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## **Maria Luisa Rayan-Forero**

Internationally renowned harpist, María Luisa Rayan-Forero has performed to critical acclaim in the USA, Europe, Latin America and Japan. Described by the New York Concert Review as “Clearly an extremely talented, accomplished, experienced performer who can keep an audience listening with rapt attention, “Ms. Rayan-Forero has been performing all over the globe for the past twenty years, bringing to audiences a sense of musicianship and poetry in her playing.

Since making her first international appearance at the age of eleven in concert organized by UNICEF at the World Economic Forum in Davos, Switzerland, Ms. Rayan-Forero has come to be recognized as one of today’s highly sought-after harpists as a recitalist, chamber musician, soloist with orchestra, teacher and arranger of music for the harp.

Ms. Rayan-Forero has performed in major venues around the world, including the Teatro Colón in Buenos Aires, National Concert Hall in Dublin, Musikgebouw in Amsterdam, Carnegie Hall in New York, Libby Gardner Hall in Utah and Geary Theatre in San Francisco. Her performances with orchestra include the National Symphony Orchestra of Buenos Aires, Entre Rios Symphony, Córdoba Symphony, Puerto Rico Symphony, Houston Symphony and other orchestras in the USA. Highlights of her chamber music performances include the Tanglewood Music Center of the Boston Symphony Orchestra, the Brevard Music Festival in North Carolina, where she served on faculty, and the University of Chicago.

A consistent prizewinner at competitions internationally, Ms. Rayan-Forero was awarded the Silver Medal at the USA International Harp Competition in 1998 and 2001. Her long list of national and international distinctions include first prize in the Young Professional Division at the 13<sup>th</sup> American Harp Society Conference and the Anne Adams Scholarship Awards, as well as awards from the WAMSO Competition in Minneapolis and the Ima Hogg Competition in Houston.

Having performed most of the harp literature, Ms. Rayan-Forero's keen interest in expanding the repertoire for the harp has taken her to research and transcribe music. Her publications include arrangements for solo harp of *Cuatro Estaciones Porteñas* and *Serie del Angel* by Astor Piazzolla and Partitas BMW 825-827 by J.S. Bach.

Ms. Rayan-Forero was born in Concepción del Uruguay, Argentina, where she began studying the harp at age six with Elena Carfi. She completed her education at Indiana University, where she received her Master's, Artist Diploma and Doctorate degrees as a student of Susann McDonald. She also served as an Associate Instructor for four years at Indiana University.

Ms. Rayan-Forero has recorded her debut CD *Latin Fire* for the Egan Records label. For more information on María Luisa Rayan-Forero, visit her website at [www.rayanforero.com](http://www.rayanforero.com).

## Preface

Over the years, many people have asked me for my arrangement of *Libertango* by Astor Piazzolla. After performing this piece extensively, even recording it, I am pleased to present this published arrangement that evolved over time.

The music of Piazzolla is driven by rhythm, harmony and melodic lyricism, qualities you will also find in *Libertango*. Many of you might be familiar with the music of Astor Piazzolla, specifically on the harp with my previous arrangements of *Cuatro Estaciones Porteñas* and *Serie del Angel*. Piazzolla wrote hundreds of pieces throughout his prolific career as a composer and performer of bandoneon. Among these, *Libertango* truly stands out for its raw emotion and energy. This piece is short, but its impression lasts for a long time.

María Luisa Rayan-Forero

# Libertango

Astor Piazzolla

Arranged by

María Luisa Rayan-Forero



♩ = 130

Musical notation for the first system (measures 1-4). The treble clef staff contains a melodic line with fingerings: 2 1 2 3 2, 1 4 1 2, 2, 1 2 3 2, 1 3, and 2 3. The bass clef staff contains a bass line with chords: D4, Gb, G#4, Ab, A4, D#4, and F#4. Dynamics include *f*. A large watermark 'SAMPLE' is visible across the page.

Musical notation for the second system (measures 5-8). The treble clef staff contains a melodic line with fingerings: 4 3 2, 1 4 3 2, and 4. The bass clef staff contains a bass line with chords: G#4, D4, F#4, G#4, Gb, D#4, Ab, and D4. Dynamics include *f*. A large watermark 'SAMPLE' is visible across the page.

Musical notation for the third system (measures 9-12). The treble clef staff contains a melodic line with fingerings: 1 2, 2, and 2. The bass clef staff contains a bass line with chords: G#4, A4, F#4, F#4, D#4, D4, D#4, F#4, and G#4. Dynamics include *subito mf*. A large watermark 'SAMPLE' is visible across the page.

Musical notation for the fourth system (measures 13-16). The treble clef staff contains a melodic line with fingerings: 3 2 1, 2, 2, 2, 2, 2, 1 2 1, and 4 1 2. The bass clef staff contains a bass line with chords: F#4, D4, G#4, and Ab. Dynamics include *f*. A large watermark 'SAMPLE' is visible across the page.

16 *mf* *simile*

A4  
F#  
D#

20

F#  
D#  
G# — G#

24 *simile*

F# — F#  
F#  
Eb

28

F#  
Eb  
G#

32 *f*

G#  
F#  
D#