

Violoncello

Peter Ludwig

Tango à deux

8 Tangos

für Violoncello und Klavier
for Violoncello and Piano

ED 20884

PREVIEW
Low Resolution



PREVIEW
Low Resolution

Peter Ludwig

1895

Tango

1905

für Violine und Klavier

für Violoncello und Piano

ED 20884

ISBN 978-3-091-47241-7

PREVIEW
Low Resolution

Preface

I heard my first instrumental tango, *El Choclo*, on a single recorded by François Raubert, a French musician who often worked with Jacques Brel. The predominant instrument was the accordion and I was – nevertheless – enchanted. I very soon discovered, however, that it was not his accordion in a brilliant imitation of the sound and style of the bandoneon that appealed to me for the tango I came across many great bandoneonists; as a composer I wish to pay tribute to them in the creators and arrangers of such fascinating music – still very unfamiliar to me – but so appealing.

The overlap between the tango and European art music, very native to my nature, sought to make me feel able to write my own tangos; all the more so when even Argentine composers appeared to wish neither to conceal nor deny their European roots. The desire to be allowed to find such justification, these tangos for cello and piano, were written in the early 1960s, inspired by my delight at having found a musical focus. The only factor at that time was my collaboration with the cellist, who interpreted my tangos wonderfully.

I have played these pieces with different pianists, with varying results. They have chosen different tempi, different dynamics and when I heard the way other pianists interpreted the piano, I was struck by the variety. I would like to invite players looking for a new challenge to try these tangos, which are so richly subjective in their interpretation, as well as to realise through the attitude of the individual performer.

Peter Ludwig
Translation Julia Rushworth

Inhalt / Contents

| | |
|--------------|----|
| Firpo Tango | 5 |
| Cäsar | 11 |
| Tango triste | 17 |
| Tango E | 23 |
| Red Velvet | 29 |
| Milonga | 37 |
| Lisboa | 46 |
| Tango Nuevo | 58 |

PREVIEW
Low Resolution

Firpo Tango

Peter Ludwig
*1951

Violoncello

Violoncello part: Treble clef, common time, starting with a piano (*p*) dynamic. The first two measures contain whole notes, and the next two contain quarter notes.

Klavier part: Grand staff (treble and bass clefs), common time, starting with a piano (*p*) dynamic. The first two measures contain eighth-note patterns, and the next two contain quarter-note patterns.

Violoncello part: Treble clef, common time, starting with a piano (*p*) dynamic. Measures 5 and 6 contain whole notes, while measures 7 and 8 contain quarter notes.

Klavier part: Grand staff, common time, starting with a piano (*p*) dynamic. Measures 5 and 6 contain eighth-note patterns, while measures 7 and 8 contain quarter-note patterns.

Violoncello part: Treble clef, common time, starting with a piano (*p*) dynamic. Measures 9 and 10 contain quarter notes, while measures 11 and 12 contain eighth notes.

Klavier part: Grand staff, common time, starting with a piano (*p*) dynamic. Measures 9 and 10 contain quarter notes, while measures 11 and 12 contain eighth notes.

Violoncello part: Treble clef, common time, starting with a piano (*p*) dynamic. Measures 13 and 14 contain quarter notes, while measures 15 and 16 contain eighth notes.

Klavier part: Grand staff, common time, starting with a piano (*p*) dynamic. Measures 13 and 14 contain quarter notes, while measures 15 and 16 contain eighth notes.

16

Musical score for measures 16-18. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The piano accompaniment features chords in the right hand and a bass line in the left hand.

19

Musical score for measures 19-22. The top staff continues the melodic line. The piano accompaniment continues with chords and a bass line. Measure 19 starts with a treble clef, a key signature of one sharp (F#), and a common time signature.

23

Musical score for measures 23-26. The top staff continues the melodic line. The piano accompaniment continues with chords and a bass line. Measure 23 starts with a treble clef, a key signature of one sharp (F#), and a common time signature.

Musical score for measures 27-30. The top staff continues the melodic line. The piano accompaniment continues with chords and a bass line. Measure 27 starts with a treble clef, a key signature of one sharp (F#), and a common time signature.