

PIAZZOLLA アストル・ピアソラ

ASTOR

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

Astor Piazzolla

Tango-Études

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

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Tango - Études

n° 1

Astor Piazzolla (1921-1992)
Arr^t by Manuel Barrueco

Décidé ♩ = 138

mf

1

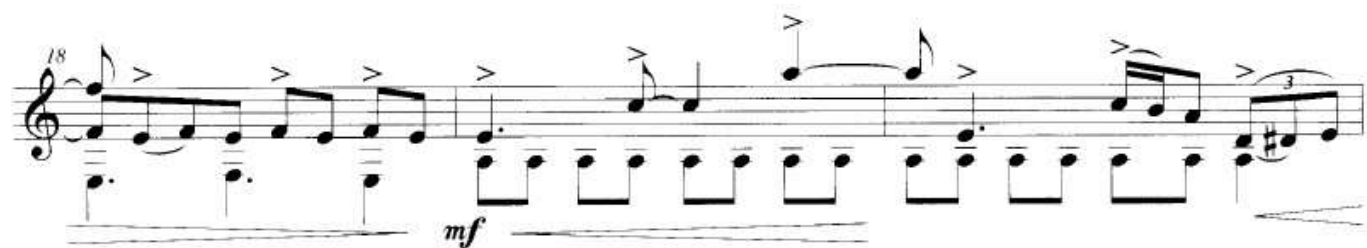
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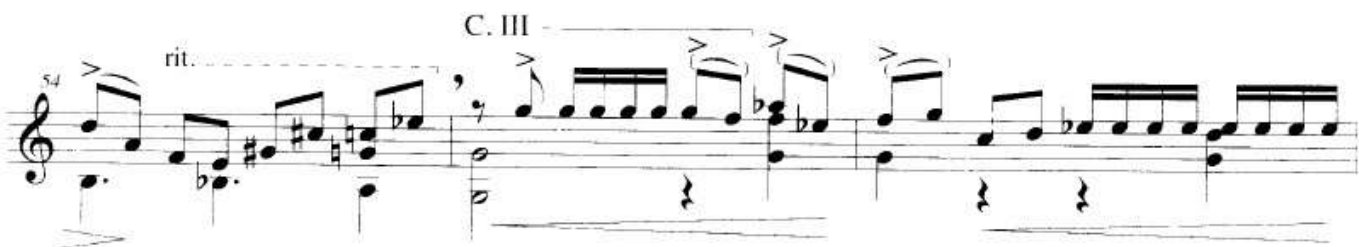
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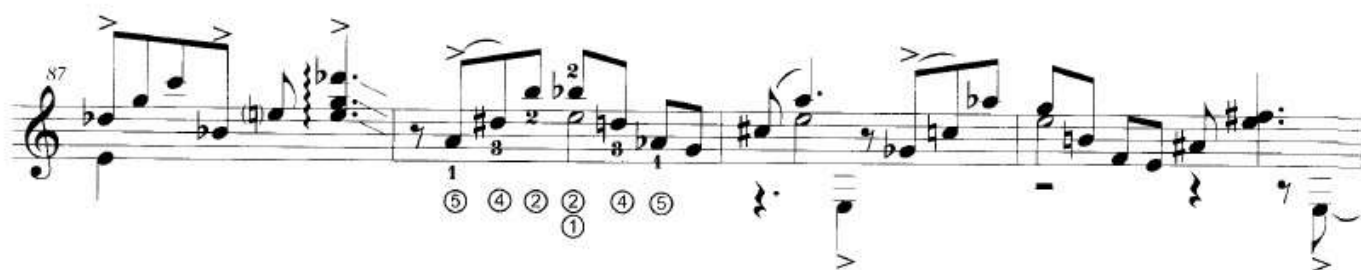
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15









Tango - Études

n° 2

Astor Piazzolla
Arr' by Manuel Barrueco

Anxieux et rubato

accel. --- riten.

C. I



accel. --- rall. ---

C. I



accel. --- rall. ---



accel. --- rall. ---



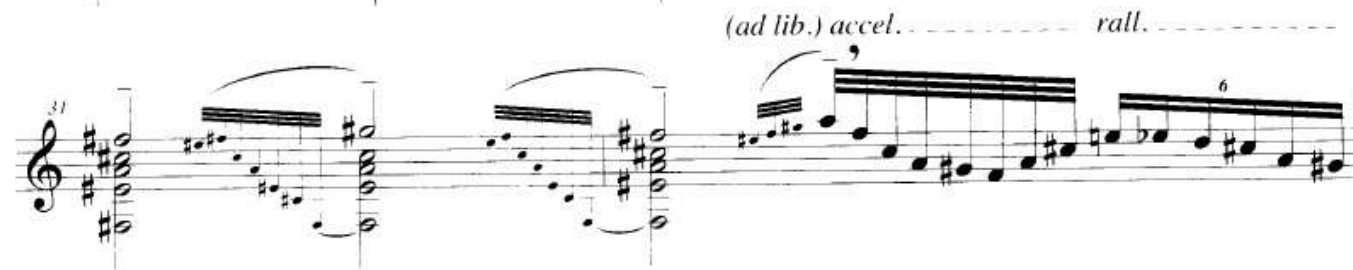
accel. --- rall. ---

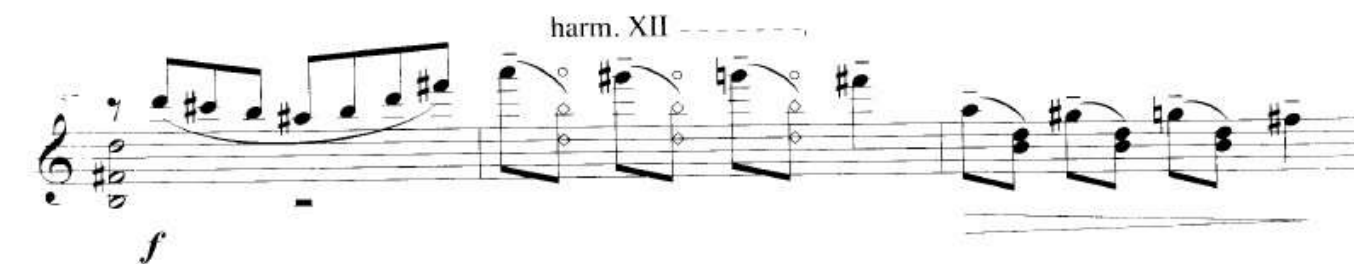
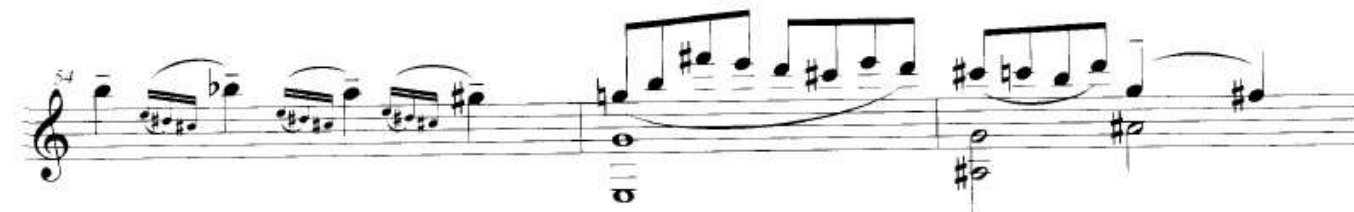


accel. --- rall. ---

accel. poco a poco







60 *rall.* -----

mf *pp* *mf* **Tristement**

63

66

69 *rall.* -----

cresc. poco a poco

72

75

77 *harm.* -----

rall. -----

Tempo I° ♩ = 80

accel. riten.

C. I

accel. rall.

C. I

accel. rall.*accel. poco a poco*

94

96

rall.

Tempo I°

mf

98

100

rall.

p

⑤ ⑥

2 1 3 0 0

Detailed description: This musical score consists of four staves of music. The first staff (measures 94-95) features a treble clef, a key signature of one flat (B-flat), and a complex melodic line with many beamed sixteenth notes. The second staff (measures 96-97) continues this melodic line, marked with a 'rall.' (rallentando) instruction. The third staff (measures 98-99) shows a change in texture with a more rhythmic, dotted-note melody, marked 'Tempo I°' and 'mf' (mezzo-forte). The fourth staff (measures 100-101) returns to a melodic line, marked 'rall.' and 'p' (piano). It includes a triplet of eighth notes and a final chord with fingerings 5 and 6 indicated. A sequence of numbers '2 1 3 0 0' is written below the final measure.

Tango-Études

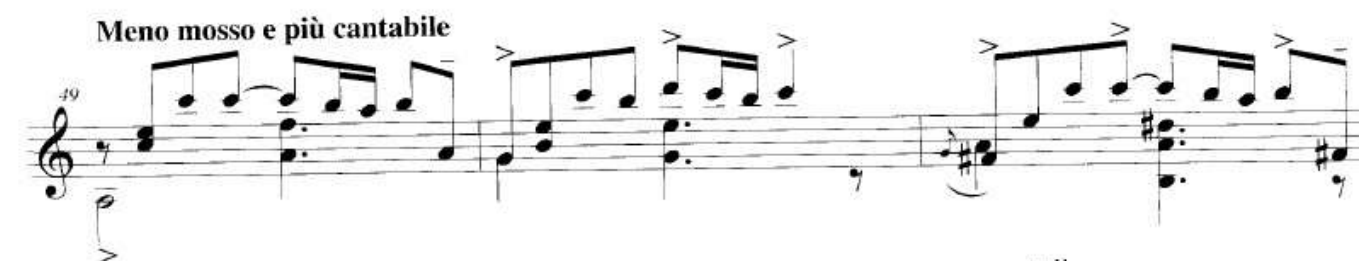
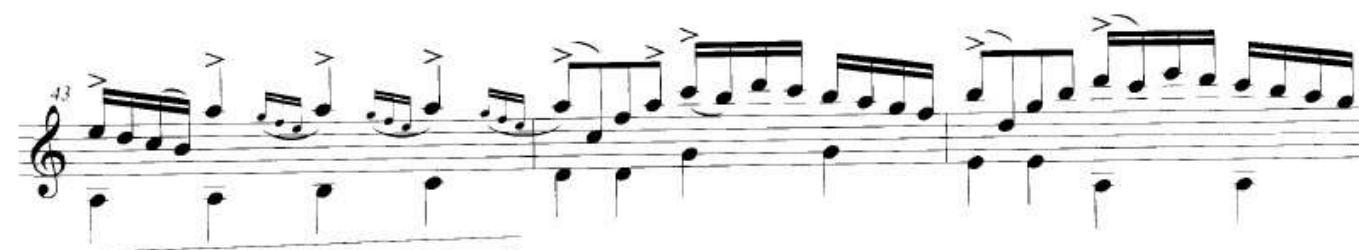
n° 3

Astor Piazzolla
Arr' by Manuel Barrueco

Molto marcato e energico ♩ = 138

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Molto marcato e energico' with a quarter note equal to 138 beats per minute. The score is divided into six systems, each containing a staff of music. The first system includes the markings 'C. V' and 'C. IV'. The second system includes 'C. III'. The score features various dynamics including *f* (forte), *mf* (mezzo-forte), and *f* (forte). There are also articulations such as accents (>) and slurs. The piece concludes with a final cadence.





harm.

3

57

59

3 4 0 0 1

4

accel.

61

Tempo I°

f

64

67

f

70

mf

9

73

ff

77 *f*

79

82 *décidé*

85

88

90 *f*

rit.

harm. XII

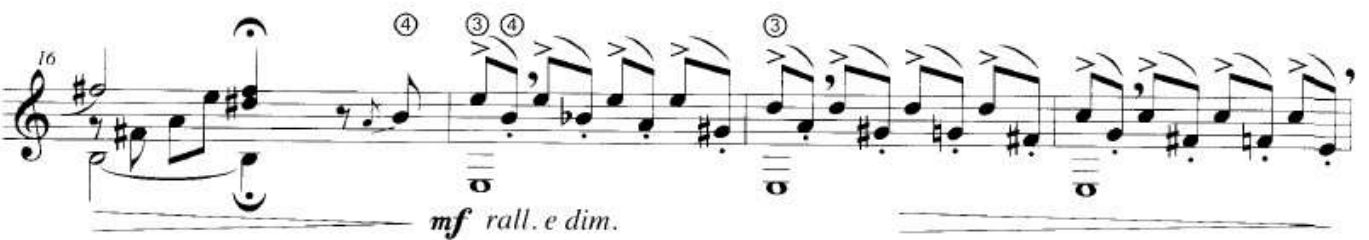
Tango - Études

n° 4

Astor Piazzolla

Arr^t by Manuel Barrueco

Lento, meditativo
(Tempo ad lib.)





Tango-Études

n° 5

Astor Piazzolla

Arr^t by Manuel Barrueco

♩ = 120

The musical score is written for a single melodic line on a treble clef staff. It consists of six staves of music. The tempo is marked as ♩ = 120. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *f*, *ff*, *mf*, and *p*. The score is written for a single melodic line on a treble clef staff.



42

45

48

51

54

57

60

f

ffz

Detailed description: This musical score consists of seven staves of music, numbered 42 to 60. The notation is in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) at measure 45, *p* (piano) at measure 54, and *ffz* (fortissimo with accent) at the end of measure 60. There are also slurs, ties, and a fermata at the end of the piece. The notation is clean and professional, typical of a published musical score.

Tango-Études

n° 6

Astor Piazzolla
Arr^t by Manuel Barrueco

Avec anxiété ♩ = 132

harm. XII
mf

f

mf

harm. XII

14

mf

22

f

25

cresc.

28

f

harm. XII

harm. XII

harm. XII

31

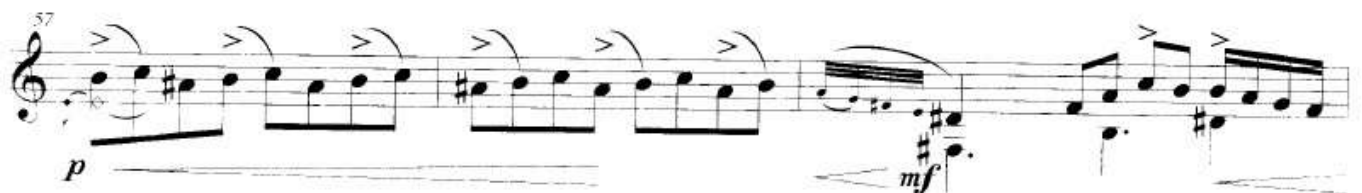
ff

p

34

f

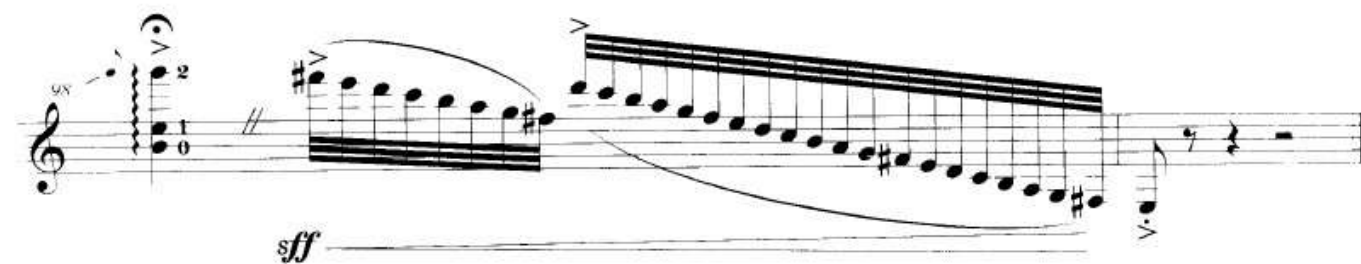
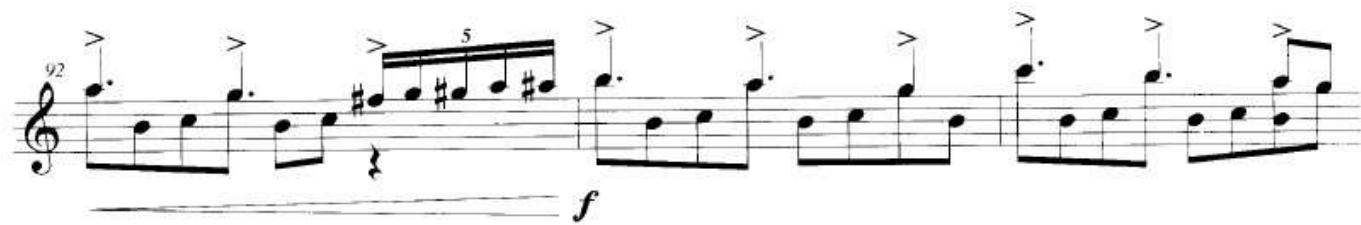
37





C. VII





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 "típica", avec un répertoire exclusif de tangos. Dès lors il commence à essayer d'être Piazzolla : «... je jouais des arrangements personnels, introduisant le ternaïre 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 "típica" 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

pour guitare seule

TANGO-ÉTUDES

A. PIAZZOLLA



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