



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^{er} 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^e 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^b RE:m DO SI^b LA7

LA7 SOL6 RE:m LA7 RE:m MI7 MI^b7M RE

p SOLm7 DO7 FA7M

SI^b7M 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[^]m, RE[^]m7, RE[^]m6, MI9m, SOLm
 Bass clef: (no chord labels)

System 6 (Measures 26-30):
 Treble clef: DO9m, FA7M, RE[^]m FA MI MI^b, RE[^]m
 Bass clef: Sib7, LA7
 Section markers: 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 \flat dim. SOL7 DOm **ff** *pp* **ff**
f DOm FA7 SI \flat MI \flat 7M DOm6 DOm RE7
 SOLm *p* DOm6 DOm SOL SI \flat dim. DOm *p*

E-3404-U

System 1: Treble clef contains a complex rhythmic pattern with sixteenth notes and eighth 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 M1m *f* LAm *p* RE

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

1. 2. pour suivre

3. pour finir

p *f* M1m *p* M1m SI7 M1m *mf* M1m M1m7 LA# dim. LA dim.

M1m REm M17 LAm LAm7 RE# dim. RE dim.

DO#5 dim. DO7 LAm6 SI7 M1m M1m7 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

S p p p

LAm RE7 SOL DO LAm6 SI7 MIm

p p sf

LAm RE7 SOL MIm FA#7 SI7

mf MIm DOm

1.


Musical notation for the first system, first ending. It consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated as LAm6, SI7, MIIm, and SI7.

2.

Musical notation for the second system, second ending. It consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated as MIIm, LAm, SOL, SOL dim., LAm, and RE7.

Musical notation for the third system. It consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated as SOL, LAm, RE7, SOL, and FA#7.

Musical notation for the fourth system. It consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated as SI7, *p* MIIm, and DOm.

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

Musical notation for the fifth system. It consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated as DOm, LAm6, SI7, and MIIm *p*.

CODA 

Musical notation for the CODA section. It consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated as MIIm and *pp*.

pígmaliön

(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 *REm*. The third measure is marked *SOLm*. The fourth measure is marked *REm*. The fifth measure is marked *SOLm6*. The sixth measure is marked *REm*. The seventh measure is marked *S1b7*. The eighth measure is marked *LA7*.

Second system of musical notation for piano. The key signature is one flat and the time signature is 4/8. The music is marked *mf* (mezzo-forte). The first measure is marked *REm*. The second measure is marked *SOLm*. The third measure is marked *DO7*. The fourth measure is marked *FA*. The fifth measure is marked *f* (forte) and *MI7*.

Third system of musical notation for piano. The key signature is one flat and the time signature is 4/8. The music is marked *mf* (mezzo-forte). The first measure is marked *LAm*. The second measure is marked *MI*. The third measure is marked *mf* and *SOLm*. The fourth measure is marked *FA*. The fifth measure is marked *LAm* and *FA7*. The sixth measure is marked *p* (piano) and *SOLm6*.

Fourth system of musical notation for piano. The key signature is one flat and the time signature is 4/8. The music is marked *mf* (mezzo-forte). The first measure is marked *MIb9*. The second measure is marked *RE9m*. The third measure is marked *SOLm*. The fourth measure is marked *REm*. The fifth measure is marked *S1b7*. The sixth measure is marked *LA7*. The word *Bändonéon* is written above the staff.

E-2844-U

REm *f* SI \flat 7 LA7 REm SI \flat 7 LA7 REm *p* SOLm

DO7 FA MI7 LAm

f MI7 LAm *ff* SOLm

REm DO SI \flat SI \flat m LA *p* REm

SOLm SI \flat 7 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

Sol m La Sib 7 La 7 Re m

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. The word "decidido" is written above the staff.

Musical notation for the fifth system, featuring chords Sol m, La 7, Re m, and Para Fin. The instruction "D.C. al 

Musical notation for the sixth system, featuring chords La 7 and FIN Rem. The instruction "rallentando" is written above the staff.

Luz y sombra

(LUMIERE ET OMBRE)

Astor PIAZZOLLA

First system of musical notation. The piece is in 3/4 time with a key signature of one sharp (F#). The notation is for piano, marked "2 mains" (two hands). The first measure is marked *p* and contains a whole note chord of Si m. The second measure is marked *Do # dim* and *Fa # 7*, with a dynamic change to *f*. The third measure is marked *Si m*. The bass line consists of eighth notes in a descending pattern.

Second system of musical notation. The first measure is marked *Sol 7* and *Fa # 7*. The second measure is marked *Si m* and *La*. The third measure is marked *Sol 7* and *Fa # m*. The fourth measure is marked *Mi m* and *Re Fa b dim*. The bass line continues with eighth notes and includes some rests.

Third system of musical notation. The first measure is marked *Mi m* and *Fa # 7*. The second measure is marked *Si m*. The third measure is marked *Do # dim* and *Fa # 7*, with a dynamic change to *f*. The fourth measure is marked *Si m*. The bass line continues with eighth notes and includes some rests.

Fourth system of musical notation. The first measure is marked *Sol 7* and *Fa # 7*. The second measure is marked *Si m* and *Fa # m*. The third measure is marked *Mi m* and *Re*. The fourth measure is marked *Mi m* and *Si m*. The bass line continues with eighth notes and includes some rests.

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

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 *p* SOLm *f* f'Am7 SOL7

DOm FA7 S1b M1b7 RE7 SOLm RE7 SOLm

p SOL LAm SOL LAm SOL LAm S1m DO

Band.

8

Musical notation system 1. Treble clef, key signature of one sharp (F#). Dynamics: *f*. Chords: MI 7, LAm, MI7, LAm, MI7, LAm, SI m, DO.

Musical notation system 2. Treble clef. Chords: MI, LAm, RE7.

Musical notation system 3. Treble clef. Chords: SOL, RE m6, MI7.

Musical notation system 4. Treble clef. Chords: RE m6, MI7, LAm, RE7.

Musical notation system 5. Treble clef. Dynamics: *p*. Chords: SOL, LAm, SOL, LAm, SOL, LAm, SI m, DO, *f*, MI7. A fermata is placed over the eighth measure.

Musical notation system 6. Treble clef. Chords: LAm, RE7, LA b7, *p*, SOL, *p*, SOL. A first ending bracket (1.) spans measures 7-8, ending with a repeat sign. A second ending bracket (2.) spans measures 9-10, ending with a double bar line and the word "FIN".

T^o di Tango

Musical score for the first system of 'Bando'. It consists of a grand staff with a treble clef and a bass clef. The music is in 3/4 time. The first measure is marked with a piano (*p*) dynamic. The bass line starts with a half note chord of La Sol Sol. The treble line features a complex rhythmic pattern with eighth and sixteenth notes. Chord labels above the staff include Fa, La m, Re # dim, and Re b dim.

La Sol Sol

Musical score for the second system of 'Bando'. The treble line continues with intricate rhythmic patterns. Chord labels above the staff include La m, Fa, La m, La dim, Re m, and La m.

Musical score for the third system of 'Bando'. The treble line features dense chordal textures. Chord labels above the staff include Re m, Sol 7, Do, and Fa # dim.

Musical score for the fourth system of 'Bando'. The treble line continues with complex rhythmic and harmonic patterns. Chord labels above the staff include Si 7, Mi, and La m.

Musical score for the fifth system of 'Bando'. The treble line features melodic lines with grace notes. Chord labels above the staff include La dim, Re m, La m, and 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 REm6 REm DO S1 \flat

LA LA SOLm LA7

mf REm DO S1 \flat LA

LA7 RE dim. LA7 *f* REm

REm DO S1 \flat LA7 DO dim S1 \flat 7 LA7

E-3609-U

RE m DO SI^b LA

LA7 RE dim LA7 RE m RE m

pour suivre pour finir

p - f SOL m DO⁷ 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 sib

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 p LAm pp LAm

RÍO sena

Astor PIAZZOLLA

pp SOLm DOm RE7 *p*
 SOLm DOm RE7 SOLm
f SOLm FA MI^b 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 MIm

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

Mib RE FA dim. DOm LA7 RE7
 CODA ⊕
 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 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, FA, LAm6, and SI7. The fourth system starts with a forte (*f*) dynamic and includes (Basses). The fifth system includes MI dim., MIm, SOL, SI b dim., and FA. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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

p

RE m LA m MI7/5 dim. LA7 RE (M.G.)

p

SOL m DO7 FA DO m RE7 SOL m7

SOL m6 LA7 RE m DO m6 RE7 SOL m DO7 FA7M

MI7 LA7 *f* SI b RE m

1. 2. FIN

SOL dim SOL m7 SI b7 LA7 *pp* RE m6 *mf* SI b LA RE m LA7 RE m

guardia nueva

Astor PIAZZOLLA

First system of musical notation for 'Guardia Nueva'. It consists of a treble and bass staff. The treble staff has a melody with eighth notes and rests. The bass staff has a bass line with eighth notes. Chords are indicated below the bass staff: LAm, MI7/4, MI7, LAm, RE6, MI7. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation. The treble staff continues the melody. The bass staff has chords: LAm, MIm MI, SI7, MI7. A piano (*p*) dynamic marking is present at the beginning.

Third system of musical notation. It begins with a circled 'S' symbol. The treble staff has a melody with eighth notes. The bass staff has chords: LAm, SOL#dim. MI7, LAm, SOL#dim. MI7, LAm. A piano (*p*) dynamic marking is present at the beginning.

Fourth system of musical notation, featuring two first endings. The first ending (1.) has chords: LAm, SI7/5 dim., MI7. The second ending (2.) has chords: RE7, MI7/4, MI7, and the notes DO SOL. A piano (*p*) dynamic marking is present at the beginning.

Fifth system of musical notation. The treble staff has a melody with eighth notes. The bass staff has chords: FA MI, RE6, DO SOLm LA7, RE6, FA DO, SI, SI7/5 dim. A piano (*p*) dynamic marking is present at the beginning.

E-3417-U

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

al Coda

LAm SI7/5 dim. MI7 LAm

f RE#m7 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

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

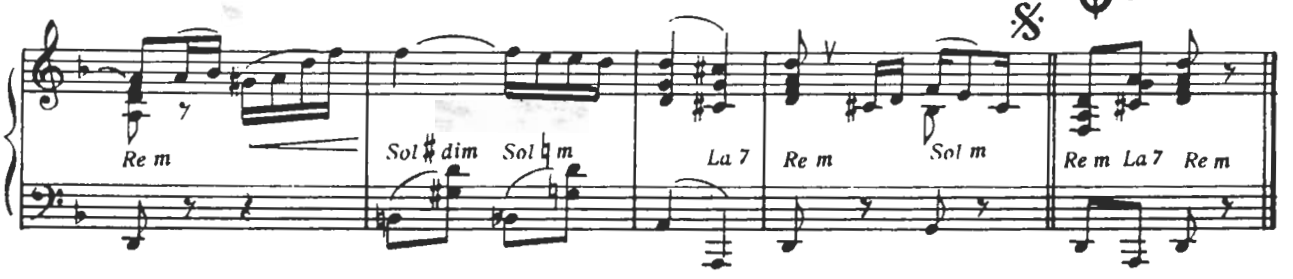


Re m Sol# dim Sol b m La 7 Sol m Re m La 7



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 RE_m *p* RE_m MI7

DO_m RE7/4 RE7 SOL_m7 DO7/4 DO7

FA DO_m RE7 SOL_m LA7 RE_m RE_m MI7

MI7/5 dim. LA7 *p* RE_m MI7

al Coda

DO_m RE7/4 RE7 SOL_m7 SI^b LA7 RE_m

E-3611-U

mf

RE7 SOLm6 SIb7 LA7 RE_m

SOLm6 SIb7 La7 DO_m RE7 SOL_m MI7

ff

mf

LA7 RE_m SOLm6 SIb7 LA7

f

RE_m SOLm6 SIb7 LA7 DO_m RE7

ff *p*

SOL_m SIb7 LA7 RE_m

⊕

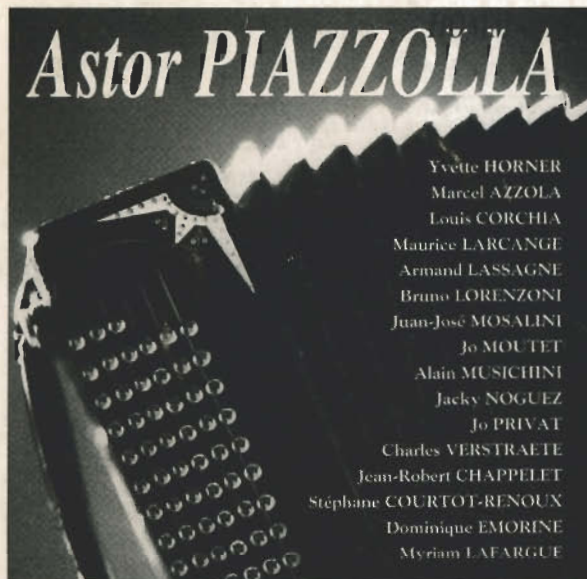
CODA

SOL_m SIb7_M LA7 RE_m LA7 RE_m

p

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TANGOS PIAZZOLLA N° 2

20 TITRES

DECARISIMO (DESENCHANTEMENT)

GREENWICH

PRESENTANIA (A. Piazzolla - R. Truxillo)

FIÈVRE (FIEBRE DE TANGO)

EXTASIS

NUEVO MUNDO

IMAGINES 676

ROSA RIO (QUAND TU LIRAS CES MOTS)

CALLE 92

DÉTRESSE (APURO)

FRACANAPA

TE QUIERO TANGO (NE DOUTE JAMAIS)

TANGO CHOC (DOUDOU)

ROMANTICO IDILIO (SANS TA PRÉSENCE)

TODO FUE

CALAMBRE

TANGUISIMO

DERNIER LAMENTO (A ALBERTITO)

LA FIN DEL MUNDO

SE TERMINO (C'EST FINI)

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album n° 1

ASTOR PIAZZOLLA



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