

1

# TANGO PROVINCIAL

Musique : Astor PIAZZOLLA

Am Dm G7 C

6 Am B7 Dm Am Am6/f#

10 Gm6/e A7 Dm Dm7 Fm6/d G7 C Am

14 Am Dm E7 *loco* E7 Am *Fine*

18 *Legato*

Gm6/e A7 Dm Dm/c

*marcato*

22

G/b G7 C/e E7

26 *energico*

Am Am/g Am6/f# F7 Am

29 *p*

G F Em F7 E

*8vb*

31 *ff*

F7 Am F7 E7 Am E7 Am

# LOS POSEIDOS

(Les Possédés)

Musique : Astor PIAZZOLLA

Misterioso

Band.

15 *Viol. (Synthé) en dehors*

*mf* Am6# *f* *p* Am6# B7

19

E7b9 Am6# Gm7 C7b9 FM7 Bm7 E7

24 *Band.*

Am *mf* Am6# B7 E7b9 Am6#

29

Dm7 G7 CM7 F Bm7 E7 Am *pp* *ff* E7 Am

D.C. al Coda

CODA

# DEDITA

Musique : Astor PIAZZOLLA

## Tango

First system of musical notation (measures 1-5). Treble and bass staves. Chords: Am, Dm7, E7, C, Dm7, G7, Em7, Ebm, Dm. Dynamics: *p*. Performance instruction: *8<sup>va</sup> sempre*.

*Piano solo 4 mes.*  
*8<sup>va</sup>*

Second system of musical notation (measures 6-11). Treble and bass staves. Chords: Em 6#, Cm 7 M, Em, Am, Dm6, E7, Am, Dm6, E7, Gm/e, A7. Performance instruction: *Viol. 5*.

Third system of musical notation (measures 12-18). Treble and bass staves. Chords: Dm7, G7, C, E7/C, E7, Am 6#, F7. Performance instruction: *Tutti 5*.

Fourth system of musical notation (measures 19-25). Treble and bass staves. Chords: Am, Dm arp., Eb. Dynamics: *arp.*

Fifth system of musical notation (measures 26-32). Treble and bass staves. Chords: Dm, E, Am. Dynamics: *mf*, *f*. Performance instruction: *To Coda*.

Sixth system of musical notation (measures 33-38). Treble and bass staves. Chords: F9, Am, Dm/b, E7, A7. Dynamics: *p*. Performance instruction: *Viol.*

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40

Dm Dm/b E7 Am7 Am6 F E7 Am

3

Detailed description: This system contains measures 40 through 46. The right hand features a melodic line with a triplet of eighth notes in measure 45. The left hand provides a harmonic accompaniment with chords and moving bass lines. Chords are labeled as Dm, Dm/b, E7, Am7, Am6, F, E7, and Am.

47

Am Dm6 E7 Am Dm6 E7

Detailed description: This system contains measures 47 through 50. The right hand continues the melodic development with slurs and accents. The left hand accompaniment includes chords Am, Dm6, E7, Am, Dm6, and E7. A fermata is placed over the final chord in measure 50.

51

♠ CODA

Am F9 Am 6#

3 3 3

Detailed description: This system contains measures 51 through 57, marked as the CODA. The right hand has a more active, rhythmic pattern. The left hand accompaniment includes chords Am, F9, and Am 6#. Triplet markings are present in measures 55 and 56.

58

Viol. Band 5

Dm/b A7 E7

Detailed description: This system contains measures 58 through 61. The right hand part is labeled 'Viol.' and 'Band 5', indicating it is for a violin or band. The left hand accompaniment includes chords Dm/b, A7, and E7.

62

Dm Am

Detailed description: This system contains measures 62 through 64. The right hand features a complex, fast-moving melodic line. The left hand accompaniment includes chords Dm and Am.

65

F9 F7 E7 Am 6# E7Am

*ff* *décidé*

Detailed description: This system contains measures 65 through 70. The right hand part is marked with a forte (*ff*) dynamic and includes a phrase marked 'décidé'. The left hand accompaniment includes chords F9, F7, E7, Am 6#, and E7Am.

# SUAVIDAD

(ELDEMIR)

Paroles françaises : **Gil BERNARD**

Letra : **Manolo HERNANDEZ**

Tango

Musique :

**Astor PIAZZOLLA**

1. El - dé - mir,	Quand tous deux nous dan - sions
2. El - dé - mir,	Tu es là sans rien dire
1. Sua - vi - dad	Cual la bri - sa del mar
2. Sua - vi - dad	Tus pro - me - sas de a - mor

Sans rien dire,	Tout né - tait	que pas - sion.
Ton sou - rire	Main - te - nant	me dé - chire.
Sua - vi - dad	Tus la - bios	al be - sar
Sua - vi - dad	De tu piel	el ca - lor

El - dé - mir,	É - per - du(e) dans tes bras,
Quand j'en - tends	Cet air de mon pas - sé,
Re - cor - dar	Tu per - fu - me sub - til
Mi pa - sion	Pri - ma - ve - ra sin fin

Ton sou-rire Chan - tait en moi dé - ja.  
 J'ai sou-vent En - vie de t'ou - bli - er.  
 Y so - ñar Que es - tas cer - ca de mi  
 E - mo - cion Sien - do cer - ca de ti

Rap - pel - le - toi ce grand  
 Mais comme une ombre in - sen -  
 Nun - ca pu - de i - ma - gi -  
 El mun - do en - te - ro a de

19

jour, C'é - tait ce - lui de l'a - mour.  
 sée Je sais que tu se - ras là  
 nar De un gran a - mor la ver - dad  
 ser Tes - ti - go de mi que - rer

On s'é - tait dit sou - viens -  
 Sans un mot pour mon pas -  
 Pe - ro tu voz al can -  
 Y las es - tre - llas tam -

24

toi, Tout pour toi, tout pour moi!  
 sé Ni mê - me pour nos joies  
 tar Fue mi fe - li - ci - dad  
 bien Sa - bran que e - res mi bien

N'ou - blie pas  
 Dans mon cœur  
 Sua - vi - dad -  
 Sua - vi - dad

28

Dès la pre - miè - re nuit  
 Je garde en - cor' du pire  
 Vi - vir jun - to los dos  
 Ca - mi - nar siem - pre a - si

Je t'ai - mais, Je t'ai - mais pour la  
 Le meil - leur De - tous nos sou - ve -  
 Y pen - sar Que no ha - bra ni un a -  
 Sua - vi - dad Con nues - tro a - mor sin

32

**1. Da Capo**

vie!  
 dios.

**1. Da Capo**

nirs.  
 fin.

37



# LAS FURIAS

Tango

Musique : Astor PIAZZOLLA

*Tutti (Band. main gauche)*

*f*  
Cm  
Basse

5 *Band. m.g. + Viol.*

*mf*  
Cm

9 *1. Band.  
2. Viol.*

*f*  
Fm7 Bb7  
Ebm7 AbM7  
Fm/d Ab7 *ff*  
G7/C G

13

Cm

Viol.

17

Fm7 Fm6 Db Fm loco

*ff*

21

Bbm7 Eb7b9 Ebm/c F7 Fm/d G7 C7b9 C7

*ff* Band.

25

Fm7 Fm6 Db Fm DbM7 Fm6

28

Fm7 Fm Ab6 G7 Gbm7

*Tutti dolce*

32

1. Da Capo D.C. al Fine 2. FINE

Fm *mf* G7 Fm *f* C7 Fm

stacc. *8vb*

# MELANCOLICO BUENOS-AIRES

Musique : Astor PIAZZOLLA

Tango

Band.

Dm *Melancolicamente* *loco*  
 E7 5dim A7 *loco*  
 ff Dm *Melancolicamente* *loco*  
 2e fois Band. *p*  
 Gm7 C7 FM7 Dm6 E7 Am  
 Band. 5 Gm7 C7  
 F6 Bb *loco*  
 Piano solo Band.  
 Cm6 D Gm7 C7 F

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39 *Piano solo* *Tutti*

Dm6 E7 Gm6 *loco* Dm E7 EbM7 Dm *Melancolicamente* *loco*

47 *Viol.* *pp*

Gm7 C7 FM7 Dm

54 *loco*

E7 Am *loco*

57

Gm7 C#dim F Bb 5 Dm6 Gm A7 Cm6 D

65 *Tutti* *Melancolicamente* *loco*

Gm7 C7 A7 Dm *Melancolicamente* *loco*

72 *Band.* *marcato*

*Band.* *marcato*

77 *CODA* *p* Dm A7 Dm

*CODA* *p* Dm A7 Dm

## BORICUA

Musique : Astor PIAZZOLLA

**Tango** *Tutti* *mf*

1 *Dm* *Gm6*

3 *A7b9* *Dm* *Dm6*

6 *A7b9* *A7* *Dm6* *f*

9 *Dm* *Gm6* *A7b9*

12 *Dm* *Eb* *Dm*

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15 *Viol.*

Chords: E7, A7, Cm, F7

Detailed description: This system contains measures 15, 16, and 17. The piano part features a complex rhythmic pattern with many beamed eighth notes and sixteenth notes. The right hand has a melodic line with some grace notes. The left hand provides a steady accompaniment. Chords are indicated below the staff: E7, A7, Cm, and F7. A violin part is indicated at the top right.

18

Chords: Bb, EbM7, Cm/a, D7, Gm

Detailed description: This system contains measures 18, 19, and 20. The piano part continues with its intricate rhythmic texture. The right hand has a melodic line with some grace notes. The left hand provides a steady accompaniment. Chords are indicated below the staff: Bb, EbM7, Cm/a, D7, and Gm.

21 *Tutti*

Chords: Gm, C7, F, Gm/e, E7, A7

Detailed description: This system contains measures 21, 22, 23, and 24. The piano part continues with its intricate rhythmic texture. The right hand has a melodic line with some grace notes. The left hand provides a steady accompaniment. Chords are indicated below the staff: Gm, C7, F, Gm/e, E7, and A7. The marking *Tutti* is present at the beginning of measure 21.

25

Chords: Dm, Gm6, A7b9

Detailed description: This system contains measures 25, 26, and 27. The piano part continues with its intricate rhythmic texture. The right hand has a melodic line with some grace notes. The left hand provides a steady accompaniment. Chords are indicated below the staff: Dm, Gm6, and A7b9.

28

Chords: Dm, Eb, Bb/f, Dm/f

Detailed description: This system contains measures 28, 29, and 30. The piano part continues with its intricate rhythmic texture. The right hand has a melodic line with some grace notes. The left hand provides a steady accompaniment. Chords are indicated below the staff: Dm, Eb, Bb/f, and Dm/f.

31

Chords: E7, A7, Dm, Dm

1 2 *Fine*

Detailed description: This system contains measures 31, 32, and 33. The piano part continues with its intricate rhythmic texture. The right hand has a melodic line with some grace notes. The left hand provides a steady accompaniment. Chords are indicated below the staff: E7, A7, Dm, and Dm. The system is divided into two measures (1 and 2) and ends with the marking *Fine*.

# LLUEVE SOBRE BROADWAY

(Il pleut sur Broadway)

Paroles espagnoles : Raoul GONZALEZ

Paroles françaises : Albert MAYOTTE

Musique : Astor PIAZZOLLA

Le soir tombe, il pleut sur Broad - way,  
Cuan - do la llu - via che a - si

Et mal-gré moi je pense à toi, U-ne triste des-ti-née a rom-pu bien des joies, Et de-  
En-ton-ces pien-so yo en ti Es un sue-ño qui-zas que no vol-ve-re mas La llu-

puis notre a-mour est bien mort Le soir tombe, il pleut sur Broad - way,  
via tres tu a-mor, tres tu a - mor Cuan - do la llu - via che a - si

Le grand bon-heur de tout l'é - té Est pas - sé sans ac-cord, Le ciel bleu des beaux jours, Tout ce-  
Re-cuer-dos vie-nen siem-pre a - mi Son re - cuer - dos de a - yer que ya no pue - den - ser La llu-

la ou - bli - é pour tou - jours !  
via tras do - lor, tras do - lor.

**suivre**

**CODA**

Voi - là la pluie sur ma pei - ne Et le rêve à l'in - fi - ni.  
 No - ches que pa - san tan tris - tes Yo no po - dre ol - vi - dar

21

Fm7 Bb7 Eb Ebm7 Ab7 Db

Mon cœur est sans haine, Tu l'as bien com - pris Et mal - gré tout ce - la je t'aime.  
 Cuan - do llu - ve se que el a - mor se fue De - san - do me en mi so - le - dad

25

Dm G7 C F7 B7 E

Le soir tombe, il pleut sur Broad - way, Il pleut aus - si sur mes pen -  
 Cuan - do la llu - via che a - si En - ton - ces pien - so yo en

29

Am D7 Gm

sées Mo - roses et at - ten - dries, Et je gar - de l'es - poir De pou voir te re - trou - ver un jour.  
 ti Es un sue - ño qui - zas que nu vol - ve - re mas y la llu - via re - cuer - da mi a - mor

32

C7 F E7 Am C D7 G7 C

**1 Repr. dal segno**



**2**

**Da Capo**

Le soir tombe, il pleut sur Broad - voir te re - trou - ver  
 Cuan - do la llu - via che a - llu - via re - cuer - da mi a - mor

36

E7 Am D7 G7 C



## OSCAR PETERSON

Musique : Astor PIAZZOLLA

Tango *mf**ff*

Chords: Bbm7 Eb7 Cm7 Fm Dm7 G7 C7

Chords: Fm Fm/d G7 C7 Fm

Chords: Bbm7 Eb7 Cm7 Fm Dm7 G7 C7

Chords: Gm7 C7 Am7 Dm Gm7 C7 F

Chords: Bb Eb9 Am7 D7b9 Gm7 C7 F D7 Gm7 C7

22

F Dm Gm/e A7 Dm Cm7 F7 Bb Bdim

26

F/c Cm6 D7 *p* Gm7 C7 F

29

**E** *8va* *loco*

Fm Fm/d G7 C7 Fm

33

*mf* *ff*

Bbm7 Eb7 Cm7 Fm Dm7 G7 C7

37

*p*

**CODA**

F Gm7 C7 F Fdim Gm7 C7 F

## PICASSO

(Avec autorisation spéciale)

Musique : Astor PIAZZOLLA

**Tango**

*Band.*  $\frac{2}{4}$

Piano

*loco*

4

*loco*

8

*Piano solo*

12

*loco*

*Piano solo*

17

*loco*

3

21 *Band.*

Em Em6 C9 Em6

26 *Band.*

G6 C7 loco C G

31

Am6 Em Am/f# C9 C7b9 B7b9 Em

36

C9 Em6 Am/f# B7

41

1 2 FINE

Em B7 Em B7 Em B7 Em

## NONINO

Tango

Musique : Astor PIAZZOLLA

The musical score is written for piano and consists of five systems of music. Each system contains a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Chords are indicated by letters and numbers below the bass staff. The piece is divided into measures, with measure numbers 5, 10, 16, and 21 marked at the beginning of their respective systems. There are three first endings (marked with a circled '1') and one second ending (marked with a circled '2'). The score concludes with the instruction '2e fois al Coda' and a Coda symbol.

Chords and markings in the score include: Bm6, F#7, Bm, B7, Em6, B7, loco, Am, B7, Em, C#7, B7/c#, C#7, C#dim, F#7, Bm6, F#7, Bm, Bm, F#7, Bm, Bm, F#7, Am6, B, Am, Em, D, Ddim, Em6.

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28 4

F#7 Bm C#7 Am B7 Em7 A7 D Am6 F#7 B7 Em6 F#7 Bm Bm/a

35 5 *Piano solo* -----

C#7 G7 F# Bm F#7 Bm Bm F#7 Am6 B7 Em Em/d

42 *D.C. al Coda* **CODA**

F#7 Bm Bm Em Bm F# B

47

B7 Am Em B7

52

Em B7 Em

## MILONGA DEL ANGEL

Musique : Astor PIAZZOLLA

**Tango**

*p* B m7 B dim B m7 B dim E m7

*mp* E m6 D A/c# G/b F#m/a E m7 F#7 F#sus4 B m

*mf* B m7 B m/g# G 9 B m F#m7 G M7 F#m E m B m9

*mf* C#7 B m7 B m6# A 7 E m6 A dim G M9

*mf* C#dim F#7 B m7 B m7/a B m/g#

*ff* C#7b13 F#7b9 B m *loco* *f* C m D/c C m7

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37 *mf*

D/c Cm D/c Cm7 Fm Fm/eb

43

Fm/d G Cm Gm/Bb Cm/a Ab DbM7 Cm

49 *p*

Fm9 F dim Fm9 FM6

*ff*

53

Bbm Ebm7 Ab Eb/g Ebm/gb F7

57 *mf*

Bbm Bbm/ab Bbm/g C9m Fm Fm/eb G/d Bbm6/Db

61 *Lentamente* *mf* *rall.* *pp*

C9b Db Db/c Bbm/ab Bbm/g Gbm7 Fm7/F