PIAZZOLLA アストル・ピアッツォッラ

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

26710 H.L.

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.....

E P T A.E.
ΔΙΕΥ/ΝΣΗ ΜΟΥΣΙΚΩΝ ΣΥΝΟΛΩΝ
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

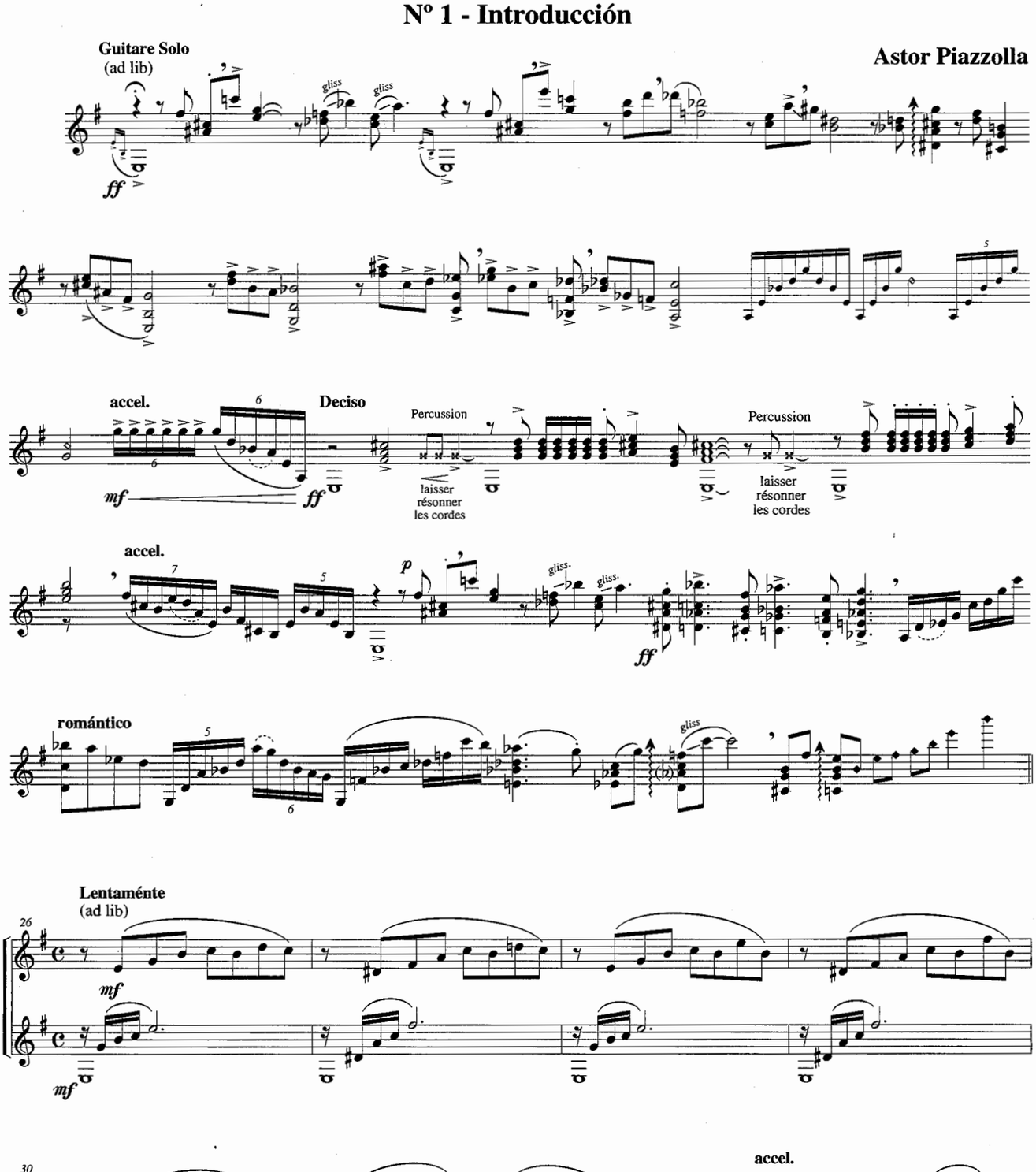
pour Guitare, Bandonéon et Orchestre à Cordes

"Hommage à Liège" (1985)

Nº 1 - Introducción

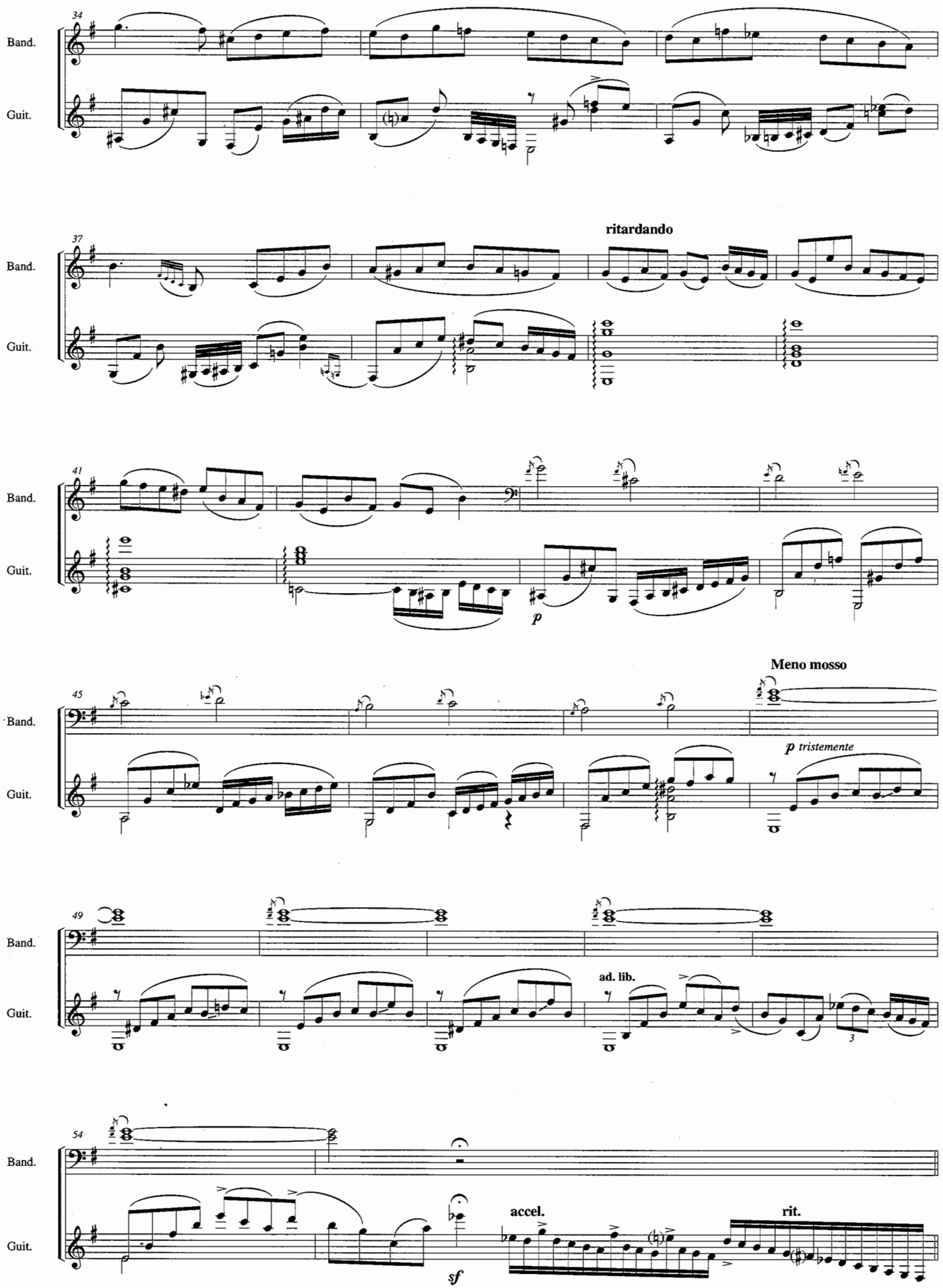
Guitare Solo
(ad lib)

Astor Piazzolla

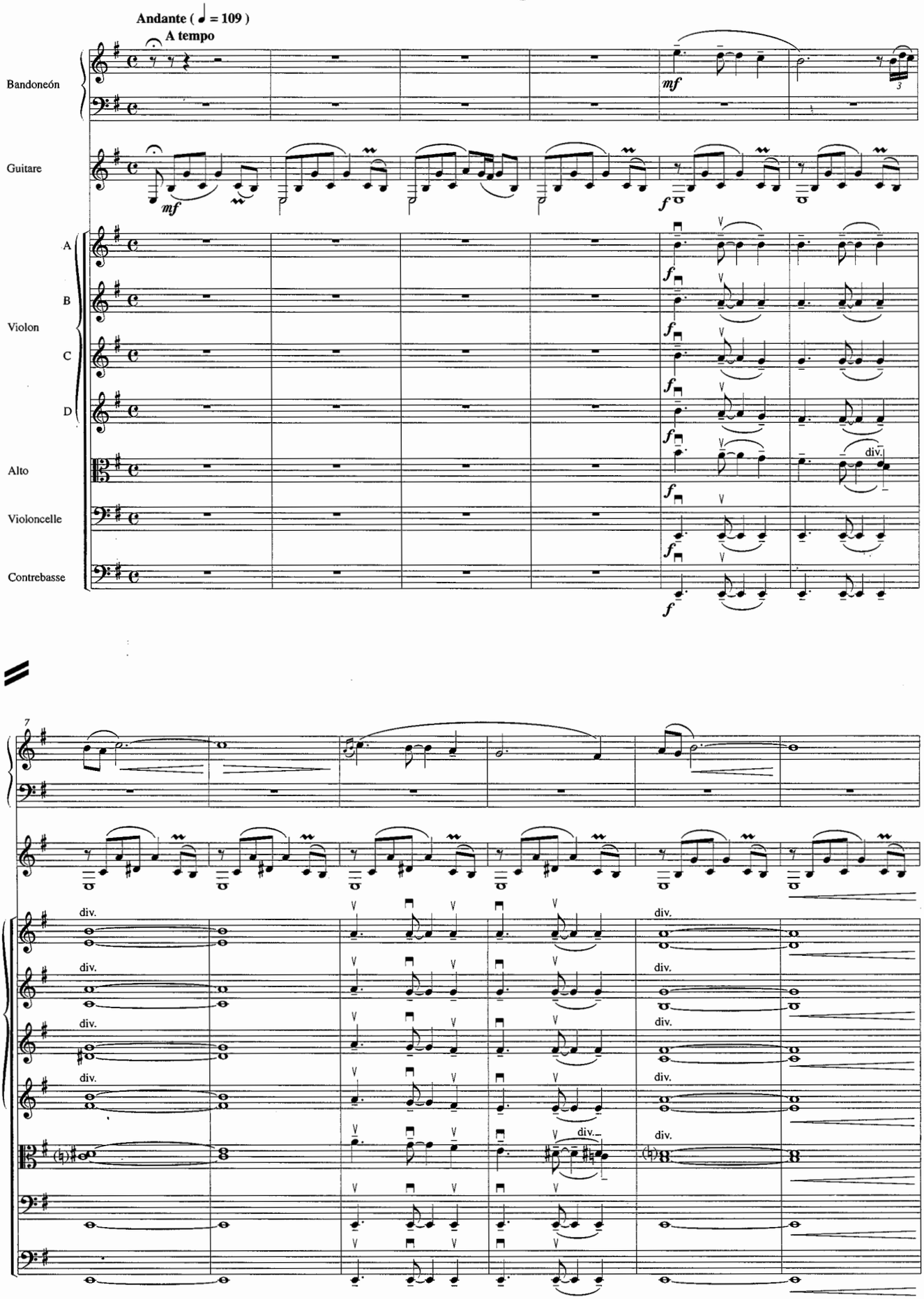


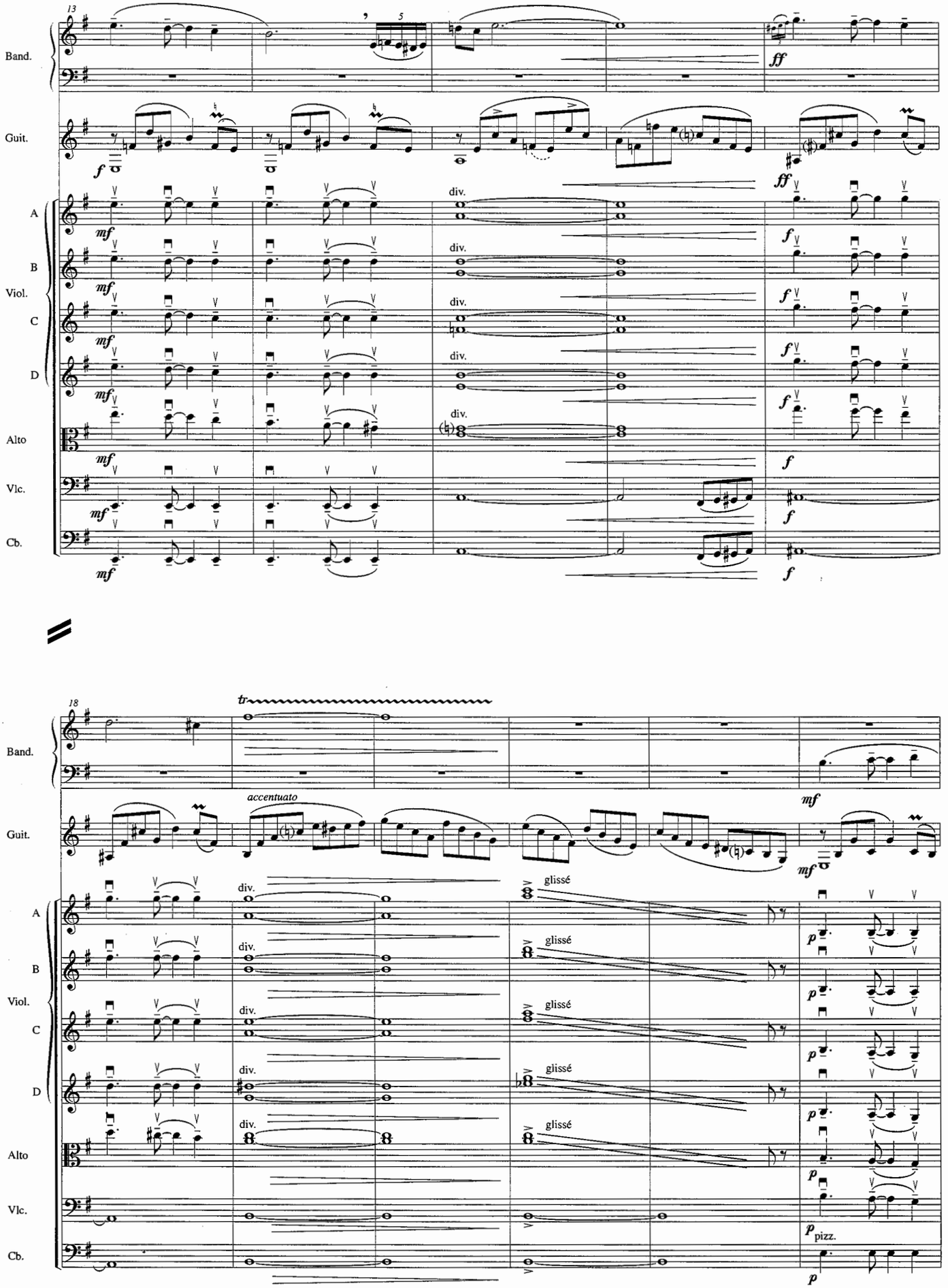
© Copyright 1985 by Editions Henry Lemoine
24 rue Pigalle, 75009 Paris

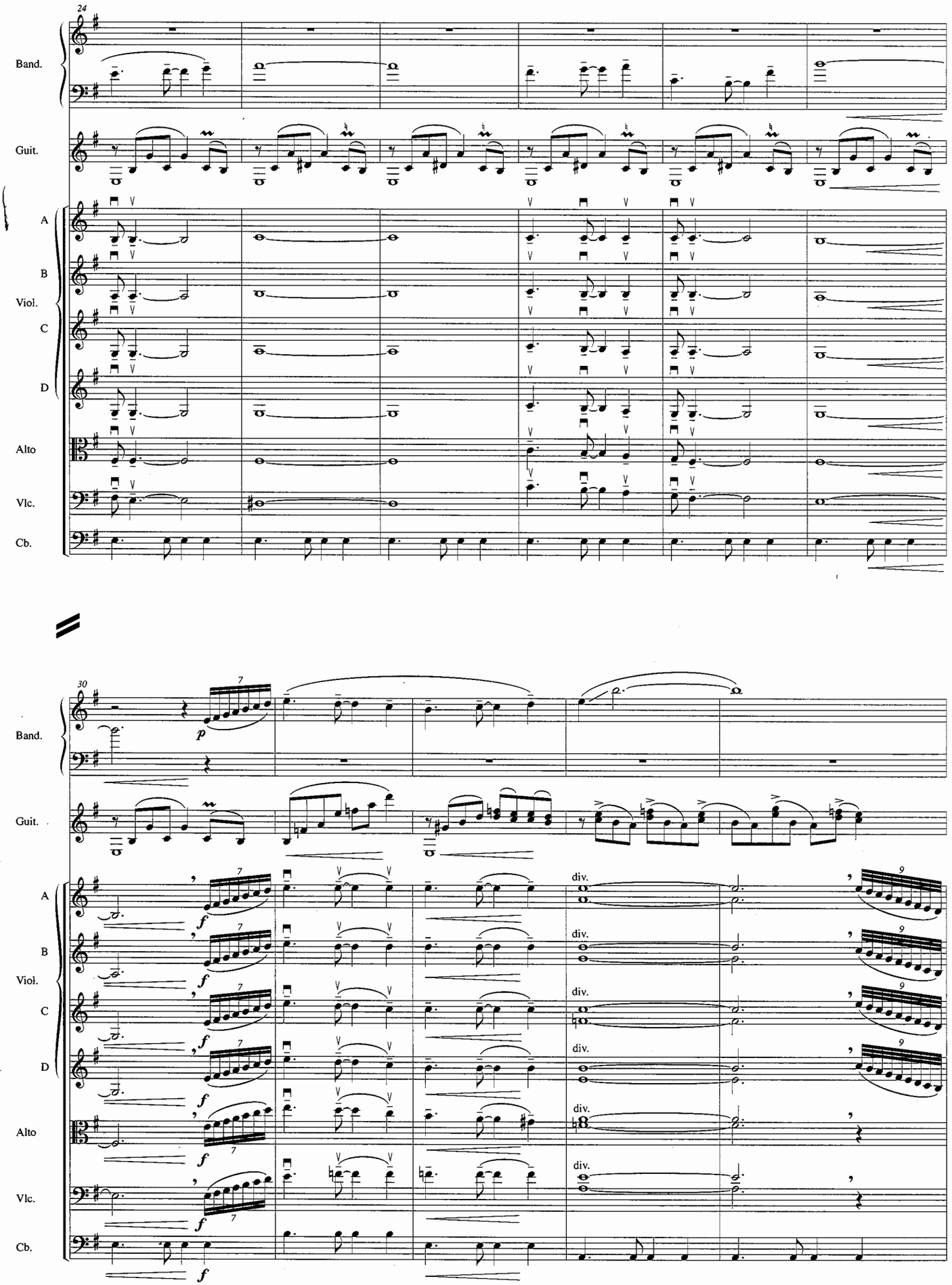
Tous droits réservés pour tous pays

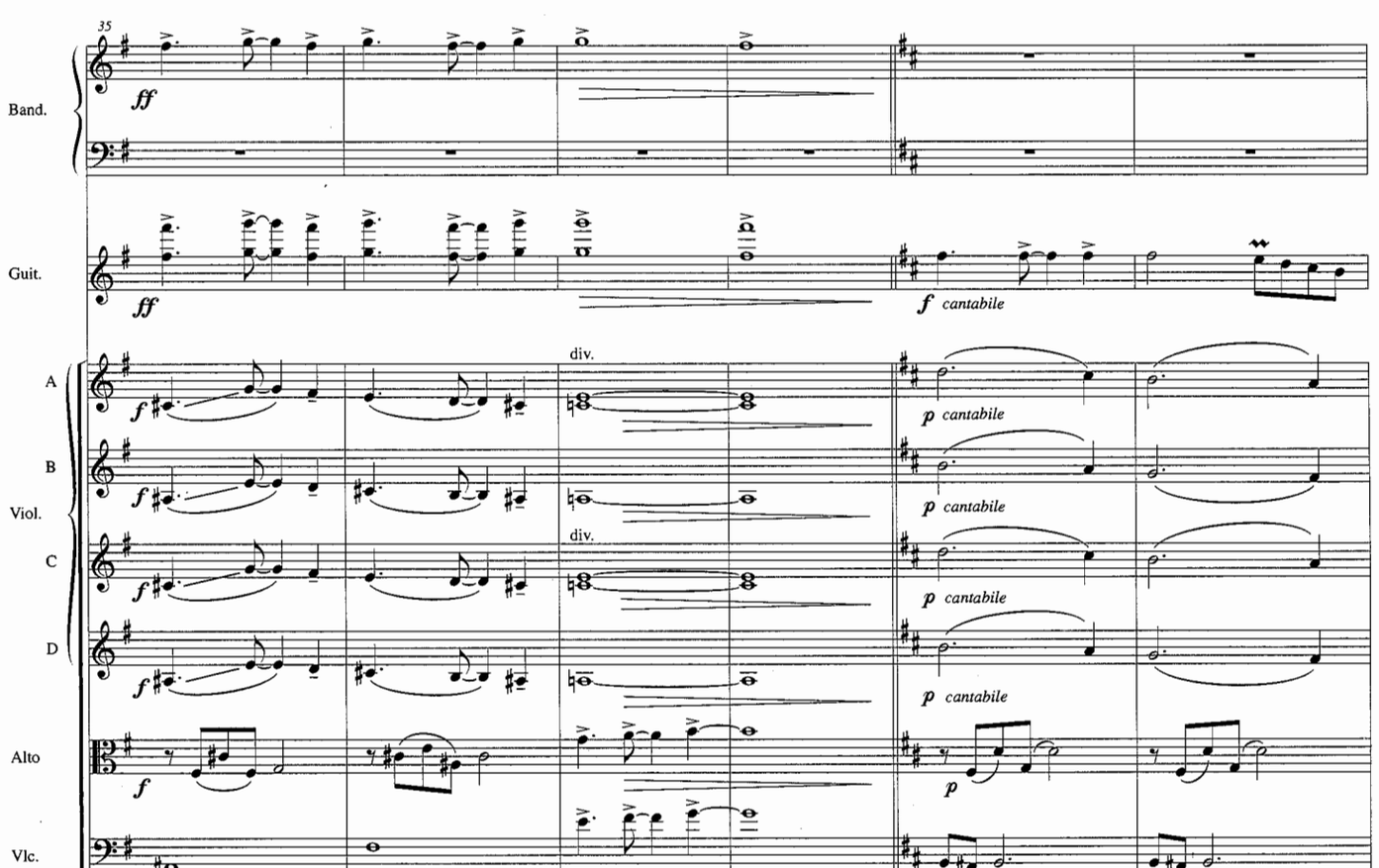

34
Band.
Guit.
37
ritardando
41
p
45
Meno mosso
p tristemente
49
ad. lib.
54
sf
accel.
rit.

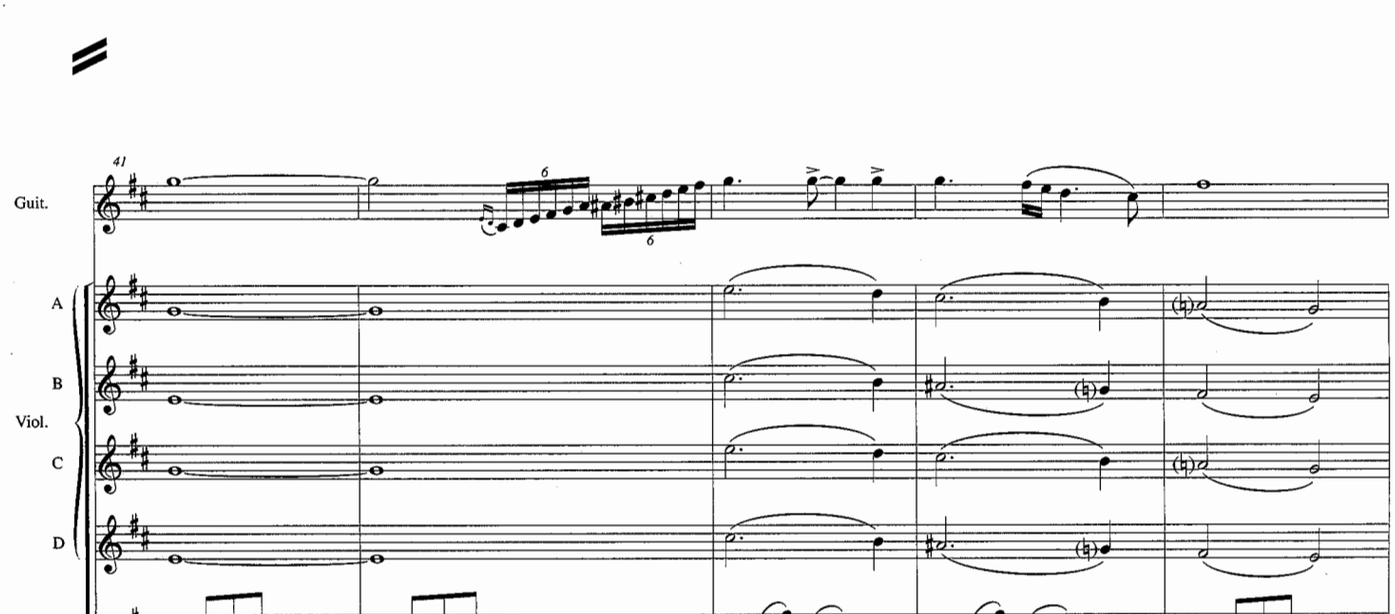
Nº 2 - Milonga

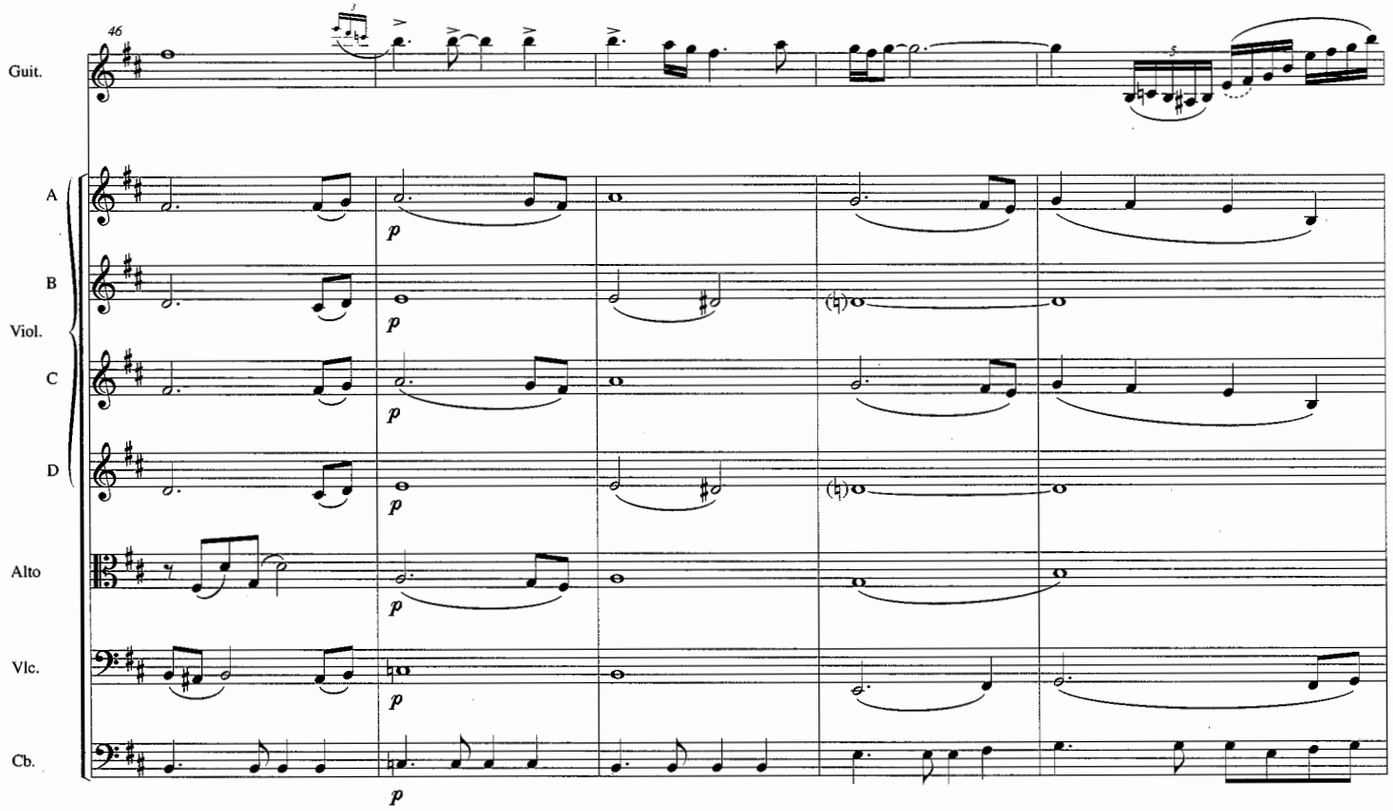

Andante (♩ = 109)
A tempo
Bandoneón
Guitare
Violon
A
B
C
D
Alto
Violoncelle
Contrebasse
mf
f
div.
7
Band.
Guit.
Viol.
Vlc.
Cb.

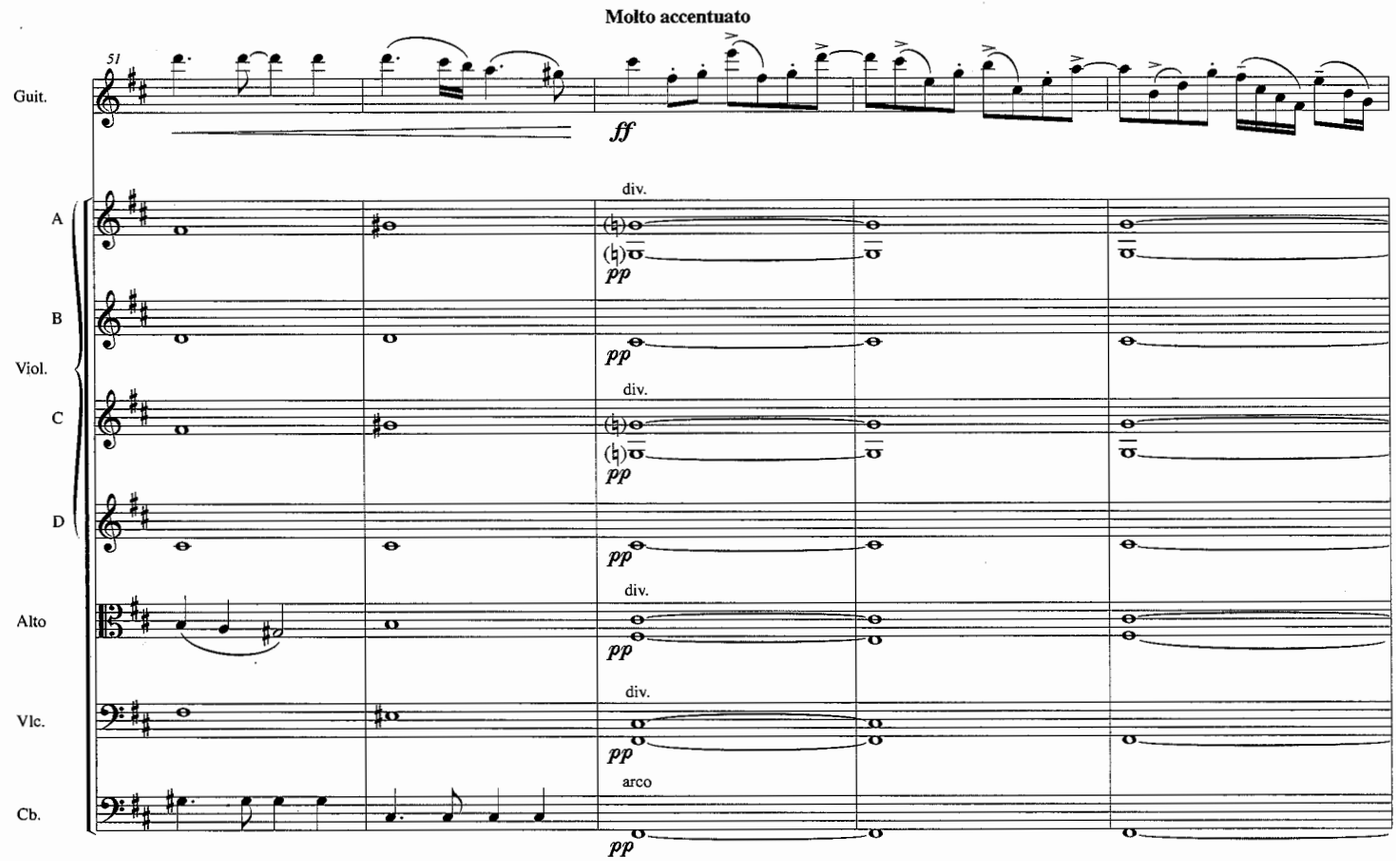

13
5
Band.
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
ff
f
mf
div.
18
tr
accentuato
glissé
pizz.
p

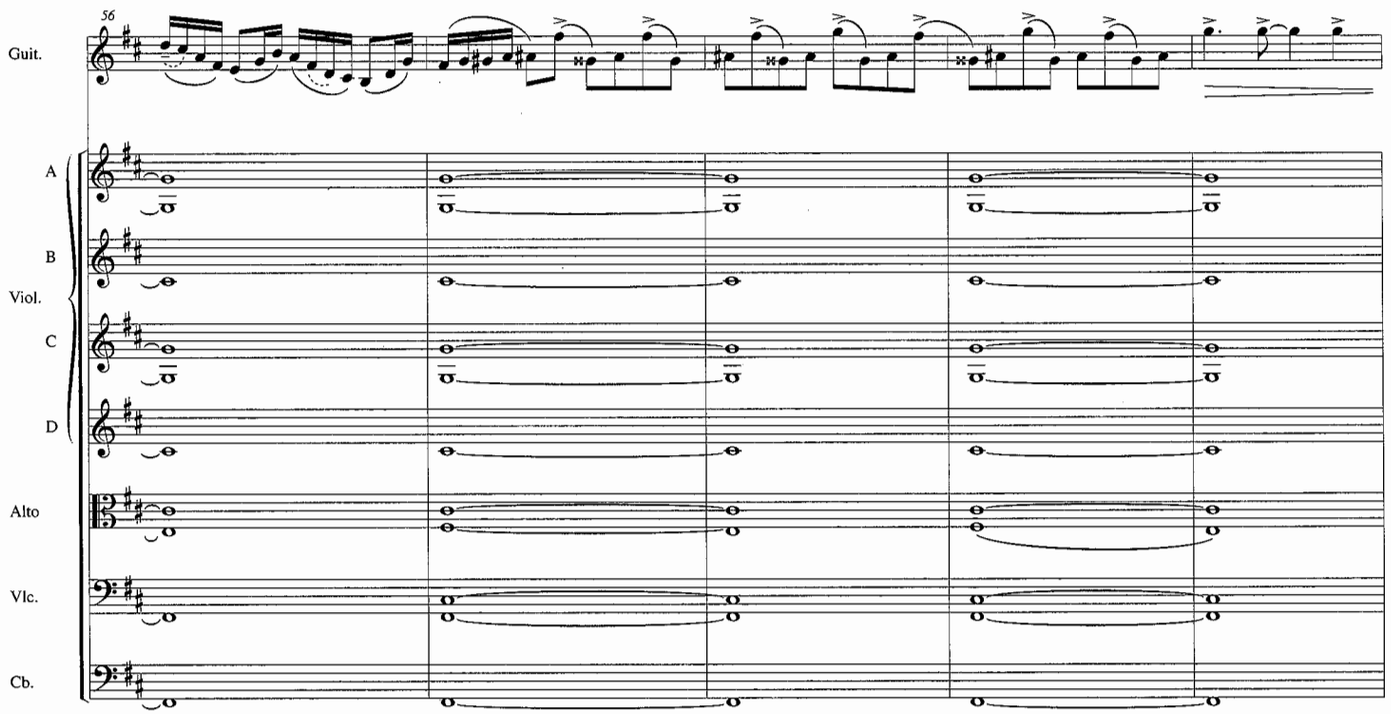

24
Band.
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
30
p
f
div.

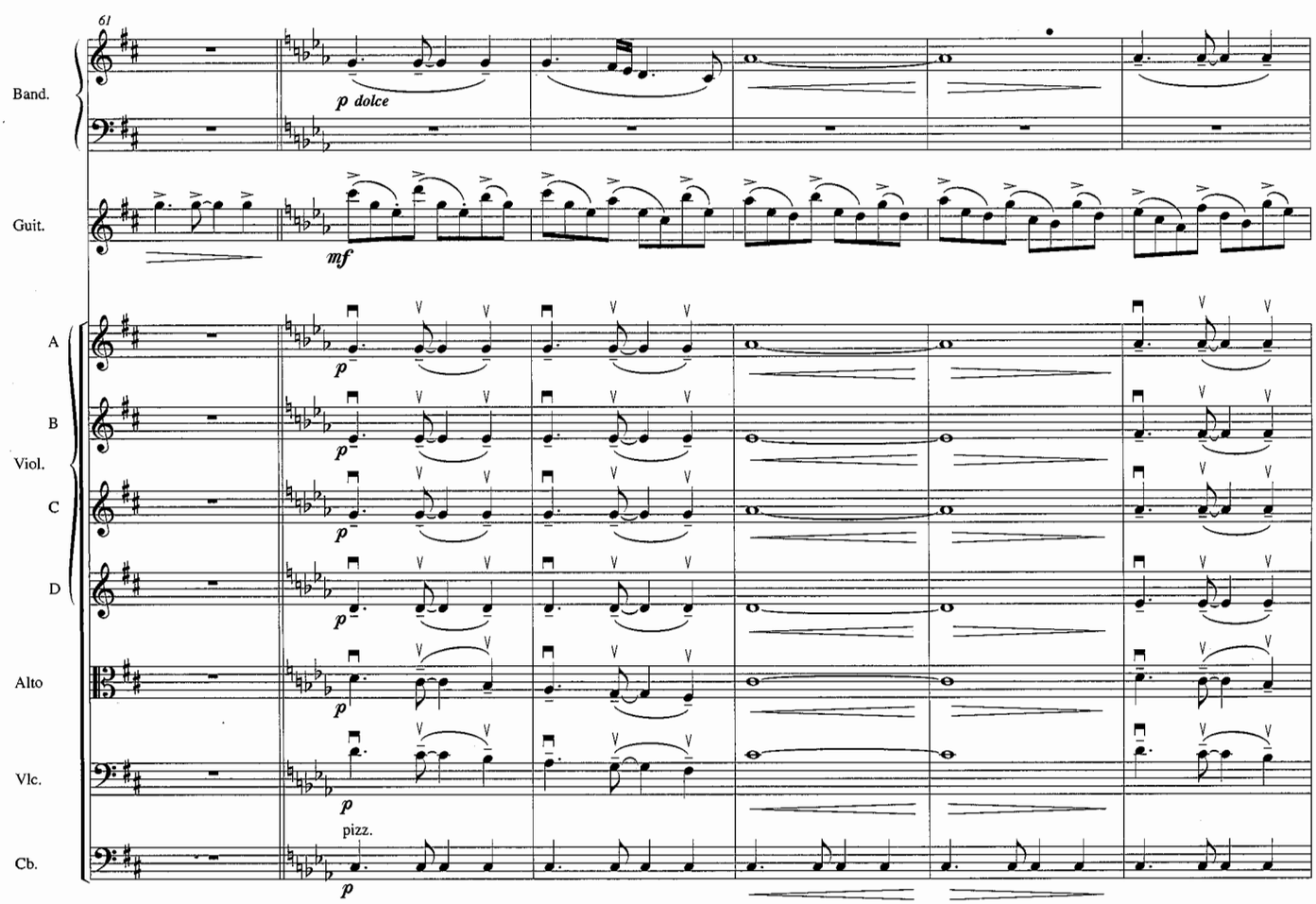

35
Band.
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
ff
f cantabile
div.
p cantabile
mf

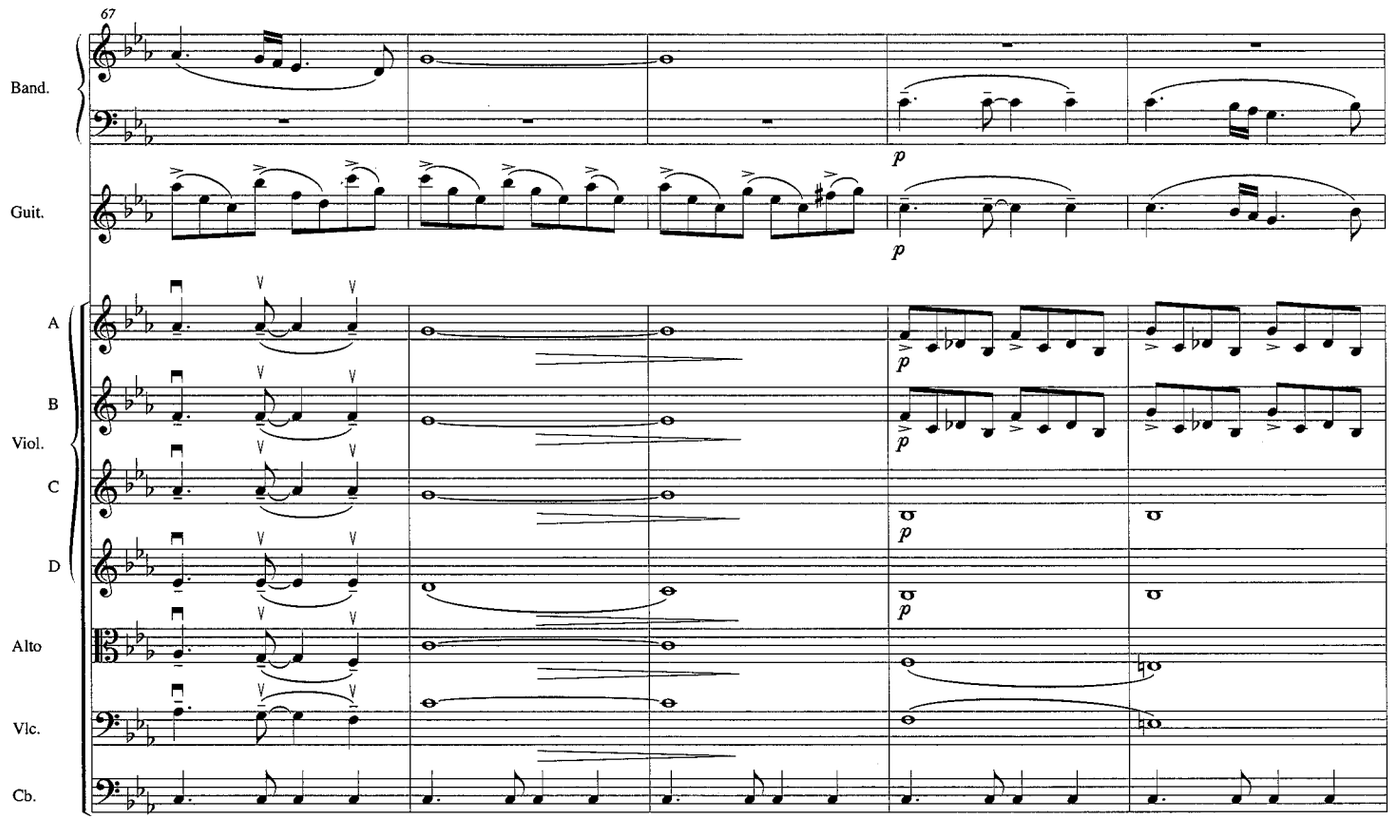

41
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
6

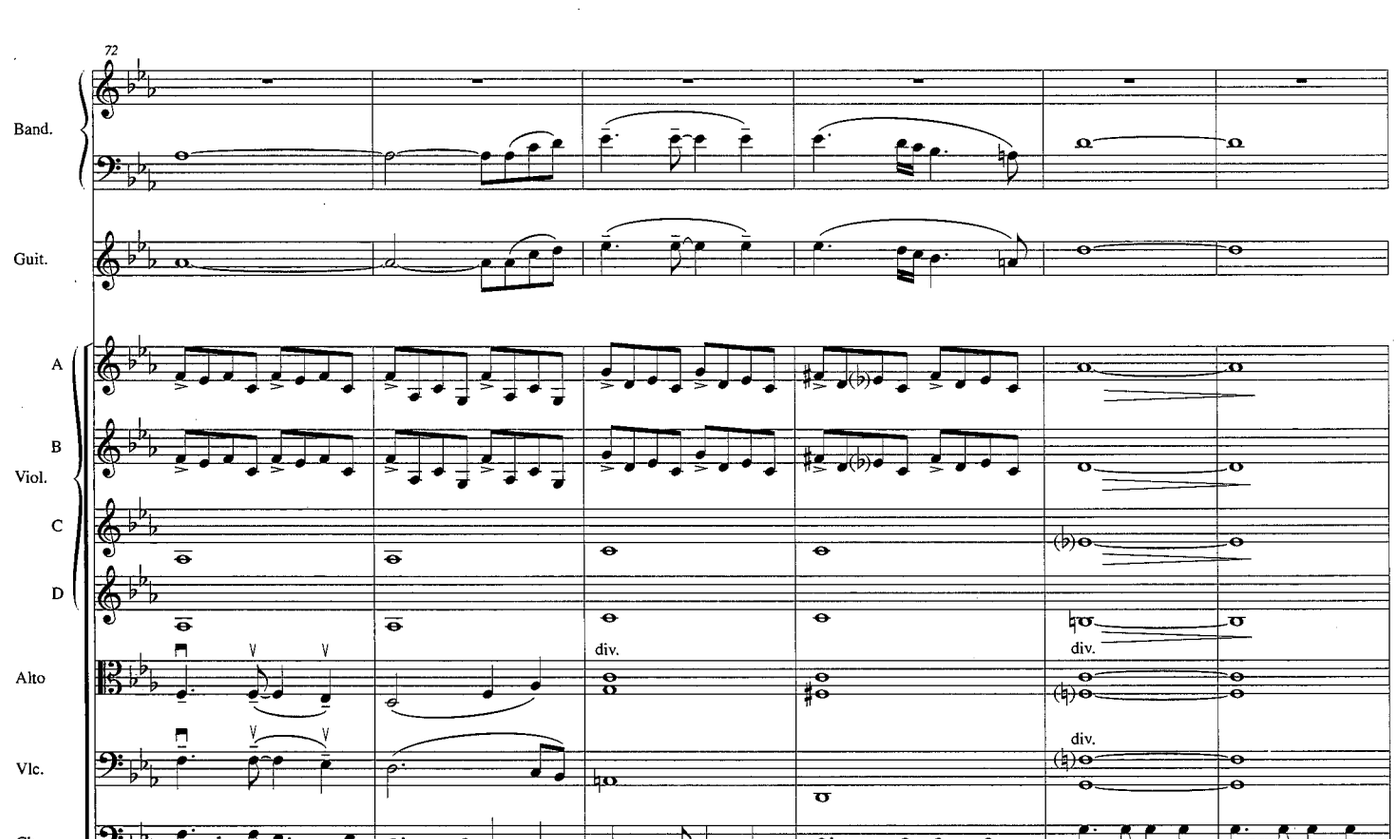

46
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
p

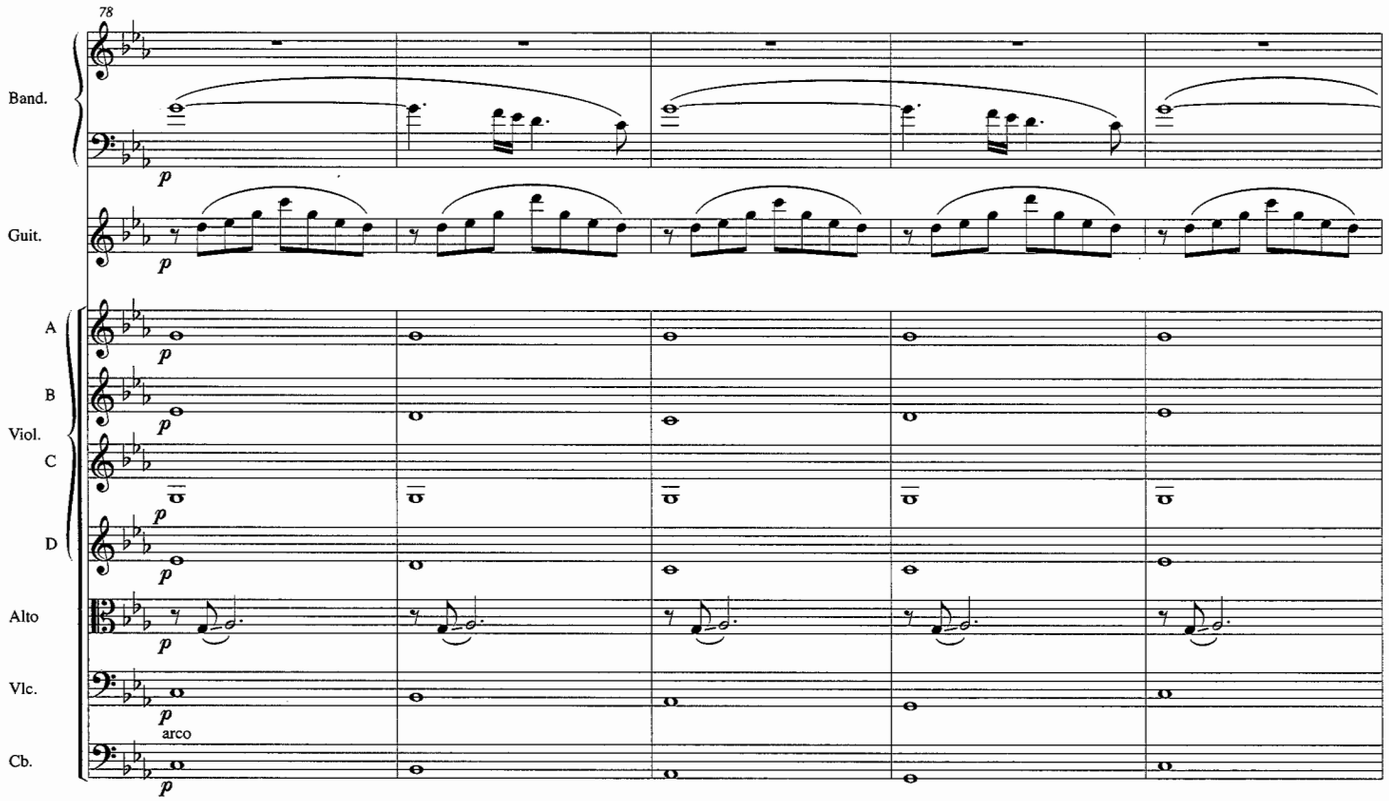

Molto accentuato
51
Guit.
ff
A
B
Viol.
C
D
Alto
Vlc.
Cb.
div.
arco
pp

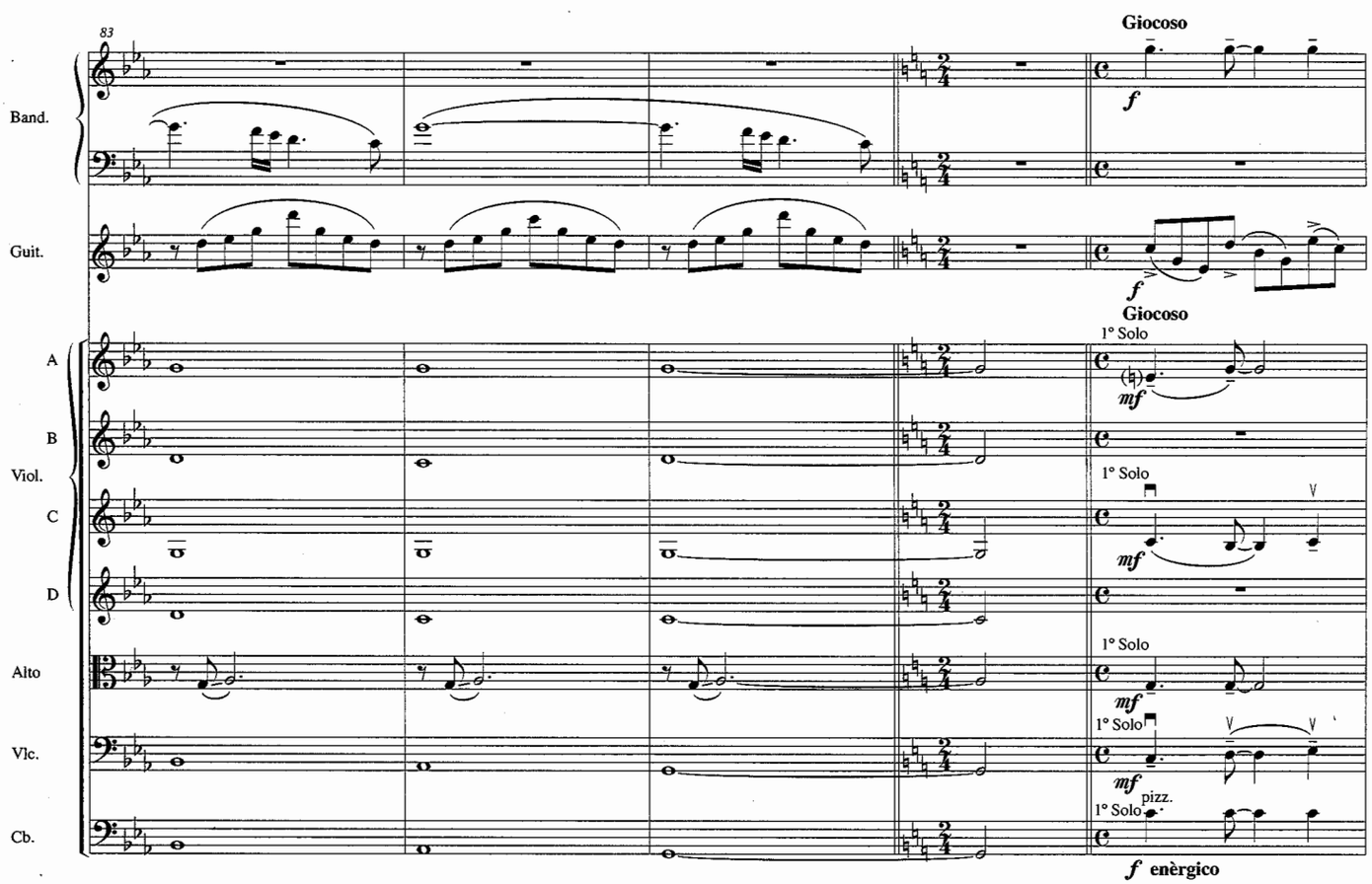

56
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.

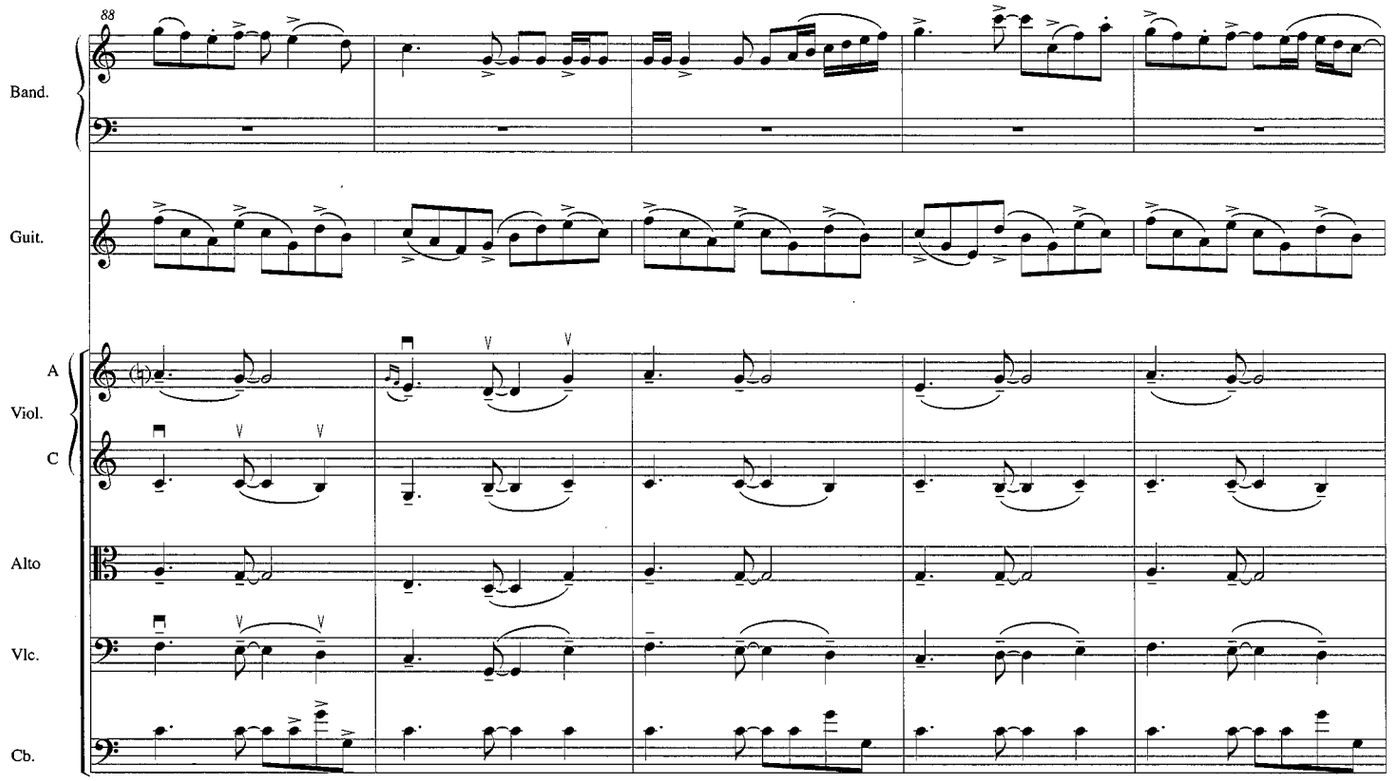

61
Band.
p dolce
Guit.
mf
A
B
Viol.
C
D
Alto
Vlc.
p
pizz.
Cb.
p

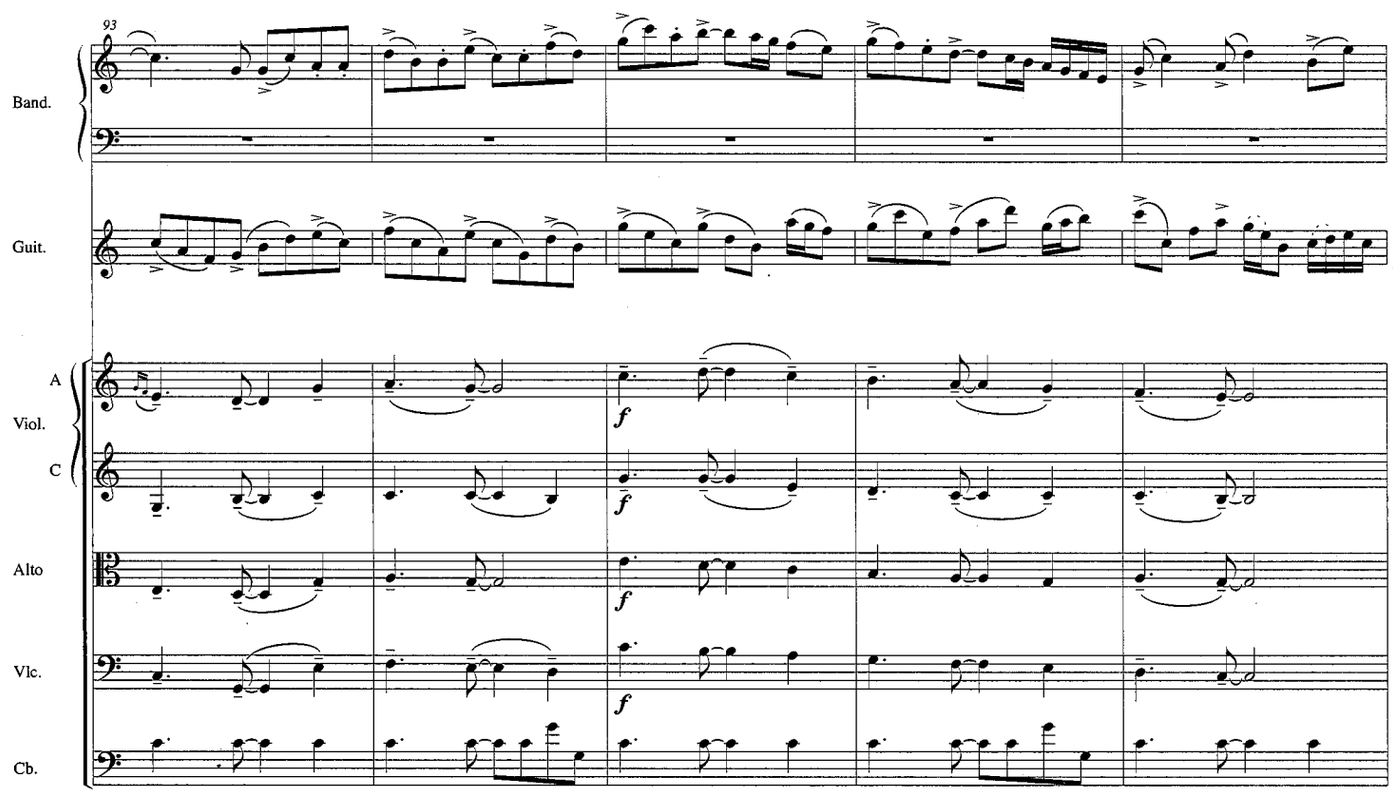

67
Band.
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
p

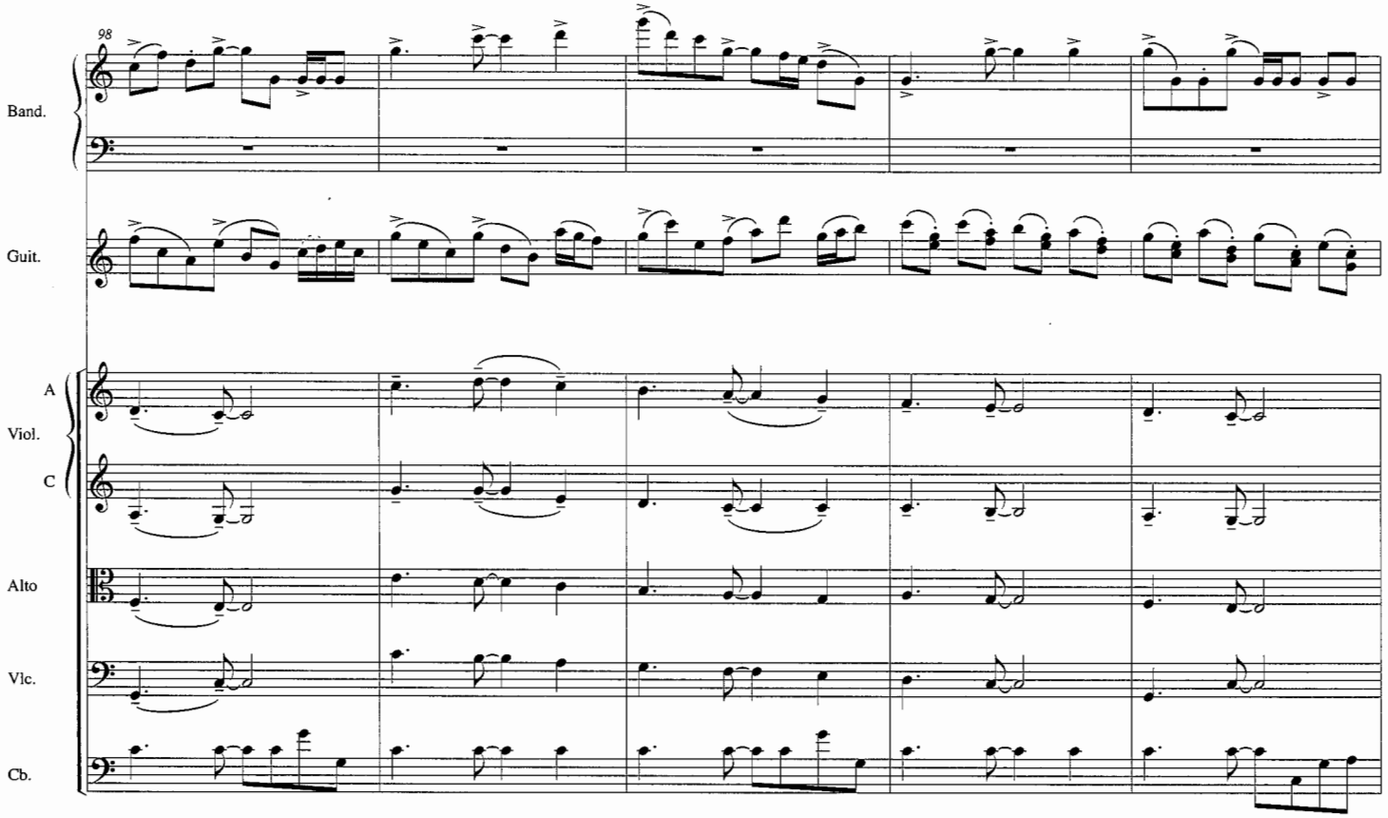

72
Band.
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
div.
div.
div.

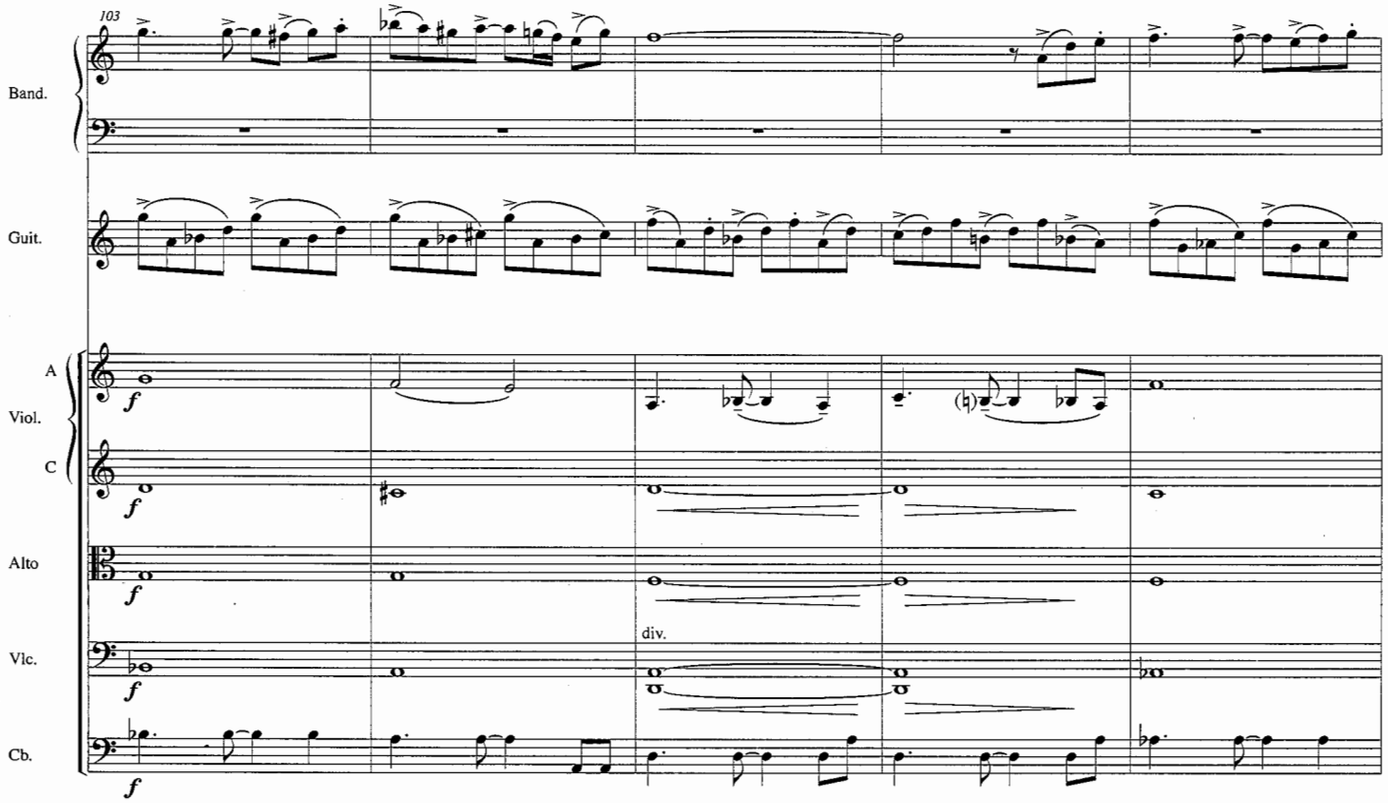

78
Band.
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
p
arco

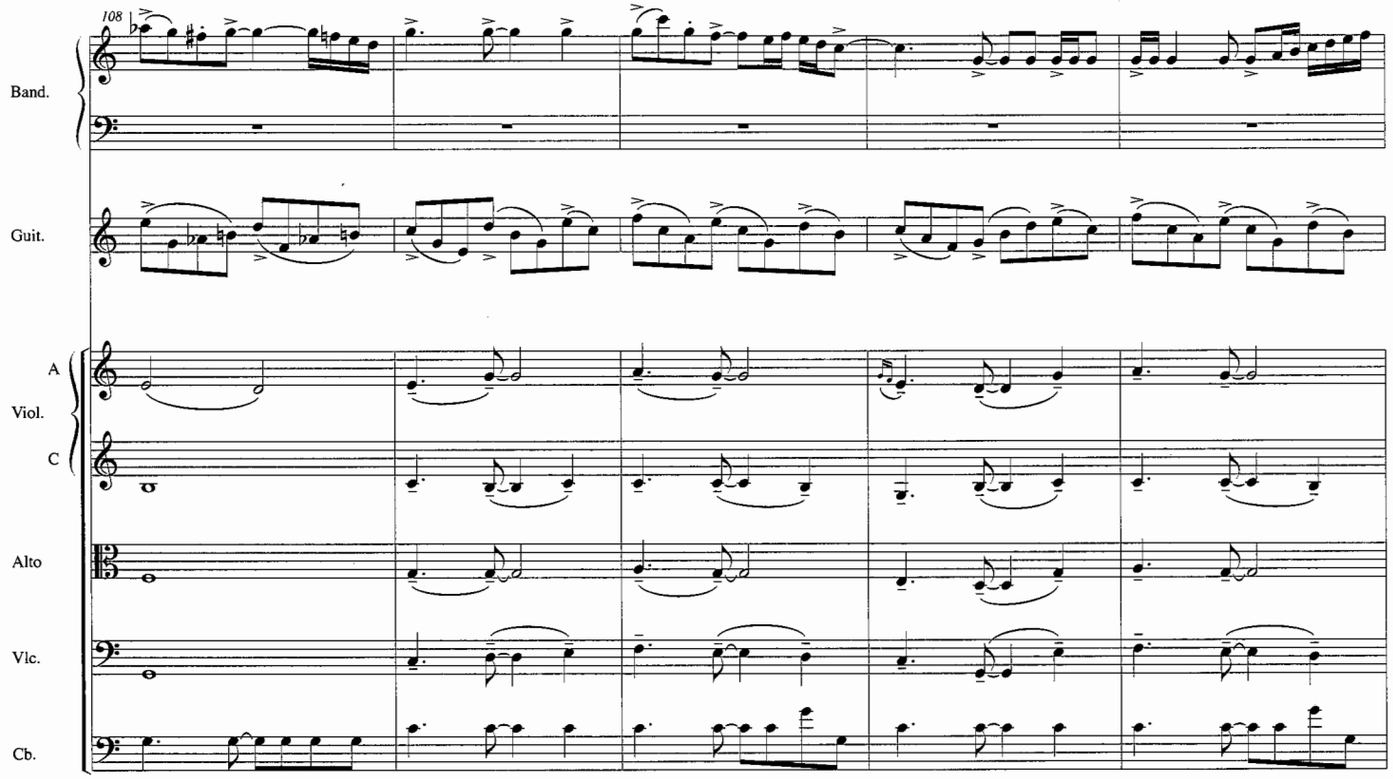

83
Giocoso
Band.
Guit.
f
Giocoso
1° Solo
A
B
Viol.
C
D
Alto
Vlc.
Cb.
mf
pizz.
f enèrgico

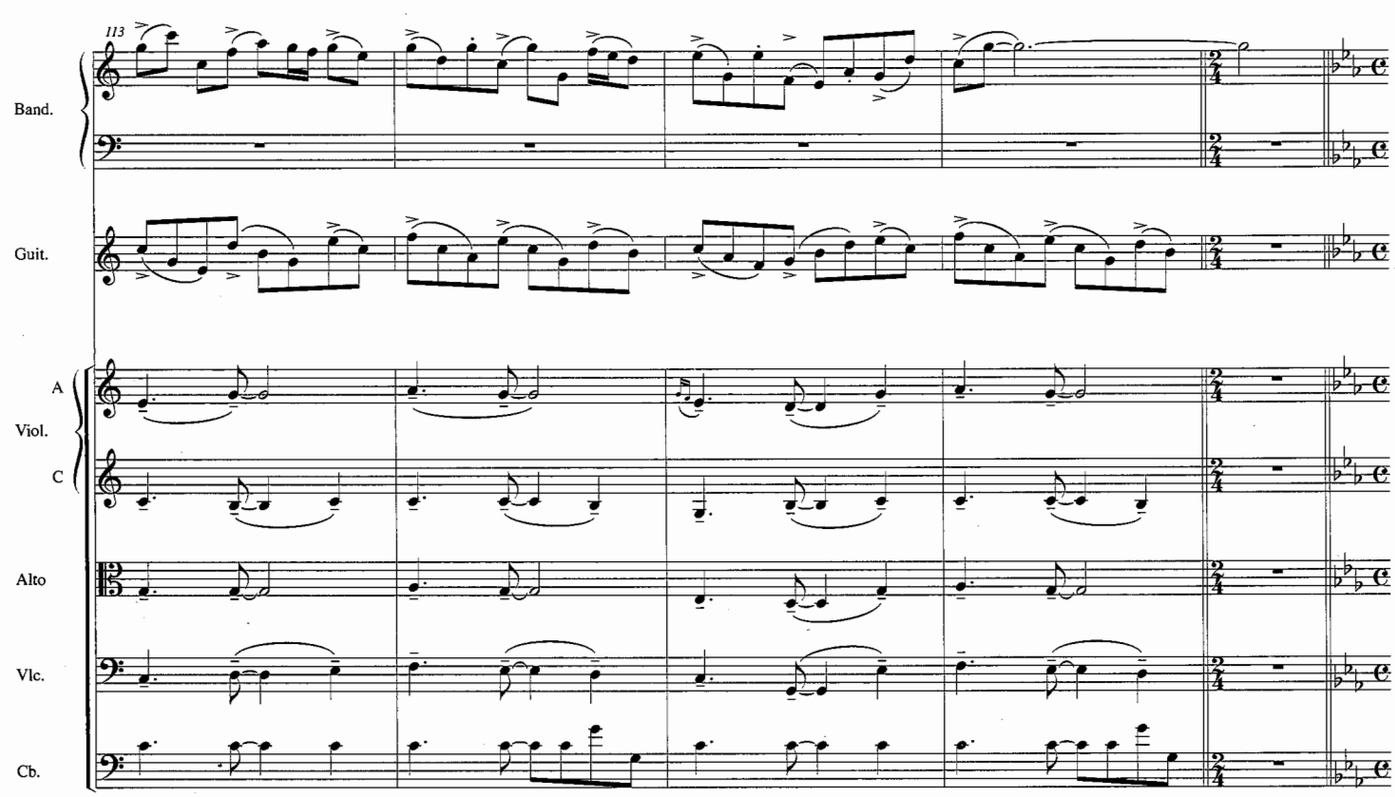

88
Band.
Guit.
A
Viol.
C
Alto
Vlc.
Cb.

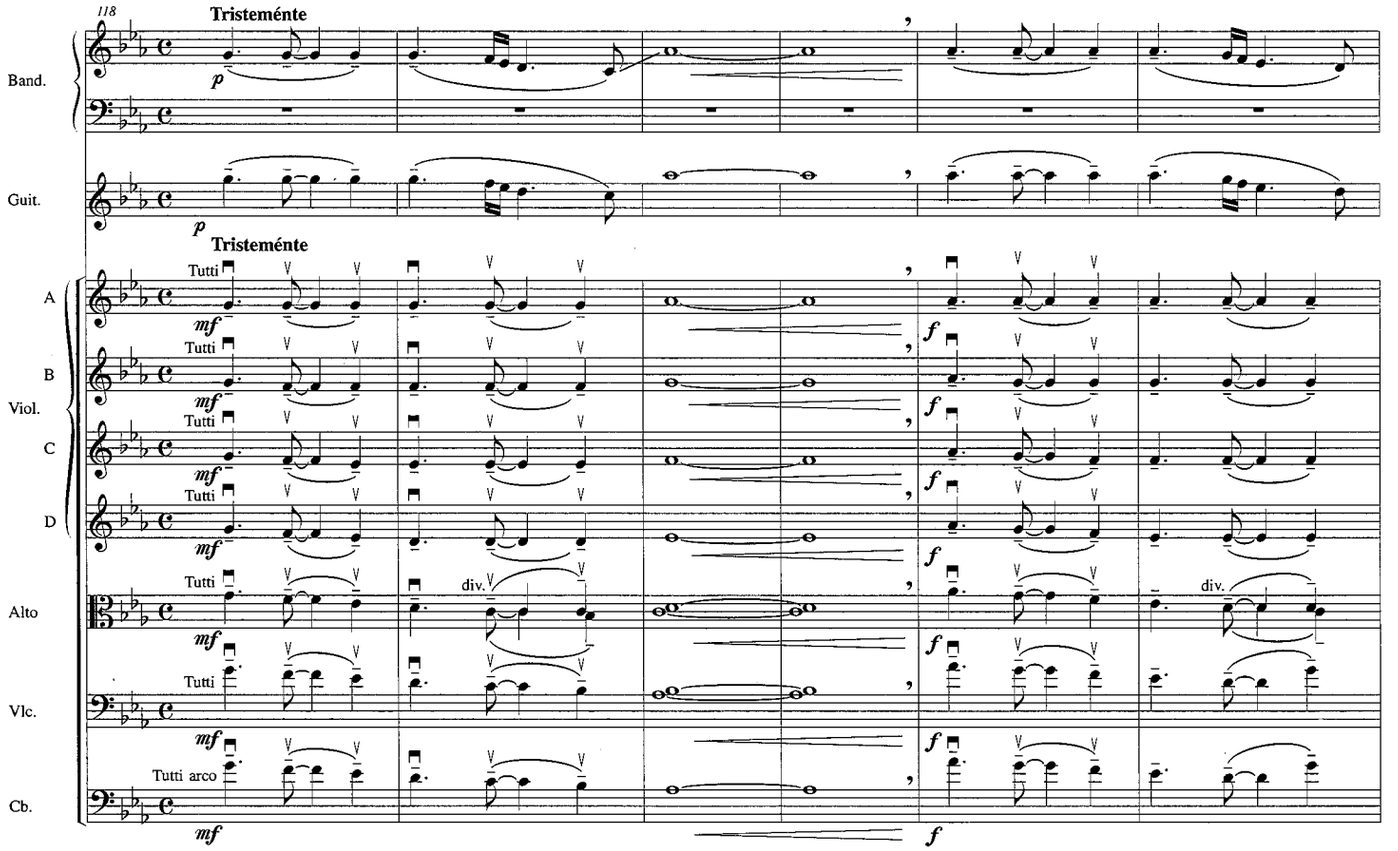

93
Band.
Guit.
A
Viol.
C
Alto
Vlc.
Cb.
f
f
f
f

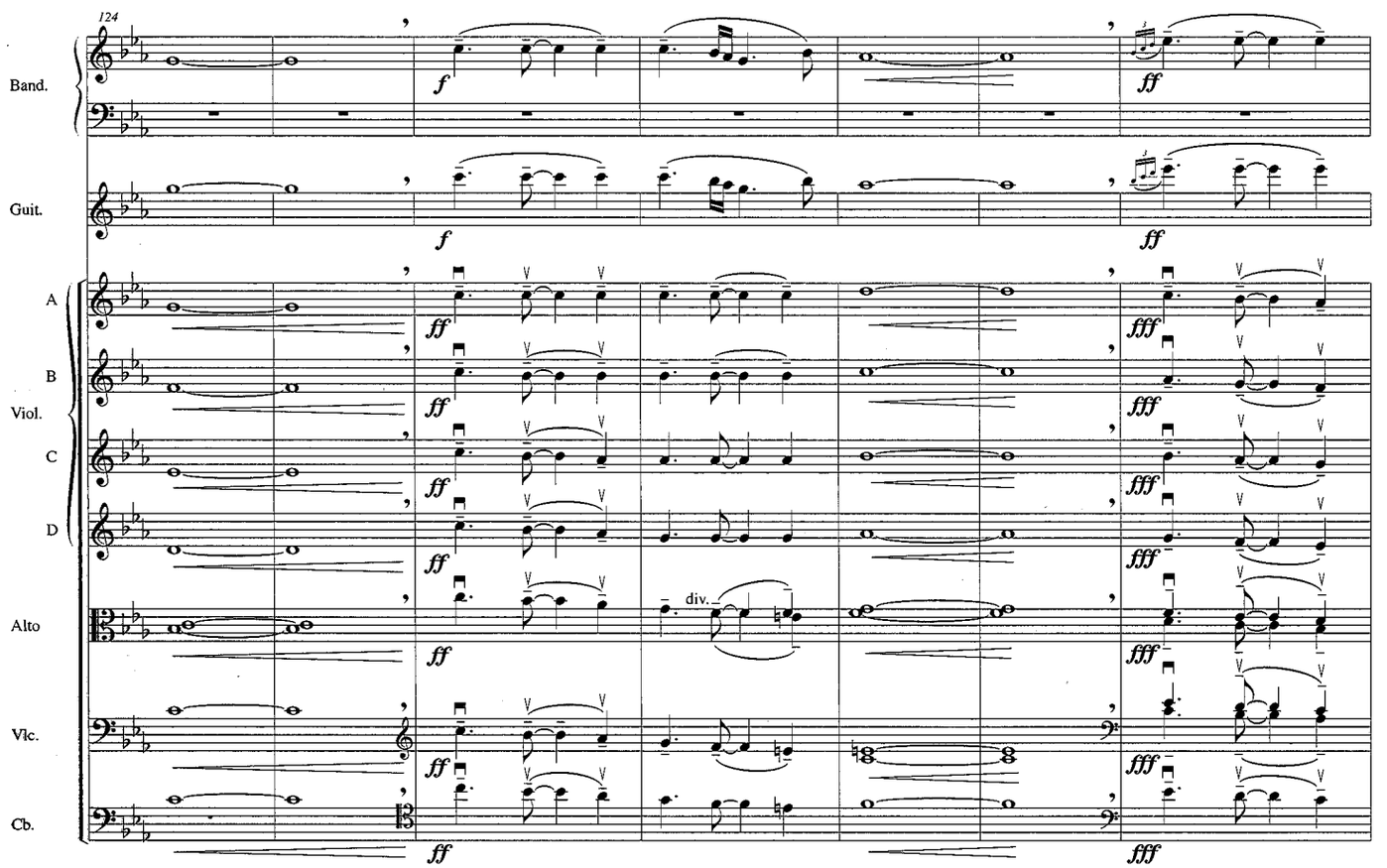

98
Band.
Guit.
A
Viol.
C
Alto
Vlc.
Cb.

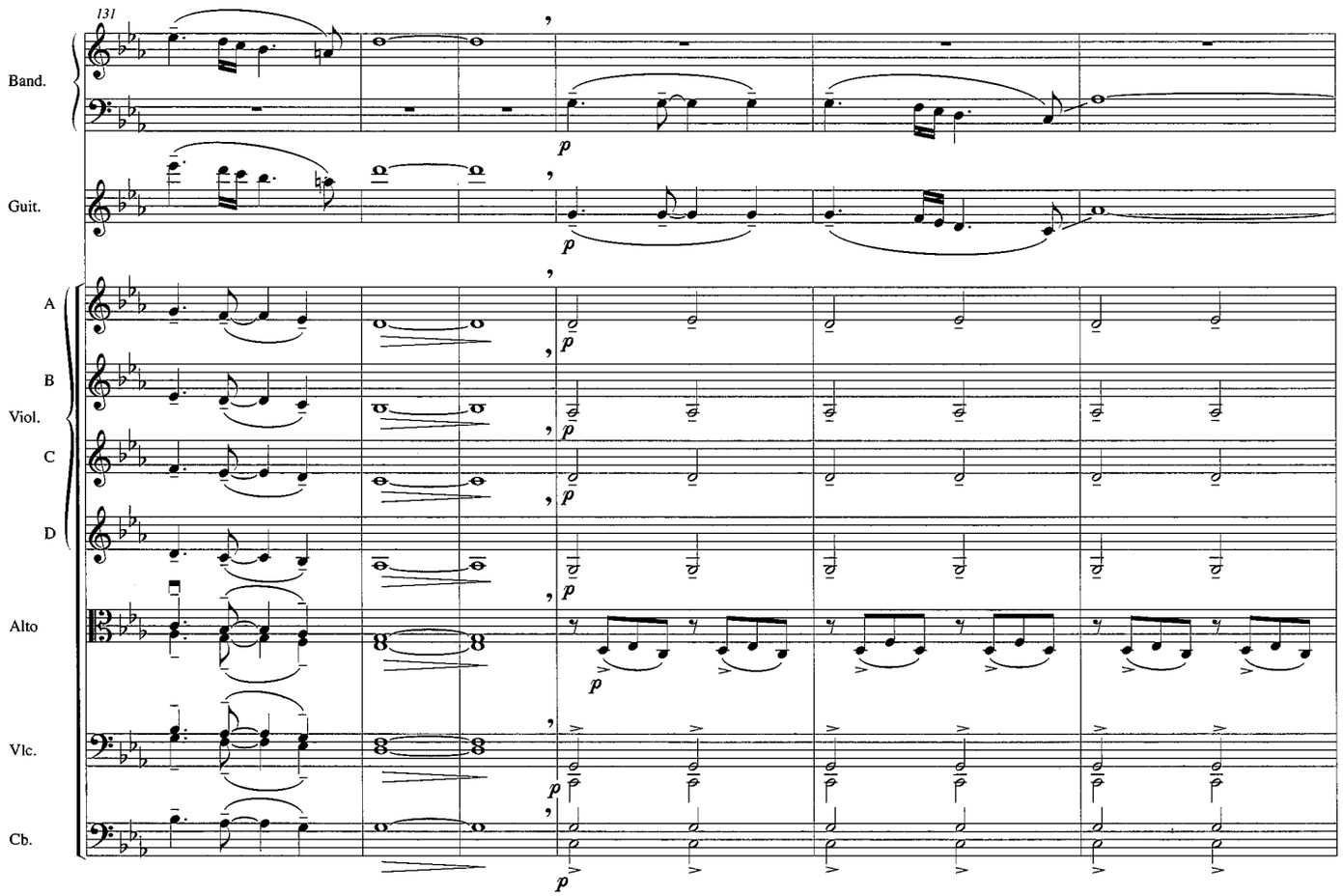

103
Band.
Guit.
A
Viol.
C
Alto
Vlc.
Cb.
f
div.

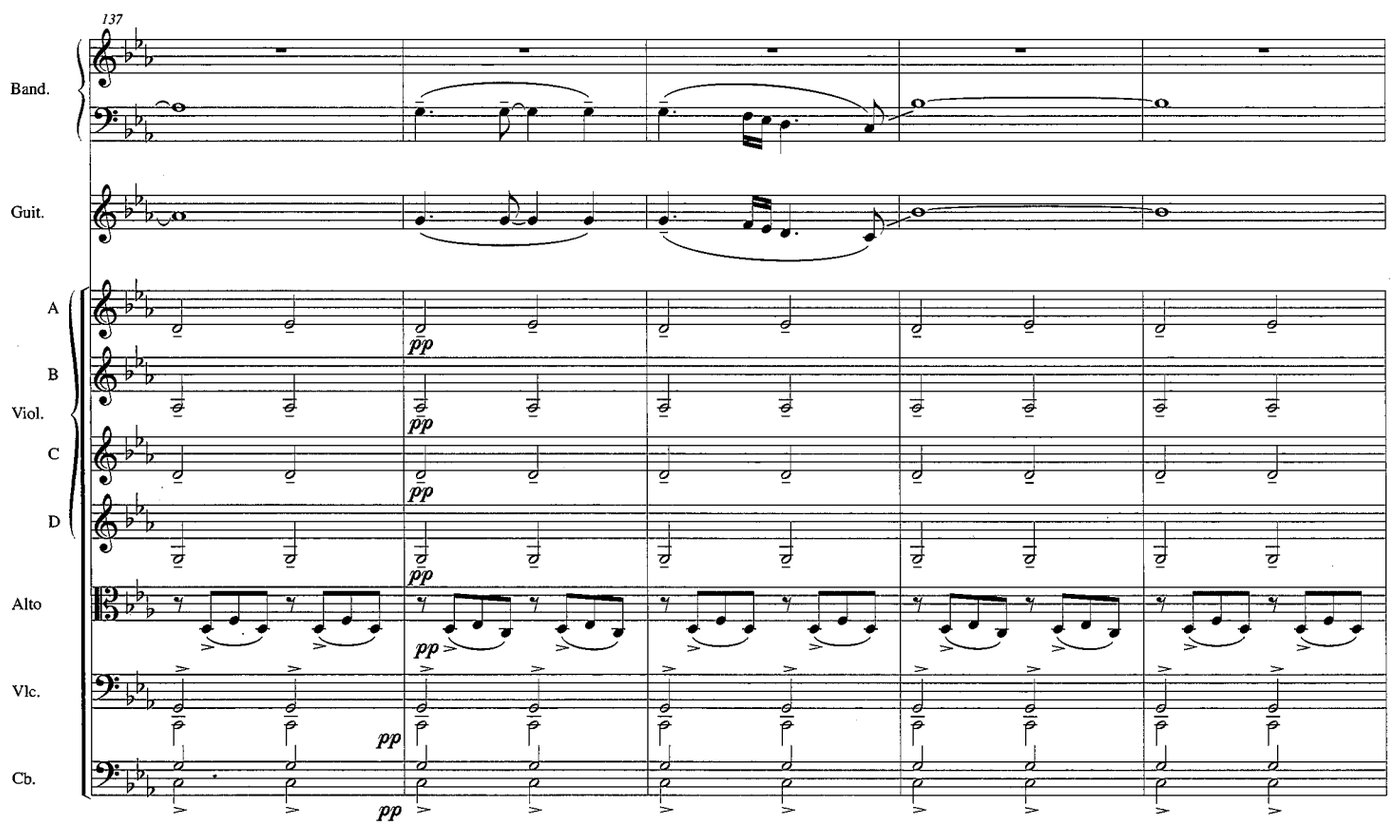

108
Band.
Guit.
A
Viol.
C
Alto
Vlc.
Cb.

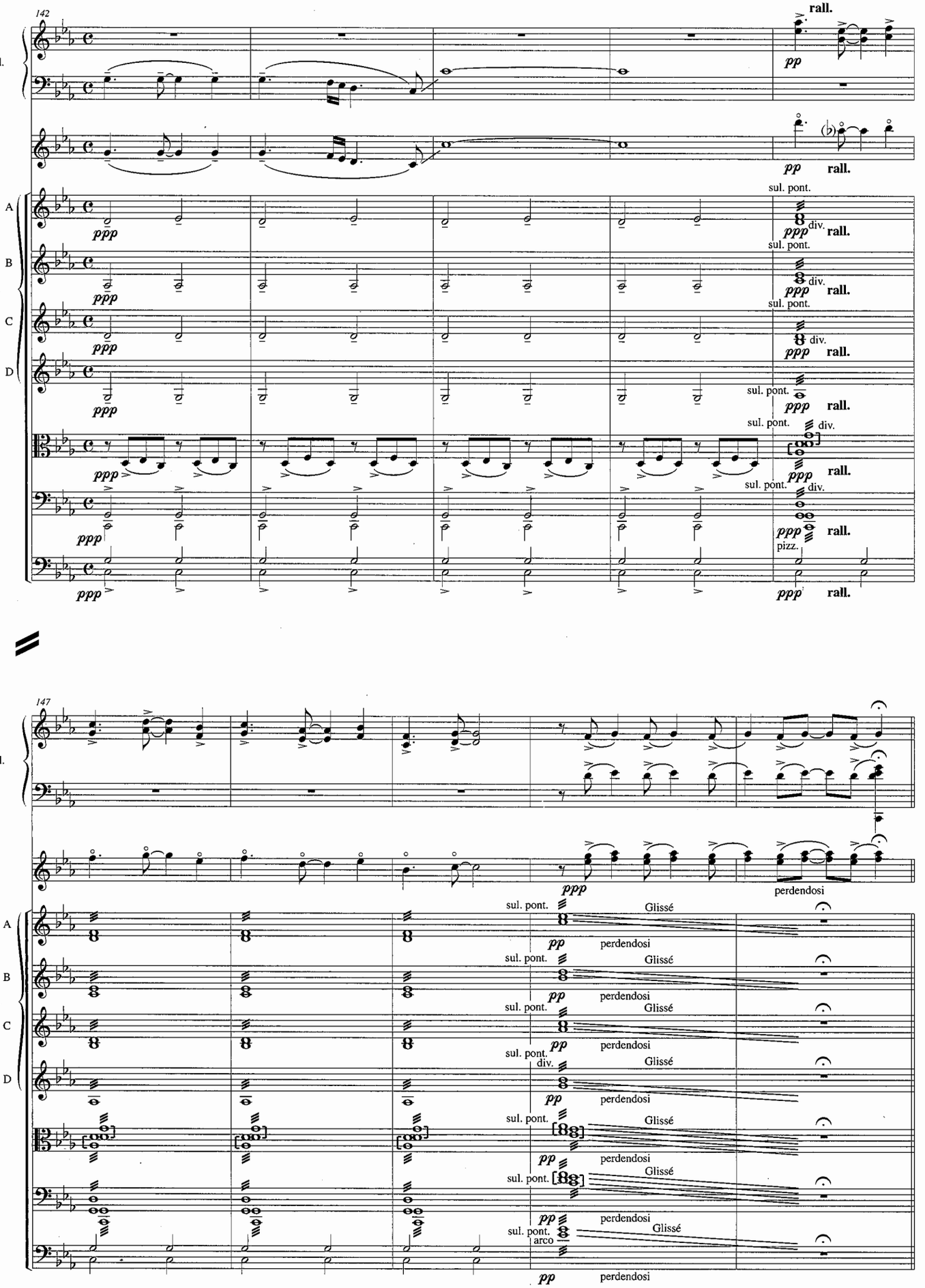

113
Band.
Guit.
A
Viol.
C
Alto
Vlc.
Cb.


118
Tristemente
Band.
Guit.
Tristemente
A
B
Viol.
C
D
Alto
Vlc.
Cb.
Tutti
Tutti arco
div.
mf
f

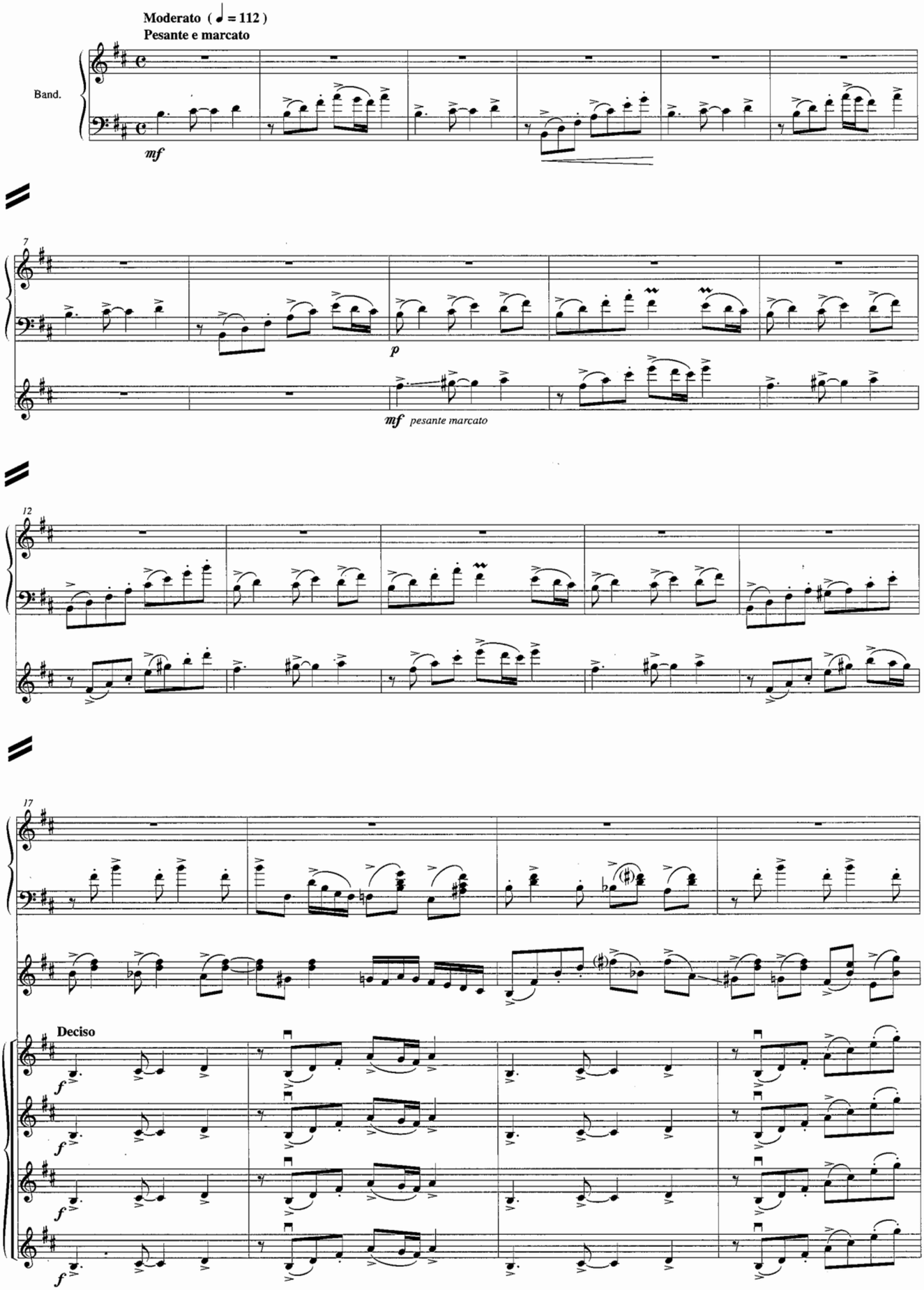

124
Band.
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
div.
f
ff
fff

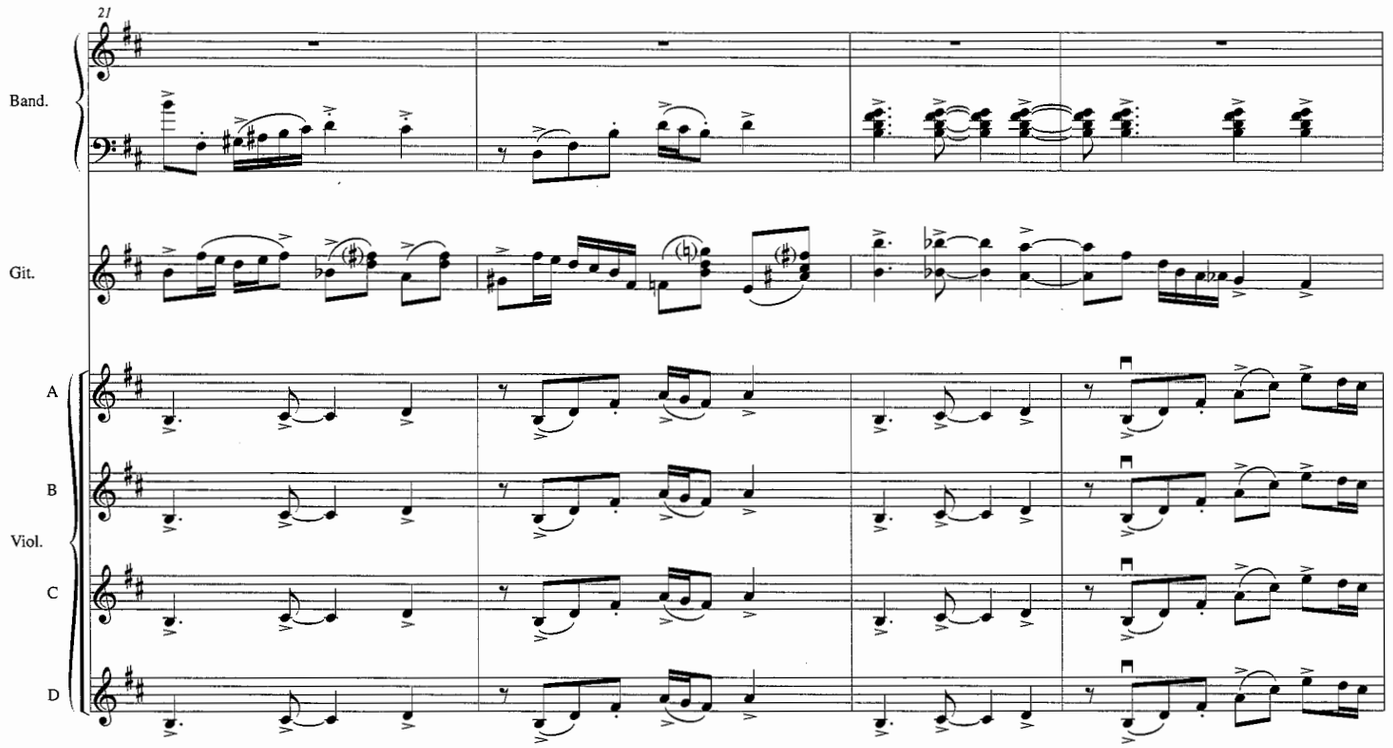

131
Band.
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
p

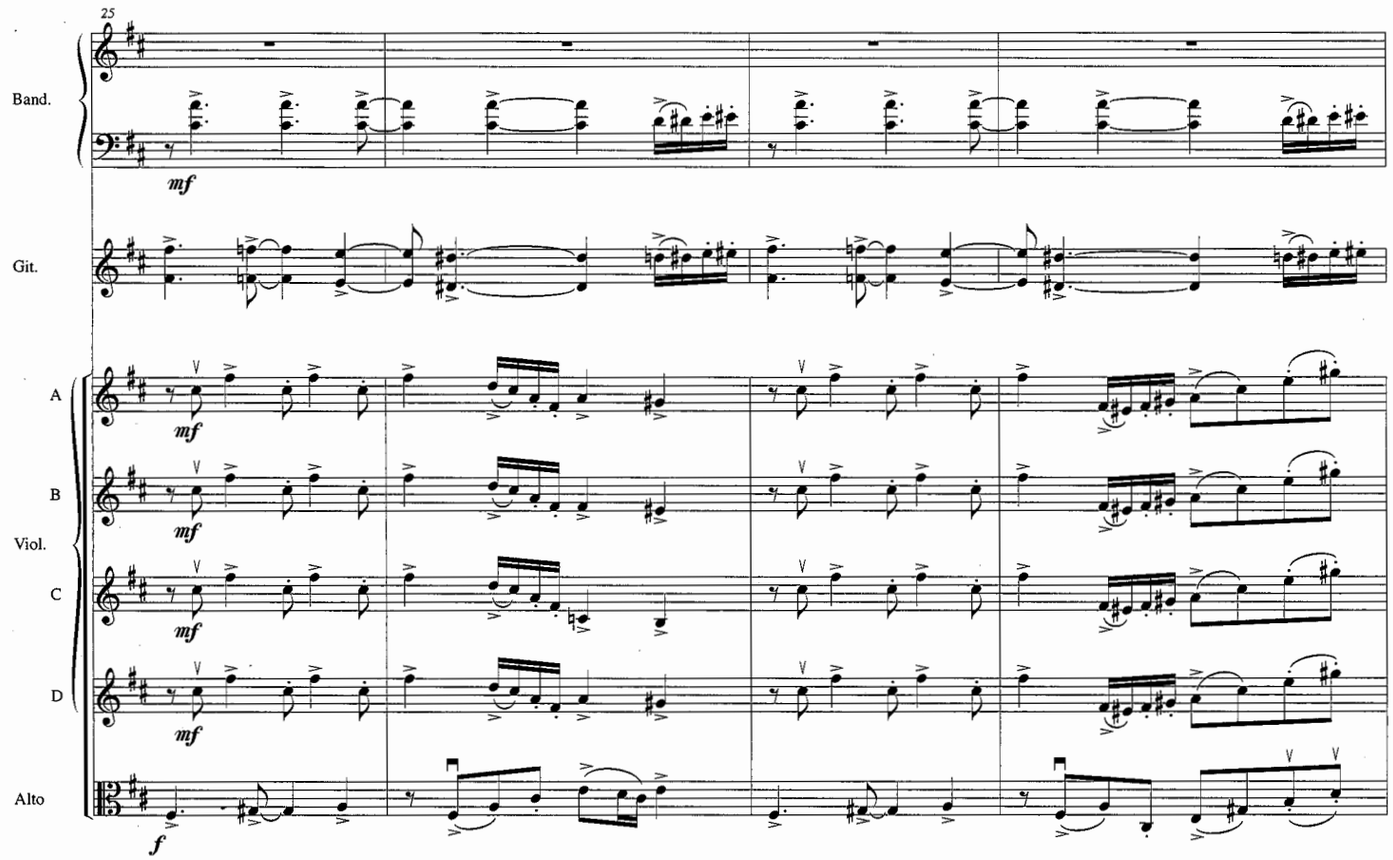

137
Band.
Guit.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
pp

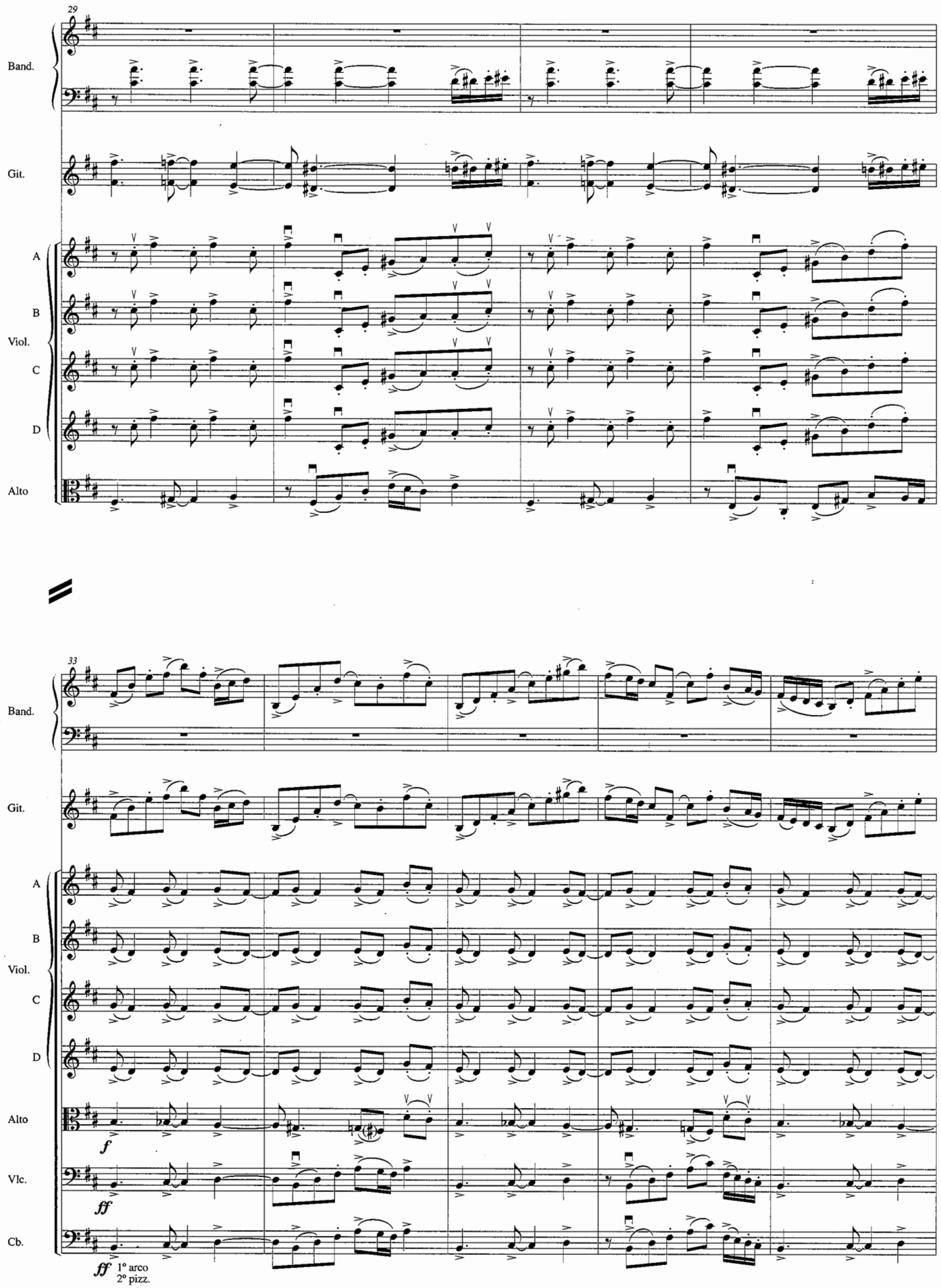

142
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
rall.
pp
ppp
sul. pont.
div.
pizz.
147
perdendosi
Glissé
arco

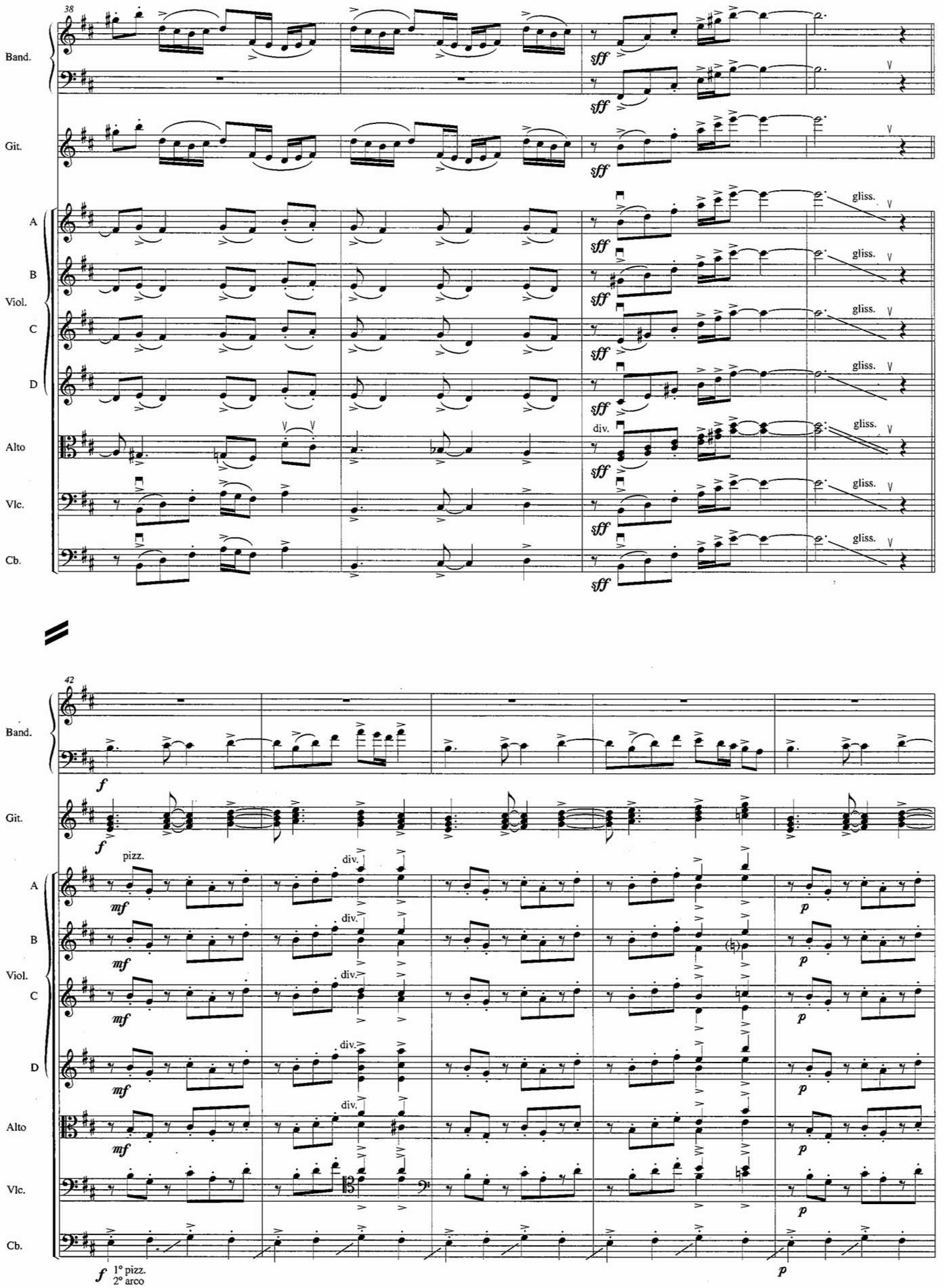
Nº 3 - Tango

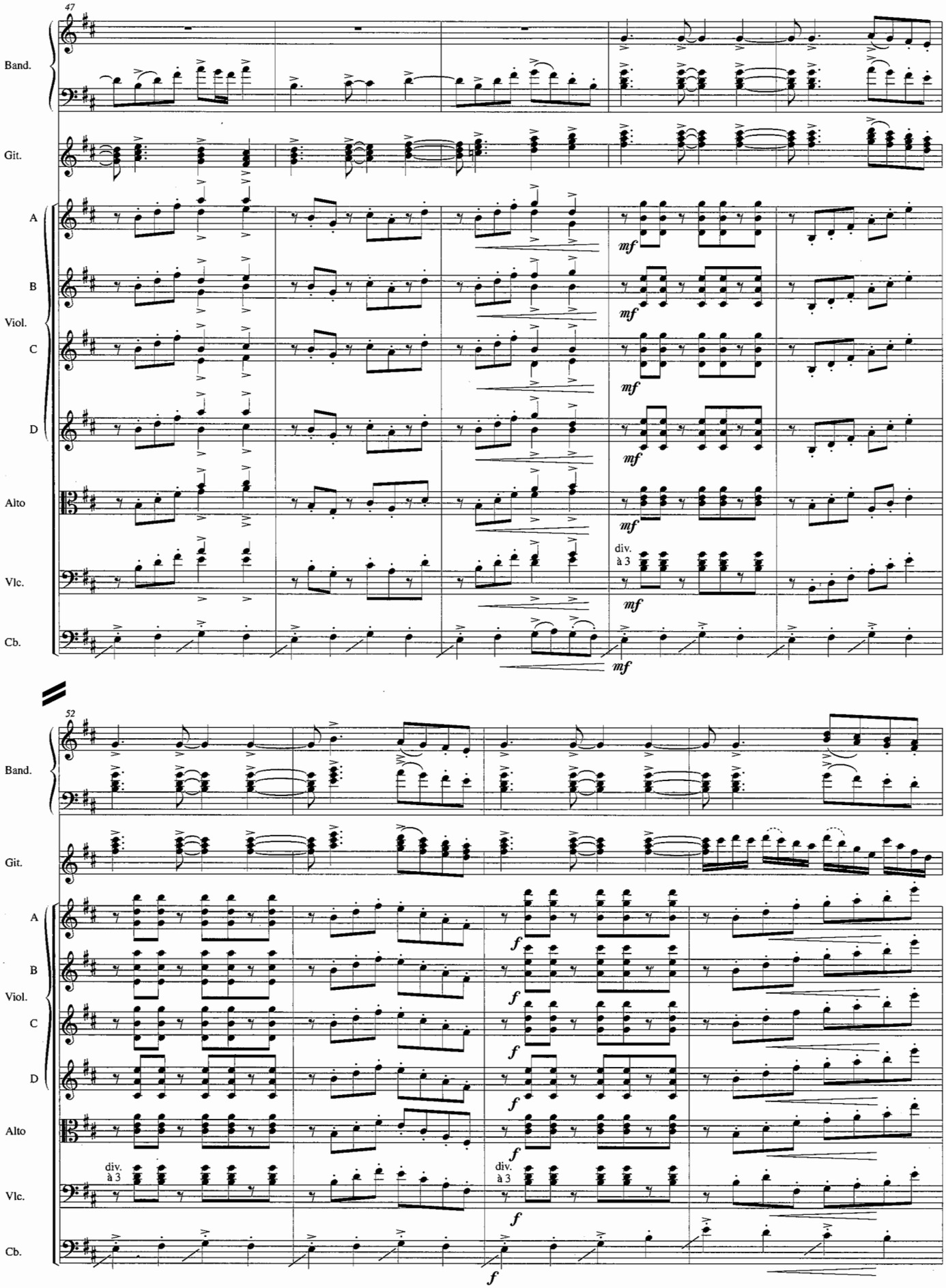

Moderato (♩ = 112)
Pesante e marcato
Band.
mf
7
Band.
Git.
p
mf pesante marcato
12
Band.
Git.
17
Band.
Git.
Deciso
A
B
Viol.
C
D
f

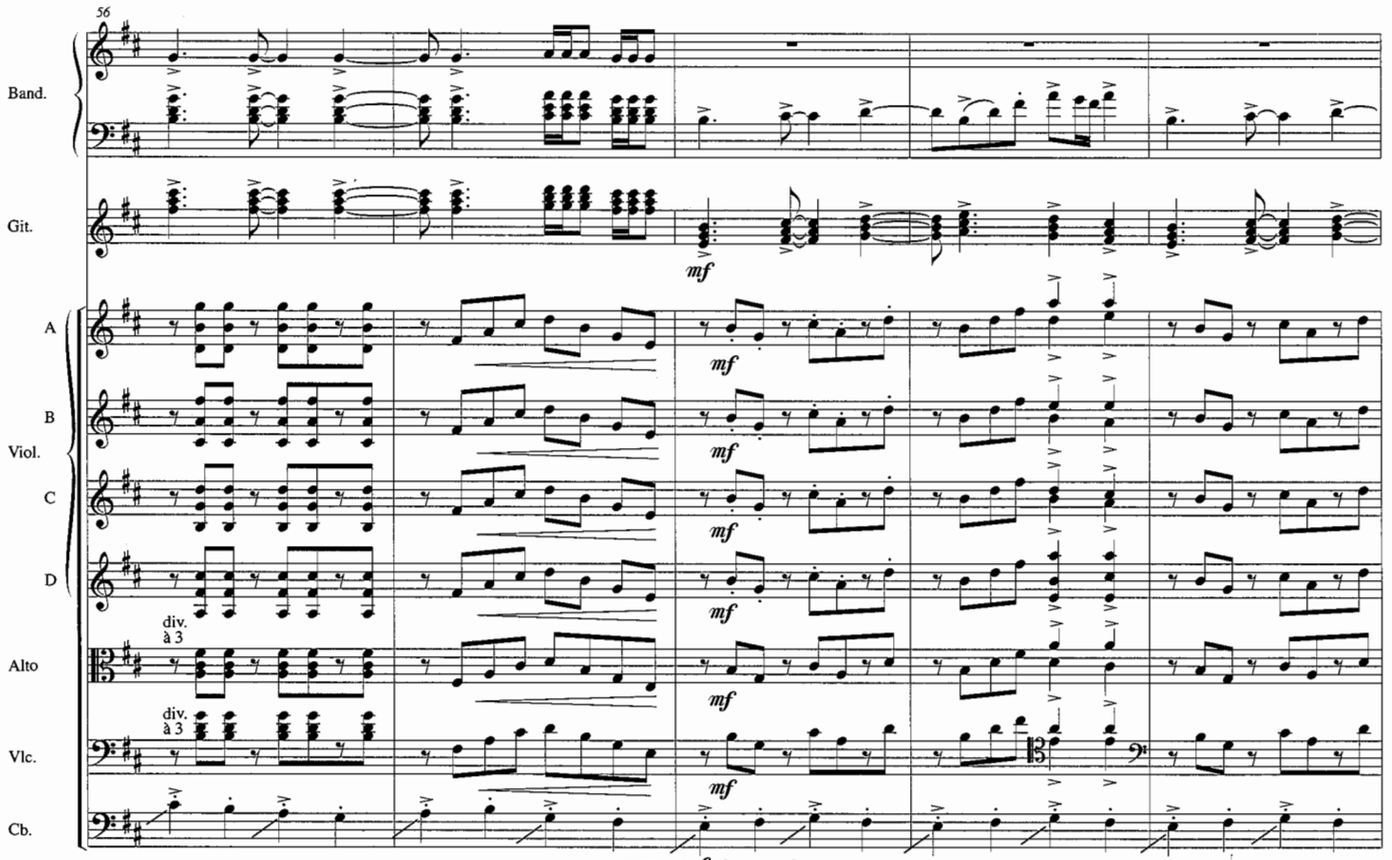

21
Band.
Git.
A
B
Viol.
C
D

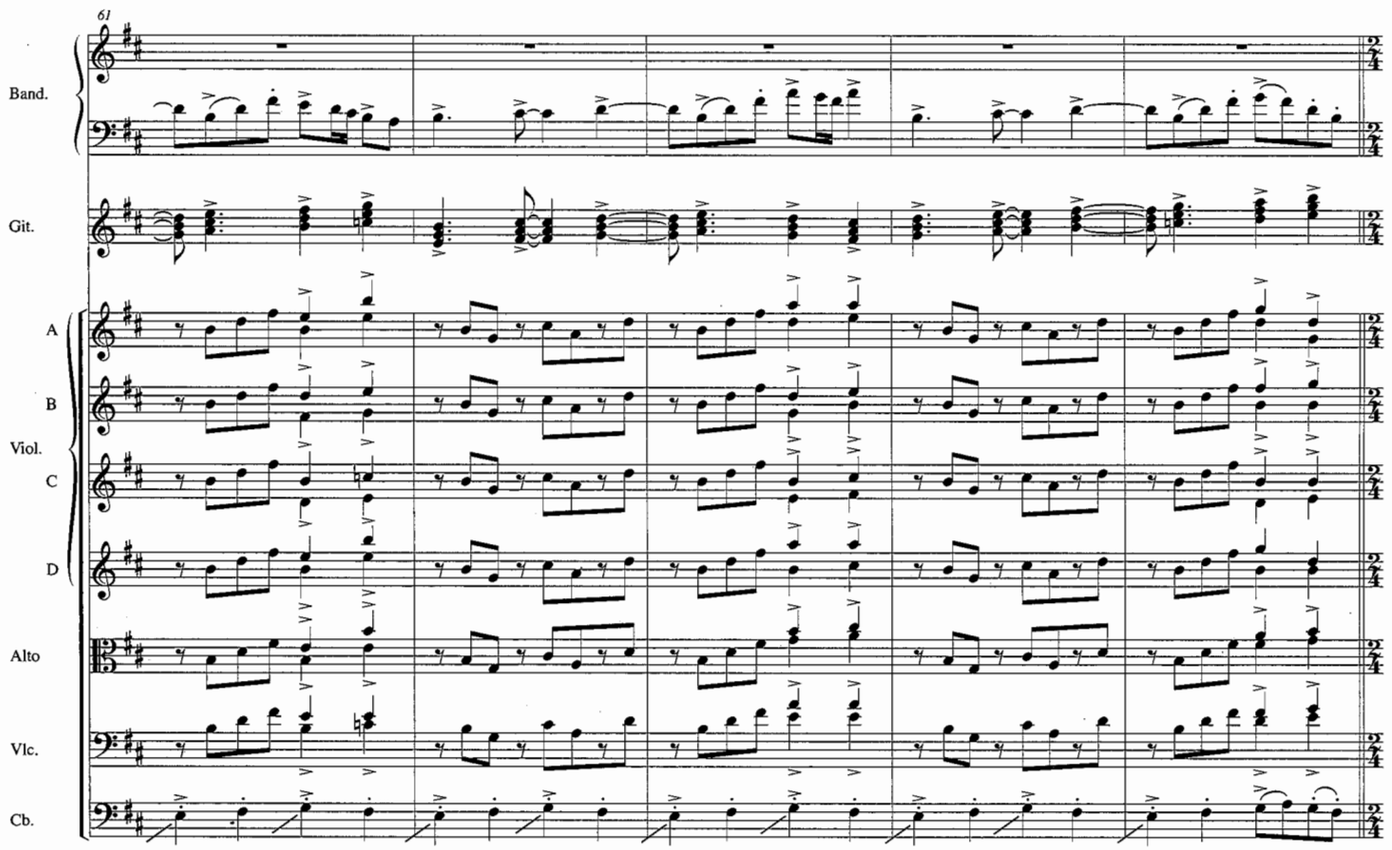

25
Band.
mf
Git.
A
B
Viol.
C
D
Alto
f

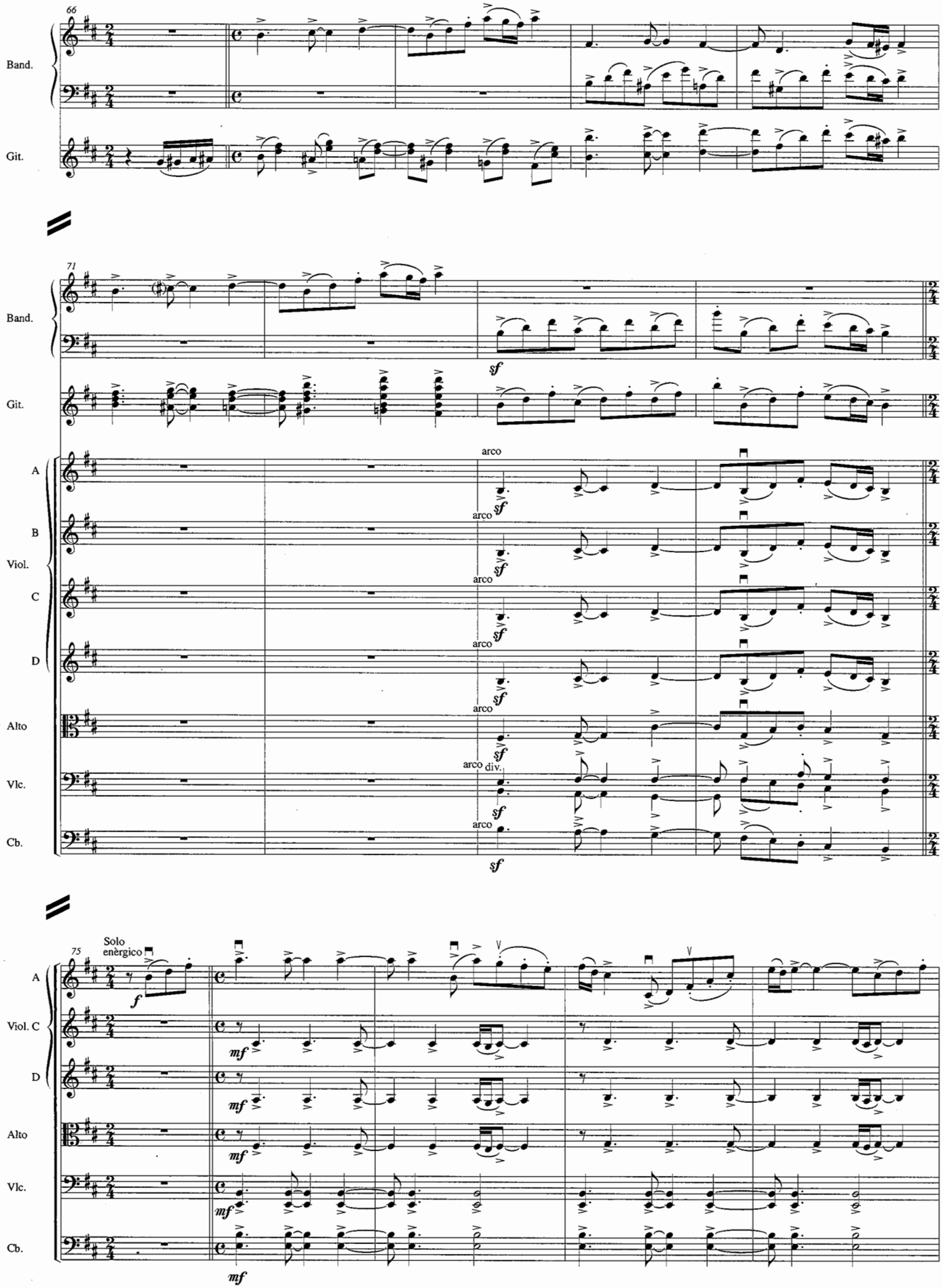

29
Band.
Git.
A
B
Viol.
C
D
Alto
33
Band.
Git.
A
B
Viol.
C
D
Alto
f
Vlc.
ff
Cb.
ff
1° arco
2° pizz.


38
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
sff
gliss.
div.
42
f
pizz.
mf
p
1° pizz.
2° arco

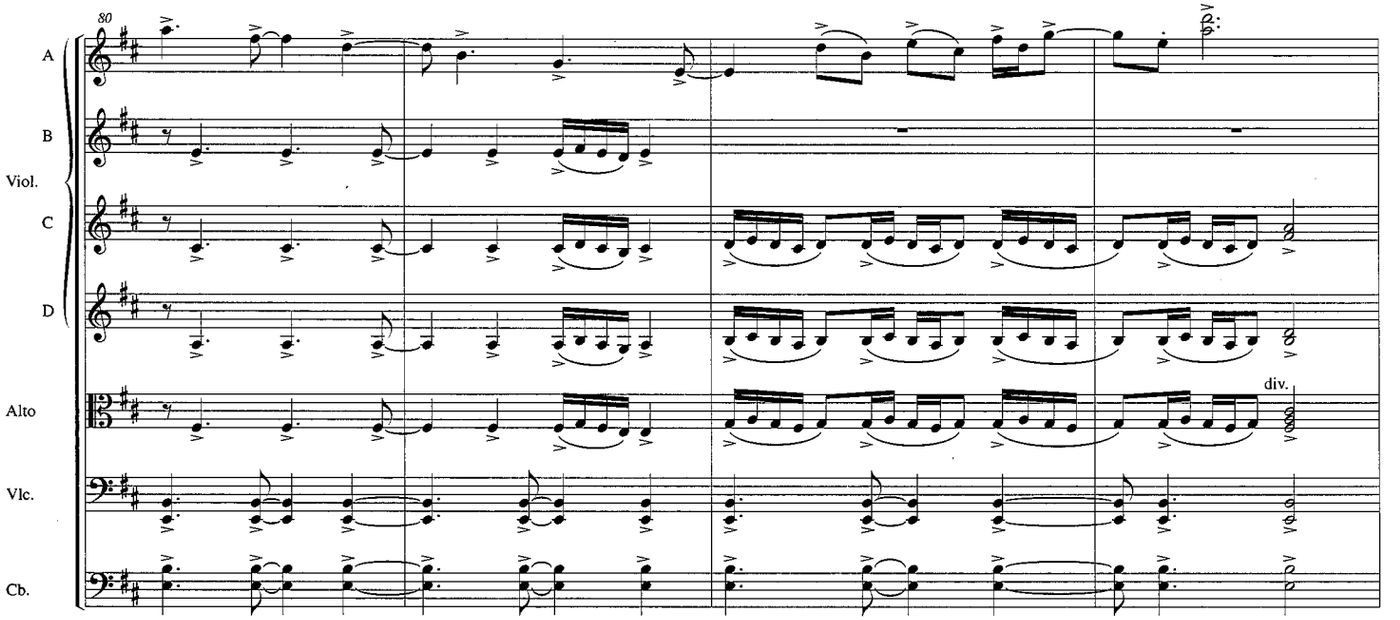

47
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
mf
div.
à 3
52
f

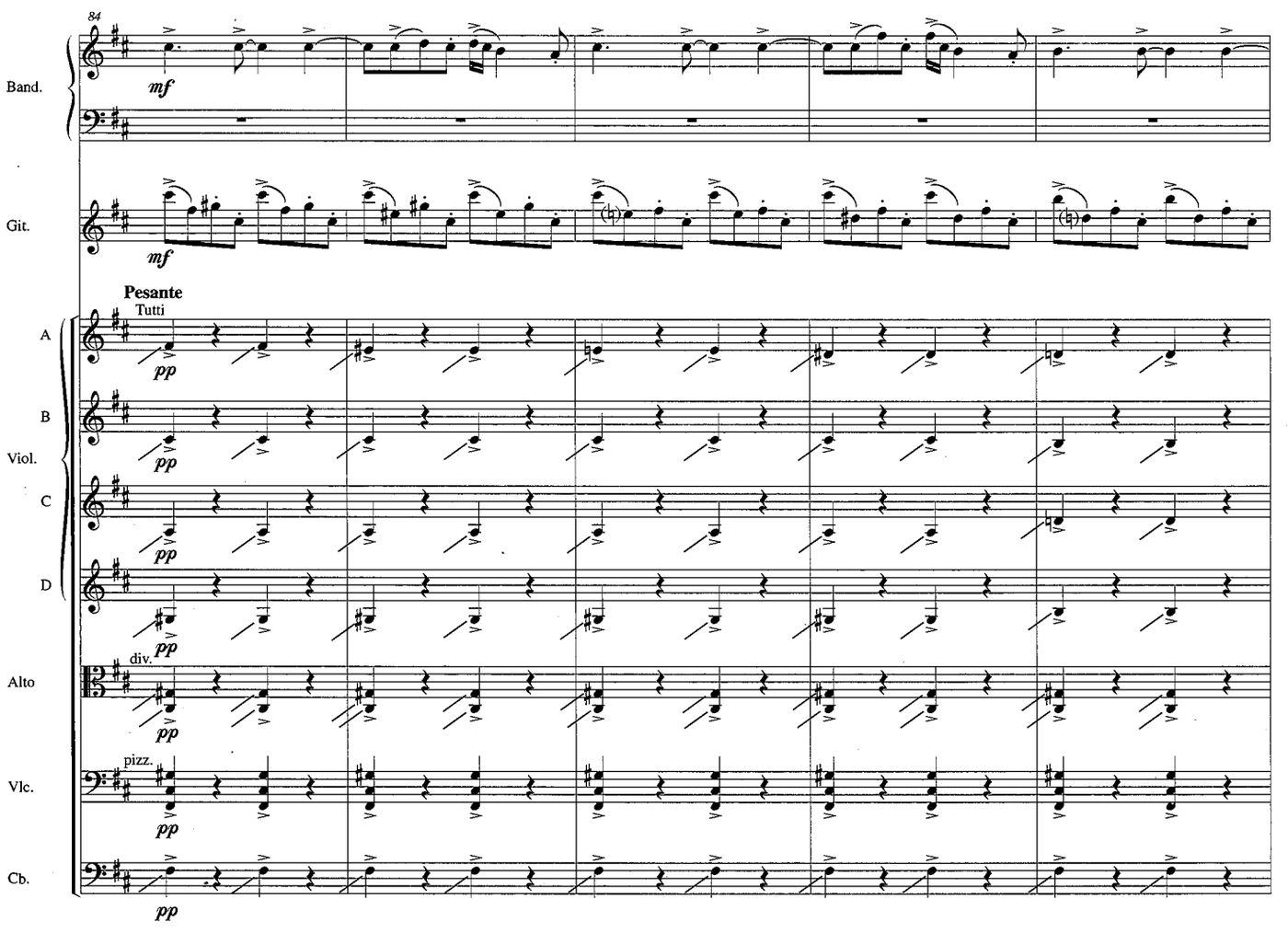

56
Band.
Git.
mf
A
B
Viol.
C
D
div.
à 3
Alto
div.
à 3
Vlc.
Cb.
mf
mf decrescendo

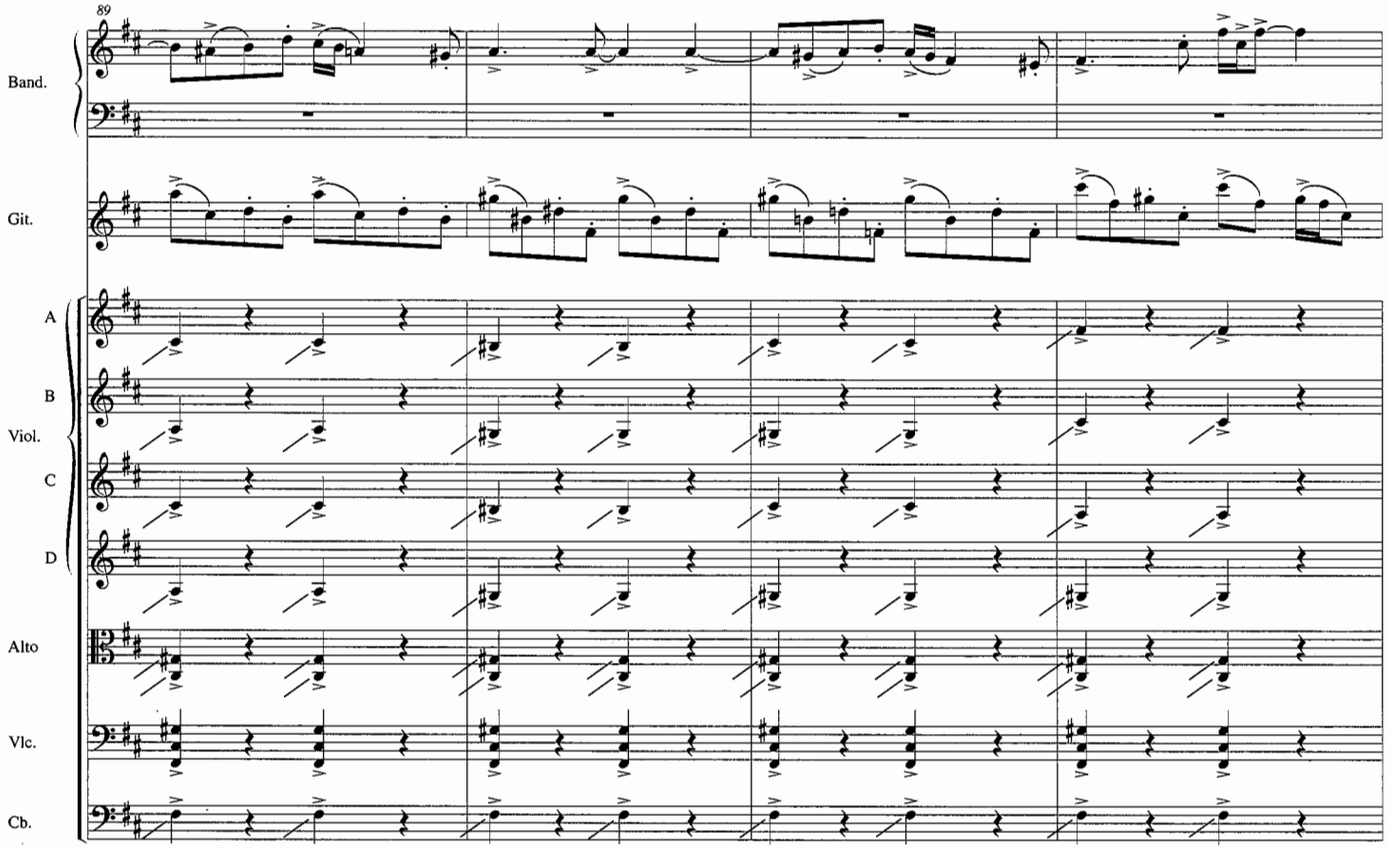

61
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
poco a poco

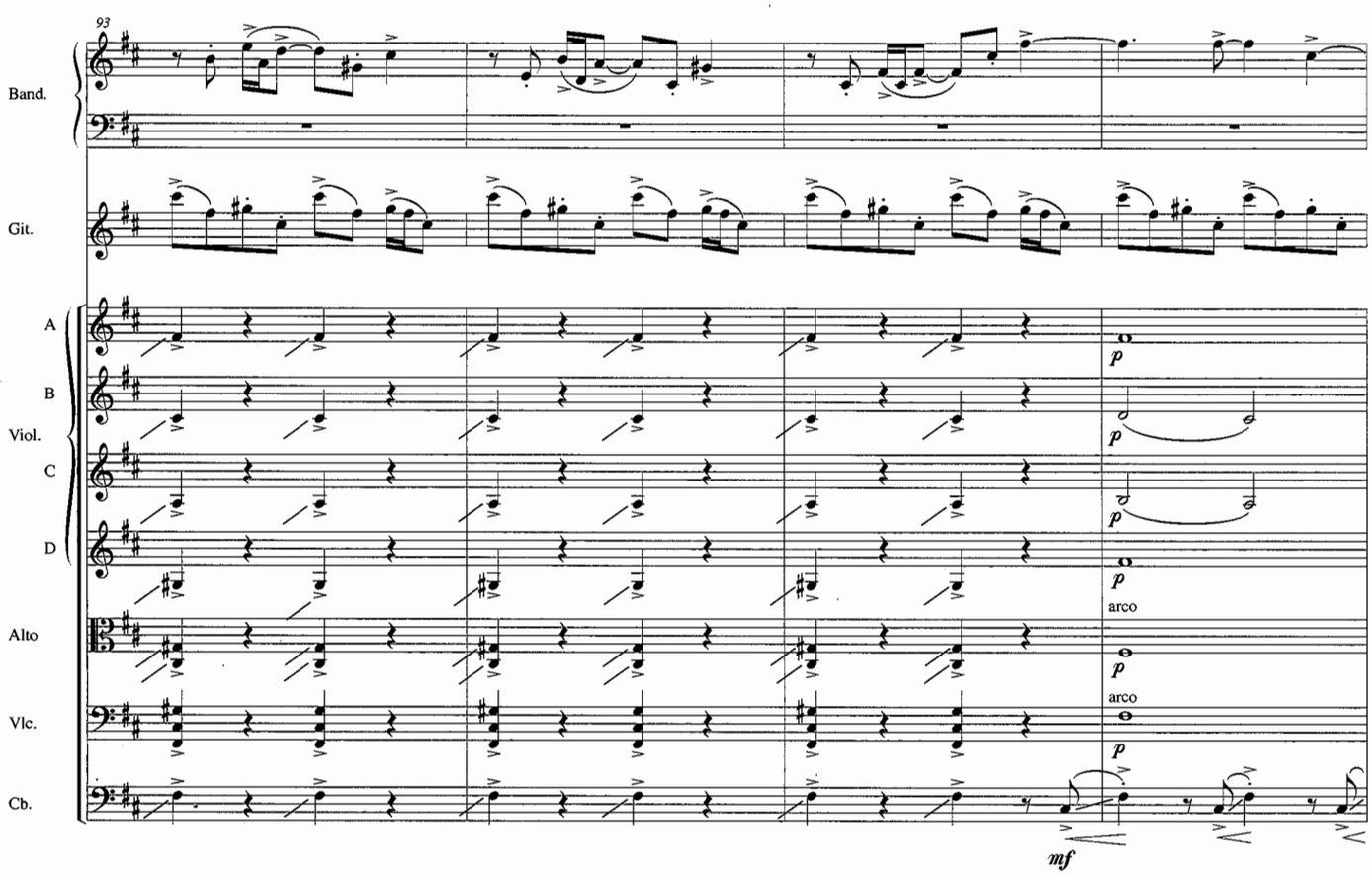


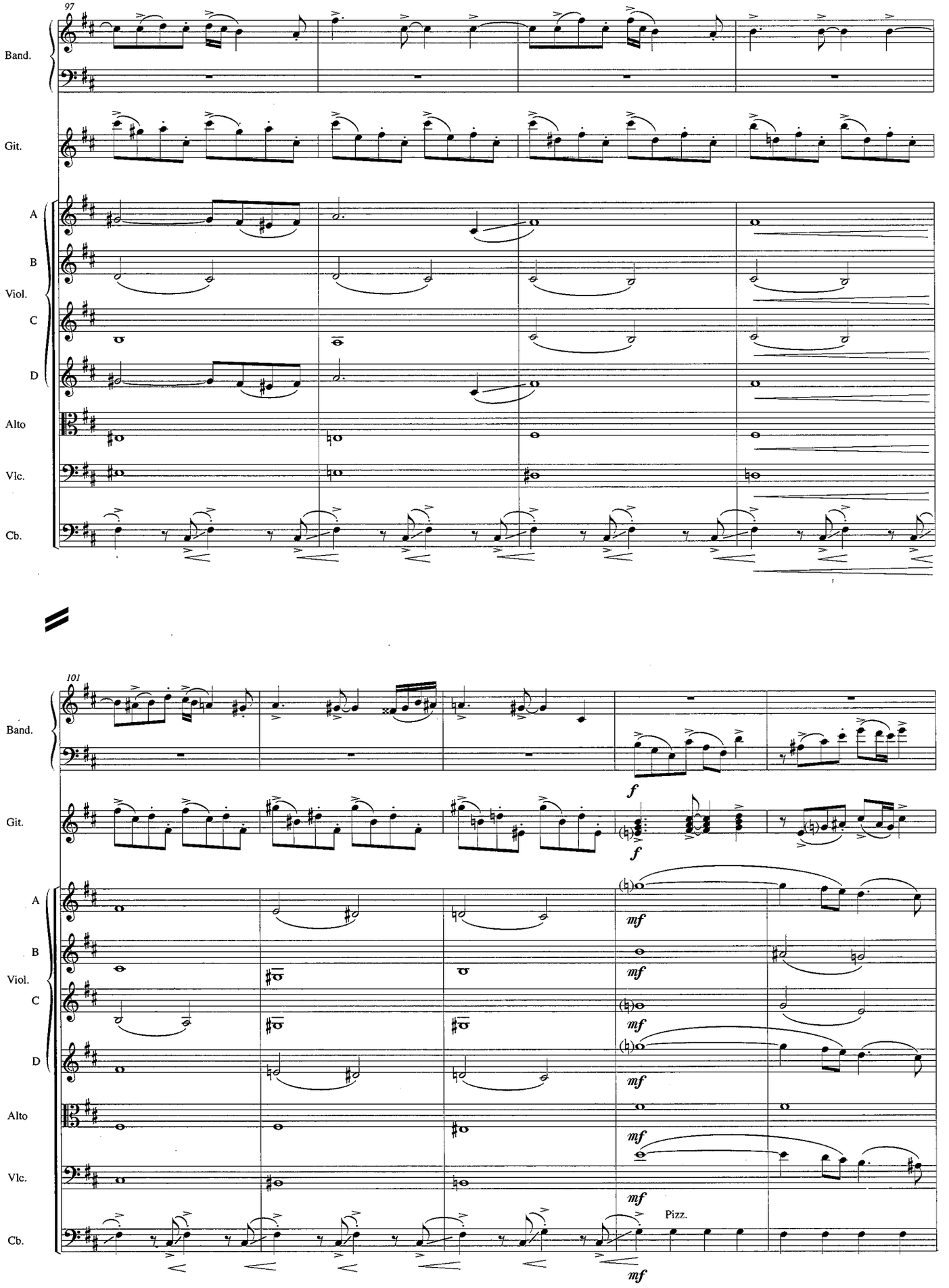
ΕΡΤ Α.Ε.
ΔΙΕΥ/ΝΣΗ ΜΟΥΣΙΚΩΝ ΣΥΝΘΕ
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ

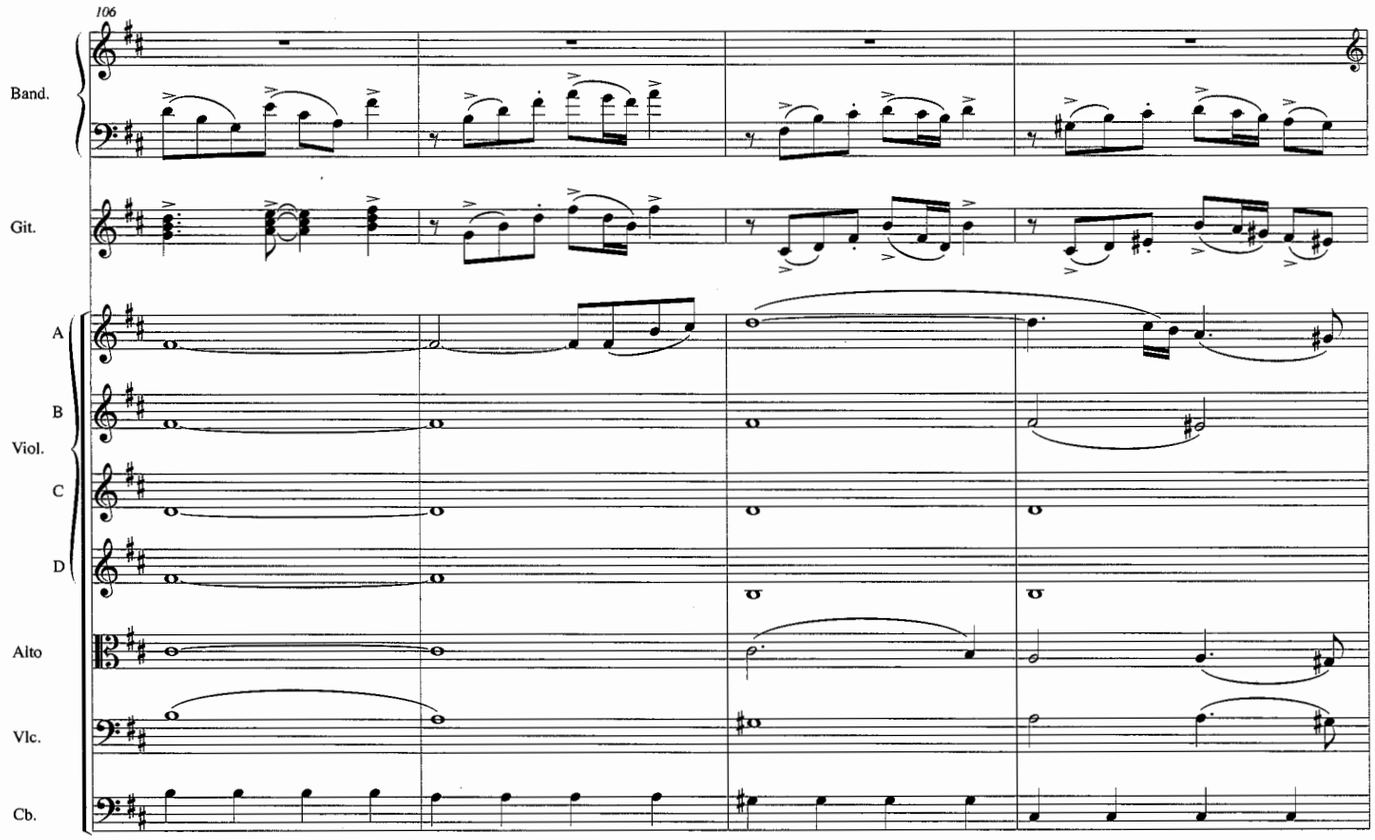

80
A
B
Viol.
C
D
Alto
div.
Vlc.
Cb.

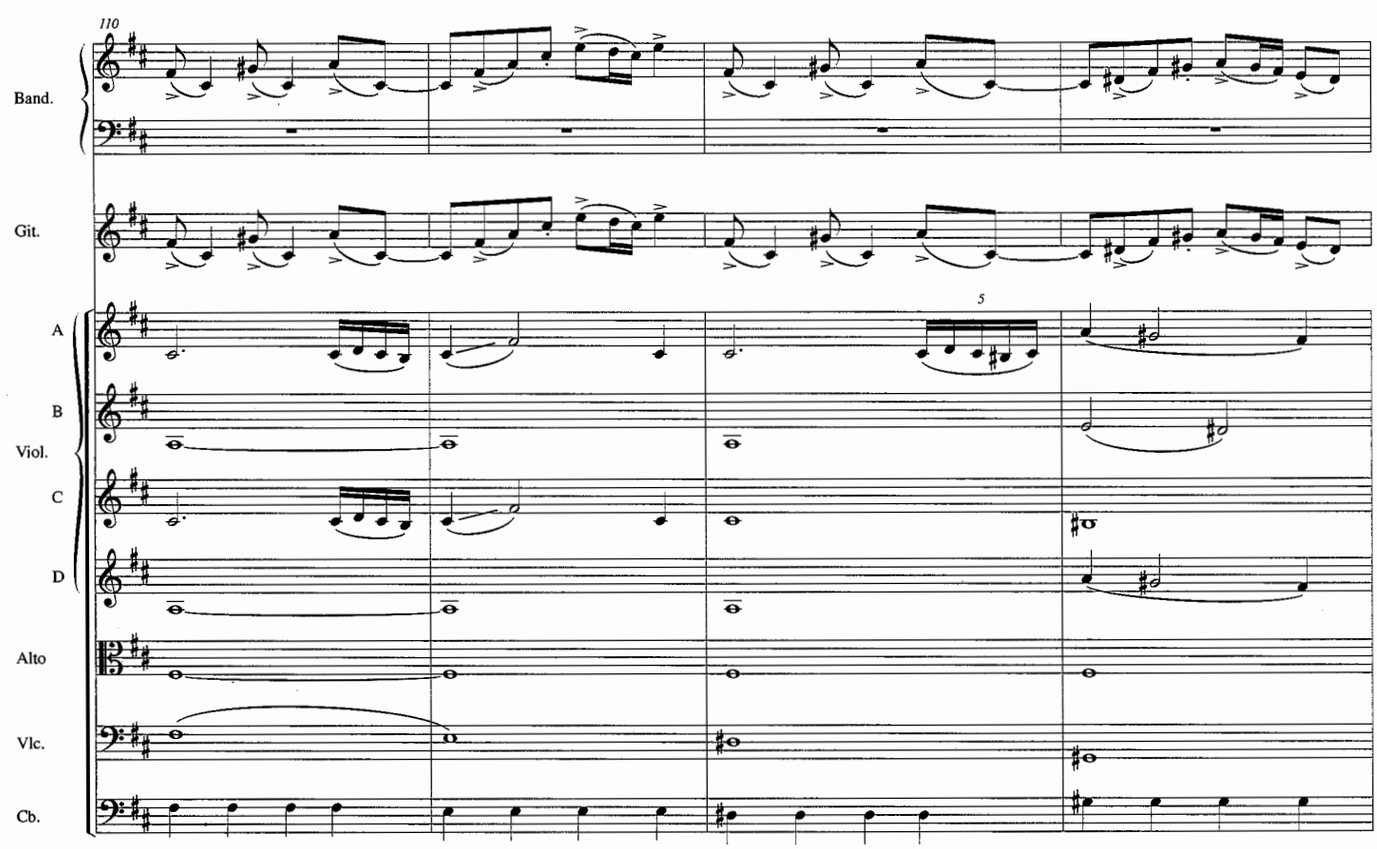

84
Band.
mf
Git.
mf
Pesante
Tutti
A
pp
B
Viol.
C
D
div.
Alto
pizz.
Vlc.
Cb.

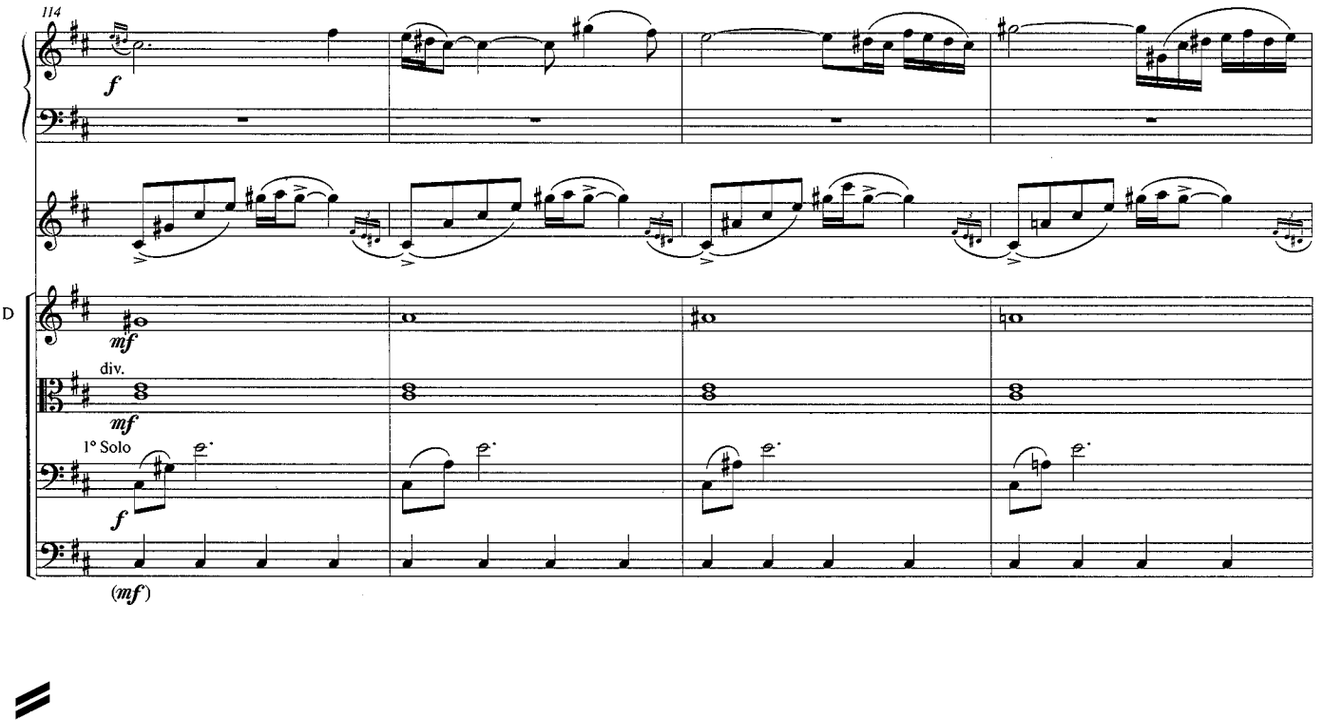

89
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.

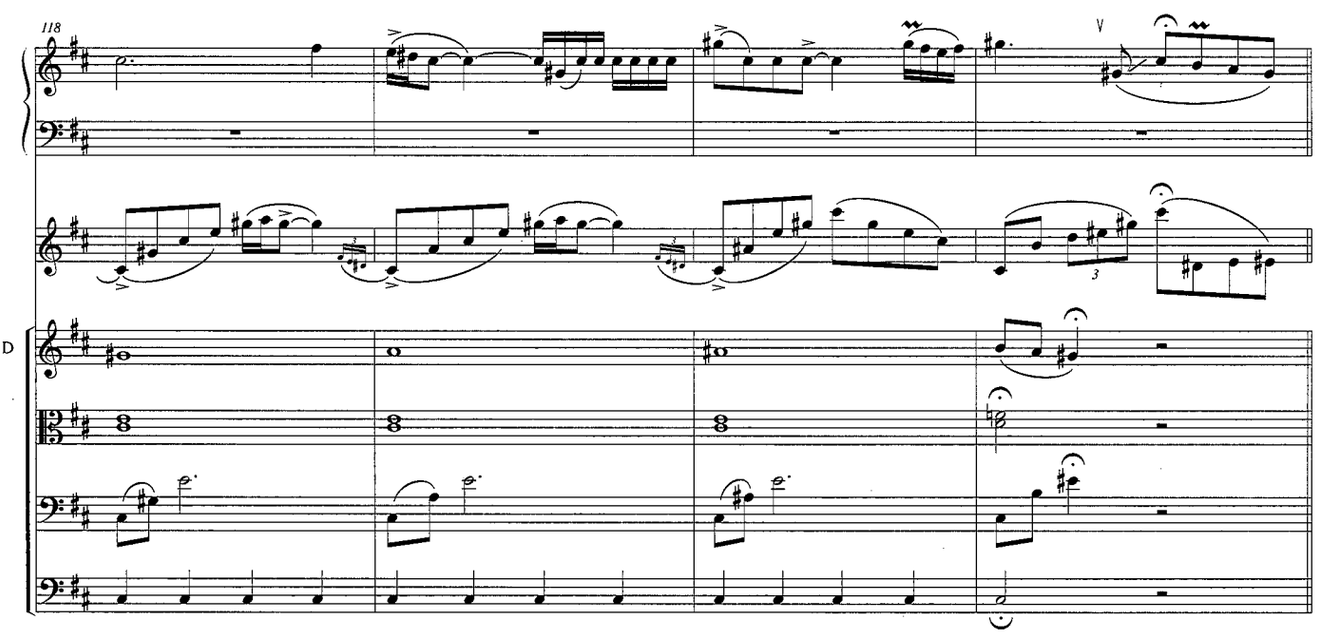

93
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
p
arco
mf

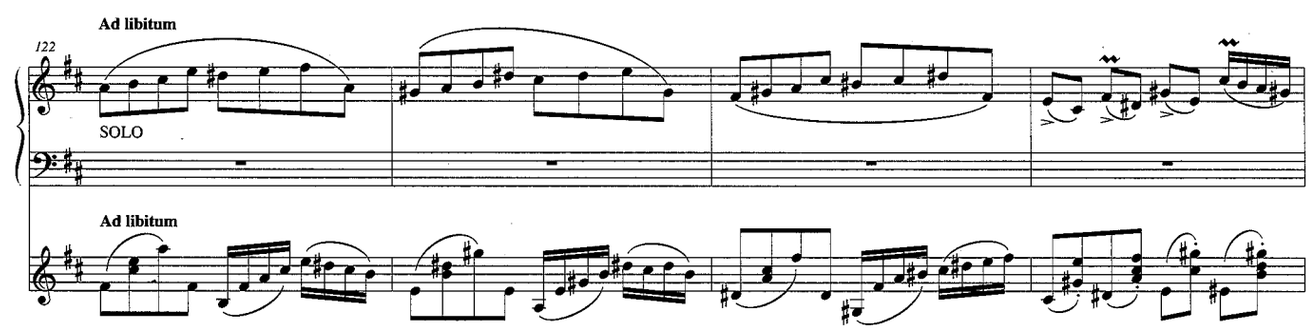

97
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
101
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
f
f
mf
mf
mf
mf
mf
mf
Pizz.
mf

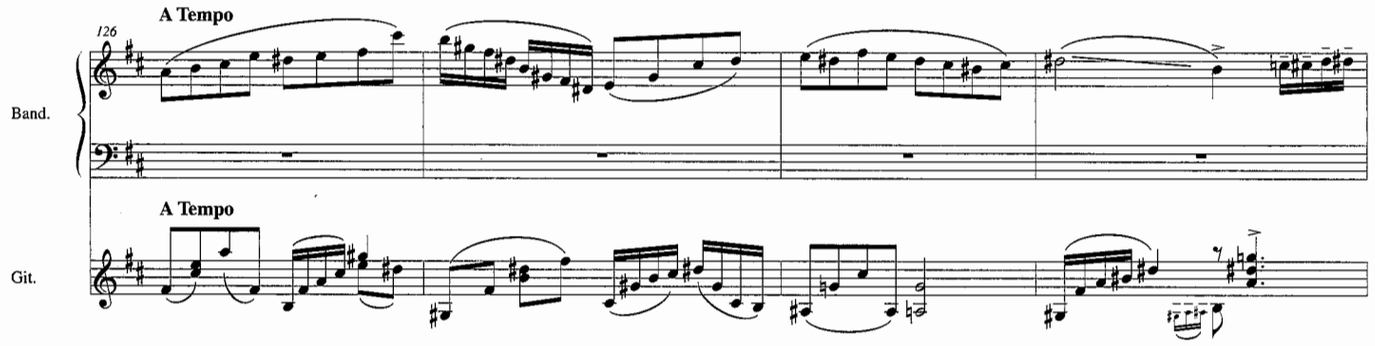

106
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.

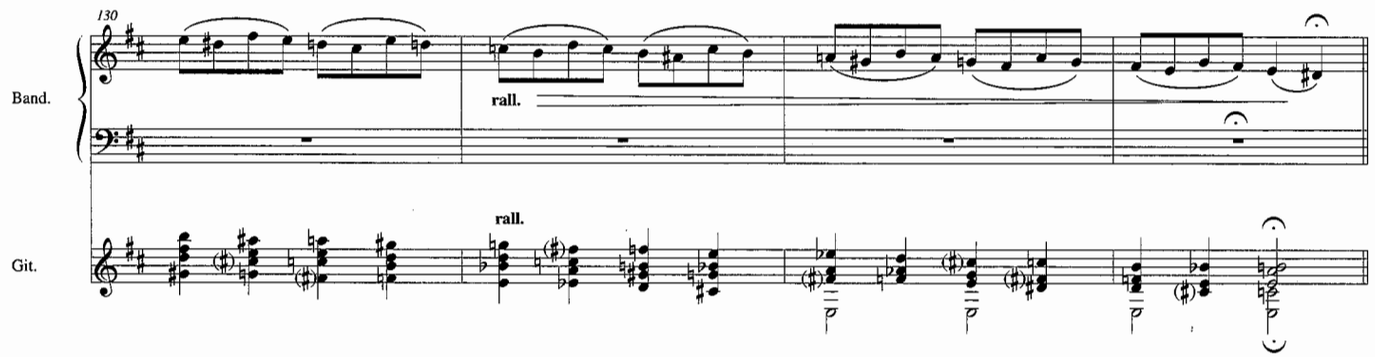

110
Band.
Git.
5
A
B
Viol.
C
D
Alto
Vlc.
Cb.

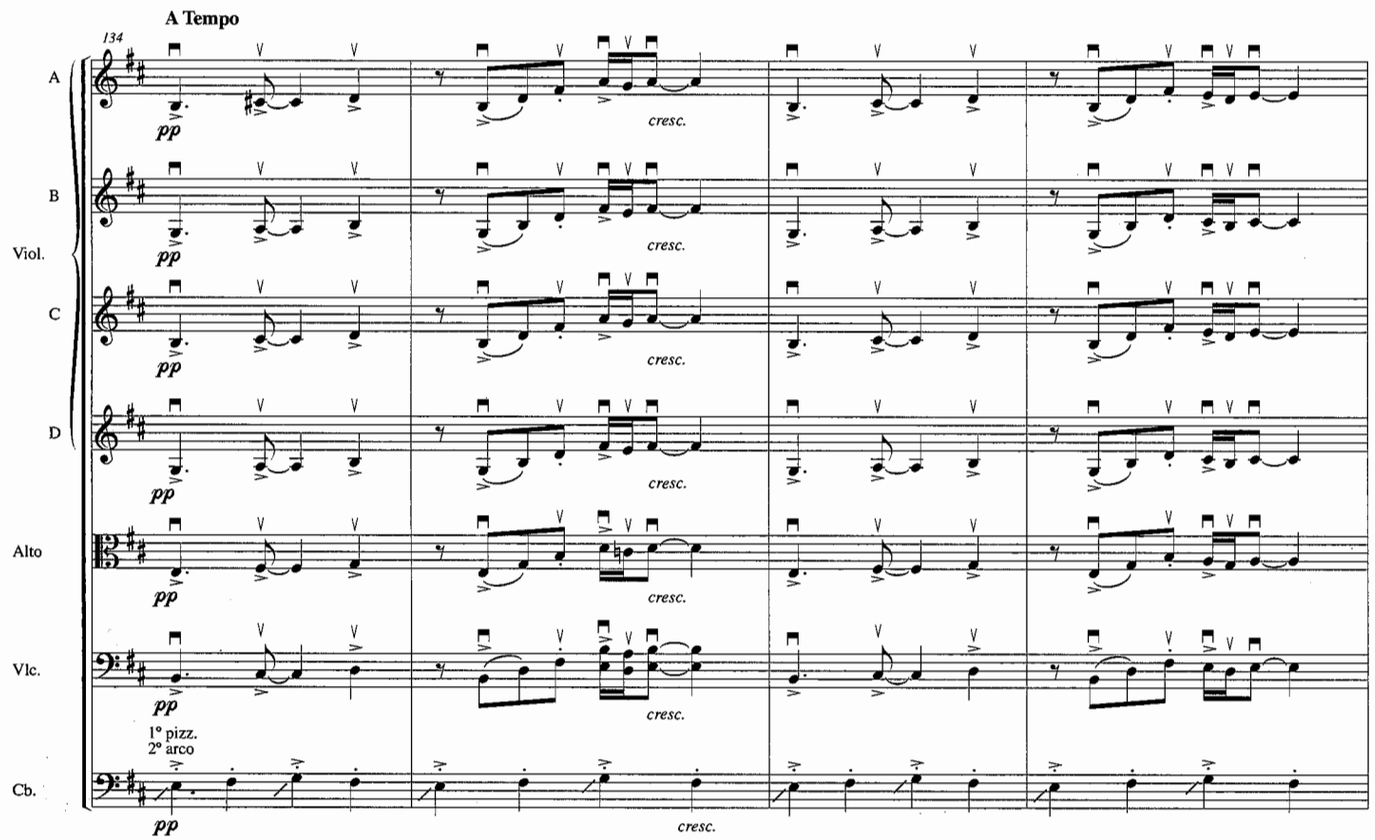

114
Band.
f
Git.
Viol. D
mf
div.
Alto
mf
1° Solo
Vlc.
f
Cb.
(mf)

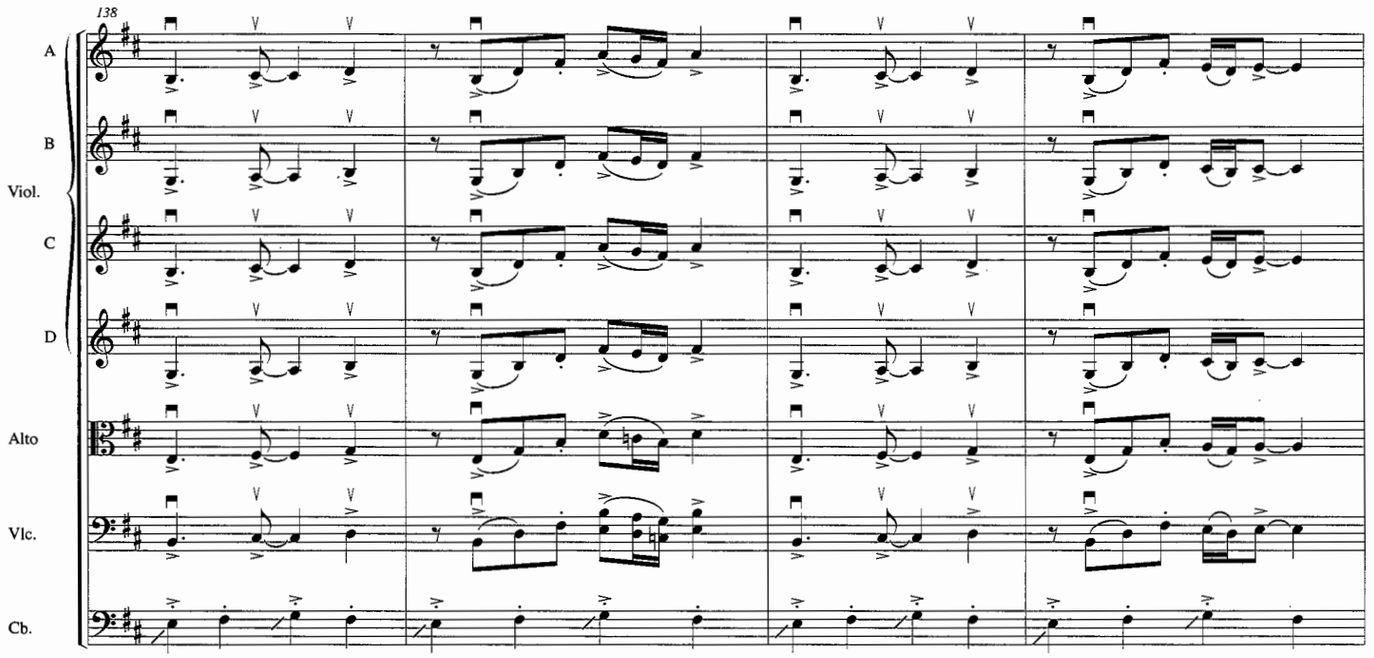

118
Band.
Git.
Viol. D
Alto
Vlc.
Cb.

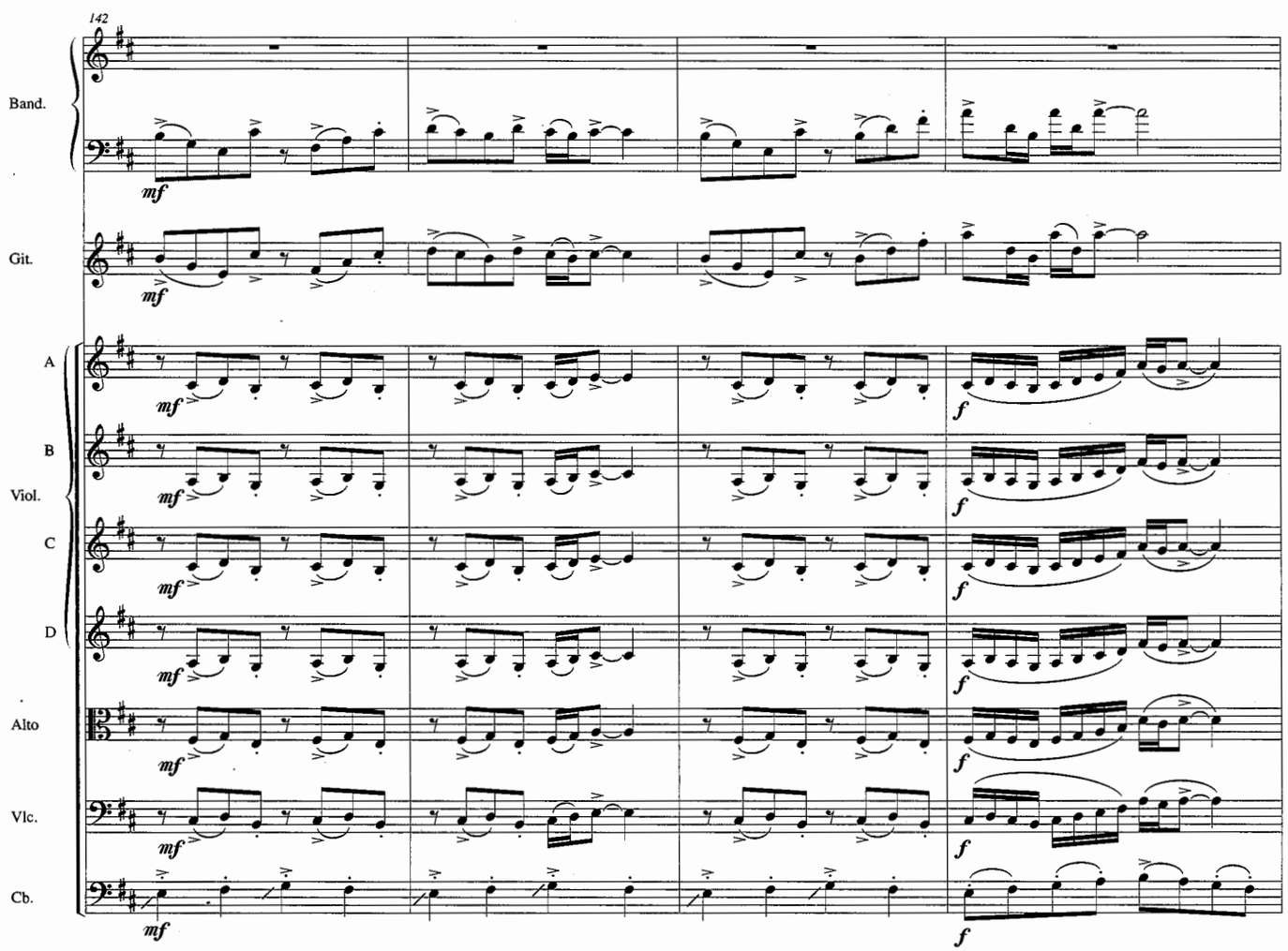

122
Ad libitum
Band.
SOLO
Ad libitum
Git.

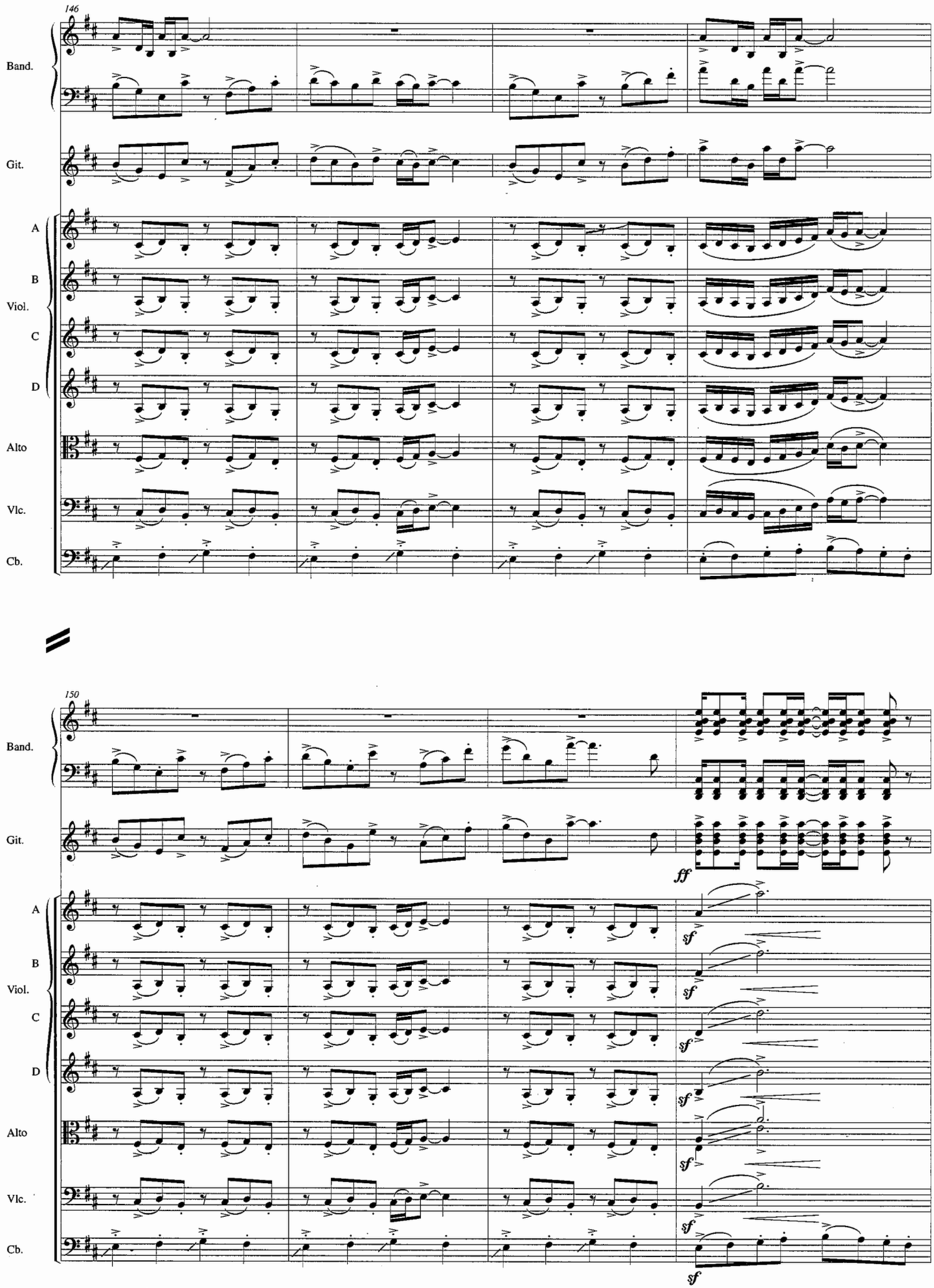

126
A Tempo
Band.
A Tempo
Git.

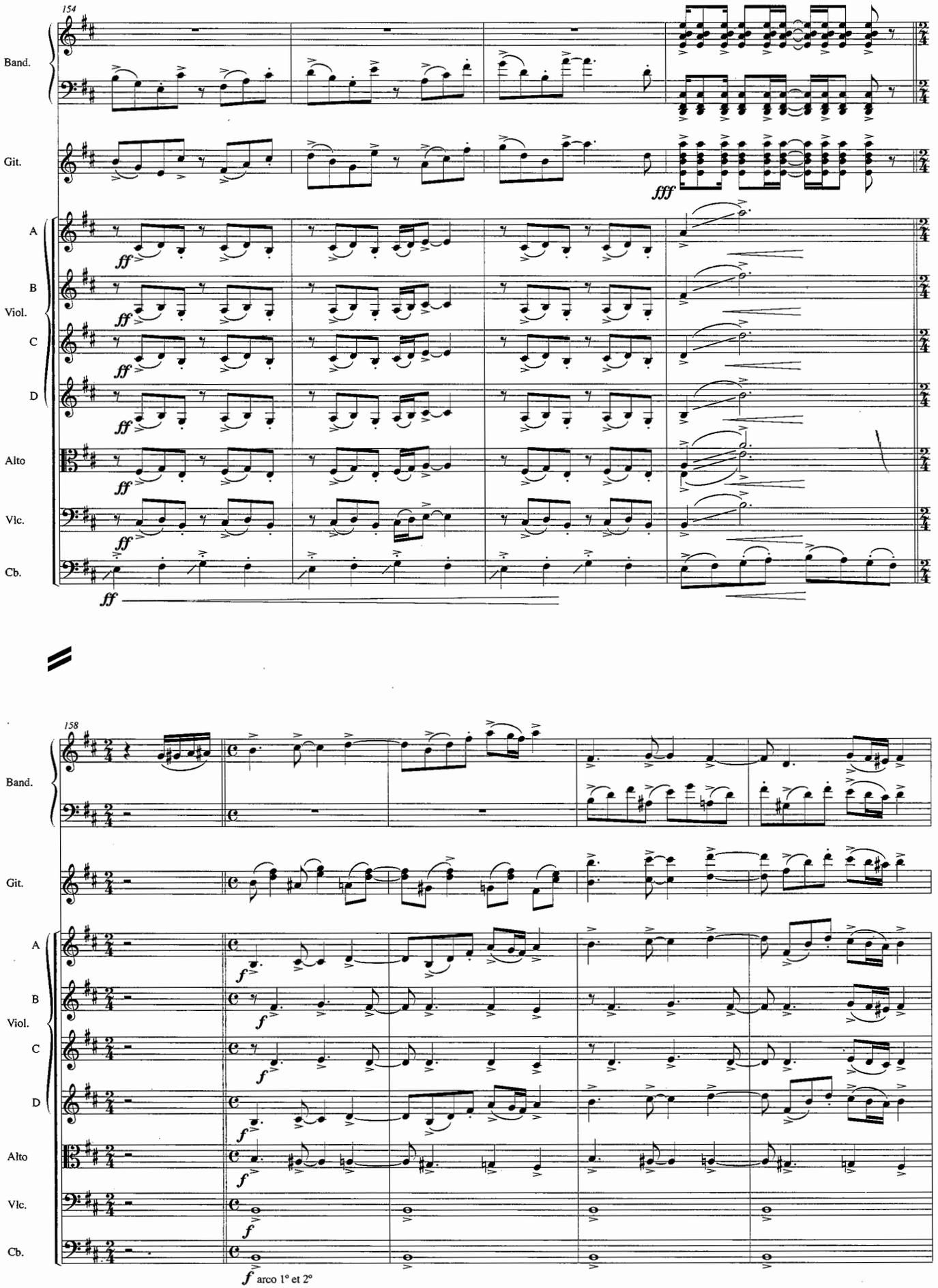

130
Band.
rall.
Git.
rall.

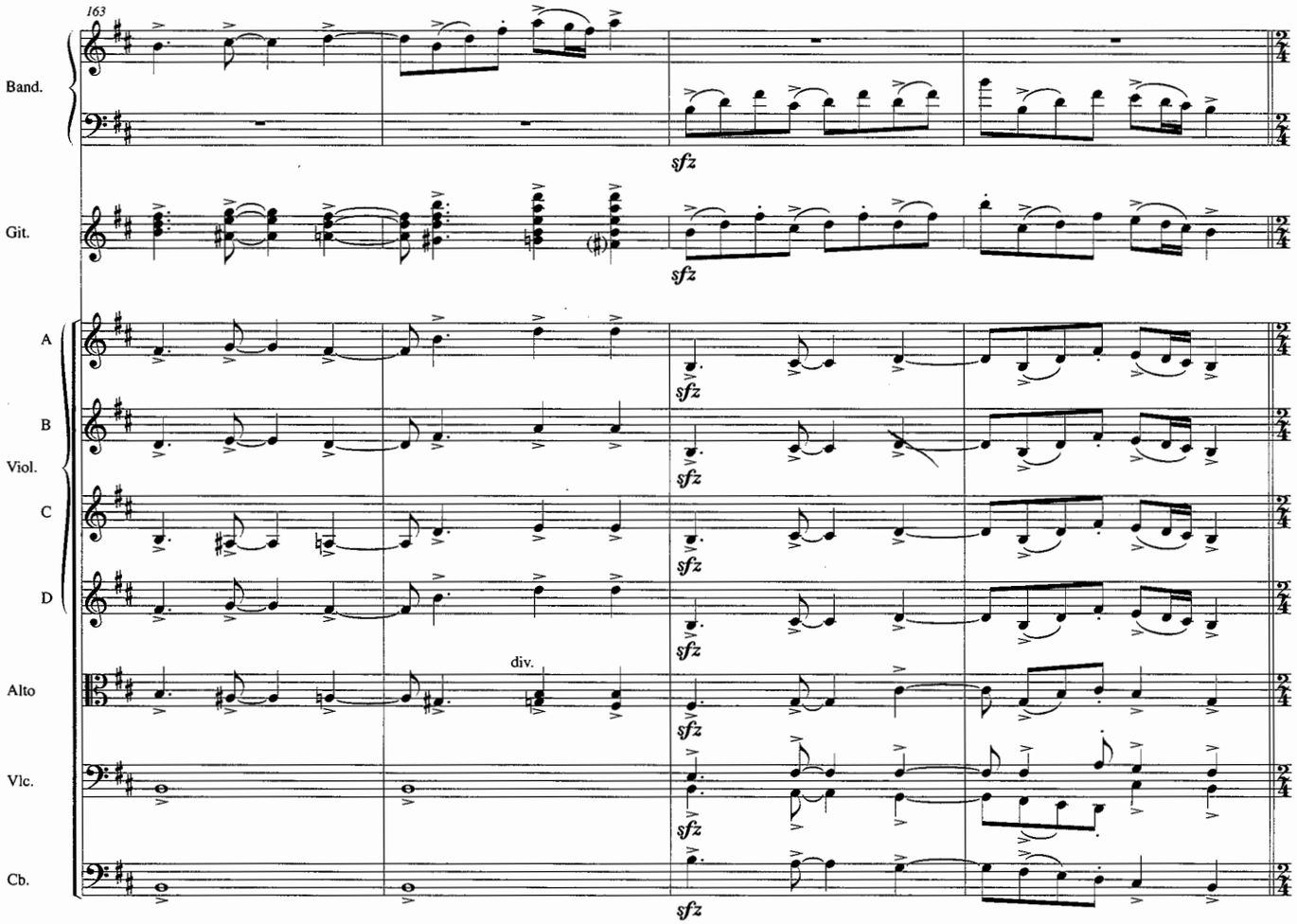

134
A Tempo
A
B
Viol.
C
D
Alto
Vlc.
1° pizz.
2° arco
Cb.
pp
cresc.

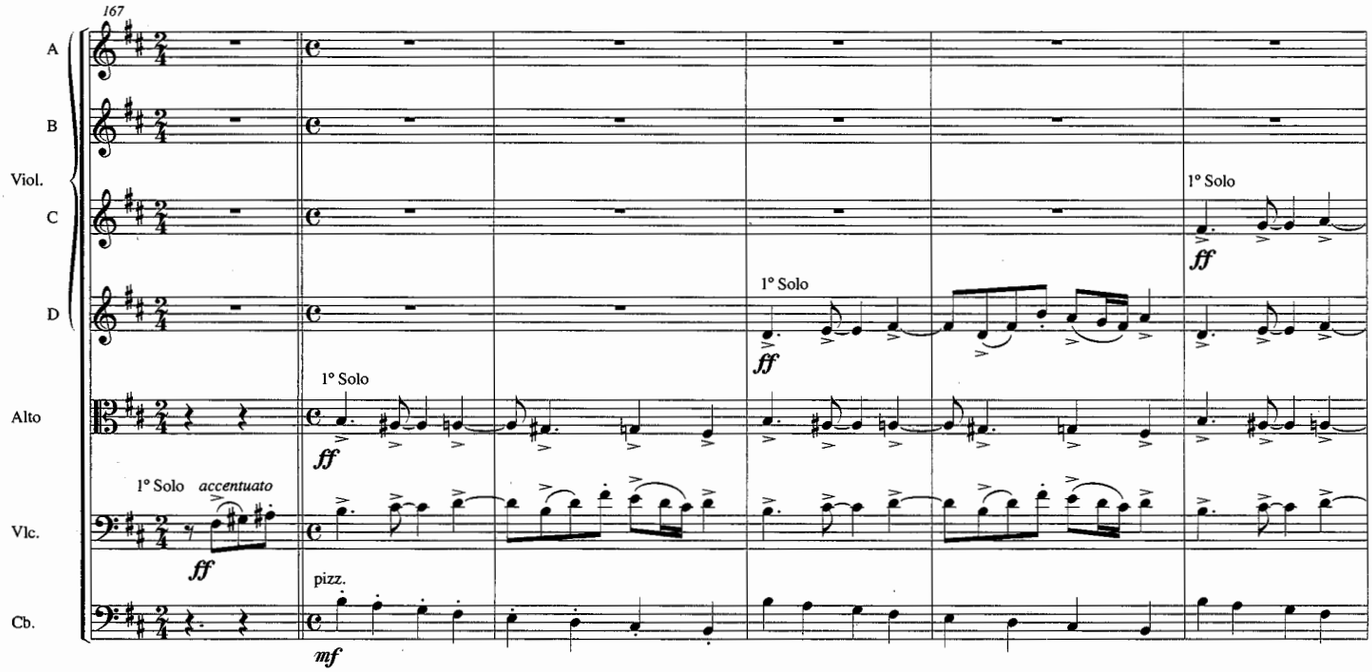

138
A
B
Viol.
C
D
Alto
Vlc.
Cb.

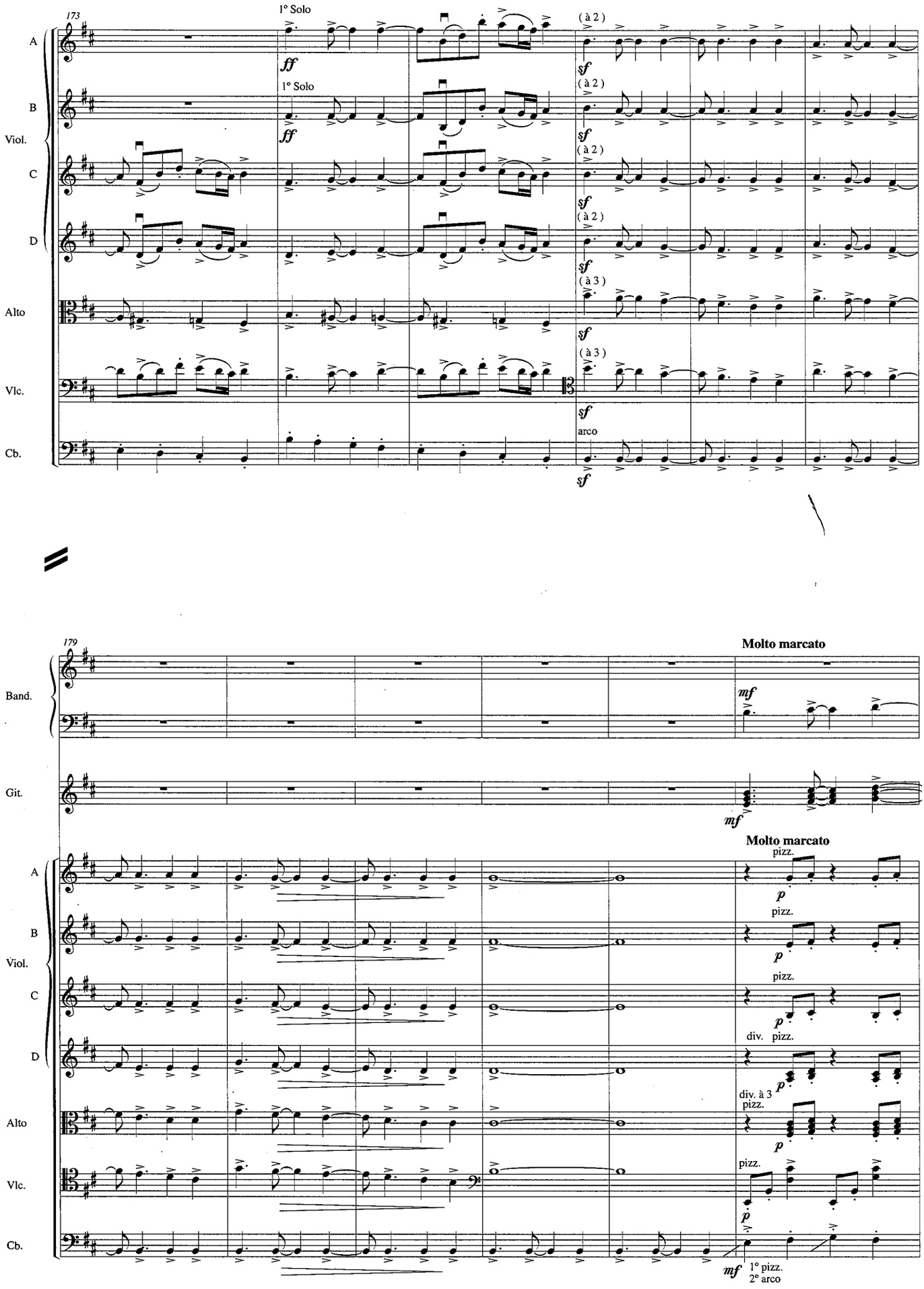

142
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
mf
f

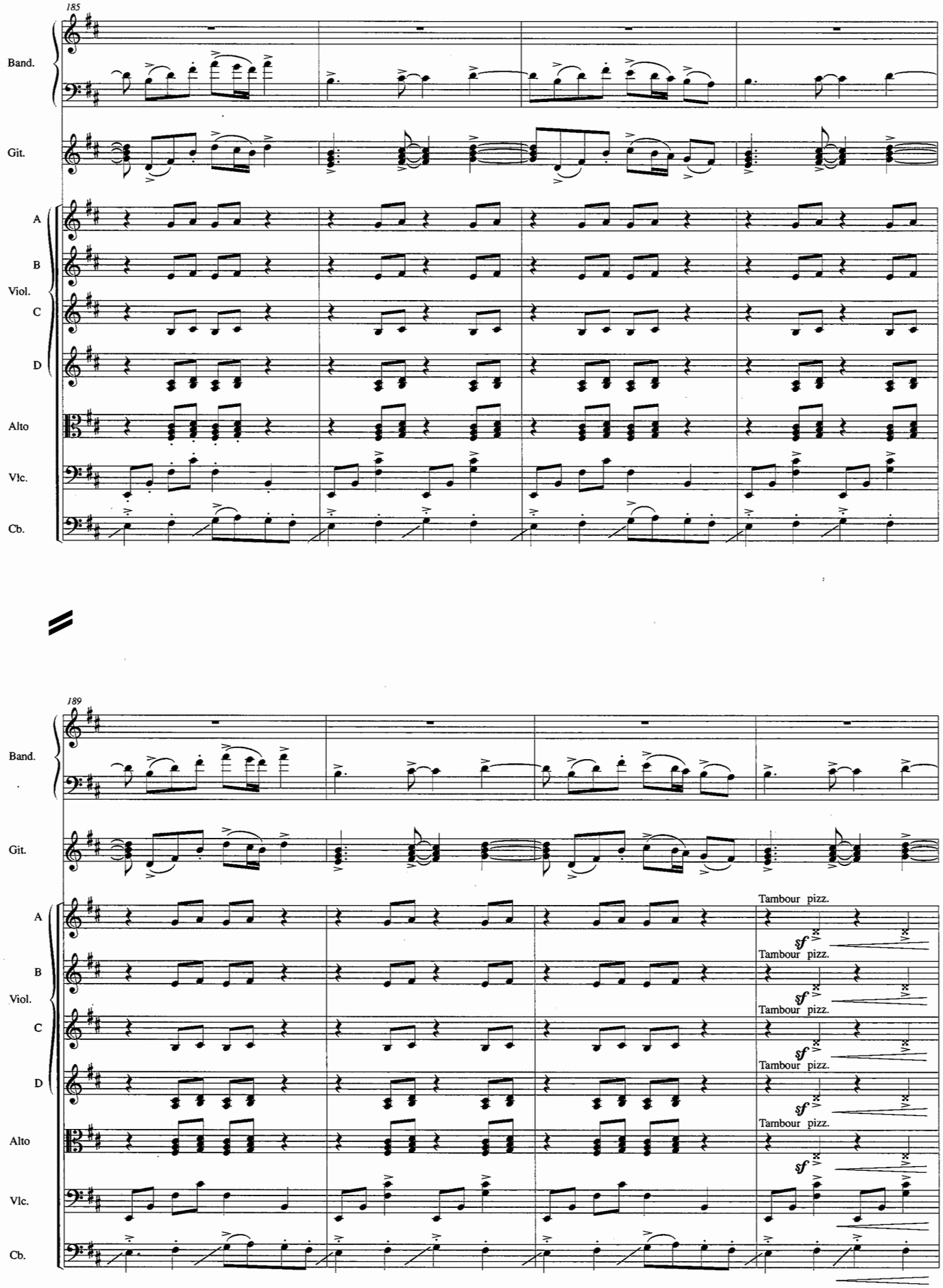

146
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
150
Band.
Git.
ff
A
B
Viol.
C
D
Alto
Vlc.
Cb.
sf

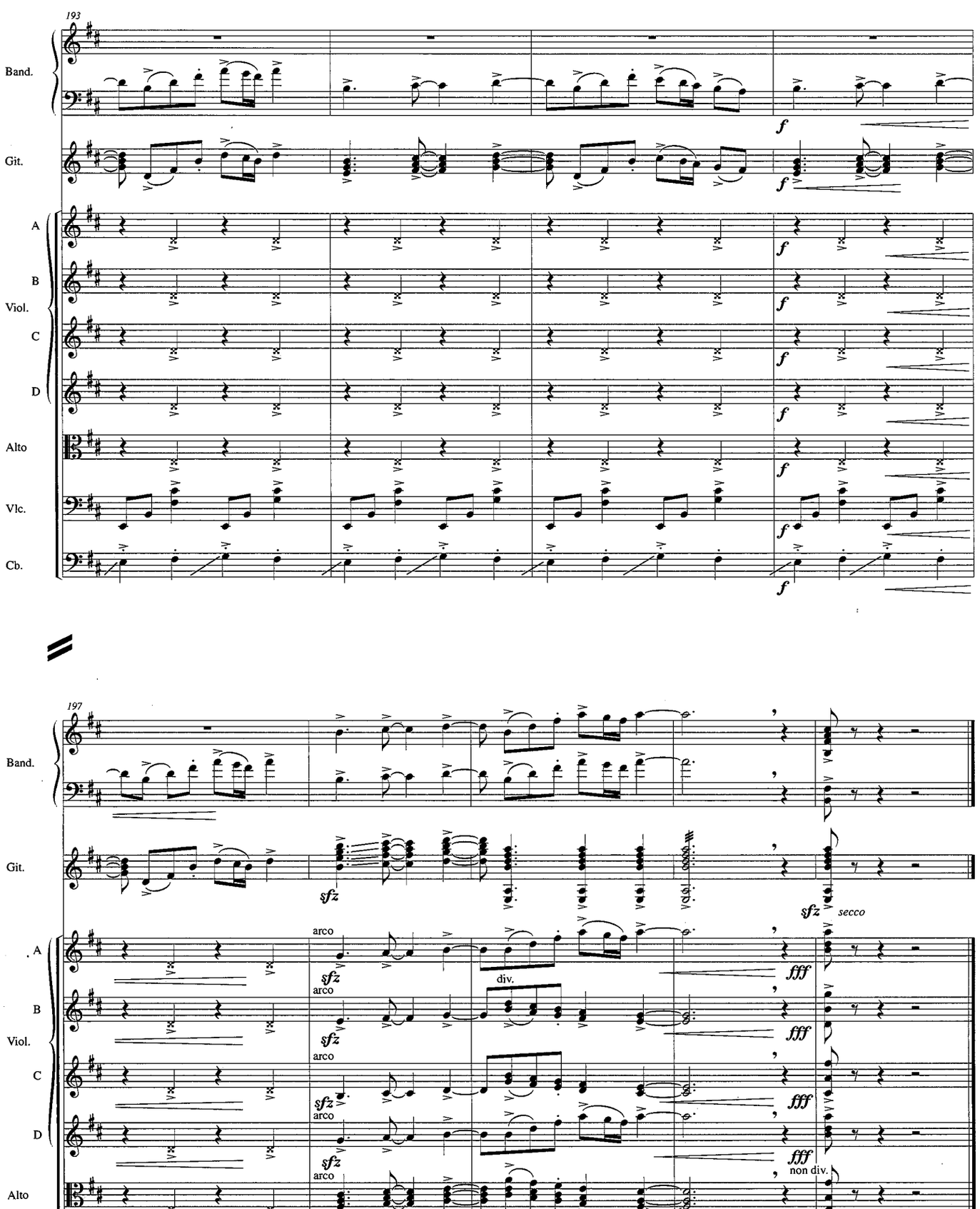

154
Band.
Git.
fff
A
B
Viol.
C
D
Alto
Vlc.
Cb.
ff
158
f
arco 1° et 2°


163
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
sfz
div.


167
A
B
Viol.
C
D
Alto
Vlc.
Cb.
1° Solo
accentuato
ff
mf
pizz.


173
1° Solo
ff
(à 2)
sf
(à 3)
arco
A
B
Viol.
C
D
Alto
Vlc.
Cb.
179
Molto marcato
mf
Band.
Git.
pizz.
p
div. pizz.
div. à 3
1° pizz.
2° arco


185
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
189
Band.
Git.
A
B
Viol.
C
D
Alto
Vlc.
Cb.
Tambour pizz.
sf
Tambour pizz.
sf
Tambour pizz.
sf
Tambour pizz.
sf
Tambour pizz.
sf



Imprimerie P. OUDIN - Poitiers
Novembre 1998 A G

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 • Bordel 1900 • Café 1930 • Night-Club 1960 • Concert d'aujourd'hui	*1986*
	✧	pour Quatuor de Saxophones *Arrangement Claude Delangle et Claude Voirpy*	*1990*
	✧	pour 4 Clarinettes *Adaptation Bruce Edwards, d'après la version pour Quatuor de Saxophones*	*1997*
	✧	pour Saxophone Soprano Si b et Piano *Transcription K. I. Isoda*	*1998*
Tango-Etudes	◆	pour Flûte solo Intitulé aussi « Etudes tanguistiques »	*1987*
	✧	pour Saxophone Alto Mi b *Transcription et adaptation Claude Delangle et Astor Piazzolla*	*1990*
Trois Préludes	◆	pour Piano	*1989*
	✧	pour Accordéon *Adaptation Richard Galliano et Astor Piazzolla*	*1991*
Four for Tango	◆	pour Quatuor à cordes	*1989*
	✧	pour Quatuor de Saxophones *Arrangement Claude Delangle et Claude Voirpy*	*1993*
Lo que vendra	✧	pour 2 Guitares *Arrangement Delia Estrada*	*1990*

Editions Henry Lemoine

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 Troïlo, 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 Troïlo, 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