

ASTOR  
*Piazzolla*

# *Vuelvo al sur*

10 tangos and other pieces

PIANO

BOOSEY & HAWKES

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# CONTENTS

Table de matières ■ Inhalt ■ Índice

|   |    |
|---|----|
| Ausencias . . . . .                                 | 1  |
| Vuelvo al sur (Return to the south) . . . . .       | 4  |
| Sin rumbo . . . . .                                 | 6  |
| Los sueños (Dreams) . . . . .                       | 9  |
| Milonga for three . . . . .                         | 12 |
| Milonga picaresque . . . . .                        | 16 |
| Street tango . . . . .                              | 18 |
| Mumuki . . . . .                                    | 22 |
| Overture (from A Midsummer Night's Dream) . . . . . | 26 |
| Duo 1 (from A Midsummer Night's Dream) . . . . .    | 28 |

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# INTRODUCTION

Préface ■ Vorwort ■ Introducción



ASTOR PIAZZOLLA received his first handsone when he was eight – it was 1929 and the family had moved to New York City from Argentina a few years earlier. He started lessons and within only two years he had made his first recording! The legendary Carlos Gardel became a friend of the family and Astor took part in a film, *¿Quién que me quiere?*, for which Gardel provided the music and in which tango has a central role. He played in tango orchestras, including the famous *Orquesta Típica* band, for whom he started making arrangements. And he began to compose.

The history of the next few years is well known, as a result of lessons with Alberto Ginastera, he entered a work for the Fabien Sevitzky competition in 1953, and won a French government scholarship to study in Paris with Nadia Boulanger. He was trying to escape it but the influence of the music of his homeland had already taken root – the prize-winning work nearly caused a riot because it included two *pandoneóns* in the orchestra.

Boulanger told Piazzolla that his destiny was not, as he had thought, in classical composition but in his tango roots. He returned to Argentina and to the tango. He started to produce innovative works with a variety of artistic instrumental groupings. His most famous line-up is a quintet of violin, bandoneon, bass electric guitar and piano. He composed more than a thousand original and enduring works. Even though his brand of tango nuevo was often not understood in Argentina, it is now known all over the world.

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Astor Piazzolla — born 11 March 1921 (Mar del Plata, Argentina), died 4 July 1992 (Buenos Aires)

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IT HAS BEEN said that Piazzolla's music does not exist unless he plays it. In playing the music is an essential part of the style. Certainly, anyone who wishes to play his pieces must hear his playing, perhaps from one of the many discs that he recorded during his life. Without this the player can never hope to gain an understanding of how to reach the *grace* of tango.

Tango derives essentially from the Cuban *habanera* and *contrabanza*. It is an urban phenomenon, developed in the slum areas around Buenos Aires during the latter part of the 19th century. There are now three essential types: tango *milonga* – strongly rhythmic, instrumental, quite fast; the tango-canción (*canción* means song), always vocal and often with sentimental, fatalistic or pessimistic words; and tango *romanza*, which is either vocal or instrumental, very lyrical, with a clearly defined melodic element.

The rhythm is based on a two- or four-beat pattern, with a characteristic dotted rhythm and/or syncopation. This core rhythm, which is key to all tango playing, must be maintained but a considerable amount of *rubato* is possible and indeed expected. The dance is essentially a kind of walk, where the man dominates his partner, held in a close embrace, and in which abrupt gestures, posturing and sudden shifts reflect the social origins of the form in the poorer *barrios* (districts) of Buenos Aires.

The sound world of tango is also a vital ingredient. The quality of the sound of the bandoneon cannot easily be described, but once heard is impossible to forget. These arrangements for piano solo aim to reflect that sound – its alto-crotch range, the affect of thickness in the chords. But an equally important facet to bear in mind is that the instrument is capable of sudden changes of volume, so the pianist should always be open to emphasising a significant chord or melodic note with a stabbing forte accent, as well as daring to use a *whispered pianissimo* in other places.

ASTOR PIAZZOLLA reçut son premier bandonéon à l'âge de huit ans – c'était en 1929, et sa famille avait quitté l'Argentine quelques années plus tôt pour venir s'installer à New York. Il commença à prendre des leçons et au bout de deux ans il avait déjà réalisé son premier enregistrement. Le légendaire Carlos Gardel devint un ami de la famille et Astor prit part à un film, *El día que me quieras*, pour lequel Gardel composa la musique, et dans laquelle le tango occupe un rôle central. Il joua dans des orchestres de tango, notamment dans le célèbre ensemble d'Anibal Troilo pour lequel il produisit des arrangements. Et il commença à composer.

L'histoire des quelques années qui suivirent est bien connue: à la suite de ses leçons avec Alberto Ginastera, Piazzolla soumit une œuvre au Concours Fabien Sevitzky en 1953, et remporta une bourse du gouvernement français pour venir étudier à Paris avec Nadia Boulanger. Il essayait d'échapper à l'influence de la musique de son pays natal, mais celle-ci avait déjà pris racine – l'œuvre primée provoqua presque une émeute car elle incluait deux bandonéons dans l'orchestre.

Boulanger déclara à Piazzolla que son futur n'était pas dans la composition classique comme il l'avait cru, mais dans la musique de tango de ses origines. Il retourna en Argentine et au tango, et commença à écrire des œuvres innovatrices pour divers petits ensembles instrumentaux. Sa formation la plus célèbre est un quintette pour violon, bandonéon, contrebasse, guitare électrique et piano. Il composa plus de mille œuvres originales et durables. Bien que son style de tango *nuevo* ait été souvent incompris en Argentine, il est aujourd'hui connu dans le monde entier.

ON A PARFOIS DIT que la musique de Piazzolla n'existe que lorsqu'il la joue lui-même; son interprétation est une part essentielle du style de la musique. Il est certain que quiconque souhaite jouer ses pièces doit connaître son jeu, peut-être en écoutant l'un des nombreux disques qu'il enregistre au cours de sa carrière. Sans cela, l'instrumentiste ne pourra jamais espérer comprendre comment atteindre l'âme du tango.

Dérivant principalement de deux danses cubaines, la *habanera* et la *contradanza*, le tango est un phénomène urbain qui se développa dans les bas-quartiers de Buenos Aires à la fin du dix-neuvième siècle. Il existe aujourd'hui trois genres principaux: le *tango-milonga* – très rythmique, instrumental et rapide; le *tango-canción* («canción» signifie chanson) – toujours vocal sur des paroles souvent sentimentales, fatalistes ou pessimistes; et le *tango-romanza* – vocal ou instrumental, très lyrique, avec un caractère mélodique bien défini.

Le rythme du tango repose sur une structure de deux ou quatre temps, avec un rythme pointé et/ou une syncope caractéristique. Ce rythme de base, qui est la clé de tous les tangos, doit être maintenu, mais le recours fréquent au rubato est possible et même demandé. La danse est essentiellement un genre de marche dans laquelle l'homme domine sa partenaire qu'il tient serrée contre lui, et dont les gestes brusques, les poses et les déplacements soudains reflètent les origines sociales de la forme dans les *barrios* (faubourgs) pauvres de Buenos Aires.

Le monde sonore du tango est également un élément fondamental. La qualité du timbre du bandonéon est difficile à décrire, mais une fois entendue, il est impossible de l'oublier. Ces arrangements pour piano solo cherchent à évoquer ce timbre – sa tessiture d'alto, l'impression d'épaisseur produite par ses accords. Il est également nécessaire de se souvenir que le bandonéon peut varier de volume avec une grande soudaineté. En conséquence, le pianiste devrait toujours être prêt à souligner tel accord ou note mélodique importante par un violent accent *forte* et *osé* et *pianissimo* le plus doux à d'autres endroits.

Traduction: Francis Marcha.

MIT ACHT JAHREN erhielt Astor Piazzolla sein erstes Bandoneón. Das war 1929, einige Jahre, nachdem seine Familie von New York City nach Argentinien umgezogen war. Der Knabe nahm Unterricht und machte bereits nach zwei Jahren seine erste Aufnahme. Der legendäre Carlos Gardel wurde ein Freund der Familie und Astor wirkte in dem Film *El día que me quieras* mit, zu dem Gardel die Musik geschrieben hatte und in dem der Tango von zentraler Bedeutung ist. Piazzolla spielte in verschiedenen Tango-Orchestern – unter anderem in der berühmten Kapelle von Anibal Troilo, für den er Arrangements zu schreiben begann. Und er fing an zu komponieren.

Die Ereignisse der nächsten Jahre sind wohlbekannt: Als Resultat seines Unterrichts bei Alberto Ginastera reichte er 1953 ein Werk beim *Fabien Sevitzky-Wettbewerb* ein. Er erhielt ein Stipendium der französischen Regierung, das ihn in die Lage versetzte, bei Nadia Boulanger in Paris zu studieren. Er wollte dem musikalischen Einfluß seines Heimatlandes entfliehen, doch dieser hatte bereits in ihm Wurzeln geschlagen: Das preisgekrönte Werk verursachte beinahe einen Tumult, weil im Orchester zwei Bandoneóns vorkamen.

Nadia Boulanger gab Piazzolla zu verstehen, dass seine Bestimmung nicht die klassische Komposition sei, wie er geglaubt hatte, sondern seine Verwurzelung im Tango. So kehrte er nach Argentinien und zum Tango zurück. Er begann mit der Komposition innovativer Werke für eine Vielzahl kleiner Instrumentalgruppen. Seine bekannteste Besetzung ist ein Quintett aus Geige, Bandoneón, Baß, E-Gitarre und Klavier. Er vollendete über tausend unverwüsthliche Originalwerke. In Argentinien hat man sein Markenzeichen, den *tango nuevo*, oft nicht begriffen; in der Welt aber ist er überall berühmt.

MAN SAGT, dass Piazzollas Musik so lange nicht existiere, bis nicht er sie spielt, und dass die Art, wie er die Musik spielt, ein unverzichtbarer Aspekt des Stils sei. Gewiss muss jeder, der seine Stücke aufführen will, seine Darbietungen hören, vielleicht auf einer der vielen Aufnahmen, die er im Laufe seines Lebens gemacht hat. Ohne sie kann kein Musiker wirklich verstehen, wie man die Seele des Tango erreicht.

Der Tango kommt im wesentlichen von der *Habanera* und der *Contradanza* Kubas her. Dabei handelt es sich um ein urbanes Phänomen, das gegen Ende des 19. Jahrhunderts in den Elendsvierteln entstand, die Buenos Aires umgeben. Heute unterscheidet man drei hauptsächlich Typen: die *Tango-Milonga* – stark rhythmisch, instrumental, recht schnell; die *Tango-Canción* (*canción* = Lied), immer vokal und oft mit sentimentalen, fatalistischen oder pessimistischen Worten; und die *Tango-Romanza*, die – vokal oder instrumental – sehr lyrisch und mit einem klar definierten melodischen Element versehen ist.

Der Rhythmus beruht auf einem Zweier- oder Vierer-Takt mit charakteristischen Punktierungen und/oder Synkopen. Dieser Kernrhythmus ist der Schlüssel zu jedem Tangospiel und muss stets beachtet werden; gleichwohl ermöglicht er beträchtliche Rubati, die tatsächlich auch erwartet werden. Der Tanz ist im wesentlichen eine Art von Schreiten, bei dem der Mann die in enger Umarmung gehaltene Partnerin führt; abrupte Gesten, Stellungen und plötzliche Wechsel spiegeln dabei den sozialen Ursprung der Form, die den ärmeren *barrios* (Bezirken) von Buenos Aires entstammt.

Ein lebensnotwendiges Bestandteil ist ferner die Klangwelt des Tango. Der spezifische Ton des Bandoneóns lässt sich nicht leicht beschreiben, doch wenn man ihn einmal gehört hat, kann man ihn unmöglich wieder vergessen. Die vorliegenden Arrangements für Klavier allein versuchen diesen Klang, seine Alt-Lage sowie die Wirkung der dichten Akkorde einzufangen. Eine ebenso wichtige Facette, an die man denken sollte, ist die Fähigkeit des Instrumentisten zu plötzlichen Lautstärkewechseln: Der Pianist sollte also immer dazu bereit sein, einen signifikanten Akkord oder einen Melodieton mit einem heftigen *forte* zu akzentuieren; an andern Stellen sollte er sich aber ebenso trauen, ein geflüstertes *Pianissimo* zu benutzen.

Übersetzung: Eckhardt van den Hoogen.

ASTOR PIAZZOLLA recibió su primer bandoneón cuando tenía ocho años: sucedió en 1929 y la familia se había trasladado a Nueva York desde Argentina unos años antes. Empezó a recibir clases y sólo dos años después ya había realizado su primera grabación. El legendario Carlos Gardel se hizo amigo de la familia y Astor participó en una película, *El día que me quieras*, para la que Gardel escribió la música y en la que el tango desempeñaba un papel fundamental. Tocó en orquestas de tango, incluido el famoso grupo de Anibal Troilo, para quien realizó sus primeros arreglos. Y empezó a componer.

La historia de los años posteriores es muy conocida: como consecuencia de sus clases con Alberto Ginastera, presentó una obra al concurso Fabien Sevitzky en 1953 y ganó una beca del gobierno francés para estudiar en París con Nadia Boulanger. Estaba intentando librarse de ella, pero la influencia de la música de su país ya había arraigado en él: la obra galardonada casi provocó un tumulto porque incluía dos bandoneones en la orquesta.

Boulanger le dijo a Piazzolla que su destino no estaba, como él había pensado, en la composición clásica, sino en sus raíces tanguísticas. Regresó a Argentina y al tango. Empezó a crear obras innovadoras con diversas agrupaciones instrumentales de pequeño tamaño. Su plantilla más famosa es un quinteto integrado por violín, bandoneón, contrabajo, guitarra eléctrica y piano. Compuso más de un millar de obras originales e imperecederas. A pesar de que su etiqueta de tango nuevo no fue comprendida a menudo en Argentina, hoy se conoce ya en todo el mundo.

SE HA DICHO que la música de Piazzolla no existe a menos que se toque; su manera de tocar la música constituye una parte esencial del estilo. Ciertamente, quien desee tocar sus obras debe oír cómo las interpreta él, quizá gracias a uno de los numerosos discos que grabó durante su vida. Sin esto, el intérprete no puede esperar nunca comprender del todo cómo llegar al alma del tango.

El tango procede fundamentalmente de la *habanera* y la *contradanza* cubanas. Se trata de un fenómeno urbano, desarrollado en las barriadas húmedas en torno a Buenos Aires a finales del siglo XIX. Actualmente hay tres tipos fundamentales: el *tango-milonga*, fuertemente rítmico, instrumental y bastante rápido; el *tango-canción*, siempre vocal y a menudo con una letra sentimental, fatalista o pesimista; y el *tango-romanza*, que es tanto vocal como instrumental y muy lírico, con un elemento melódico claramente definido.

El ritmo se basa en un modelo de dos o cuatro partes, con un característico ritmo de puntillos y/o sínkopas. Este ritmo básico, que es la clave de toda la interpretación del tango, debe mantenerse, pero es posible introducir – y, de hecho, se espera que así se haga – un grado considerable de *rubato*. Esencialmente, se baila como si se estuviera andando, con el hombre dominando a su pareja, a la que mantiene fuertemente abrazada. Los gestos y posturas bruscas y los súbitos cambios de la danza reflejan los orígenes sociales de la forma en los barrios más pobres de Buenos Aires.

El mundo sonoro del tango constituye también un componente esencial. El tipo de sonido del bandoneón no puede describirse fácilmente, pero una vez que se oye es imposible olvidarlo. Estos arreglos para piano solo aspiran a reflejar ese sonido: su tessitura de contralto, el efecto de espesor en los acordes. Pero una faceta igualmente importante a tener en cuenta es que el instrumento es capaz de efectuar cambios repentinos de volumen, de modo que el pianista debería estar siempre dispuesto a resaltar un acorde o una nota melódica relevantes con un punzante acento *forte*, así como atreverse a utilizar un *pianissimo* susurrado en otros pasajes.

Traducción: Luis Gago.

# AUSENCIAS

ASTOR PIAZZOLLA

Tempo molto rubato \*

The musical score is written for piano and guitar. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system starts with a forte (*f*) dynamic and includes fingering numbers 1 and 2-1. The second system begins at measure 4. The third system begins at measure 8 and includes a first ending bracket. The fourth system begins at measure 12 and includes a second ending bracket. The fifth system begins at measure 15 and includes the instruction *poco rit.* and a tempo change to *a tempo (non rubato)* with a quarter note equal to 88. The sixth system begins at measure 19 and includes dynamics *mp* and *poco f*. The score concludes with a final cadence.

\* Piazzolla plays the opening and closing sections with many changes of speed, rushing forward then holding back, and embellishing the melody freely.

24

Musical score for measures 24-27. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with some grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

28

Musical score for measures 28-31. The right hand continues the melodic development with more complex phrasing and slurs. The left hand maintains the eighth-note accompaniment.

32

*poco cresc.*

Musical score for measures 32-35. The right hand has a more active melodic line. The left hand accompaniment remains consistent. The instruction *poco cresc.* is written above the first measure.

36

*subito mp*

Musical score for measures 36-39. The right hand features a melodic line with some grace notes. The left hand accompaniment continues. The instruction *subito mp* is written above the second measure. Fingering numbers 1, 2, 3, and 5 are visible in the right hand.

40

Musical score for measures 40-43. The right hand has a melodic line with some grace notes. The left hand accompaniment continues.

44

*meno mosso*

*mp*

Musical score for measures 44-47. The right hand has a melodic line with some grace notes. The left hand accompaniment continues. The instruction *meno mosso* is written above the first measure, and *mp* is written below the first measure.

48 *rit.*

52 *molto rit.* **Come prima (Tempo molto rubato)**

56

60

64

68 *rit.*

## VUELVO AL SUR

ASTOR PIAZZOLLA

♩ = 76

Measures 1-3 of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 76. The first system shows the right hand playing a melodic line with slurs and the left hand providing harmonic support. Dynamics include *p* (piano) and *con Ped.* (with pedal). Fingerings 1 and 2 are indicated for the right hand.

Measures 4-6. The music continues with the same melodic and harmonic patterns. Dynamics include *mp* (mezzo-piano). Fingerings 1 and 2 are indicated for the right hand.

Measures 7-10. The music continues with the same melodic and harmonic patterns. Dynamics include *dim.* (diminuendo) and *poco rit.* (poco ritardando). The key signature changes to two flats (Bb) at the end of measure 10.

Measures 11-14. The music continues with the same melodic and harmonic patterns. The tempo is marked as ♩ = 104. Dynamics include *mf* (mezzo-forte). Fingerings 1 and 2 are indicated for the right hand.

Measures 15-18. The music continues with the same melodic and harmonic patterns. Dynamics include *mf* (mezzo-forte). Fingerings 1 and 2 are indicated for the right hand.

Measures 19-22. The music continues with the same melodic and harmonic patterns. Dynamics include *mf* (mezzo-forte). Fingerings 1 and 2 are indicated for the right hand.

Measures 23-26. The music continues with the same melodic and harmonic patterns. Dynamics include *mf* (mezzo-forte). Fingerings 1 and 2 are indicated for the right hand.



27 *f*

31

35

39 *dim.*

43 *mp*

47 *mp*

51 *poco rit.*  
*mp dim al fine*

# SIN RUMBO

ASTOR PIAZZOLLA

Rubato ♩ = 80

mp

Musical notation for measures 1-3, featuring a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked Rubato with a quarter note equal to 80 beats per minute.

poco rit.

a tempo ♩ = 88

4 cresc. poco f p

Musical notation for measures 4-7. Measure 4 includes a crescendo marking. Measure 6 includes a poco f marking. Measure 7 includes a p marking. The tempo changes to a tempo with a quarter note equal to 88 beats per minute.

cantando

8

Musical notation for measures 8-11, marked cantando. The right hand features a melodic line with slurs, and the left hand provides a steady accompaniment.

12 2

Musical notation for measures 12-15. Measure 13 includes a second ending bracket labeled '2'.

16 4 5 4 mf

Musical notation for measures 16-19. Measure 16 includes fingerings 4, 5, and 4. Measure 17 includes a mezzo-forte (mf) marking.

20 cresc.

Musical notation for measures 20-23. Measure 22 includes a crescendo (cresc.) marking.

24

mf

Musical score for measures 24-27. The piece is in A major (two sharps) and 3/4 time. Measure 24 features a treble clef with a series of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 25 has a dynamic marking of *mf*. Measure 26 includes a fermata over the first two notes. Measure 27 ends with a repeat sign.

28

Musical score for measures 28-31. Measures 28-30 continue the eighth-note patterns in both hands. Measure 31 concludes with a repeat sign.

32

*molto espressivo*

Musical score for measures 32-35. Measure 32 has a repeat sign. Measure 33 is marked *molto espressivo*. Measure 34 includes a fermata and a fingering sequence: 2, 1, 2, 3, 1, 2, 1, 2. Measure 35 features a triplet of eighth notes in the bass clef.

36

Musical score for measures 36-39. Measure 36 has a repeat sign. Measure 37 includes a fingering sequence: 5, 1. Measure 39 ends with a repeat sign.

40

Musical score for measures 40-43. Measure 40 has a repeat sign. Measure 41 includes a fingering sequence: 5. Measure 43 ends with a repeat sign.

44

*rit.* *a tempo*

Musical score for measures 44-47. Measure 44 has a repeat sign. Measure 45 is marked *rit.* (ritardando). Measure 46 is marked *a tempo*. Measure 47 features a dynamic marking of *f* (forte) and a repeat sign.

8

48

arp sim.

52

sempre sim.

56

60

(non arp.)

mp

64

sim.

68

1. **DS** 2.

# LOS SUEÑOS

9

ASTOR PIAZZOLLA

$\text{♩} = 100$

*f*

4

8

12

16

20

10

*poco rit.*

**Meno mosso** ♩ = 80

23

Musical score for measures 23-27. The piece is in G major (one sharp) and 3/4 time. Measure 23 starts with a treble clef and a key signature of one sharp. A five-fingered chord (5) is indicated above the first measure. The bass line consists of a steady eighth-note accompaniment. The treble line features a melodic line with slurs and ties. The dynamic marking *sempre f* is present in measure 25.

28

*rit.*

Musical score for measures 28-32. The tempo is marked *rit.* (ritardando). The bass line continues with eighth notes, while the treble line has a more active melodic line with slurs and ties.

**a tempo** ♩ = 92

33

*mp*  
*marcato*

Musical score for measures 33-36. The tempo is marked **a tempo** ♩ = 92. The dynamic is *mp* and the articulation is *marcato*. The treble line features a rapid sixteenth-note pattern. The bass line has a steady eighth-note accompaniment.

37

*mf*

Musical score for measures 37-40. The dynamic is *mf*. The treble line continues with the sixteenth-note pattern. The bass line has a steady eighth-note accompaniment. A fingering of 4 5 is indicated below measure 39.

41

Musical score for measures 41-43. The treble line features a melodic line with slurs and ties, including a five-fingered chord (5) in measure 41. The bass line has a steady eighth-note accompaniment.

44

Musical score for measures 44-47. The treble line features a melodic line with slurs and ties. The bass line has a steady eighth-note accompaniment.

48

Musical score for measures 48-50. The piece is in D major (two sharps). Measure 48 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 49 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 50 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. A four-measure rest is indicated above the treble staff in measure 49.

51

Musical score for measures 51-53. The piece is in D major. Measure 51 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 52 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 53 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. A dynamic marking of *mp* is present in measure 52.

55

Musical score for measures 55-58. The piece is in D major. Measure 55 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 56 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 57 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 58 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2.

59

Musical score for measures 59-62. The piece is in D major. Measure 59 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 60 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 61 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 62 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. A dynamic marking of *mp* is present in measure 59. A fingering chart is shown above the treble staff in measure 60: 5 3 1 over 4 2.

63

Musical score for measures 63-66. The piece is in D major. Measure 63 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 64 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 65 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2. Measure 66 has a treble clef with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2 and a half note B2.

## MILONGA FOR THREE

ASTOR PIAZZOLLA

$\text{♩} = 72$

*mp*

*poco* *poco f*

*mp* *mf* *mf* *mp*

*mf* *mf* *mp*

*f* *p*

*slightly faster marcato*



33

mp poco cresc.

Musical score for measures 33-37. The piece is in a minor key. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. The dynamic starts at mezzo-piano (mp) and gradually increases to poco crescendo (poco cresc.).

38

slightly faster again ♩ = 82 mf

Musical score for measures 38-42. The tempo is marked "slightly faster again" with a metronome marking of ♩ = 82. The dynamic is mezzo-forte (mf). The right hand has a more active melodic line with slurs, and the left hand continues with eighth-note accompaniment.

43

Musical score for measures 43-46. The right hand has a melodic line with slurs and ties, and the left hand has a steady eighth-note accompaniment.

47

p

Musical score for measures 47-50. The dynamic is piano (p). The right hand has a melodic line with slurs and ties, and the left hand has a steady eighth-note accompaniment.

51

poco rit.

Musical score for measures 51-54. The tempo is marked poco ritardando (poco rit.). The right hand has a melodic line with slurs and ties, and the left hand has a steady eighth-note accompaniment.

55

a tempo p poco sotto voce

Musical score for measures 55-58. The tempo is marked a tempo. The dynamic is piano (p). The right hand has a melodic line with slurs and ties, and the left hand has a steady eighth-note accompaniment. The phrase "poco sotto voce" is written above the right hand.

14

59 *cantando* *over*

*come sopra*

Ped. Ped.

63 *sempre cantando*

Ped. Ped.

67 *mf*

*mf*

71

75 *sempre mf*

*sempre mf*

Ped. Ped.

79

Ped. Ped.

82

*poco f*

Musical score for measures 82-85. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. The dynamic marking *poco f* is indicated.

86

*subito mp*

Musical score for measures 86-89. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *subito mp* is present.

90

*sotto voce*

Musical score for measures 90-93. The right hand has a more rhythmic, eighth-note pattern, and the left hand is simpler. The dynamic marking *sotto voce* is used.

94

*dolce poco f*

Musical score for measures 94-96. This system includes a first ending bracket labeled "1." and a triplet of eighth notes in the right hand. The dynamic marking *dolce poco f* is shown.

97

*(1.)*

Musical score for measures 97-99. This system includes a first ending bracket labeled "(1.)" and a triplet of eighth notes in the right hand.

100

*(1.)* *2.*

Musical score for measures 100-102. This system includes first and second ending brackets labeled "(1.)" and "2." respectively.

# MILONGA PICAESQUE

ASTOR PIAZZOLLA

$\text{♩} = 112$

The musical score is written for piano in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked with a forte *f* dynamic and contains a triplet of eighth notes in the bass line, with the fingering 1 2 1 written below. The melody in the treble clef consists of eighth notes with slurs. The score continues through measures 4, 7, 10, 13, 16, and 19. Measure 10 includes the instruction *sempre f*. Measure 13 includes the instruction *cresc.*. Measure 16 features a complex rhythmic pattern in the treble clef with many slurs and accents, and a *cresc.* instruction. Measure 19 includes the instruction *f* and *cresc.*. The score ends at measure 25 with a final flourish in the treble clef.

22

*sempre cresc.* **ff** **f**

25

29

*cresc.*

33

*rit.*

36

**ff**  
1 2 1

39

42

*tutta forza*

## STREET TANGO

ASTOR PIAZZOLLA

Energico ♩ = 116

*poco f* *sim.*

*mf*

Molto meno mosso ♩ = 80

*mf poco dim.*

*Ped.* *Ped.*

*mf*

*Ped.*

26

4 3  $\text{tr}$  3

30

*lighter - almost a waltz*

3

34

5 3

37

1 *f*

41

*arp sim.*

2 2 2 2

46

*arp sim.*

2 2 2 2

51

*tr*

*sfzp cresc.*

*mp*

*Ped.*

5 1 2 3 4 1 2 3

55

3-5

2

1 3 2 1

59

2

1

4 6 3

62

66

3

*poco cresc.*

2

1

**accelerando**

70

*f*

*Ped.*

1 5

2 5

1 3

**Più mosso** ♩ = 124

74

77



81

*f*

85

3 3

89

93

*crescendo al fine*

96

3

100

103

2 1 5

4 4

*p* *ff* *tutta forza*

Ped.

## MUMUKI

ASTOR PIAZZOLLA

Very slow and free throughout

*p*

senza Ped.

4

LH over

*mf*

poco accelerando

7

con Ped.

poco rit.

9

rit.

a tempo

*p*

12

15

molto rit.

Rubato  $\text{♩} = 60$

*poco f*

*poco f*

18

*sim.*

22

5

26

over

30

4 1 5

33

*rit.*

*mf*

*ten.*

37

**Come prima**

*p*

*senza Ped.*

Very slow

Tempo rubato ♩ = 92

41

pp ppp mp

46

50

poco affretando f

54

poco rit. rit. diminuendo

58 **Steady** ♩ = 60

p legato sempre p

62

66

sim.

Detailed description: This system contains measures 66 to 69. The right hand features a melodic line with slurs and a 'sim.' (simile) marking in measure 68. The left hand provides a steady accompaniment of eighth notes.

70

Detailed description: This system contains measures 70 to 73. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

74

5

Detailed description: This system contains measures 74 to 77. A fingering '5' is indicated above a note in measure 74. The right hand has a more active melodic line, while the left hand continues with eighth notes.

78

5

Detailed description: This system contains measures 78 to 81. A fingering '5' is indicated above a note in measure 80. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

82

5

cresc.

mf

Detailed description: This system contains measures 82 to 85. A fingering '5' is indicated above a note in measure 82. The right hand has a melodic line with slurs. The left hand continues with eighth notes. Dynamics include 'cresc.' and 'mf'.

86

♩ = 92

poco f

Ccibo

Detailed description: This system contains measures 86 to 90. A tempo marking '♩ = 92' is present. The right hand has a melodic line with slurs. The left hand continues with eighth notes. Dynamics include 'poco f'. The word 'Ccibo' is written vertically below the left hand.

91

Detailed description: This system contains measures 91 to 94. The right hand has a melodic line with slurs. The left hand continues with eighth notes.

# OUVERTURE

*El sueño de una noche de verano*  
(A Midsummer Night's Dream)

ASTOR PIAZZOLLA

$\text{♩} = 128$

*f*  
*con Ped.*  
*sim.*  
*f (drum)*  
*sim.*  
*mf lighter*  
*poco rit.*  
*mf*  
*Meno mosso*  $\text{♩} = 112$   
*p*

28

3

33

1. **poco accel.**  
(to ♩ = 128)

2. **Rubato . = c. 80**

*mp*

36

*arp sim.*

40

**a tempo**

44

**poco rit.** **, rubato**

3

48

**a tempo**

*mf*

*arp sim.*

52

# DUO 1

*El sueño de una noche de verano*  
(A Midsummer Night's Dream)

ASTOR PIAZZOLLA

**Sempre molto rubato** ♩ = 80

The musical score is written for piano and treble clef. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Sempre molto rubato' with a quarter note equal to 80 beats per minute. The score is divided into six systems, each starting with a measure number (1, 3, 6, 10, 13, 16). Dynamics include *poco f*, *sim.*, *poco rit.*, *a tempo*, *molto rit.*, and *rit. molto*. There are also performance instructions such as *quasi cadenza*, *FINE*, and *DS* (Da Capo). A star symbol (\*) is placed above the second time of a small note in the first system, with a note below it indicating it should be played a second time.