

PIAZZOLLA

アストル・ピアッツォラ

ASTOR

DOUBLE CONCERTO

pour guitare,
bandonéon
et orchestre à cordes

二重協奏曲

ギター、バンドネオンと弦楽合奏のための

Editions *Henry Lemoine*

ASTOR PiaZZoLLA

アストル・ピアッツォッラ

DOUBLE CONCERTO


pour guitare, bandonéon
et orchestre à cordes

二重協奏曲

ギター、バンドネオンと弦楽合奏のための

E.P.T. A.E.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
Αρ. Εισαγ. 12216.....

EPT A.E.
ΔΙΕΥ/ΝΣΗ ΜΟΥΣΙΚΩΝ ΣΥΝΔΡΑΣΕΩΝ
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ

Editions  Henry Lemoine

24, rue Pigalle - 75009 Paris

Tous droits d'exécution et de reproduction réservés pour tous pays

© Copyright 1985 by Editions Henry Lemoine.

IMPRIMÉ EN FRANCE

PRINTED IN FRANCE

22/1999

Création le 15 Mars 1985 à Liège (Belgique) par :
Astor Piazzolla (bandonéon)
Cacho Tirao (guitare)
et l'Orchestre Philharmonique de Liège et de la
Communauté Française (dir. Léo Brouwer)

Durée 16'15 (Intro 3'45, Milonga 6'30, Tango 5'30)

Composition standard : 2 violons A
2 violons B
2 violons C
2 violons D
3 Altos
3 Violoncelles
2 Contrebasses

DOUBLE CONCERTO

pour Guitare, Bandonéon et Orchestre à Cordes

"Hommage à Liège" (1985)

N° 1 - Introducción

Guitare Solo
(ad lib)

Astor Piazzolla

ff

gliss

gliss

5

accel.

6

Deciso

Percussion

Percussion

laisser résonner les cordes

laisser résonner les cordes

mf

ff

accel.

7

5

p

gliss.

gliss.

ff

romántico

5

6

gliss

Band.

Guit.

Lentaménte
(ad lib)

26

mf

mf

Band.

Guit.

accel.

30

7

Band.
 Guit.

Band.
 Guit. **ritardando**

Band.
 Guit. **p**

Band.
 Guit. **Meno mosso**
p tristemente

Band.
 Guit. **ad. lib.**

Band.
 Guit. **sf** **accel.** **rit.**

N° 2 - Milonga

Andante (♩ = 109)
A tempo

Bandoneón

Guitare

Violon

Alto

Violoncelle

Contrebasse

Band.

Guit.

Viol.

Alto

Vlc.

Cb.

13

Band. *ff*

Guit. *f* *ff*

Viol. A *mf* *div.* *f*

Viol. B *mf* *div.* *f*

Viol. C *mf* *div.* *f*

Viol. D *mf* *div.* *f*

Alto *mf* *div.* *f*

Vlc. *mf* *f*

Cb. *mf* *f*



18

Band. *tr.*

Guit. *accentuato* *mf*

Viol. A *div.* *glissé* *p*

Viol. B *div.* *glissé* *p*

Viol. C *div.* *glissé* *p*

Viol. D *div.* *glissé* *p*

Alto *div.* *glissé* *p*

Vlc. *p*

Cb. *p pizz.* *p*

24

Band.

Guit.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

30

Band.

Guit.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

Musical score for measures 35-40. The score includes parts for Band, Guitar, Violins A, B, C, and D, Alto, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 35. The Band part has a dynamic marking of *ff*. The Guitar part starts with *ff* and changes to *f cantabile* later. The Violin parts (A, B, C, D) start with a dynamic marking of *f* and change to *p cantabile* later. The Alto part starts with a dynamic marking of *f* and changes to *p*. The Viola part starts with a dynamic marking of *f* and changes to *p*. The Cello part starts with a dynamic marking of *f* and changes to *mf*. There are fermatas in measures 37 and 38. The word "div." (divisi) is written above the Violin parts in measures 37 and 38.

Musical score for measures 41-45. The score includes parts for Guitar, Violins A, B, C, and D, Alto, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 41. The Guitar part has a dynamic marking of *f* and includes a sixteenth-note run in measures 42-43. The Violin parts (A, B, C, D) start with a dynamic marking of *f* and change to *p cantabile* later. The Alto part starts with a dynamic marking of *f* and changes to *p*. The Viola part starts with a dynamic marking of *f* and changes to *p*. The Cello part starts with a dynamic marking of *f* and changes to *mf*. There are fermatas in measures 42 and 43.

46

Guit.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

p



51

Guit.

Molto accentuato

ff

div.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

pp

arco

56

Guit.

Viol. A B C D

Alto

Vlc.

Cb.



61

Band.

Guit.

Viol. A B C D

Alto

Vlc.

Cb.

p dolce

mf

p

pizz.

p

67

Band.

Guit.

A

B

Viol.

C

D

Alto

Vic.

Cb.

72

Band.

Guit.

A

B

Viol.

C

D

Alto

Vic.

Cb.

78

Band.

Guit.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

p

83

Band.

Guit.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

f

Giocoso

mf

mf

mf

mf

mf pizz.

f enèrgico

88

Band.

Guit.

Viol. A

Viol. C

Alto

Vlc.

Cb.



93

Band.

Guit.

Viol. A

Viol. C

Alto

Vlc.

Cb.

98

Band.

Guit.

Viol. A

Viol. C

Alto

Vlc.

Cb.



103

Band.

Guit.

Viol. A

Viol. C

Alto

Vlc.

Cb.

f

f

f

f

f

div.

108

Band.

Guit.

A
Viol.

C

Alto

Vlc.

Cb.



113

Band.

Guit.

A
Viol.

C

Alto

Vlc.

Cb.

118 **Tristeménte**

Band. *p*

Guit. *p*

Viol. A *Tutti* *mf*

Viol. B *Tutti* *mf*

Viol. C *Tutti* *mf*

Viol. D *Tutti* *mf*

Alto *Tutti* *mf* *div.*

Vlc. *Tutti* *mf*

Cb. *Tutti arco* *mf*

f

124

Band. *f* *ff*

Guit. *f* *ff*

Viol. A *ff* *fff*

Viol. B *ff* *fff*

Viol. C *ff* *fff*

Viol. D *ff* *fff*

Alto *ff* *fff* *div.*

Vlc. *ff* *fff*

Cb. *ff* *fff*

131

Band.
Guit.
A
B
C
D
Viol.
Alto
Vlc.
Cb.

p

This musical score covers measures 131 to 136. It features a woodwind band (Band.), guitar (Guit.), and a string quartet (Violins A, B, C, D; Viola; Violoncello; Contrabass). The key signature has two flats, and the time signature is 4/4. The guitar part has a dynamic marking of *p*. The string parts also have *p* markings. The woodwind parts are mostly rests, with some activity in the first few measures.

137

Band.
Guit.
A
B
C
D
Viol.
Alto
Vlc.
Cb.

pp

This musical score covers measures 137 to 142. It features the same instrumentation as the previous system. The key signature and time signature remain the same. The guitar part has a dynamic marking of *pp*. The string parts also have *pp* markings. The woodwind parts are mostly rests, with some activity in the first few measures.

142

Band. *pp* *rall.*

Git. *pp* *rall.*

A *ppp* *sul. pont.* *ppp* *div.* *rall.*

B *ppp* *sul. pont.* *ppp* *div.* *rall.*

C *ppp* *sul. pont.* *ppp* *div.* *rall.*

D *ppp* *sul. pont.* *ppp* *div.* *rall.*

Alto *ppp* *sul. pont.* *ppp* *div.* *rall.*

Vlc. *ppp* *sul. pont.* *ppp* *div.* *rall.*

Cb. *ppp* *pizz.* *ppp* *rall.*

147

Band.

Git. *ppp* *perdendosi*

A *sul. pont.* *pp* *perdendosi* *Glissé*

B *sul. pont.* *pp* *perdendosi* *Glissé*

C *sul. pont.* *pp* *perdendosi* *Glissé*

D *sul. pont. div.* *pp* *perdendosi* *Glissé*

Alto *sul. pont.* *pp* *perdendosi* *Glissé*

Vlc. *sul. pont.* *pp* *perdendosi* *Glissé*

Cb. *sul. pont. arco* *pp* *perdendosi* *Glissé*

pp *perdendosi*

Nº 3 - Tango

Moderato (♩ = 112)
Pesante e marcato

Band.

mf

Band.

Git.

p

mf pesante marcato

Band.

Git.

Band.

Git.

Viol.

A

B

C

D

Deciso

21

Band.

Git.

Viol. A B C D



25

Band.

Git.

Viol. A B C D

Alto

mf

mf

mf

mf

f

29

Band.

Git.

A

B

Viol.

C

D

Alto

33

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

ff 1° arco
2° pizz.

47

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

52

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

f

f

f

f

f

f

f

f

f

f

56

Band.

Git. *mf*

A *mf*

B *mf*

Viol. C *mf*

D *mf*

Alto *mf*
div. à 3

Vlc. *mf*
div. à 3

Cb. *mf*

mf decrescendo

61

Band.

Git.

A

B

Viol. C

D

Alto

Vlc.

Cb.

poco a poco

66

Band.

Git.

Musical score for measures 66-70. The Band part (piano) has a treble and bass staff. The Guitar part (Guit.) has a single staff. The key signature is two sharps (F# and C#) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

71

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

Musical score for measures 71-74. This system includes the Band, Guitar, and Violin (Viol.) parts. The Violin section is divided into four staves (A, B, C, D). The key signature remains two sharps and the time signature is 2/4. The music continues with similar rhythmic patterns, including a section marked 'arco' for the strings.

75

Solo energético

A

Viol. C

D

Alto

Vlc.

Cb.

Musical score for measures 75-78. This system focuses on the Violin (Viol. C and D) and lower string parts (Alto, Vlc., Cb.). The key signature is two sharps and the time signature is 2/4. A 'Solo energético' marking is present above the first violin staff. Dynamics include 'f' and 'mf'.

Musical score for Violins I-IV, Alto, Viola, and Cello. The score is in G major and 4/4 time. It begins at measure 80. The Violin I part (A) has a melodic line with accents. The Violin II part (B) has a similar melodic line. The Violin III part (C) and Violin IV part (D) play a rhythmic pattern of eighth notes with accents. The Alto part has a melodic line with accents and a 'div.' marking at the end. The Viola part (Vlc.) plays a rhythmic pattern of eighth notes with accents. The Cello part (Cb.) plays a rhythmic pattern of eighth notes with accents. The score concludes with a double bar line.

Musical score for the Band. The score is in G major and 4/4 time. It begins at measure 84. The Band part has a melodic line with accents and a 'mf' dynamic marking. The score concludes with a double bar line.

Musical score for the Guitar. The score is in G major and 4/4 time. It begins at measure 84. The Guitar part has a melodic line with accents and a 'mf' dynamic marking. The score concludes with a double bar line.

Musical score for Violins I-IV, Alto, Viola, and Cello. The score is in G major and 4/4 time. It begins at measure 84. The Violin I part (A) has a melodic line with accents and a 'pp' dynamic marking. The Violin II part (B) has a similar melodic line. The Violin III part (C) and Violin IV part (D) play a rhythmic pattern of eighth notes with accents and a 'pp' dynamic marking. The Alto part has a melodic line with accents and a 'div.' marking, with a 'pp' dynamic marking. The Viola part (Vlc.) plays a rhythmic pattern of eighth notes with accents and a 'pizz.' dynamic marking, with a 'pp' dynamic marking. The Cello part (Cb.) plays a rhythmic pattern of eighth notes with accents and a 'pp' dynamic marking. The score concludes with a double bar line.

89

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

93

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

p

p

p

p

p

p

arco

arco

p

mf

97

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

101

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

f

mf

mf

mf

mf

mf

mf Pizz.

106

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.



110

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

5

114

Band. *f*

Git.

Viol. D *mf*

Alto *mf* div.

Vlc. *f* 1° Solo

Cb. *(mf)*

118

Band.

Git.

Viol. D

Alto

Vlc.

Cb.

Ad libitum

122

Band. SOLO

Git. Ad libitum

126 **A Tempo**

Band.

Git.

130

Band.

Git.

rall.

134 **A Tempo**

A

B

Viol.

C

D

Alto

Vlc.

Cb.

pp

cresc.

1° pizz.
2° arco

138

A
B
Viol.
C
D
Alto
Vlc.
Cb.

This musical score covers measures 138 to 141. It features seven staves: Violin A, Violin B, Violin C, Violin D, Alto, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together. Dynamic markings include *mf* and *f*. There are several accents and slurs throughout the passage.

142

Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.

This musical score covers measures 142 to 145. It features eight staves: Band, Guitar, Violin A, Violin B, Violin C, Violin D, Alto, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with rhythmic patterns. Dynamic markings include *mf* and *f*. There are several accents and slurs throughout the passage.

146

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

150

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

ff

154

Band.

Git.

A

B

C

D

Viol.

Alto

Vlc.

Cb.

ff

fff

158

Band.

Git.

A

B

C

D

Viol.

Alto

Vlc.

Cb.

f

f arco 1° et 2°

163

Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

sfz

div.

167

A

B

Viol.

C

D

Alto

Vlc.

Cb.

ff

ff

1° Solo

1° Solo

1° Solo

1° Solo accentuato

mf

pizz.

173

1° Solo

ff

(à 2)

sf

Viol. A

Viol. B

Viol. C

Viol. D

Alto

Vlc.

Cb.

sf arco

179

Band.

Git.

Molto marcato

mf

Molto marcato

pizz.

p

pizz.

p

pizz.

p

div. pizz.

p

div. à 3

pizz.

p

pizz.

p

pizz.

mf 1° pizz. 2° arco

185

Band.
Git.
A
B
Viol. C
D
Alto
Vlc.
Cb.

Detailed description: This block contains the musical score for measures 185 through 188. It features eight staves: Band (piano and bass clefs), Guitar (treble clef), Violins A, B, C, and D (treble clefs), Alto (alto clef), Viola (bass clef), and Cello (bass clef). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The Band and Cello parts have a rhythmic pattern of eighth notes with accents. The Guitar part has a complex rhythmic pattern with slurs and accents. The Violin and Viola parts have a steady eighth-note accompaniment. The Alto part has a pattern of chords and eighth notes.

189

Band.
Git.
A
B
Viol. C
D
Alto
Vlc.
Cb.

Tambour pizz.
sf $\frac{v}{x}$

Detailed description: This block contains the musical score for measures 189 through 192. It features the same eight staves as the previous block. The music continues with the same instrumental parts. In measure 192, there is a new section for the Tambour (snare drum) labeled 'Tambour pizz.' with a dynamic marking of *sf* and a $\frac{v}{x}$ symbol. The snare drum part has a rhythmic pattern of eighth notes with accents.

193



Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

197



Band.

Git.

A

B

Viol.

C

D

Alto

Vlc.

Cb.

Œuvres de Astor PIAZZOLLA

publiées par les Editions Henry Lemoine

Double concerto	◆ pour Guitare, Bandonéon et Orchestre à cordes Intitulé aussi Concerto « Hommage à Liège »	1985
Histoire du Tango	◆ pour Flûte et Guitare <ul style="list-style-type: none">• Bordel 1900• Café 1930• Night-Club 1960• Concert d'aujourd'hui	1986
	◇ pour Quatuor de Saxophones <i>Arrangement Claude Delangle et Claude Voirpy</i>	1990
	◇ pour 4 Clarinettes <i>Adaptation Bruce Edwards, d'après la version pour Quatuor de Saxophones</i>	1997
	◇ pour Saxophone Soprano Si b et Piano <i>Transcription K. I. Isoda</i>	1998
Tango-Etudes	◆ pour Flûte solo Intitulé aussi « Etudes tanguistiques »	1987
	◇ pour Saxophone Alto Mi b <i>Transcription et adaptation Claude Delangle et Astor Piazzolla</i>	1990
Trois Préludes	◆ pour Piano	1989
	◇ pour Accordéon <i>Adaptation Richard Galliano et Astor Piazzolla</i>	1991
Four for Tango	◆ pour Quatuor à cordes	1989
	◇ pour Quatuor de Saxophones <i>Arrangement Claude Delangle et Claude Voirpy</i>	1993
Lo que vendra	◇ pour 2 Guitares <i>Arrangement Delia Estrada</i>	1990

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 bandonéon 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 bandonéoniste 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, bandonéon 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

ISMN M-2309-6710-5



9 790230 967105