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Tangos

for Piano
für Klavier

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PREVIEW
Low Resolution

Preface

I heard my first instrumental tango, *El Choclo*, on a single recorded by François Rauber – a French musician who often worked with Jacques Brel. The predominant instrument – the accordion and I was – nevertheless – enchanted. I very soon discovered, however, that Rauber had used his accordion in a brilliant imitation of the sound and feel of the saxophone. In my quest for the tango I came across many great instrumental recordings. I was naturally interested in the creators and arrangers of such music – still unfamiliar to me then, yet deeply appealing.

The overlap between the tango and European art music was large enough to make me feel able to write my own tangos. Many Argentinean tango composers appeared to wish neither to conceal their European roots. Yet even had I not managed to find such justification, these tangos would have been written nonetheless, inspired by my delight in the musical form that reflected my own emotions. Another factor at that time was my collaboration with the cellist Anja Lechner, who interpreted my tangos in a way that made tango for her and for the concerts we gave together – but at home I just played them on the piano.

Then, to my delight, Schoettl Music published my tangos with these notes: That meant I had to present them ready for players to play them differently every time according to my mood and the skill of the piano player. This exercise brought to light new lines, transitions and ornaments in the original version for cello and piano – though they were already in the score. It was a pleasure to be noticed and written down. Writing music is a process that will involve final decisions, for options cannot just be left open. The notes and markings on the page come from the same place that led to the creation of the music. Anyone who really understands the tango will discover a new range of possibilities. The notes, markings, accents and dynamics appear in the printed music to indicate a range of many possibilities.

As a composer I hope that players will make these tangos their own, relishing the final frenzy of *Wood Tango*, bringing out all the wit in the *Circus Tango* or savouring the passion of *Tango Nuevo*. *Lisboa* can be played as an epic *habanera*, a Romantic *bolero* or a grand tango while *Firpo Tango* – in homage to the amazing Roberto Firpo – is a tango to link the Rio de la Plata with the Danube. *Tango Shanghai* recognises the seamstress in a Chinese factory who produce tango costumes and shoes for countless *milongas* in Europe. *Caesar* is dedicated to a dog and *Tango E* will remain my own secret.

Peter Ludwig
Translation Julia Rushworth

Vorwort

Den ersten Instrumental-Tango, *El Choclo*, hörte ich 1975 auf einer Single, gespielt von Francois Rauber, einem französischen Musiker, der viel mit Jacques Brel gearbeitet hat. Das dominierende Instrument war das Akkordeon und ich war – trotzdem – einfach hingerissen. Trotzdem, weil ich sehr bald in Erfahrung brachte, dass Rauber mit seinem Akkordeon den Klang und die Spielweise des Bandoneon imitiert hat, dies aber genial. Auf meiner Suche nach dem Tango stieß ich dann auf viele der besten Pianisten und als Komponist interessierte ich mich natürlich auch für Komponisten und Arrangeure dieser faszinierenden Musik, die mir ebenso fremd wie der Tango selbst war. Die Schnittmenge zwischen dem Tango und der europäischen Klaviermusik, in der ich aufgewachsen bin, fand ich jedenfalls groß genug um selbst Kompositionen zu schreiben und zu dürfen, denn auch die argentinischen Tango-Komponisten scheinen sich mit europäischen Wurzeln weder verbergen noch leugnen zu wollen. Zwar hat meine eigene Kompositionsführung zu meinen Ungunsten ausgefallen, meine ersten Tango-Kompositionen für Klavier wären trotzdem entstanden. Zu groß war die Faszination und das Gefühl, eine Form der Musik gefunden zu haben, die meiner Seele entsprach. Es kam dann, dass ich damals mit der Cellistin Anja Lechner zusammenarbeitete und sie diese Tangos kongenial interpretierte. Für sie und unsere gemeinsamen Konzerte schrieb ich die Tangos, zu Hause aber spielte ich sie am Klavier nur für mich.

Nun kam das wunderbare Angebot, meine Tangos in Klavierstücke herauszugeben. Dazu aber musste ich sie etwas anders schreiben, denn ich selbst spiele sie nach Laune und Stimmung, was zu einer fast unendlichen Zahl von Klavierversionen immer wieder anders. Bei diesen Klavierversionen sind Übergänge und Arrangements, die im Original für das Akkordeon zu hören sind, aber offenbar schon vorhanden waren und nur das Akkordeon ausgenutzt und notiert zu werden. Notenschreiben stellt den Notenschreiber vor gewisse Entscheidungen, denn es gibt kein „sowohl als auch“. Die meisten Notenschreiber sind aus dem Kern heraus gefällig, der zum Entstehen des Tangos geführt hat. Wer den Tango begreift, versteht, der wird ein neues Instrument erfinden können: Die Interpretation. Es gibt zwar Tempoangaben, Akzente, dynamische Angaben, aber sie sind nur eine Möglichkeit von vielen.

Als Komponist wünsche ich mir, dass man sich diese Tangos ganz zu eigen macht, die finale *Revolucion* zum *Imperio*-Tango auskostet, den Witz im *Zirkus-Tango* auf die Spitze treibt oder sich die *Wunderlichkeit* des *Tango Nuevo* auf der Zunge zergehen lässt. *Lisboa* kann eine epische *Marcha* sein, eine romantische *Fantasia* oder ein gestrandeter Tango und *Firpo-Tango* – eine *Fernsetzung* vor dem unglaublichen Roberto Firpo – ist der Versuch, den Rio de la Plata mit der Donau zu verbinden. *Tango Shanghai* verbeugt sich vor den Näherinnen einer chinesischen Fabrik, die Tango-Klamotten und Schuhe für die unzähligen *Milongas* in Europa herstellen. *Cäsar* ist einem Hund gewidmet und *Tango E* bleibt mein Geheimnis.

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Tango Shanghai

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*1951

♩ = 152

Measures 1-5 of the piano score for 'Tango Shanghai'. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 152. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures 6-10 of the piano score. The melodic line continues with rhythmic patterns, including eighth and sixteenth notes. The bass line maintains a steady accompaniment.

Measures 11-15 of the piano score. The piece continues with its characteristic tango rhythm and melodic motifs.

Measures 16-20 of the piano score. The melodic line shows some variation in rhythm and pitch.

Measures 21-25 of the piano score. The piece concludes with a final melodic phrase and a chordal ending in the bass line.

27

f *p*

Musical score for measures 27-30. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 27 starts with a forte (*f*) dynamic and features a complex, rhythmic texture with many beamed notes and accents. Measure 28 continues this texture. Measure 29 begins with a piano (*p*) dynamic and shows a shift in the texture. Measure 30 concludes the section with a few notes and a fermata.

31

mf

Musical score for measures 31-35. The piece continues in the same key and time signature. Measure 31 starts with a mezzo-forte (*mf*) dynamic and features a more melodic line in the right hand with many accents. Measure 32 continues this melodic line. Measure 33 shows a change in the bass line. Measure 34 continues the melodic line. Measure 35 concludes the section with a few notes and a fermata.

36

Musical score for measures 36-39. The piece continues in the same key and time signature. Measure 36 starts with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand with many accents. Measure 37 continues this melodic line. Measure 38 shows a change in the bass line. Measure 39 concludes the section with a few notes and a fermata.

40

Musical score for measures 40-43. The piece continues in the same key and time signature. Measure 40 starts with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand with many accents. Measure 41 continues this melodic line. Measure 42 shows a change in the bass line. Measure 43 concludes the section with a few notes and a fermata.

44

f

Musical score for measures 44-47. The piece continues in the same key and time signature. Measure 44 starts with a forte (*f*) dynamic and features a melodic line in the right hand with many accents. Measure 45 continues this melodic line. Measure 46 shows a change in the bass line. Measure 47 concludes the section with a few notes and a fermata.

48

Musical score for measures 48-51. The piece continues in the same key and time signature. Measure 48 starts with a forte (*f*) dynamic and features a melodic line in the right hand with many accents. Measure 49 continues this melodic line. Measure 50 shows a change in the bass line. Measure 51 concludes the section with a few notes and a fermata.

54

Musical score for measures 54-57. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* and *p*.

58

Musical score for measures 58-61. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamic markings include *f* and *p*.

62

Musical score for measures 62-65. The right hand has a more active melodic line with sixteenth notes. Dynamic markings include *mf* and *p*.

66

Musical score for measures 66-68. The right hand features a melodic line with some chromaticism. Dynamic markings include *p*.

69

Musical score for measures 69-72. The right hand has a melodic line with eighth notes. Dynamic markings include *f* and *p*.

Musical score for measures 73-75. The right hand has a melodic line with eighth notes. Dynamic markings include *f*.

77

Measures 77-81 of a piano piece. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A dynamic marking of *p* is present in measure 79.

82

Measures 82-85 of a piano piece. The right hand continues the melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

86

Measures 86-89 of a piano piece. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

90

Measures 90-93 of a piano piece. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. A dynamic marking of *p* is present in measure 92.

94

Measures 94-97 of a piano piece. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. A dynamic marking of *mf* is present in measure 94.

Measures 98-101 of a piano piece. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. Dynamic markings of *p* and *pp* are present in measures 98 and 99 respectively.