

**АСТОР ПИАЦЦОЛЛА**

# **Весна**

**ТАНГО**

ДЛЯ ТРИО

( СКРИПКА, ВИОЛОНЧЕЛЬ, ФОРТЕПИАНО )

**Переложение Хосе Брагато**

Содружество "- А4 -"

1999 г.

# Весна

## ТАНГО

Для инструментального трио  
Переложение Хосе Брагато

АСТОР ПИАЦЦОЛЛА

Allegro

Violin *p*

Cello *pizz.*  
*mp*

Piano *p*

Musical score for measures 1-4. The Violin part starts with a *p* dynamic and features a melodic line with slurs and accents. The Cello part is marked *pizz.* and *mp*, playing a rhythmic accompaniment. The Piano part is marked *p* and features a chordal accompaniment with slurs.

Vln. *mf*

Vcl. *p*

Piano

Musical score for measures 5-8. The Violin part continues with a *mf* dynamic, showing a melodic development. The Cello part is marked *p* and continues its rhythmic accompaniment. The Piano part continues with its chordal accompaniment.

Vln.

Vcl.

Piano

simile

Vln.

Vcl.

Piano

*mf*

*mf*

Solo

*f*

Vln.

Vcl.

Piano

Vln. *f*

Vcl. *f*

Piano

Measures 21-24. Violin and Viola parts are marked forte (f). Piano part features complex chords and textures.

Vln. *f*

Vcl. *f*

Piano *mf* *f* *mf* *f*

Measures 25-29. Violin and Viola parts are marked forte (f). Piano part has dynamic markings of mezzo-forte (mf) and forte (f).

Vln.

Vcl.

Piano *mf* *f*

Measures 30-33. Piano part starts with mezzo-forte (mf) and then forte (f).

Vln. *f*

Vcl. *f*

Piano *f*

Vln.

Vcl.

Piano

Vln. *mf*

Vcl. *mf*

Piano *mf*

46

Vln.

Vcl.

Piano

*cresc.*

50

Vln.

Vcl.

Piano

*mf* *dim.*

55

Vln.

Vcl.

Piano

*rall.* *A tempo* *pizz.* *Lento*

*p* *Solo arco* *mf*

60

Vln.

Vcl.

Piano

*espress.*

*p*

65

Vln.

Vcl.

Piano

70

Vln.

Vcl.

Piano

75 *mf* *espress.*

Violin I: Treble clef, melodic line with slurs and accents, dynamic *mf*, marking *espress.*  
Violin II: Bass clef, rhythmic accompaniment with slurs.  
Piano: Grand staff, complex accompaniment with slurs and dynamics *p*.

79

Violin I: Treble clef, melodic line with slurs and accents.  
Violin II: Bass clef, rhythmic accompaniment with slurs.  
Piano: Grand staff, accompaniment with slurs and dynamics *p*.

83 *mf* *p* *tr*

Violin I: Treble clef, melodic line with slurs and accents, dynamic *mf*.  
Violin II: Bass clef, rhythmic accompaniment with slurs, dynamic *p*, and a trill (*tr*) in measure 84.  
Piano: Grand staff, accompaniment with slurs and dynamics *p*.



88 *accel.* **Tempo 1** *ff*

Violin (Vln.) and Viola (Vcl.) parts feature melodic lines with accents and slurs. The Piano part includes a complex chordal texture in the right hand and a steady bass line. The tempo is marked 'Tempo 1' and dynamics include 'ff'.

93

Violin (Vln.) and Viola (Vcl.) parts continue with melodic development. The Piano part maintains its complex texture. The tempo remains 'Tempo 1'.

97

Violin (Vln.) and Viola (Vcl.) parts show further melodic evolution. The Piano part features a prominent *ff* dynamic. The tempo is 'Tempo 1'.

102

Vln.

Vcl.

Piano

*f*

8va

Measures 102-105. Violin and Viola parts feature eighth-note patterns with accents. Piano accompaniment includes chords and a bass line. Dynamics include forte (f) and an 8va marking.

106

Vln.

Vcl.

Piano

8va

$\frac{2}{4}$

Measures 106-111. Violin and Viola parts play dotted quarter notes. Piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Time signature changes to 2/4. Dynamics include forte (f).

112

Vln.

Vcl.

Piano

*ff*

$\frac{2}{4}$

$\frac{4}{4}$

Measures 112-115. Violin and Viola parts are silent in measure 112, then play eighth-note patterns with accents in measure 113. Piano accompaniment features chords and a bass line. Time signature changes to 4/4. Dynamics include fortissimo (ff).

Vln. <sup>116</sup>

Vcl.

Piano

Vln. <sup>120</sup>

Vcl.

Piano

*fff*

Vln. <sup>124</sup>

Vcl.

Piano

*sfz*

**СКРИПКА**

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**Весна**

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**( СКРИПКА, ВИОЛОНЧЕЛЬ, ФОРТЕПИАНО )**

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## ТАНГО

Скрипка

АСТОР ПИАЦЦОЛЛА

Allegro

Violin

*p*

Vln.

*mf*

Vln.

*mf*

Vln.

*mf*

Vln.

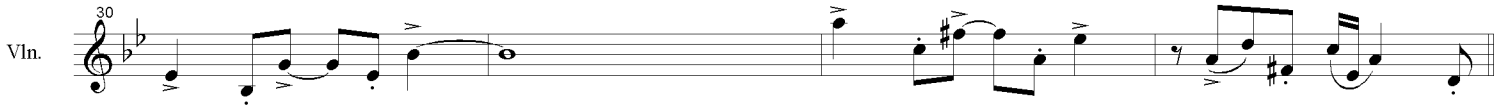
*mf*

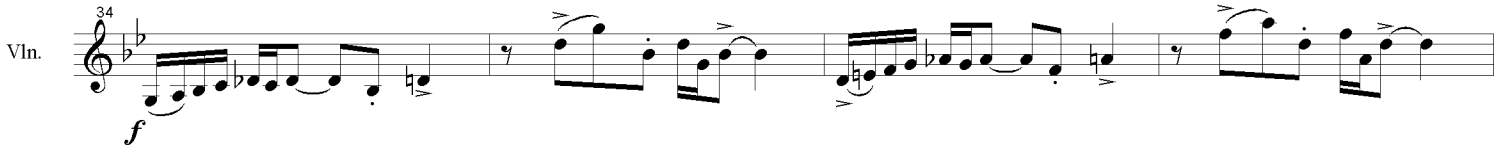
Vln.

*f*

Vln.

*f*

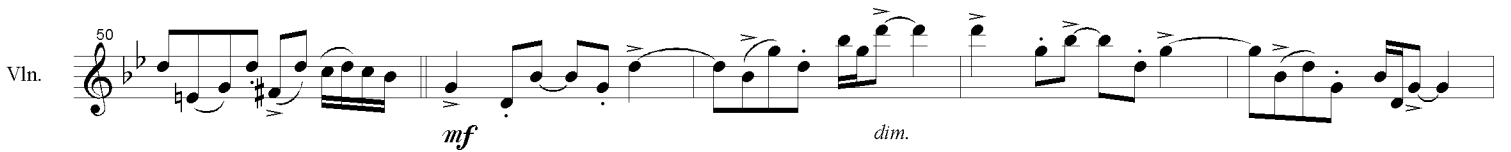
Vln. 

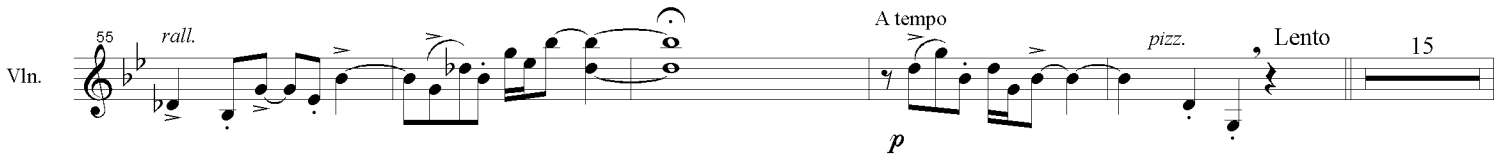
Vln. 

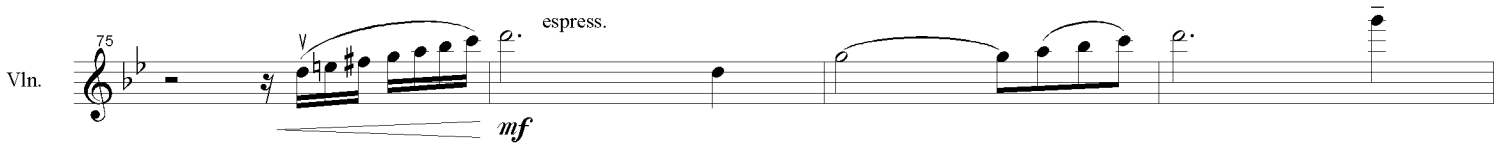
Vln. 

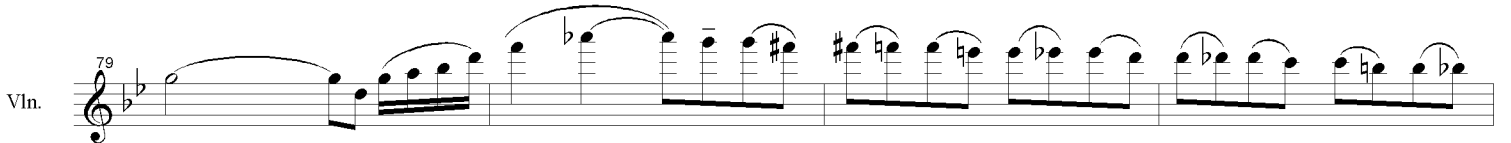
Vln. 

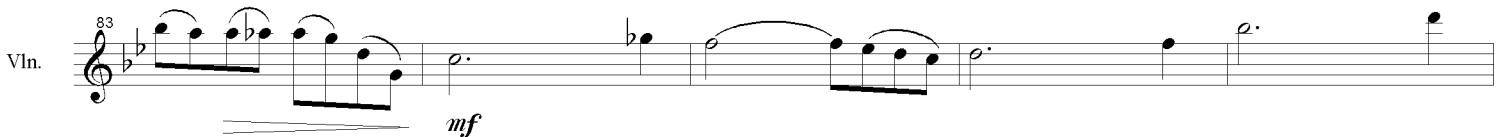
Vln. 

Vln. 

Vln. 

Vln. 

Vln. 

Vln. 

Vln. *88* *accel.* *Tempo 1* *ff*

Vln. *93*

Vln. *97*

Vln. *102* *f*

Vln. *106*

Vln. *112* *ff*

Vln. *116*

Vln. *120* *fff*

Vln. *124* *sfz*

**ВИОЛОНЧЕЛЬ**

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# Весна

танго

Виолончель

АСТОР ПИАЦЦОЛЛА

Allegro

Cello

1 *pizz.*  
*mp*

Vcl.

5 *p*

Vcl.

Vcl.

14 *mf*

Vcl.

Vcl.

21 *f*

Vcl.

25 *f*

Vcl.

Vcl. *f* 34

Vcl. 38

Vcl. *mf* 42

Vcl. *cresc.* 46

Vcl. *mf* 50

Vcl. *A tempo* *pizz.* *Solo arco* *mf* 55

Vcl. *espress.* 60

Vcl. 65

Vcl. 70

Vcl. 75

Vcl. 79

Vcl. *p*

Tempo 1

Vcl. *ff*

Vcl. *ff*

Vcl. *ff*

Vcl. *f*

Vcl. *ff*

Vcl. *ff*

Vcl. *ff*

Vcl. *fff*

Vcl. *sfz*

**ФОРТЕПИАНО**

**АСТОР ПИАЦЦОЛЛА**

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# Весна

танго

Фортепиано

АСТОР ПИАЦЦОЛЛА

Allegro

Piano

1

*p*

Piano

5

Piano

10

simile

Piano

14

Solo

*f*

Piano

18

Piano

21

Piano

25

*mf* *f* *mf* *f*

Piano

30

*mf* *f*

Piano

34

*f*

Piano

38

Piano

42 *mf*

Piano

46 *p* *cresc.*

Piano

50 *mf* *dim.*

Piano

55 *rall.* *A tempo* *p*

Piano

60 *p*

Piano

Musical score for measures 65-70. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a steady accompaniment of eighth notes. Measure 65 starts with a treble clef and a key signature of two flats. The left hand begins with a whole note chord. The right hand has a quarter rest followed by a series of eighth notes. Measures 66-70 continue the melodic development in the right hand, with the left hand maintaining its accompaniment.

Piano

Musical score for measures 70-75. The right hand continues its melodic line with slurs and accents. The left hand accompaniment consists of eighth notes, with some measures featuring a more complex rhythmic pattern. The overall texture is consistent with the previous system.

Piano

Musical score for measures 75-79. The right hand has a melodic line with slurs and accents. The left hand accompaniment features a series of eighth notes with a dynamic marking of *p* (piano) in measure 75. The piece continues with a steady accompaniment in the left hand.

Piano

Musical score for measures 79-83. The right hand has a melodic line with slurs and accents. The left hand accompaniment features a series of eighth notes with a dynamic marking of *p* (piano) in measure 79. The piece continues with a steady accompaniment in the left hand.

Piano

Musical score for measures 83-88. The right hand has a melodic line with slurs and accents. The left hand accompaniment features a series of eighth notes with a dynamic marking of *p* (piano) in measure 83. The piece continues with a steady accompaniment in the left hand.



Piano

88 *accel.* Tempo 1

ff

Piano

93

Piano

97

Piano

102

*f* *8va*

Piano

106

*8va*

Piano

112

*ff*

Piano

116

Piano

120

*fff*

Piano

124

*sfz*

**АСТОР ПИАЦЦОЛЛА**

# **Лето**

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# Лето

## танго

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АСТОР ПИАЦЦОЛЛА

Allegro moderato

Violin

Cello

Piano

Vln.

Vcl.

Piano

10

Vln.

Vcl.

Piano

*cresc.*

15

Vln.

Vcl.

Piano

*f*

20

Vln.

Vcl.

Piano

*ff*

Vln. Vcl. Piano

*dim.* *y* *rit.*

*dim.* *y* *rit.*

*dim.* *y* *rit.*

Measures 24-28. Violin and Violoncello parts feature melodic lines with accents and slurs. The Piano part provides harmonic support with chords and moving lines. Dynamics include *dim.*, *y*, and *rit.*

Allegro (♩ = 112)

Vln. Vcl. Piano

Solo *mf* *molto espress.*

*p*

Measures 29-34. Violin part has a *Solo* section starting at measure 30 with *mf* and *molto espress.* dynamics. Violoncello part is mostly sustained chords with *p* dynamics. Piano part continues with rhythmic accompaniment.

Vln. Vcl. Piano

*p*

*p*

Measures 35-39. Violin part features a triplet in measure 36. Violoncello part has sustained chords with *p* dynamics. Piano part continues with rhythmic accompaniment.

40 *loco*

Vln.

Vcl.

Piano

*poco assel.*

Piu mosso (♩ = 92)

45

Vln.

Vcl.

Piano

5

50

Vln.

Vcl.

Piano

Solo

*mf*

Allegro (♩ = 112)

Vln. <sup>55</sup>

Vcl.

Piano *molto espress.*

Vln. <sup>59</sup>

Vcl.

Piano

Vln. <sup>63</sup>

Vcl.

Piano

*accel. ----- y ----- cresc.*

*ff*

Tempo 1 (♩ = 120)



67

Vln.

Vcl.

Piano

Violin and Viola parts play a rhythmic pattern of eighth notes. The Piano part features a complex accompaniment with chords and moving lines in both hands.

71

Vln.

Vcl.

Piano

Violin and Viola parts have rests, while the Piano part continues with a complex accompaniment. Dynamics include 'f'.

75

Vln.

Vcl.

Piano

Violin part has a melodic line, while Viola and Piano parts continue with their respective parts. Dynamics include 'f'.

79 *rall. ....*

Vln.

Vcl.

Piano

**Cadenza**

84

Vln.

Vcl.

Piano

**Allegro (♩ = 112)**

85 *mf espress.*

Vln.

Vcl.

Piano

Vln. <sup>90</sup>

Vcl.

Piano

Vln. <sup>95</sup>

Vcl.

Piano

Vln. <sup>100</sup> *vibrando*

Vcl.

Piano

*p*

*pp*

*rit.*

A tempo

Vln. 105

Vcl.

Piano

Vln. 109

Vcl.

Piano

Vln. 113

Vcl.

Piano

rall.

116 *a tempo* *mp* *a tempo* *p* *rall.* *p* *rall.* *p* *rall.* *p*

121 *cresc.* *accel.* *mf* *cresc.* *accel.* *mf* *cresc.* *accel.*

126 *Allegro* (♩ = 112) *mf* *mf* *mf*

130

Vln.

Vcl.

Piano

135

Vln.

Vcl.

Piano

*mf*

139

Vln.

Vcl.

Piano

*f*

Vln. <sup>143</sup>

Vcl.

Piano

*ff*

*ff*

Vln. <sup>147</sup>

Vcl.

Piano

Vln. <sup>151</sup>

Vcl.

Piano

*sf*

*sf*

*sf*

*gliss.*

**СКРИПКА**

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# Лето

танго

Скрипка

АСТОР ПИАЦЦОЛЛА

Allegro moderato

Violin

8

*mf* *cresc.*

13

*f*

18

*ff*

22

*ff*

26

*dim.* ----- *y* ----- *rit.*

Allegro (♩ = 112)

Solo

32

*mf* *molto espress.*

36

*mf* *molto espress.*

40 *loco*

*poco assel.*

46 *Piu mosso* (♩ = 92)

50

63 *Tempo 1* (♩ = 120)

*accel. . . . y . . . . cresc.*

*ff*

67

71

75

79 *rall. ....*

## Cadenza

84

## Allegro (♩ = 112)

85

*mf* *espress.*

90

95

100

*vibrando*

*p*

*rit.*

## A tempo

105

*p*

109

*p*

113

*rall.*

*p*

116 *a tempo* *mp* *rall.* *p*

121 *cresc.* *y* *accel.* *mf*

126 *Allegro* (♩ = 112) 7

137 *mf* *f*

142 *ff*

147

151 *fff*

**ВИОЛОНЧЕЛЬ**

**АСТОР ПИАЦЦОЛЛА**

**Лето**

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# Лето

## танго

Виолончель

АСТОР ПИАЦЦОЛЛА

Allegro moderato

Cello

1 8  
*mf*

12  
*cresc.*

16  
*f*

20  
*ff*

24  
*dim. ----- y ----- rit. -----*

29  
*p*

Allegro (♩ = 112)

35  
*p*

40  
*poco assel.*

Piu mosso (♩ = 92)

45

50

Solo

*mf*

Allegro (♩ = 112)

55

59

Tempo 1 (♩ = 120)

63

*accel. ----- y ----- cresc.*

*ff*

67

71

*f*

5

79

*rall. ....*

Cadenza

84

Allegro (♩ = 112)

85 *p*

90

95

100 *vibrando* *pp* *rit.*

A tempo

105

109

113 *rall.*

116 *a tempo* *rall.* *p*

121 *cresc. ----- y ----- accel.* *mf*



Allegro (♩ = 112)

126

*mf*

130

*mf*

135

*mf*

139

*f*

143

*ff*

147

*ff*

151

*sf*

**ФОРТЕПИАНО**

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**Лето**

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танго

Фортепиано

АСТОР ПИАЦЦОЛИА

Allegro moderato

Piano

5

10

15

20

Piano

Piano

Piano

Piano

Piano

*pp*

*cresc.*

Piano

dim. y- rit.

This system contains measures 24 through 28. The music is in a minor key. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. Performance markings include *dim.* (diminuendo) and *rit.* (ritardando) with a 'y-' symbol indicating a breath mark or phrasing.

Allegro (♩ = 112)

Piano

*p*

This system contains measures 29 through 34. The tempo is marked *Allegro* with a quarter note equal to 112 beats per minute. The right hand has a more active melodic line, and the left hand continues with a consistent accompaniment. A piano (*p*) dynamic marking is present.

Piano

*p*

This system contains measures 35 through 39. The right hand features a complex texture with many beamed notes and slurs. The left hand accompaniment remains steady. A piano (*p*) dynamic marking is present.

Piano

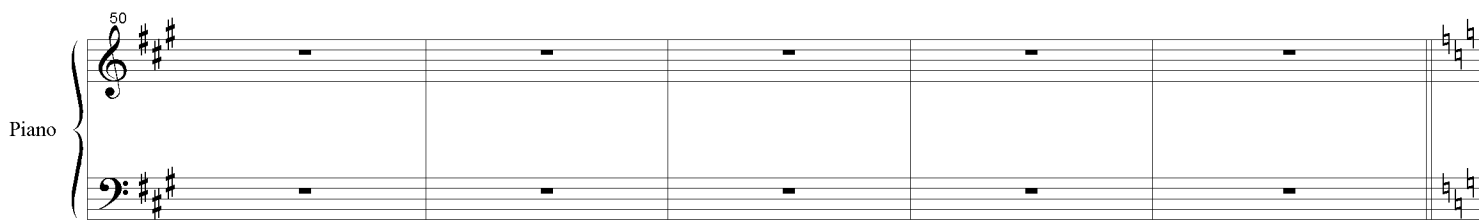
*poco assel.*

This system contains measures 40 through 44. The right hand has a melodic line with slurs. The left hand accompaniment is consistent. A *poco assel.* (poco assai) marking is present.

Piano

This system contains measures 45 through 49. The right hand has a melodic line with slurs. The left hand accompaniment is consistent.

Piano



Piano

*molto espress.*



Piano



Piano

Tempo 1 (♩ = 120)

*ff*



Piano



Piano

71 *f*

Piano

75

Piano

*rall. ....*

79

Piano

Cadenza

84

Piano

Allegro (♩ = 112)

85 *p*

Piano

Measures 90-94. The right hand begins with chords in measures 90-92, followed by a melodic line in measures 93-94. The left hand plays a steady bass line of chords throughout.

Piano

Measures 95-99. The right hand features a melodic line with some chromaticism. The left hand continues with a steady bass line of chords.

Piano

Measures 100-104. The right hand features a melodic line with some chromaticism. The left hand continues with a steady bass line of chords. A *pp* dynamic marking is present in measure 100.

Piano

A tempo

Measures 105-108. The right hand features a melodic line with some chromaticism. The left hand continues with a steady bass line of chords. The tempo marking *A tempo* is present.

Piano

Measures 109-113. The right hand features a melodic line with some chromaticism. The left hand continues with a steady bass line of chords.

Piano

Measures 113-115. Treble clef: chords. Bass clef: melodic line.

Piano

*rall.*

Measures 116-120. Treble clef: chords. Bass clef: melodic line. Includes *rall.* and *p* markings.

Piano

*cresc. ----- y ----- accel.*

Measures 121-125. Treble clef: chords. Bass clef: melodic line. Includes *cresc. ----- y ----- accel.* markings.

Piano

*Allegro (♩ = 112)*

Measures 126-129. Treble clef: chords. Bass clef: melodic line. Includes *Allegro (♩ = 112)* and *mf* markings.

Piano

Measures 130-134. Treble clef: chords. Bass clef: melodic line.



Piano

135

*mf*

Piano

139

*p*

Piano

143

*p*

Piano

147

Piano

151

*sf*

*gliss.*

АСТОР ПИАЦЦОЛЛА

# Осень

ТАНГО

ДЛЯ ТРИО

( СКРИПКА, ВИОЛОНЧЕЛЬ, ФОРТЕПИАНО )

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# Осень

танго

АСТОР ПИАЦЦОЛЛА

Allegro (♩ = 120)

Violin

Cello

Piano

Solo

*pp*

*misterioso*

Vln.

Vcl.

Piano

*mf*

*mf*

*mf*

Vln.

Vcl.

Piano

10

Vln. *f*

Vcl. *f*

Piano

Measures 14-16 of the score. The Violin part (Vln.) starts at measure 14 with a forte (*f*) dynamic, playing a rhythmic eighth-note pattern. The Violoncello part (Vcl.) also starts at measure 14 with a forte (*f*) dynamic, playing a similar eighth-note pattern. The Piano part consists of two staves: the right hand plays a complex eighth-note pattern with slurs and accents, and the left hand plays a simple eighth-note accompaniment. A trill (*tr*) is marked in the right hand at the end of measure 16. The system is separated from the next by double bar lines with repeat dots.

Vln. *mf*

Vcl. *mf*

Piano *f*

Measures 17-20 of the score. The Violin part (Vln.) starts at measure 17 with a mezzo-forte (*mf*) dynamic, playing a melodic line with slurs and accents. The Violoncello part (Vcl.) also starts at measure 17 with a mezzo-forte (*mf*) dynamic, playing a similar melodic line. The Piano part consists of two staves: the right hand plays a complex eighth-note pattern with slurs and accents, and the left hand plays a simple eighth-note accompaniment. The system is separated from the next by double bar lines with repeat dots.

Vln. *f*

Vcl. *mf*

Piano *mf*

Measures 21-23 of the score. The Violin part (Vln.) starts at measure 21 with a forte (*f*) dynamic, playing a complex eighth-note pattern with slurs and accents. The Violoncello part (Vcl.) starts at measure 21 with a mezzo-forte (*mf*) dynamic, playing a simple eighth-note accompaniment. The Piano part consists of two staves: the right hand plays a complex eighth-note pattern with slurs and accents, and the left hand plays a simple eighth-note accompaniment. The system is separated from the next by double bar lines with repeat dots.

24

Vln.

Vcl.

Piano

*dim.*

*rall.*

28

Vln.

Vcl.

Piano

Cadenza

*rit. . . . .*

30

Vln.

Vcl.

Piano

*mf* *molto espress.*

*p*

33

Vln.

Vcl.

Piano

Measures 33-35. Violin part is silent. Violoncello part has a melodic line with slurs. Piano part has a complex texture with slurs and dynamics.

36

Vln.

Vcl.

Piano

Measures 36-38. Violin part has a single note. Violoncello part has a melodic line with slurs. Piano part has a complex texture with slurs and dynamics.

39

Vln.

Vcl.

Piano

Measures 39-41. Violin part is silent. Violoncello part has a melodic line with slurs. Piano part has a complex texture with slurs and dynamics.

42

Vln.

Vcl.

Piano

**Allegro** (♩ = 120)

45

Vln.

Vcl.

Piano

48

Vln.

Vcl.

Piano

51

Vln.

Vcl.

Piano

*f*

*f*

55

Vln.

Vcl.

Piano

*dim.*

*dim.*

*dim.*

59

Vln.

Vcl.

Piano

*rall.*

*rall.*

*rall.*



Cadenza

*rall.*

62

Vln.

Vcl.

Piano

Lento y rubato

63

Vln.

*mf*

Vcl.

*p*

Piano

*pp*

66

Vln.

Vcl.

Piano

Vln. <sup>69</sup>

Vcl.

Piano

*pp*

*ppp*

Vln. <sup>72</sup>

Vcl.

Piano

9

Vln. <sup>74</sup>

Vcl.

Piano

Allegro (♩ = 120)

Vln. 77

Vcl.

Piano

Vln. 80

Vcl.

Piano

*cresc.*

Vln. 83

Vcl.

Piano

Vln. *ff*

Vcl. *ff*

Piano

This system covers measures 86, 87, and 88. The key signature changes from one flat to three sharps (F# major) at the start of measure 87. The Violin and Violoncello parts feature melodic lines with accents and slurs. The Piano part consists of a rhythmic accompaniment with chords and moving lines in both staves. A double bar line with repeat slashes is at the end of measure 88.

Vln.

Vcl.

Piano *ff*

This system covers measures 89, 90, and 91. The key signature changes to two flats (Bb major) at the start of measure 91. The Violin part has a melodic line with slurs. The Violoncello part has a melodic line with slurs. The Piano part continues with its accompaniment, ending with a *ff* dynamic marking in measure 91. A double bar line with repeat slashes is at the end of measure 91.

Vln. *ff*

Vcl. *ff*

Piano *ff*

This system covers measures 92, 93, and 94. The key signature changes to one flat (F major) at the start of measure 93. The Violin and Violoncello parts have melodic lines with slurs and accents. The Piano part features chords and moving lines in both staves. A double bar line with repeat slashes is at the end of measure 94.

94

Vln.

Vcl.

Piano

97

Vln.

Vcl.

Piano

100

Vln.

Vcl.

Piano

*sfz*

*8va*

**СКРИПКА**

**АСТОР ПИАЦЦОЛЛА**

**Осень**

**ТАНГО**

**ДЛЯ ТРИО**

**( СКРИПКА, ВИОЛОНЧЕЛЬ, ФОРТЕПИАНО )**

**Переложение Хосе Брагато**

**Содружество "- А4 -"**

**1999 г.**

# Осень

## танго

Скрипка

АСТОР ПИАЦЦОЛЛА

Violin

Allegro (  $\text{♩} = 120$  )

8

*mf*

12

*f*

17

*mf*

21

*f*

24

*dim.* *rall.*

28

Cadenza

14

Allegro (  $\text{♩} = 120$  )

45

*f*

48

*f*

51 Musical notation for measures 51-58. Measure 51 starts with a treble clef, a key signature of one flat, and a 7/8 time signature. The music features a series of eighth and sixteenth notes with accents. A fermata is placed over the final note of measure 58. Measure 59 begins with a 4-measure rest, indicated by a '4' above the staff. The piece concludes with a *dim.* (diminuendo) marking.

59 *rall.* Musical notation for measures 59-61. The tempo is marked *rall.* (rallentando). The music consists of eighth and sixteenth notes with accents.

62 *Cadenza* Musical notation for measures 62-65, labeled as a *Cadenza*. The tempo is marked *rall.* The music features a melodic line with various intervals and a fermata over the final note of measure 65.

63 *Lento y rubato* Musical notation for measures 63-65. The tempo is marked *Lento y rubato*. The music features a melodic line with a fermata over the final note of measure 65. The dynamic marking is *mf*.

66 Musical notation for measures 66-68. The music features a melodic line with a fermata over the final note of measure 68.

69 Musical notation for measures 69-71. The music features a melodic line with a fermata over the final note of measure 71. There are triplets of eighth notes at the end of the passage.

72 Musical notation for measures 72-73. The music features a melodic line with a fermata over the final note of measure 73. There is a triplet of eighth notes at the end of the passage.

74 Musical notation for measures 74-76. The music features a melodic line with a fermata over the final note of measure 76.

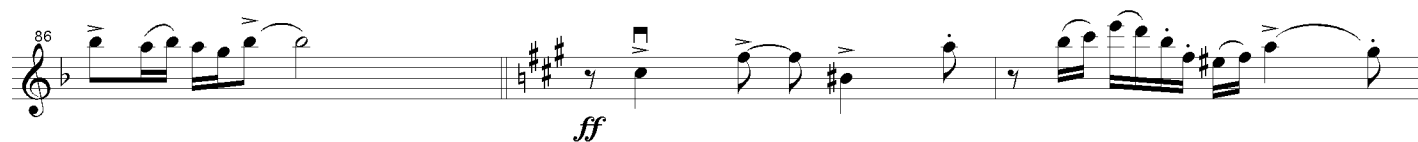
77 *Allegro* (♩ = 120) Musical notation for measures 77-80. The tempo is marked *Allegro* with a quarter note equal to 120 beats per minute. The music features a melodic line with a fermata over the final note of measure 80. The dynamic marking is *f*.



80  Musical notation for measures 80-82. Measure 80 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes with accents and slurs. Measure 81 has a whole rest followed by a quarter note. Measure 82 continues with eighth notes and a half note. The dynamic marking *cresc.* is placed below the staff.

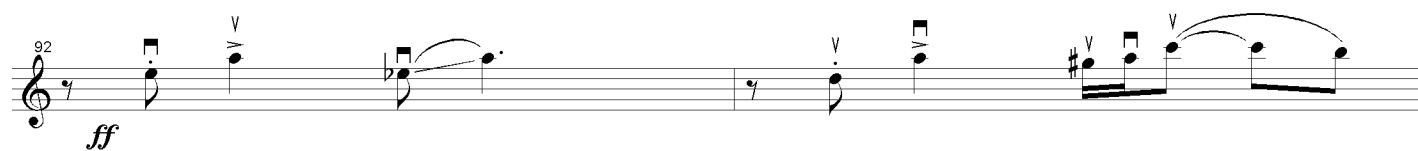
*cresc.*

83  Musical notation for measures 83-85. Measure 83 starts with a quarter rest followed by eighth notes. Measure 84 has eighth notes with accents and slurs. Measure 85 has eighth notes with accents and slurs.

86  Musical notation for measures 86-88. Measure 86 has eighth notes with accents and slurs. Measure 87 has a double bar line, a key signature change to two sharps (F# and C#), and a quarter rest followed by a quarter note. Measure 88 has eighth notes with accents and slurs. The dynamic marking *ff* is placed below the staff.

*ff*

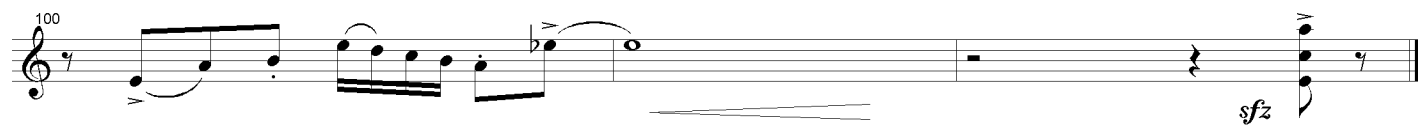
89  Musical notation for measures 89-91. Measure 89 has a quarter rest followed by a quarter note. Measure 90 has eighth notes with accents and slurs. Measure 91 has eighth notes with accents and slurs. The key signature changes to two sharps (F# and C#).

92  Musical notation for measures 92-94. Measure 92 has a quarter rest followed by a quarter note. Measure 93 has eighth notes with accents and slurs. Measure 94 has eighth notes with accents and slurs. The dynamic marking *ff* is placed below the staff.

*ff*

94  Musical notation for measures 94-96. Measure 94 has eighth notes with accents and slurs. Measure 95 has eighth notes with accents and slurs. Measure 96 has eighth notes with accents and slurs.

97  Musical notation for measures 97-99. Measure 97 has eighth notes with accents and slurs. Measure 98 has eighth notes with accents and slurs. Measure 99 has eighth notes with accents and slurs.

100  Musical notation for measures 100-102. Measure 100 has eighth notes with accents and slurs. Measure 101 has eighth notes with accents and slurs. Measure 102 has a whole rest followed by a quarter note. The dynamic marking *sfz* is placed below the staff.

*sfz*

**ВИОЛОНЧЕЛЬ**

**АСТОР ПИАЦЦОЛЛА**

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**ТАНГО**

ДЛЯ ТРИО

( СКРИПКА, ВИОЛОНЧЕЛЬ, ФОРТЕПИАНО )

**Переложение Хосе Брагато**

Содружество "- А4 -"

1999 г.

# Осень

танго

АСТОР ПИАЦЦОЛЛА

Виолончель

Allegro (  $\text{♩} = 120$  )

Cello

1 8  
*mf*

13  
*f*

17  
*mf*

21  
*mf*

25  
*dim.* *rall.*

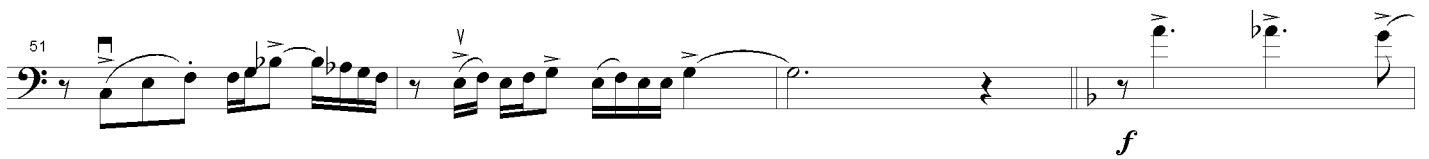
28 Cadenza *rit. . . . .*

Lento y rubato

30  
*mf* *molto espress.*



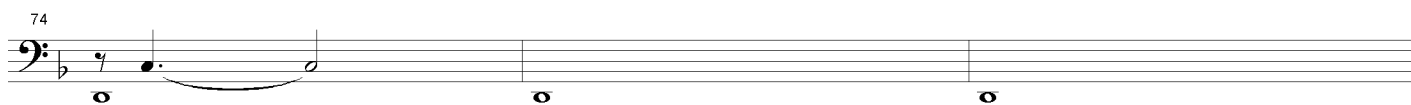
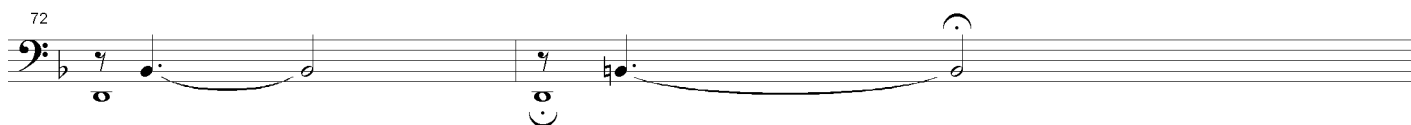
Allegro (  $\text{♩} = 120$  )



## Cadenza



## Lento y rubato



## Allegro (♩ = 120)

*cresc.*

83

86

89

92

94

97

100

**ФОРТЕПИАНО**

**АСТОР ПИАЦЦОЛЛА**

**Осень**

**ТАНГО**

ДЛЯ ТРИО

( СКРИПКА, ВИОЛОНЧЕЛЬ, ФОРТЕПИАНО )

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# Осень

танго

АСТОР ПИАЦЦОЛЛА

Фортепиано

Allegro (  $\text{♩} = 120$  )

Solo

Piano

*pp*  
*misterioso*

Piano

*mf*

Piano

*f*

Piano

*tr*

Piano

*f*



Piano

21 *mf*

This system contains measures 21, 22, and 23. The music is in G major. The right hand features a melodic line with eighth notes and rests, while the left hand provides a bass line with quarter notes and eighth notes. The dynamic marking *mf* is present at the beginning of measure 21.

Piano

24

*dim.* *rall.*

This system contains measures 24, 25, 26, and 27. The musical texture continues with similar rhythmic patterns. The dynamic marking *dim.* appears at the start of measure 26, and *rall.* is indicated at the start of measure 27.

Piano

28 Cadenza

This system contains measures 28 and 29. Measure 28 concludes with a cadenza, indicated by a double bar line and a diagonal line. Measure 29 begins with a single note in the right hand and a half note in the left hand.

Piano

30 Lento y rubato *p*

This system contains measures 30, 31, and 32. The tempo is marked *Lento y rubato*. The music is characterized by long, sweeping melodic lines in the right hand and a steady bass line in the left hand. The dynamic marking *p* is at the beginning of measure 30.

Piano

33

This system contains measures 33, 34, and 35. The melodic lines continue with grace notes and long phrases. The dynamic remains *p*.

Piano

36

37

38 *p*

Piano

39

40

41

Piano

42

43

44 *f*

Allegro ( J =120)

Piano

45 *f*

46

47

Piano

48

49

50

Piano

51

*f*

*f*

Piano

55

*dim.*

Piano

59

*rall.*

Piano

Cadenza

62

Piano

Lento y rubato

63

*pp*

Piano

Measures 66-68: Treble clef contains eighth-note patterns with a sharp sign on the second measure. Bass clef contains a descending eighth-note line.

Piano

Measures 69-71: Treble clef has a quarter rest in measure 69, followed by eighth notes. Bass clef has a descending eighth-note line. Measure 71 features a *ppp* dynamic marking and a complex chordal texture.

Piano

Measures 72-73: Treble clef has a quarter rest in measure 72, followed by a half note. Bass clef has a descending eighth-note line with a slur.

Piano

Measures 74-76: Treble clef has a quarter rest in measure 74, followed by eighth notes. Bass clef has a descending eighth-note line with a slur.

Piano

Allegro (♩ = 120)

Measures 77-79: Treble clef has a quarter rest in measure 77, followed by eighth notes. Bass clef has a descending eighth-note line. Measure 79 features a *f* dynamic marking and a complex chordal texture.

Piano

80

*cresc.*

*cresc.*

This system contains measures 80, 81, and 82. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. The left hand provides a steady accompaniment of quarter notes. The dynamic marking *cresc.* is present in both measures.

Piano

83

This system contains measures 83, 84, and 85. The right hand continues with the same rhythmic pattern as in the previous system. The left hand accompaniment remains consistent with quarter notes.

Piano

86

This system contains measures 86, 87, and 88. The right hand pattern continues. In measure 87, the key signature changes to two sharps (F# and C#). The left hand accompaniment continues with quarter notes.

Piano

89

*ff*

This system contains measures 89, 90, and 91. The right hand pattern continues. In measure 91, the key signature changes to one sharp (F#). The left hand accompaniment continues with quarter notes. A dynamic marking of *ff* is present in measure 91.

Piano

92

*ff*

This system contains measures 92, 93, and 94. The right hand features a series of chords with slurs. The left hand accompaniment continues with quarter notes. A dynamic marking of *ff* is present in measure 92.

Piano

Measures 94-96: Treble clef contains chords with accents and slurs. Bass clef contains a steady eighth-note accompaniment.

Piano

Measures 97-99: Treble clef contains chords with accents and slurs. Bass clef contains a steady eighth-note accompaniment.

Piano

Measures 100-102: Treble clef contains a melodic line with slurs and accents, ending with a dynamic marking of *sfz* and an 8va instruction. Bass clef contains a melodic line with slurs and accents.

АСТОР ПИАЦЦОЛЛА

# Зима

ТАНГО

ДЛЯ ТРИО

( СКРИПКА, ВИОЛОНЧЕЛЬ, ФОРТЕПИАНО )

**Переложение Хосе Брагато**

Содружество "- А4 -"

1999 г.

# Зима

## ТАНГО

Для инструментального трио  
Переложение Хосе Брагато

АСТОР ПИАЦЦОЛА

Lento (♩ = 76)

Violin

Cello

Piano

*p*

*p*

*p*

Violin and Cello parts feature long, sweeping melodic lines with a *p* dynamic. The Piano part provides harmonic support with chords and rhythmic patterns, also starting with a *p* dynamic.

Vln.

Vcl.

Piano

*cresc.*

*cresc.*

*cresc.*

*accel. ...*

*accel. ...*

*accel. ...*

Violin and Viola parts feature long, sweeping melodic lines with a *cresc.* dynamic. The Piano part provides harmonic support with chords and rhythmic patterns, also featuring a *cresc.* dynamic. The score concludes with an *accel. ...* marking.



Piu mosso (♩ = 100)

8

Vln.

Vcl.

Piano

*mf*

*mf*

Solo

*f*

12

Vln.

Vcl.

Piano

16

Vln.

Vcl.

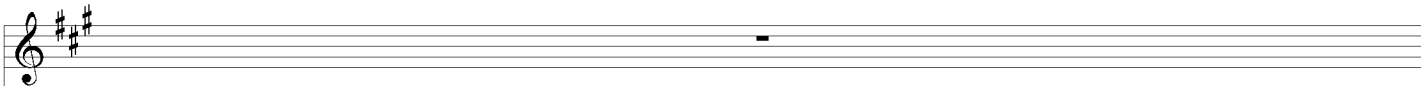
Piano

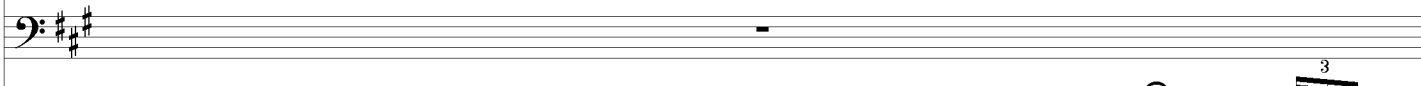
Cadenza (ad. lib.)


*mf* *cresc.*

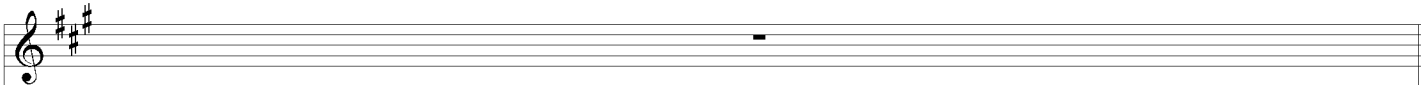
Vivace


*p* 3 3 *cresc.* 3

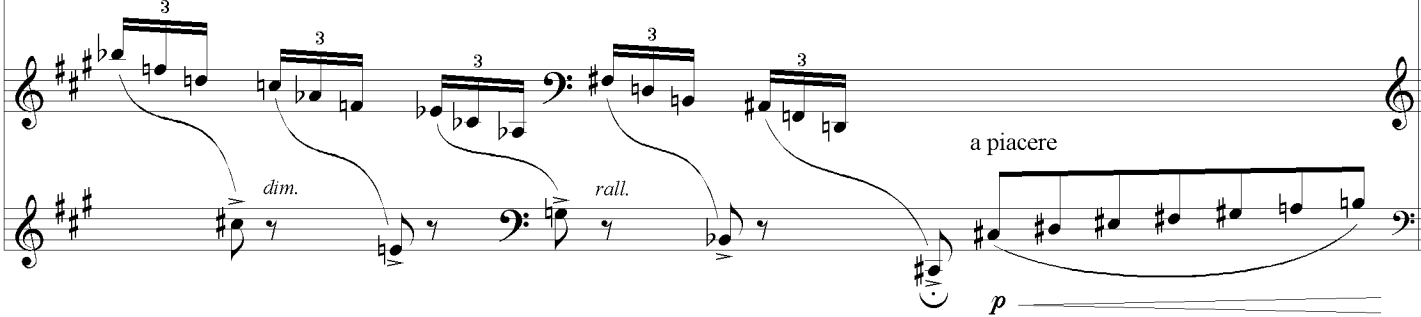
Vln. 

Vcl. 

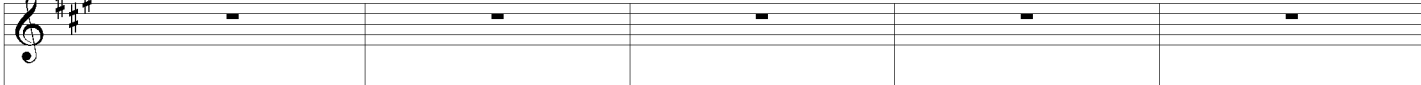
Piano 

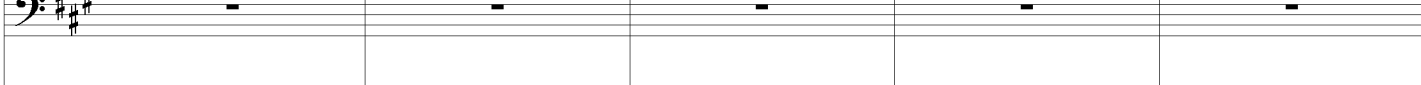
Vln. 

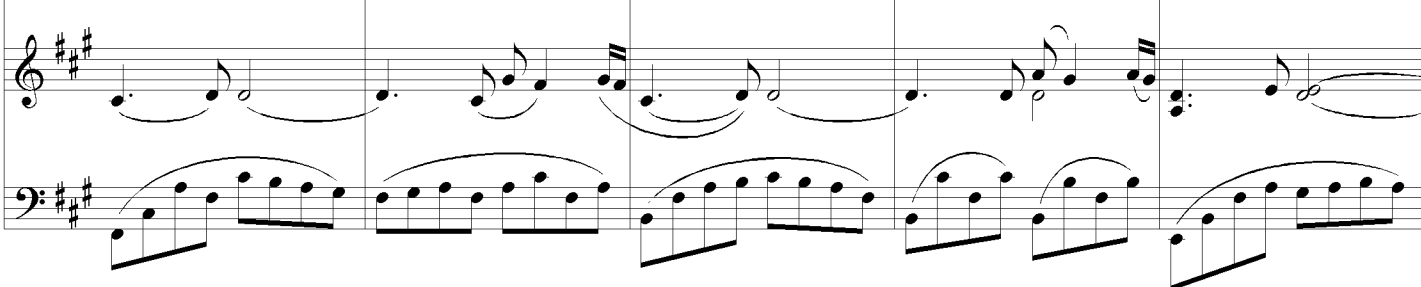
Vcl. 

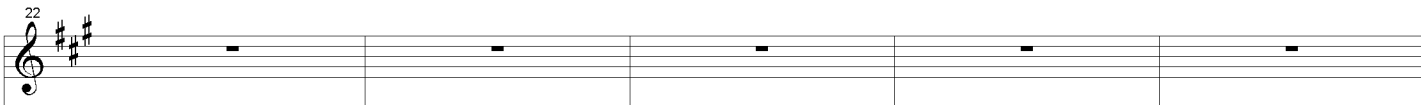

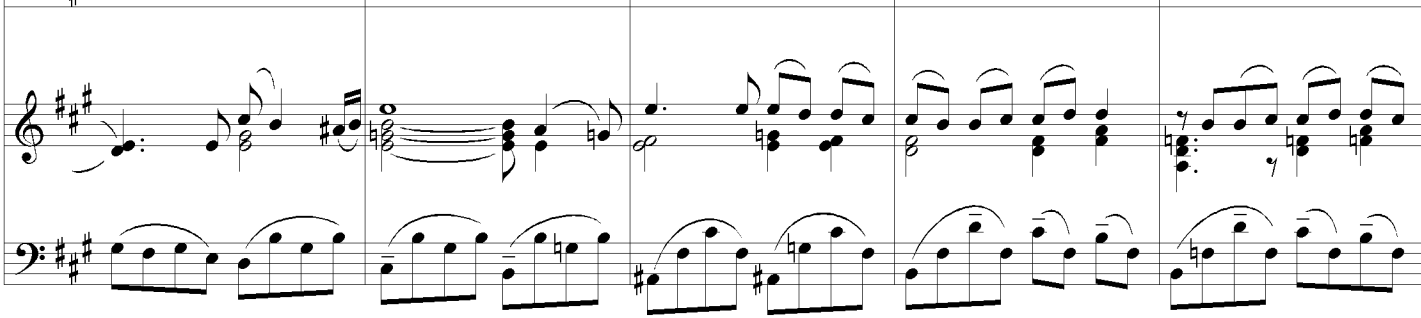
Piano 

17 Lento (♩ = 76)

Vln. 

Vcl. 

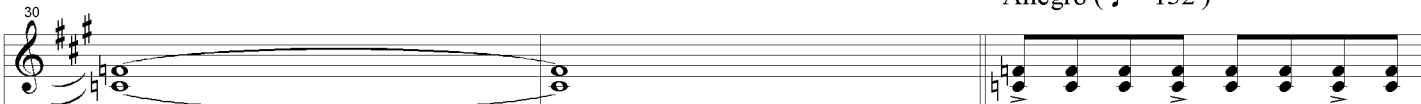


Piano 

Vln.   
Vcl.   
Piano 

Allegro (♩ = 120)

Vln.   
Vcl.   
Piano 

Allegro (♩ = 132)

Vln.   
Vcl.   
Piano 

33

Vln.

Vcl.

Piano

37

Vln.

Vcl.

Piano

*loco*

41

Vln.

Vcl.

Piano

*rall. .... y .... dim. ....*

Lento (♩ = 76)

45

Vln.

Vcl.

Piano

Solo

*mf* *espress.*

*p*

48

Vln.

Vcl.

Piano

53

Vln.

Vcl.

Piano

*mf*

*p*

*pp*

58

Vln.

Vcl.

Piano

*dim.*

*p*

63

Vln.

Vcl.

Piano

*p*

68

Vln.

Vcl.

Piano

*f*

*ff*

Solo

Vln. *mf* *cresc.*

Vcl.

Piano *pp* *cresc.*

Vln. *mf* *cresc.*

Vcl. *mf* *cresc.*

Piano *mf*

Vln. *f* *ff*

Vcl. *f* *ff*

Piano *f*

82

Vln.

Vcl.

Piano

86

Vln.

Vcl.

Piano

*Piu mosso* (  $\text{♩} = 100$  )

*accel.*

*f*

89

Vln.

Vcl.

Piano



92

Vln.

Vcl.

Piano

96

Lento (♩ = 76)

Vln.

Vcl.

Piano

*mf espress.*

*p*

*p*

5

101

Vln.

Vcl.

Piano

*cresc.*

*mf cresc.*

*f*

*f*

*cresc.*

106

Vln.

Vcl.

Piano

Meno mosso

110

Vln.

Vcl.

Piano

*mf*

*p*

114

Vln.

Vcl.

Piano

*tr*

*cresc.*

Vln. *tr*

Vcl.

Piano

Vln.

Vcl.

Piano

*p*

*p* Solo

*mp*

Vln. *dim.* *rall. . . .*

Vcl. *dim.* *rall. . . .*

Piano *dim.* *rall. . . .* *tr*

**СКРИПКА**

**АСТОР ПИАЦЦОЛЛА**

**Зима**

**ТАНГО**

**ДЛЯ ТРИО**

**( СКРИПКА, ВИОЛОНЧЕЛЬ, ФОРТЕПИАНО )**

**Переложение Хосе Брагато**

**Содружество "- А4 -"**

**1999 г.**

# Зима

## ТАНГО

Скрипка

АСТОР ПИАЦЦОЛЛА

Lento (♩ = 76)

Violin

*p*

*cresc.* *accel. ...*

Piu mosso (♩ = 100)

*mf*

Cadenza (ad lib.)

11

Allegro (♩ = 120)

*ff* *mf* *cresc. ... y ... accel. ...*

Allegro (♩ = 132)

*ff*

43 *rall. ... y ... dim. ....*

55 *mf*

60 *p*

65 *f*

70 *ff* *Solo* *mf*

74 *cresc.*

77 *mf cresc.* *f*

80 *ff*

84

*Piu mosso* (♩ = 100)

88 *f*

91

Lento (♩ = 76)

Musical staff 94-97. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of chords and a melodic line. A dynamic marking of *mf* *espress.* is present. A hairpin crescendo symbol is located below the staff.

Musical staff 98-102. The staff continues the melodic line with various note values and rests. A dynamic marking of *cresc.* is present below the staff.

Musical staff 103-107. The staff features a series of sixteenth-note runs. A dynamic marking of *f* is present at the beginning. A hairpin crescendo symbol is located below the staff.

Musical staff 108-111. The staff contains sixteenth-note runs and rests. A dynamic marking of *mf* is present. The tempo marking *Meno mosso* is located above the staff.

Musical staff 112-114. The staff features sixteenth-note runs. A trill marking *tr* is present above the staff.

Musical staff 115-118. The staff contains quarter notes and eighth notes. A trill marking *tr* is present above the staff.

Musical staff 119-122. The staff features sixteenth-note runs and rests.

Musical staff 123-126. The staff contains quarter notes and rests. A dynamic marking of *p* is present at the beginning, and *dim.* is present later. The tempo marking *rall. . . .* is located above the staff.

**ВИОЛОНЧЕЛЬ**

**АСТОР ПИАЦЦОЛЛА**

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**ТАНГО**

**ДЛЯ ТРИО**

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# Зима

танго

Виолончель

АСТОР ПИАЦЦОЛЛА

1 *p* *cresc.*

6 *accel. ...* *mf* *Piu mosso (♩ = 120)*

13 *Cadenza (ad. lib.)* *Allegro (♩ = 120)* *ff* *mf cresc...y...accel...*

30 *Allegro (♩ = 132)* *ff*

36

41

47 *Lento (♩ = 76)* *Solo* *mf espress.*

53 *p*

61 *p*

67 *f* *ff*

73 *mf cresc.* *f* *ff*

81

87 *f*

93 *p*

101 *mf cresc.* *f*

108 *p*

115 *p*

121 *p* *dim.*

**ФОРТЕПИАНО**

**АСТОР ПИАЦЦОЛЛА**

**Зима**

**ТАНГО**

**ДЛЯ ТРИО**

**( СКРИПКА, ВИОЛОНЧЕЛЬ, ФОРТЕПИАНО )**

**Переложение Хосе Брагато**

**Содружество "- А4 -"**

**1999 г.**

# Зима

танго

Фортепиано

АСТОР ПИАЦЦОЛА

Lento (♩ = 76)

Piano

1

*p*

The first system of the score, measures 1-3. It features a piano introduction in 4/4 time with a tempo of Lento (♩ = 76). The right hand plays a melody of eighth notes with accents, while the left hand provides a rhythmic accompaniment of eighth notes.

Piano

4

*cresc.*

*accel. ...*

The second system, measures 4-7. The right hand continues the melodic line, and the left hand has a more active accompaniment. Dynamics include a crescendo and an acceleration marking.

Piano

*Piu mosso* (♩ = 100)

*Solo*

*f*

8

The third system, measures 8-11. The tempo changes to Piu mosso (♩ = 100). The right hand has a melodic solo, and the left hand plays a rhythmic accompaniment. Dynamics include a forte marking.

Piano

12

The fourth system, measures 12-15. The right hand features a complex melodic line with many slurs and accents, while the left hand continues with a rhythmic accompaniment.

Piano

*Cadenza (ad. lib.)*

*Vivace*

*mf* *cresc.* *p* *3* *3* *cresc.* *3*

16

The fifth system, measures 16-19. It includes a cadenza section (ad libitum) and a Vivace section. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with triplets. Dynamics include mezzo-forte, crescendo, and piano markings.

Piano

3 3 3 3 *f* *ff*

Piano

*dim.* *rall.* *a piacere* *p*

Lento (♩ = 76)

Piano

Piano

Allegro (♩ = 120)

Piano

*ff* *ff* *mf* *cresc. ... y ... accel. ...* *cresc. ... y ... accel. ...*

Allegro (♩ = 132)

Piano

30

ff

8<sup>va</sup>

Piano

33

8<sup>va</sup>

Piano

37

8<sup>va</sup>

loco

loco

Piano

41

rall. .... y .... dim.....

Lento (♩ = 76)

Piano

45

p

Piano

48

Piano

53

*pp*

Piano

58

*dim.*

*p*

Piano

63

*p*

Piano

68

*f*

*ff*

Piano

72

*pp*

*cresc.*

Piano

76

*mf*

Piano

79

*f*

Piano

82

Piano

Piu mosso (♩ = 100)

86

*accel.*

*f*



Piano

Measures 89-91: The piano part features a complex, flowing melody in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand. The key signature is B-flat major (two flats).

Piano

Measures 92-95: The piano part continues with intricate melodic lines in both hands, characterized by frequent slurs and ties. The key signature remains B-flat major.

Piano

Lento (♩ = 76)

Measures 96-100: The tempo is marked Lento (♩ = 76). The piano part features a sparse, atmospheric texture with long notes and rests. The right hand has a melodic line with a slur, and the left hand has a bass line with a five-fingered chord. Dynamics include *p* (piano) and *f* (forte).

Piano

Measures 101-105: The piano part features a more active texture with chords and moving lines in both hands. The right hand has a melodic line with a slur, and the left hand has a bass line with a slur. Dynamics include *cresc.* (crescendo) and *f* (forte).

Piano

Measures 106-110: The piano part features a more active texture with chords and moving lines in both hands. The right hand has a melodic line with a slur, and the left hand has a bass line with a slur. Dynamics include *f* (forte).

## Meno mosso

Piano

110

*p*

Piano

114

*cresc.*

Piano

117

Piano

120

*mp*

Solo

Piano

124

*dim.*

*rall. . . .*

*tr*