PIAZZOLLA

ASTOR

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

アストル・ピアッツォッラ

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IMPRIMÉ EN FRANCE PRINTED IN FRANCE
Whip

Glisando 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.

Drum

Au violon: placer le 2ème doigt entre les 3ème et 4ème cordes en 3ème position.
A l'alto: placer le 2ème doigt entre les 1ère et 2ème cordes en 1ère position.
En jouant pizzicato sur la corde supérieure, elle frappe contre l'angle produisant ainsi un son comme un effet de coup de tambour.

Other Drum effect

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

Sand paper

Le son ainsi produit doit s'entendre comme un bruit.

Thumb

Coupte 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.

INDICATIONS

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Glisando muy corto y muy rápido hasta el armonico, dentro del valor escrito. Nunca realizar este efecto en doble cuerda. Este efecto suena como un largazo.

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.

Para el violin: poner el 2º dedo entre la 3ª y 4ª cuerdas en 3ª posición.
Para la viola: poner el 2º dedo entre la 1ª y 2ª cuerdas en 1ª posición.
Tocar pizzicato la cuerda superior, esta golpea sobre la uke 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.

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

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

Other Drum effect

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

Sand paper

Pizzicato con muy pequeña cantidad de arco y al talon, tras 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

Golpear en forma rápida con el pulgar sobre la parte inferior de la caja del instrumento, tratando de imitar el sonido de una tambadora 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.
70  Poco meno mosso

ff  obsédant et sensuel

f  obsédant et sensuel

Drum

Drum

(f Thumb)
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 bandoneón (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 bandoneón player in the band directed by Aníbal 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 identify 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 tango 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 Argentinean 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, bandoneón and string orchestra, are regularly performed and have been the subject of several recordings.

translated by Mary Criswick