ASTOR PIAZZOLLA
アストール ピアソラ

TANGO-ÉTUDES
タンゴ・エチュード

(ou "Études tanguistiques")

タンゴ風エチュード

pour saxophone alto et piano (ou clarinette et piano)

アルト・サックスとピアノの為の

(或いはクラリネットとピアノの為の)

Harmonisation par le compositeur

作曲者自身による和声編曲

アンリ ルモワンヌ楽譜出版社・パリ

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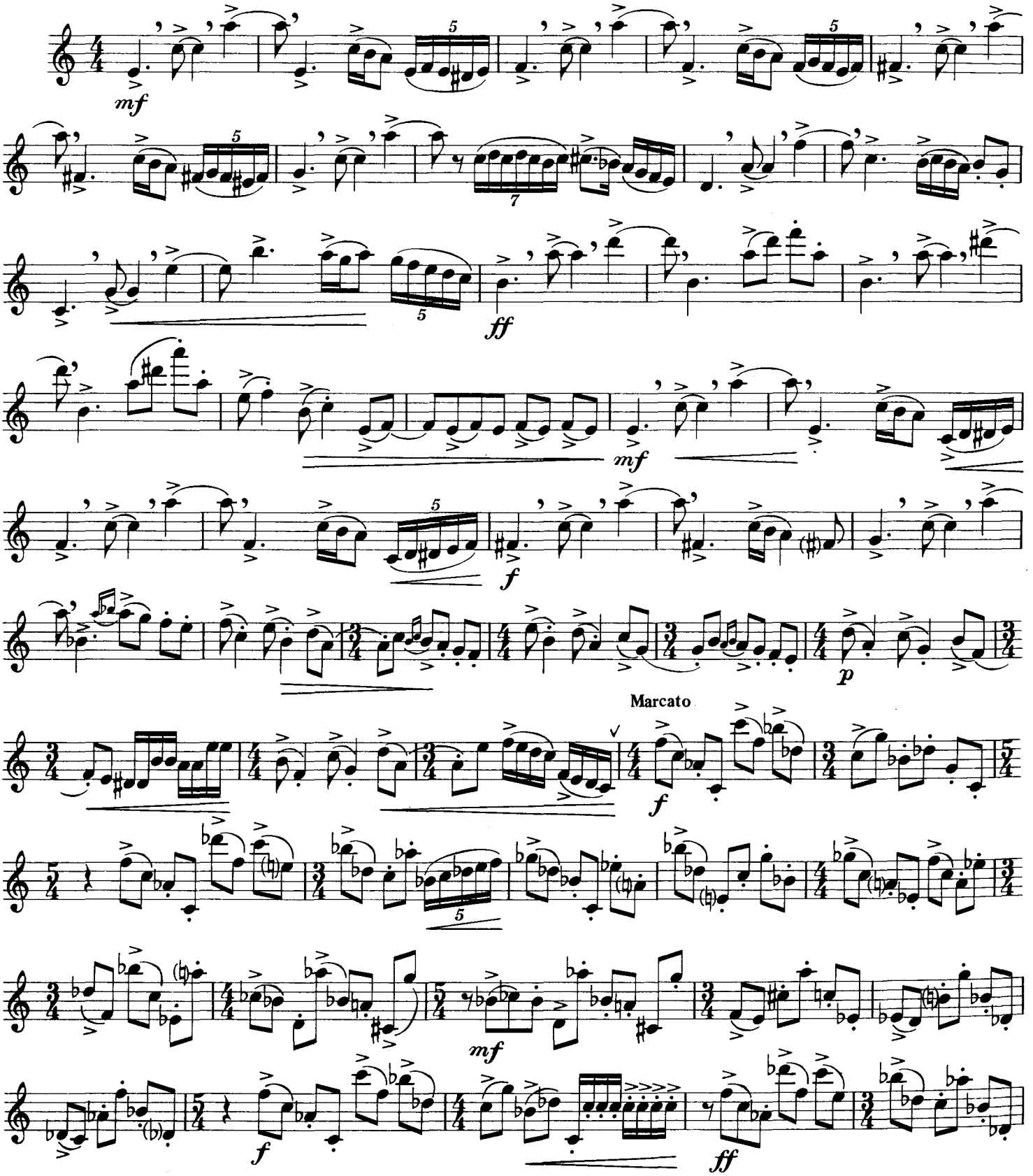
TANGO - ÉTUDES

Saxophone (ou Clarinette)

N°1

Astor Piazzolla

Décidé (♩ = 126 à 138)



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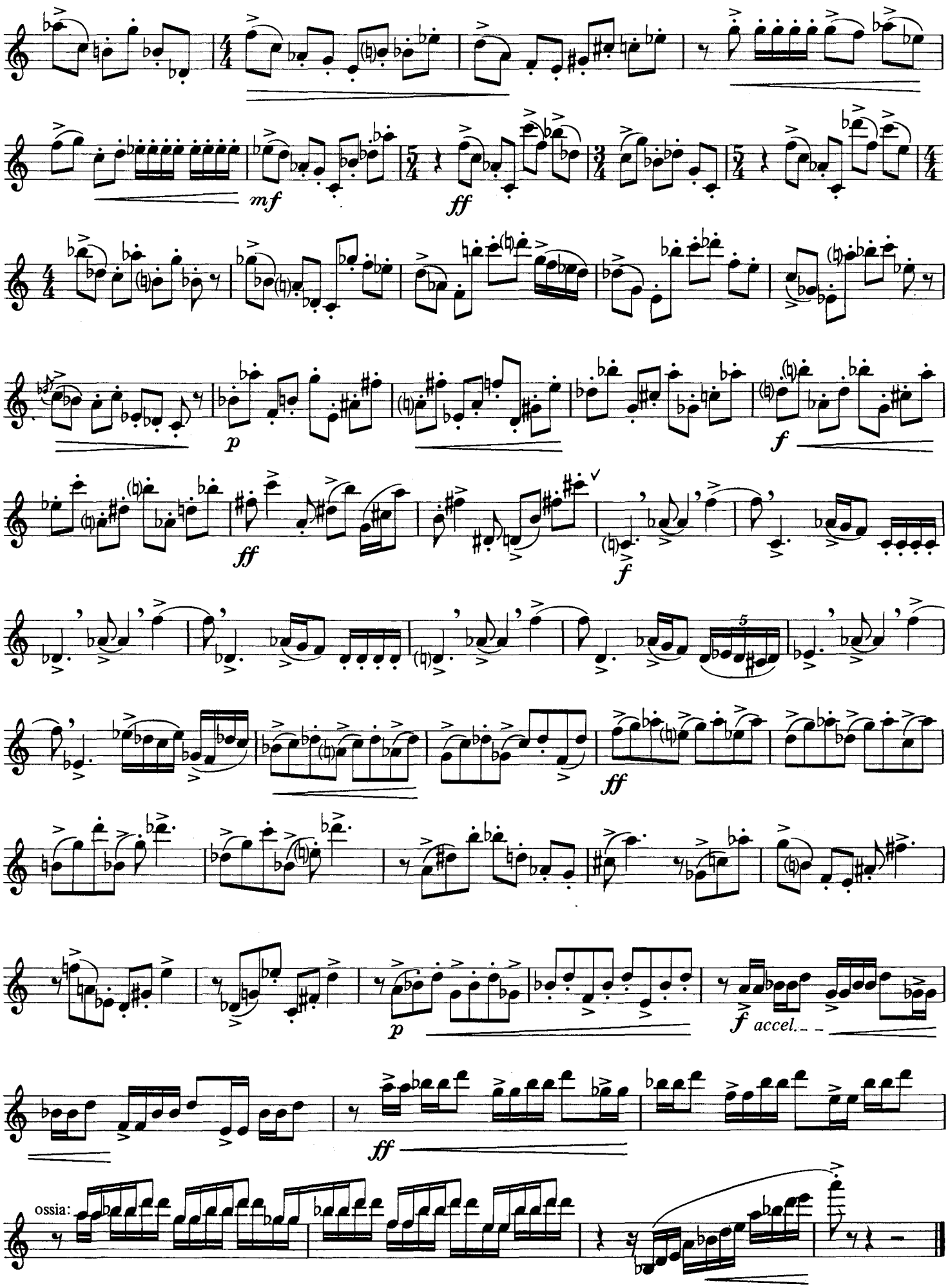
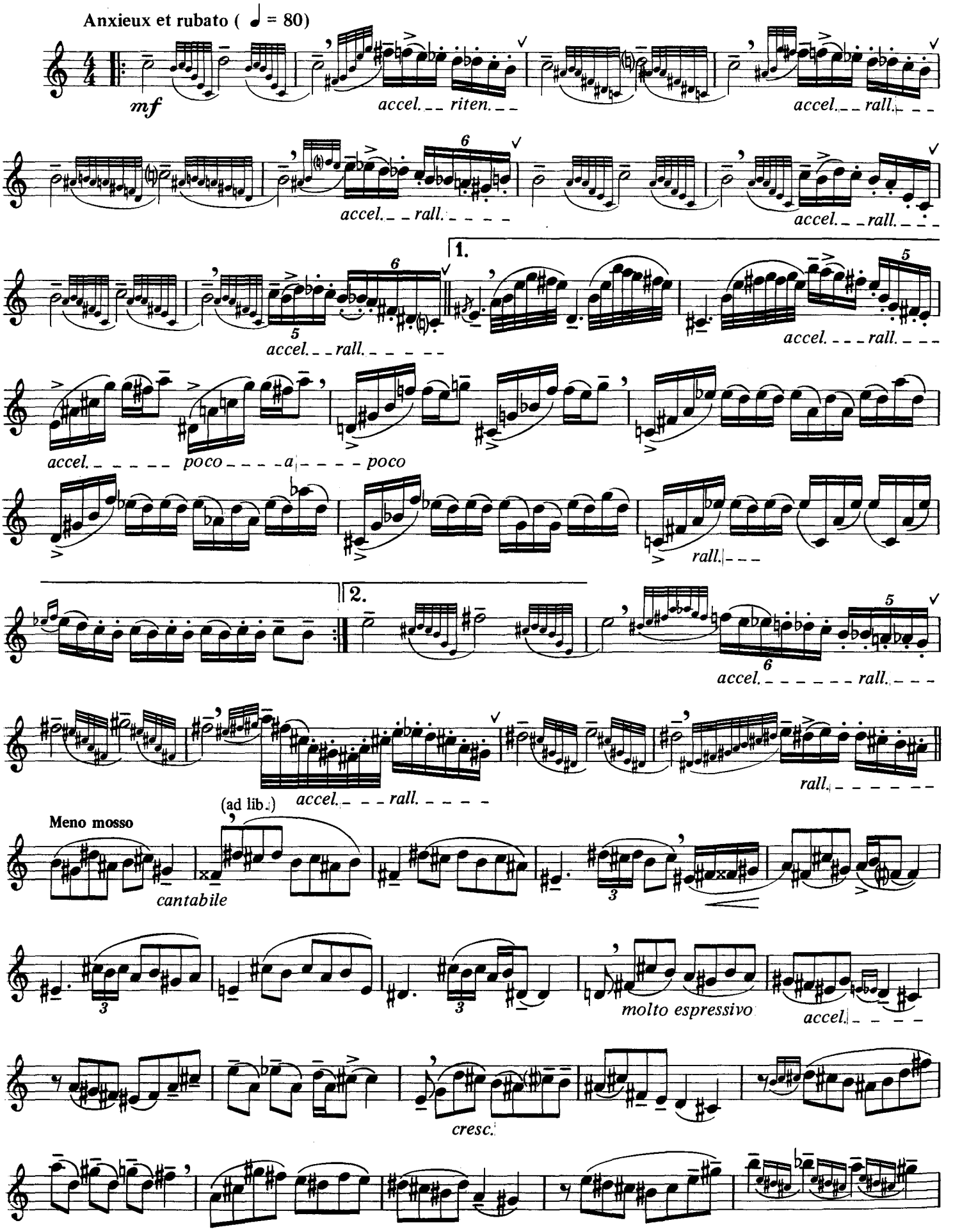
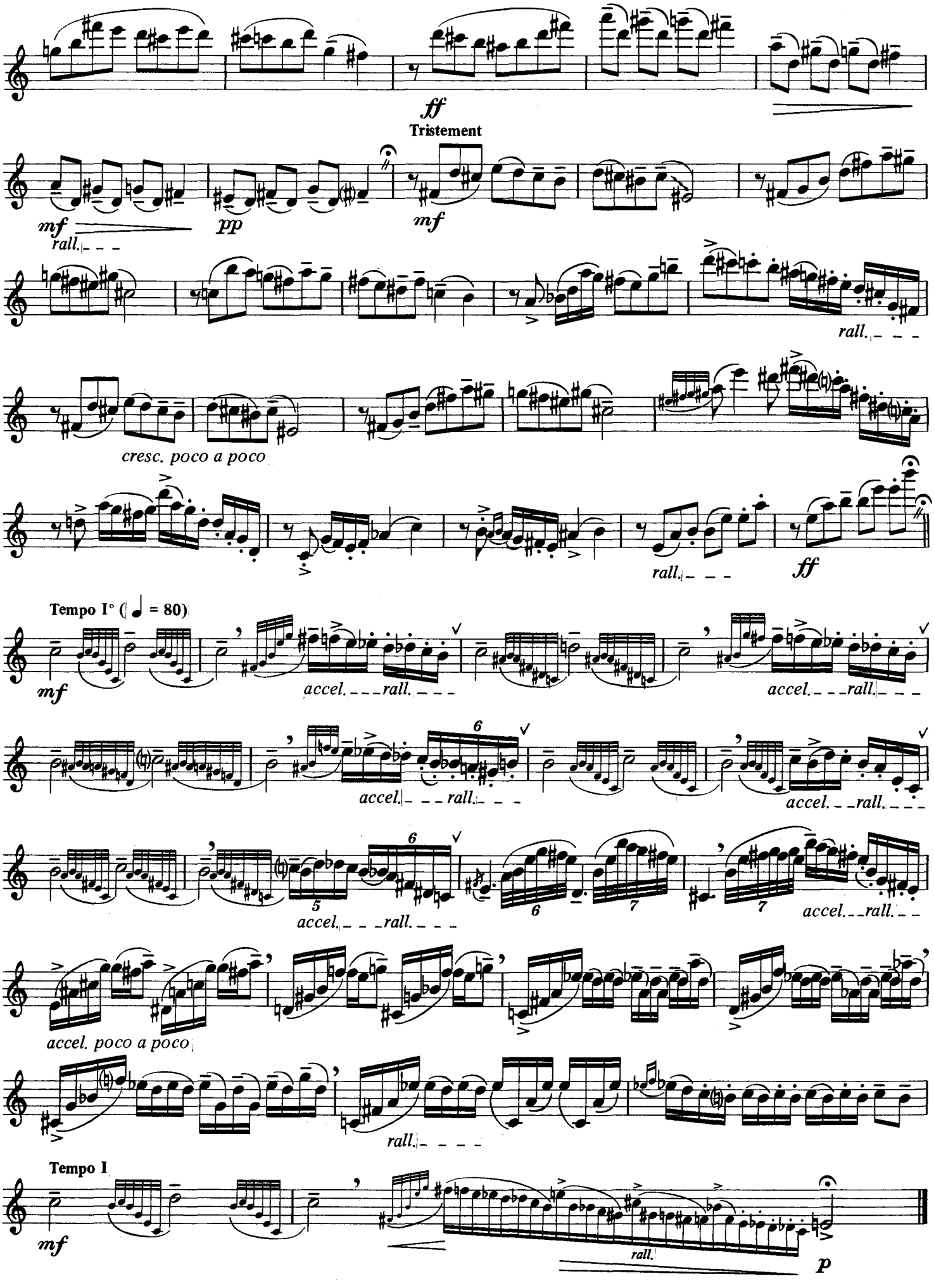

mf
ff
p
f
ff
f
ff
p
f accel.
ff
ossia:

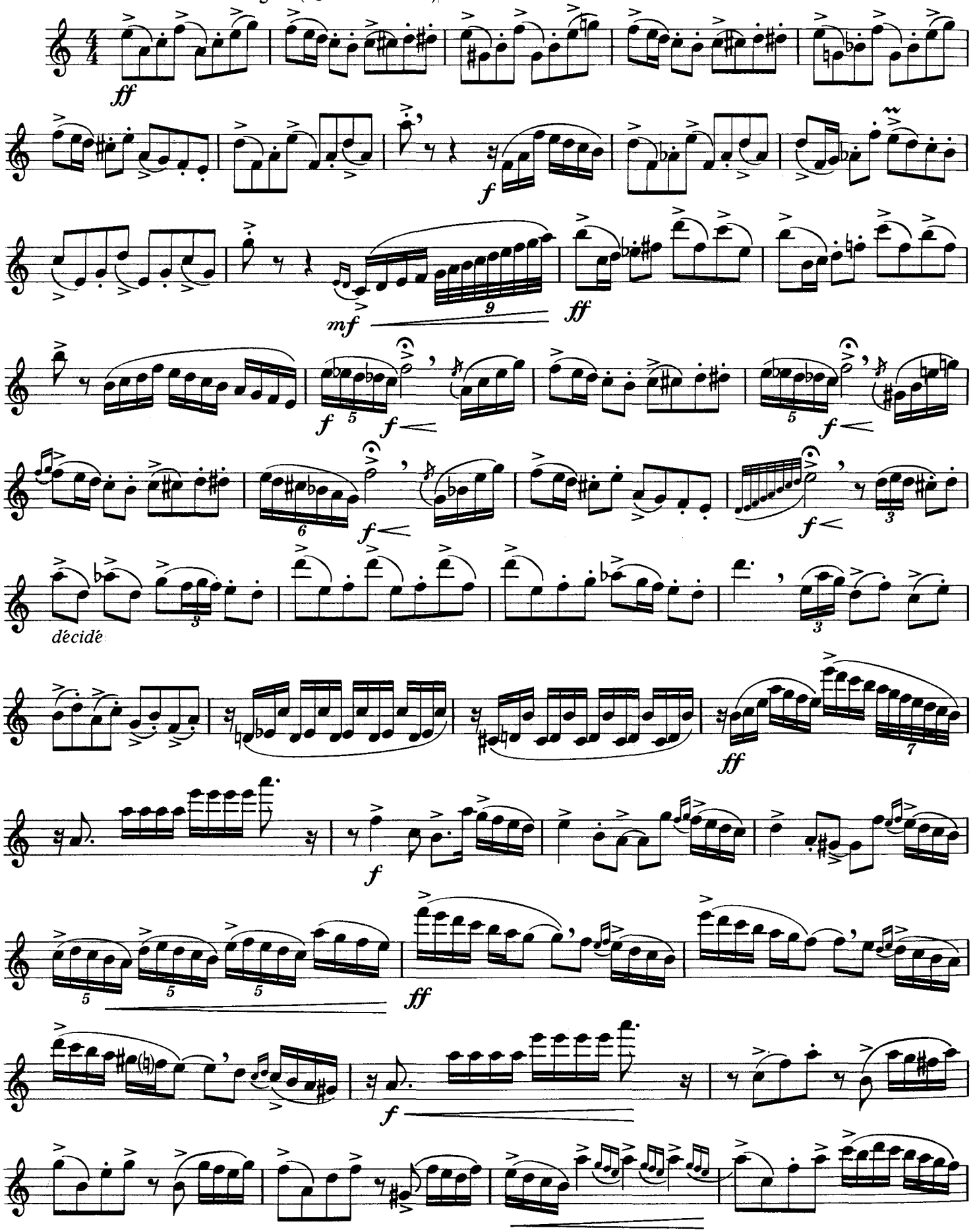
N°2

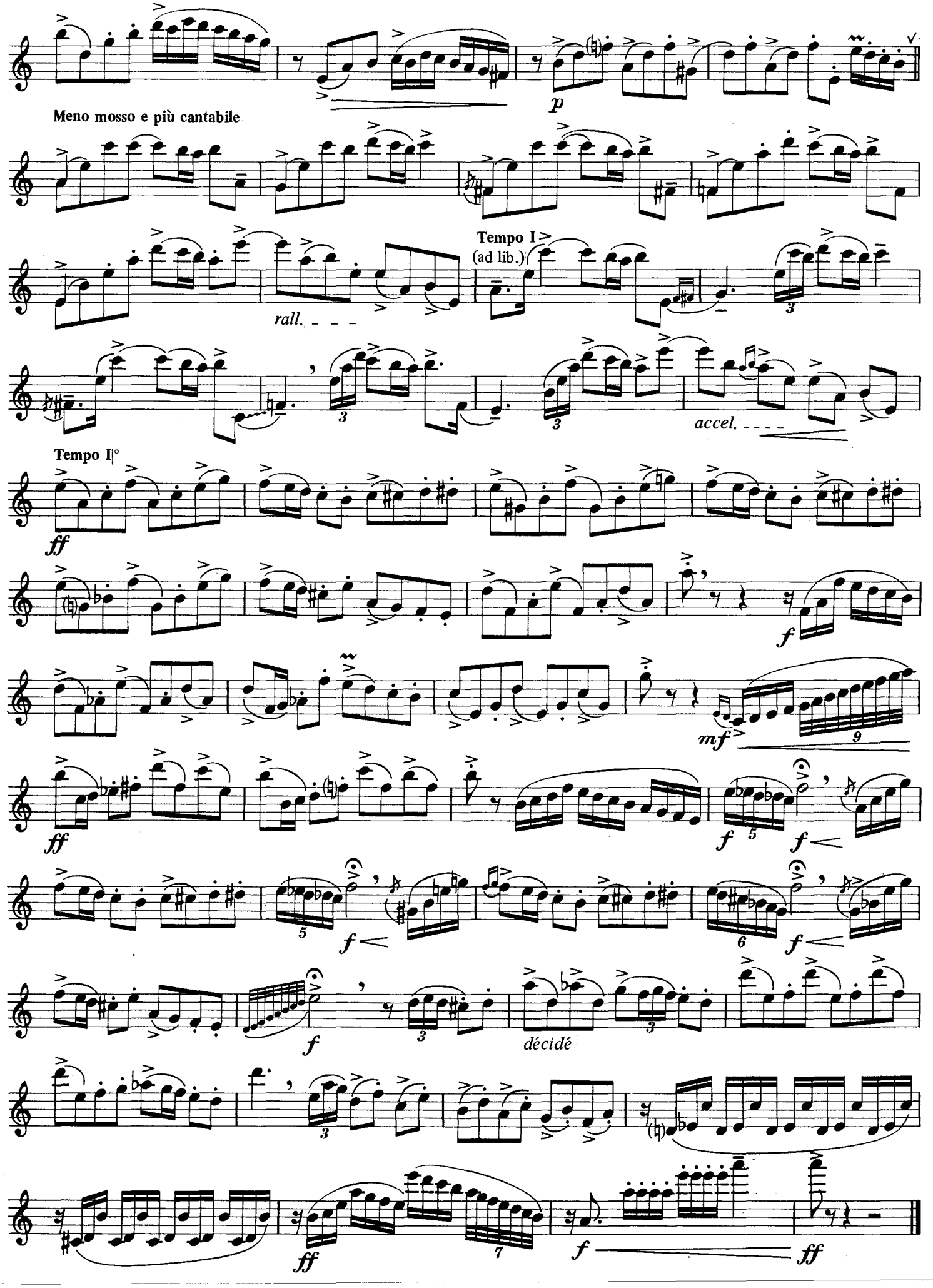

Anxieux et rubato (♩ = 80)
mf
accel. riten.
accel. rall.
accel. rall.
accel. rall.
accel. rall.
1.
accel. rall.
accel. rall.
accel. poco a poco
rall.
2.
accel. rall.
accel. rall.
rall.
(ad lib.)
Meno mosso
cantabile
molto espressivo
accel.
cresc.


ff
Tristement
mf
rall.
pp
mf
rall.
cresc. poco a poco
rall.
ff
Tempo I° (♩ = 80)
mf
accel. rall.
accel. rall.
accel. rall.
accel. rall.
accel. rall.
accel. rall.
accel. poco a poco
rall.
Tempo I
mf
rall.
p

N°3

Molto marcato e energico (♩ = 126 à 138)




p
Meno mosso e più cantabile
Tempo I
(ad lib.)
rall.
accel.
Tempo I°
ff
f
mf
ff
f
f
f
f
décidé
ff
f
ff

N°4

Lento-Meditativo
(Tempo ad lib.)

p

mf

mf

p

f lentement

mf *rall. - - e - - dim. - -* *poco a poco*

pp

p *poco più mosso*

mf

f

p

(più meditativo)

mf *rall. - - - poco - - - a - - - poco*

pp

Tempo I

pp

mf

f *rall. poco a poco - - -*

Più lento

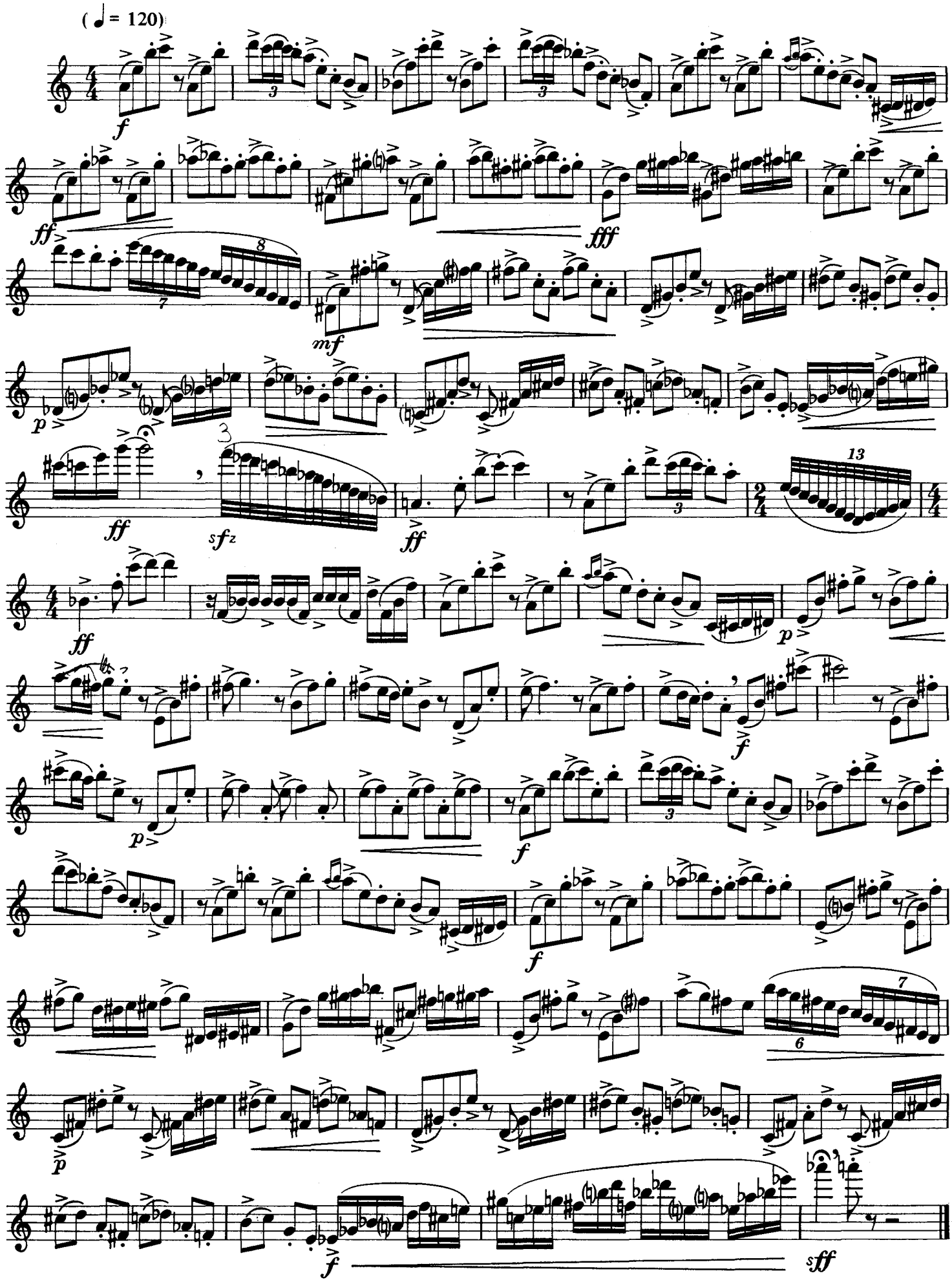
mf

p

ten.

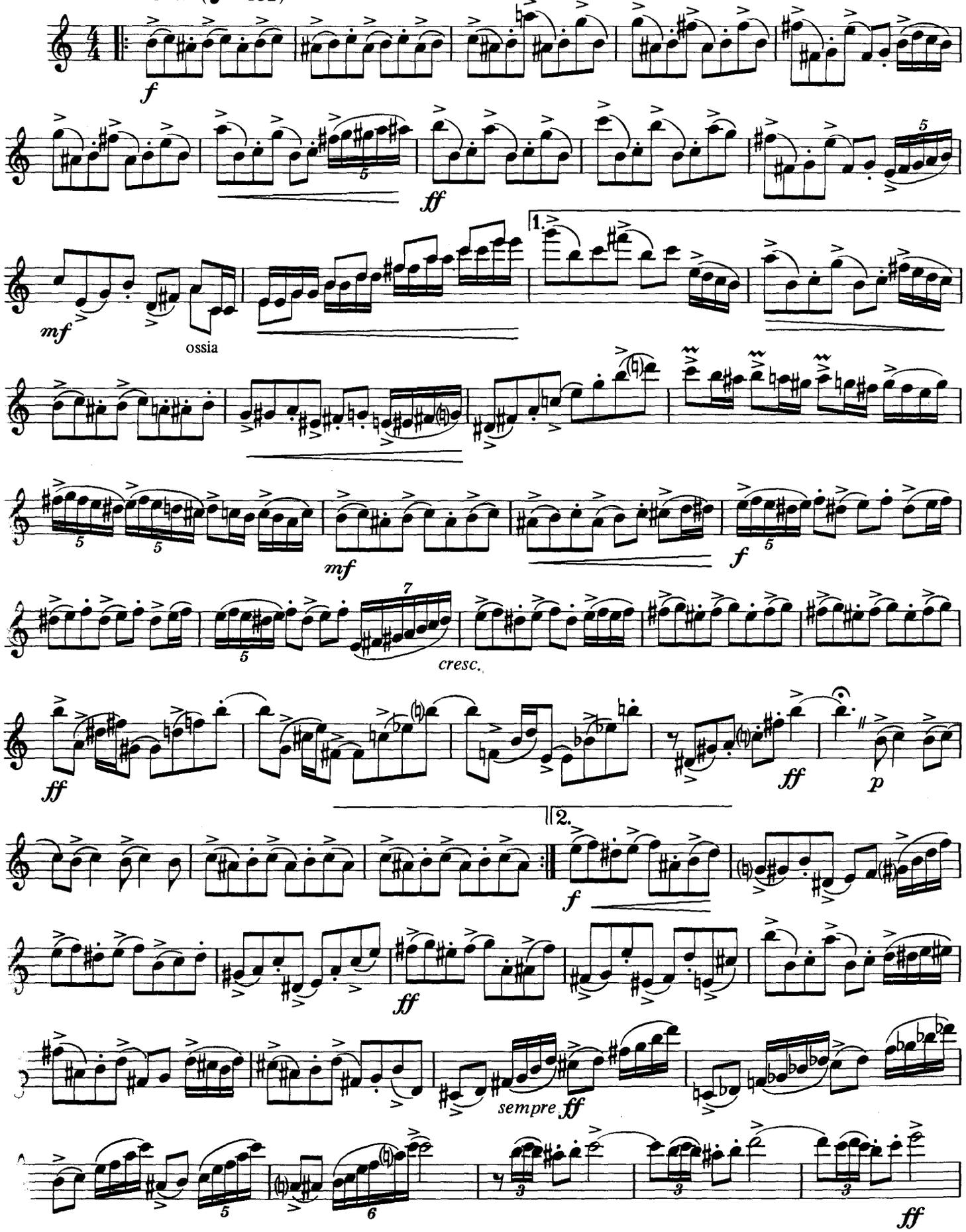
pp morendo

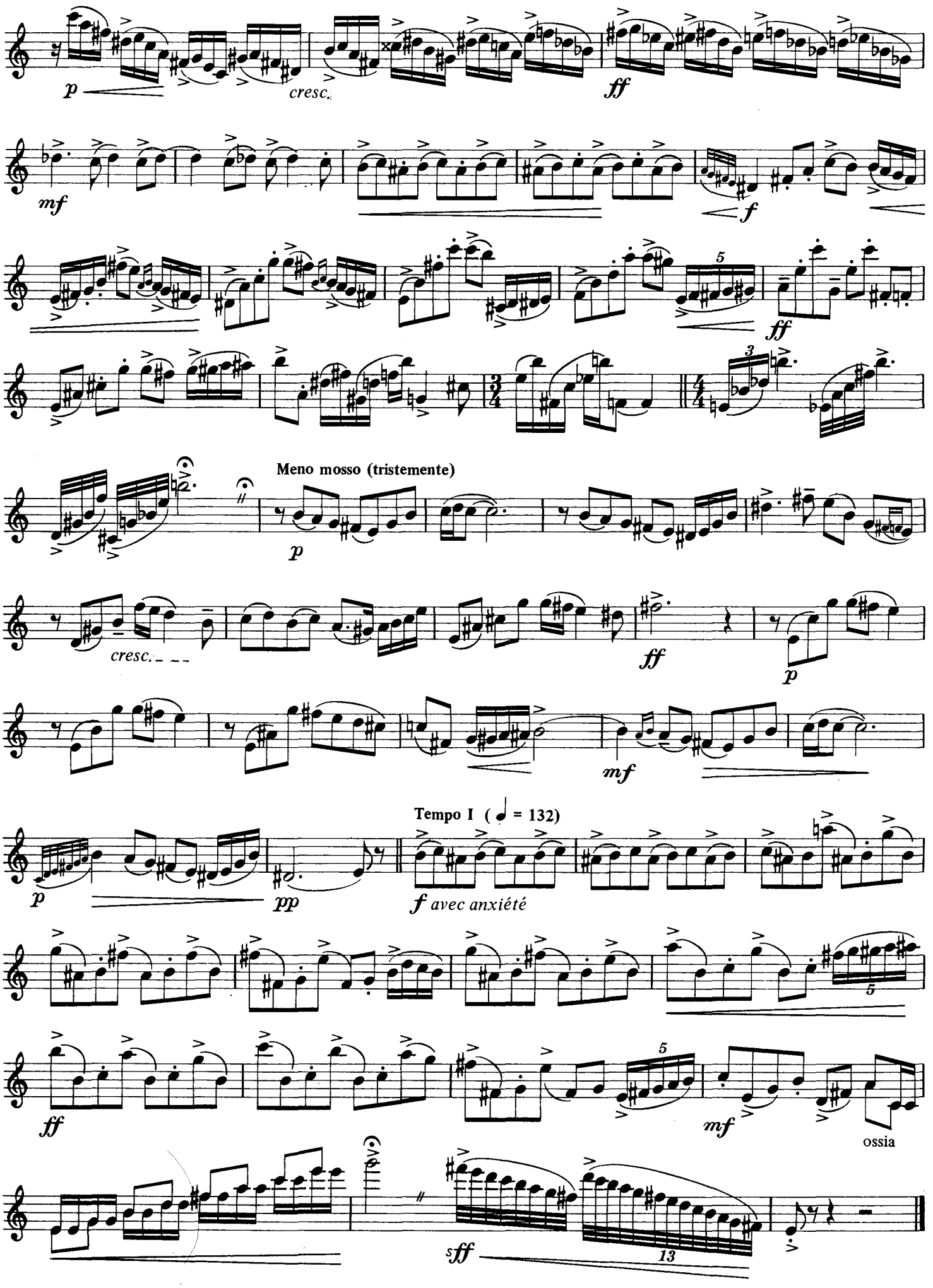
N°5



N°6

Avec anxiété (♩ = 132)




p
cresc.
ff
mf
f
ff
Meno mosso (tristemente)
p
cresc.
ff
p
mf
Tempo I (= 132)
p
pp
f avec anxiété
ff
mf
ossia
sff

Collection
Andrey
Kravchenko

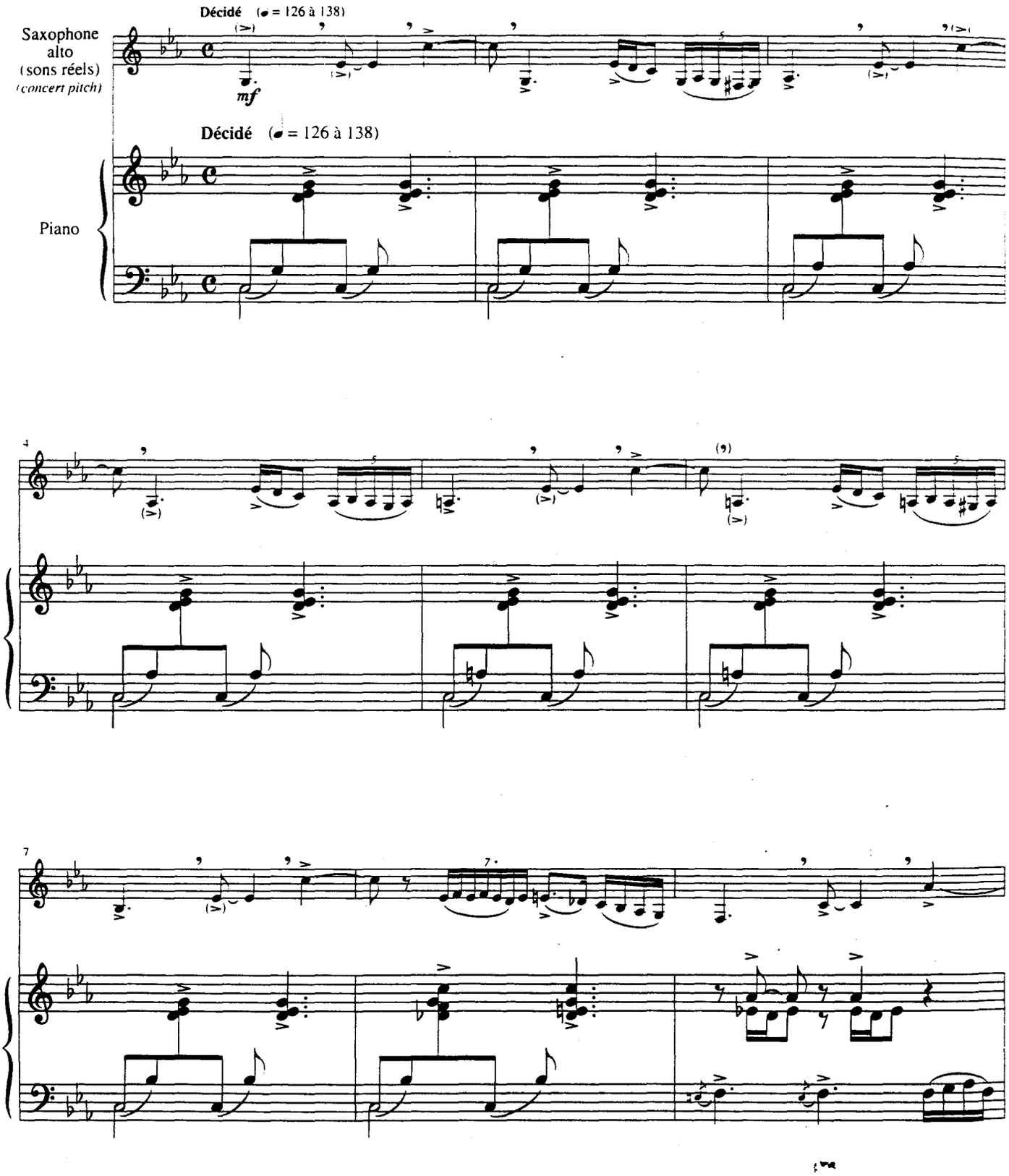
TANGO - ÉTUDES

pour saxophone alto et piano

Partition revue et annotée par Yann OLLIVO

Astor PIAZZOLLA

N° 1



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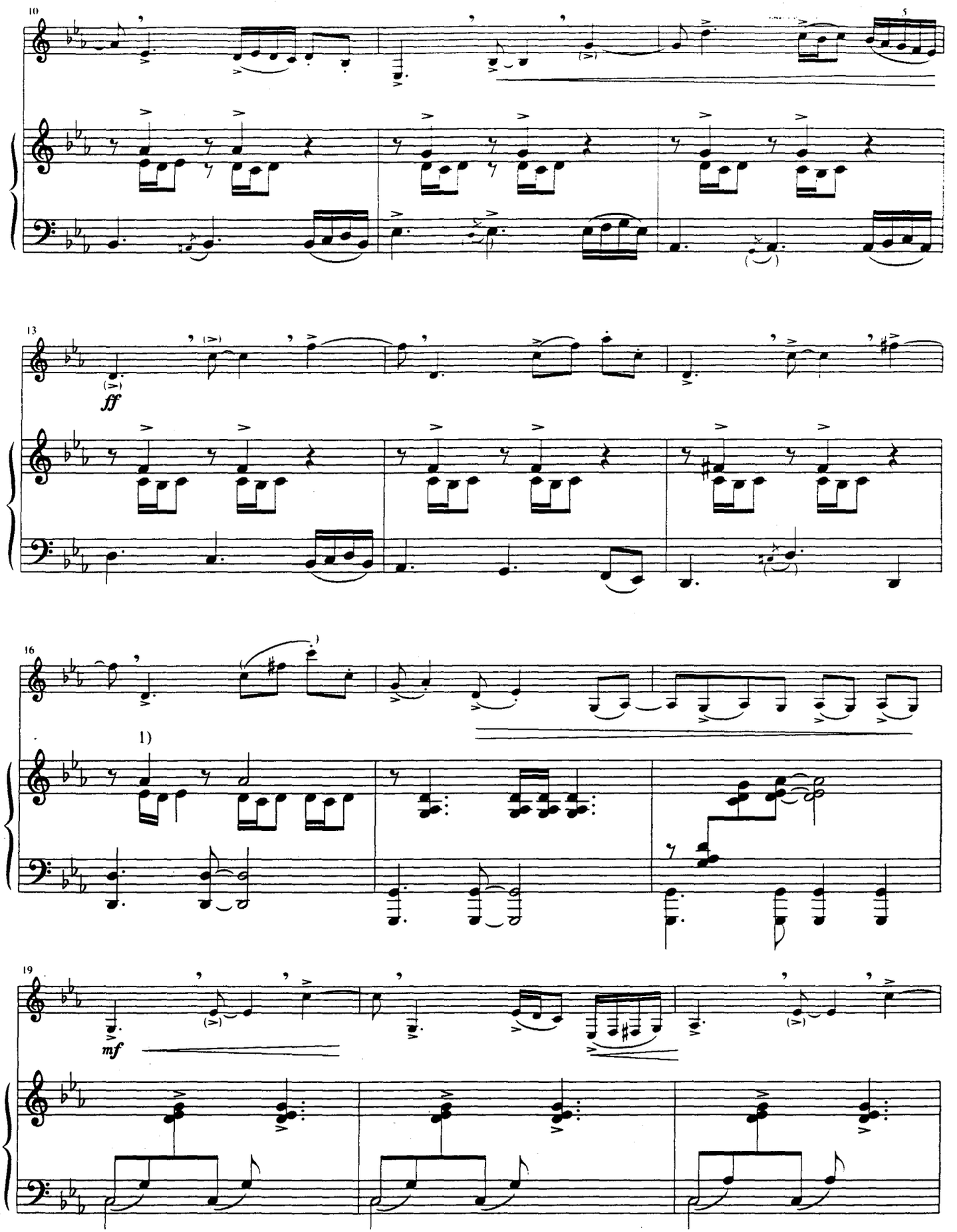
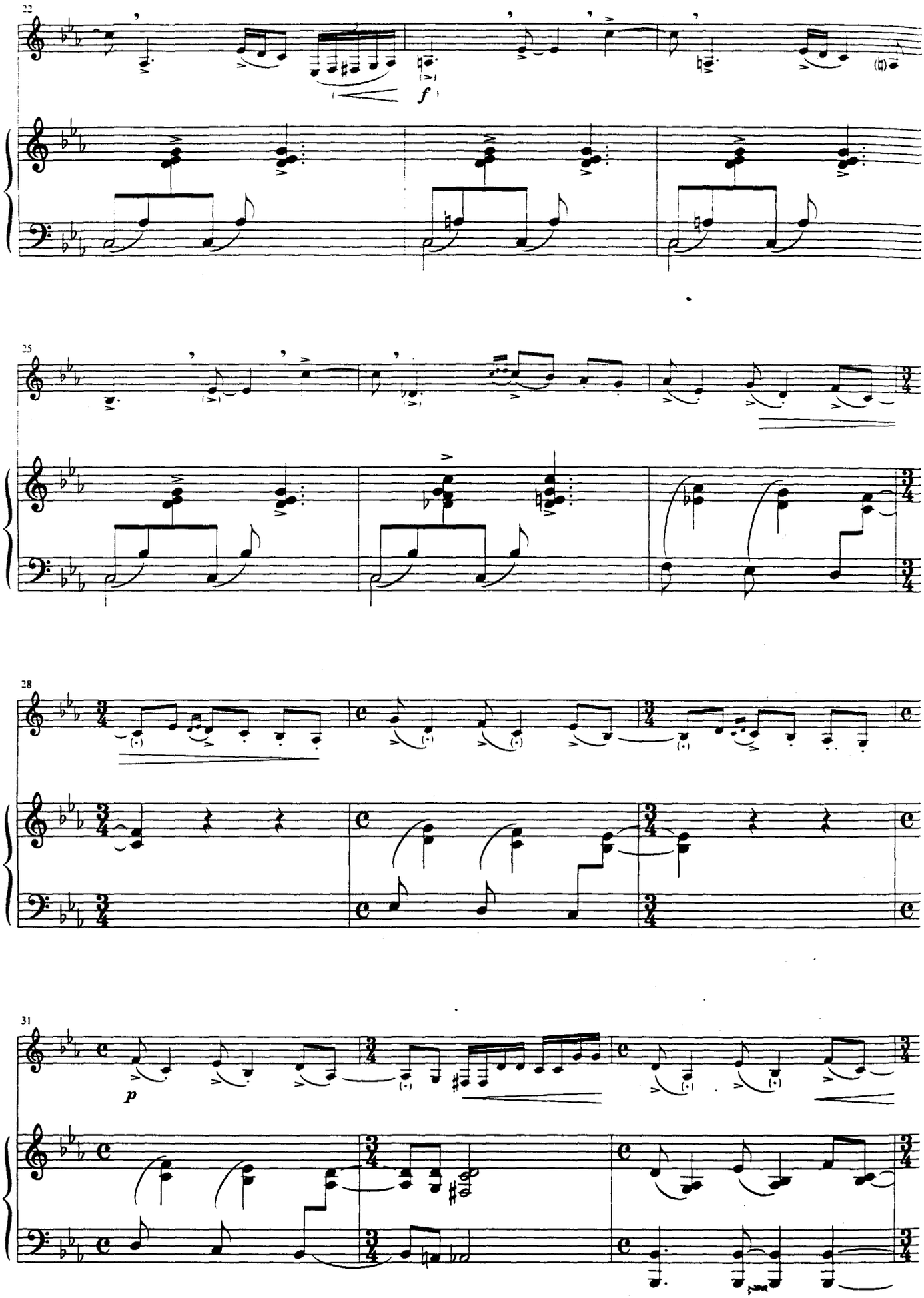
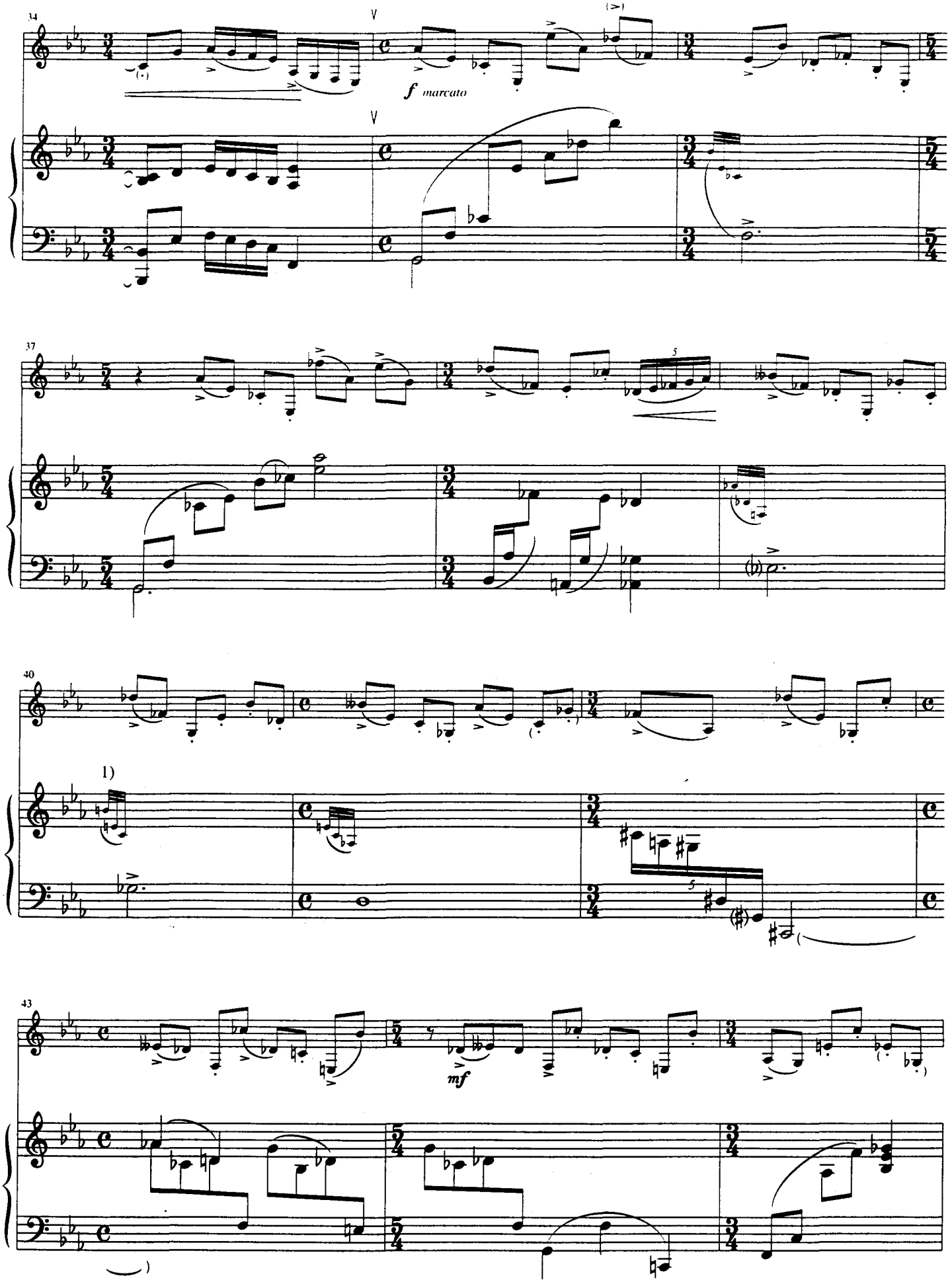


1) La mesure 16 comportant sur le manuscrit une croche de trop à la main droite du piano, nous avons supprimé le point après le premier La♭ ainsi qu'un demi-soupir avant le 3e temps.

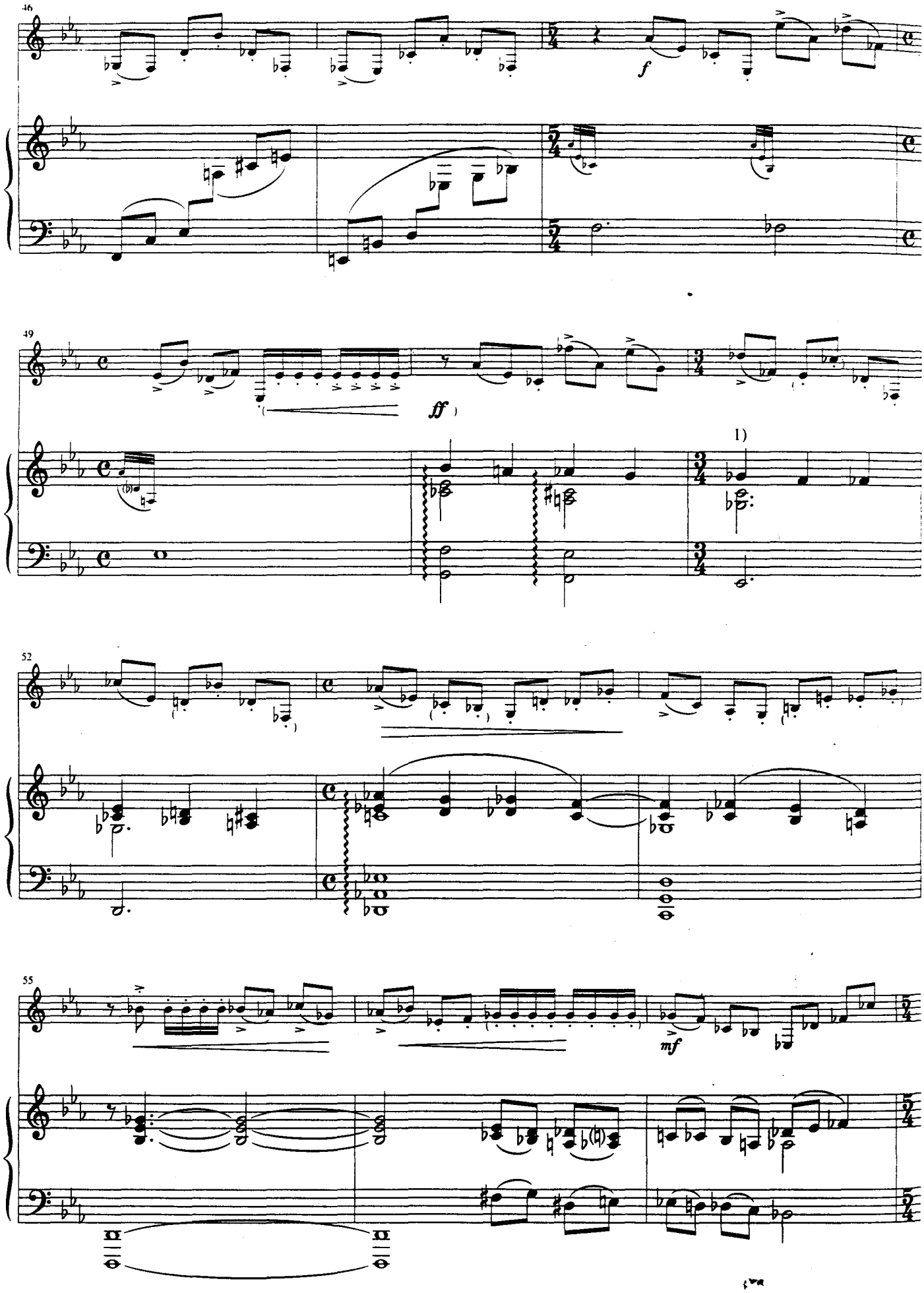
As bar 16 has one quaver too many on the manuscript in the right hand of the piano, the dot after the first A♭ has been removed, as well as a quaver rest before the 3rd beat.


22
f
25
28
31
p

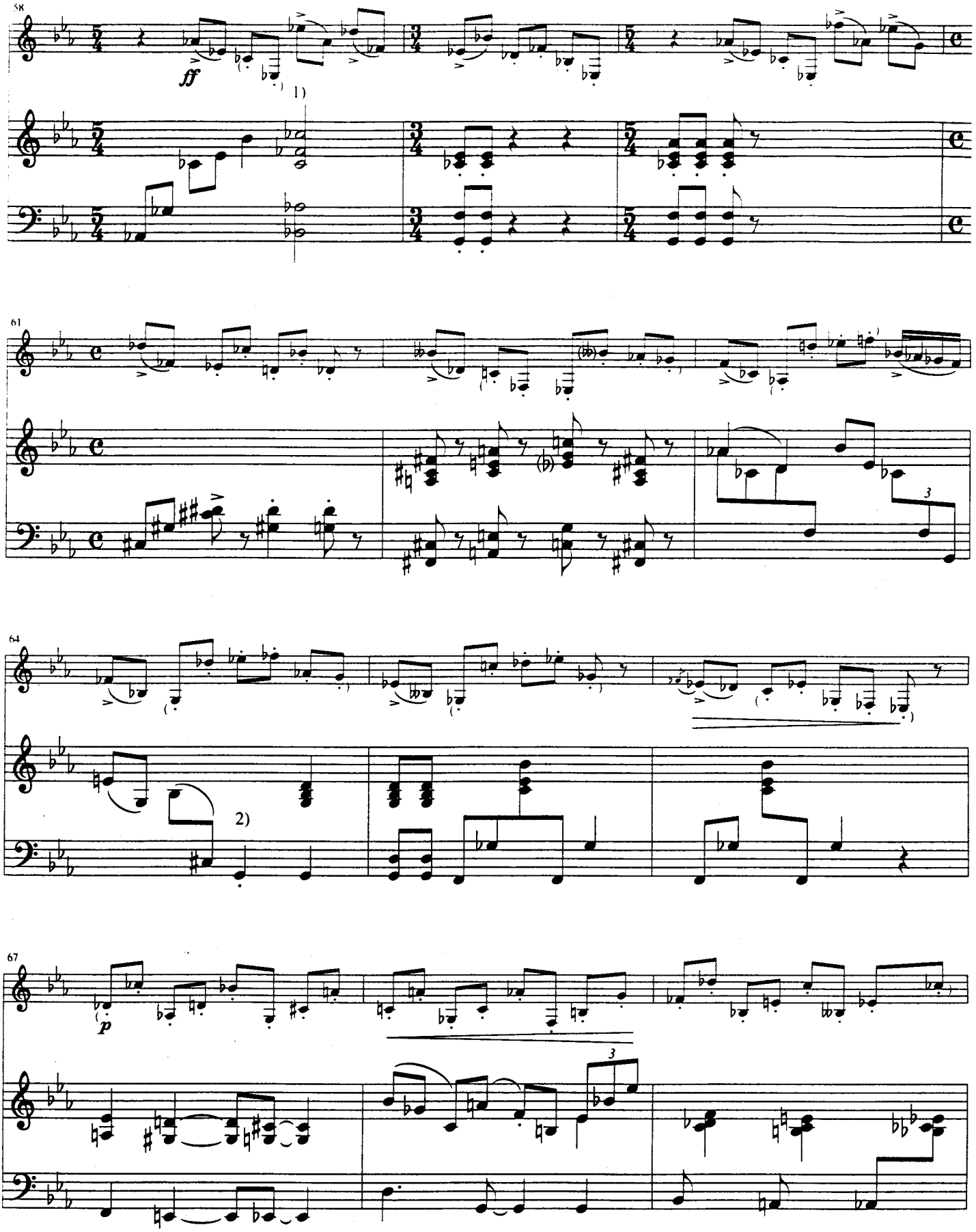


1) Bien que ce ♮ soit d'une netteté irréfutable sur le manuscrit, on pourra suggérer un si♭ à ceux que la verdeur acérée des harmonies du maître argentin rebute trop.

Although this natural is quite clear on the manuscript, a flat might be preferred by those who find the composer's mordant harmonies a trifle too acidic.

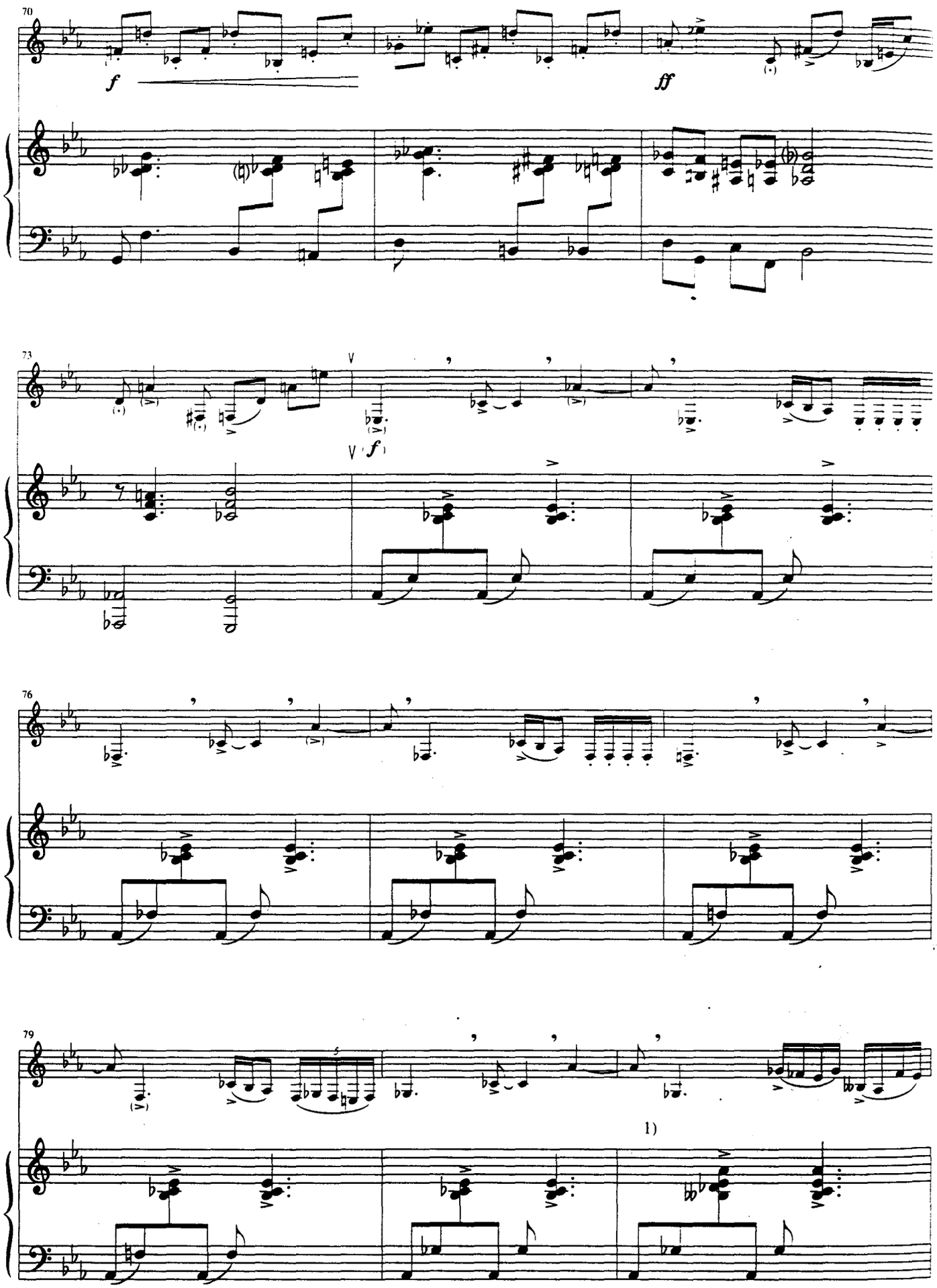


1) Selon le manuscrit. Peut-être Sol♮ - Do♭ - Sol♭ serait-il plus cohérent dans le contexte harmonique et mélodique.
As on the manuscript, although given the harmonic and melodic context, G♮ - C♭ - G♭ might be more logical.

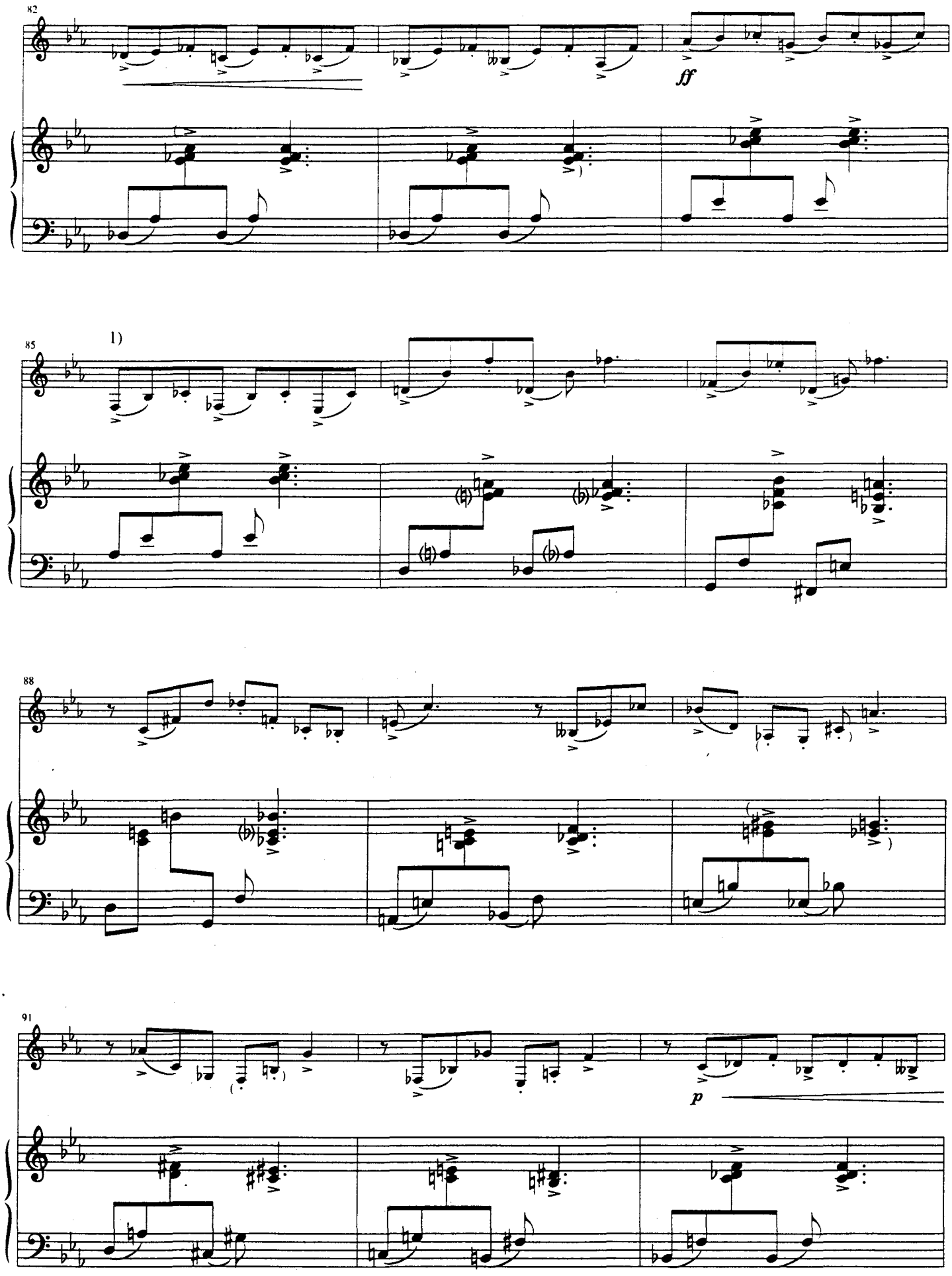


1) Le manuscrit porte Do - Mi♮ - Si♮. Le doute subsistant quant à l'oubli éventuel d'un bécarre devant le Do, nous avons préféré supposer le maintien du Do♭ et employer l'enharmonie pour faciliter la lecture.
The manuscript reads C - E♮ - B♮. It is possible the C should have a natural that has been omitted; E♭ has been retained, and the chord rewritten enharmonically.

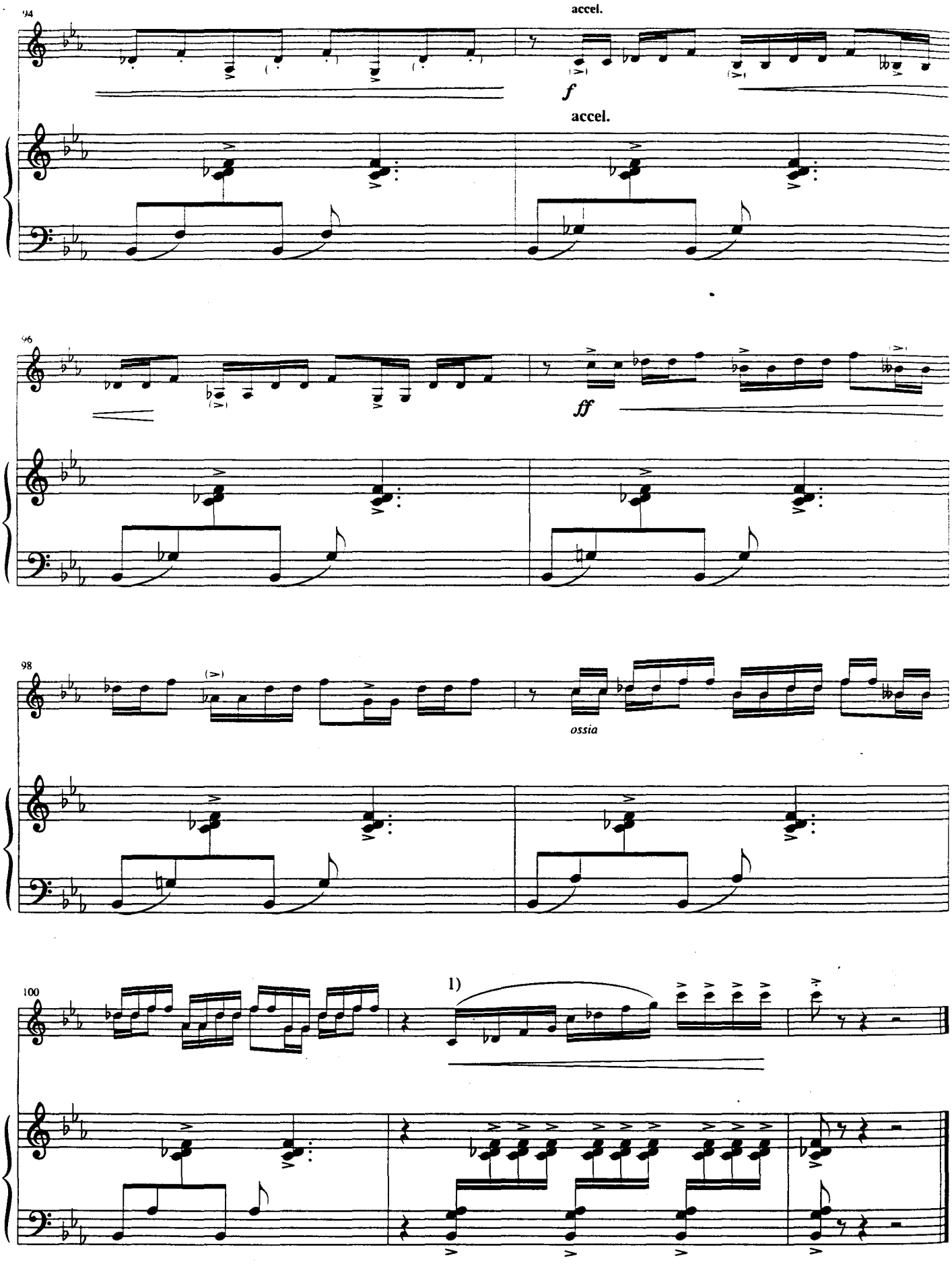
2) La partie piano ne comportait que 3 temps : nous avons rajouté le Sol du 3e temps pour la compléter.
The piano part had only three beat; the G on the 3rd beat has been added to complete it.



1) Dans le manuscrit, cette mesure ne comporte qu'un signe de répétition de la mesure précédente (𝄇) cependant cf. mesure 8.
In the manuscript this bar contains nothing but a sign (𝄇) to repeat the preceding bar. See, however, bar 8.

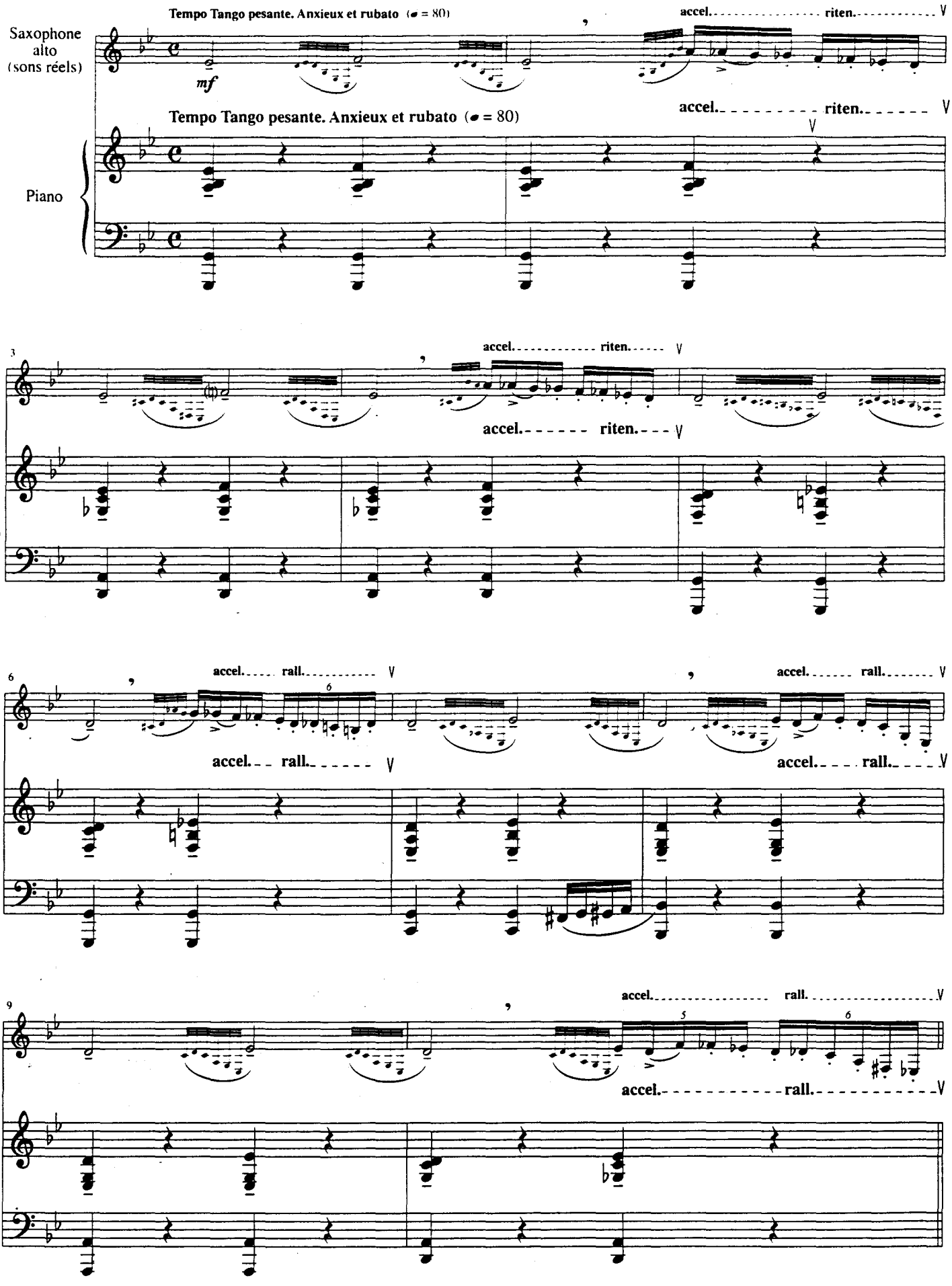


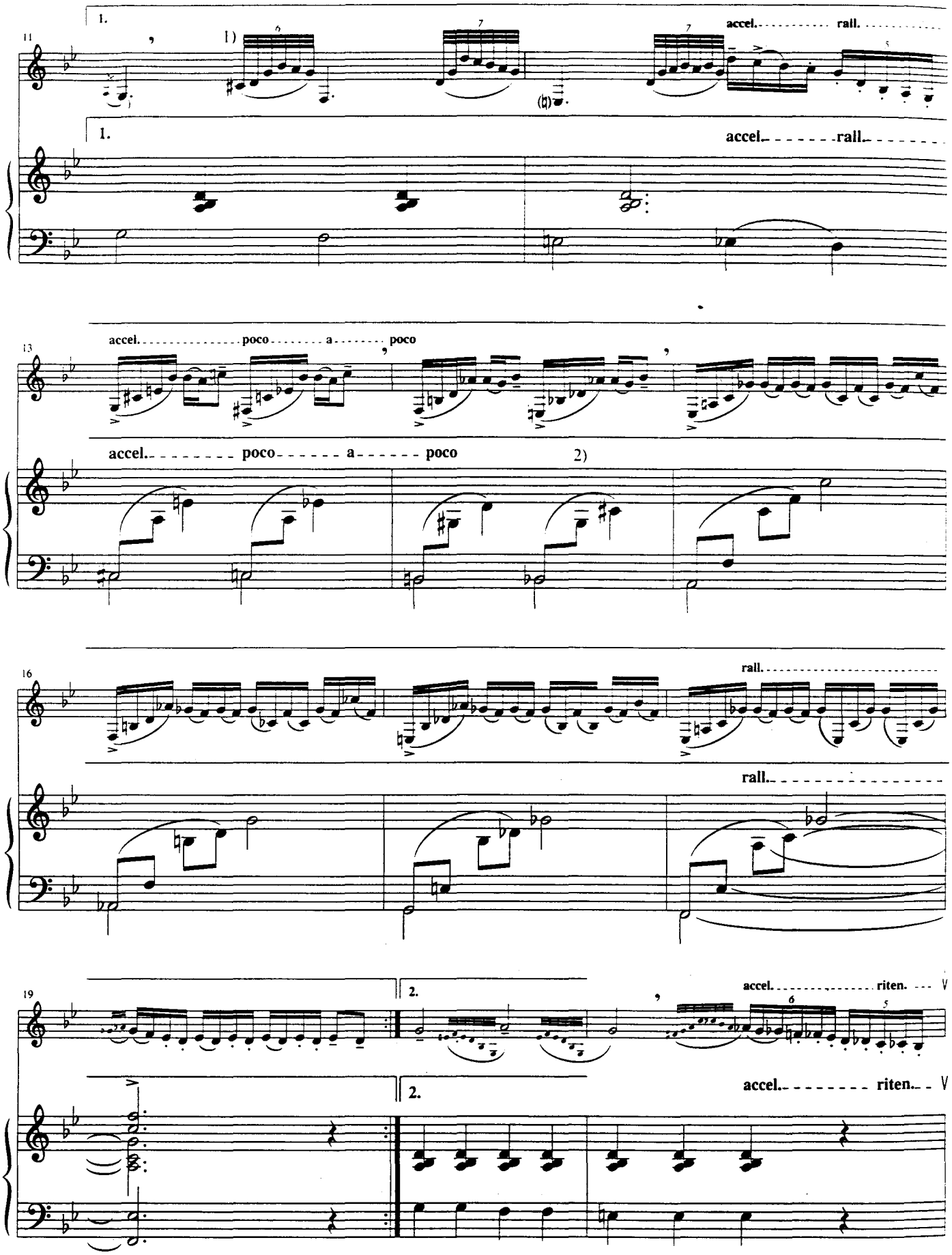
1) Cette mesure est écrite à l'octave supérieure dans la version pour saxophone seul.
This bar appears an octave higher in the solo saxophone version.



1) Dans la version pour saxophone seul, la première double croche est remplacée par un quart de soupir, la montée commence une octave plus bas et continue sur le même modèle pendant le 4e temps pour atteindre le Do aigu : une seule liaison couvre ce trait jusqu'à la dernière note incluse.
In the solo saxophone version,the first semiquaver has been replaced by a semiquaver rest, and the ascending passage starts an octave lower, continuing the same motif during the fourth beat before arriving at the top C. A single phrase mark covers the whole of this passage up to and including the final note.

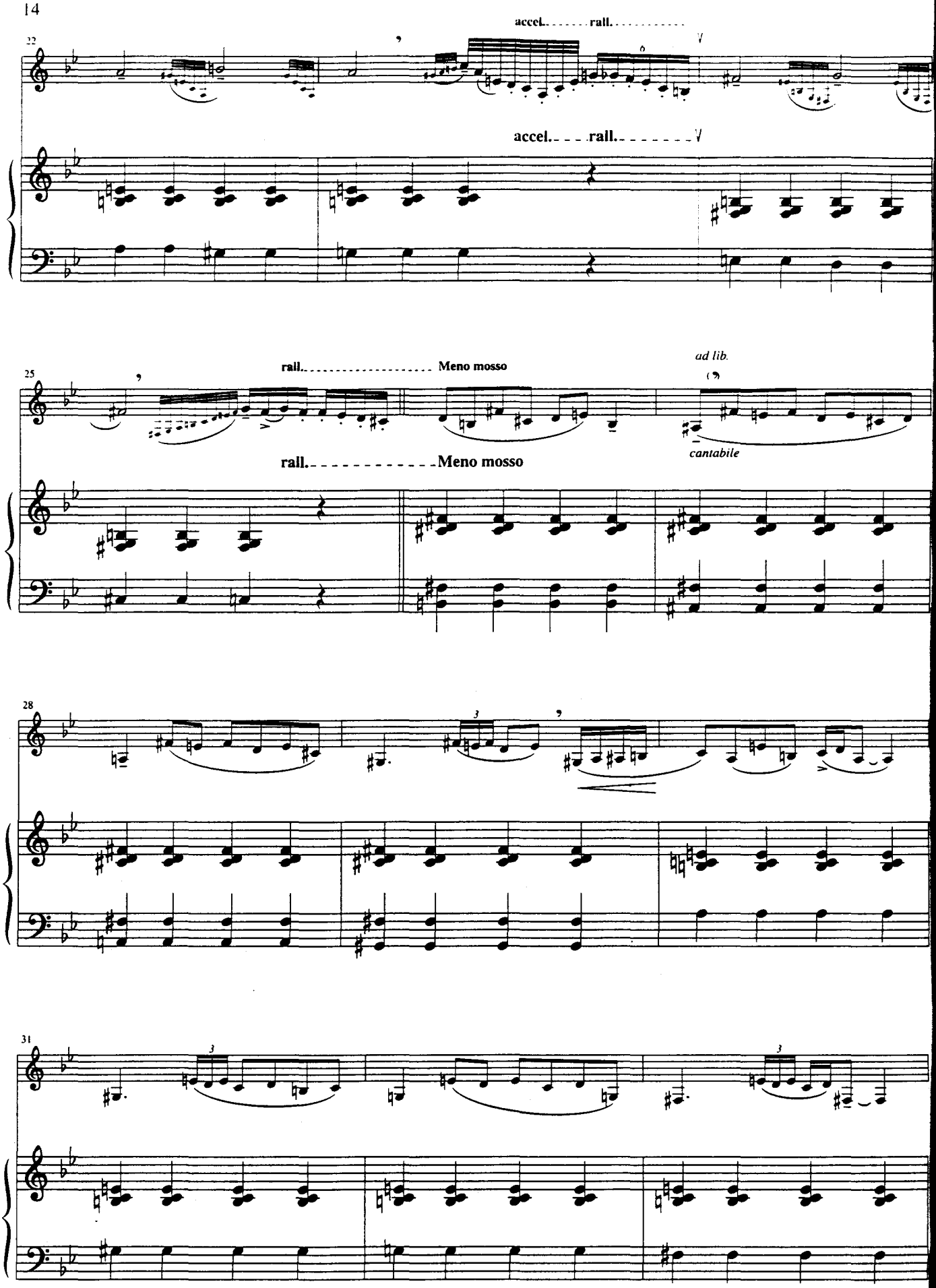
N° 2

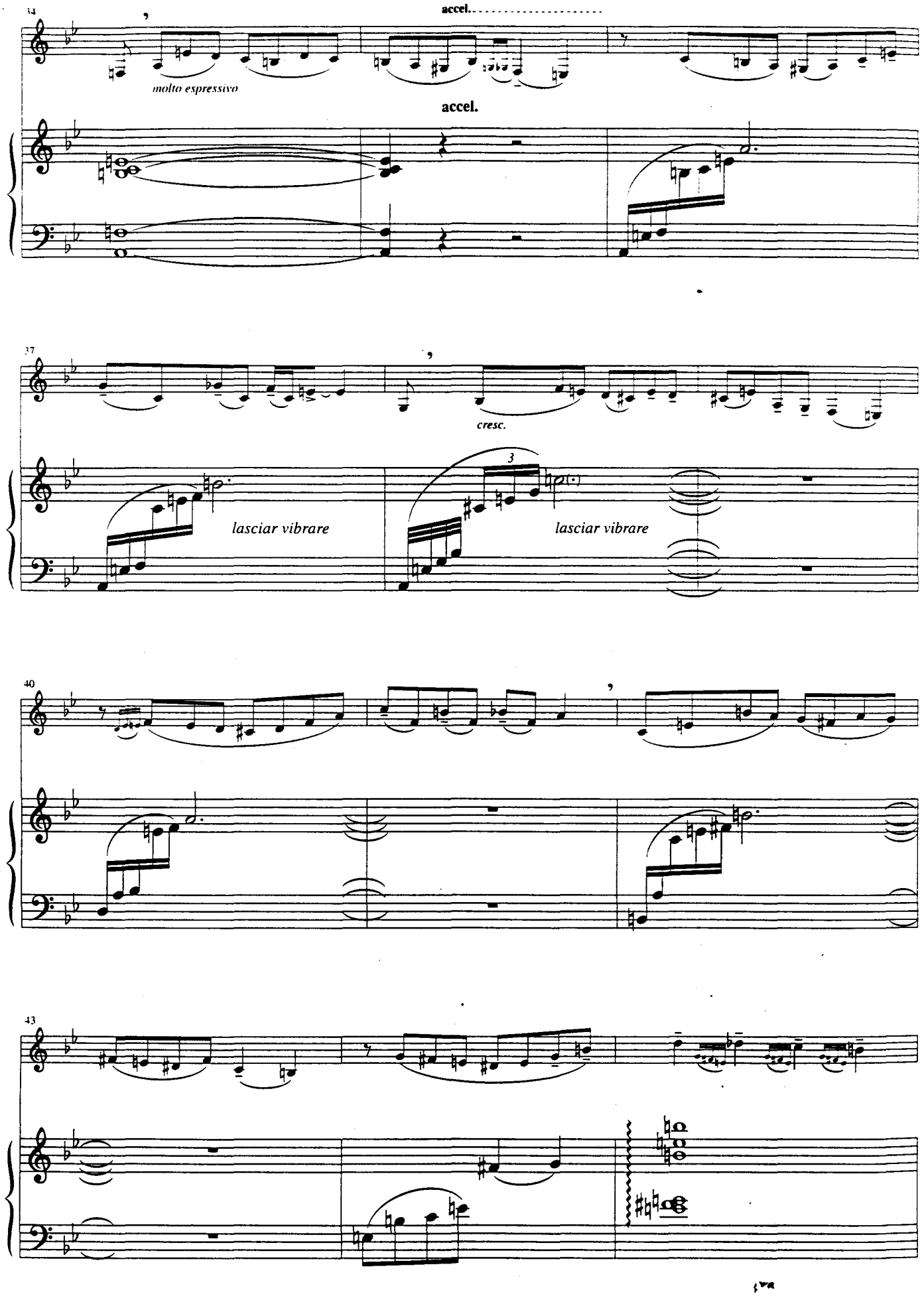

Tempo Tango pesante. Anxieux et rubato (♩ = 80)
Saxophone alto (sons réels)
mf
accel. riten.
Tempo Tango pesante. Anxieux et rubato (♩ = 80)
accel. riten.
Piano
3
accel. riten.
accel. riten.
6
accel. rall.
accel. rall.
accel. rall.
accel. rall.
9
accel. rall.
accel. rall.

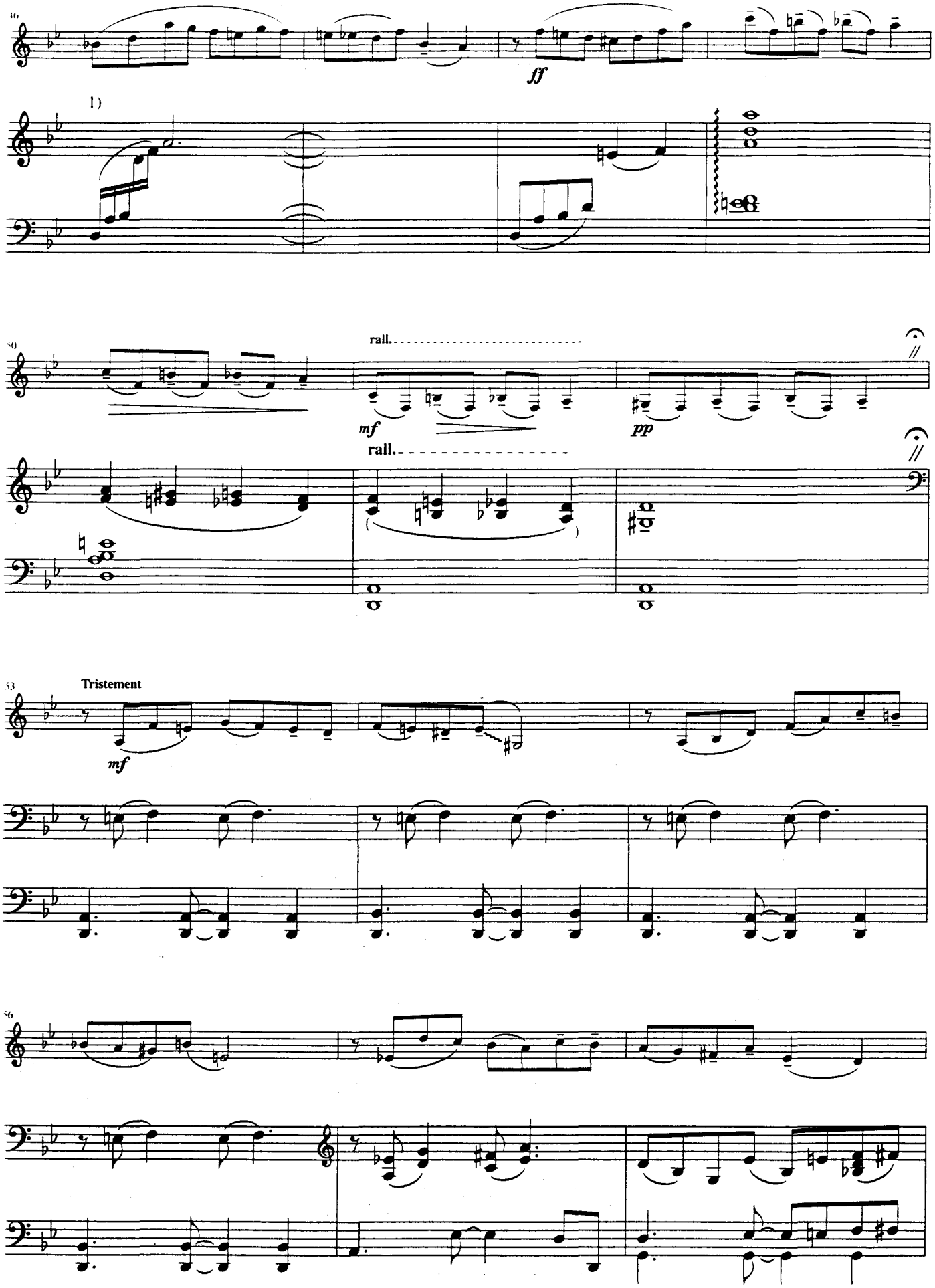


1) Dans la version pour saxophone seul, la première triple croche du groupe n'est pas diésée – probablement par erreur. Quoi qu'il en soit, le ♯ apparaît très nettement dans la version accompagnée.
In the solo saxophone version, the first demisemiquaver of the group has no sharp, probably an error. The sharp is clearly shown in the accompanied version.

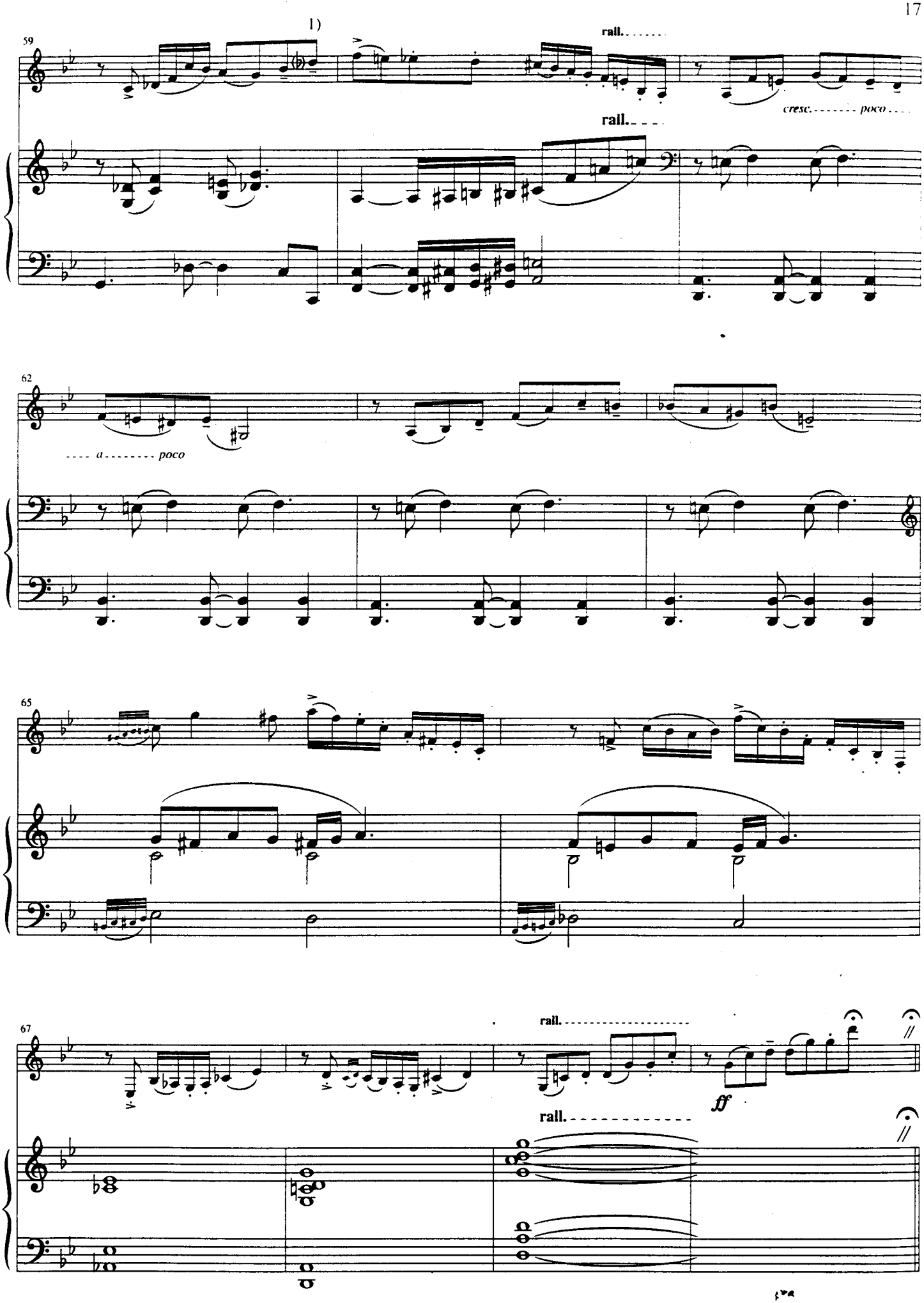
2) Un ♮ peut avoir été oublié devant le Sol.
A natural could be missing before the G.


22
accel. rall.
accel. rall.
25
rall. Meno mosso
ad lib.
cantabile
rall. Meno mosso
28
31

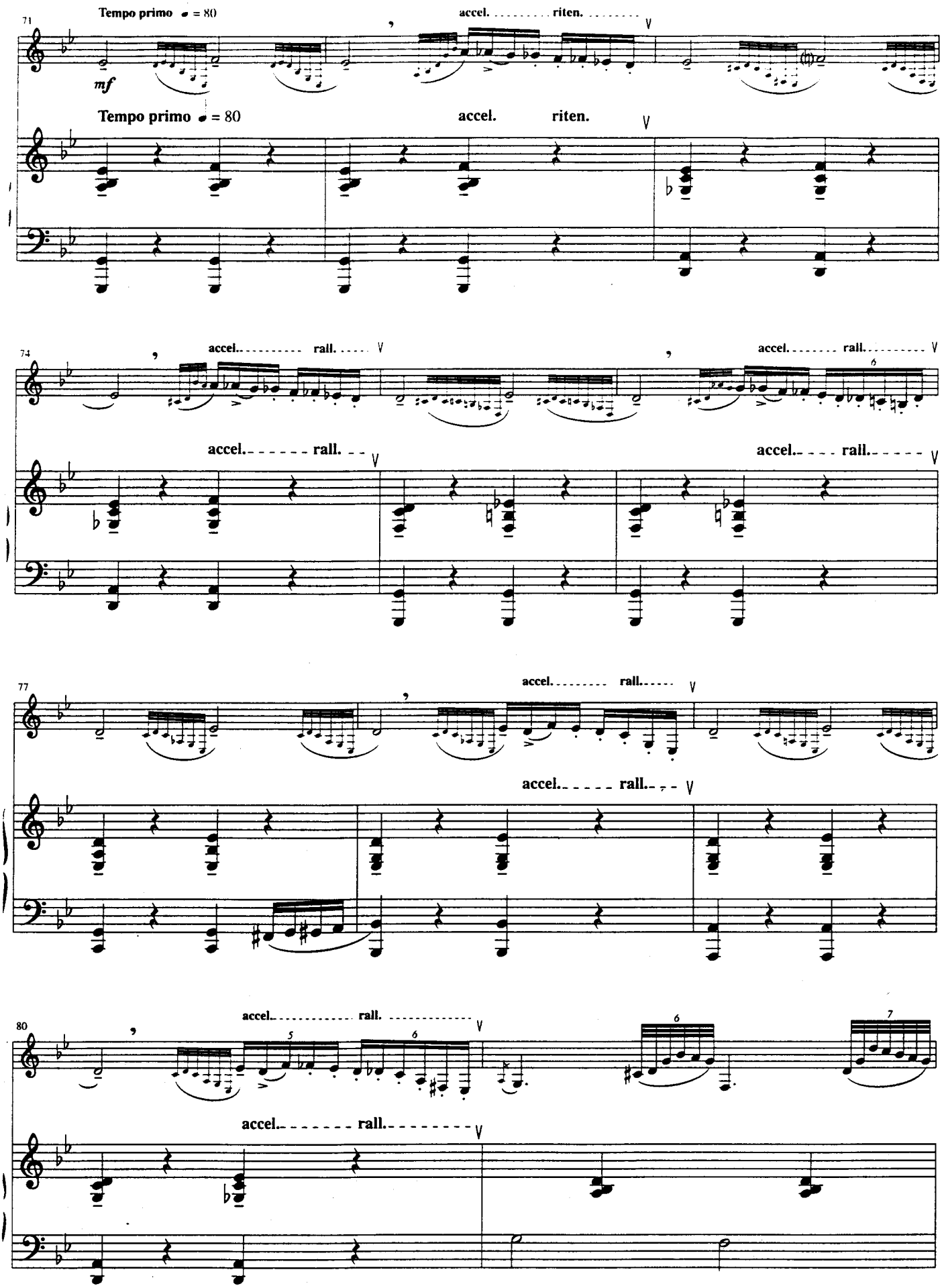

34
accel.
molto espressivo
accel.
37
cresc.
3
lasciar vibrare
lasciar vibrare
40
43

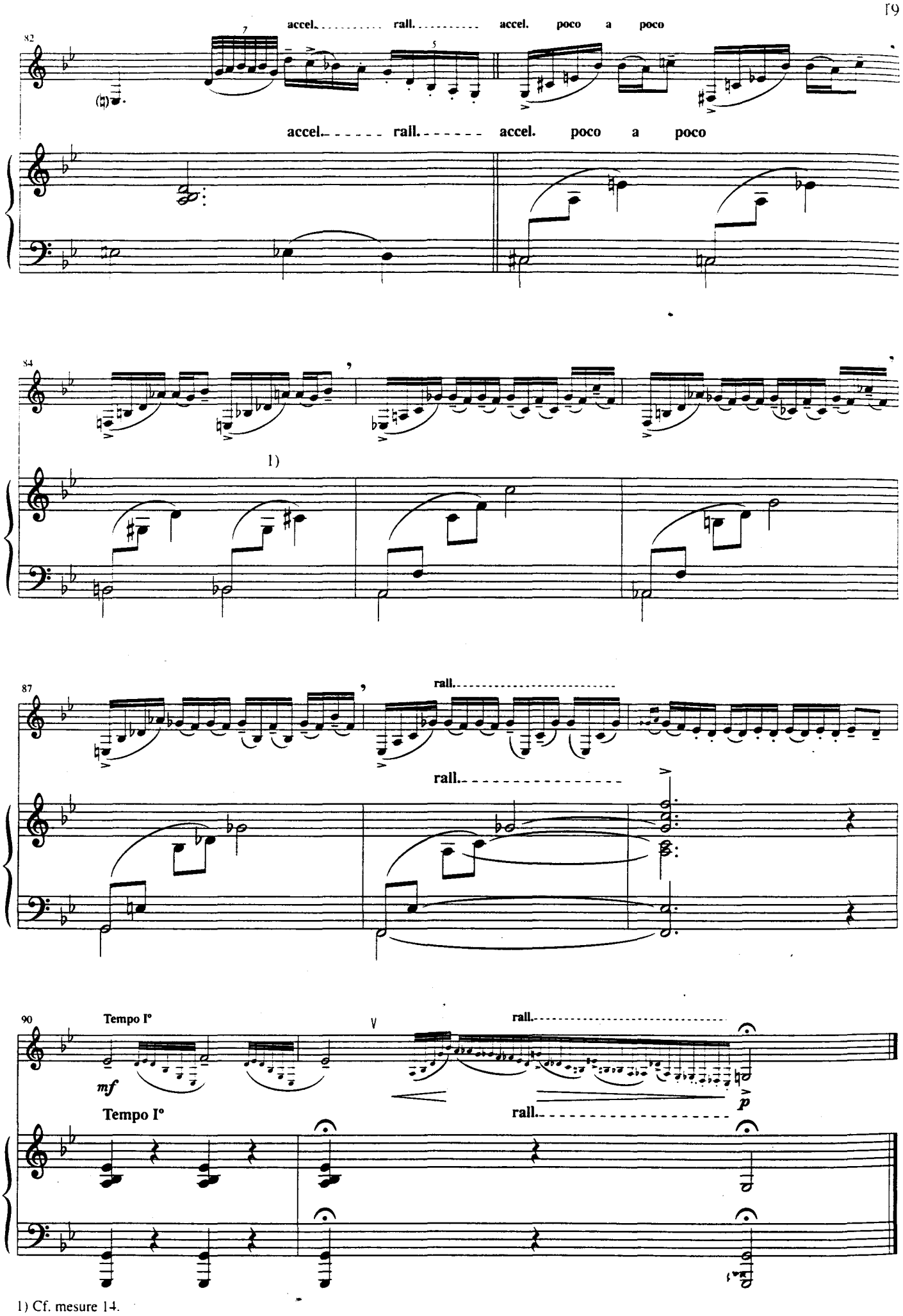


1) La basse est incertaine sur le manuscrit. Ce pourrait aussi être un Mi(♮).
The bass note is ambiguous on the manuscript, and could be an E(♮).



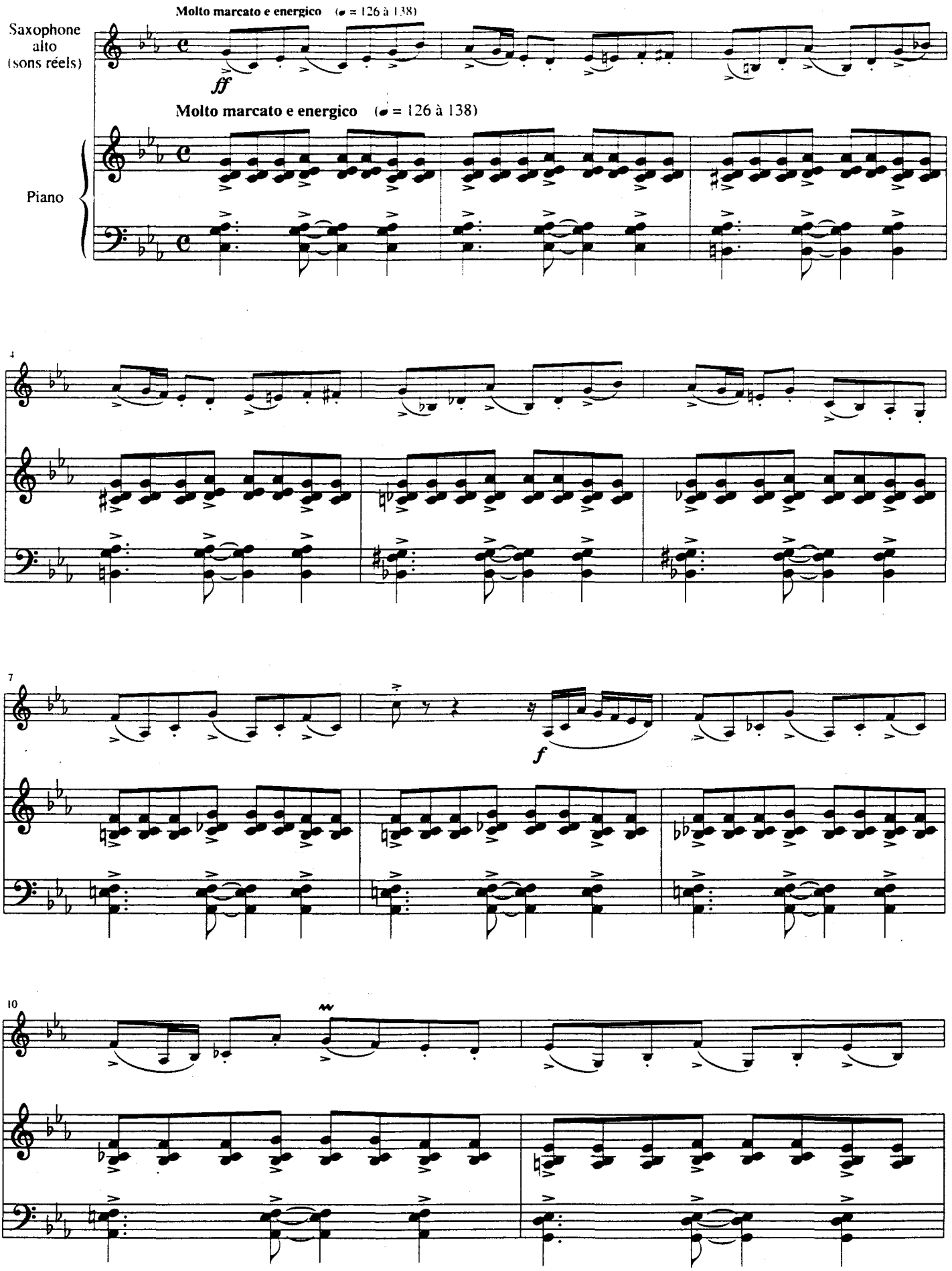
1) Le ♭ manque devant la dernière croche, et la version pour saxophone seul stipule même un ♮. L'harmonie impose le ♭.
The flat is missing before the final quaver, and the solo saxophone version even gives a natural, although the harmony demands a flat.

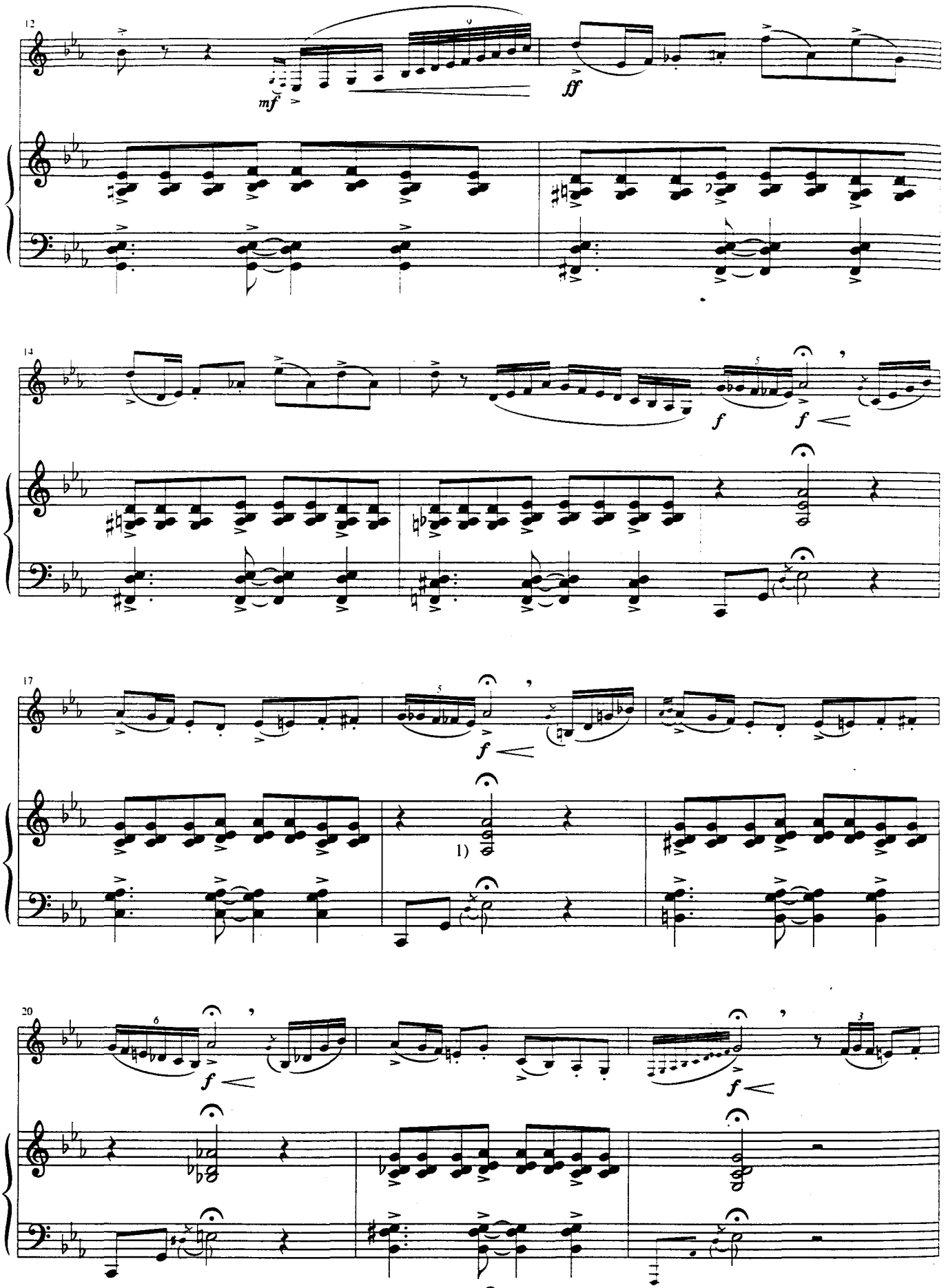

71
Tempo primo ♩ = 80
accel. riten.
mf
Tempo primo ♩ = 80
accel. riten.
74
accel. rall.
accel. rall.
accel. rall.
accel. rall.
77
accel. rall.
accel. rall.
80
accel. rall.
accel. rall.



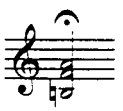
1) Cf. mesure 14.
See bar 14.

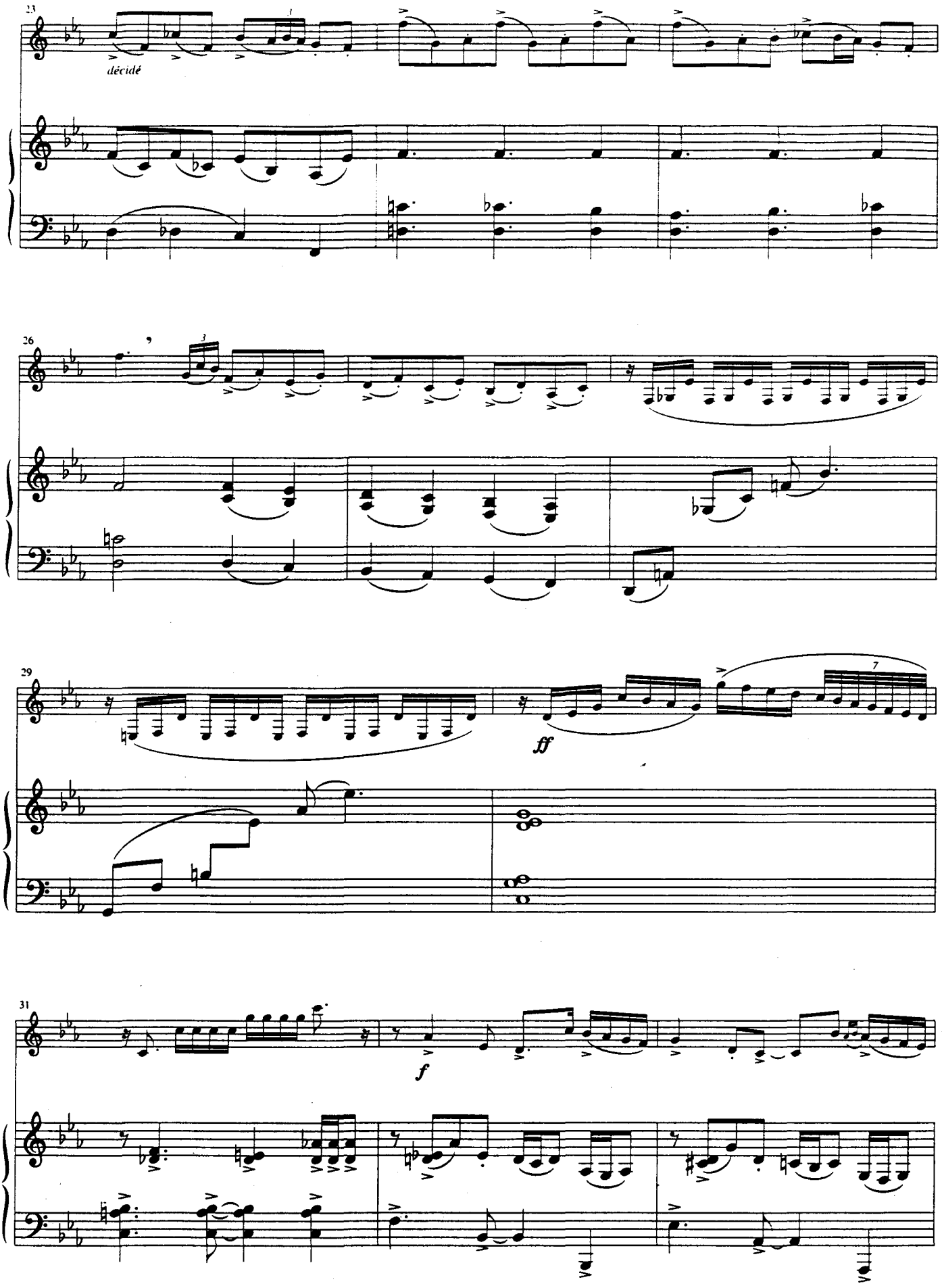
N° 3

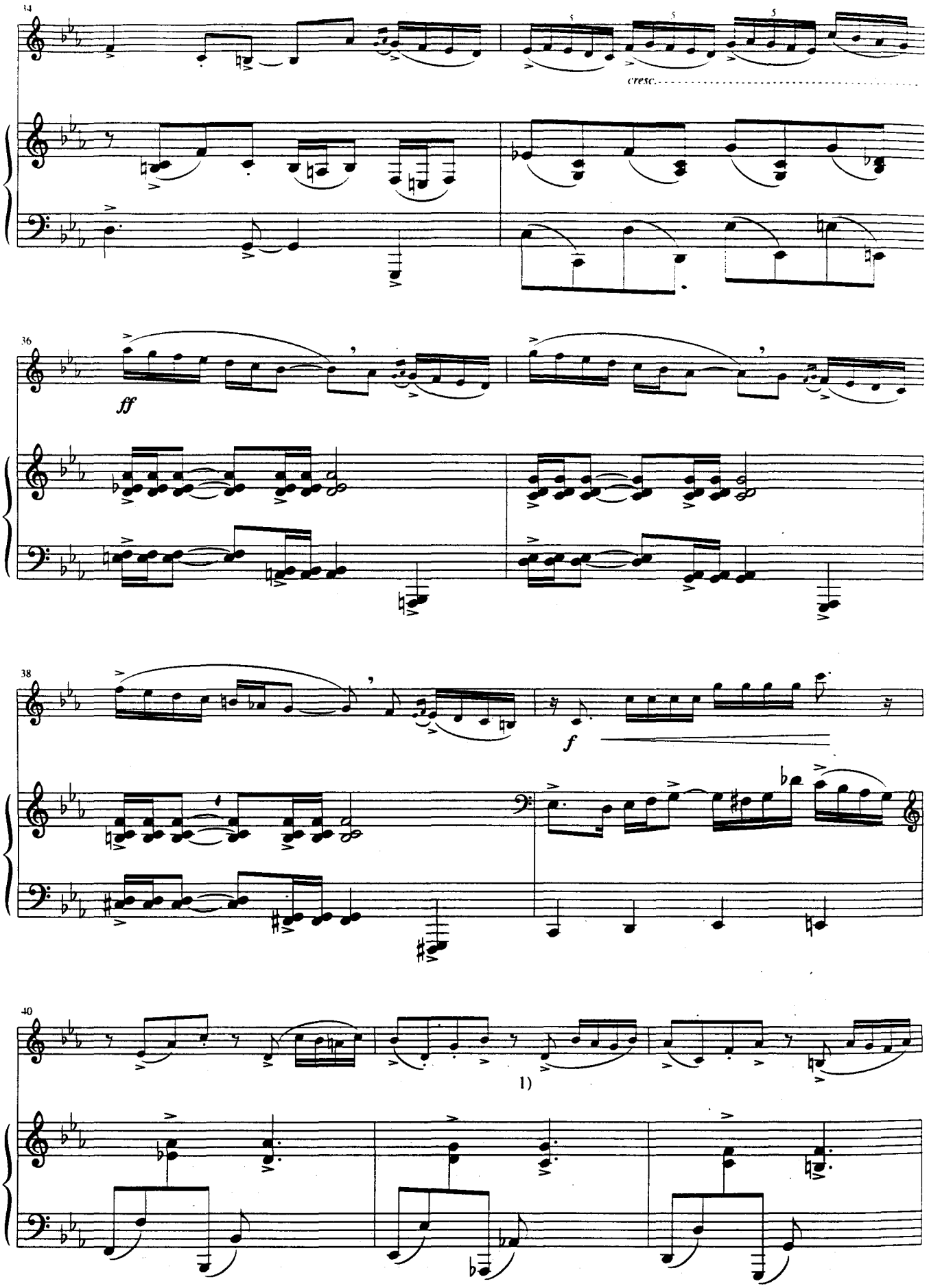

Molto marcato e energico (♩ = 126 à 138)
Saxophone alto (sons réels)
ff
Molto marcato e energico (♩ = 126 à 138)
Piano
4
7
f
10



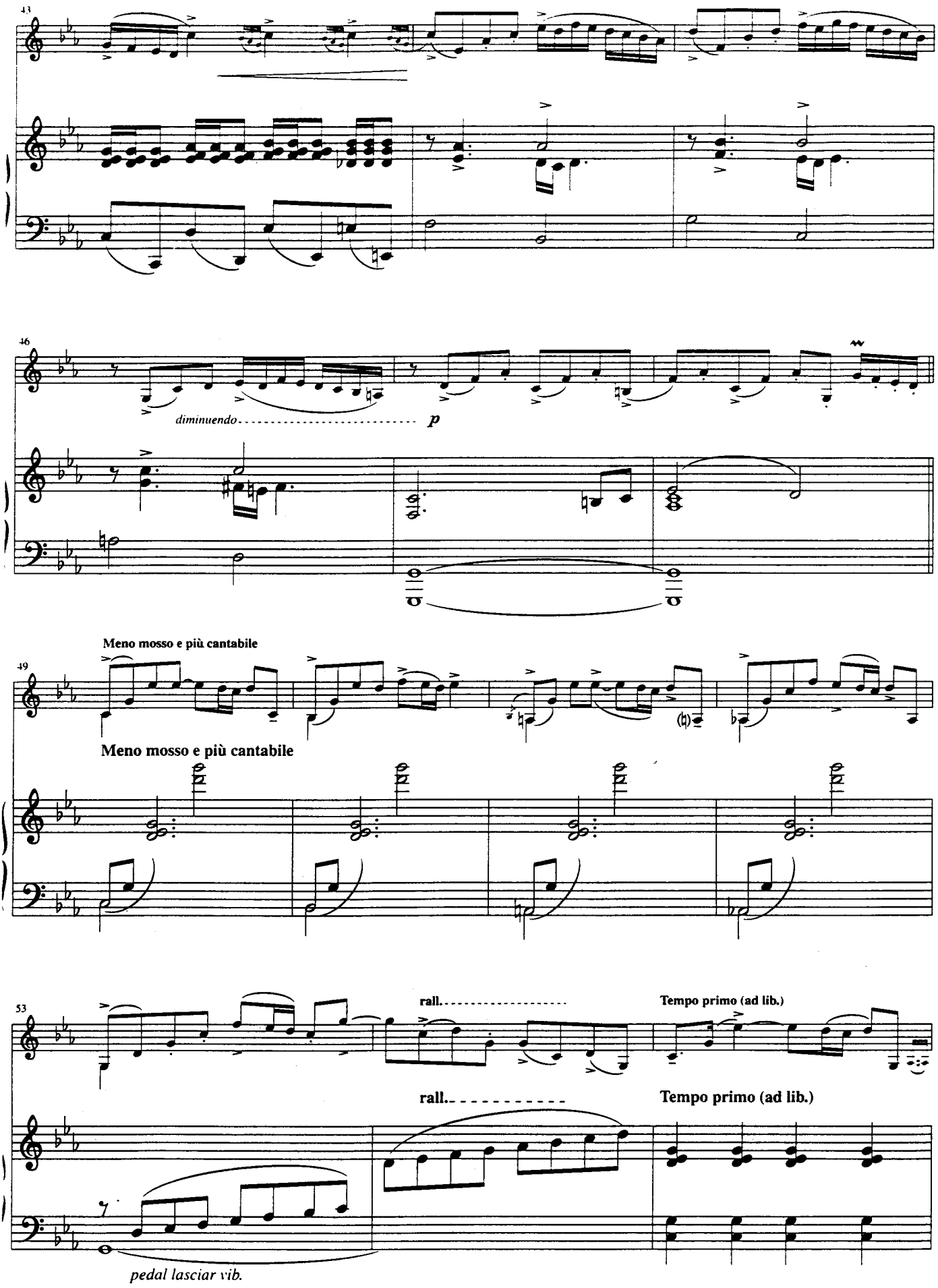
1) La logique demanderait un accord de dominante, par exemple :
Logically this should be a dominant chord, e.g.:

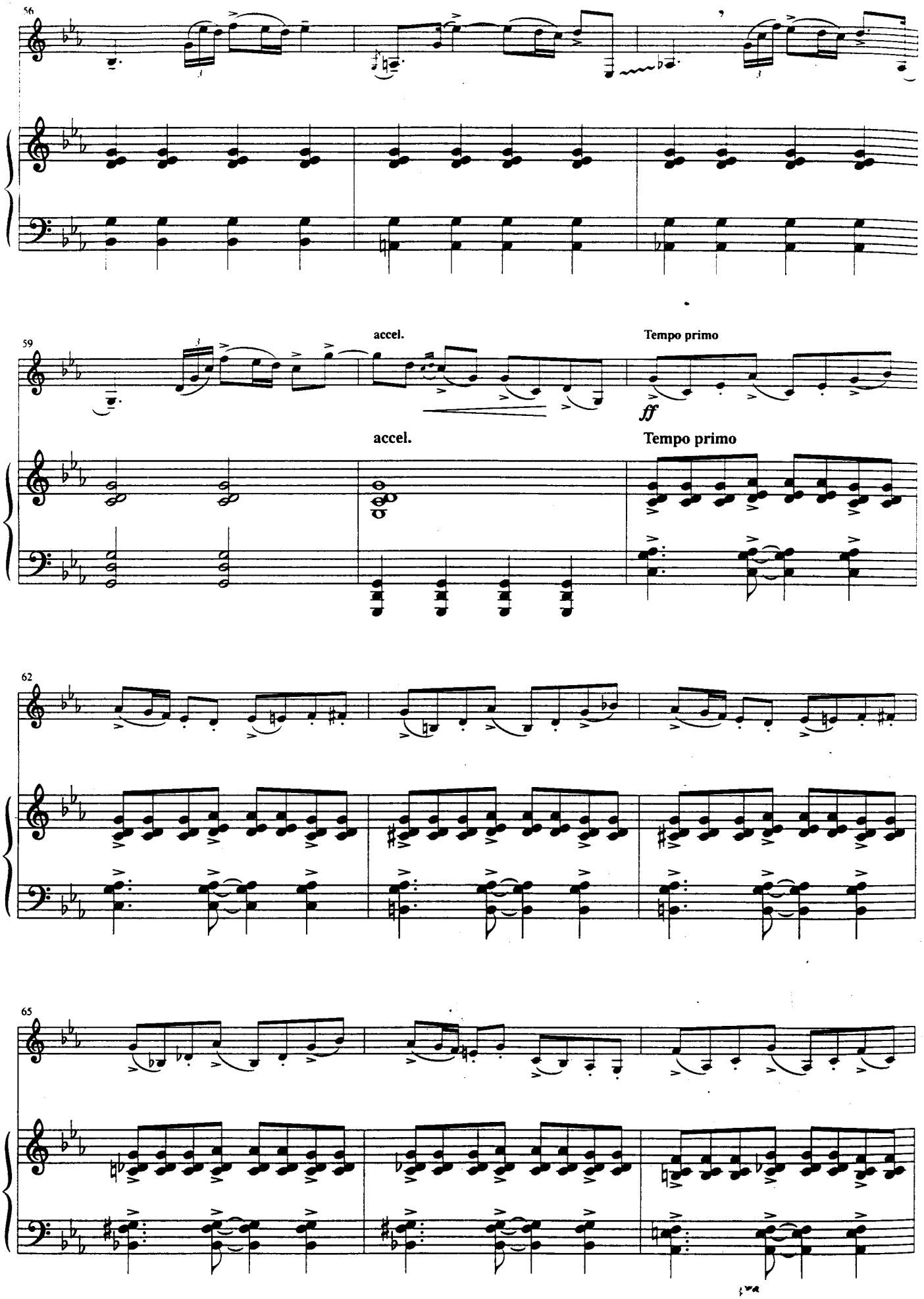


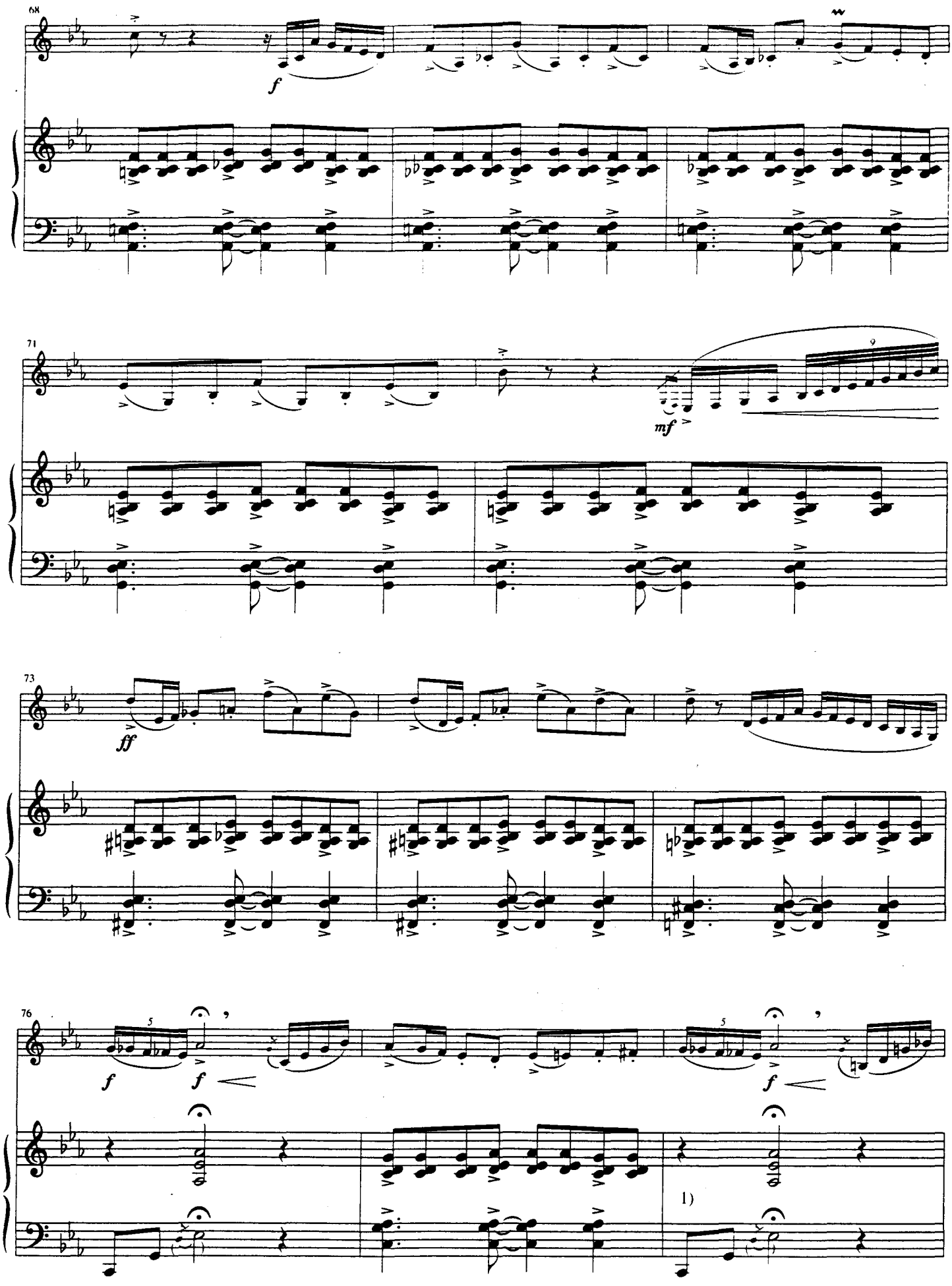

23
décidé
26
29
ff
31
f



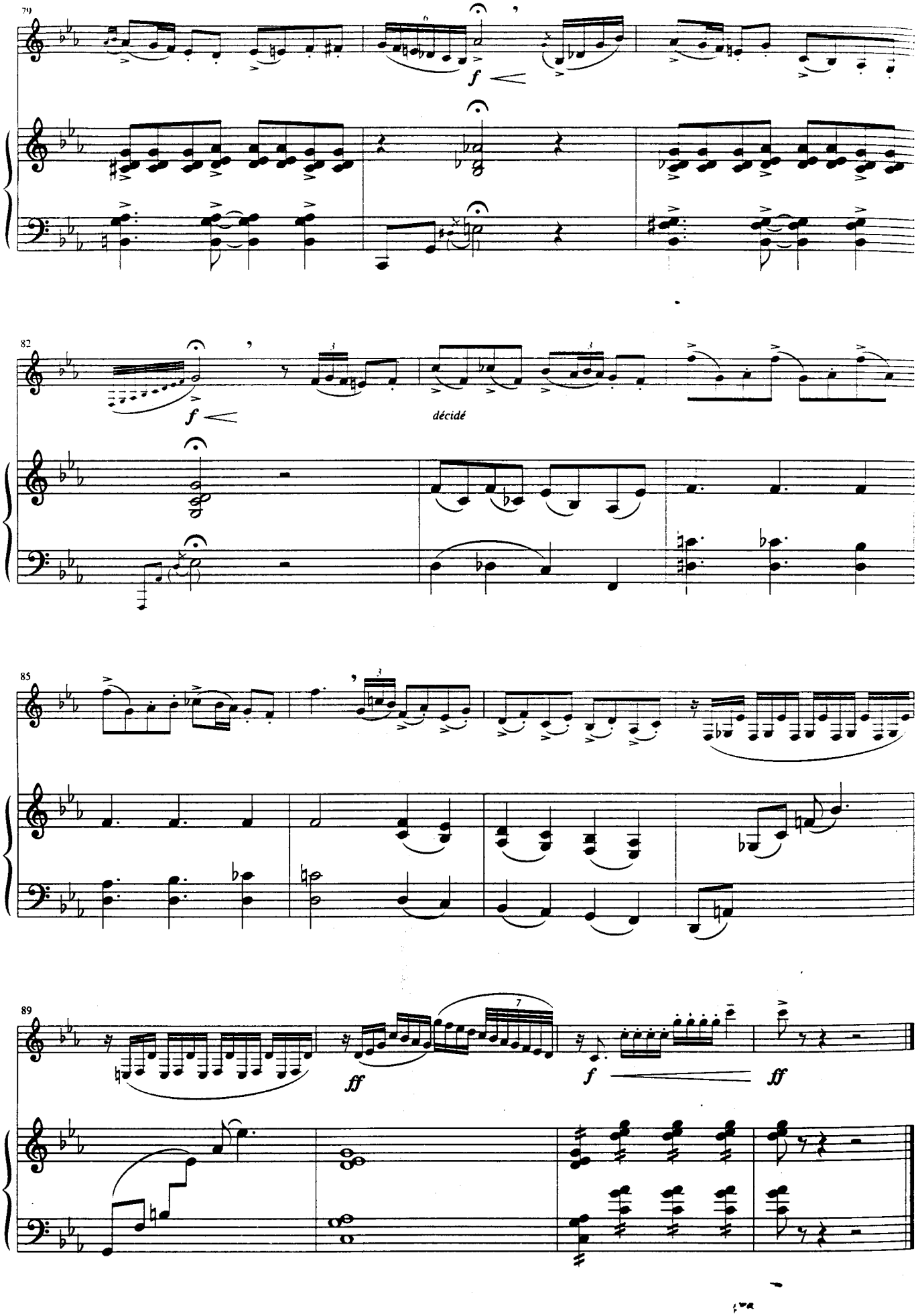
1) Le manuscrit, ainsi que la version solo, indiquent Ré et non Do comme le supposerait le respect de la marche harmonique.
Both the manuscript and the solo saxophone version give D rather than C which would match the harmony better.


43
46
diminuendo
p
Meno mosso e più cantabile
49
Meno mosso e più cantabile
53
rall.
Tempo primo (ad lib.)
rall.
Tempo primo (ad lib.)
pedal lasciar vib.

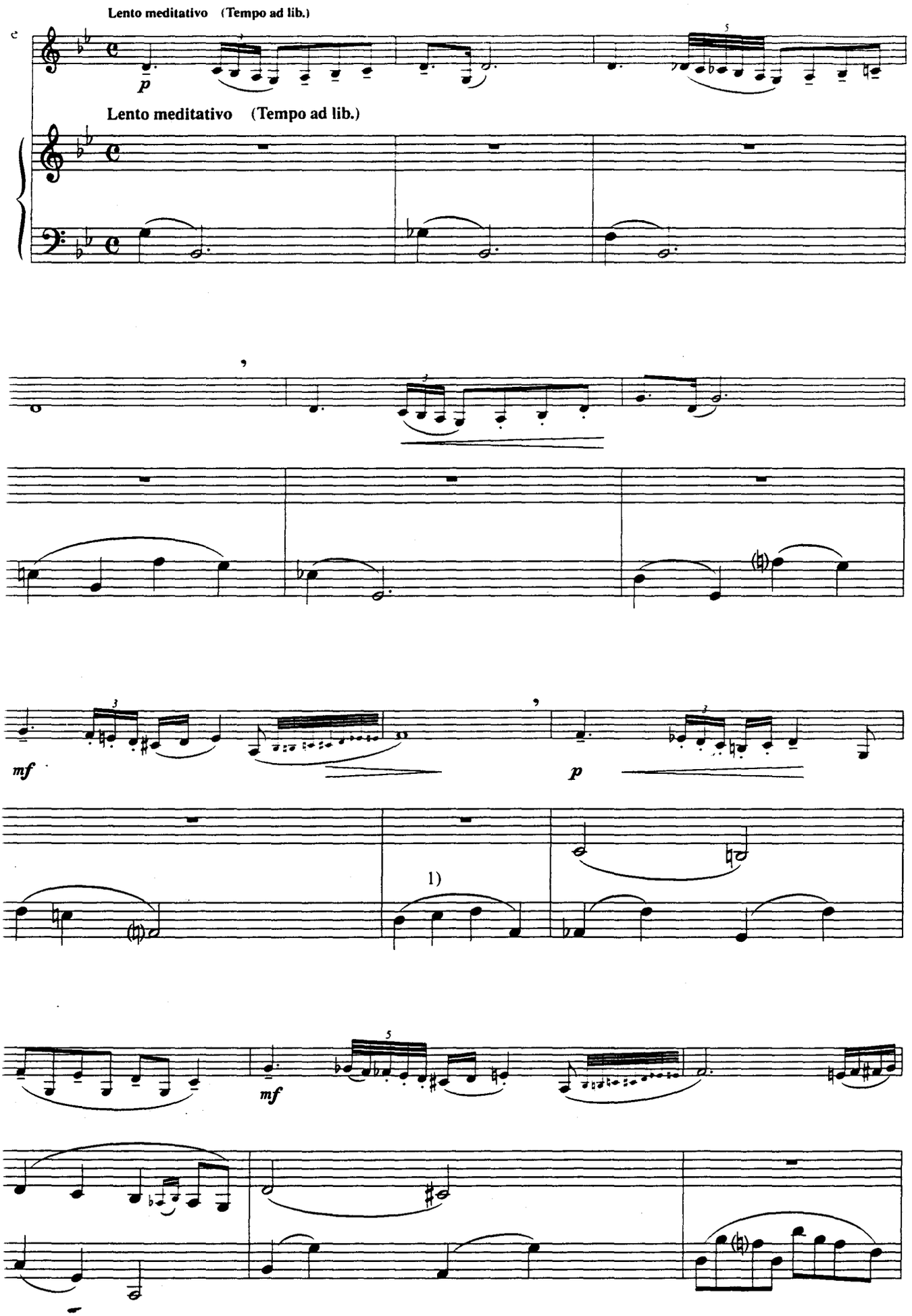

56
59
accel.
Tempo primo
ff
accel.
Tempo primo
62
65



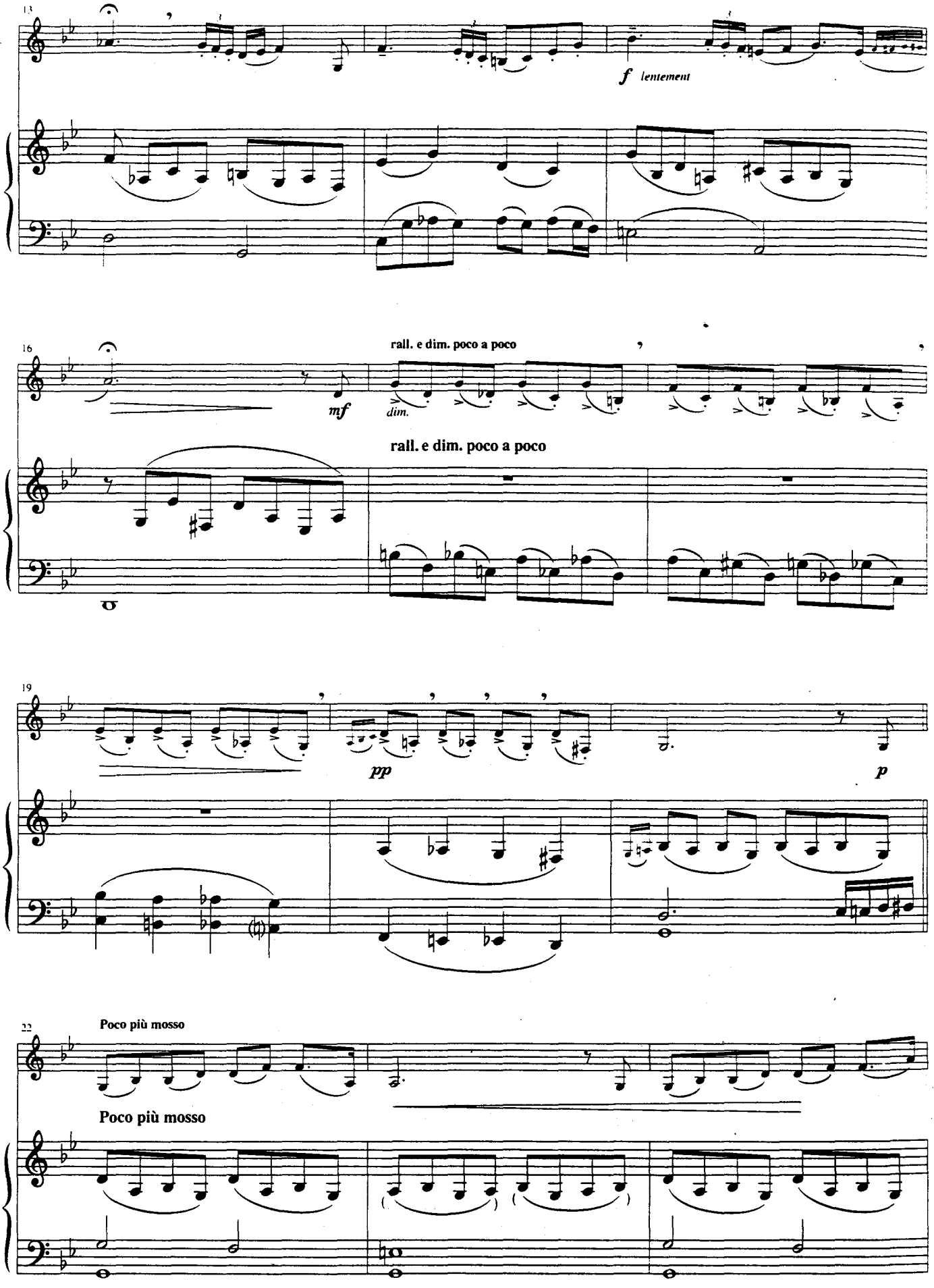
1) Cf. mesure 18.
See bar 18.

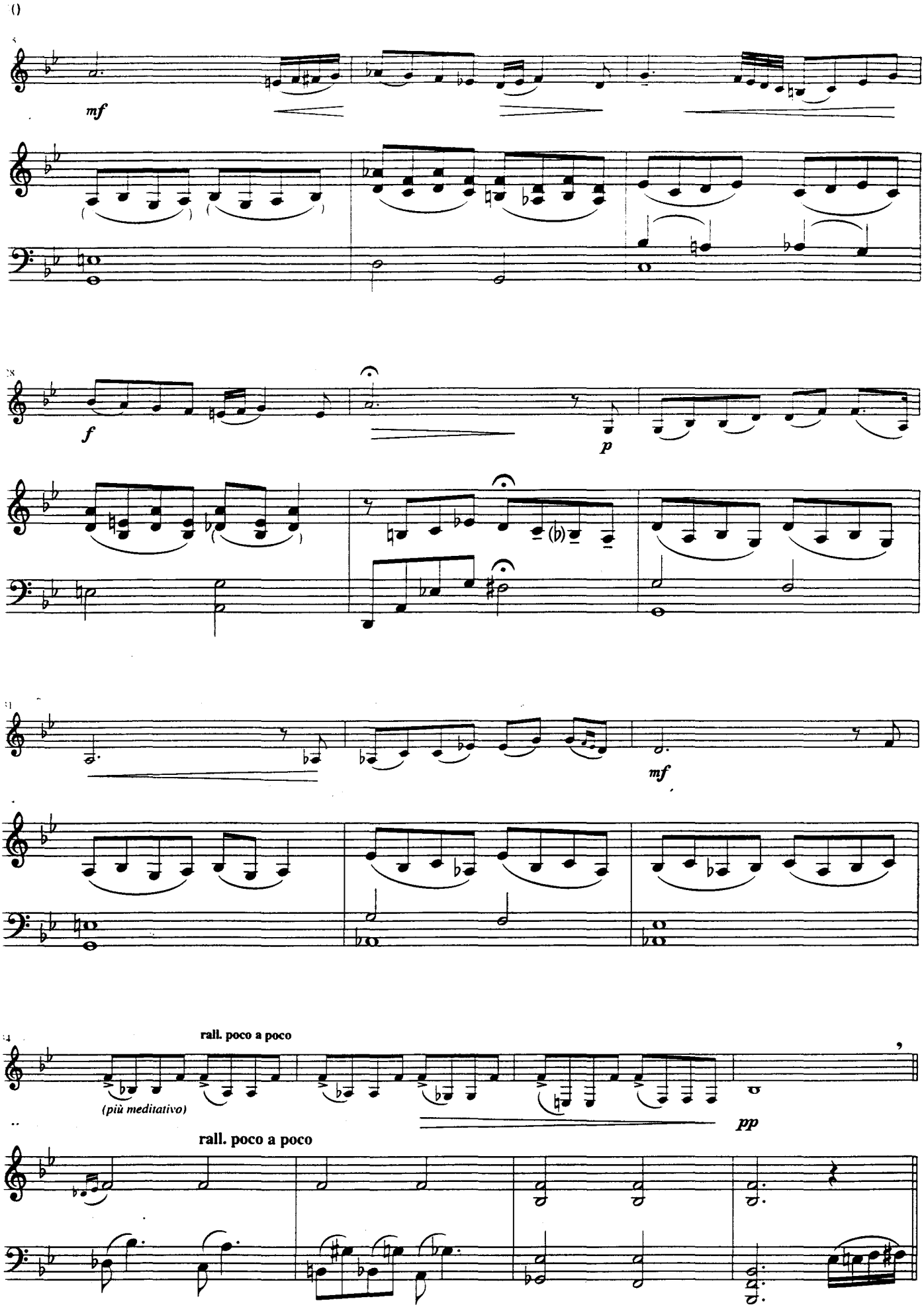

79
f
82
f
décidé
85
89
ff
f
ff

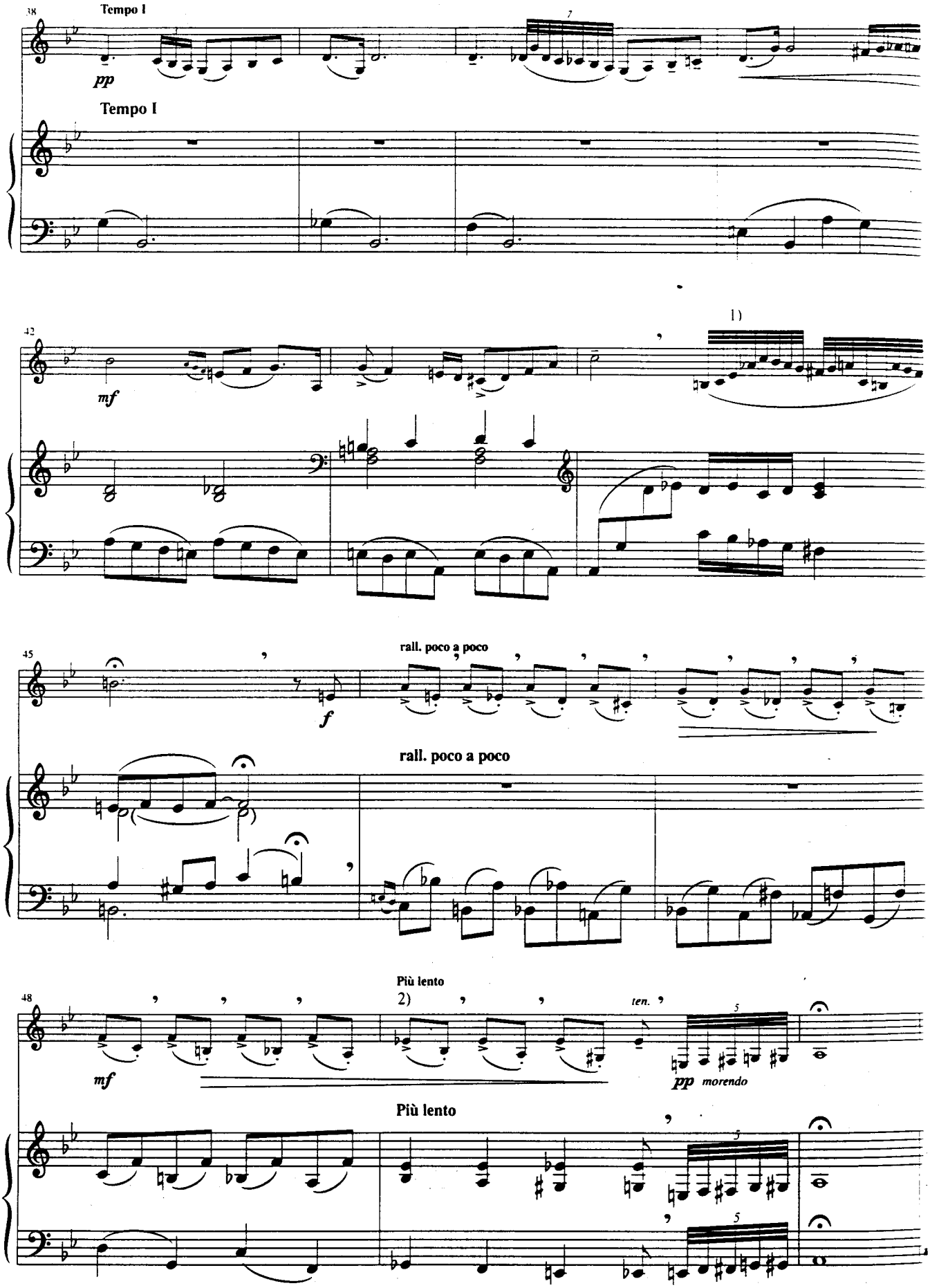
N° 4



obable d'un ♮ devant le Mi.
♮ has probably been omitted before the E.

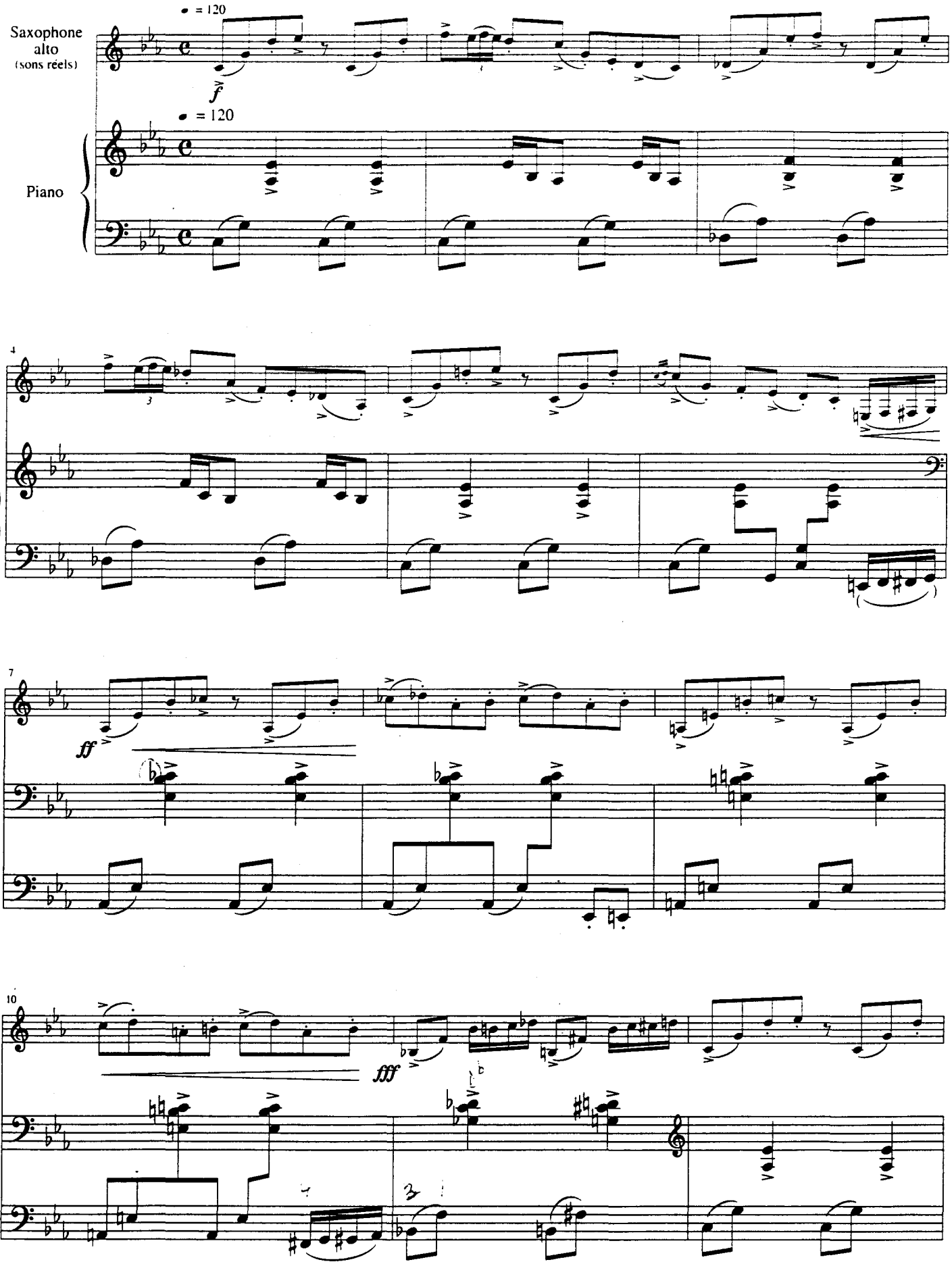

13
f lentement
16
rall. e dim. poco a poco
mf
dim.
rall. e dim. poco a poco
19
pp
p
22
Poco più mosso
Poco più mosso

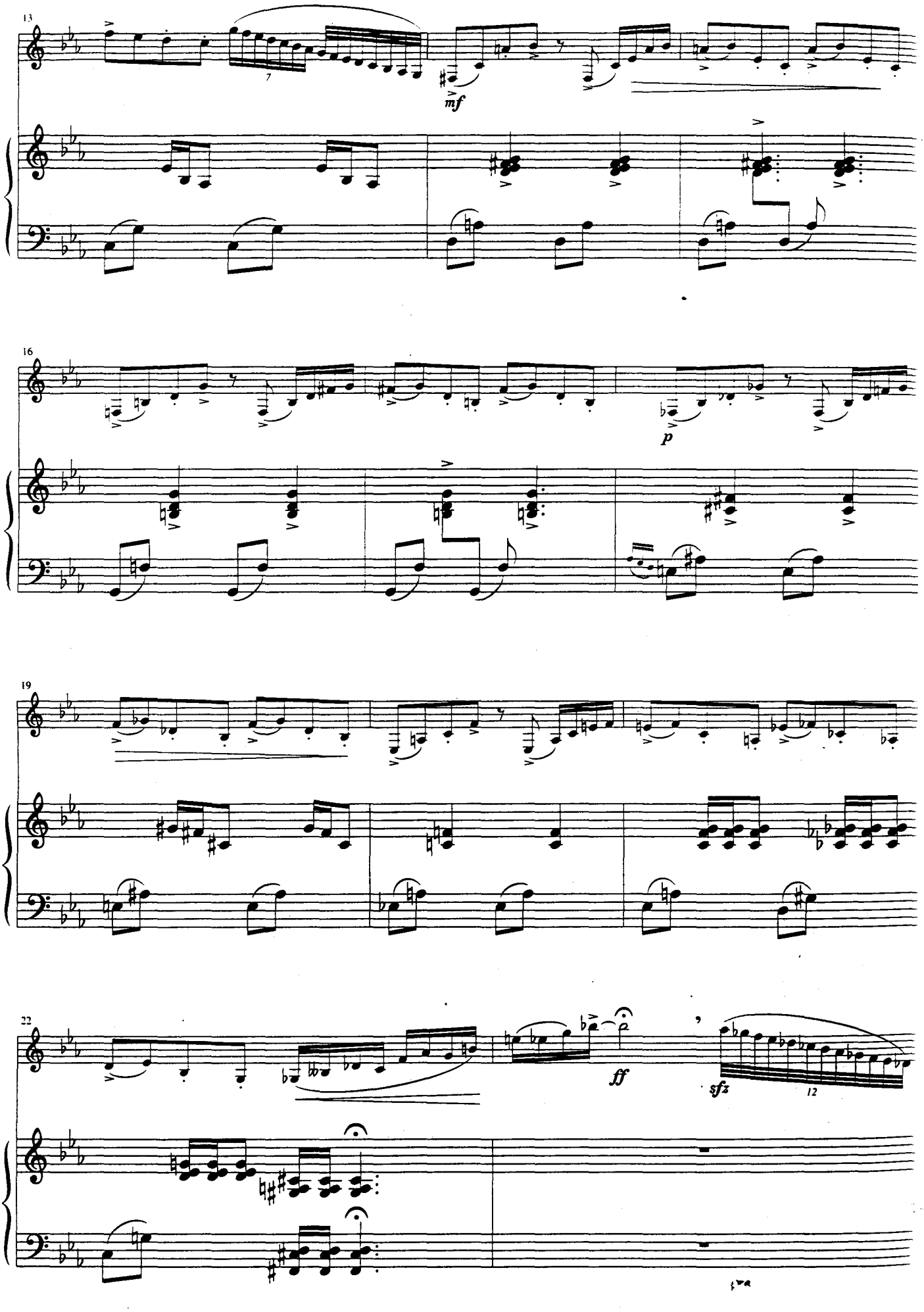

mf
f
p
(b)
mf
rall. poco a poco
(più meditativo)
pp
rall. poco a poco

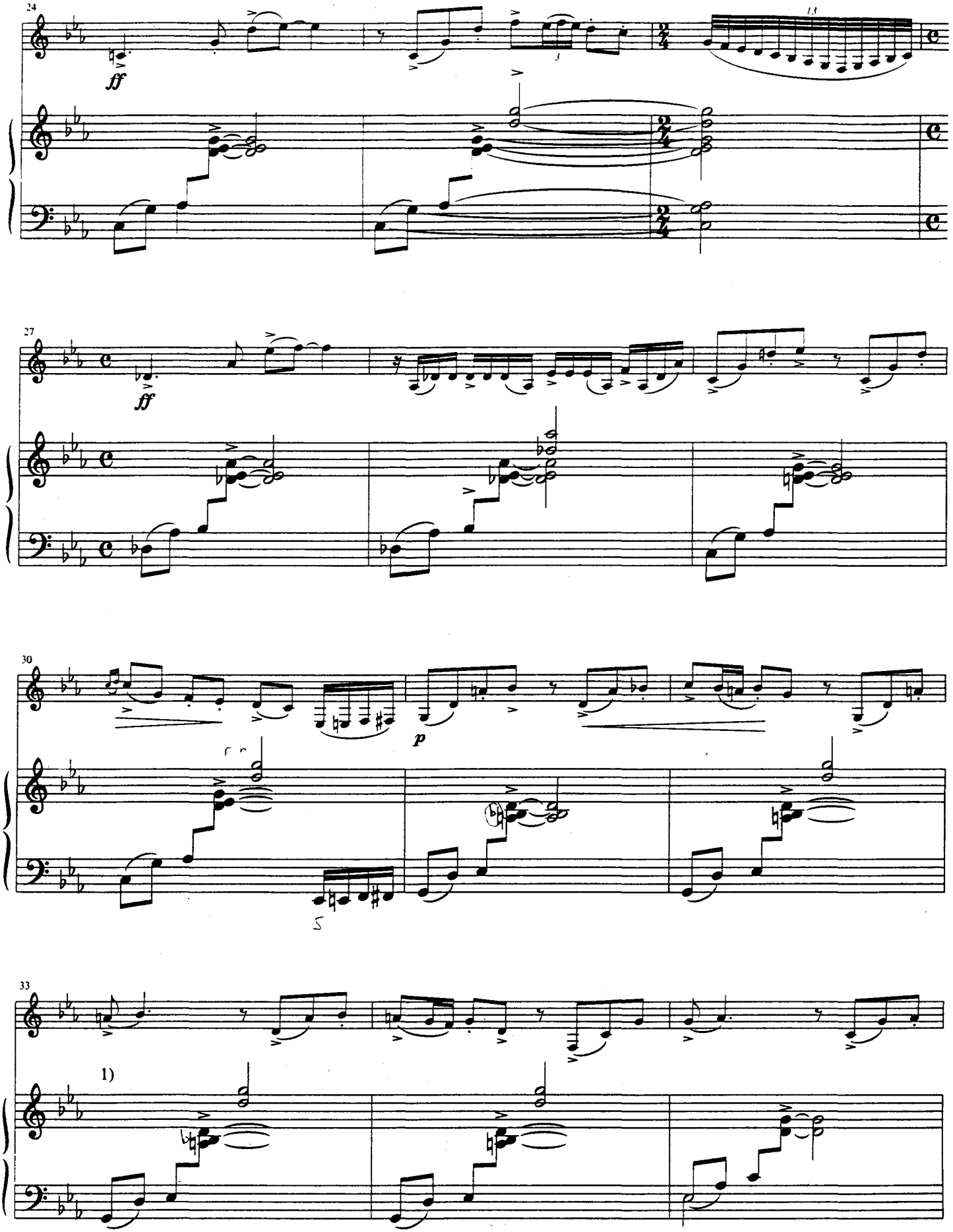


1) Dans la version solo : Mi♮. La♮. Do. Si♮.
In the solo version: E♮. A♮. C. B♮.
2) Dans la version solo : Mi♮.
In the solo version: E♮.

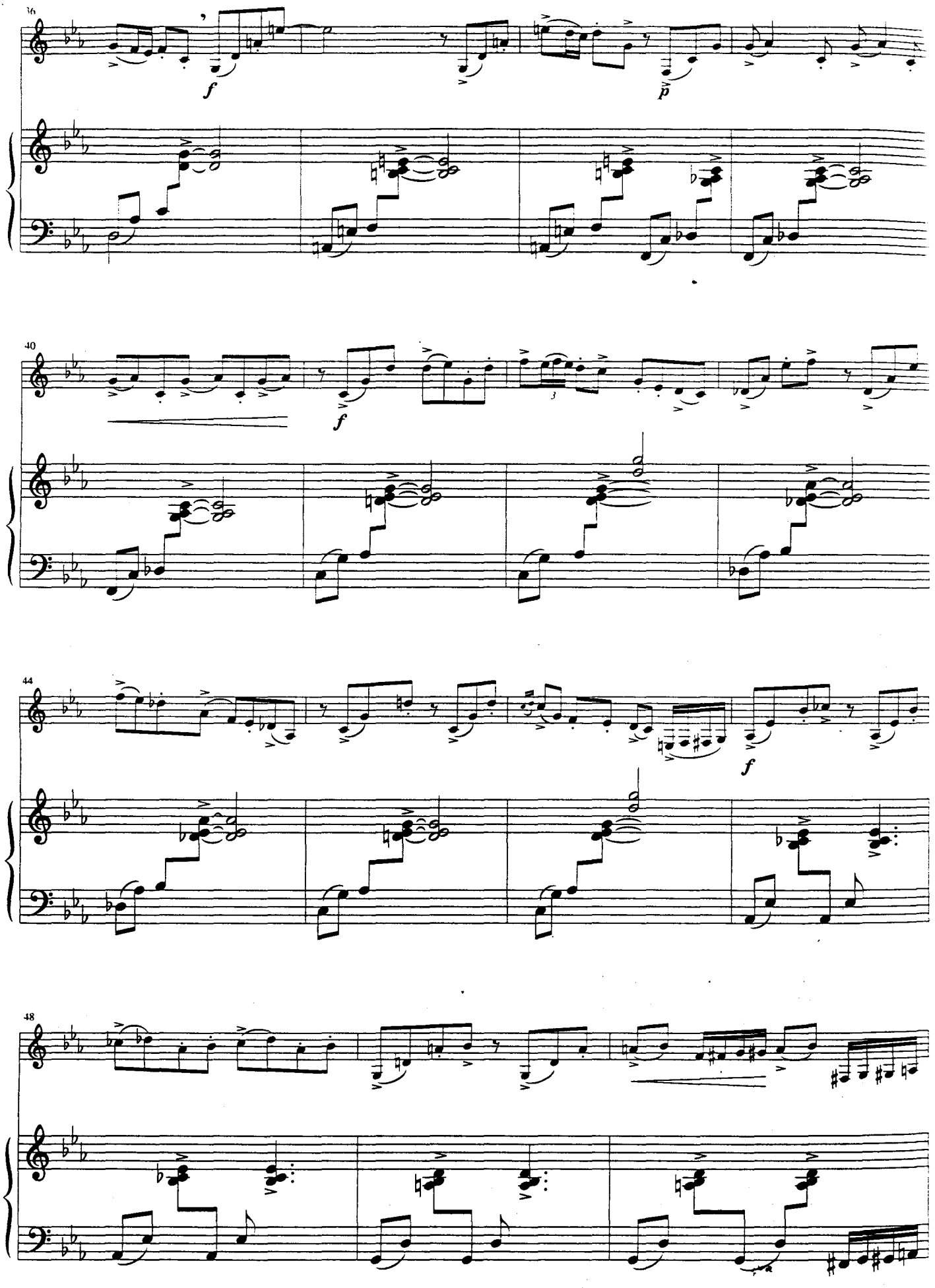
N° 5

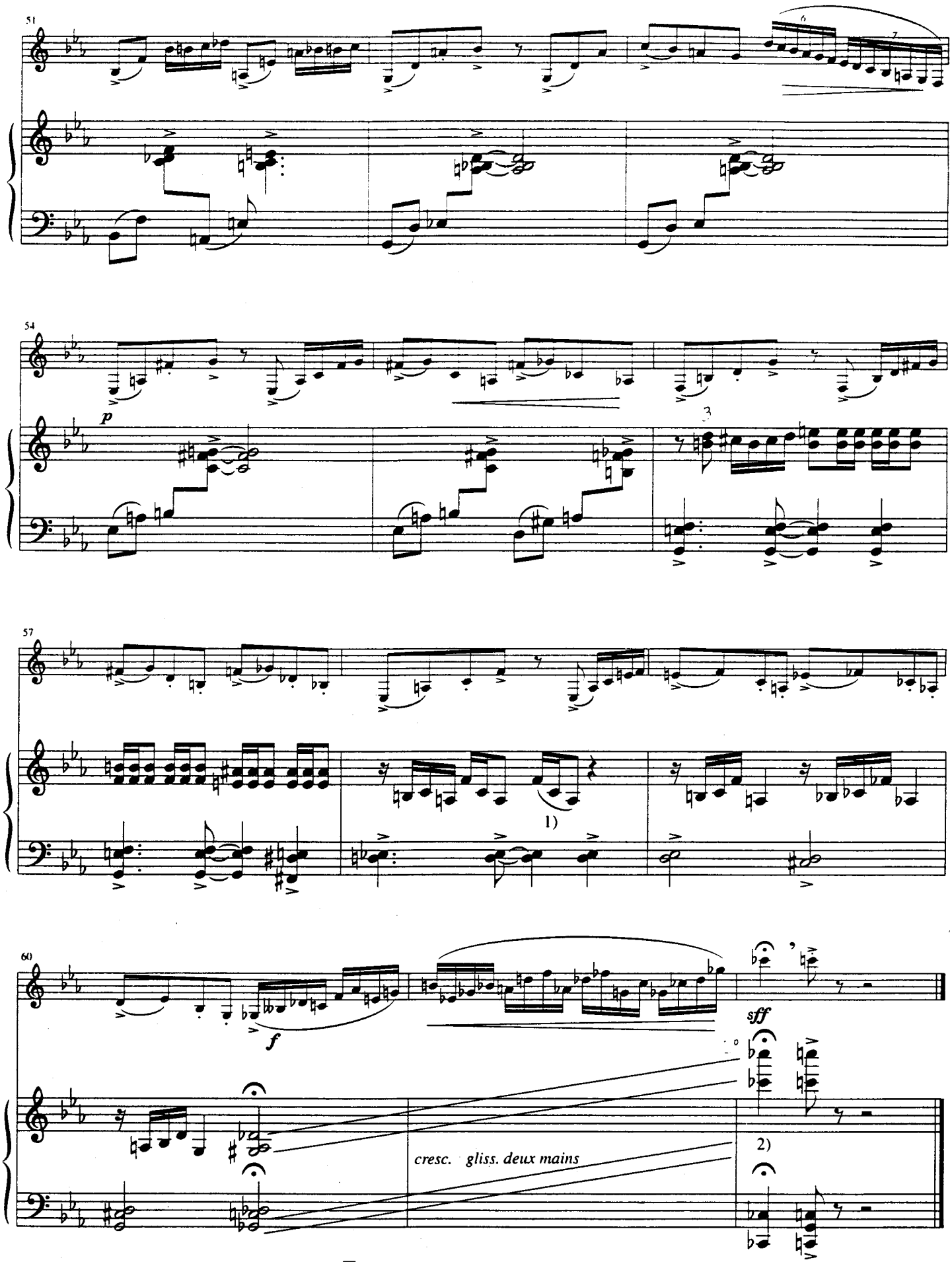



13
mf
16
p
19
22
ff
sfz



1) Les mesures 33-34 contiennent toutes deux un signe de répétition de la mesure précédente, donc de la mesure 32. Il serait possible d'y substituer la reprise des mesures 31-32.
Bars 33 and 34 both use a repeat sign to repeat the preceding bar, indicating that bar 32 sould be played three times; but the repeat could also be of the two bars 31 and 32.

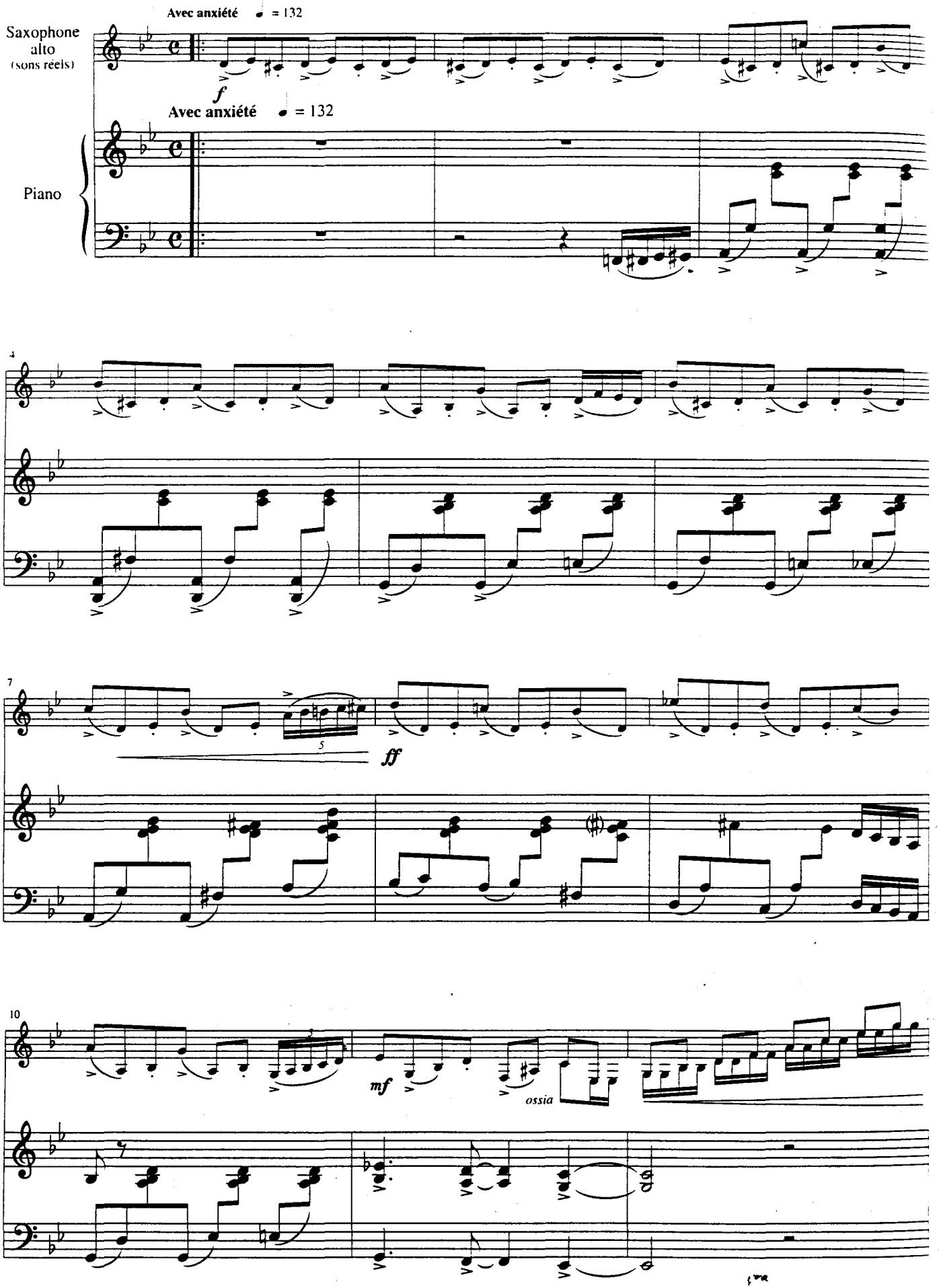

36
f
p
40
f
44
f
48

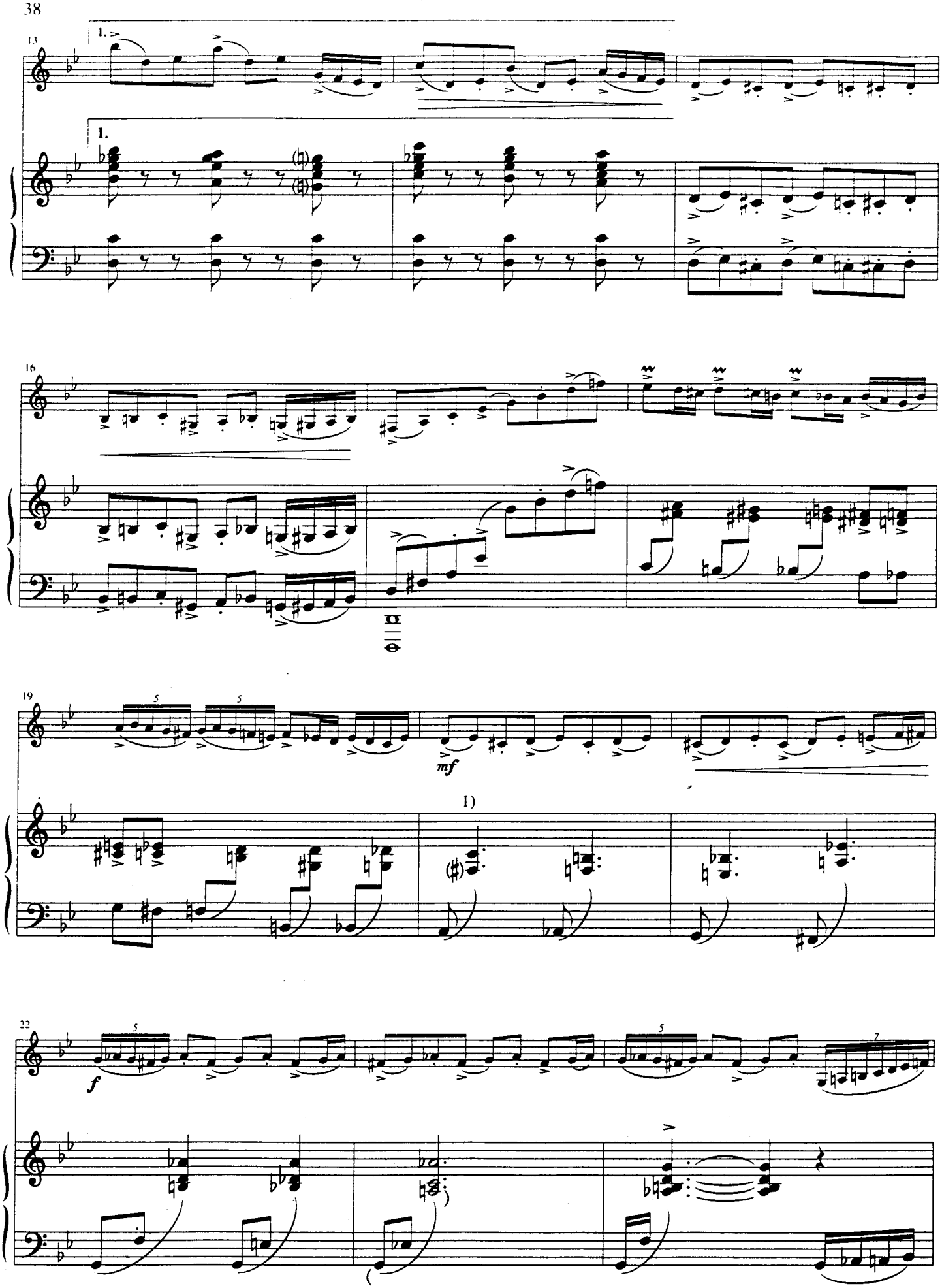


1) Rythme peu clair sur le manuscrit : pourrait être pour les trois dernières notes de la main droite. Le dernier soupir manque.
The rhythm is unclear on the manuscript, and could be two quavers, crotchet for the last three notes of the right hand. The final crotchet rest is missing.

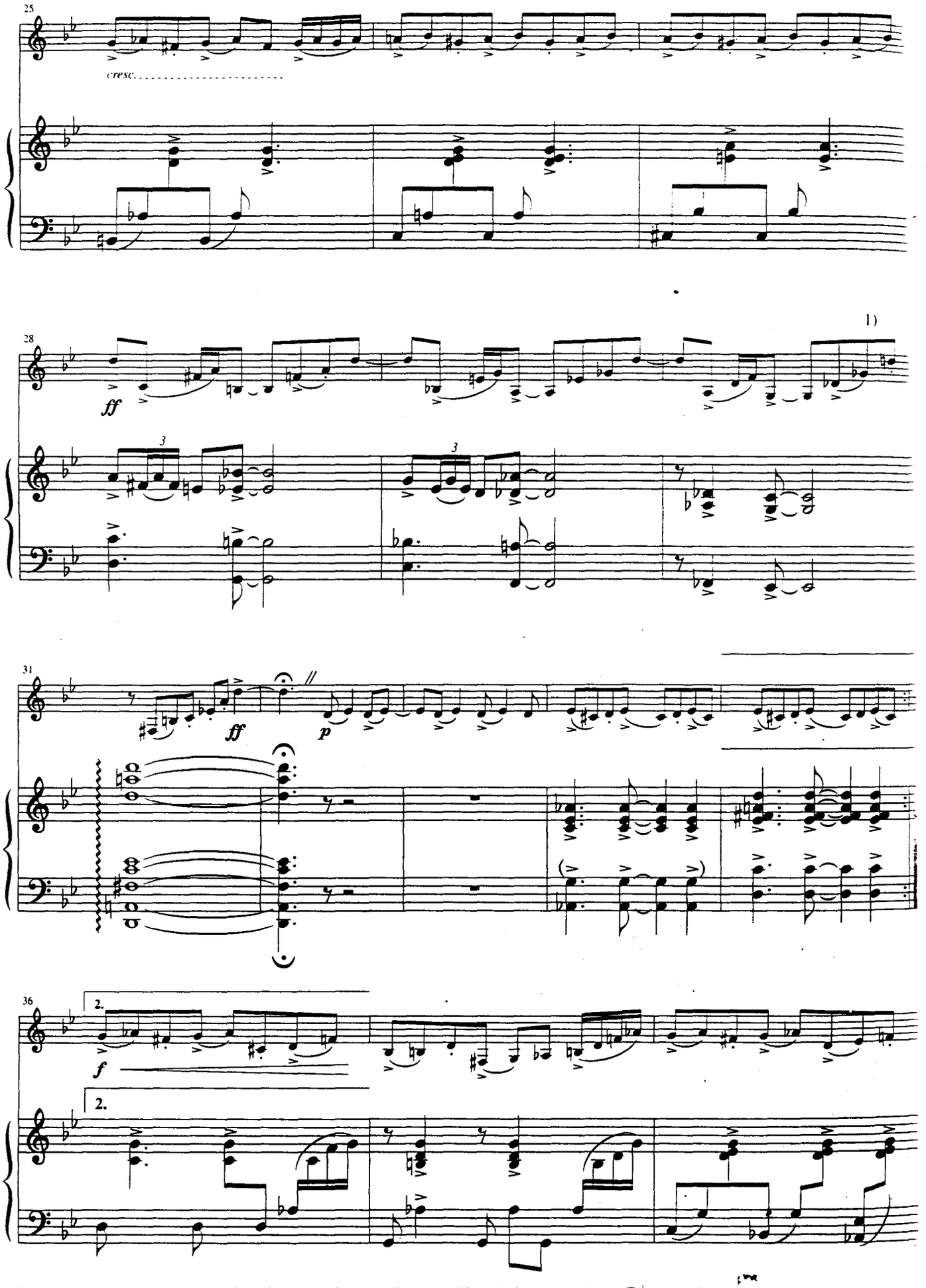
2) Aucune note lisible n'apparaît sur la hampe de la noire à la main droite : cette octave n'est qu'une suggestion plausible.
There are no notes on the stem in the right hand; the octave given here is merely a suggestion.

N° 6

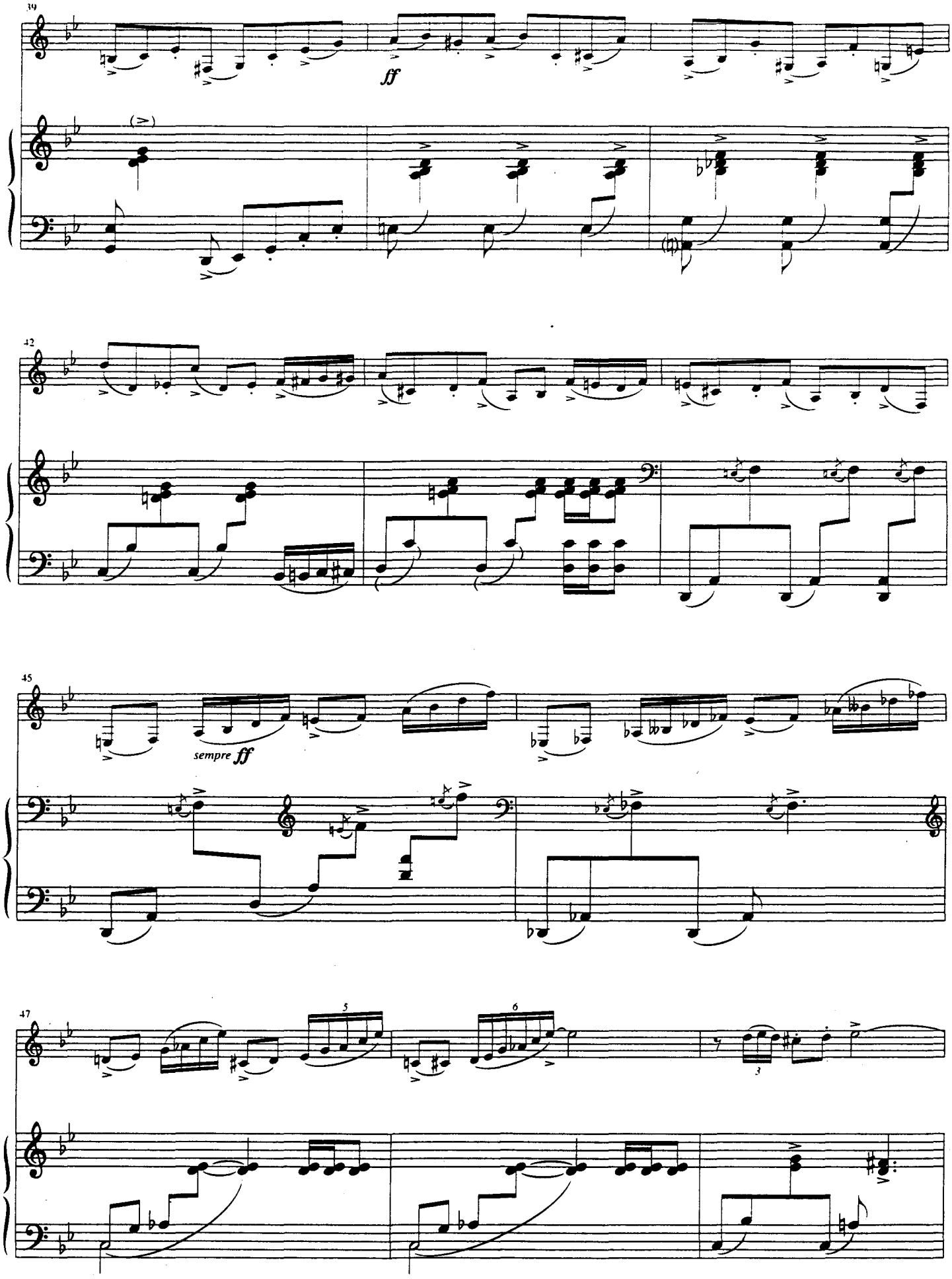

Avec anxiété ♩ = 132
Saxophone alto (sons réels)
f
Avec anxiété ♩ = 132
Piano
4
7
5
ff
10
mf
ossia

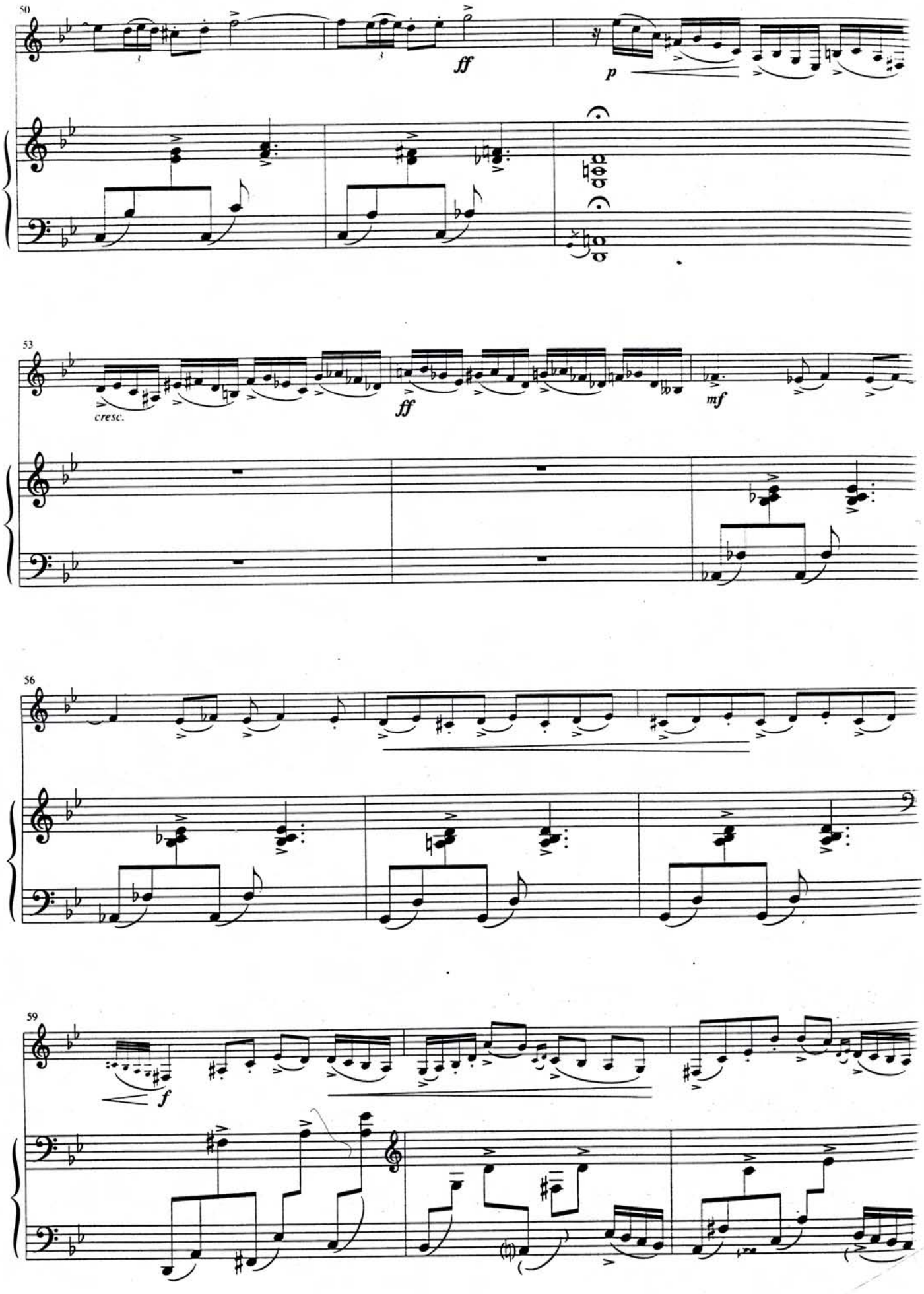


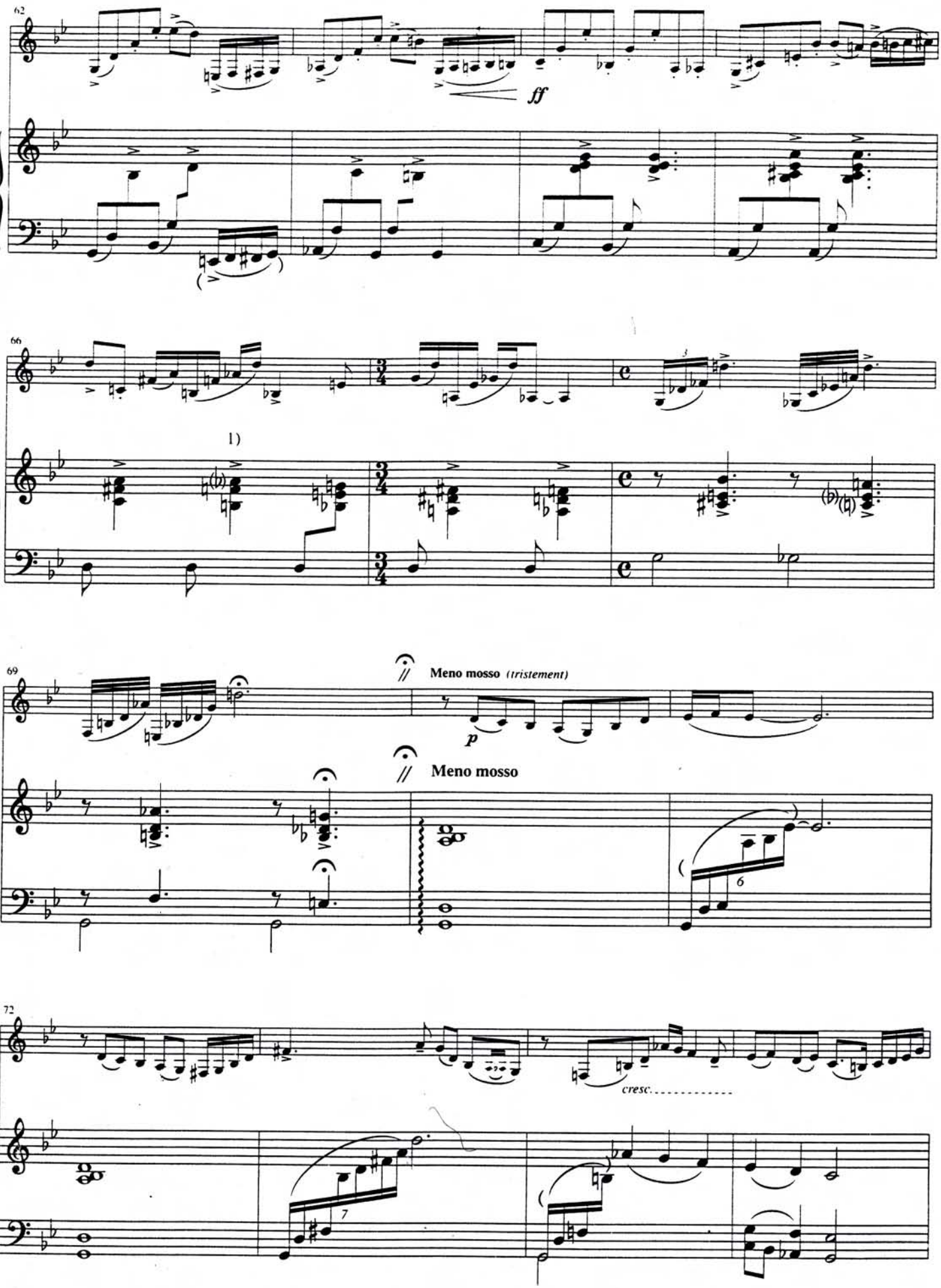
1) Le ♯ n'est pas stipulé dans cet accord mais le ♮ présent devant le Fa suivant écarte toute incertitude.
Although the sharp is absent in the manuscript before this chord, the natural before the following F is unambiguous.



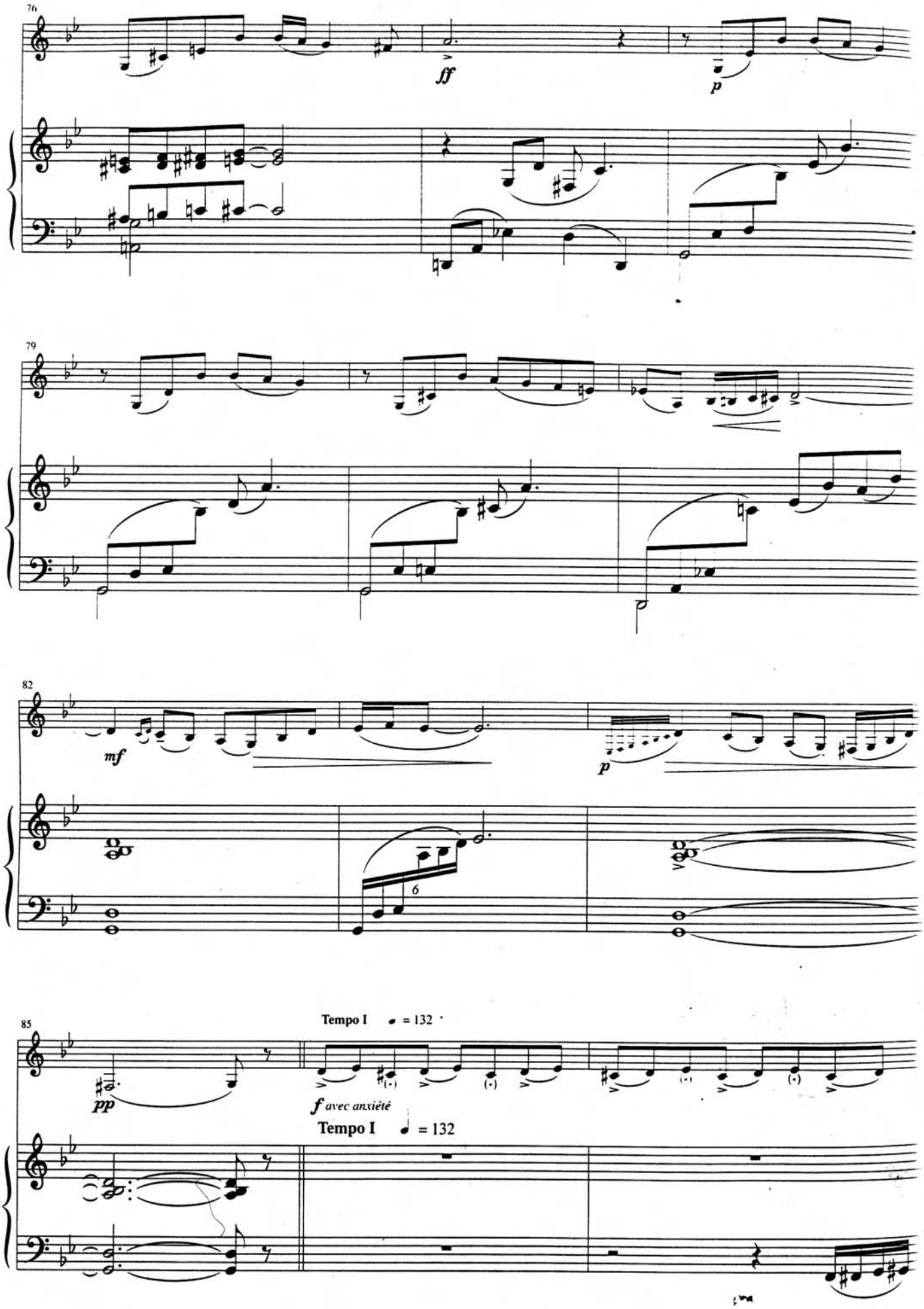
1) La progression harmonique, ainsi que la comparaison avec la mesure 68, tendraient à suggérer un Fab sur ce 4e temps.
The harmonic progression, as well as the analogy with bar 68, seem to suggest Fb on the 4th beat.

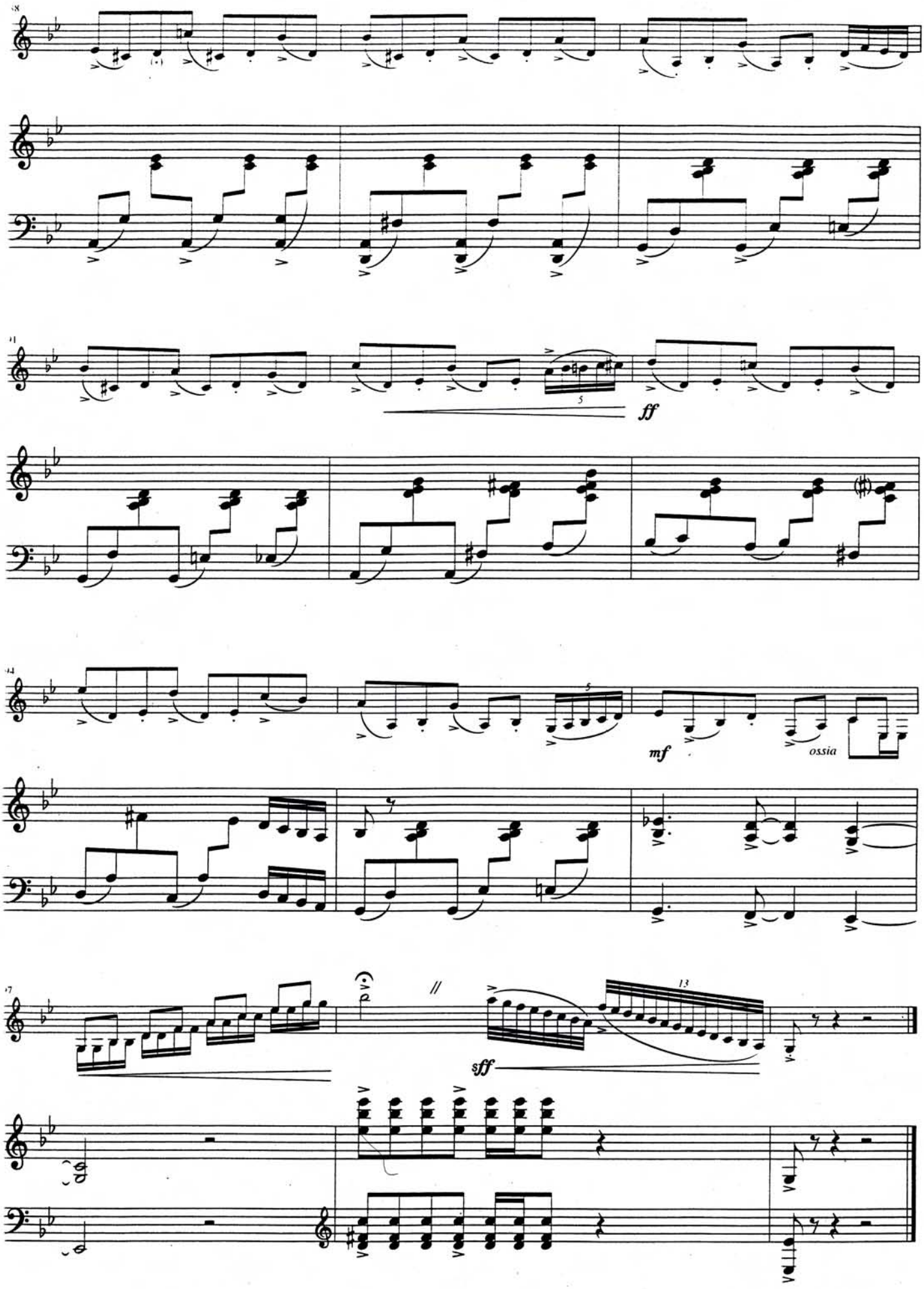

39
ff
42
45
sempre ff
47
5
6
3


50
ff
p
53
cresc.
ff
mf
56
59
f



1) Dans le manuscrit, le La est diésé, le chromatisme insistant du passage nous a fait corriger.
A♯ in the manuscript, but the passage is so insistenly chromatic that I have amended it to A♭.


76
ff
p
79
82
mf
p
6
85
Tempo I ♩ = 132
pp
f avec anxiété
Tempo I ♩ = 132



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