

Commande de l'Ensemble Alma Viva

PREVIEW
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October 2006 Paris, Salle Cortot (F)
Ensemble Alma Viva
Monica Taragano, flûte
Pablo Márquez, guitar
Johanne Mathaly, violoncelle
Ezequiel Spucches, piano

First performance:

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Pablo Márquez, guitar
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Durée / Duration : 8'

(La première version de « Quelqu'un parle au tango » pour clarinette basse, violon, violoncelle, piano et percussion ad lib. a été commandée par Standing Wave Ensemble)

Avant-propos

Quelqu'un parle au tango fait partie de mes nombreuses partitions dédiées à l'Amérique Latine, et pratique une forme d'esthétique de la déviation des signes. Il s'agit dans cette pièce de faire éclater la forme populaire du tango argentin tout en faisant en sorte qu'il reste parfaitement identifiable. Dans ce tango qui emprunte son titre à un poème de Jorge Luis Borges, ces figures mélodiques et rythmiques, de milonga, habanera ou de « nuevo tango » se combinent, se contrechoquent, rebondissent et créent peu à peu un climat exacerbé de passion.
Merci à Pablo Marquez pour son aide à la réalisation de la part de guitare.

Preface

Quelqu'un parle au tango is one of my many compositions devoted to Latin America, which adhere to an aesthetic form based on the re-interpretation of the most popular form of the Argentinian tango is fragmented in a way that remains completely recognisable. This tango with its title taken from Jorge Luis Borges combines melodic and rhythmic figures of the milonga, habanera or "nuevo tango", all clashing against each other, rebounding and gradually creating an atmosphere of passion to unfold.
Thanks to Pablo Marquez for his help in realizing the guitar part.

Quelqu'un parle au tango ist eine meiner zahlreichen Kompositionen, die sich Lateinamerika widmen und eine ästhetische Form der Deutung von symbolhaften Zeichen darstellen. In dieser Komposition wird die populäre Form des argentinischen Tangos aufgesplittet und in einer Weise neu zusammengesetzt, die er vollständig erkennbar bleibt. In dieser Komposition werden melodische Figuren der Milonga, der Habanera oder des „Tango nuevo“, die sich gegenseitig anstoßen und kreieren Stück für Stück ein gesteigertes Klima der Leidenschaft.
Danke an Pablo Marquez für seine Hilfe bei der Realisation des Gitarrenparts.

Thierry Pécou

(Traduction anglaise : Lindsay Chalmers-Gerbracht)

Quelqu'un parle au tango

Thierry Pécau
*1965

The musical score is arranged in four staves. The top staff is for Flute (Flûte), the second for Violoncelle (Cello), the third for Guitare (Guitar), and the bottom two staves for Piano. The tempo is marked as quarter note = 100. The Flute part begins with a dynamic of *f* and ends with *pp*. The Cello part has markings *coll legno* and *hoc.*. The Guitar part has a marking *scordatura*. The Piano part starts with a dynamic of *ff*. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the entire score.

6

Ft.

Musical staff for Flute (Ft.) in treble clef. It contains a few notes and rests, with a measure rest in the first measure.

Vc.

Musical staff for Violin (Vc.) in bass clef. It contains a melodic line with slurs and accents. A *pizz.* marking is present above the staff.

Guit.

Musical staff for Guitar (Guit.) in treble clef. It contains a melodic line with slurs and accents.

Pno.

Musical staff for Piano (Pno.) in grand staff (treble and bass clefs). It contains a complex accompaniment with slurs, accents, and dynamic markings. A *pizz.* marking is present above the staff.

Ft.

Musical staff for Flute (Ft.) in treble clef. It contains a melodic line with slurs and accents.

Vc.

Musical staff for Violin (Vc.) in bass clef. It contains a melodic line with slurs and accents. A *pizz.* marking is present above the staff.

Pno.

Musical staff for Piano (Pno.) in grand staff (treble and bass clefs). It contains a complex accompaniment with slurs, accents, and dynamic markings. A *loco* marking is present above the staff.

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Vc. *ff*

Musical notation for the Violin (Vc.) part, starting at measure 11. The notation is in bass clef and includes various rhythmic values and articulation marks.

Guit.

Musical notation for the Guitar (Guit.) part, starting at measure 11. The notation is in treble clef and features a complex rhythmic pattern with many sixteenth notes.

Pno.

Musical notation for the Piano (Pno.) part, starting at measure 11. It consists of two staves in treble clef, with dynamic markings such as *f*, *sfz*, and *sfz*.

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Fl.

Musical notation for the Flute (Fl.) part, starting at measure 12. The notation is in treble clef and includes various rhythmic values and articulation marks.

Vc.

Musical notation for the Violin (Vc.) part, starting at measure 12. The notation is in bass clef and includes various rhythmic values and articulation marks.

Vc.

Musical notation for the Violin (Vc.) part, starting at measure 12. The notation is in bass clef and includes various rhythmic values and articulation marks.

Pno.

Musical notation for the Piano (Pno.) part, starting at measure 12. It consists of two staves in treble clef, with dynamic markings such as *sfz* and *sfz*.

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74 rit. - - - a tempo

Fl. (bruits de clés)

Vcl. pizz. arco Clicharra

Guit.

Pno. rit. - - - a tempo

76

Fl.

Pno. loco

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Fl. *ff* *cres. poco*

Vc. *ff*

Cult.

Pno. *ff*

Fl.

Cult.

Pno.

10

Fl. *22* *ritard.* *Meno mosso* *rit. a tempo*
p *ritard.*

Vcl. *ritard.*

Celit.

Pno.

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Fl. *24*

Vcl.

Celit.

Pno.

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