



Né à MAR DEL PLATA (Argentine) le 11 mars 1921, il commence ses études musicales à NEW-YORK où il restera 13 ans. A HOLLYWOOD il enregistre, au bandonéon, pour Carlos GARDEL, des thèmes qui constitueront la base du film "EL DIA QUE ME QUIERAS".

Elève du Maître Alberto GINASTERA depuis 1940, il obtiendra le Prix "PRESTIGE" pour l'arrangement de "MARIA" d'A. TROILO et formera en 1946 son propre orchestre avec lequel il sillonnera les deux continents Américains en obtenant plusieurs Prix d'interprétation et de composition, et deux succès avec "PIGMALION" et "PRE-PARENSE".

Parmi ses œuvres symphoniques, nous remarquerons "SINFONIETTAÉ" pour orchestre de chambre que dirigea Jean MARTINON, provoquant ainsi un commentaire fort élogieux d'Igor MARKEVITCH, qui situera Astor PIAZZOLLA parmi les plus grandes figures internationales de musique. Dans le même temps, Astor PIAZZOLLA obtient le 1<sup>er</sup> Prix de Théâtre de BUENOS AIRES pour son œuvre "EL ULTIMO PERRO" puis successivement "CONTEMPLATION ET DANSES" pour clarinette et orchestre à cordes interprété et enregistré par VIERI FIDANZINI, "SONATA" pour piano et "EPOPEYA ARGENTINE" pour orchestre à cordes.

En 1952 il reçoit le 2<sup>e</sup> Prix de composition de la "EMPIRE TRACTOR CO" aux U.S.A. pour sa "RHAPSODIE PORTENA".

En 1953 il remporte le Prix Fabien SEVITZKY pour sa symphonie "BUENOS AIRES" et le Prix de Montevideo (variétés) pour "CONTRABAJEANDO".

En 1954 il reçoit le premier Prix de la critique musicale de BUENOS AIRES pour son œuvre "SINFONIETTAÉ". La même année il étudie la direction d'orchestres avec Hermann SCHERCHEN et, toujours en 1954, le Gouvernement Français lui alloue une Bourse pour étudier à PARIS avec Nadia BOULANGER.

A l'issue de son stage Parisien qui durera six mois, Astor PIAZZOLLA compose une série d'œuvres qui deviendront des classiques de la danse et resteront dans les répertoires des chefs d'orchestre (CHAU PARIS - IMPERIAL - S.V.P. - TZIGANE TANGO...)

En 1955 il constitue l'ensemble "L'Octet BUENOS AIRES et son orchestre à cordes".

En 1956 il donne des récitals à travers le monde, puis retourne en 1958 aux ETATS-UNIS jusqu'en 1960 où il enregistrera plu-

sieurs disques de ses compositions : symphoniques et variétés.

En 1963 il reçoit le prix HIRSCH pour ses musiques de Films à INDIANAPOLIS (U. S.A.). La même année il compose "TRES MOVIMIENTOS SINFONICOS" que Paul KLECKI dirige en Mondiovision.

En 1969 Astor PIAZZOLLA compose une série de Ballades et Préludes, dont "BALLADA POR UN LOCO" (BALLADE POUR UN FOU) qui sera cinq ans plus tard enregistrée par Julien CLERC, ainsi que "JE SUIS TANGO, TANGO" enregistrée par Guy MARCHAND. Mais sa composition "ADIOS NONINO", écrite à NEW-YORK et dédiée à son père, au moment de sa disparition, restera la plus belle œuvre de ce compositeur, et la plus enregistrée, dans le monde, avec des interprétations dont la durée varie entre 3 et 30 minutes.

1970 sera consacré à une tournée dans toutes les capitales d'Europe, des Amériques et du Japon. Son style fait école auprès des jeunes. Sa collaboration avec Gerry MULLIGAN, au cours d'un gala à Cannes, le fait mieux connaître des jazzmen qui l'adopteront aussitôt.

En 1971 il compose "EL PUEBLO JOVEN" (LE JEUNE PEUPLE) oratorio pour bandonéon, ballet, chœurs, orchestre à cordes à 3 percussions, œuvre qui a reçu sa première mondiale à la Télévision allemande (SARREBRUCK) le 2 décembre 1971.

En février 1972 il gagne le Grand Prix du Festival "ONDA NUEVA" de CARACAS avec "LA PRIMERA PALABRA" (La Première Parole).

A la demande de Maurice BEJART, la musique "Danzarin" de J. Plaza, interprétée par A. Troilo sur un arrangement de A. Piazzolla, a été utilisée dans un ballet destiné à l'émission Le grand Echiquier de J. Chancel.

Puis ce sera une série de compositions de musiques de Films comme : "IL PLEUT SUR SANTIAGO" avec Annie GIRARDOT, "LUMIERE" avec Jeanne MOREAU, "CADAVRES EXQUIS" avec Lino VENTURA, "ARMAGUEDON" avec Alain DELON et Jean YANNE, "CRIME PASSIONNEL" avec Jean GUIDONI et Pierre PHILIPPE. Enfin un retour dans l'émission "Le Grand Echiquier" où Jacques CHANCEL fait l'éloge d'Astor PIAZZOLLA, qui interprète son œuvre préférée "ADIOS NONINO", avec le grand orchestre de Serge BAUDO, rendant ainsi hommage à l'un des plus grands compositeurs contemporains.

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**TRES IMPORTANT** : Afin de faciliter l'identification des oeuvres interprétées, nous vous prions de bien vouloir les inscrire sur les programmes indicatifs avec le NOM du COMPOSITEUR.

D'avance Merci.

# adíos nonino

(LE RAPPEL DE "NONINO" est voulu par le compositeur)

Astor PIAZZOLLA

mf REm SI $\flat$  REm DO SI $\flat$  LA7

LA7 SOL6 REm LA7 RE:m MI7 MI $\flat$ 7M RE

p SOLm7 DO7 FA7M

SI $\flat$ 7M MI7 MI SOLm DO7

*Tristement*

p FA DO DOm DOm RE SOLm

E-3848-U

System 1 (Measures 1-5):  
 Treble clef: SOLm, SOLm6, MI7, DO, SOL  
 Bass clef: (no chord labels)

System 2 (Measures 6-10):  
 Treble clef: FA, MI, SOLm, RE, FAm  
 Bass clef: (no chord labels)

System 3 (Measures 11-15):  
 Treble clef: MI, DO7, pp FA, DO, DOm  
 Bass clef: (no chord labels)

System 4 (Measures 16-20):  
 Treble clef: RE4, RE7, SOLm, SOLm7, SOLm6  
 Bass clef: (no chord labels)

System 5 (Measures 21-25):  
 Treble clef: LA7, RE<sup>^</sup>m, RE<sup>^</sup>m7, RE<sup>^</sup>m6, MI9m, SOLm  
 Bass clef: (no chord labels)

System 6 (Measures 26-30):  
 Treble clef: DO9m, FA7M, RE<sup>^</sup>m FA MI MI<sup>b</sup>, RE<sup>^</sup>m  
 Bass clef: (no chord labels)

1. D.C.

2. FIN

Paroles : Roger DESBOIS

Musique :  
Astor PIAZZOLLA

En -

*mf Stacc.*

1.2. sem - ble Tout sem - ble Plus beau, plus vrai, plus

SOLm DOm6 RE7 SOLm

- bleu : Quand on est deux ! A - mou - reux Cha - que jour, L'un de l'au - tre  
bleu : Au fil du temps ! Grâce à Dieu Chaque ins - tant Nous em - por - te,

DOm RE SOLm LA dim. FAm SOL7 DOm

Seul, dans nos cœurs, Le bon - heur Est des nô - tres ! Nos vi - es U -  
Loin, dans un ciel Ir - ré - el, Mais qu'im - por - te ! Nos vi - es U -

*p* FA7 Si $\flat$  Mi $\flat$ 7 RE7 SOLm

1.2. - ni - cs Se jouent De tout Sous le so -

DOm6 RE7 SOLm DOm

-leil Et no tre des tin Pa reil Au dis-que bleu Tour-ne joy - eux, Sans  
 -leil Et notre a - mour bleu, Pa - reil Au dis-que bleu Chan-te joy - eux, Tou-

RE7/5 dim SOL7 DOm DOdim SOLm Mi**b**7

fin, Sans fin!  
 -jours, Tou - jours!

RE7 SOLm SOLm DOm

DOm RE7 SOLm (RE7)

SOLm DOm RE7

RE7 SOLm FA#m FAm SOL7 DOm SOLm Mi**b**7 RE7

1. 2. FIN

SOLm LA RE7 (SOLm) LA RE7 (SOLm) (SOLm) SOLm RE7

# chau paris

Astor PIAZZOLLA

**f** SOLm MIb  
**f** LA7 DOm RE7 DOm6 RE  
**pp** SOLm DOm6 LA dim. SI $\sharp$  dim. SOL7 DOm **ff**  
**f** DOm FA7 SI $\flat$  MI $\flat$ 7M DOm6 DOm RE7  
 SOLm **p** DOm6 DOm SOL SI $\sharp$  dim. DOm **p**

E-3404-U

System 1: Treble clef contains a complex rhythmic pattern with sixteenth and thirty-second notes. Bass clef contains a simple bass line. Chords: D0m, FA7, S1b, M1b7M, D0m6, RE7.

System 2: Treble clef contains a melodic line starting with a half note. Bass clef contains a bass line. Chord: SOLm. Dynamics: *p*.

System 3: Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line. Chords: D0m, RE7, SOLm. Dynamics: *f* and *p*.

System 4: Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line. Chords: SOLm, D0m, FA7. Dynamics: *f*.

System 5: Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line. Chords: S1b4, M1b, D0m6, RE7, SOLm (Basses).

System 6: Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line. Chords: M1b, LA7, RE7, SOLm, SOLm RE7 SOLm. Dynamics: *pp*. Includes first and second endings with repeat signs.



Astor PIAZZOLLA

*p* MIm *f* LAm *p* RE

*f* SOL *p* DO *f* LAm6 *p* SI7

1. 2. pour suivre

3. pour finir

*p* MIm *f* MIm *p* MIm SI7 MIm *mf* MIm MIm7 LA# dim. LA dim.

MIm REm M17 LAm LAm7 RE# dim. RE dim.

DO#5 dim. DO7 LAm6 SI7 MIm MIm7 LA# dim. LAm6

MIm RE7 MI7 LAm RE7

SOL DO7 LAm6 SI7 MIm

LAm RE7 SOL LA#dim LAm LAm6 SI7

MIm RE7 MI7 LAm7 RE7 SOL

FA#7 LAm7 LAm6 SI7 D.C.

## tzigane tango

Astor PIAZZOLLA

mf (MIm)

LAm RE7 SOL

al Coda

DO7 LAm6 DO7 SI7 MIm p

p LAm RE7 SOL DO LAm6 SI7 MIm

p LAm RE7 SOL MIm FA#7 SI7 sf

mf MIm DOm

1.


Musical notation for the first system, measures 1-4. The key signature is one sharp (F#). The first measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are LAm6 and SI7. The second measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are SI7 and MIm. The third measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and SI7. The fourth measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are SI7.

2.

Musical notation for the second system, measures 5-8. The key signature is one sharp (F#). The first measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and LAm. The second measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are SOL and SOL dim. The third measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are LAm and RE7. The fourth measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are LAm and RE7.

Musical notation for the third system, measures 9-12. The key signature is one sharp (F#). The first measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are SOL and LAm. The second measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are RE7 and SOL. The third measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are SOL and FA#7. The fourth measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are SOL and FA#7.

Musical notation for the fourth system, measures 13-16. The key signature is one sharp (F#). The first measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are SI7 and MIm. The second measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and DOm. The third measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and DOm. The fourth measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and DOm.

1. D.S.   
 2. D.C.

Musical notation for the fifth system, measures 17-20. The key signature is one sharp (F#). The first measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are DOm and LAm6. The second measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are LAm6 and SI7. The third measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are SI7 and MIm. The fourth measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and p.

CODA 

Musical notation for the CODA section, measures 21-24. The key signature is one sharp (F#). The first measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and pp. The second measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and pp. The third measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and pp. The fourth measure has a treble clef and a bass clef. The notes in the treble are G4, A4, B4, C5, and the notes in the bass are G2, A2, B2, C3. Chords are MIm and pp.

## pígmalióñ

(PYGMALION)

Astor PIAZZOLLA



First system of musical notation for piano. The key signature is one flat (B-flat) and the time signature is 4/8. The music is marked *p* (piano). The first measure is a whole rest. The second measure is marked *p*. The first system contains four measures with the following chords: RE<sub>m</sub>, SOL<sub>m</sub>, RE<sub>m</sub>, SOL<sub>m</sub>6, RE<sub>m</sub>, S<sub>1</sub>b7, LA7.

Second system of musical notation for piano. The first measure is marked *mf*. The second measure is marked *mf*. The third measure is marked *f*. The fourth measure is marked *f*. The first system contains four measures with the following chords: RE<sub>m</sub>, SOL<sub>m</sub>, DO7, FA, MI7.

Third system of musical notation for piano. The first measure is marked *mf*. The second measure is marked *mf*. The third measure is marked *p*. The fourth measure is marked *p*. The first system contains four measures with the following chords: LAm, MI, SOL<sub>m</sub>, FA, LAm, FA7, SOL<sub>m</sub>6.

Fourth system of musical notation for piano. The first measure is marked *mf*. The second measure is marked *mf*. The third measure is marked *mf*. The fourth measure is marked *mf*. The first system contains four measures with the following chords: M<sub>1</sub>b9, RE9<sub>m</sub>, SOL<sub>m</sub>, RE<sub>m</sub>, S<sub>1</sub>b7, LA7. The word "Bàndoneón" is written above the staff.

E-2844-U

REm *f* SIb7 LA7 REm SIb7 LA7 REm *p* SOLm

DO7 FA MI7 LAm

*f* MI7 LAm *ff* SOLm

REm DO SIb SIbm LA *p* REm

SOLm SIb7 LA7 REm *p* LA7 REm *p* FIN

(S'IL VOUS PLAÏT)

Astor PIAZZOLLA  
Marcel FEIJOO

Ⓢ

*p* Basses

*p* M1m LAm6 SI7 M1m

LAm6 SI7 M1m SI7 REm6 MI7 *p* LAm SI7 MI7

LAm SI7 MI7 LAm MI7 SOLm6 LA7

*legato (espressivo)*

*ff* REm7 SOL7 DO 7M FA 7M REm6

(Band.)

REm MI7 (en dehors) LAm REm6 MI7

E-3403-U

LAm  
 SI7 MI7  
 f REm6 SI7 MI7

LAm DO7 SI7  
 SI7 MIm MI7

LAm  
 MIm LAm6 DO

DO7 SI7  
 SI7 MIm

MI7  
 LAm p

1. MIm LAm6 SI7 MIm pp  
 2. MIm SI7 MIm FIN



# CONTRABAJEANDO

Astor PIAZZOLLA & Anibal TROILO

PIANO *p* Misterioso

*f* Ré m Mi 7 Sol m B

Ré m Mib Ré 7 Sol m Sib m Do 7

Fa La 7 Re m Mi 7

dolce *mf* marcato Mib 7 Re 7

Musical notation for the first system, featuring chords Sol 7, Sib m, Do 7, and Fa.

Musical notation for the second system, featuring chords La 7, *sf* Re m, and La 7.

Musical notation for the third system, featuring chords Do m and Sol m.

Musical notation for the fourth system, featuring chords Sol m, *ff* La 7, Ré m, Ré m7, and Mi 7.

Musical notation for the fifth system, featuring chords Sol m, La 7, Re m, and Para Fin.

Musical notation for the sixth system, featuring the instruction *rallentando* and chords La 7, FIN, and Rem.

# Luz y sombra

(LUMIERE ET OMBRE)

Astor PIAZZOLLA

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The first measure is marked with a piano (*p*) dynamic and the instruction "2 mains". The notes in the first measure are Si m in the bass and Do # in the treble. The second measure features a *dim* (diminuendo) dynamic over a Do # note in the treble and a Fa # 7 chord in the bass. The third measure is marked with a forte (*f*) dynamic and contains a Si m note in the bass. The melody in the treble staff is a sequence of eighth notes: Do #, Re, Mi, Fa #, Sol, La, Si, Do #.

Second system of musical notation. It continues the grand staff from the first system. The first measure has a Sol 7 chord in the bass and a Fa # 7 chord in the treble. The second measure has a Si m note in the bass and a La note in the treble. The third measure has a Sol note in the bass and a Fa # m chord in the treble. The fourth measure has a Mi m note in the bass and a Re Fa # dim chord in the treble. The melody in the treble staff continues with eighth notes: Do #, Re, Mi, Fa #, Sol, La, Si, Do #.

Third system of musical notation. The first measure has a Mi m note in the bass and a Fa # 7 chord in the treble. The second measure has a Si m note in the bass. The third measure has a Do # dim note in the treble and a Fa # 7 chord in the bass. The fourth measure has a Si m note in the bass. The melody in the treble staff continues with eighth notes: Do #, Re, Mi, Fa #, Sol, La, Si, Do #.

Fourth system of musical notation. The first measure has a Sol 7 chord in the bass and a Fa # 7 chord in the treble. The second measure has a Si m note in the bass and a Fa # m chord in the treble. The third measure has a Mi m note in the bass and a Re note in the treble. The fourth measure has a Mi m note in the bass and a Si m note in the treble. The melody in the treble staff continues with eighth notes: Do #, Re, Mi, Fa #, Sol, La, Si, Do #.

Do # 7 Sol Fa # 7 Si m *triste* Sol 7 Fa # 7 Si m Si 7

Mi m La 7 Si m Fa # 7 La m Si 7 Mi m Fa # 7 Si m

Do # 7 Sol 7 Fa # 7 Si m Sol 7 Fa 7 Si m Si 7

Mi m La 7 Si m Fa # 7 La m Si 7 Mi m Fa # 7 Si m

1. Sol 7 Fa # 7 Si m D.C. 2. Si m Fa # 7 Si m FIN

# J'attends

(SE FUE SIN DECIRME ADIOS)

Astor PIAZZOLLA

*p* SOLm M1b7 SOLm M1b7

SOLm LA $\flat$ 7 SOL7 DOM FA7 S1b

DOM6 M1b7 RE SOLm *p* f FAm7 SOL7

DOM FA7 S1b M1b7 RE7 SOLm RE7 SOLm

*p* SOL LAm SOL LAm SOL LAm S1m DO

*Band.*

Musical notation system 1: Treble and bass clefs. Chords: *f* MI 7, LAm, MI7, LAm, MI7, LAm, SI<sub>m</sub>, DO.

Musical notation system 2: Treble and bass clefs. Chords: MI, LAm, RE7.

Musical notation system 3: Treble and bass clefs. Chords: SOL, RE<sub>m</sub>6, MI7.

Musical notation system 4: Treble and bass clefs. Chords: RE<sub>m</sub>6, MI7, LAm, RE7.

Musical notation system 5: Treble and bass clefs. Chords: *p* SOL, LAm, SOL, LAm, SOL, LAm, SI<sub>m</sub>, DO, *f* MI7. Includes an 8-measure rest in the treble staff.

Musical notation system 6: Treble and bass clefs. Chords: LAm, RE7, LA<sup>b</sup>7, *p* SOL, *p* SOL. Includes first and second endings.

T<sup>o</sup> di Tango
La Sol Sol  $b$ 

Fa

La m

Re # dim

Re  $b$  dim

La m

Fa

La m

La dim

Re m

La m

Re m

Sol 7

Do

Fa # dim

Si 7

Mi

La m

La dim

Re m

La m

Si  $b$

br  
Si dim Mi 7 La m Si dim Mi 7 La m Si 7 Mi 7

La m Mi 7 La m Si 7 Mi 7 f Fa Fa m

Do Si 7 Re m La m Si 7 La 7 Re m Do Si 7 Re m

1. 2.  
La m La m Sol Sol b La m La m Sol Sol b f Fa La m Re # dim Re b dim

La m Fa La m Re # dim Re b dim La m



Astor PIAZZOLLA

*mf* RE<sub>m</sub>6 RE<sub>m</sub> DO S<sub>1</sub><sup>b</sup>

LA LA SOL<sub>m</sub> LA<sub>7</sub>

*mf* RE<sub>m</sub> DO S<sub>1</sub><sup>b</sup> LA

LA<sub>7</sub> RE dim. LA<sub>7</sub> *f* RE<sub>m</sub>

RE<sub>m</sub> DO S<sub>1</sub><sup>b</sup> LA<sub>7</sub> DO dim S<sub>1</sub><sup>b</sup>7 LA<sub>7</sub>

E-3609-U

RE m DO SI b LA

LA7 RE dim LA7 RE m RE m

*p* *f*

pour suivre pour finir

SOL m DO<sup>7</sup> FA

SOL m6 LA7 RE m

SOL m LA7 RE m

MI7 LA7

1. Reprise 2. D.S.

Musique :  
Astor PIAZZOLLA

*sf*

LAm

*mf*

LAm

LAm LA REm SOL7 DO MI7

LAm REm6 MI7

LAm SOL FA MI REm DO SI S1b

*trémolo*

*bien chanté*

REm6 MI7 *p* LAm REm6 MI7

LA SOLm6 LA7

REm RE# dim. REm LAm

LAm SOL FA MI SOLm LA7 REm6

M17 LAm RE# dim. REm

1. 2. CODA

LAm p LAm pp LAm ff

Astor PIAZZOLLA

*pp* SOLm DOm RE7 *p*  
 SOLm DOm RE7 SOLm  
*f* SOLm FA MI<sup>b</sup> RE FAm DOm LA7 RE7 *p*  
 SOLm DOm RE7 SOLm  
*f* (Basses) DO RE7 SOL Maj. *mf*

E-3415-U

LAm RE7 SOL LAm6 SI7 MIIm

LAm RE7 SOL FA#7 SI

LAm RE7 SOL RE#m6 MI7 LAm LAm RE7

al Coda

SOL LA#dim LAm RE7 SOL SOLm

LA7 DO dim. SOLm SOLm FA

CODA

MIb RE FA dim. DOm LA7 RE7 LA7 LA#7 SOL

## marron y azul

Astor PIAZZOLLA

Musical score for "marron y azul" by Astor Piazzolla. The score is in 4/4 time and consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The first system starts with a piano (*p*) dynamic and includes chords MIm, FA, LAm6, and SI7. The second system includes MIm, FA, LAm6, and SI7. The third system includes MIm, MIm, FA, LAm6, and SI7. The fourth system is marked forte (*f*) and includes the instruction "(Basses)". The fifth system includes dynamics *ff* and *p*, and chords MI dim., MIm, SOL, SI  $\flat$  dim., and FA.

F-3393-U

SI7 MIm SOL SOL dim. FA#

SI7 MIm FA# SI7 MIm

pour suivre pour finir  
FA# SI7 MIm SI MIm

MIm LAm RE7 SOL MIm6 FA#7

SI#m SIb RE SOLm RE RE dim. MIm FA#7

SI#m SI7 MIm LAm SOLm LAm6 DO7 SI7 MIm D.C.



# La misma pena

(BONSOIR)

Astor PIAZZOLLA

pp RE m LA DO m

SOL m SOL m6 LA7 RE m MI7 MI7/5 dim.

LA(7) pp RE m LA

DO m SOL m SOL m6 LA7

E-3614-U

(M.D.) 3

REm LAm MI7/5 dim. LA7 RE (M.G.)

*p*

*p* SOLm DO7 FA DOm RE7 SOLm7

SOLm6 LA7 REm DOm6 RE7 SOLm DO7 FA7M

MI7 LA7 *f* SIb REm

1. 2. FIN

SOL dim SOLm7 SIb7 LA7 *pp* REm6 *mf* SIb LA REm *f* LA7 REm

D.C.

## guardia nueva

Astor PIAZZOLLA

First system of musical notation for 'Guardia Nueva'. It consists of a grand staff with a treble clef and a bass clef. The music is in 4/4 time. The first measure is marked with a piano (*p*) dynamic and an LAm chord. The second measure has MI7/4 and MI7 chords. The third measure has an LAm chord. The fourth measure has REm6 and MI7 chords.

Second system of musical notation. The first measure has an LAm chord. The second measure has MIm and MI chords. The third measure has an SI7 chord. The fourth measure has an MI7 chord.

Third system of musical notation, starting with a repeat sign. The first measure is marked with a piano (*p*) dynamic and an LAm chord. The second measure has SOL#dim. and MI7 chords. The third measure has an LAm chord. The fourth measure has SOL#dim. and MI7 chords. The fifth measure has an LAm chord.

Fourth system of musical notation, featuring two first endings. The first ending starts with an LAm chord, followed by SI7/5 dim. and MI7 chords. The second ending starts with a forte (*f*) dynamic and an REm7 chord, followed by MI7/4 and MI7 chords. The system concludes with the notes DO and SOL.

Fifth system of musical notation. The first measure has FA and MI notes. The second measure has an REm chord. The third measure has DO, SOLm, and LA7 chords. The fourth measure has an REm chord. The fifth measure has FA and DO notes. The sixth measure has SI and SI7/5 dim. chords.

E-3417-U

MI7 LAm SOL#dim. MI7 LAm SOL#dim. MI7

LAm SI7/5 dim. MI7 LAm

al Coda

*f* REm7 SOL7 DO FA

1. RE#dim. RE dim. LAm MI7 LAm

2. SI SI7 MI7

CODA LAm *pp*

# saint-louis-en-l'île

PIANO - ORGUE - ACCORDEON

Musique :

Astor PIAZZOLLA

Bien rythmé

Am E7 G dim

D F dim C7

B7 B dim Am

E7 G dim D

F dim C7 B7 Bb7 F dim E9b Am7 B7 Bb7M Am

E-4244-U

Dm7 C7M Dm7 C7M  
*p* *cresc.*

Am6 B7 Gm6 A7 Fm6 G7 C7M Dm7 C7M/9  
 F# E D

*f* *p* *f*

Dm7 G7 C7M F7M Dm7 G7 C7M F7M

*f*

Am6 B7 Gm6 A7 Fm6 G7 C7M F7M  
 F# E D

*f*

1. Dm6 B7/5 dim E7/4 E7  
 B B

2. Dm6 E9b Am Am7 B7 A Bb7M A Am  
 B A A

*p* *f*

Rall. ....

Sol dim Re m Sol dim Re m Sol m

Re m Do dim Sol m Do dim Sol m Do m

La 7 Sol dim Re m Sol m La 7 Sol dim Re m Fa dim

Mi dim Re# dim Re dim Do# dim Do b dim Re 7 Sol m

Al Coda 



Re m Sol m Re m Sol m La 7 Re m

*P* bien chanté

*marcato*




Sol m Re m La 7

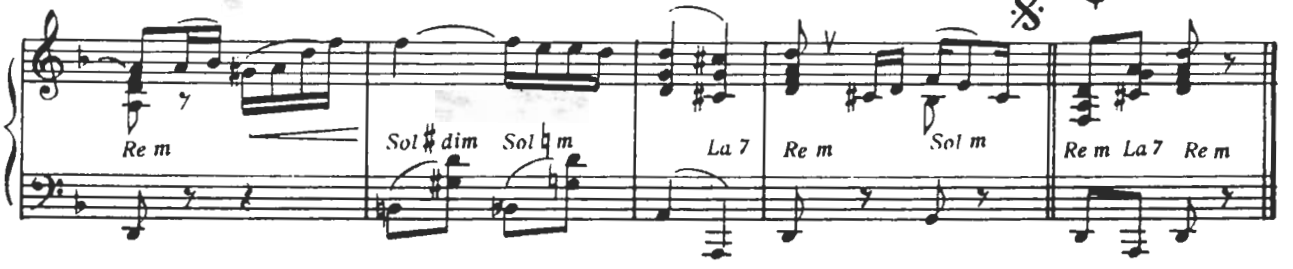


Re m Sol# dim Sol b m La 7 Sol m Re m La 7



Re m Sol m Re m La 7

 CODA



Re m Sol# dim Sol b m La 7 Re m Sol m Re m La 7 Re m



Astor PIAZZOLLA

*p* RE7 *p* RE7 MI7

DOm RE7/4 RE7 SOLm7 DO7/4 DO7

FA DOm RE7 SOLm LA7 RE7 *ff* RE7 MI7

MI7/5 dim. LA7 *p* RE7 MI7

al Coda

DOm RE7/4 RE7 SOLm7 SIb LA7 RE7

E-3611-U

*mf*

RE7 SOLm6 SIb7 LA7 RE<sub>m</sub>

SOLm6 SIb7 La7 DO<sub>m</sub> RE7 SOL<sub>m</sub> MI7

*ff*

LA7 RE<sub>m</sub> SOLm6 SIb7 LA7

*mf*

RE<sub>m</sub> SOLm6 SIb7 LA7 DO<sub>m</sub> RE7

*f*

SOL<sub>m</sub> SIb7 LA7 RE<sub>m</sub>

*ff* *p*

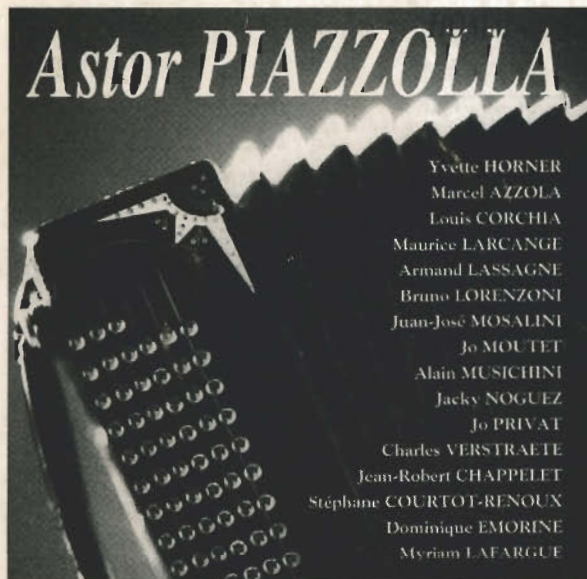
⊕  
CODA

SOL<sub>m</sub> SIb7<sub>M</sub> LA7 RE<sub>m</sub> LA7 RE<sub>m</sub>

*p*

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