



PIAZZOLLA アストル・ピアッツォラ

**FOUR
FOR TANGO**

pour quatuor à cordes

四人でタンゴ

弦楽四重奏のための

Editions *Henry Lemoine*

ASTOR Piazzolla

INDICATIONS

アストル・ピアッツォラ

Glissando très court et très rapide jusqu'à l'harmonique en respectant bien les durées.
Ne jamais réaliser l'effet sur deux cordes. Ça doit sonner comme un coup de fouet.

Glissando muy corto y muy rápido hasta el armónico, dentro del valor escrito.
Nunca realizar este efecto en doble cuerda. Este efecto suena como un latigazo.

Very short and fast glissando until the harmonic, ensuring that the times are respected.
Never try to obtain the effect on two strings. It must sound like the snick of a whip.

FOUR FOR TANGO

pour Quatuor
à cordes

Sur le violon: placer le 2^{ème} doigt entre la 3^{ème} et la 4^{ème} cordes en 1^{ère} position.
Alto: colocar el 2^º dedo entre la 3^ª y la 4^ª cuerdas en 1^ª posición.
En jouant pizzicato sur la corde supérieure, effleurer la tête produisant ainsi un effet de tambour.
En la viola: poner el 2^º dedo entre la 3^ª y la 4^ª cuerdas en 1^ª posición.
Jugar pizzicato en la cuerda superior, rozar la cabeza produciendo así el sonido de un tambor.

On the violin: place the second finger between the 3rd and 4th strings in third position.
On the alto: place the second finger between the 3rd and 4th strings in 1st position.
Play pizzicato on the upper string, it strikes against the tail and produces a sound similar to the beat of a drum.

四人でタンゴ 弦楽四重奏のための

Les violons et l'alto jouent le pizzicato avec le 2^{ème} doigt.
The violins and the alto feature the rolling of the drum by doing a pizzicato with the fingers.

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Jouer avec très peu d'archet et au talon, derrière le chevalet sur la troisième corde.
L'effet ainsi produit doit ressembler à un bruit.

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L'effet ainsi produit doit ressembler à un bruit.

Use very little bow and the bottom end, behind the bridge on the third string. This should produce a sound similar to noise.

Editions **Henry Lemoine**

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FOUR FOR TANGO

INDICATIONS

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Whip

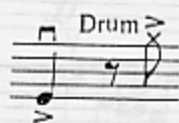


Glissando très court et très rapide jusqu'à l'harmonique en respectant bien les durées.
Ne jamais réaliser l'effet sur deux cordes. Ça doit sonner comme un coup de fouet.

Glissando muy corto y muy rápido hasta el armónico, dentro del valor escrito.
Nunca realizar este efecto en doble cuerda. Este efecto suena como un latigazo.

Very short and fast glissando until the harmonic ensuring that the times are respected.
Never try to obtain the effect on two strings. It must sound like the swish of a whip.

Drum



Au violon: placer le 2^{ème} doigt entre les 3^{ème} et 4^{ème} cordes en 3^{ème} position.

A l'alto: placer le 2^{ème} doigt entre les 1^{ère} et 2^{ème} cordes en 1^{ère} position.

En jouant pizzicato sur la corde supérieure, elle frappe contre l'ongle produisant ainsi un son comme un effet de coup de tambour.

Para el violín: poner el 2^{do} dedo entre la 3^{ra} y 4^a cuerdas en 3^{ra} posición.

para la viola: poner el 2^{do} dedo entre la 1^{ra} y la 2^{da} cuerdas en 1^{ra} posición.

Tocar pizzicato la cuerda superior, esta golpea sobre la uña produciendo el sonido de un tambor.

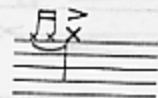
On the violin: place the second finger between the 3rd and 4th strings in third position.

On the alto: place the second finger between the 1st and 2nd strings in 1st position.

Play pizzicato on the upper string, it strikes against the nail and produces a sound similar to the beat of a drum.

Autre effet Drum Otro efecto Drum Other Drum effect

Drum



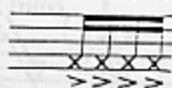
Les violons et l'alto imitent le roulement du tambour en faisant un pizzicato avec les doigts 3-2-1.

Los violines y la viola imitan el redoble del tambor pizicando la cuerda con varios dedos 3-2-1.

The violins and the alto imitate the rolling of the drum by doing a pizzicato with the fingers.

Sand paper

(sand paper)



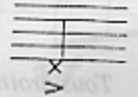
Jouer avec très peu d'archet et au talon, derrière le chevalet sur la troisième corde.
L'effet ainsi produit doit s'entendre comme un bruit.

Frotar con muy poca cantidad de arco y al talón, atrás del puente sobre la tercera cuerda.
Debe producir un ruido, no sonido.

Use very little bow and the bottom end, behind the bridge on the third string. This should produce a sound similar to noise.

Thumb

(Thumb)



Coup très rapide avec le pouce sur la partie inférieure de la caisse de l'instrument.
Le son ainsi produit imite celui d'une conga ou d'un bongo.

Golpear en forma rápida con el pulgar sobre la parte inferior de la caja del instrumento, tratando de imitar el sonido de una tumbadora o bongo.

Very rapid stroke of the thumb on the under side of the instrument. The sound thus obtained is like that of a conga or a bongo.

FOUR, FOR TANGO

A. PIAZZOLLA

Durée 7' env.

Allegro ♩ = 126

Violon 1

ff molto deciso

Violon 2

f molto deciso

Alto

f molto deciso

Violoncelle

f molto deciso

ff

ff

pizz.

ff

pizz.

arco

pizz.

arco

arco

arco

9

whip court

mf

whip court

mf

whip court

mf

whip court

mf

whip court

mf

whip court

mf

whip court

mf

whip court

mf

whip court

mf

Drum

mf

Drum

f

Drum

f

Drum

f

Drum

f

Drum

f

Drum

f

whip court *f*

whip court *f*

Drum *ff*

ff *alla corda*

whip court *ff*

whip court *ff*

ff

ff *molto deciso*

17

f

f

mf

FOUR FOR TANGO

25

FOUR FOR TANGO

ff con grazia

whip court

ff con grazia

whip court

ff con grazia

pizz.

ff con grazia

(sirène)

p

(sirène)

p

(sirène)

p

ff

41

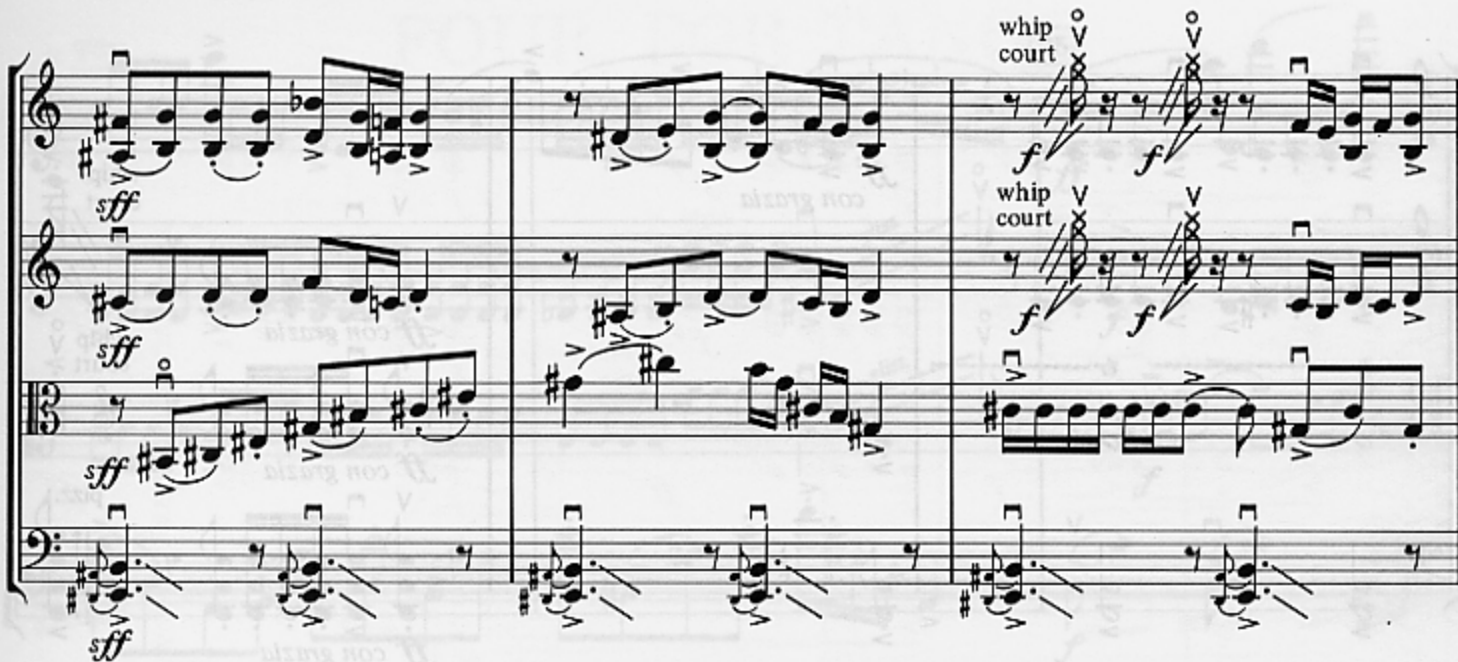
ff violento

ff

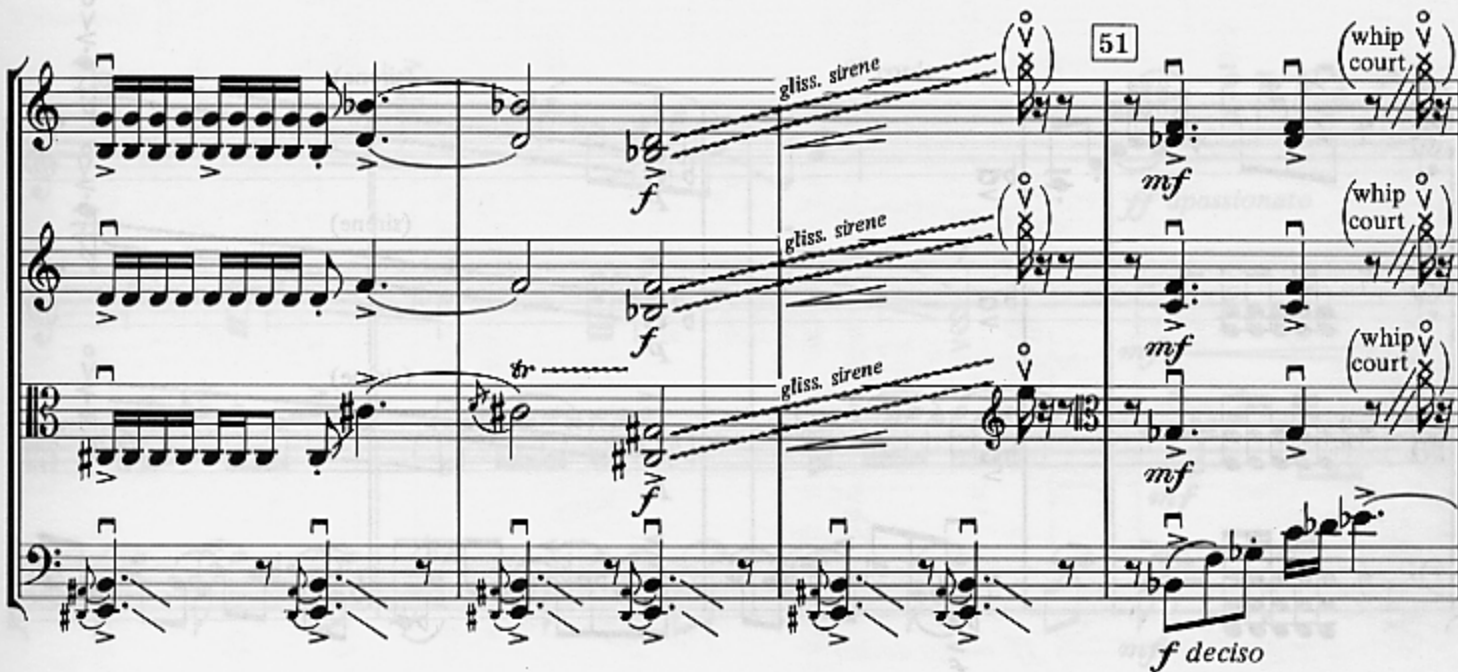
Drum

ff

ff talon



Musical score system 1, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The first two staves feature a melody with slurs and accents, marked with *sf*. The bottom two staves provide a harmonic accompaniment. The system concludes with a double bar line and a fermata over the final notes. Above the first two staves, the instruction "whip court" is written twice, each with a circled 'o' and a downward-pointing 'v'.



Musical score system 2, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The first two staves feature a melody with slurs and accents, marked with *f*. The bottom two staves provide a harmonic accompaniment. The system concludes with a double bar line and a fermata over the final notes. Above the first two staves, the instruction "whip court" is written twice, each with a circled 'o' and a downward-pointing 'v'. The number "51" is enclosed in a box in the upper right. The instruction "gliss. sirene" is written above the first two staves, with dashed lines indicating a glissando effect. The instruction "f deciso" is written below the bottom two staves.



Musical score system 3, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The first two staves feature a melody with slurs and accents, marked with *mf*. The bottom two staves provide a harmonic accompaniment. The system concludes with a double bar line and a fermata over the final notes. Above the first two staves, the instruction "whip court" is written twice, each with a circled 'o' and a downward-pointing 'v'. The instruction "whip" is written above the bottom two staves, each with a circled 'o' and a downward-pointing 'v'. The instruction "f deciso" is written below the bottom two staves.

(sand paper)

ff

f

f

ff

(whip)

whip

(Thumb on Cello)

ff

(sand paper) 62

agressif

(whip)

whip

whip

whip

(Thumb)

(Thumb)

agressif

agressif

agressif

agressif

Tempo I

mf

mf

mf

mf

accentuato

accentuato

accentuato

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various ornaments and slurs. The second staff is also in treble clef, providing a harmonic accompaniment. The third staff is in bass clef, continuing the harmonic support. The bottom staff is in bass clef and features a steady, rhythmic accompaniment of eighth notes.

70 Poco meno mosso

1.

ff obsédant et sensuel

f obsédant et sensuel

seco

f obsédant et sensuel

The second system is marked '1.' and 'Poco meno mosso'. It features four staves. The top staff has a melodic line starting with a dynamic marking of *ff* and the instruction 'obsédant et sensuel'. The second staff has a dynamic marking of *f* and the same instruction. The third staff is marked 'seco' and has a dynamic marking of *f* with the instruction 'obsédant et sensuel'. The bottom staff has a dynamic marking of *f* and the instruction 'obsédant et sensuel'. The system includes various musical notations such as slurs, accents, and dynamic markings.

The third system of the musical score consists of four staves. The top staff is in treble clef and contains a melodic line. The second staff is in treble clef and contains a drum part, with the label 'Drum' above it. The third staff is in bass clef and contains a thumb part, with the label '(Thumb)' below it. The bottom staff is in bass clef and contains a rhythmic accompaniment. The system includes various musical notations such as slurs, accents, and dynamic markings.

79

f *élégant*

80

ff

ff

ff

First system of musical notation, measures 87-91. It features four staves: two treble clefs and two bass clefs. The music is in a minor key and includes various rhythmic patterns, slurs, and dynamic markings like 'p' and 'f'.

92

Second system of musical notation, measures 92-94. It features four staves. The first two staves are marked *cantabile*. The music includes slurs, triplets, and dynamic markings like *p* and *f*.

Third system of musical notation, measures 95-97. It features four staves. The music includes slurs, triplets, and dynamic markings like *p rall.* and *f*. The system ends with a double bar line and repeat signs.

Jouez a Tempo Primo de 9 à 70
et enchaînez avec la Coda

CODA

159

2.

p *mf* *f*

Drum

ff *ff* *ff*

(sand paper) (whip) court (sand paper) (whip) court

165

ff *ff* *ff*

(sand paper) (whip) court (sand paper) (whip) court

169

8va

Musical score for measures 169-174. The score consists of four staves. The top staff is marked "8va" and contains a melodic line with accents and a dynamic marking of *sf*. The second and third staves contain dense chordal textures with dynamic markings of *ff*. The bottom staff contains a bass line with accents and dynamic markings of *ff*.

Musical score for measures 175-184. The score consists of four staves. The top staff features a melodic line with a five-fingered scale-like passage and dynamic markings of *fp* and *gliss.*. The second and third staves contain chordal textures with dynamic markings of *fp* and *gliss.*. The bottom staff contains a bass line with dynamic markings of *fp* and *pizz.*

175

Musical score for measures 175-184. The score consists of four staves. The top three staves contain dense chordal textures with dynamic markings of *fff*. The bottom staff contains a bass line with dynamic markings of *fff*, *arco*, and *pizz.*

(sand paper)

p

(whip)

p

Drum

p

saltelatto sur les cordes
avec l'archet

(Thumb) *p*

sf furioso

sf furioso

sf furioso

sf furioso

gliss.

fff

(whip) (whip)

fff

(whip) court

fff

(whip) court

fff

Né à Mar del Plata, en Argentine, le 11 mars 1921, de parents descendants d'immigrés italiens chassés de leur patrie par la misère, Astor Piazzolla les accompagne à New York où ils vont tenter leur chance dès 1925. Il dira lui-même, se souvenant de sa jeunesse «c'était le temps de la prohibition et de la mafia... je traînais plus souvent dans les rues qu'à l'école... mon univers musical se construisit peu à peu à cette époque autour du jazz, de Duke Ellington à Cab Calloway que j'allais écouter à la porte du Cotton Club, n'ayant ni l'âge ni les moyens d'y entrer. Mon père, lui, passait religieusement sur le gramophone les tangos nostalgiques de Carlos Gardel. Pour mon neuvième anniversaire il me fit cadeau d'un bandoneon et je pris des cours avec un professeur qui m'initia à la musique classique.»

En 1937, la famille Piazzolla s'en retourne à Mar del Plata, mais très rapidement Astor est attiré par la capitale. A seize ans il s'installe donc à Buenos Aires, louant une petite chambre dans une pension qu'il paie avec ses premiers cachets car il est engagé comme bandoneoniste dans la formation d'Anibal Troilo, lui-même excellent spécialiste de l'instrument. Parallèlement il poursuit ses études musicales – piano et harmonie – auprès d'un jeune professeur, Alberto Ginastera, qui deviendra un compositeur renommé.

En 1946, Astor monte son premier orchestre "tipica", avec un répertoire exclusif de tangos. Dès lors il commence à essayer d'être Piazzolla : «... je jouais des arrangements personnels, introduisant le ternaire dans des carrures jusque-là immuables, osant harmonies et contrepoints audacieux. Le succès n'est hélas pas au rendez-vous et Astor est contraint d'abandonner son orchestre. Il cherche sa voie, se remet à étudier avec frénésie, monte un orchestre à cordes, cette fois. Toujours l'insuccès, le goût amer de la désillusion... Il ne se décourage pourtant pas : la dure jeunesse à New York a forgé un caractère opiniâtre, avec ce qu'il faut d'agressivité.

Dans les années 50, entreprenant un voyage en Europe pour travailler la direction avec Hermann Scherchen, il rencontre à Paris le professeur de composition Nadia Boulanger. C'est un tournant dans sa vie car il découvre grâce à elle que sa voie n'est pas dans la musique "savante" mais bien dans le tango enrichi des formes classiques, de l'apport du jazz et de ses propres intuitions.

De retour à Buenos Aires, il forme en 1955 son premier octette ; là, il utilise ce qu'il a appris de Ginastera et de Nadia Boulanger, ainsi que les phrasés empruntés au jazz et surtout, il fait swinguer le tango ! C'est absolument nouveau. Bien sûr, c'est un tollé de la part des conservateurs du tango traditionnel, mais il ne changera plus et jouera désormais la carte du tango moderne, fondant notamment un quintette, qui deviendra très célèbre, au sein duquel il militera en faveur du "tango nuevo". Cela lui vaudra une reconnaissance internationale, concerts et enregistrements ne s'arrêteront plus et des années 60 jusqu'à sa mort, en juillet 1992, le succès ira croissant.

De nombreux guitaristes classiques ont adopté la musique de Piazzolla à partir de 1980. C'est à la demande du guitariste Roberto Aussel qu'il a commencé à écrire pour la guitare. L'*Histoire du Tango* pour flûte et guitare, ainsi que le *Double Concerto* pour guitare, bandoneon et orchestre à cordes, sont très souvent interprétés en concert et ont fait l'objet de nombreux enregistrements.

Poverty drove Piazzolla's ancestors to emigrate from their homeland, and the young Astor was born of Italian parentage in Mar del Plata in Argentina on 11 March 1921. In 1925 the family moved to New York to try their fortune in the big city. As Astor Piazzolla has said himself, "It was at the time of prohibition and the mafia... I hung around the streets more than I went to school... my musical world gradually grew up round jazz, Duke Ellington and Cab Calloway who I managed to hear at the door of the Cotton Club, although I was both too young and too poor to go in. My father used to play the old nostalgic tangos by Carlos Gardel on the gramophone. For my ninth birthday he gave me a bandoneon (button accordion), and I had lessons with a teacher who introduced me to classical music".

In 1937 the Piazzolla family returned to Mar del Plata, but Astor was soon attracted more to the capital, and when only sixteen he moved to Buenos Aires, renting a small room as a lodger. He had been engaged as a bandoneon player in the band directed by Anibal Troilo, himself a specialist on the instrument, and was thus able to pay the rent with his first fees. At the same time he did not neglect his studies but took lessons in piano and harmony with a young teacher by the name of Alberto Ginastera, who went on to become a renowned composer.

In 1946 Astor got his own "tipica" band together, playing nothing but tangos. It was the springboard he needed for his own development: "I played my own arrangements, and started using triple rhythms in what had been a very four-square rhythmic pattern up to then, and experimenting with bold harmonies" His innovations, however, met with little success and the group disbanded. He renewed his studies even more enthusiastically and founded a new string orchestra – which led him right back to failure and bitter disillusionment. Still he persisted; his hard upbringing in New York had taught him to be stubborn, with an aggressive edge.

The turning point came when Astor travelled to Europe in the 1950s to study conducting with Hermann Scherchen, and met Nadia Boulanger, the famous teacher of composition in Paris. She showed him that his identity was not in intellectual music but in the tango, spiced with a touch of classical style and jazz, and moulded by his own intuitive sense.

Once back in Buenos Aires he formed his first octet in 1955 and, by using what he had learned from Ginastera and Boulanger, as well as phrasing borrowed from jazz, he made his tangos swing with new life. As was to be expected this caused quite a stir in the ranks of the conservative tango players, but Piazzolla was not to be deflected from his new course. From now on his tango was a distinctively modern form that he exploited with his new quintet which achieved fame with their "tango nuevo". International recognition was at last his, and concerts and recordings flowed unceasingly. From the 1960s until his death in July 1992, his success never stopped growing.

*From 1980 onwards, many classical guitarists started playing his music, and it was in response to a commission from the Argentinian guitarist Roberto Aussel that Piazzolla began writing for the guitar. His *Histoire du Tango* for flute and guitar, as well as the *Double Concerto* for guitar, bandoneon and string orchestra, are regularly performed and have been the subject of several recordings.*

translated by Mary Criswick

