

PARRILLA

TANGOS IMPRESCINDIBLES



Selección de partituras de los tangos más populares
ORDENADOS SEGÚN POPULARIDAD

Edición y Revisión: Hugo Satorre

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reducidos a un formato mínimo

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Presentación

Este libro contiene los **100 tangos más populares** para “tocar a la parrilla”. Ordenados según su popularidad a la hora de tocar espontáneamente con otros músicos. Hay otra edición de este mismo libro en el que están organizados por orden alfabético.

La melodía y armonía de cada partitura busca reflejar aquella más utilizada popularmente. En cada tango se tuvieron en cuenta varias versiones de referencia, la parte editorial y músicos destacados del género.

El trabajo busca acercarse a la versión más conocida de cada tema, aunque en algunos casos pueda contradecir la partitura original de editorial. Es por esto que en muchos tangos las versiones no son idénticas a las del otro libro que edité: “El *cancionero del tango*”¹.

Esta versión final tuvo varias etapas de revisión y muchos colaboradores. Se buscó siempre un resultado consensuado. Hay muchos lugares que ofrecen varias alternativas posibles. Este libro no pretende otra cosa que dejar una opción posible, quizás la más común a la hora de juntarse a tocar a la parrilla.

Tocar a la parrilla

Tocar a la parrilla se define por tocar improvisadamente en un ensamble sobre las obras conocidas del género sin un arreglo determinado. Entre todos los interpretes se decide la forma, la armonía y quién tocará en cada parte. Todo esto sucede en tiempo real mientras se toca el tango.

Este libro es de distribución gratuita.

El objetivo es colaborar y sumar para que el tango sea más accesible y popular día a día.

¹Disponible en: www.hugosatorre.com.ar

ALGUNOS CONSEJOS

Es importante, en la medida de lo posible, **conocer la melodía y armonía del tango** que se toca. Lo escrito en este libro es solo un boceto de lo que podría sonar. Conocer a su vez la letra, si el tango es cantado, ayuda mucho a tener un fraseo natural

En el caso de la melodía, puede desarrollarse tanto **de forma expresiva-fraseada como en melodía rítmica-articulada**. Cada una de estas formas contiene sus “reglas” o normas estilísticas que la harán sonar dentro del lenguaje.

Hay que **escuchar** mucho lo que tocan los demás músicos para adaptarse al ensamble. Es conveniente seguir a los demás en lugar de buscar liderar la creación de ese “arreglo espontáneo”. Suele suceder que en el barco de la parrilla hay más capitanes que marineros. Un criterio minimalista de pocos elementos hace linda y accesible la improvisación conjunta. Cuantos más músicos en el ensamble, conviene una intervención restrictiva.

FORMA DE LOS TANGOS

Podemos ordenar este conjunto de tangos en dos grandes grupos.

1. El grupo de los **tangos de la “guardia nueva” en formato canción**, con versiones cantadas y una lógica de estrofa-estribillo (dos estrofas y dos estribillos donde este se repite con la misma letra). La forma de estos tangos es ABAB, es decir Estrofa-estribillo-estrofa-estribillo. Así se suelen tocar a la parrilla. Muy excepcionalmente puede suceder una tercera repetición.
2. El grupo de los **tangos instrumentales llamados de la “guardia vieja”**, compuestos en general antes de la década del '30. Estos tangos instrumentales suelen tener la forma ABACA, donde el Trio (la parte C) suele ser más lírico y el A más rítmico. Igualmente es muy difícil hacer generalizaciones en los tangos “instrumentales”. Cada tango tiene su forma y a su vez cada sección suele tener un carácter específico.

AGRADECIMIENTOS

Este trabajo es una creación colectiva y no sería posible sin cada uno de los aportes recibidos.

Quiero agradecer a Seba Henriquez por ser el gran motor de este libro. Su materia que cursé (*improvisación tango*) como parte de mi Licenciatura en la UNSAM fue el puntapié inicial de esta idea (que tardó unos 5 años en materializarse).

También quiero agradecer a Lean Belve que desde hace ya varios años dibuja las portadas de mis libros con increíbles ilustraciones. Quiero agradecer a Mark Arthur Wyman que generosamente compartió conmigo parte del material que se difunde en este ejemplar. Por último, también quiero agradecer a Gaspar Müller quien siempre me brindó una ayuda fundamental en las correcciones finales y a Joaquin Diaz Varela que revisó hasta el último detalle.

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Danzarín

Julián Plaza

A

D7 G B7 Em C Cm6 G/B B[°]

8 Am7 D7 G D7 G B7 Em

14 C Cm6 G/B Bb° Am7 D7 G D7 G7

B

18 G Am7 D7 G6 G/B Bb° Am7

24 D7 G Cmaj7 Cm G/B Bb° Am7 D7 G6 G7

30 C Cm(maj7) G/B Bb° Am7 D7 G Eb7 D7

C

34 Gm Gm Gm Cm Cm D7(#9) Cm D7 Gm

42 Gm Cm D7(#9) Cm D7 Gm D7 Gm

9 de julio

J. Padula

A

7

12

B

17

23

28

C

33

38

43

El choclo

A. Villoldo
E. S. Discepolo

A

8

13

B

18

22

26

30

C

34

39

44

Volver

C. Gardel
A. Le Pera

A

Dm Dm/C Gm/Bb A⁷ Dm C⁷ F

6 F D⁷ Gm C⁷ F A⁷ Dm

11 E^{ø7} Bb⁷ A⁷ D⁷ Gm A⁷

14 Dm Dm/C E⁷/B Bb⁷ A⁷ C⁷

17 F Gm Dm Gm Dm Bb⁷ A⁷ Dm

B

21 D D[°] Em A⁷ D Gm D A⁷ D D⁷

26 G D/F# Em A⁷ D C⁷ B⁷

30 Em F[°] F#m G F#m Em D D[°] Em

35 A⁷ D Gm D A⁷ D

Comme il fault

E. Arolas

A

Musical notation for section A, measures 1-4. Chords: B^ø7, Am, E7, Am.

Musical notation for section A, measures 5-8. Chords: B^ø7, Am, E7, Am.

A1

Musical notation for section A1, measures 9-16. Chords: B^ø7, Am, E7, Am, B^ø7, Am, E7, Am.

B

Musical notation for section B, measures 17-22. Chords: F, C7, C7, F, F, Am.

Musical notation for section B, measures 23-27. Chords: E7, Am, F, C7, C7.

Musical notation for section B, measures 28-32. Chords: F, F, Am, E7, Am.

C

Musical notation for section C, measures 33-36. Chords: A7, Dm.

Musical notation for section C, measures 37-40. Chords: E7, Am.

Musical notation for section C, measures 41-44. Chords: G7, G7, C.

Musical notation for section C, measures 45-48. Chords: E7, E7, Am.

La cumparsita

G. Matos Rodriguez

A Gm F Eb⁷ D⁷ D⁷ Gm Gm

6 D⁷ D⁷ Gm Gm Cm Cm

12 Gm Gm D⁷ D⁷ Gm

B Gm Gm D⁷

21 D⁷ D⁷ D⁷ Gm

25 Gm Gm G⁷ Cm

29 Cm Gm D⁷ Gm

C Gm D⁷ Gm G⁷ Cm⁷ F⁷ Bb D⁷

37 Gm D⁷ Gm G⁷ Cm F⁷ Bb Dm/A

41 Ab⁷ G⁷ Cm F⁷ Bbmaj⁷

45 Ebmaj⁷ A^{ø7} D⁷ Gm Gm F Eb⁷

Por una cabeza

C. Gardel

A

A E7 A A/C# C° Bm

6 E7 Bm E7 A

10 A E7 A Em A7 D

14 Dm A F#m B7 E7 A

B

18 Am Em F G9 C A7

22 Dm Am B7 F7 E7

26 Am G F C A7

30 Dm Am B7 E7 Am

Silbando

S. Piana
C. Castillo

A

1 D/F# F°7 Em A7 D

5 B7 Em A7 D

9 D/F# F°7 Em A7 D

13 B7 Em A7 D A7

17 Dm D7 Gm E°7

22 A7 E°7 A7 Dm Dm

27 D7 Gm Gm

30 Dm E°7 A7 Dm

La trampera

A. Troilo

A

Musical notation for measures 1-8. Chords: D, A7, D, A7.

Musical notation for measures 9-17. Chords: D, A7, D, A7, D.

Musical notation for measures 18-23. Chords: D7, G, C7, F, A7, D.

Musical notation for measures 24-29. Chords: A7, D, A7, D.

B

Musical notation for measures 30-36. Chords: A7, D, Dm, A7.

Musical notation for measures 37-42. Chords: Dm, D7, Gm, C7, F, Bbmaj7, Eø7, A7, Dm, Dm/C, Bb7, A7.

Musical notation for measures 43-48. Chords: Dm, Dm/C, Bb7, A7, D, A7.

Musical notation for measures 49-54. Chords: D, A7, D.

Milonga de mis amores

P. Laurenz

A Am E7 Am E7 Dm

8 Am/C E7 Am E7 Am

15 E7 Dm C E7 Am A7 Dm F7 E7 A

B A F#7 Bm E7 A C#7 F#m E7

29 A Bm E7 A A F#7 Bm

36 E7 A C#7 F#m E7 A Bm E7

Interludio

45 Am E7 Am

C 50 Am E7 Am

54 Am E7 Am E7 Am

62 Am E7 Am

Nocturna

J. Plaza

A

Musical notation for section A, measures 1-32. The key signature is one sharp (F#) and the time signature is 2/4. The notation consists of six staves of music. Chord symbols are placed above the notes: D, A7, D, A7, D, Am, D7, G, A7, D, D, A7, D, Am, D7, G, A7, D.

Puente

Musical notation for the Puente section, measures 33-41. The key signature changes to one flat (Bb). The notation consists of one staff of music. Chord symbols are placed above the notes: G, A7, D, B7, Em, A7, D, Gm, C7, F, Bbmaj7, Eø7, A7, Dm.

B

Musical notation for section B, measures 42-67. The key signature is one flat (Bb). The notation consists of three staves of music. Chord symbols are placed above the notes: Dm, Gm, A7, Dm, Gm, C7, F, E7, A7, Dm, Gm, A7, Dm, Gm, C7, F, E7, A7, D.

Palomita blanca

A. Aieta

A

Chords for section A: E^{ø7}, A⁷, Dm, E⁷, A⁷, Dm, Gm, C⁷, F, F⁷, B^{b7}, E⁷, A⁷, E^{ø7}, A⁷, Dm, E⁷, A⁷, Dm, Gm, C⁷, F, Dm, B^{b7}, E⁷, A⁷.

B

Chords for section B: D, A⁷, D, D/F[#], F^o, Em, A⁷, G, Em, D, A⁷, D, A⁷, D, B⁷, A⁷, F^{#ø7}, B⁷, Em, A⁷, D, A⁷, D.

Flor de lino

H. Stamponi
H. Expósito

A

7

16

22

28

B

33

41

49

57

Chords: A^{ø7}, D⁷, Gm, D^{ø7}, G⁷, Cm, D⁷, Gm, Gm/F, A⁷/E, Eb⁷, D⁷, A^{ø7}, D⁷, Gm⁷, D^{ø7}, G⁷, Cm, D⁷, Gm, A^{ø7}, D⁷, Gm, G, B^{ø7}, E⁷, Am, D⁷, G, G/B, Bb^o, Am, D⁷, G, G, B^{ø7}, E⁷, Am, F^{#ø7}, B⁷, Em, Em/D, C, Cm, G, E⁷, Am⁷, D⁷, G

Romance de barrio

A.Troilo

A Dm E⁷ B^{b7} A⁷ Dm

9 Dm A^{ø7} D⁷ Gm C⁷ F

17 A⁷ Dm Dm/C E⁷/B E⁷ B^{b7} A⁷ A^{ø7}

25 D⁷ Gm C⁷ F A⁷ Dm A⁷ Dm Dm C B^{b7}

B A⁷ Dm Gm C⁷ F

42 A⁷ Dm Gm B^{b7} A⁷ D⁷

50 Gm A⁷ Dm A⁷ Dm D⁷

58 Gm A⁷ Dm E⁷ A⁷ Dm

Desde el alma

R. Melo
H. Manzi/V. Velez

A

9 F#7 Bm F#7 Bm B7

9 Em Bm Bm F#7 Bm

17 F#7 Bm F#7 Bm B7

25 Em Bm F#7 Bm

B

33 A7 D A7 D

41 Em A7 D A7 D

C

49 G D7 G D7

57 G7 C E7 Am Am/G

65 F#o7 B7 Em F#7 Bm

Corazón de oro

F. Canaro
J. Fernandez Blanco

A

Am E7 Am C

7 G7 C E7 Am E7 Am

13 Dm Am E7 Am **Puente instrumental**

f 3 3 3

B

19 Am E7 Am

27 Am G7 C E7

35 Am Dm Am

43 Am E7 Am

C

51 Am E7 Am E7 Am

59 Am E7 Am E7 Am Bø7 E7 E7

Pedacito de cielo

E. Francini
H. Stamponi

A

Am E7 Am A7 Dm A7 Dm

9 B \emptyset 7 E7 Am Dm Am E7 Am

17 Am E7 Am A7 Dm A7 Dm

25 F7 E7 Am B7 E7 A

B

33 E7 A A $\#$ ° Bm E7

40 A A/C $\#$ C° Bm E7 A

49 E7 A A $\#$ ° Bm G $\#$ °7 C $\#$ 7 F $\#$ 7

57 F $\#$ 7 B7 E7 A A $\#$ ° Bm E7 A

Caminito

A

Dm A⁷ Dm D⁷ Gm
 6 Gm B^{b7} A⁷ E⁷ B^{b7} A⁷
 10 Dm A⁷ Dm A^{ø7} D⁷ Gm
 14 Gm Dm Dm/C Gm/B^b A⁷ Dm B⁷

Puente

18 Em⁷ A⁷ D B⁷ Em⁷ A⁷ D

B

22 Em A⁷ D D B⁷ Em⁷
 27 A⁷ D D A⁷
 31 A⁷ D D B⁷ Em A⁷ D

Como dos extraños

P. Laurenz
J. M. Contursi

A

Gm C7 F D7 Gm C7 F D7

6 Gm Bbm F D7 Gm7 C7 F

10 Gm C7 F D7 Gm C7 F D7

14 Gm Bbm F D7 Gm7 C7 F D7

B

18 Gm C7 F D7 Gm7 C7 F Gm7 C7

23 F D7 Gm7 C7 F D7

27 G Gm7 C7 F Gm7 C7

31 F D7 Gm7 C7 F

Sur

A. Troilo

A

D A⁷ D⁷ Gm⁷ Bb⁷ A⁷

6 Gm A⁷ Dm E⁷ Bb⁷ A⁷

10 D A⁷ D Gm⁷ C⁷ F

14 A⁷ Dm Dm/C Bb⁷ A⁷ Dm Dm C Bb⁷

B

18 A⁷ Dm

22 Dm A^{ø7} D⁷ Gm C⁷

25 F Bbmaj⁷ E^{ø7} Bb⁷ A⁷ Gm

29 Dm A⁷ Dm D⁷

32 Gm⁷ Dm A⁷ Dm

Malena

L. Demare

A Cm Fm G⁷ Cm G⁷ Cm

6 Fm G⁷ Cm G⁷ G^{ø7} C⁷

10 Fm B^{b7} E^b D⁷ G⁷

14 Fm G⁷ Cm G⁷ Cm

18 Fm G⁷ Cm A^{b7} G⁷ C G⁷

B

22 C Em/B Am Em F Dm G⁷

27 C Dm G⁷ C B⁷

32 F^{#ø7} B⁷ Em A⁷ Dm⁷ G⁷ C

Amurado

P. Maffia/P. Laurenz
J. Grandis

A

Cm Ab⁷ G⁷ Cm D^{ø7} G⁷ Cm C⁷ Fm⁷ G⁷

7 Cm Cm⁷/Bb D^{ø7}/Ab G⁷ C Ab⁷ G⁷ Cm

12 G⁷ Cm C⁷ Fm C⁷ Fm G⁷ Cm G⁷ Cm

B

18 C A⁷ Dm Dm⁷ G⁷ C Cm Fm

24 G⁷ Cm G⁷ C A⁷ Dm G⁷ C

30 Fm Bb⁷ Eb Ab^{maj7} D^{ø7} G⁷ Cm

Variación

34 G⁷ Cm G⁷ Cm

38 Fm Cm G⁷ Cm

42 G⁷ Cm G⁷ Cm

46 Fm C⁷ Fm Cm G⁷ Cm

El abrojoito

L. Bernstein
J. Fernández Blanco

A

Musical notation for section A, measures 1-26. Chords: D⁶, A⁷, Am, D⁷, G, Gm, E^{ø7}, A⁷, D, B⁷, E⁷, Bm, E⁷, A⁷, D⁶, A⁷, Am⁷, D⁷, G, Gm, Gm, A⁷, D, D, B⁷, E⁷, E⁷, A⁷, D.

B

Musical notation for section B, measures 27-42. Chords: Dm, Gm⁶, A⁷, Dm, Dm, C, B^{b7}, A⁷, Dm, E^{ø7}, A⁷, Dm, Dm, D⁷, Gm, E^{ø7}, Dm, A⁷, Dm.

Gallo ciego

Augustin Bardi

A

Section A, first three staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: Staff 1: A7, Dm, A7, Dm. Staff 2: D7, Gm, D7, Gm. Staff 3: A7, Dm, A7, Dm, A7, Dm.

B

Section B, seven staves of music. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are: Staff 4: C7, F. Staff 5: C7, F. Staff 6: C7, F. Staff 7: F7, Bb, C7, F. Staff 8: Bb, C7, F7, Bb. Staff 9: Bb, F7, Bb. Staff 10: Bb, C7, F7, Bb. Staff 11: Bb, F7, F7, Bb.

A

Libertango

A. Piazzolla

Am B⁷/A

Continua acompañamiento en 3-3-2

5 B⁷/A Am

9 Am/G B⁷/F[#]

13 B⁷/F E⁷

A'

17 Am B⁷/A B⁷/A Am

25 Am/G B⁷/F[#] B⁷/F E⁷

B

33 Gm A⁷ Dm D⁷ G⁷ C E⁷

41 Am B⁷/A B⁷/A Am

Opción para final*

49 Am B⁷/A B⁷/A

54 B⁷/A N.C. Am

*Piazzolla 1985

Felicia

E. Saborido

A

Musical notation for section A, measures 1-4. Chords: Dm, Gm, A7, Dm.

Musical notation for section A, measures 5-8. Chords: Dm, Gm, A7, Dm A7 Dm.

B

Musical notation for section B, measures 9-13. Chords: Dm, A7, Dm.

Musical notation for section B, measures 14-18. Chords: A7, Dm, A7.

Musical notation for section B, measures 19-24. Chords: A7, Dm, A7, Dm.

C

Musical notation for section C, measures 25-29. Chords: A7, Dm.

Musical notation for section C, measures 30-34. Chords: A7, Dm, A7.

Musical notation for section C, measures 35-39. Chords: Dm, A7, Dm.

Quejas de bandoneón

J. de D. Filiberto

A

Musical notation for section A, measures 1-8. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 1. Gm (G4), 2. A7 (A4), 3. Dm (D4), 4. A7 (A4), 5. Dm (D4), 6. A7 (A4), 7. Dm (D4), 8. A7 (A4). The melody consists of quarter and eighth notes with various rests and accidentals.

B

Musical notation for section B, measures 9-28. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 9. Dm (D4), 10. A7 (A4), 11. Dm (D4), 12. A7 (A4), 13. Dm (D4), 14. A7 (A4), 15. Dm (D4), 16. A7 (A4), 17. Dm (D4), 18. A7 (A4), 19. Dm (D4), 20. A7 (A4), 21. Dm (D4), 22. A7 (A4), 23. Dm (D4), 24. A7 (A4), 25. Dm (D4), 26. A7 (A4), 27. Dm (D4), 28. A7 (A4). The melody features a mix of quarter, eighth, and sixteenth notes with rests.

A'

Musical notation for section A', measures 29-36. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 29. Gm (G4), 30. Dm (D4), 31. A7 (A4), 32. Dm (D4), 33. Gm (G4), 34. Dm (D4), 35. A7 (A4), 36. Dm (D4). The melody continues with quarter and eighth notes.

C

Musical notation for section C, measures 37-44. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 37. Dm (D4), 38. Gm (G4), 39. Gm (G4), 40. Gm (G4), 41. Dm (D4), 42. Gm (G4), 43. Dm (D4), 44. Gm (G4). The melody uses quarter and eighth notes with some rests.

43 A7 A7 Dm Dm Gm Gm

49 Gm Dm Dm A7 A7 Dm A7 Dm

Variación

55 Dm A7 A7

58 Dm Dm A7

61 A7 Dm Dm

64 A7 A7 Dm

67 Gm Dm A7

70 Dm Gm

72 Dm A7

74 Dm Gm A7 Dm A7 Dm A7 Dm

Nostalgias

J.C.Cobián
E.Cadicamo

A

Dm Dm/C# Dm/C B \emptyset 7 Gm/Bb A⁷ Dm

5 Dm Gm⁷ A⁷ Dm A⁷

9 Dm Gm⁷ C⁷ F A⁷

13 Dm Dm/C# Dm/C B \emptyset 7 Gm⁶/Bb A⁷ Dm

B

17 Dm A⁷ Dm Dm Gm

22 E \emptyset 7 A⁷ Gm⁷ A⁷ Dm

28 Dm D7(b9) D⁷ A \emptyset 7 D⁷

33 Gm Gm Dm Dm/C# Dm/C B \emptyset 7 Bb⁷ A⁷ Dm

Toda mi vida

A. Troilo
J. M. Contursi

A A⁷ D A⁷ D

5 G A⁷ D A⁷ D

9 A⁷ Dm A⁷ Dm

13 Gm Dm E^{ø7} A⁷ Dm 3

B D A⁷ D B^{b7} A⁷ Dm

21 D Em A⁷ D B^{b7} A⁷ Dm

25 A⁷ Dm A⁷ Dm

29 A⁷ Dm E^{ø7} A⁷ Dm

Canaro en Paris

J. Caldarella y A. Scarpino

Intro



Intro musical staff in treble clef, 4/4 time signature, key of F# major. The melody consists of eighth and quarter notes.

6 **A** E7 Am B7 E



Musical staff 6-9 with chords E7, Am, B7, and E.

10 E7 Am E7 Am



Musical staff 10-13 with chords E7, Am, E7, and Am.

14 **B** A F#7 B7 E7 A A E D E7 A A



Musical staff 14-21 with chords A, F#7, B7, E7, A, A, E, D, E7, A, A. A first ending bracket is shown at the end.

22 A F#7 B7 E7 A D D#7 A F#7 B7 E7 A



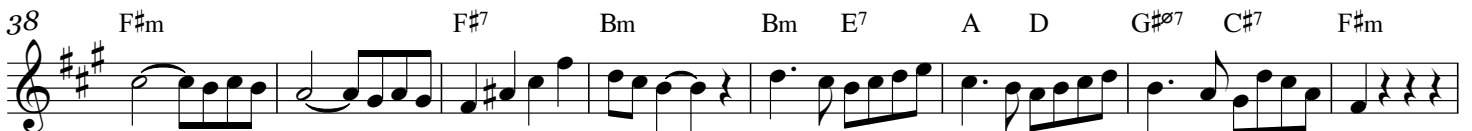
Musical staff 22-29 with chords A, F#7, B7, E7, A, D, D#7, A, F#7, B7, E7, A.

30 **C** F#m C#7 C#7 F#m



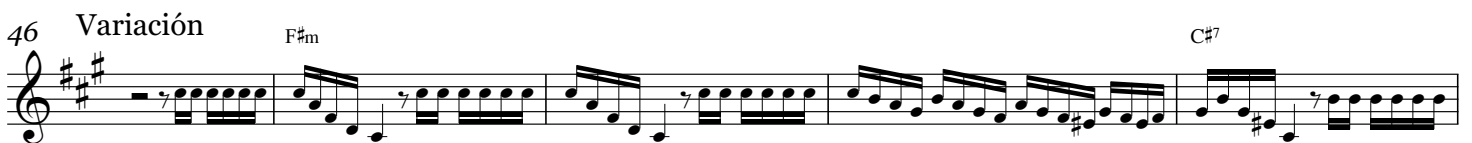
Musical staff 30-37 with chords F#m, C#7, C#7, and F#m.

38 F#m F#7 Bm Bm E7 A D G#7 C#7 F#m



Musical staff 38-45 with chords F#m, F#7, Bm, Bm, E7, A, D, G#7, C#7, F#m.

46 Variación F#m C#7



Musical staff 46-50, labeled 'Variación', with chords F#m and C#7.

51 F#m



Musical staff 51-54 with chord F#m.

55 F#7 Bm



Musical staff 55-58 with chords F#7 and Bm.

59 Bm E7 A D G#7 C#7 F#m



Musical staff 59-66 with chords Bm, E7, A, D, G#7, C#7, F#m.

El motivo

J. C. Cobián

A Dm D7 Gm A7 Dm Dm E7

7 A7 Dm Dm D7 Gm Gm A7

12 Dm Dm E7 Eø7 A7 Dm

B D D#° Em A7 D Dm E7

23 A7 D D D7 G Gm

28 D Dm E7 A7 Dm A7

C Dm A7 Dm D7 Gm C7 F A7 Dm

39 Eø7 A7 Dm Gm7 C7 F C7

44 F Eø7 A7 Dm Eø7 A7 Dm

Mal de amores

P. Laurenz

A

Am E7 Am A7 Dm Dm E7

7 Am B7 E7 Am E7 Am

12 A7 Dm Dm E7 Am Am/G Bb/F E7 Am

Puente

18 A E7 A Bm E7 A E7

B

22 Am E7 E7 Am Am Ab7 G7

28 C E7 A E7 E7 A Am

34 Am G7 E7 1. Am

38 Am Variación Am E7 Am E7b9 A7

42 Dm Dm Am

45 1. B7 E7 2. Bb E7 Am

El pollo Ricardo

L. Fernandez

A

Musical notation for measures 1-5. Chords: Dm, A7, A7, Dm.

Musical notation for measures 6-9. Chords: A7, Dm.

Musical notation for measures 10-13. Chords: A7, Dm, A7, Dm.

Musical notation for measures 14-17. Chords: F, A7, Dm, Bb, A7, D.

B

Musical notation for measures 18-21. Chords: A7, D, E7, A7, D.

Musical notation for measures 22-26. Chords: A7, D, E7, A7, 1. D, 2. D.

C

Musical notation for measures 27-32. Chords: D, A, Am, D7, G, Gm, D.

Musical notation for measures 33-38. Chords: A7, D, A, Am, D7, G.

Musical notation for measures 39-42. Chords: Gm, D, A7, D.

Nada

J. Dames

1 C Am Dm⁷ G⁷ C Am B^{ø7} E⁷

5 Am Am/G F Em Dm D^{ø7} G⁷

9 C Am Dm⁷ G⁷ C Am B^{ø7} E⁷

13 Am Am/G F Em Dm D^{ø7} G⁷

17 G⁷ C E⁷ Am Am/G

21 F Fm C Am Dm G⁷ C

25 G⁷ C E⁷ Am Am/G

29 F Fm C Am Dm G⁷ C

Garúa

A. Troilo

A A⁷ Dm A⁷ Dm

5 Gm C⁷ F Gm⁷ C⁷ F

9 E⁷ A⁷ Gm Dm/F A⁷/E Dm B^{b7} A⁷

13 E^{ø7} A⁷ Dm E^{ø7} A⁷ Dm

17 E⁷ A⁷ Gm Dm/F A⁷/E Dm B^{b7} A⁷ Dm

B

22 Dm Dm Dm Dm/C B^{ø7} B^{b7} A⁷

27 Gm⁶ A⁷ A⁷ E^{ø7} A⁷ Dm

32 D⁷ D⁷ A^{ø7} D⁷ Gm

36 Gm⁷ C⁷ Fmaj⁷ B^bmaj⁷ E⁷ A⁷ Dm

A media luz

E. Donato
C. Lenzi

A

Musical notation for section A, measures 1-17. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes treble clef, notes, rests, and accidentals. Chord symbols are placed above the staff.

Measures 1-5: Dm, Gm, A⁷, Dm, A⁷

Measures 6-9: Dm, E^{ø7}, A⁷, Dm

Measures 10-13: Dm, A⁷, E^{ø7}, A⁷, Dm

Measures 14-17: A^{ø7}, D⁷, Gm, A⁷, Dm

Measures 18-19: Dm, E^{ø7}, A⁷, Dm, B^{b7}, A⁷, Dm, D

B

Musical notation for section B, measures 20-29. The key signature changes to two sharps (F# and C#) and the time signature remains 4/4. The notation includes treble clef, notes, rests, and accidentals. Chord symbols are placed above the staff.

Measures 20-23: D⁶, A⁷, A⁷, D

Measures 24-29: D, A⁷, A⁷, D

El día que me quieras

C. Gardel
A. Le Pera

A

D A/C# Bm E7 A7

5 C#ø7 F#7 Bm E7 Em A7

9 D D#° A G7

13 F#7 B7 E7 Em7 Bb7 A7

B

18 D C#ø7 F#7 Bm7 Am7 D7 G

23 F#ø7 B7 Em A7 C#ø7 F#7

28 Bm7 F#m Bm7 E7 A7

33 D F#7 Bm7

37 Am7 D7 G F#ø7 B7 Em

41 Em C#ø7 F#7 F#ø7 B7 Em

45 Gm6 D C#7 D Em7 A7 D

Corralera

A. Aieta

A

Musical notation for section A, measures 1-17. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff: Cm, Ab7, G7, G7, Cm, Cm, D7, G7, Cm, Cm, G7, G7, C7, F7, Bb7, Eb7, Ab7, Db7, G7, C.

B

Musical notation for section B, measures 18-33. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff: G7, C, G7, G7(b9), Dm, G7, C, G7, C, Bb7, A7, Dm, Ab7, G7, C.

C

Musical notation for section C, measures 34-49. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff: F, Gm7, C7, F, F, C7, C7, F, F, C7, A7, Dm, Bb, C7, F, D7, Gm, C7, F.

El porteño

A. Villoldo

A

6 **B**

10

14

18 **B**

26

34 **C**

41

45

D A7 D

B7 E7 A7 D

D A7 D

B7 Em A7 D

D A7 D B7 E7 A7 D

G D7 G D7

G C G D7

G E7 Am D7 G

Nunca tuvo novio

A. Bardi
E. Cadícamo

A E Am⁶ E E/G# G^o F#m B⁷ C^o

6 C#m F#7 B⁷ E F#m E/G#

11 Bm⁷ E⁷ A A A#^o E/B C#m F#m⁷ B⁷ E

B B⁷ F#m⁷ B⁷ E A#^{o7} D#7

22 G#m A A#^o E D⁷

26 C#7 F#m B⁷ E F^o

30 F#m B⁷ E A#^{o7} D#7

35 G#m A A#^o

38 E D⁷ C#7 F#m F#7 B⁷ E

Oblivion

A. Piazzolla

A Cm

5 Fm Bb7 Eb Ab Dø7 D7 G7

9 Cm Cm

13 Gø7 C7 Fm

17 Dø7 G7 Cm Cm/Bb

21 D7/A G7 Cm

B

25 Fm7 Bb7 Ebmaj7 Abmaj7

29 Dø7 G7 Cm Dø7 Cm/Eb C7/E

33 Fm7 Bb7 Ebmaj7 Abmaj7 D7 G7 Cm

Detailed description: This is a musical score for the piece 'Oblivion' by Astor Piazzolla. It is written in 4/4 time and the key of B-flat major (three flats). The score is divided into two sections, A and B. Section A starts at measure 1 and ends at measure 24. Section B starts at measure 25 and ends at measure 36. The melody is primarily composed of eighth and quarter notes, often with slurs and ties. Chords are indicated above the staff, including Cm, Fm, Bb7, Eb, Ab, Dø7, D7, G7, Gø7, C7, Cm/Bb, D7/A, and Ebmaj7. Section B features several triplet markings (indicated by a '3' in a bracket) under the eighth notes. The score concludes with a double bar line at measure 36.

Silueta porteña

Hnos. Cucaro

A

Em B7 Em

6 Em B7 Em

B

10 Em B7 Em

14 B7 B7 Em

18 B7 Em

22 Em B7 Em

C

26 Em B7 Em E7 Am

32 B7 Em E7 Am D7 G

38 Em B7 Em

Don Juan

E. Ponzio

A

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: A, A, E7, A. The melody consists of quarter notes and eighth notes.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: A, E7, D, A. The melody continues with quarter and eighth notes.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: A, E7, A. The melody continues with quarter and eighth notes.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: A7, D, E7, A. The melody continues with quarter and eighth notes.

B

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: D, A7, A7, D. The melody continues with quarter and eighth notes.

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: D, A7, D. The melody continues with quarter and eighth notes.

Milonga Sentimental

S. Piana
H. Manzi

Intro instrumental

G D⁷ G

A

7 G G#^o Am D⁷ G G/B Bb^o

12 Am D⁷ G G D⁷

17 D⁷ G G D⁷ G D⁷

B

22 G Gm Gm D⁷ D⁷ Gm

27 Gm A^{o7} D⁷ Gm Gm D⁷

33 D⁷ Gm G⁷ Cm Eb⁷ D⁷ Gm

Adios Nonino

A. Piazzolla

A Am Am G F E7 Dm Am/C E7/B

5 Am Am G F E7 Dm Am/C E7/B

9 Am B7/A Bb/A A7 Dm G7

13 C Fmaj7 B7 B/D# Dm G7

B 18 C G/B Gm/Bb Eø7 A7 Dm Dm/C Bø7 F#ø7 B7

26 Em/G D/F# C/E D#° Dm A/C# Cm B7 G7

34 C G/B Gm/Bb Eø7 A7 Dm Dm/C Bø7 E7

42 Am Am/G F#ø7 F7 Dm G7 Cmaj7 B7 E7 Am B/A Bb/A Am

La Yumba

O. Pugliese

A

6 E7 E7 Am G F Em Dm F7

10 E7 E7 Am Am

14 E7 E7 Am Dm G7 Eb°

18 Dm Dm C C Dm

23 G7 C C#°7 Dm G7

28 C C Dm G7 C C

34 C E7

38 E7 Am Am E7 E7

B Am Em A#° B7 Em

Musical staff 43-47. Treble clef, 7/8 time signature. Measure 43 starts with a whole note chord Am. The melody begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 44 continues with eighth notes G5, F5, E5, D5, C5, B4, A4. Measure 45 has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Measure 46 has eighth notes G5, F5, E5, D5, C5, B4, A4. Measure 47 has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Chords: Am (43), Em (44), A#° (45), B7 (46), Em (47). Trills of 3 notes are marked above measures 45 and 46.

48 Dm Am Am E7 E7

Musical staff 48-52. Treble clef, 7/8 time signature. Measure 48 has a whole note chord Dm. Measure 49 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 50 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 51 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 52 has eighth notes E4, F4, G4, A4, B4, C5, D5. Chords: Dm (48), Am (49), Am (50), E7 (51), E7 (52).

53 Am Am C#° Dm Dm G7

Musical staff 53-59. Treble clef, 7/8 time signature. Measure 53 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 54 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 55 has a whole note chord C#°. Measure 56 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 57 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 58 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 59 has eighth notes E4, F4, G4, A4, B4, C5, D5. Chords: Am (53), Am (54), C#° (55), Dm (56), Dm (57), G7 (59).

60 B°7 E7 Am Am/G F F7 E7 Am

Musical staff 60-65. Treble clef, 7/8 time signature. Measure 60 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 61 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 62 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 63 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 64 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 65 has eighth notes E4, F4, G4, A4, B4, C5, D5. Chords: B°7 (60), E7 (61), Am (62), Am/G (63), F (64), F7 (65), E7 (66), Am (67).

66 Am E7 E7 Am Am

Musical staff 66-70. Treble clef, 7/8 time signature. Measure 66 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 67 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 68 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 69 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 70 has eighth notes E4, F4, G4, A4, B4, C5, D5. Chords: Am (66), E7 (67), E7 (68), Am (69), Am (70).

71 E7 E7 Am Solo Am E7

Musical staff 71-75. Treble clef, 7/8 time signature. Measure 71 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 72 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 73 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 74 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 75 has eighth notes E4, F4, G4, A4, B4, C5, D5. Chords: E7 (71), E7 (72), Am (73), Solo (74), Am (75), E7 (76).

76 E7 Am Am

Musical staff 76-78. Treble clef, 7/8 time signature. Measure 76 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 77 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 78 has eighth notes E4, F4, G4, A4, B4, C5, D5. Chords: E7 (76), Am (77), Am (78).

79 E7 E7 Am E7 Am

Musical staff 79-83. Treble clef, 7/8 time signature. Measure 79 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 80 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 81 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 82 has eighth notes E4, F4, G4, A4, B4, C5, D5. Measure 83 has eighth notes E4, F4, G4, A4, B4, C5, D5. Chords: E7 (79), E7 (80), Am (81), E7 (82), Am (83).

Recuerdo

O. Pugliese

A

A C#7 F#m A Bm D7 C#7 E7

6 E7 A G#ø7 C#7 F#m

11 C#ø7 F#7 Bm C#7 F#m Bm C#7 F#m

17 **B** F#m Bm

21 C#7 F#m

24 F#m F#7

27 Bm C#7

30 F#m

33 C C#7 F#m Bm E7 A

37 C#7 F#m A G#ø7 C#7

40 F#m solo Bm C#7 Variación F#m

43 C#7 F#m

45 E A

47 C#7 F#m A

49 G#ø7 C#7 F#m A

51 Bm C#7 F#m C#7 F#m

Flores Negras

Francisco de Caro

E F^{o7} F^{#m} B⁷ E/G[#] G^{o7} F^{#m}

6 D^{#o7} G^{#7} C^{#m7} F^{#7} B⁷

10 E C^{#7} F^{#m} B⁷ E E⁷ A

14 A A^{#o7} E/B C^{#7} F^{#m} B⁷ Emaj⁷

18 Dm⁷ A⁷ D⁷ G⁷ C Fm C

22 B^{o7} E⁷ Am Em⁷ B⁷ Em⁷ A⁷

26 Dm⁷ A⁷ D⁷ G⁷ C C⁷ F⁶

30 F F^{#o7} C A⁷ Dm⁷ G⁷ C

Naranjo en flor

V. Expósito
H. Expósito

A F G⁷ C⁷ F

5 F G⁷ C⁷ F Eb⁷

9 Ab A^o Bbm Eb⁷ Ab C⁷

13 F G⁷ C⁷ F C⁷

B Fm C⁷ F⁷ Bb⁷

21 Bbm Fm G⁷ C⁷ Fm

25 Fm C⁷ F⁷ Bb⁷

29 Bbm Eb⁷ Ab Db⁷ Gb⁷ C⁷ Fm

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a boxed 'A' and contains measures 1-4 with chords F, G7, C7, and F. The second staff (measures 5-8) has chords F, G7, C7, F, and Eb7. The third staff (measures 9-12) has chords Ab, A°, Bbm, Eb7, Ab, and C7. The fourth staff (measures 13-16) has chords F, G7, C7, F, and C7. The fifth staff (measures 17-20) is marked with a boxed 'B' and has chords Fm, C7, F7, and Bb7. The sixth staff (measures 21-24) has chords Bbm, Fm, G7, C7, and Fm. The seventh staff (measures 25-28) has chords Fm, C7, F7, and Bb7, with a triplet of eighth notes in measure 27. The eighth staff (measures 29-32) has chords Bbm, Eb7, Ab, Db7, Gb7, C7, and Fm.

Soledad

C. Gardel

A D D^o Em B⁷/D[#] Em A⁷ D

6 D B⁷ Em A⁷ D

10 D/F[#] D^o Em B⁷ Em A⁷

13 D D⁷ G Gm D B⁷ E⁷ A⁷ D G

Puente

18 F^{#m}7 Em⁷ D^o Em⁷ D⁶ E⁷ A⁷ D A⁷

B

22 Dm E^o7 Dm/F A⁷ Dm A⁷

26 Dm C⁷ F E⁷ A⁷ D⁷

30 Gm C⁷ F B^b E^o7 E⁷ A⁷

34 Dm/F E^o7 Dm Dm/C Gm/B^b A⁷ Dm

Mi vieja viola

H. Correa

A

Musical notation for section A, measures 1-12. The key signature is one sharp (F#) and the time signature is 4/4. The notes are: 1. G4, A4, B4, C5; 2. C5, B4, A4, G4; 3. G4, F#4, E4, D4; 4. D4, C4, B3, A3; 5. A3, G3, F#3, E3; 6. E3, D3, C3, B2; 7. B2, A2, G2, F#2; 8. F#2, E2, D2, C2; 9. C2, B1, A1, G1; 10. G1, F#1, E1, D1; 11. D1, C1, B0, A0; 12. A0, G0, F#0, E0.

Chord progression: Am D7 G B7 Em

6 C C#0 G E7 Am D7

9 G Am D7 G B7

13 Em G7 C D7 G E7 Am D7 G

B

Musical notation for section B, measures 13-30. The key signature is one sharp (F#) and the time signature is 4/4. The notes are: 13. G4, A4, B4, C5; 14. C5, B4, A4, G4; 15. G4, F#4, E4, D4; 16. D4, C4, B3, A3; 17. A3, G3, F#3, E3; 18. E3, D3, C3, B2; 19. B2, A2, G2, F#2; 20. F#2, E2, D2, C2; 21. C2, B1, A1, G1; 22. G1, F#1, E1, D1; 23. D1, C1, B0, A0; 24. A0, G0, F#0, E0; 25. E0, D0, C0, B-1; 26. B-1, A-1, G-1, F#-1; 27. F#-1, E-1, D-1, C-1; 28. C-1, B-2, A-2, G-2; 29. G-2, F#-2, E-2, D-2; 30. D-2, C-2, B-2, A-2.

Chord progression: B7 Em B7 Em

22 D7 G E7 Am D7 G

26 B7 Em B7 Em

30 C C#0 G E7 Am D7 G

Niebla del Riachuelo

J. C. Cobián

A

Musical notation for section A, measures 1-16. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: 1. Dm, Bb7, Eø7, A7; 2. Dm, Bb7, Eø7, A7; 3. Aø7, D7, Gm, Gm7, C7, F, A7; 4. Dm, Bb7, Eø7, A7; 5. Dm, Bb7, Eø7, A7; 6. Aø7, D7, Gm7, E7, Bb7, A7; 7. Aø7, D7, Gm7, E7, Bb7, A7; 8. Aø7, D7, Gm7, E7, Bb7, A7; 9. Aø7, D7, Gm7, E7, Bb7, A7; 10. Aø7, D7, Gm7, E7, Bb7, A7; 11. Aø7, D7, Gm7, E7, Bb7, A7; 12. Aø7, D7, Gm7, E7, Bb7, A7; 13. Aø7, D7, Gm7, E7, Bb7, A7; 14. Aø7, D7, Gm7, E7, Bb7, A7; 15. Aø7, D7, Gm7, E7, Bb7, A7; 16. Aø7, D7, Gm7, E7, Bb7, A7.

B

Musical notation for section B, measures 17-28. The key signature has two sharps (F# and C#) and the time signature is 4/4. The notes are: 17. D, D#°, Em, Gm, D/F#, Bm7, Em7, A7; 18. D, D#°, Em, Gm, D/F#, Bm7, Em7, A7; 19. D, D#°, Em, Gm, D/F#, Bm7, Em7, A7; 20. D, D#°, Em, Gm, D/F#, Bm7, Em7, A7; 21. D, B7, Em, Gm, D/F#, Bm7, Em7, A7; 22. D, B7, Em, Gm, D/F#, Bm7, Em7, A7; 23. D, B7, Em, Gm, D/F#, Bm7, Em7, A7; 24. D, B7, Em, Gm, D/F#, Bm7, Em7, A7; 25. G, G#°, D, B7, Em, A7, D; 26. G, G#°, D, B7, Em, A7, D; 27. G, G#°, D, B7, Em, A7, D; 28. G, G#°, D, B7, Em, A7, D.

Che bandoneón

A. Troilo
H. Manzi

A Em⁷ A⁷ D D F^{#7}

6 Bm E⁷ A Em B^{b7} A⁷

10 Gm Dm Dm

14 Gm A⁷ Dm B^{b7} E⁷ A⁷ Dm

B

18 Dm E^{ø7} Dm E⁷ A⁷ Dm A^{ø7} D⁷

22 Gm Gm C⁷ F B^{b7} E^{ø7} A⁷

26 Dm Dm E^{ø7} Dm E⁷ A⁷ Dm

30 A^{ø7} D⁷ Gm Gm C⁷

33 Fmaj⁷ B^b E^{ø7} A⁷ Dm

Mariposita

A. Aieta

A

1 G F#7 Am D7 G/B Bb° Am D7

5 G G7 C A7 D7

9 G F#7 Am D7 G/B Bb° Am D7

13 G G7 C C#° G D7 G

B

17 D7 G B7 Em

21 C C#° G E7 A7 D7 G

25 D7 G B7 Em G7/D

29 C C#° G E7 A7 D7 G

A la gran muñeca

J. Ventura

A

Musical notation for section A, measures 1-15. The key signature has one sharp (F#) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: E7 (measures 1-2), Am (measures 3-4), E7 (measures 5-6), Am (measures 7-8), A7 (measures 9-10), Dm (measures 11-12), Am (measures 13-14), and E7 (measure 15).

B

Musical notation for section B, measures 16-32. The key signature has one sharp (F#) and the time signature is 4/4. The melody consists of quarter and eighth notes. Chords are indicated above the staff: Am (measures 16-17), Am (measures 18-19), E7 (measures 20-21), Am (measures 22-23), E7 (measures 24-25), Am (measures 26-27), A7 (measures 28-29), Dm (measures 30-31), Bb (measures 32-33), Am (measures 34-35), E7 (measures 36-37), and Am (measures 38-39).

C

Musical notation for section C, measures 33-48. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of quarter and eighth notes. Chords are indicated above the staff: A (measures 33-34), E7 (measures 35-36), Bm (measures 37-38), E7 (measures 39-40), A (measures 41-42), Am (measures 43-44), E7 (measures 45-46), A (measures 47-48), A (measures 49-50), E7 (measures 51-52), D (measures 53-54), Dm (measures 55-56), Am (measures 57-58), E7 (measures 59-60), and Am (measures 61-62).

La puñalada

P. Castellanos

Introducción

D⁷



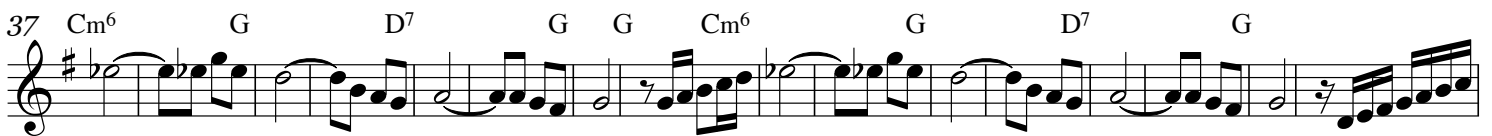
A



B



A*



C



Los Mareados

J. C. Cobián

A Dm C B \flat A 7

5 Gm Dm Dm/C B \flat^7 E 7 A 7

9 Dm G 7 C F 7 B \flat E \emptyset^7 A 7 D 7

13 Gm 7 Dm B \flat^7 A 7 Dm

B D B 7 E 7 Em A 7 D D/F \sharp F $^\circ$ Em 7

23 Gm C 7 F A 7 D B 7 E 7 A 7 D

29 B \flat^7 D B 7 Em 7 A 7 D

C Dm A 7 /C \sharp D 7 /C G/B Gm Dm

39 E 7 B \flat^7 A 7 Dm A 7 D 7 Gm

45 Gm A 7 Dm Dm/C B \flat^7 A 7 Dm

Madame Ivonne

E. Pereyra

A

Musical notation for section A, measures 1-12. The key signature is three sharps (F#, C#, G#). The notation includes treble clef, a key signature of three sharps, and various note values (quarter, eighth, and sixteenth notes). Chord symbols are placed above the staff: F#m, B7, E, G#7, C#m, E7/B, A, Am6, E, C#7, F#7, B7, G°, F#m, B7, E, G#7, C#m, E7/B, A, Am, E, C#7, F#7, B7, E.

B

Musical notation for section B, measures 13-26. The key signature changes to two sharps (F#, C#). The notation includes treble clef, a key signature of two sharps, and various note values (quarter, eighth, and sixteenth notes). Chord symbols are placed above the staff: Em, B7, Em, E7, Am, E7, Am, Am, B7, Em, C, F, B7, Em.

Derecho viejo

E. Arolas

A Fm C⁷ C⁷ Fm

5 Fm C⁷ C⁷ Fm

9 Fm C⁷ C⁷ Fm

13 Fm C⁷ C⁷ Fm

B F⁷ Bbm Gb⁷ Fm Fm

22 C⁷ C⁷ Fm F⁷ Bbm

27 Gb⁷ Fm Fm C⁷ C⁷ Fm

C Ab Bbm Eb⁷ Ab C⁷ Fm

39 C⁷ Fm Ab Bbm Eb⁷ Ab

45 C⁷ Fm C⁷ Fm

El amanecer

R. Firpo

A

Musical notation for section A, measures 1-16. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chord changes are indicated above the staff: G7 (measures 1-4), Cm (measures 5-8), G7 (measures 9-12), Cm (measures 13-16). Measure numbers 5, 9, and 17 are indicated at the start of their respective lines.

B

Musical notation for section B, measures 17-32. The melody continues with eighth and quarter notes. Chord changes are indicated above the staff: Cm (measures 17-20), G7 (measures 21-24), Cm (measures 25-28), G7 (measures 29-32). Measure numbers 17, 21, 25, and 29 are indicated at the start of their respective lines.

C

Musical notation for section C, measures 33-48. The melody continues with eighth and quarter notes. Chord changes are indicated above the staff: C (measures 33-36), G7 (measures 37-40), C (measures 41-44), G7 (measures 45-48). Measure numbers 33, 37, 41, and 45 are indicated at the start of their respective lines.

Gricel

M. Mores
J. M. Contursi

A

1 C Em F C

5 Fm⁶ C Fm⁶ C

9 B⁷ Em Am D⁷ Dm⁷ G⁷

13 C Em F C

17 Fm⁶ C B⁷ E⁷

21 **B** E⁷ Dm⁷ G⁷ C B^{b7}

25 A⁷ Dm B⁷ E⁷

29 E⁷ F F^{#o} C B^{b7}

33 A⁷ Dm⁷ G⁷ C

La pulpera de Santa Lucía

E. Maciel

Introducción

1 A⁷ Dm G⁷ C



9 E⁷ Am Dm E⁷ Am



17 **A** Am Dm E⁷ Am



24 Am E⁷ E⁷ Am



32 Am A⁷ Dm E⁷ Am



41 G⁷ C E⁷ Am



49 **B** A⁷ Dm A⁷ Dm G⁷



58 C E⁷ Am A⁷



67 Dm A⁷ Dm E⁷



74 Am E⁷ Am



Organito de la tarde

C. Castillo

A

Musical notation for section A, measures 1-17. The key signature has one flat (Bb) and the time signature is 4/4. The melody consists of eighth and quarter notes with rests. Chord symbols are placed above the staff: G7, C, G7, C, F, C, G7, C, G7, C, G7, C, F, C, G7, C.

B

Musical notation for section B, measures 18-33. The key signature changes to two flats (Bb and Eb). The melody continues with eighth and quarter notes. Chord symbols are placed above the staff: Cm, G7, Cm, Fm, Bb7, Eb, Fm, Cm, G7, Cm, Fm, Ab7, G7, Cm, G7, Cm, Fm, Bb7, Eb, Fm, Cm, G7, Cm.

C

Musical notation for section C, measures 34-50. The key signature remains two flats. The melody continues with eighth and quarter notes. Chord symbols are placed above the staff: N.C., Cm, G7, Cm, N.C., Cm, G7, Cm.

Ensueños

L. Brighenti

A

Em F#°7 Em/G Am C7/Bb B7 Em

6 Em F#°7 Em/G Am C7/Bb B7 Em

10 B°7 E7 Am D7 G B7

14 Em F#°7 Em/G Am C7/Bb B7 Em

B

18 F#°7 B7 Em B°7 E7 Am Am7 D7

23 G Am Em C7 F#7 B7 F#°7 B7

27 Em B°7 E7 Am

30 Am7 D7 G Am Em C7 B7 Em

La última curda

A. Troilo

A

Dm D7 Gm C7 F A7

5 Dm E7 Bb7 A7 Dm

9 Dm D7 Gm C7 F

13 Eb7 Dm Dm/C Bb7 A7 Dm

B

17 Dm * Eø7 A7 D7

21 Gm A7 Dm

25 D7 Aø7 D7 Gm Gm C7

30 Fmaj7 Bbmaj7 Eø7 A7 Dm D7 Gm C7

34 Fmaj7 Bbmaj7 Eø7 A7 Dm

Milonga triste

S. Piana

Introducción

Musical notation for the introduction, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: Em, F#7, B7, Em, Em, F#7, B7, Em, Em, Em/D, F#/C#, C°, B7, Em.

A

Musical notation for section A, measures 14-29. The key signature is one sharp (F#) and the time signature is 4/4. The melody features triplets and rests. Chords are indicated above the staff: Em, B7, Em, Am, B7, Em, C, Em, F#°7, B7, Em, Em, B7/F#, Em/G, E7/G#, Am, D7, G, C, C7/Bb, Am, B7, Em.

B

Musical notation for section B, measures 30-39. The key signature is one sharp (F#) and the time signature is 4/4. The melody features triplets and rests. Chords are indicated above the staff: C7, Em, B7, Em, C, A#°, Am7, B7, Em, C, A#°, Em, B7, Em.

Nido Gaucho

C. Di Sarli
H. Marcó

A

Chords: A E7 A E7 A E7 A

6 Chords: A C#7 F#m B7 E7

10 Chords: Bm E7 B7 E7 D A/C#

16 Chords: Bm F#7/A# Bm B7 E7 A

B

21 Chords: A A#° Bm E7 A A A#° Bm E7

26 Chords: A A7 D D Dm A A A/C#

31 Chords: Bm E7 A A7 D D Dm

36 Chords: A A A/C# Bm7 E7 A

Bajo un cielo de estrellas

M. E. Francini / H. Stamponi
J. M. Contursi

A

Am E7 Am Am E^ø7 A⁷ Dm

9 Dm E7 Am Am/G F⁷ B⁷ E⁷

17 Am E7 Am Am E^ø7 A⁷ Dm

25 Dm Am E⁷ A

B

33 A E⁷ E⁷ A A G^{#ø}7 C^{#7}

40 F^{#m} F^{#m/E} D D[°] A F^{#7} B⁷ E⁷

48 A A E⁷ A A G^{#ø}7

55 C^{#7} F^{#m} F^{#/E} D D[°]

60 A A/C[#] B⁷ E⁷ A

The musical score is written in 3/4 time and consists of two main sections, A and B. Section A starts at measure 1 and ends at measure 60. Section B starts at measure 33 and ends at measure 60. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various guitar chords such as Am, E7, A7, Dm, F7, B7, Eø7, A, G#ø7, C#7, F#m, F#m/E, D, D°, and A/C#. The melodic lines are written in a single staff with a treble clef. There are some accidentals and slurs throughout the piece.

Boedo

Intro

J. De Caro

6

D A G D G D A⁷ D

6 **A**

D B⁷ Em A⁷ D

10

A D D B⁷ Em

16

A⁷ D D⁷ G F[°] Em A⁷ D

22 **B**

A⁷ D F⁷ Bm

26

G G^{#°} D A⁷ D A⁷ D

32

F⁷ Bm G G^{#°} D A⁷ D

38 **C**

A⁷ D G⁷ F⁷ Bm D⁷ G A⁷ D

44

A⁷ D A⁷ D G⁷ F⁷

49

Bm D⁷ G A⁷ D A⁷ D

Desencuentro

A. Troilo
C. Castillo

A Bm G⁷ B⁷ Em⁶ A⁷ D B⁷

6 Em Em/D C[#]ø⁷ F[#]7 Bm F[#]7 Bm

10 C[#]ø⁷ F[#]7 Bm Em A⁷ D

14 Em⁶ Bm G⁷ F[#]7 Bm

B

18 Bm B⁷ Em A⁷ D G

23 F[#]7 F[#]7 Bm B⁷

26 Em A⁷ D F[#]7

29 1. G Em⁷ Bm 2. Bm F[#]7 Bm

Fuimos

J. Dames
Em

A C Dm C/E Fm C Am Dm⁷ G⁷ Dm⁷ Em Dm/F

7 Dm G⁷ C B^{ø7} E⁷ Am Dm⁷ G⁷ C

13 F^{#ø7} B⁷ Em Dm Fm⁶ G⁷

17 C Dm C/E Fm C G⁷ C

B
21 C Ab⁷ G⁷ C Dm G⁷ C E⁷ Am

27 Dm⁷ G⁷ C B^{ø7} E⁷ Am⁷ Ab

32 Fm⁷ Bb⁷ Eb Dm⁷ G⁷ C G⁷ C

37 Ab⁷ G⁷ C B^{ø7} E⁷ Am

41 F Fm⁶ C Am Dm G⁷ C

La Cachila

E. Arolas

A

1 G \flat 7 C7 Fm

5 G \flat 7 C7 Fm F7 Bbm

12 Bbm Fm Db7 C7 Fm

16 Puente N.C. Fm C7 Fm C7 Db7 C7

B

22 Fm C7 Fm C7

26 F7 Bbm Db7 C7 Fm

30 Fm C7 Fm C7

34 F7 Bbm Db7 C7 Fm

Loca

M. Joves

A

Em G Am

7 B7 Em G

13 Am B7

Detailed description: Section A consists of 12 measures of music in 4/4 time with a key signature of one sharp (F#). The melody is written on a single treble clef staff. Chords are indicated above the staff: Em (measures 1-2), G (measures 3-4), Am (measures 5-6), B7 (measures 7-8), Em (measures 9-10), and G (measures 11-12). The melody features eighth and quarter notes, often with a '7' indicating a seventh fret or a specific fingering.

B

Em B7 Em

21 B7 C7 B7 C7

24 B7 Em B7 Em Em

28 E7 Am Em B7 Em

Detailed description: Section B consists of 17 measures of music in 4/4 time with a key signature of one sharp (F#). The melody is written on a single treble clef staff. Chords are indicated above the staff: Em (measures 17-18), B7 (measures 19-20), Em (measures 21-22), B7 (measures 23-24), C7 (measures 25-26), B7 (measures 27-28), C7 (measures 29-30), B7 (measures 31-32), and Em (measures 33-34). The melody is more rhythmic, featuring eighth and sixteenth notes.

C

C G Am Em

38 B7 Em B7 Em

42 C G Am Em

46 B7 Em B7 Em

Detailed description: Section C consists of 14 measures of music in 4/4 time with a key signature of one sharp (F#). The melody is written on a single treble clef staff. Chords are indicated above the staff: C (measures 34-35), G (measures 36-37), Am (measures 38-39), Em (measures 40-41), B7 (measures 42-43), Em (measures 44-45), B7 (measures 46-47), and Em (measures 48-49). The melody is similar to section B, using eighth and sixteenth notes.

Mano a mano

C. Gardel/ J. Razzano

Introducción

Am Em B⁷ Em E⁷

6 Am Em B⁷ Em B⁷ Em

A

10 Em B⁷ Em E⁷ Am

15 Am Am Em

18 B⁷ Em B⁷ Em D⁷

B

22 G D⁷ G B⁷

26 Em Em C⁷ Em

30 F^{#7} B⁷ Em B⁷ Em

Cuesta abajo

C. Gardel
A. Le Pera

A Dm Dm Dm B \flat 7 A7

5 A7 A7 B \flat 7 A7 E \emptyset 7 A7

9 Dm A7 Dm D7

13 Gm Gm C7 F Dm E \emptyset 7 A7 Dm A7

B D A7 D Em D/F# Em D B7 Em Em B7

25 Em A7 Em7 A7 D

29 D Am7 D7

33 G Gm D

37 B7 Em7 A7 D

La casita de mis viejos

J. C. Cobián

A Fm C⁷ F⁷ B^bm C⁷ Fm

5 Fm D^b7 C⁷ D^b7 G⁷ C⁷

9 Fm C⁷ F⁷ B^bm⁷ C⁷ Fm

13 C^ø7 F⁷ B^bm Fm G⁷ C⁷ Fm

B F D⁷ Gm C⁷ F G⁷ C⁷

21 F A^b° Gm D⁷ Gm B^bm C⁷

25 F D⁷ Gm C⁷ F G⁷ C⁷

29 A^ø7 D⁷ Gm B^bm F G⁷ C⁷ F

Melodía de arrabal

C. Gardel

A Am E⁷ Am E⁷ Am E⁷ Am

5 G⁷ C E⁷ Am Dm Am

11 E⁷ Am A⁷ Dm E⁷ Am B⁷ E⁷ Am E⁷

B A G^{#7} A A/C[#] C^o

21 Bm⁷ Bm E⁷ E⁷ E⁷ A

27 A A A G⁷ F^{#7} Bm F^{#7}

32 Bm E⁷ A F^{#7} Bm E⁷ A

Vida mía

O. Fresedo

A Cm Cm/Bb Eb G7 Cm Ab7 G7

5 Cm Cm/Bb Eb G7 Cm D7 G7 Fm

9 Eb Fm Cm D^ø7 Cm D7 G7

13 Cm Cm/Bb Eb G7 Cm Ab7 G7 C⁶

B

18 C C D[♯]° Dm G7 Dm7 G7

23 C Gm C7 F6 D7

29 G7 C7 F Fm C

33 C/E Eb° Dm G7(♯5) C C7 F Fm

39 C C/E Eb° Dm G7(♯5) C

Tinta roja

S. Piana

A

6 G D C Bm Am⁷ G

10 G D C Bm Am⁷ D⁷ G

14 Dm G⁷ C Cm D⁷ G

18 G G^{#o} Am⁷ D⁷ G

B

22 Gm Eb⁷ D⁷ A^{ø7} D⁷ Gm

26 D^{ø7} G⁷ C⁷ F⁷ Bb Eb⁷ D⁷

30 Gm Eb⁷ D⁷ A^{ø7} D⁷ Gm

34 D^{ø7} G⁷ C⁷ F⁷ Bb Eb⁷ D⁷ Gm

Azabache

M. E. Francini/E. Stamponi

H. Expósito

Intro

C⁷ Fm C⁷ Fm

Para seguir en 2da Vuelta

6 **A** Fm C⁷ 1. C⁷ Fm 2. Eb⁷ Ab

14 Eb⁷ Ab C⁷ Fm C⁷ Fm

20 C⁷ Fm C⁷ Fm

Interludio

24 C⁷ Fm C⁷ Fm C⁷ F F

29 **B** F C⁷ F F C⁷ F Bb C⁷ F

35 Bb C⁷ F F C⁷ F F C⁷ F

41 Fm C⁷ Fm Fm C⁷ Fm C⁷ Fm C⁷ Fm

Bahia Blanca

C. Di Sarli

A F#m Bm C#7 F#m

5 F#m G#7 D7 C#7

9 F#m Bm C#7 F#m

13 Bm F#m D7 C#7 F#m C#7 F#m

B F#m Bm C#7 F#m

21 F#m Bm Bm/A G#7 C#7 F#m

25 F#m Bm C#7 F#m

29 Bm F#m C#7 F#m

Cambalache

E. S. Discepolo

A

1 D A⁷ A⁷ D

6 D A⁷ A⁷ D D⁷

10 G Gm D B⁷ Em A⁷ D D⁷

14 G Gm D Bm E⁷ A⁷ D

B

18 D B⁷ Em B⁷ Em A⁷

23 D D Em A⁷ D D

29 Em A⁷ D D D⁷ G B⁷ Em B⁷

35 Em A⁷ D D^{#ø7} Em A⁷ D

Campo afuera

R. Biagi

Introducción
Instrumental

4

8

13

18 **A**

22

26

30

34 **B**

38

42

46

Chords: Dm, A7, Gm, E \emptyset 7, D7, C7, F, D, Em, A7, B \flat 7, E7.

Chiqué!...

R. Brignolo

1 Gm **A** G⁷ Cm D⁷ Gm

6 Gm G⁷ Cm D⁷ Gm

10 Gm G⁷ Cm D⁷ Gm

14 Gm G⁷ Cm Gm D⁷ Gm

18 Gm **B** A^{ø7} Gm A^{ø7} Gm D⁷

22 D⁷ Gm D⁷ Gm

26 D⁷ Gm D⁷ Gm D⁷ Gm

30 **C** Gm D⁷ Gm

38 G⁷ Cm Gm D⁷ Gm

El llorón

A. Troilo

A

Musical staff 1: Treble clef, 2/4 time signature, key signature of two flats. Chords: D7, Gm.

Musical staff 2: Treble clef, 2/4 time signature, key signature of two flats. Chords: D7, Gm, D7.

Musical staff 3: Treble clef, 2/4 time signature, key signature of two flats. Chords: Gm, D7.

B

Musical staff 4: Treble clef, 2/4 time signature, key signature of two flats. Chords: Gm, G7, Cm, Gm.

Musical staff 5: Treble clef, 2/4 time signature, key signature of two flats. Chords: D7, Gm.

Musical staff 6: Treble clef, 2/4 time signature, key signature of two flats. Chords: G7, Cm.

Musical staff 7: Treble clef, 2/4 time signature, key signature of two flats. Chords: Gm, D7, Gm.

El once

E. Fresedo

A

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measure 1 has a whole rest. Measures 2-5 contain eighth notes with chords A, E7, and A above them.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measure 6 starts with a sixteenth rest. Measures 7-9 contain eighth notes with chords E, B7, and E above them.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measures 10-13 contain eighth notes with chords A, E7, and A above them.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measures 14-17 contain eighth notes with chords A7, D, Dm, and A above them. Measures 18-19 contain eighth notes with chords E7 and A above them.

B

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measures 18-21 contain eighth notes with chords Am, E7, and Am above them.

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measures 22-25 contain eighth notes with chords E, B7, and E7 above them.

Musical staff 7: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measures 26-29 contain eighth notes with chords Am, E7, and Am above them.

Musical staff 8: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measures 30-33 contain eighth notes with chords A7, Dm, D#°, and E7 above them. Measure 34 contains eighth notes with chord A above them.

El último cafe

H. Stamponi

A G Em Cmaj7 F7 G G F#7

6 Bm Em A7 D7

B Gmaj7 Bb° Am7 D7 Am7 D7 Gmaj7

16 G Bø7 E7 Am

20 C#ø7 F#7 F#7 Bm7 Bbm7

24 Am7 D7 Gmaj7 Bb° Am7 D7

29 C7 B7 Em7 Eb7 Dm7 G7

33 Cmaj7 F7 G

36 G/B Bb° Am7 Am7 D7 G

Inspiración

P. Paulos

A

Musical notation for section A, measures 1-20. Chords: Cm G7 Cm C7 Fm C7 Fm G7 (measures 1-6); G7 Cm G7 Cm (measures 7-10); Bb7 Eb Cm G7 Cm (measures 11-14); Cm G7 Cm C7 Fm C7 Fm G7 Cm (measures 15-20).

B

Musical notation for section B, measures 21-34. Chords: C C/E Eb° Dm (measures 21-24); G7 C G7 C (measures 25-34).

C

Musical notation for section C, measures 35-60. Chords: Cm G7 (measures 35-40); Fm G7 Cm (measures 41-44); C7 Fm (measures 45-48); Cm G7 Cm G7 Cm (measures 49-60).

Julian

E. Donato

A

D Em A⁷ D A⁷ G

7 D/F# A⁷/E D D Em A⁷

12 D A⁷ G D/F# A⁷/E D

B

17 A⁷ D

21 A⁷ D D⁷

25 G D B⁷ Em A⁷ D D⁷

29 G D B⁷ Em A⁷ D

C

33 Dm A⁷ Dm Gm

39 Dm A⁷ Dm

Mala junta

J. De Caro y P. Laurenz

A

Musical notation for section A, measures 1-26. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes a treble clef, a key signature signature, and a 4/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff: F# (measures 1-2), F# (3-4), G#m C#7 (5-6), F# (7-8), G#m C#7 (9-10), F# (11-12), G#m C#7 (13-14), F# (15-16), G#m C#7 (17-18), F# (19-20), G#m C#7 (21-22), F# (23-24), G#m C#7 (25-26).

B

Musical notation for section B, measures 27-34. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes a treble clef, a key signature signature, and a 4/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff: Bm (27-28), E7 (29-30), A (31-32), C° (33-34), C#7 (35-36), F#m (37-38), F#m (39-40), D7 C#7 F#m (41-42).

C

Musical notation for section C, measures 35-46. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes a treble clef, a key signature signature, and a 4/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff: C#7 (35-36), F#m (37-38), C#7 (39-40), F#m (41-42), Bm (43-44), F#m (45-46), Bm (47-48), F#m (49-50), C#7 (51-52), F#m C#7 F#m (53-54).

Mi Buenos Aires querido

C. Gardel

Introducción

Cm Cm/B \flat A \flat Fm B \flat ⁷ E \flat Fm Cm G⁷ C



Musical notation for the introduction, featuring a series of eighth and quarter notes in a C minor key signature.

A
8 C A⁷/C \sharp Dm G⁷ C



Musical notation for section A, measures 8-11, starting with a C major chord and moving through A7/C# and Dm.

12 C/E E \flat ^o Dm G⁷ C




Musical notation for section A, measures 12-15, featuring a C/E chord and an E-flat diminished chord.

16 C C \sharp ^o Dm B \flat ⁷ E⁷ Am C⁷




Musical notation for section A, measures 16-19, including a C sharp diminished chord and a B-flat 7 chord.

20 Fm C A⁷ Dm G⁷ C G⁷




Musical notation for section A, measures 20-23, featuring an F minor chord and an A 7 chord.

B
24 C F C F C G⁷



Musical notation for section B, measures 24-26, starting with a C major chord and moving through F major.

27 C C F C B⁷




Musical notation for section B, measures 27-30, including a B 7 chord.

31 Em Dm G⁷ C G⁷ F



Musical notation for section B, measures 31-34, featuring an E minor chord and a D minor chord.

35 C C F C F C G⁷ C



Musical notation for section B, measures 35-38, ending with a C major chord.

Ojos negros

V. Greco

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of nine staves of music, each with guitar chords indicated above the notes. The score is divided into three sections: Section A (measures 1-14), Section B (measures 15-25), and Section C (measures 31-44). Section A starts with a boxed 'A' and ends with a double bar line. Section B starts with a boxed 'B' and ends with a double bar line. Section C starts with a boxed 'C' and ends with a double bar line.

A C7 Fm Eb7

6 Eb7 Ab C7

10 Fm G7 C7 Fm

B F Ab C7 F

20 Ab C7 F F C7

26 F Fm C7 Fm

C Ab Eb/G Ab7/Gb Db/F

35 C7 Fm C7 Fm

39 Ab Eb/G Ab7/Gb Db/F

43 C7 Fm C7 Fm

Siga el curso

A. Aieta

A

Musical notation for section A, measures 1-16. The key signature is one flat (Bb). The notation includes treble clef, a key signature of one flat, and various rhythmic values (quarter, eighth, and sixteenth notes). Chord symbols are placed above the staff: F, C7, F, F, Gm, C7, F, Cm, F7, Bb, C7, F, Cm, F7, Bb, C7, F, Bb.

Puente

Musical notation for the Puente section, measures 17-20. The key signature is one flat (Bb). The notation includes treble clef, a key signature of one flat, and various rhythmic values (quarter, eighth, and sixteenth notes). Chord symbols are placed above the staff: Am, Gm, F, Bb, Am, Gm, F.

B

Musical notation for section B, measures 21-36. The key signature is one flat (Bb). The notation includes treble clef, a key signature of one flat, and various rhythmic values (quarter, eighth, and sixteenth notes). Chord symbols are placed above the staff: F, D7, Gm, Gm, Gm, C7, F, F, D7, Gm, Gm, C7, F.

Trenzas

A. Pontier
H. Expósito

A

Dm E \emptyset 7 Dm/F E \emptyset 7 Eb7 D7 Gm

5 Gm7 C7 F E \emptyset 7 A7 Dm

9 Dm E \emptyset 7 Dm/F E \emptyset 7 D7 Gm

13 Gm A7 Dm Dm/C Bb7 A7 Dm

B

17 Gm⁶ A7 Dm7 Dm

21 Gm⁶ A7 Eb7 D7 A \emptyset 7

25 D7 Gm C7 Bb7 A7

29 D7 A \emptyset 7 D7 Gm D7 Gm Gm

35 C7 F A7 Dm Gm⁶ A7 Dm

Uno

M. Mores

A

4/4 C E7 Am E^ø7 A7

5 Dm Bb G7 Dm7 G7

9 C B7 E7 A7 Dm

14 G7 C C7 F F#^o

18 C A7 F Dm Ab7 G7

B

23 G7 C C(#5) Am A7 Dm Dm(#5) G7 Dm

29 G7 C C/E B7/D#

34 Dm G7 Dm G7 C

39 C C C(#5) A7 Dm Dm(#5) G7 F

45 Fm C Bb7 A7 Dm G7 C

Yuyo verde

D. Federico

A F A⁷ D⁷ Gm

5 Gm C⁷ Fmaj⁷ D⁷ Gm G⁷ D^{b7} C⁷

9 F A⁷ D⁷ Gm

13 Gm C⁷ F D⁷ Gm C⁷ F

B Fm G⁷ C⁷ Fm F⁷ B^{bm} F⁷ B^{bm}

21 C⁷ Fm G⁷ D^{b7} C⁷

25 Fm G⁷ C⁷ Fm F⁷ B^{bm} F⁷ B^{bm}

29 C⁷ Fm G⁷ C⁷ Fm