

Double Concerto for Guitar and Bandoneón
Concierto para bandoneón y guitarra
"Hommage à Liège"
By: Astor Piazzolla



adapted and arranged for Marimba and Vibraphone:
A Performance Guide
by Anthony J. King

DMA Lecture Recital
April 12, 2014

Outline

I. The Project Scope

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 - i. Introduction
 - ii. Milonga
 - iii. Tango

V. Performance

Anthony J. King	Marimba
James McDonald	Vibraphone
Wonkyung Kim	Piano
Chris Arcy	Double Bass

Guitar

1-10, 1-15, 1-20, 1-25

Percussion

- [1] on the small upper bout
- [2] on the lower part of the table
- [3] on the bridge

** Continue playing ascending harmonics, using the right hand.

Add the E and the B

1-20 Gradually move towards the bridge

2-151 Continue playing the chord with demisemi-quaver notes, making a large diminuendo until the notes finally die away (like an echo).

9-57 Play with the index.

10/121 Play the last three notes close together so that they sound like a rapid upbeat, landing on the F sharp.

Guitarra

Dejar resonar los cuerdas

Percussion

- [1] sobre el arco superior
- [2] sobre la parte inferior de la tapa
- [3] sobre el puente

** Continuar tocando las armónicas con la mano derecha en forma ascendente

Agregar el Mi y el Si

Tocar poco a poco hacia el puente

Seguir tocando el acorde en fusus con un gran diminuendo hasta la extinción definitiva del sonido (como un eco).

Tocar con el índice.

Considerar las tres últimas notas como una anacrusa rápida que conduce al Fa sostenido, acortándolas.

Left Hand

non-circled numbers

- 1- index
- 2- middle
- 3- ring
- 4- pinky

Right Hand

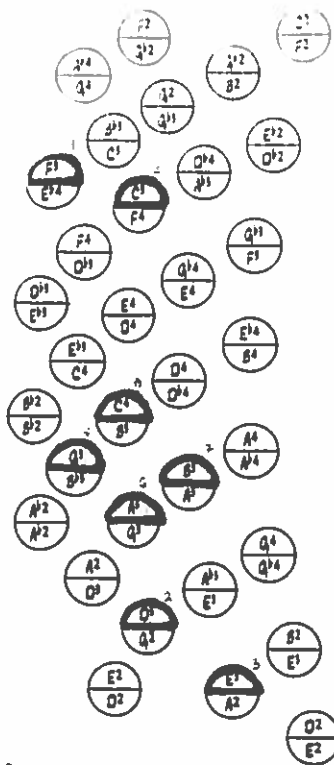
- p- pulgar/thumb
- i- índice/index
- m- medio/middle
- a- anular/ring

Circled numbers indicate the string to be played
6- Lowest string
1- highest string
0- open string

The musical score consists of four staves of music. The first staff begins with an 'accel.' marking and a 'mf' dynamic. It includes a 'Percussion' section with circled numbers [1], [2], and [3]. The second staff continues with 'Laisser résonner les cordes' and a '7' marking. The third staff features 'gliss.' markings and a 'ff' dynamic. The fourth staff includes a 'gliss.' marking and a 'BVI' marking. Various circled numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) are placed throughout the score to indicate string numbers. Roman numerals (BII, BI, BIV, BIII, BVI, 1/2 BII, 1/2 BI) are used to indicate frets. The score concludes with a 'HARMONICS' section marked with a double asterisk (**).

* 1-10, 1-15, 1-20, 1-25
1-10, 1-15, 1-20, 1-25
1-10, 1-15, 1-20, 1-25

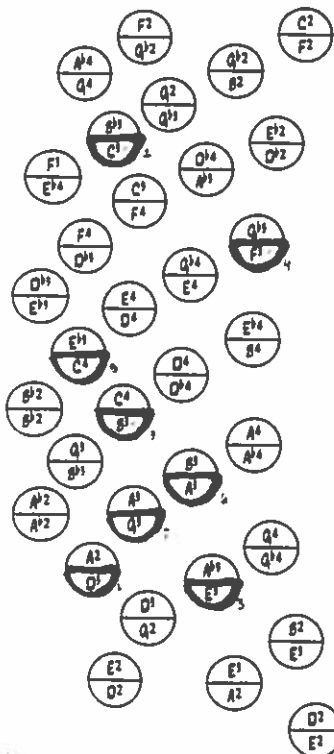
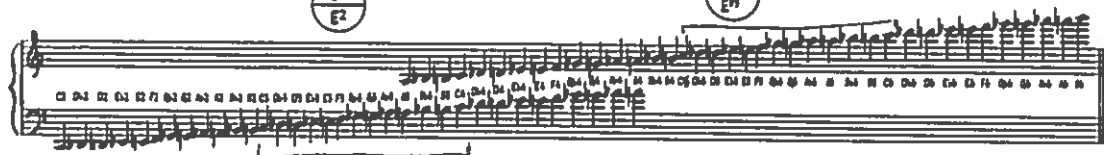
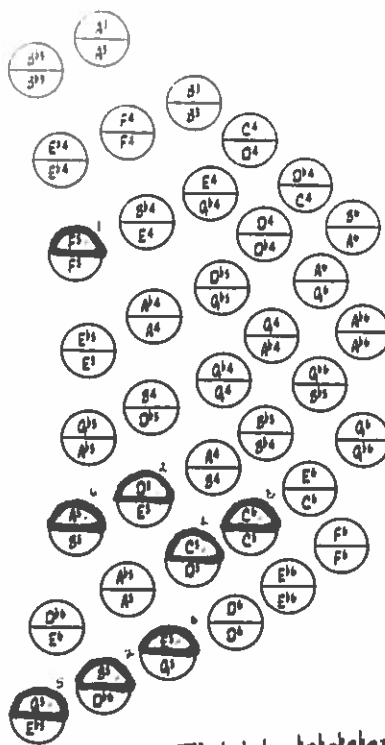
** Continuar de façon ascendente à jouer les harmoniques avec la main droite
Agregar le mi y el si
Agregar le mi y el si



Contemporary 142 voice
Bandoneón Fingering Chart
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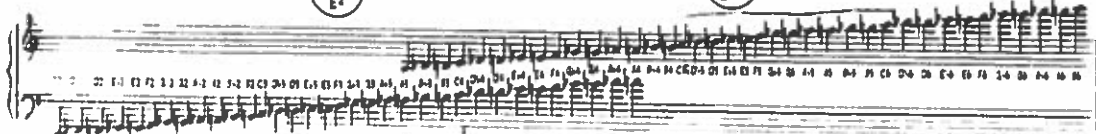
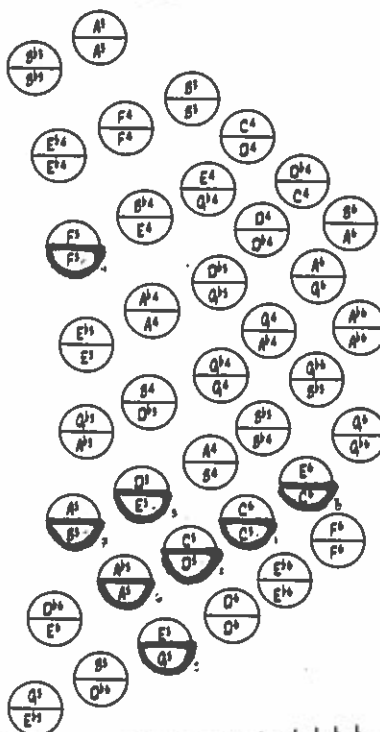
b version



Contemporary 142 voice
Bandoneón Fingering Chart
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b version



DOUBLE CONCERTO

pour Guitare, Accordéon, Piano et Contrebasse (facultative)
"Hommage à Liège"

N° 1 - Introducción
Astor PIAZZOLLA
arrangé par Jonathan GOLDMAN

Ex 1 Ex 2 Ex 3 Ex 4 Ex 5 Ex 6 Ex 7 Ex 8 Ex 9 Ex 10 Ex 11

(guitare solo (ad lib))
plus plus
accél.
Deciso
Percussion
mf
accél.
romantico
Lentamente (ad lib)
mf
accél.

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Double Concerto

for Marimba, Vibraphone, Piano and Doublebass
"Hommage à Liège"

I. - Introduction

Ex 1 Ex 2 Ex 3 Ex 4 Ex 5 Ex 6 Ex 7 Ex 8 Ex 9 Ex 10 Ex 11

Marimba (ad lib)
Ex 2
Ex 3
Ex 4
Ex 5
Ex 6
Ex 7
Ex 8
Ex 9
Ex 10
Ex 11

body damper.
accél.
Deciso
mf
accél.
romantico
Lentamente (ad lib)
mf
accél.

end tape
mf

(1) marimba-sharp upper register (exact pitch relative)
(2) marimba-sharp lower register (exact pitch relative)
(3) marimba-sharp middle register (exact pitch relative)

Musical score for the left page, measures 1-40. The score is written for two staves (treble and bass clef). It includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked *ritardando* at measure 17. There are two examples of a musical figure: *Ex. 12* at measure 20 and *Ex. 13* at measure 30. The score ends with a *rit.* marking at measure 40.

27758H.L.

Musical score for the right page, measures 41-76. The score continues from the left page. It includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked *ritardando* at measure 39. There are two examples of a musical figure: *Ex. 12* at measure 40 and *Ex. 13* at measure 41. The score ends with a *rit.* marking at measure 76.