

First time
in print

VUELVO AL SUR

PIANO

ASTOR
Piazzolla

Vuelvo al sur

10 tangos and other pieces

PIANO

BOOSEY & HAWKES

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INTRODUCTION

Préface ■ Vorwort ■ Introducción



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

IT HAS BEEN said that Piazzolla's music does not exist unless he plays it; his 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 soul of tango.

Tango derives essentially from the Cuban *habanera* and *contradanza*. 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 bandoneón cannot easily be described, but once heard is impossible to forget. These arrangements for piano solo aim to reflect that sound – its alto pitch range, the effect 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 received his first bandoneón 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, *El día que me quieras*, for which Gardel provided the music and in which tango has a central role. He played in tango orchestras, including the famous Aníbal Troilo 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 bandoneóns 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 small instrumental groupings. His most famous line-up is a quintet of violin, bandoneón, bass, electric guitar and piano. He completed 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.

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'Aníbal 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 partie 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 enregistra 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 oser le *pianissimo* le plus doux à d'autres endroits.

(Traduction : Francis Marchal)

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 Aníbal 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 unverwüstliche Originalwerke. In Argentinien hat man sein Markenzeichen, den *tango nuevo*, oft nicht begriffen; in der Welt aber ist er überall berühmt.

MAN SAGT, dass Piazzolas 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 hauptsächliche Typen: die *Tango-Milonga* – stark rhythmisch, instrumental, recht schnell; die *Tango-Canción* (canción = Lied), immer vocal und oft mit sentimental, fatalistischen oder pessimistischen Worten; und die *Tango-Romanza*, die – vocal 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 Tangospel 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 Instruments zu plötzlichen Lautstärkewechseln: Der Pianist sollte also immer dazu bereit sein, einen signifikanten Akkord oder einen Melodionton 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 Aníbal Troilo, para quien realizó sus primeros arreglos. Y comenzó 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 tangísticas. Regresó a Argentina y al tango. Comenzó 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, quizás 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 humildes 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 puntillós y/o sincopas. 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 tensura 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*

1

2-1

f

4

8

12

2

poco rit.

a tempo (non rubato) $\text{♩} = 88$

mf

3 2

15

19

mp

poco f

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

2

24

25

28

29

32

poco cresc.

33

36

subito mp

5

2

37

40

41

44

meno mosso

mp

45

48

A musical score page showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of four flats. The music consists of eighth-note patterns. A 'rit.' (ritardando) instruction is placed above the top staff.

52

molto rit.

Come prima (Tempo molto rubato)

A musical score page showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of four flats. The music consists of eighth-note patterns. A 'molto rit.' (very slow) instruction is placed above the top staff. A dynamic 'f' (fortissimo) is placed above the bass staff. The instruction 'Come prima (Tempo molto rubato)' is placed above the top staff.

56

A musical score page showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of four flats. The music consists of eighth-note patterns.

60

A musical score page showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of four sharps. The music consists of eighth-note patterns.

64

A musical score page showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of four sharps. The music consists of eighth-note patterns.

68

rit.

A musical score page showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of four sharps. The music consists of eighth-note patterns. A 'rit.' (ritardando) instruction is placed above the top staff. A dynamic '8' is placed above the bass staff.

VUELVO AL SUR

ASTOR PIAZZOLLA

 $\text{♩} = 76$

p

con Ped.

4

7

poco rit.

dim.

11

$\text{♩} = 104$

15

19

23

27

f

31

35

39

dim.

43

mp

47

mp

51

poco rit.

mp dim al fine

This musical score consists of eight staves of piano music. The key signature is one flat (B-flat). The time signature varies between common time and 8/8. The score includes dynamic markings such as forte (f), piano (p), and diminuendo (dim.). Performance instructions include 'poco rit.' (poco ritardo) and 'dim al fine' (diminuendo until the end). Measure numbers 27 through 51 are marked on the left side of each staff. The music features various note values including eighth and sixteenth notes, and rests. Measures 27-30 show a rhythmic pattern of eighth-note pairs followed by eighth-note pairs. Measures 31-34 show eighth-note pairs followed by eighth-note triplets. Measures 35-38 show eighth-note pairs followed by eighth-note pairs. Measures 39-42 show eighth-note pairs followed by eighth-note pairs, with a diminuendo marking in measure 42. Measures 43-46 show eighth-note pairs followed by eighth-note pairs, with a piano marking (mp) in measure 43. Measures 47-50 show eighth-note pairs followed by eighth-note pairs, with a piano marking (mp) in measure 47. Measures 51-54 show eighth-note pairs followed by eighth-note pairs, with a piano marking (mp) in measure 51 and a diminuendo marking (dim al fine) in measure 54.

SIN RUMBO

ASTOR PIAZZOLLA

Rubato $\text{♩} = 80$

mp

poco rit.

a tempo $\text{♩} = 88$

cresc.

poco f

cantando

mf

cresc.

Musical score page 1. The top system shows two staves. The treble staff has a continuous eighth-note pattern. The bass staff has a dotted half note followed by quarter notes. Measure numbers 1 and 2 are indicated above the staves.

Musical score page 2. The top system shows two staves. The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure number 28 is indicated above the staves.

Musical score page 3. The top system shows two staves. The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure number 32 is indicated above the staves. The right hand has a grace note pattern with fingerings: 2, 2, 3, 1, 2, 1, 2. The left hand has a bass note with a 3 below it. The instruction "molto espressivo" is written below the treble staff.

Musical score page 4. The top system shows two staves. The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure number 36 is indicated above the staves. The right hand has a grace note pattern with fingerings: 5, 1. The left hand has a bass note with a 3 below it.

Musical score page 5. The top system shows two staves. The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure number 40 is indicated above the staves. The right hand has a grace note pattern with fingerings: 5. The left hand has a bass note with a 3 below it.

Musical score page 6. The top system shows two staves. The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure number 44 is indicated above the staves. The right hand has a grace note pattern with fingerings: rit. The left hand has a bass note with a 3 below it. The instruction "a tempo" is written above the right hand's grace notes. The dynamic "f" is written below the bass staff.

8

48

arp sim.

52

sempre sim.

56

60

(non arp.)

8

mp

64

8

sim.

8

68

1.

DS

8

2.

8

8

LOS SUEÑOS

ASTOR PIAZZOLLA

9

The sheet music consists of six staves of musical notation for piano, arranged in two systems. The first system starts at measure 1 and ends at measure 20. The second system begins at measure 21 and ends at measure 30. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The tempo is marked as $\text{♩} = 100$. Measure 1 starts with a forte dynamic (f). Measures 2 through 4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5 through 8 continue this pattern. Measures 9 through 12 show a similar pattern. Measures 13 through 16 show a different pattern with more complex rhythms. Measures 17 through 20 show a return to the earlier patterns. The second system begins at measure 21, continuing the melodic and harmonic development. Measures 21 through 24 show a continuation of the rhythmic patterns. Measures 25 through 28 show a transition or variation. Measures 29 and 30 conclude the piece.

10

poco rit.

Meno mosso $\text{♩} = 80$

23

sempre *f*

8 8 8

28

rit.

8 8 8 8

a tempo $\text{♩} = 92$

33

mp

marcato

37

mf

41

44

Detailed description: The sheet music consists of six staves of musical notation for piano. Staff 1 (measures 23-26) starts with a 'poco rit.' instruction, followed by 'Meno mosso' at $\text{♩} = 80$. The dynamic 'sempre f' is indicated, along with time signatures of 8, 8, and 8. Staff 2 (measures 28-31) shows a 'rit.' (ritardando) instruction, with time signatures of 8, 8, 8, and 8. Staff 3 (measures 33-36) begins with 'a tempo' at $\text{♩} = 92$, followed by dynamics 'mp' and 'marcato'. Staff 4 (measures 37-40) includes a dynamic 'mf' and a measure with a 4/5 time signature. Staff 5 (measures 41-44) ends with a dynamic 'f'.

48

4

51

mp

55

56

59

5
3 4

mp

63

64

MILONGA FOR THREE

ASTOR PIAZZOLLA

 $\text{♩} = 72$

$\left\{ \begin{array}{l} \text{Bass clef} \\ \text{B-flat key signature} \\ \text{4/4 time} \end{array} \right.$

mp

7

poco

poco f

13

mp

mf

mf

mp

18

mf

mf

mp

23

slightly faster

marcato

f

p

28

33

mp

poco cresc.

38

slightly faster again ♩ = 82

mf

43

47

p

51

poco rit.

55

a tempo

poco sotto voce

59

cantando

over

Ped.

Ped.

come sopra

63

sempre cantando

Ped.

Ped.

67

mf

Ped.

Ped.

71

over

Ped.

Ped.

75

sempre mf

Ped.

Ped.

79

over

Ped.

Ped.

82

86

90

94 1.

97 (1.)

100 (1.)

2.

MILONGA PICARESQUE

ASTOR PIAZZOLLA

 $\text{♩} = 112$

1 2 1

sempre f

cresc.

f *cresc.*

2.5

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22

sempre cresc.

ff

f

25

cresc.

33

ff

1 2 1

tutta forza

STREET TANGO

ASTOR PIAZZOLLA

Energico • = 116

poco f

sim.

A musical score page showing a melodic line in the right hand and harmonic support in the left hand. The right hand part starts with a sixteenth-note pattern followed by eighth-note pairs. The left hand part consists of sustained notes and chords. The tempo is indicated as 'poco f'.

A musical score for piano, showing four staves of music. The top staff is treble clef, the bottom staff is bass clef. Measure 4 starts with a forte dynamic. Measures 5-6 show eighth-note patterns with grace notes. Measure 7 has a sustained note with a grace note. Measure 8 ends with a forte dynamic.

Musical score for piano, page 8, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1: Treble staff has sixteenth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 2: Treble staff has sixteenth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 3: Treble staff has sixteenth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 4: Treble staff has sixteenth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 5: Treble staff has sixteenth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 6: Treble staff has sixteenth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 7: Treble staff has sixteenth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 8: Treble staff has sixteenth-note chords (G major). Bass staff has eighth-note chords (D major).

A musical score for piano, showing two staves. The top staff is in treble clef and has a key signature of one sharp. Measure 3 starts with a sixteenth-note pattern: B, A, C-sharp, B, A, C-sharp. Measure 4 begins with a eighth-note休止符 (rest). The bottom staff is in bass clef and has a key signature of one sharp. It shows sustained notes throughout the measures.

Musical score for piano, page 15, measures 15-19. The score consists of two staves. The upper staff shows a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 80$. The lower staff shows a bass clef. Measure 15 starts with a sixteenth-note pattern. Measure 16 begins with a bass note followed by eighth-note pairs. Measures 17 and 18 show eighth-note patterns with grace notes. Measure 19 concludes with eighth-note pairs. Measure numbers 15, 16, and 19 are indicated above the staves. Measure 17 has a dynamic marking *mf poco dim.*. Pedal markings "Ped." are at the end of measures 18 and 19.

Musical score for piano, page 19, measures 19-20. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 19 begins with a dynamic of f . The upper staff has a melodic line with eighth-note patterns and grace notes. The lower staff provides harmonic support with sustained notes. Measure 20 begins with a dynamic of mf . The upper staff continues its melodic line with eighth-note patterns. The lower staff maintains harmonic stability with sustained notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 23 begins with a eighth note followed by a sixteenth-note grace note. This is followed by a sixteenth-note grace note followed by an eighth note. The right hand then plays a sixteenth-note pattern: B, A, C, B, D, C, E, D. The left hand provides harmonic support with eighth-note chords. Measure 24 starts with a sixteenth-note grace note followed by an eighth note. The right hand continues the sixteenth-note pattern from measure 23. The left hand provides harmonic support with eighth-note chords. Measure 24 concludes with a sixteenth-note grace note followed by an eighth note.

26

30

lighter - almost a waltz

34

37

arp sim.

41

46

arp sim.

51

tr.

sfp cresc.

5 1 2 3

mp

Ped. 3 Ped. 4 1 2

20

55

3-5

1 3 2 1

59

2

1

4 6 3

62

66

3

poco cresc.

f

accelerando

Più mosso $\text{♩} = 124$

70

f

f

1 5

2 5

1 3

74

77

81

85

89

93

96

100

103

Ped.

MUMUKI

ASTOR PIAZZOLLA

Very slow and free throughout

Very slow and free throughout

p senza Ped.

poco accelerando

LH over

mf

con Ped.
poco rit.

rit. **2 1** **a tempo**

molto rit.
poco f

Rubato ♩ = 60
poco f

18

22

26

30

33

37

Come prima

p

senza Ped.

Very slow

41

Tempo rubato $\text{J} = 92$

46

50

poco affretando

f

54

poco rit.

diminuendo

rit.

58

Steady $\text{J} = 60$

p legato

sempre p

62

66

sim.

70

74

5

78

5

82

cresc.

mf

86

poco f

$\text{♩} = 92$

91

66

sim.

70

74

5

78

5

82

cresc.

mf

86

poco f

$\text{♩} = 92$

91

OUVERTURE

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

ASTOR PIAZZOLLA

 $\text{♩} = 128$

4

8

12

16

20

24

poco rit.

Meno mosso ♩ = 112

mf

con Ped.

sim.

(drum)

mf lighter

28

33 1. **poco accel.**
(to $\text{♩} = 128$) 2. **Rubato** $\text{♩} = c.80$

36

40

44

48

52

DUO 1

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

ASTOR PIAZZOLLA

Sempre molto rubato ♩ = 80

1

poco *f*

3

poco *f*

sim.

6

poco *f*

10

poco *f*

13

poco rit.

a tempo

16

molto rit.

FINE

accel.

quasi cadenza

rit. molto

DS §

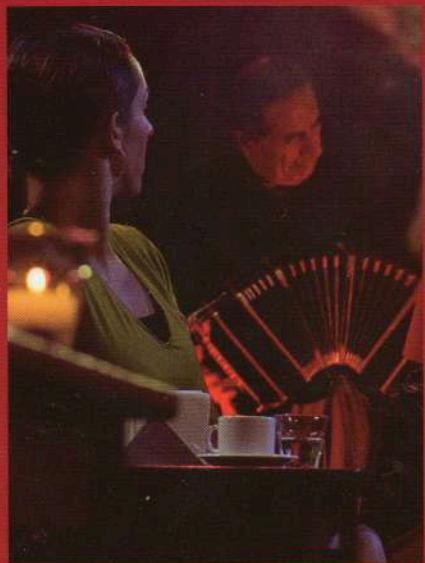
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- *Sin rumbo*
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