

# Verano Porteño (Summer)

Astor Piazzolla (1921–1992)

This arrangement was commissioned by the Augustine Foundation.  
Transcribed by Sergio Assad

The musical score is written for guitar in 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often grouped into triplets. Fingerings are indicated by numbers 1-4. Slurs are used to group phrases of notes. The second staff starts at measure 4 and includes a triplet of eighth notes. The third staff starts at measure 7 and features a triplet of eighth notes. The fourth staff starts at measure 10 and includes a triplet of eighth notes. The fifth staff starts at measure 13 and includes a triplet of eighth notes. The sixth staff starts at measure 16 and includes a triplet of eighth notes. The seventh staff starts at measure 19 and includes a triplet of eighth notes. The score concludes with a final chord in the seventh staff.

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♩ VIII

22

25

28

31

33

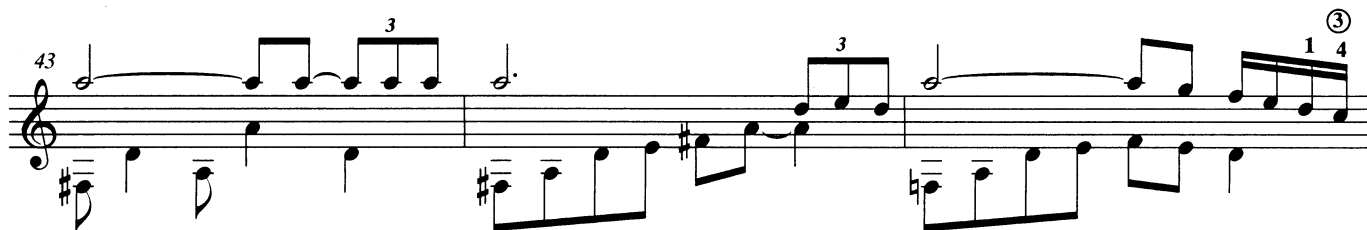
35 *molto rall.*

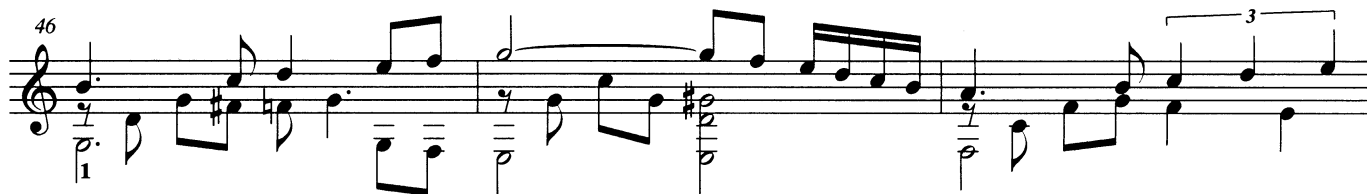
**Lento**

37

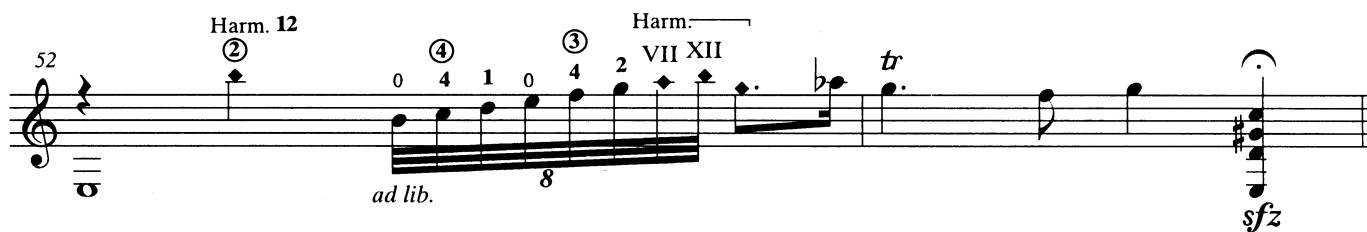
39

41 

43 

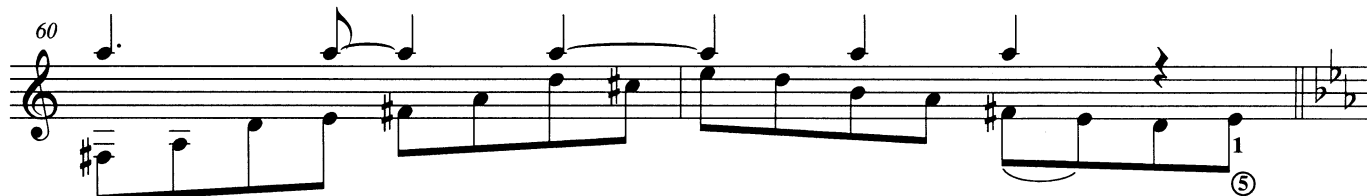
46 

49 

52   
ad lib. 8

54 **Subito molto vivace** 

57 

60 

62

64

66

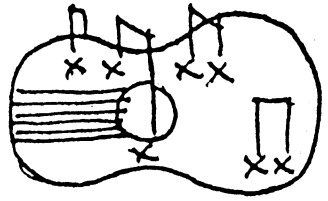
68

70

72

Percussion  
R.H.

74



76

# Otoño Porteño (Autumn)

Astor Piazzolla (1921-1992)

This arrangement was commissioned  
by the Augustine Foundation.  
Transcribed by Sergio Assad.

The musical score is written for guitar in treble clef with a common time signature (C). It consists of six staves of music. The first staff begins with a 4-finger fingering (4) and includes a triplet of eighth notes. The second staff starts with a 3-finger fingering (3) and features a triplet of eighth notes. The third staff begins at measure 6. The fourth staff starts at measure 9 and includes a 3-finger fingering (3). The fifth staff begins at measure 12 and contains several fingerings: 2, 4, 3, 3, and 1 0. The sixth staff starts at measure 15 and includes a 4-finger fingering (4). The score is rich with musical detail, including slurs, accents, and various rhythmic patterns.

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41 *harm. 8<sup>va</sup>* 24 *harm. 8<sup>va</sup>* 3 9

44 *harm. 8<sup>va</sup>* 9 *tr* *Tempo primo*  
*Molto rit.*

46 4 3 2 3

49 *CV*

52 2

55 ② ④ ⑤ 2

58 1/2CIII *rall.*

61  
4  
Molto rit. ad libitum

64  
Molto espressivo rit. Lento 1/2CII

67  
1/2CIII  
2-4 2 6

70  
CIII  
3-4

73  
Molto rit. Tempo primo subito

76

79  
6



CII

82

Musical staff 82-84: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A fermata is placed over the first measure. The measure number 82 is at the beginning.

85

rit.

Tempo primo

Musical staff 85-86: Treble clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A fermata is placed over the first measure. The measure number 85 is at the beginning. The word "rit." is written below the staff, and "Tempo primo" is written above the staff.

87

Musical staff 87-88: Treble clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A fermata is placed over the first measure. The measure number 87 is at the beginning.

89

Musical staff 89-90: Treble clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A fermata is placed over the first measure. The measure number 89 is at the beginning.

91

Musical staff 91-92: Treble clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A fermata is placed over the first measure. The measure number 91 is at the beginning.

93

94

Subito tempo primo

Musical staff 93-94: Treble clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A fermata is placed over the first measure. The measure number 93 is at the beginning. The words "Subito tempo primo" are written above the staff.

95

96

97

98

CXIII

Musical staff 95-98: Treble clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A fermata is placed over the first measure. The measure number 95 is at the beginning. The word "CXIII" is written above the staff.

99

Musical staff 99-100: Treble clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A fermata is placed over the first measure. The measure number 99 is at the beginning.

# Invierno Porteño

Astor Piazzolla (1921-1992)

This arrangement was commissioned by the Augustine Foundation.

Transcribed by Sergio Assad

Lento e drammatico

CII

4

7

10

13

16

18

19

Piú mosso

Movido

CVI

CIV

ad lib. l.v.

1/2CVI l.v.

precipitando

sempre agitato

rall.

Lento

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Tempo primo

CII 1/2 CII CII

CVII

accel. CVIII

Piú mosso e marcato

stacc. e marcato 1/2 CI

rall. e diminuendo poco a poco

Tempo primo

48

51

54

sempre stesso tempo

57

60

rall. poco a poco

63

Tempo primo - deciso

66

1/2 CI

69

CIII

più intenso

72

CIII





# Primavera Porteña (Spring)

Astor Piazzolla (1921–1992)

This arrangement was commissioned by the Augustine Foundation.  
Transcribed by Sergio Assad

The musical score is written for guitar in E-flat major (three flats) and 3/4 time. It consists of seven staves of music, each with various technical markings and fingering instructions:

- Staff 1:** Starts with a first finger (1) on the first string. Includes a circled 4 (④) and a circled 5 (⑤).
- Staff 2:** Includes a circled 3 (③) and a circled 5 (⑤).
- Staff 3:** Includes a circled 3 (③) and a circled 5 (⑤).
- Staff 4:** Includes a circled 3 (③) and a circled 5 (⑤).
- Staff 5:** Includes a circled 3 (③) and a circled 5 (⑤).
- Staff 6:** Includes a circled 3 (③) and a circled 5 (⑤).
- Staff 7:** Includes a circled 3 (③) and a circled 5 (⑤).

Other markings include:  $\Phi$ III,  $\Phi$ I,  $\Phi$ VI,  $\Phi$ V,  $\Phi$ CV,  $\Phi$ CVI,  $\Phi$ CI,  $\Phi$ CI-7,  $\Phi$ CI-1,  $\Phi$ CI-2,  $\Phi$ CI-3,  $\Phi$ CI-4,  $\Phi$ CI-5,  $\Phi$ CI-6,  $\Phi$ CI-7,  $\Phi$ CI-8,  $\Phi$ CI-9,  $\Phi$ CI-10,  $\Phi$ CI-11,  $\Phi$ CI-12,  $\Phi$ CI-13,  $\Phi$ CI-14,  $\Phi$ CI-15,  $\Phi$ CI-16,  $\Phi$ CI-17,  $\Phi$ CI-18,  $\Phi$ CI-19,  $\Phi$ CI-20,  $\Phi$ CI-21,  $\Phi$ CI-22,  $\Phi$ CI-23,  $\Phi$ CI-24,  $\Phi$ CI-25,  $\Phi$ CI-26,  $\Phi$ CI-27,  $\Phi$ CI-28,  $\Phi$ CI-29,  $\Phi$ CI-30,  $\Phi$ CI-31,  $\Phi$ CI-32,  $\Phi$ CI-33,  $\Phi$ CI-34,  $\Phi$ CI-35,  $\Phi$ CI-36,  $\Phi$ CI-37,  $\Phi$ CI-38,  $\Phi$ CI-39,  $\Phi$ CI-40,  $\Phi$ CI-41,  $\Phi$ CI-42,  $\Phi$ CI-43,  $\Phi$ CI-44,  $\Phi$ CI-45,  $\Phi$ CI-46,  $\Phi$ CI-47,  $\Phi$ CI-48,  $\Phi$ CI-49,  $\Phi$ CI-50,  $\Phi$ CI-51,  $\Phi$ CI-52,  $\Phi$ CI-53,  $\Phi$ CI-54,  $\Phi$ CI-55,  $\Phi$ CI-56,  $\Phi$ CI-57,  $\Phi$ CI-58,  $\Phi$ CI-59,  $\Phi$ CI-60,  $\Phi$ CI-61,  $\Phi$ CI-62,  $\Phi$ CI-63,  $\Phi$ CI-64,  $\Phi$ CI-65,  $\Phi$ CI-66,  $\Phi$ CI-67,  $\Phi$ CI-68,  $\Phi$ CI-69,  $\Phi$ CI-70,  $\Phi$ CI-71,  $\Phi$ CI-72,  $\Phi$ CI-73,  $\Phi$ CI-74,  $\Phi$ CI-75,  $\Phi$ CI-76,  $\Phi$ CI-77,  $\Phi$ CI-78,  $\Phi$ CI-79,  $\Phi$ CI-80,  $\Phi$ CI-81,  $\Phi$ CI-82,  $\Phi$ CI-83,  $\Phi$ CI-84,  $\Phi$ CI-85,  $\Phi$ CI-86,  $\Phi$ CI-87,  $\Phi$ CI-88,  $\Phi$ CI-89,  $\Phi$ CI-90,  $\Phi$ CI-91,  $\Phi$ CI-92,  $\Phi$ CI-93,  $\Phi$ CI-94,  $\Phi$ CI-95,  $\Phi$ CI-96,  $\Phi$ CI-97,  $\Phi$ CI-98,  $\Phi$ CI-99,  $\Phi$ CI-100.





46  $\text{C VIII}$  *rit.* *gliss.*

**Lento e espressivo**  
CIII *pizz.*

52  $\text{C I}$

55  $\text{C III}$

58  $\text{C I}$   $\text{C I}$

61  $\text{C III}$  *rall.* *come una cadenza* *l.v.* **Tempo primo**

64 *sfz*

67 *sfz* *sfz*

70

73

76

79

82

85

88

91

94 *molto rall.*

97 *rit.* **Tempo primo**

100

102 1-1

104

106 *cresc.* *sfz* CVIII

109 *sempre cresc.* *sfz* *ff*

113 *molto cresc.* *ff*