

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・サクソとピアノの為の

(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

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TANGO - ÉTUDES

Saxophone (ou Clarinette)

N°1

Astor Piazzolla

Décidé (♩ = 126 à 138)

mf

ff

mf

f

p

Marcato

f

mf

f

ff

This page contains ten staves of musical notation for a piano piece. The notation is written in a single system, with the key signature changing from one flat (B-flat) to two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *ff*, *p*, *f*, and *accel.* are used throughout the piece. The piece concludes with a final cadence.

N°2

Anxieux et rubato (♩ = 80)

mf *accel. -- riten. --* *accel. -- rall. --*

accel. -- rall. -- *accel. -- rall. --*

accel. -- rall. -- *accel. -- rall. --*

accel. -- poco -- a -- poco *rall. --*

2. *accel. -- rall. --* *accel. -- rall. --*

(ad lib.) *accel. -- rall. --*

Meno mosso *cantabile* *molto espressivo* *accel. --*

cresc.

ff
Tristement

mf *pp* *mf*

rall.

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*

[illegible]

N° 4

Lento-Meditativo
(Tempo ad lib.)

p

mf

mf

f *lento*

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

(♩ = 120)

Musical score for Saxophone (ou Clarinette), N°5, page 9. The score is written in 4/4 time with a tempo of ♩ = 120. The key signature is one flat (B-flat major or D minor). The score consists of 13 staves of music, featuring various dynamics and articulations.

Key features of the score include:

- Staff 1:** Starts with a forte (*f*) dynamic, featuring eighth and sixteenth notes with accents.
- Staff 2:** Continues the melodic line with accents and a forte (*f*) dynamic.
- Staff 3:** Features a forte (*ff*) dynamic, a triplet of eighth notes, and a forte (*fff*) dynamic.
- Staff 4:** Starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic.
- Staff 5:** Features a forte (*ff*) dynamic, a sforzando (*sfz*) dynamic, and a forte (*ff*) dynamic.
- Staff 6:** Continues the melodic line with a forte (*ff*) dynamic and a piano (*p*) dynamic.
- Staff 7:** Features a forte (*f*) dynamic and a piano (*p*) dynamic.
- Staff 8:** Continues the melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic.
- Staff 9:** Features a forte (*f*) dynamic and a piano (*p*) dynamic.
- Staff 10:** Continues the melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic.
- Staff 11:** Features a forte (*f*) dynamic and a piano (*p*) dynamic.
- Staff 12:** Continues the melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic.
- Staff 13:** Ends with a forte (*f*) dynamic and a forte (*ff*) dynamic.

N°6

Avec anxiété (♩ = 132)

ff

mf

ossia

cresc.

ff

p

1. 2.

ff

sempre ff

ff

The musical score is written for Saxophone or Clarinet in 4/4 time, marked "Avec anxiété" with a tempo of 132 beats per minute. The key signature has one sharp (F#). The score consists of ten staves of music. Dynamics include fortissimo (ff), mezzo-forte (mf), piano (p), and crescendo (cresc.). There are also performance markings such as "ossia" and "sempre ff". The score includes various musical notations like slurs, accents, and fingering numbers (5, 7, 9).

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*

ff 13

TANGO - ÉTUDES

pour saxophone alto et piano

Partition revue et annotée par Yann OLLIVO

Astor PIAZZOLLA

N° 1

Saxophone
alto
(sons réels)
(concert pitch)

Décidé (♩ = 126 à 138)

mf

Piano

4

7

System 10-12: Treble and bass staves with piano accompaniment. The key signature has two flats (B-flat and E-flat). The music features eighth and sixteenth notes with various articulations like accents and slurs.

System 13-15: Treble and bass staves. The piano part continues with a consistent rhythmic pattern. A forte (*ff*) dynamic marking is present at the beginning of system 13.

System 16-18: Treble and bass staves. System 16 includes a first ending bracket labeled '1)' in the piano right hand. The music concludes with a final chord in the piano part.

System 19-21: Treble and bass staves. The piano part features a mezzo-forte (*mf*) dynamic marking at the start of system 19. The system ends with a final measure.

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 $A\flat$ ainsi qu'un demi-soupir avant le 3^e temps.

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

22

23

24

25

26

27

28

29

30

31

32

33

14

f marcato

37

f marcato

40

f marcato

43

mf

1) Bien que ce \sharp soit d'une netteté irréfutable sur le manuscrit, on pourra suggérer un \flat 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.

46

49

52

55

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

58

61

64

67

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

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

70

73

76

79

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

82

85

1)

88

91

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.

94 *accel.*

f *accel.*

96 *ff*

98 *ossia*

100 1)

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 4^e 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. V

Piano accel. riten. V

3 accel. riten. V
accel. riten. V

6 accel. rall. V
accel. rall. V
accel. rall. V

9 accel. rall. V
accel. rall. V

1. accel. rall.

1. accel. rall.

13 accel. poco a poco

13 accel. poco a poco 2)

16 rall.

16 rall.

19 2. accel. riten. V

19 2. accel. riten. V

1) Dans la version pour saxophone seul, la première triple croche du groupe n'est pas diésée – probablement par erreur. Quoiqu'il en soit, le \sharp 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 \natural 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.

rall. Meno mosso

cantabile

28

31

14 *molto espressivo* accel.

15 *accel.*

37 *cresc.*

lasciar vibrare *lasciar vibrare*

40

41

43

44

46

1)

ff

50

rall.....

mf

rall.....

pp

53

Tristement

mf

56

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

1)

59

rall.

cresc. poco

rall.

62

a poco

65

p

67

rall.

rall.

ff

p

1) Le \flat manque devant la dernière croche, et la version pour saxophone seul stipule même un \natural . L'harmonie impose le \flat .
 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 *mf* accel. riten. V

72 *Tempo primo* ♩ = 80 accel. riten. V

74 accel. rall. V

75 accel. rall. V

77 accel. rall. V

78 accel. rall. V

80 accel. rall. V

81 accel. rall. V

82 *accel. rall. accel. poco a poco*

accel. rall. accel. poco a poco

84

1)

87 *rall.*

rall.

90 *Tempo I°* *mf* *rall.*

Tempo I° *rall.*

1) Cf. mesure 14.
See bar 14.

N° 3

Saxophone
alto
(sons réels)

Molto marcato e energico (♩ = 126 à 138)

ff

Piano

Molto marcato e energico (♩ = 126 à 138)

12

mf *ff*

14

f

17

f 1)

20

f

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*

14

cresc.

36

ff

38

f

40

1)

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



68

71

73

76

1) Cf. mesure 18.
See bar 18.

79

f

82

f *décidé*

85

f

89

ff *f* *ff*

Nº 4

Lento meditativo (Tempo ad lib.)

Lento meditativo (Tempo ad lib.)

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line and a piano accompaniment line. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in a bass clef. The first system shows the vocal line starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a quarter note G2, followed by a half note A2, and then a quarter note B2. The second system shows the vocal line starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a quarter note G2, followed by a half note A2, and then a quarter note B2. The third system shows the vocal line starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a quarter note G2, followed by a half note A2, and then a quarter note B2.

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a single whole note chord, G4-Bb4, with a fermata above it. The lower staff is an alto clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a sequence of notes: G3 (quarter), Bb3 (quarter), G3 (quarter), and Bb3 (quarter), all beamed together. A fermata is placed over the final Bb3 note.

The first system of the musical score for 'The Little Boat' consists of a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. A slur covers the next four notes: a quarter note G4, an eighth note F4, an eighth note E4, and a quarter note D4. The dynamic marking *mf* (mezzo-forte) is placed below the staff. The melody continues with a half note C4, followed by a quarter note B-flat3, and then a half note A3. A slur covers the next four notes: a quarter note G3, an eighth note F3, an eighth note E3, and a quarter note D3. The system ends with a half note C3.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The score is divided into three measures. The first measure shows the vocal melody starting with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and a quarter note B-flat3. The second measure shows the vocal melody with a half note D5, followed by a quarter note E5, and a quarter note F5. The piano accompaniment has a half note G3, followed by a quarter note A3, and a quarter note B-flat3. The third measure shows the vocal melody with a half note G5, followed by a quarter note A5, and a quarter note B5. The piano accompaniment has a half note G3, followed by a quarter note A3, and a quarter note B-flat3.

obable d'un $\frac{1}{2}$ devant le Mi.
It 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

(1)

5

mf

5 6 7

8

f *p*

8 9 10

11

mf

11 12 13

14

rall. poco a poco

(più meditativo)

pp

14 15 16

17

rall. poco a poco

17 18 19

38 **Tempo I**
pp

Tempo I

42 *mf*

1)

45 *f* **rall. poco a poco**

rall. poco a poco

48 *mf* **Più lento** 2) *ten.* *pp* *morendo*

Più lento

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

Saxophone
alto
(sons réels)

• = 120

f

Piano

• = 120

4

7

ff

10

fff

3

13

mf

p

16

p

19

ff

sfz

12

22

ff

sfz

sfz

24

27

30

33

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 could be played three times; but the repeat could also be of the two bars 31 and 32.

36

36 37 38 39

40

40 41 42 43

44

44 45 46 47

48

48 49 50 51


51

54

57

60

cresc. gliss. deux mains

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

ff

5

10

mf

ossia

fine

13

1.

16

19

mf

1)

22

f

1) Le \sharp n'est pas stipulé dans cet accord mais le \natural 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.

25

CRASC.

28

ff

1)

31

ff *p*

36

f

2.

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

39

ff

(V)

42

ff

ff

45

sempre ff

47

5

6

50

ff

p

53

cresc. *ff* *mf*

56

59

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a forte dynamic marking 'f' and contains several measures of music, including a triplet of eighth notes. The middle staff is in bass clef and continues the melody. The bottom staff is also in bass clef and contains a more complex rhythmic pattern, including a triplet of eighth notes. The score is written in ink on aged paper.

62

ff

66

1)

69

Meno mosso (tristement)

p

Meno mosso

72

cresc.

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 insistently chromatic that I have amended it to Ab.

76

ff *p*

79

82

mf *p*

6

85

Tempo I ♩ = 132

pp *f avec anxiété*

Tempo I ♩ = 132

14

15

16

17

18

19

20

ff

mf

ossia

sf

p

13