

ASTOR PiaZZoLLA

アストル・ピアッツォラ

TANGO-ETUDES

pour flûte seule

タンゴ — エチュード
フルート・ソロのための

Il est conseillé à l'interprète de bien exagérer les accents et les respirations, s'inspirant ainsi de la façon dont sont joués les tangos sur le bandonéon.

Estos estudios tanguísticos dependen de la gracia del solista, sobre todo exagerando los acentos y respiraciones que debieran parecerse a la manera de tocar los tangos en el bandoneon.

It is advisable that the performer should well exaggerate the accents and respirations, therefore inspiring the way of which tangos are played on the bandoneon.

Dem interpreten wird geraten, angeregt von der Art und Weise, in der die Tangos auf dem Bandoneon gespielt werden, die Akzente und Atmung zu übertreiben.



VALENTIM DE CARVALHO
RUA DO SARRUO — 1200-004 LISBOA

Editions *Henry Lemoine*

41, rue Bayen - 75017 Paris

Tous droits d'arrangements, d'exécution et de reproduction réservés pour tous pays.

© Copyright 1987 by Editions Henry Lemoine

IMPRIMÉ EN FRANCE

PRINTED IN FRANCE

TANGO - ÉTUDES

Flûte (ou violon)

N°1

Astor Piazzolla

Décidé (♩ = 138)

The musical score is written for Flute (or Violin) and is in 4/4 time. It begins with a tempo marking of 'Décidé (♩ = 138)'. The score consists of 12 staves of music. The first staff starts with a dynamic marking of *mf*. The second staff has a *mf* marking. The third staff has a *ff* marking. The fourth staff has a *mf* marking. The fifth staff has a *f* marking. The sixth staff has a *p* marking. The seventh staff has a *f* marking and is marked 'Marcato'. The eighth staff has a *f* marking. The ninth staff has a *mf* marking. The tenth staff has a *f* marking. The eleventh staff has a *ff* marking. The twelfth staff has a *ff* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score consists of 11 staves of music. The notation is complex, featuring many accidentals (sharps, flats, naturals) and dynamic markings. The dynamics include *mf*, *ff*, *p*, and *f*. The piece ends with a double bar line and a fermata over the final note.

N°2

Anxieux et rubato (♩ = 80)

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

accel. --- rall. ---

accel. --- rall. ---

accel. --- poco a poco --- poco

rall. ---

1.

2.

accel. --- rall. ---

Meno mosso

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

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 (♩ = 138)

The musical score is written on ten staves. It begins with a dynamic marking of *ff*. The first staff contains a series of eighth notes with accents. The second staff continues with eighth notes and includes a dynamic marking of *f*. The third staff features a nine-measure slur with a dynamic marking of *mf* and a *ff* marking. The fourth staff has dynamic markings of *f* and *f* with slurs. The fifth staff includes a six-measure slur and dynamic markings of *f* and *f*. The sixth staff starts with the instruction *decide* and contains triplets. The seventh staff has a dynamic marking of *ff* and a seven-measure slur. The eighth staff features a five-measure slur and a dynamic marking of *ff*. The ninth staff has a dynamic marking of *f*. The tenth staff continues with eighth notes and accents.

N° 4

Lento-Meditativo
(Tempo ad lib.)

p

mf *p*

mf

f *mf* *rall. --- e --- dim.---*

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 *ten.* *pp* *morendo*

N°5

(♩ = 120)

The musical score consists of 12 staves of music, all in treble clef and 4/4 time. The tempo is marked as quarter note = 120. The piece is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Dynamics range from piano (p) to fortissimo (fff). Specific markings include *f*, *ff*, *fff*, *mf*, *p*, *sfz*, and *f*. There are also numerical markings 7, 8, 13, and 7, likely indicating fingerings or measure counts. The score concludes with a final fortissimo (*fff*) dynamic.

N°6

Avec anxiété (♩ = 132)

The musical score consists of ten staves of music, all in treble clef and 4/4 time. The tempo is marked as 132 quarter notes per minute. The piece is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). Articulation includes accents, slurs, and breath marks. Fingerings are indicated with numbers 1-5. A first ending bracket spans the 3rd and 4th staves, and a second ending bracket spans the 7th and 8th staves. A *cresc.* (crescendo) marking is placed under the 5th staff. The piece concludes with a final *ff* dynamic.

p *cresc.* *ff*

mf *f*

mf *ff*

mf *ff*

Meno mosso (tristemente)
p

cresc. *ff* *p*

mf

Tempo I (♩ = 132)
p *pp* *f avec anxiété*

ff *mf*

sff 13

Œuvres de Astor PIAZZOLLA
publiées par les Editions Henry Lemoine

<i>Double concerto</i>	◆	pour guitare, bandonéon, et orchestre à cordes <i>Intitulé aussi Concerto « Hommage à Liège »</i>	1985
<i>Histoire du Tango</i>	◆	pour flûte et guitare	1986
		•Bordel 1900 •Café 1930 •Night-Club 1960 •Concert d'aujourd'hui	
	◇	pour quatuor de saxophones <i>Arrangement Claude Delangle et Claude Voirpy</i>	1990
	◇	pour 4 clarinettes <i>Adaptation Bruce Edwards, d'après la version pour quatuor de saxophones</i>	1997
	◇	pour saxophone soprano Si b et piano <i>Transcription K.I. Isoda</i>	1998
<i>Tango-Etudes</i>	◆	pour flûte solo <i>Intitulé aussi « Etudes tanguistiques »</i>	1987
	◇	pour saxophone Alto Mi b <i>Transcription et adaptation Claude Delangle et Astor Piazzolla</i>	1990
<i>Trois Préludes</i>	◆	pour piano	1989
	◇	pour accordéon <i>Adaptation Richard Galliano et Astor Piazzolla</i>	1991
<i>Four for Tango</i>	◆	pour quatuor à cordes	1989
	◇	pour quatuor de Saxophones <i>Arrangement Claude Delangle et Claude Voirpy</i>	1993
<i>Lo que vendra</i>	◆	pour 2 guitares <i>Arrangement Delia Estrada</i>	1990

◆ Œuvres originales

◇ Transcriptions et arrangements