sa voie, se remet à étudier avec frénésie, monte un orchestre à cordes, cette fois. Toujours l'insuccès, le goût amer de la désillusion... Il ne se décourage pourtant pas : la dure jeunesse à New York a forgé un caractère opiniâtre, avec ce qu'il faut d'agressivité.

Dans les années 50, entreprenant un voyage en Europe pour travailler la direction avec Hermann Scherchen, il rencontre à Paris le professeur de composition Nadia Boulanger. C'est un tournant dans sa vie car il découvre grâce à elle que sa voie n'est pas dans la musique "savante" mais bien dans le tango enrichi des formes classiques, de l'apport du jazz et de ses propres intuitions.

De retour à Buenos Aires, il forme en 1955 son premier octette ; là, il utilise ce qu'il a appris de Ginastera et de Nadia Boulanger, ainsi que les phrasés empruntés au jazz et surtout, il fait swinguer le tango ! C'est absolument nouveau. Bien sûr, c'est un tollé de la part des conservateurs du tango traditionnel, mais il ne changera plus et jouera désormais la carte du tango moderne, fondant notamment un quintette, qui deviendra très célèbre, au sein duquel il militera en faveur du "tango nuevo". Cela lui vaudra une reconnaissance internationale, concerts et enregistrements ne s'arrêteront plus et des années 60 jusqu'à sa mort, en juillet 1992, le succès ira croissant.

De nombreux guitaristes classiques ont adopté la musique de Piazzolla à partir de 1980. C'est à la demande du guitariste Roberto Aussel qu'il a commencé à écrire pour la guitare. L'*Histoire du Tango* pour flûte et guitare, ainsi que le *Double Concerto* pour guitare, bandonéon et orchestre à cordes, sont très souvent interprétés en concert et ont fait l'objet de nombreux enregistrements.

Poverty drove Piazzolla's ancestors to emigrate from their homeland, and the young Astor was born of Italian parentage in Mar del Plata in Argentina on 11 March 1921. In 1925 the family moved to New York to try their fortune in the big city. As Astor Piazzolla has said himself, "It was at the time of prohibition and the mafia... I hung around the streets more than I went to school... my musical world gradually grew up round jazz, Duke Ellington and Cab Calloway who I managed to hear at the door of the Cotton Club, although I was both too young and too poor to go in. My father used to play the old nostalgic tangos by Carlos Gardel on the gramophone. For my ninth birthday he gave me a bandoneon (button accordion), and I had lessons with a teacher who introduced me to classical music".

In 1937 the Piazzolla family returned to Mar del Plata, but Astor was soon attracted more to the capital, and when only sixteen he moved to Buenos Aires, renting a small room as a lodger. He had been engaged as a bandoneon player in the band directed by Anibal Troilo, himself a specialist on the instrument, and was thus able to pay the rent with his first fees. At the same time he did not neglect his studies but took lessons in piano and harmony with a young teacher by the name of Alberto Ginastera, who went on to become a renowned composer.

In 1946 Astor got his own "tipica" band together, playing nothing but tangos. It was the springboard he needed for his own development: "I played my own arrangements, and started using triple rhythms in what had been a very four-square rhythmic pattern up to then, and experimenting with bold harmonies" His innovations, however, met with little success and the group disbanded. He renewed his studies even more enthusiastically and founded a new string orchestra – which led him right back to failure and bitter disillusionment. Still he persisted; his hard upbringing in New York had taught him to be stubborn, with an aggressive edge.

The turning point came when Astor travelled to Europe in the 1950s to study conducting with Hermann Scherchen, and met Nadia Boulanger, the famous teacher of composition in Paris. She showed him that his identity was not in intellectual music but in the tango, spiced with a touch of classical style and jazz, and moulded by his own intuitive sense.

Once back in Buenos Aires he formed his first octet in 1955 and, by using what he had learned from Ginastera and Boulanger, as well as phrasing borrowed from jazz, he made his tangos swing with new life. As was to be expected this caused quite a stir in the ranks of the conservative tango players, but Piazzolla was not to be deflected from his new course. From now on his tango was a distinctively modern form that he exploited with his new quintet which achieved fame with their "tango nuevo". International recognition was at last his, and concerts and recordings flowed unceasingly. From the 1960s until his death in July 1992, his success never stopped growing.

*From 1980 onwards, many classical guitarists started playing his music, and it was in response to a commission from the Argentinian guitarist Roberto Aussel that Piazzolla began writing for the guitar. His *Histoire du Tango* for flute and guitar, as well as the *Double Concerto* for guitar, bandoneon and string orchestra, are regularly performed and have been the subject of several recordings.*

translated by Mary Criswick

