

# French Tangos for Violin

*arranged by martin norgaard*

## PIANO ACCOMPANIMENT



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# Contents

	<b>Piano</b>	<b>Violin</b>
As De Copas .....	5	3
C'est Bon D'aimer .....	9	4
Du Jour Au Lendemain .....	13	5
El Choclo-Tango .....	17	6
Insaisissable .....	20	7
Le Tango Select.....	24	8
Ma Rose D'Alsace .....	28	9
Para Siempre .....	31	10
Partir.....	34	11
Simple Tango .....	37	12
Solo .....	40	13
Tango Bleu .....	42	14
Tango Pour Madame .....	46	15
Tu M'as Menti .....	50	16



# As De Copas

M. Feijoo  
arr. Martin Norgaard

Violin

Piano

The musical score is written for Violin and Piano. It is in 2/4 time. The Violin part begins with a 3-measure rest, then plays a melody. The Piano part begins with a 4-measure rest, then plays a harmonic accompaniment. The score includes dynamic markings like *pp* and *pp*, and various musical notations such as rests, notes, and slurs.

12 *pp*

16 1. & 3. *Fine pp*

16 1. & 3. *Fine*

20 *f*

24 *pp*

24 *pp*

28 *f* *pp*

28 *f* *pp*

32 2. *Trio* *f*

32 2. *Trio* *f*

36 1 2 3 1 4 3

36

40 1 2 3 2 3

40

44

*pp*

*pp*

47

*D.C. al Fine*

*D.C. al Fine*



# C'est Bon D'aimer

R.Denoncin-M.Dabadie/G.Gomez  
arr. Martin Norgaard

Violin

Piano

The musical score is arranged for Violin and Piano. The key signature is B-flat major (two flats) and the time signature is 2/4. The score is divided into three systems. The first system (measures 1-4) features a Violin part with a fermata on the first measure and a final note in the fourth measure, and a Piano part with a forte (f) dynamic. The second system (measures 5-8) features a Violin part with a mezzo-piano (mp) dynamic and a Piano part with a mezzo-piano (mp) dynamic. The third system (measures 9-12) features a Violin part with a mezzo-piano (mp) dynamic and a Piano part with a mezzo-piano (mp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

13

13

*f* *mp*

17

17

*f* *mp*

21

21

*f* *mp*

25

To Coda

25

To Coda

*mf* *mf*

29

29

33

*p*

33

37

37

41

41

45

*p* D.S. al Coda

45

*p* D.S. al Coda

50

*f*

50

# Du Jour Au Lendemain

A.Pate-J.Noguez  
arr. Martin Norgaard

Violin

Piano

The musical score is written for Violin and Piano. It is in 2/4 time. The first system shows the Violin part with a measure rest and the Piano part with a melody and accompaniment. The second and third systems continue the Piano part with various musical notations including dynamics, articulation, and repeat signs.

1 *mf*

1 3 *mf*

5 *p*

5 *p*

9

9

13 *cresc.* *f*

13 *cresc.* *f*

3 3

17 *p*

17 *p*

21 *p*

21

25 *p*

25

29 *f* *V* *f* *3* *3*

33 *p* *To Coda* *To Coda* *p*

37 *f* *p* *f* *p*

41 *2* *1*

45

45

49

*f*

*p*

*D.S. al Coda*

49

*f*

*p*

*D.S. al Coda*

54

*f*

54

*f*



# El Choclo-Tango

M.Provance/A.Trichot  
arr. Martin Norgaard

Violin

Piano

The musical score is written for Violin and Piano. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into three systems. The first system shows the beginning of the piece with a violin entry marked 'f' and a piano accompaniment. The second system continues the melody and accompaniment. The third system shows a repeat sign and further development of the themes. The piano part features a steady bass line and harmonic support for the violin melody. The violin part includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'.

12

*cresc.* *f*

16

*p*

20

*p*

24

*f*

28

32

36

40

# Insaisissable

H.Ithier-R.Denoncin  
arr. Martin Norgaard

Violin

Piano

*mf*

4

4<sup>V</sup>

8

8

12

V

16

V

0 1

4

20

V

24

28 *p*

32 *mf* To Coda

36 *f*

40 *p*

44

48

*p*

*D.S. al Coda*

53

# Le Tango Select

L. Corchia-R. Grolier  
arr. Martin Norgaard

Violin

Piano

4

8

*p*

*f*

*p*

*f*



12 *mf*

16 *p*

20 *f*

24 *p*

28

28

*f*

32

32

1

3

36

36

3

40

40

44 *mp*

44 *mp*

48

48

52 *f*

52 *f*

56

56

# Ma Rose D'Alsace

G.Coulonges/R.Trabucco-M.Denoux  
arr. Martin Norgaard

Violin

Piano

1

1

*f*

*p*

5

5

9

9

*f*

*ff*

13

13

*p*

17

17

*f*

21

21

*p*

25

25

*f*

29

*p*

29

*mp*

33

*p*

*Fine*

33

*f* *mp* *f* *mp* *f* *Fine*

37

*p*

37

*p*

41

*p* *D.S. al Fine*

41

*p* *D.S. al Fine*

# Para Siempre

L. Agel/M. Melfi  
arr. Martin Norgaard

Violin

Piano

1

5

9

1

5

9

1

2

13 *p* *f*

17 *f*

21 *p* *mf*

25 *f* *f*



29

33

37

40

# Partir

G. Verdu  
arr. Martin Norgaard

Violin

Piano

1 2 4

1 2 4

5 3 4

5 4

9 1 2

13 V 1

13 1V

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17 *p*

21

25 *cresc.*

29 *f* *p*

33

33

*p*

37

37

*f*

41

41

45

45

# Simple Tango

A. Verchuren-T. Murena  
arr. Martin Norgaard

Violin

Piano

The musical score is written for Violin and Piano. The key signature has one flat (B-flat) and the time signature is 2/4. The score is divided into four systems, each with a Violin staff and a Piano grand staff (treble and bass clefs). The first system starts with a measure rest for the Violin, followed by a melodic line. The Piano part begins with a bass line and chords. The second system continues the melodic development. The third system features a complex violin passage with fingerings (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 0) and a trill. The Piano part provides harmonic support. The fourth system concludes the piece with a 'Fine' marking in both parts.

17 *f* 1. *p*

21 *p*

25

29

33 2. 4

*f* 2. 3 3

3

37

37

41

41

3 3

3

45

45

*D.C. al Fine*

*D.C. al Fine*

# Solo

J.Falcon-L.Agel/A.Burli-L.Ferrari  
arr. Martin Norgaard

Violin

Piano

Violin part (measures 1-4): *mp*, *V*, *2 1*, *2 1 2 3 2 3*

Piano part (measures 1-4): *mp*

Piano part (measures 5-8): *cresc.*, *3*, *3*, *3*

Violin part (measures 9-12): *f*, *3 V*, *p*

Piano part (measures 9-12): *f*, *p*



14 *mp*

19 *mf*

24 *mp* *dim.* *cresc.*

28 *f*

# Tango Bleu

M.Provance/A.Trichot  
arr. Martin Norgaard

Violin

Piano

The musical score is written for Violin and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into three systems. The first system (measures 1-4) shows the Violin part with rests and the Piano part with a rhythmic melody. The second system (measures 5-8) continues the Piano melody with some chords and a trill in the Violin part at measure 8. The third system (measures 9-12) features a more complex Piano melody with many chords and the Violin part with eighth-note patterns. Dynamics like *p* (piano) and *2V* (second violin) are indicated.

13 *cresc.* *f* *p*

17 *p*

21

25 *mf* *mf*

29 *V*

29

33 *mp*

33 *mp*

37

37

41 *mf*

41 *mf*

45

45

49

49

53

53

1.

2.

1.

2.

The musical score is written for piano and voice. It consists of three systems of staves. The first system (measures 45-48) shows a vocal melody in the upper staff and a piano accompaniment in the lower staff. The second system (measures 49-52) features a piano solo with a fast, rhythmic accompaniment. The third system (measures 53-54) shows a vocal melody with a piano accompaniment. The score includes first and second endings for measures 53-54.

# Tango Pour Madame

T.Murena-A. Verchuren  
arr. Martin Norgaard

Violin

Piano

The musical score is written for Violin and Piano. It is in 2/4 time and the key signature has two flats (B-flat major). The score is divided into three systems, each containing four measures. The Violin part begins with a forte (f) dynamic and includes various ornaments (2V, V, 1, 2V, 4V). The Piano part begins with a forte (f) dynamic and includes a piano (p) dynamic in the third system. The score includes various musical notations such as notes, rests, and ornaments.

12

V

4

4V

1

16

mf

3

1

20

V

3

3V

24

1 2 1 2 3

2

28

28

32

1. 2. *p*

32

1. 2. *p*

36

36

40

40 *f*

40 *f*



This musical score consists of two systems, each with a single melodic line and a grand staff (treble and bass clef).  
The first system covers measures 44 to 46. Measure 44 begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. A finger number '2' is written above the eighth note. The bass line features a half note G3 and a half note A3. Measure 45 contains a whole note chord of G4 and A4 in the treble, and a half note G3 and a half note A3 in the bass. Measure 46 has a quarter rest in the treble, and a half note G3 and a half note A3 in the bass.  
The second system covers measures 47 to 49. Measure 47 starts with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note A4. The bass line has a half note G3 and a half note A3. Measure 48 continues with eighth notes G4, A4, and B4 in the treble, and a half note G3 and a half note A3 in the bass. Measure 49 concludes with a quarter note G4, a quarter note A4, and a quarter rest in the treble, and a half note G3 and a half note A3 in the bass. The system ends with a double bar line.

# Tu M'as Menti

L. Agel/E. Carrara  
arr. Martin Norgaard

Violin

Piano

The musical score is written for Violin and Piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score is divided into three systems. The first system (measures 1-4) features a piano introduction with a forte (f) dynamic. The second system (measures 5-8) continues the piano introduction, ending with a piano (p) dynamic. The third system (measures 9-12) begins with a repeat sign and a piano (p) dynamic, followed by a melodic line in the violin and a corresponding piano accompaniment.

13

13

17

17

21

*cresc.*

21

*cresc.*

25

*f*

25

*f*

29

33

37

41

*mp*

45

45

49

49

*f*

52

52

*f*

55

55

1.

2.

# About the Author

Photo by J. Vasconcelos



After studying at the University of Copenhagen and the New England Conservatory, fiddler and keyboardist Martin Norgaard earned his baccalaureate in jazz performance from William Patterson College in New Jersey. As a graduate student at Queens College in New York, he served as concertmaster for the college's orchestra and further pursued his interest in jazz performance by earning a master's degree.

In addition to leading his own jazz groups in New York and Nashville, Norgaard has been a part of Rich McCready's, Buddy Spicher's, and Matt King's bands and done numerous showcases and sessions. Martin Norgaard is an adjunct faculty member at Belmont University's School of Music, where in addition to teaching private lessons he coaches and writes for the Belmont Jazz String Quartet. Mr. Norgaard also teaches private and group sessions at Blair School of Music, Vanderbilt. He is currently working on a CD featuring all original jazz compositions.

Martin Norgaard's other books published by Mel Bay include transcriptions of Aubrey Haynie's bluegrass fiddle record *Doin' My Time* (MB97178), Bonnie Rideout's Scottish fiddle record *Kindred Spirits* (MB98278) and *The Greatest Stars of Bluegrass Music* (fiddle edition) (MB97050). One of Martin's own solos is transcribed in *2000 Fiddle* (MB98376BCD). He is also the author of the step by step jazz violin instruction book, *Jazz Fiddle Wizard* (MB98379BCD). For more information, visit Martin on the web at [www.jazzfiddlewizard.com](http://www.jazzfiddlewizard.com)