

# 9 DE JULIO

JOSE L PADULA

**A**

Musical score for section A, featuring two staves of music. The first staff starts with a G<sub>MI</sub> chord in 8va, followed by a D<sup>7</sup> chord. The second staff begins with a G<sup>7</sup> chord. Measures 13 through 17 include a transition to a higher key, indicated by a bracket labeled "TO B & END G<sub>MI</sub> D<sup>7</sup> G" and "TO C G<sub>MI</sub> D<sup>7</sup> G". The score includes various chords such as G<sub>MI</sub>, D<sup>7</sup>, C<sub>MI</sub>, and NC.

**B**

Musical score for section B, continuing from section A. It consists of three staves of music. The first staff starts with a G<sub>b</sub> chord. The second staff starts with a (G) chord. The third staff starts with a G chord. Measures 30 through 33 include a transition back to a higher key, indicated by a bracket labeled "G D<sup>7</sup> G<sub>MI</sub>". The score includes chords such as G, D<sup>7</sup>, C, and G<sub>MI</sub>.

**C**

Musical score for section C, continuing from section B. It consists of three staves of music. The first staff starts with a G<sub>b</sub> chord. The second staff starts with a C chord. The third staff starts with a D<sup>7</sup> chord. Measures 46 through 49 include a transition back to a higher key, indicated by a bracket labeled "G D<sup>7</sup> G<sub>MI</sub>". The score includes chords such as G, D<sup>7</sup>, G<sub>MI</sub>, and G.

# ADIOS MUCHACHOS

JULIO SANDERS

1 A C E<sup>7</sup> F G<sup>7</sup> C

4

5 E- D- G<sup>7</sup> C

6

9 C E<sup>7</sup> F G<sup>7</sup> C

10

13 C<sup>7</sup> F F- C D<sup>7</sup> G<sup>7</sup> C

14

17 B E<sup>7</sup> A- G<sup>7</sup> C AUG

18

21 E F- C E- D- G<sup>7</sup> C

22

25 E<sup>7</sup> A- G<sup>7</sup> C AUG

26

29 E F- C E- D- G<sup>7</sup> C G<sup>7</sup> C

30

BASS CLEF INSTRUMENTS  
JOSE DE GRANDIS

A

# AMURADO

PEDRO MAFFIA - PEDRO LAURENZ

8 G<sup>7</sup>

Cm G<sup>7</sup>

Cm

6 Fm

Cm

G<sup>7</sup>

C

10 G<sup>7</sup>

Cm

G<sup>7</sup>

Cm C<sup>7</sup>

14 Fm C<sup>7</sup> Fm

Cm G<sup>7</sup> Cm FINE

18 B C C<sup>#</sup>O

G<sup>7/D</sup> G<sup>7</sup>

C C<sup>#</sup>O

Fm

24 G<sup>7</sup>

Cm

C C<sup>#</sup>O

G<sup>7/D</sup> G<sup>7</sup>

29 C Fm/Ab

Fm Cm G<sup>7</sup>

Cm D.S. AL FINE

# BAHIA BLANCA

CARLOS DI SARLI

Musical score for 'BAHIA BLANCA' starting at measure 1. The key signature is A major (three sharps). The melody begins with eighth-note patterns. The first measure ends with a C<sup>#</sup>7 chord. The second measure ends with an F#- (F# minor) chord.

Continuation of the musical score from measure 5. The melody continues with eighth-note patterns. The fifth measure ends with a C<sup>#</sup>7 chord. The sixth measure ends with an F#- (F# minor) chord.

Continuation of the musical score from measure 9. The melody continues with eighth-note patterns. The ninth measure ends with a C<sup>#</sup>7 chord. The tenth measure ends with an F#- (F# minor) chord.

Continuation of the musical score from measure 13. The melody includes sixteenth-note patterns. The thirteenth measure ends with an F#- (F# minor) chord. The fourteenth measure ends with a D7 chord. The fifteenth measure ends with a C<sup>#</sup>7 chord. The sixteenth measure ends with an F#- (F# minor) chord.

Continuation of the musical score from measure 17. The melody continues with eighth-note patterns. The seventeenth measure ends with an F#- (F# minor) chord. The eighteenth measure ends with a B- (B minor) chord. The nineteenth measure ends with a C<sup>#</sup>7 chord. The twentieth measure ends with an F#- (F# minor) chord.

Continuation of the musical score from measure 21. The melody continues with eighth-note patterns. The twenty-first measure ends with an F#- (F# minor) chord. The twenty-second measure ends with a B- (B minor) chord. The twenty-third measure ends with a C<sup>#</sup>7 chord. The twenty-fourth measure ends with an F#- (F# minor) chord.

Continuation of the musical score from measure 25. The melody continues with eighth-note patterns. The twenty-fifth measure ends with an F#- (F# minor) chord. The twenty-sixth measure ends with a B- (B minor) chord. The twenty-seventh measure ends with a C<sup>#</sup>7 chord. The twenty-eighth measure ends with an F#- (F# minor) chord.

Continuation of the musical score from measure 29. The melody continues with eighth-note patterns. The twenty-ninth measure ends with an F#- (F# minor) chord. The thirtieth measure ends with a B- (B minor) chord. The thirty-first measure ends with a C<sup>#</sup>7 chord. The thirty-second measure ends with an F#- (F# minor) chord.

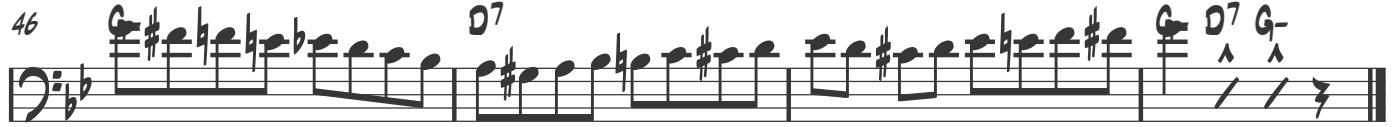
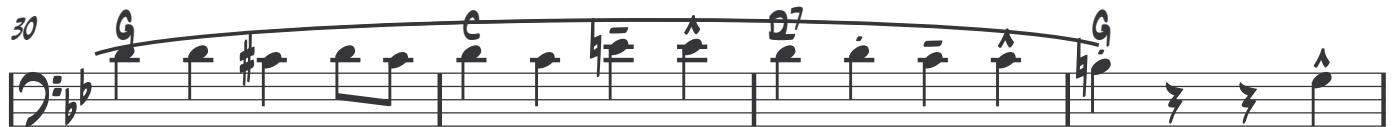
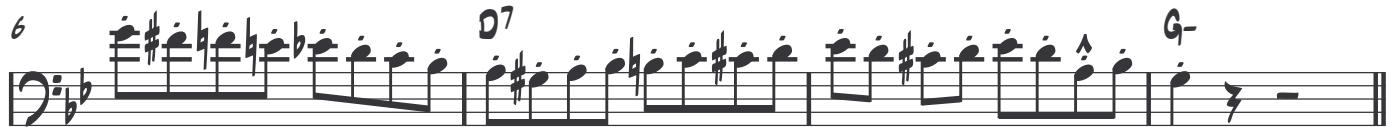
MILONGA

## CAMPO AFUERA

R. BIAGI

d=104

A



# EL CHOCLO

ANGEL VILLOLDO

**A** 80.

5 A7

9 D- G-

13 D- A7 D- FINE

17 B C7 F C7 F

21 A7 D- E7 1. A7 2. A7

26 C D A7 D

30 B7 E- E7 A7

34 D A7 D

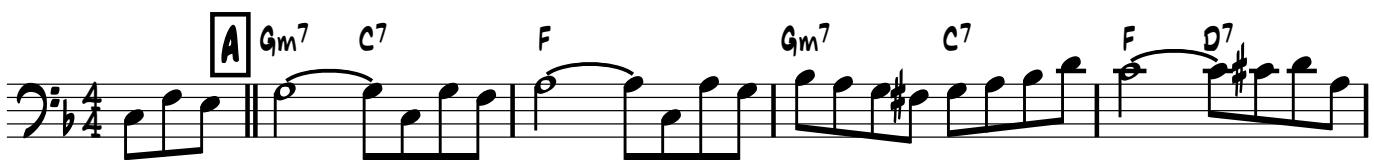
38 B7 E- E7 A7 D A7 D D.S. AL FINE

BASS CLEF INSTRUMENTS  
JOSE MARIA CONTURSI

# COMO DOS EXTRANOS

PEDRO LAURENZ

**A** Gm<sup>7</sup> C<sup>7</sup> F Gm<sup>7</sup> C<sup>7</sup> F D<sup>7</sup>



6 Gm<sup>7</sup> Bbm<sup>7</sup> F/A Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F



10 C<sup>7</sup> F Gm<sup>7</sup> C<sup>7</sup> F D<sup>7</sup>



14 Gm<sup>7</sup> Bbm F/A Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F D<sup>7</sup>



18 **B** Gm<sup>7</sup> C<sup>7</sup> F F#<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F D<sup>7</sup>



22 Gm<sup>7</sup> C<sup>7</sup> F F#<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F



26 D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F D<sup>7</sup>



30 Gm C<sup>7</sup> F F#<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F C<sup>7</sup> F FIN



F. BLANCO  
LEAD SHEET

# CORAZON DE ORO

F. CANARO  
ARR. BEN BOGART

Piano lead sheet for 'Corazon de Oro'. The tempo is indicated as =100. The music consists of two staves: treble and bass. The treble staff features eighth-note chords and sixteenth-note patterns. The bass staff has eighth-note patterns. Measure 1 ends with a repeat sign and a double bar line.

Continuation of the piano lead sheet. The treble staff shows eighth-note chords and sixteenth-note patterns. The bass staff has eighth-note patterns. Measure 2 ends with a repeat sign and a double bar line.

Piano lead sheet section A. The tempo is =60. The treble staff contains eighth-note chords and sixteenth-note patterns. The bass staff has eighth-note patterns. Chords labeled: A-, E7, A-, >, C. Measure 18 ends with a repeat sign and a double bar line.

Piano lead sheet section B. The treble staff shows eighth-note chords and sixteenth-note patterns. The bass staff has eighth-note patterns. Chords labeled: G, C, E7, A, E. Measure 24 ends with a repeat sign and a double bar line.

Piano lead sheet section C. The treble staff contains eighth-note chords and sixteenth-note patterns. The bass staff has eighth-note patterns. Chords labeled: A-, E, A, E. Measure 29 ends with a repeat sign and a double bar line.

Continuation of section C. The treble staff shows eighth-note chords and sixteenth-note patterns. The bass staff has eighth-note patterns. Measure 30 begins with a repeat sign and a double bar line.

Final section of the piano lead sheet. The treble staff features eighth-note chords and sixteenth-note patterns. The bass staff has eighth-note patterns. Measures 31 and 32 show a transition with chords labeled: A, E7, f.

42 (8)

50 (8)

58 (8)

68 C

75

ESTRAPATA (PERCUSSION)

AD LIB

80

SIMILI

A piano lead sheet consisting of eight staves of musical notation. The notation includes treble and bass clefs, time signatures, and various musical markings such as trills and accelerando. The staves are labeled with measures and chords:

- Measure 86: Treble staff has a box over the first note. Bass staff has a note followed by three slashes.
- Measure 87: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 88: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 89: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 90: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 91: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 92: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 93: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 94: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 95: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 96: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 97: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 98: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 99: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 100: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 101: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 102: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 103: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 104: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 105: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 106: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 107: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 108: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 109: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 110: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 111: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 112: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 113: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 114: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 115: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 116: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 117: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 118: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 119: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.
- Measure 120: Treble staff has a note followed by three slashes. Bass staff has a note followed by three slashes.

Text annotations include "E7 ACCEL." in blue ink between measures 112 and 113, and "A-" under the bass staff in several measures.

TANGO  $\text{d} = 128$   
G- F E $\flat$  D $7$

# LA CUMPARSITA

M. RODRIGUEZ

A

5 D $7$

9 C-

13 D $7$

16 B G-

20

24 G-

28

32 C G-

36 G-

40

44

G- D $7$  FILL

G- FILL

C- FILL

G- D $7$  G-

G- FILL D $7$

G- FILL

G- F E $\flat$

TO TOP

The sheet music consists of ten staves of musical notation. Staff 1 (measures 1-4) starts with a bass note followed by eighth-note pairs. Staff 2 (measures 5-8) shows a more complex pattern with eighth and sixteenth notes. Staff 3 (measures 9-12) features a sustained bass note with eighth-note pairs. Staff 4 (measures 13-16) has a bass note followed by eighth-note pairs. Staff 5 (measures 17-20) shows a bass note followed by eighth-note pairs. Staff 6 (measures 21-24) has a bass note followed by eighth-note pairs. Staff 7 (measures 25-28) shows a bass note followed by eighth-note pairs. Staff 8 (measures 29-32) has a bass note followed by eighth-note pairs. Staff 9 (measures 33-36) shows a bass note followed by eighth-note pairs. Staff 10 (measures 37-40) has a bass note followed by eighth-note pairs. Staff 11 (measures 41-44) shows a bass note followed by eighth-note pairs.

# DE PURO GUAPÓ

PEDRO LAURENZ

A

Musical score for Bass Clef Instruments, section A. The score consists of five staves of music. The first staff starts with a bass clef, a key signature of two flats, and a common time signature. It features a bass drum on the first beat and a bassoon line. The second staff begins at measure 6 with a bassoon line. The third staff begins at measure 10 with a bassoon line. The fourth staff begins at measure 14 with a bassoon line. The fifth staff ends at measure 36 with a bassoon line.

6 Cm Ab<sup>7</sup> G<sup>7</sup> Fm G<sup>7</sup> Cm Fm

10 Cm Ab<sup>7</sup> G<sup>7</sup> Fm G<sup>7</sup> Cm Fm

14 Cm Ab<sup>7</sup> G<sup>7</sup> Cm FIN G<sup>7</sup>

B

Musical score for Bass Clef Instruments, section B. The score consists of four staves of music. The first staff starts with a bass clef, a key signature of two flats, and a common time signature. It features a bassoon line. The second staff begins at measure 22 with a bassoon line. The third staff begins at measure 28 with a bassoon line. The fourth staff begins at measure 32 with a bassoon line.

18 Cm G<sup>7</sup> Cm F#<sup>7</sup> G<sup>7</sup> G<sup>7</sup> F#<sup>7</sup> G<sup>7</sup> Cm G<sup>7</sup>

22 Cm G<sup>7</sup> Cm G<sup>7</sup> Cm G<sup>7</sup> Cm

28 Eb/G Fm<sup>b</sup> G<sup>7</sup> G<sup>7</sup> Cm

32 Cm G<sup>7</sup> Cm

Musical score for Bass Clef Instruments, section B continuation. The score consists of one staff of music. It features a bassoon line.

36 Dm<sup>7(b5)</sup>/Ab Eb/G G<sup>7/D</sup> Cm/Eb G<sup>7</sup> Cm D.C. AL FIN

FORM: ABACA

# DERECHO VIEJO

AROLAS, E.

TANGO  $\text{d} = 132$

BASS CLEF

**A** (F-)

5 F- C7 F-

9 (F-)

13 F- (NC) C7 F- C7 F-

17 B (C7 A°) F- Bb- F# F- (NC)

21 F- C7 F- 1. F- 2. F- C7 F- TO A

26 C F- Bb- E7 Ab

30 C7 (NC) FRASES F- 1. C7 F- 2. C7 F- TO A

The musical score for "DERECHO VIEJO" is a five-staff arrangement in Tango style. The key signature is B-flat major (two flats). The tempo is 132 BPM. The form follows the ABACA pattern. Section A (measures 1-12) uses a bass clef. Section B (measures 13-17) uses a bass clef. Section C (measures 18-26) uses a bass clef. The score includes various chords: C7, F-, Bb-, E7, and Ab. Measures 13-17 include performance instructions like "FRASES" and "TO A". Measure numbers 5, 9, 13, 17, 21, 26, and 30 are marked.

BASS CLEF INSTRUMENTS

# DOS PALABRAS POR FAVOR

LUIS VISCA

LUIS RUBSTEIN

A

Dos pa - la - bras,

Dos pa - la - bras por fa - vor.

Quie-ro ha - blar - le

de mis sueños y mi a - mor.

Dos a - ños vién-do - la

pa - sar - por mi bal -

cón, sin-tien - do el co-ra - zón

rom-per-me el pe - cho.

Mil ve - ces qui-se hab  
Le rue - go na - da

lar y al fin hoy me a - ni - mé,  
más, en és - ta no-che a - zul,

le rue-go no se va - ya,  
me de - je su son - ri - sa,

es-cú-che - me.  
pa-ra so - ñar.

Yo soy un

po-bre mu-cha-cho que la a - do - ra,

bor-dan - do sue - ños con hi - los de i - lu - sión.

Sus o - jos

son pa-ra mí co-mo un au - ro - ra,

su bo-ca u - na es-pe - ran - za

y u-na can - ción.

Cuan-do la

mi - ro pa-sar por la ve - re - da,

con su ca - den - cia, su gra - cia y su vai - vén,

quie-ro gri

tar - le un pi-ro po y se me en - re-da la voz que en un sus - pi - ro,

sue - ña tam - bién.

TANGOJAM.COM

TRANSCRIPTION BY BEN BOGART

BASS CLEF INSTRUMENTS  
PASCUAL CONTURSI

# EL MOTIVO

JUAN CARLOS COBIAN

**A** Cm C7 Fm G7 Cm

5 Cm D7 G7 G7 Cm

9 Cm C7 Fm G7 Cm

13 Cm D7 G7 Cm G7 Cm FIN

**B** C C7 F C7 F Fm C G7

21 Cm D7 G7 C

25 C C7 F C7 F Fm C G7

29 Cm D7 G7 C

**C** Cm G7 Cm Fm Cm

37 G7 Cm G7 Cm

41 G7 Cm C7 Fm Bb7 Eb

45 G7 Cm Dm7(b5) G7 Cm D.C. AL FIN

The musical score consists of three staves, each representing a different instrument. Staff A starts with a bass clef, a 4/4 time signature, and a key of C minor (Cm). It includes chords for C7, Fm, G7, and another Cm at the end labeled 'FIN'. Staff B also starts with a bass clef and a key of C. It includes chords for C7, F, C7, F, Fm, C, and G7. Staff C starts with a bass clef and a key of C. It includes chords for G7, Cm, Fm, Cm, G7, Cm, Bb7, and Eb. The score is divided into measures by vertical bar lines and includes numerical measure numbers (5, 9, 13, 21, 25, 29, 33, 37, 41, 45) and lyrics such as 'D7', 'G7', 'C', 'Fm', and 'Cm' placed above the notes.

## BASS CLEF INSTRUMENTS

## FELICIA

ENRIQUE SABORIDO

**TANGO**

**A** Dm Gm A7 Dm

5 Gm A7 Dm A7 Dm (FIN)

9 **B** Dm A7 Dm

13 Dm A7 Dm

17 Dm A7 Dm

21 Dm A7 Dm

25 **C** Dm A7 Dm

29 Dm A7 Dm

33 Dm A7 Dm

37 Dm A7 Dm

# EL FLETE

VICENTE GRECO

**A** A-

CONTRABASS *mf*

5 C.B. (LAST x ONLY)

11 C.B. E7 A-

15 C.B. E7 A-

19 C.B. D- C E7 E7<sup>b9</sup> A- *CRES.* *sfp*

23 C.B. D- C E7 A- E7 A- *mp*

27 C.B. C E7 A- *f*

31 C.B. A E7 *pp* A (f) (f)

35 C.B. (A) E7 A- *f*

39 C.B. F#7 B- E7 A- E7 A- *pp*

BASS CLEF INSTRUMENTS  
HOMERO EXPOSITO

A

# FLOR DE LINO

HECTOR STAMPOANI

Am<sup>7(b5)</sup> D<sup>7</sup> Gm

5 Dm<sup>7(b5)</sup> G<sup>7</sup> Cm

1. 9 Am<sup>7(b5)</sup> D<sup>7</sup> Gm Gm/F A<sup>7/E</sup> Eb<sup>7</sup> D<sup>7</sup>

2. 17 Am<sup>7(b5)</sup> D<sup>7</sup> Gm Am<sup>7(b5)</sup> D<sup>7</sup> Gm G

B 25 Bm<sup>7(b5)</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

33 Bm Bb<sup>o</sup> Am D<sup>7</sup> G

41 Bm<sup>7(b5)</sup> E<sup>7</sup> Am F#m<sup>7(b5)</sup> B<sup>7</sup> Em G<sup>7</sup>

49 C Cm G E<sup>7</sup> Am D<sup>7</sup> G FIN

# A LA GRAN MUNeca

JESUS VENTURA

**A**

E



Ami  
Ami

5 E



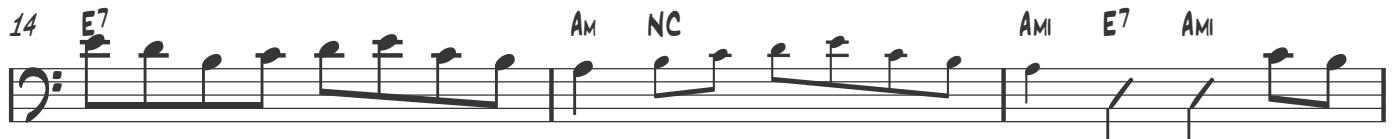
Ami  
A7

10



Dmi  
Ami

14 E7



Am NC  
Ami E7 Ami

**B**

17 Ami



Ami

21



Ami

25



A7  
D-

29 Bb



Ami E7 Ami

2. **S** AA ALTERNATE MELODY FOR A 2ND TIME  
DI SARLI - (15 MEASURES)

33 E

A handwritten musical score for a bass line. The key signature is E major (no sharps or flats). The time signature is common time. The bass line consists of eighth and sixteenth notes, primarily on the C and G strings.

37 E

A handwritten musical score for a bass line. The key signature is E major (no sharps or flats). The time signature is common time. The bass line consists of eighth and sixteenth notes, primarily on the C and G strings.

41 A7 DMI TO CODA **C**

A handwritten musical score for a bass line. The key signature changes to A7 (one sharp). The bass line consists of eighth and sixteenth notes, primarily on the C and G strings. The text "TO CODA" is written above the staff, followed by a circled letter C.

44 AMI E AMI E7 AMI

A handwritten musical score for a bass line. The key signature changes to AMI (one sharp). The bass line consists of eighth and sixteenth notes, primarily on the C and G strings. The chords labeled are AMI, E, AMI, E7, AMI.

48 **C** AMA E7

A handwritten musical score for a bass line. The key signature changes to C major (no sharps or flats). The bass line consists of eighth and sixteenth notes, primarily on the C and G strings. The chords labeled are C, AMA, E7, AMA.

52 AMI E7 AMI

A handwritten musical score for a bass line. The key signature changes to AMI (one sharp). The bass line consists of eighth and sixteenth notes, primarily on the C and G strings. The chords labeled are AMI, E7, AMI.

56 AMA E7 A7 D/F#

A handwritten musical score for a bass line. The key signature changes to AMA (two sharps). The bass line consists of eighth and sixteenth notes, primarily on the C and G strings. The chords labeled are AMA, E7, A7, D/F#.

60 DMI AMI E7 AMI E7 AMI D.S. AL CODA

A handwritten musical score for a bass line. The key signature changes to DMI (two sharps). The bass line consists of eighth and sixteenth notes, primarily on the C and G strings. The chords labeled are DMI, AMI, E7, AMI, E7, AMI. The text "D.S. AL CODA" is written at the end of the line.

64 CODA AMI E AM NC AMI E7 AMI

A handwritten musical score for a bass line. The key signature changes to CODA (no sharps or flats). The bass line consists of eighth and sixteenth notes, primarily on the C and G strings. The chords labeled are CODA, AMI, E, AM NC, AMI, E7, AMI.

# LA ABANDONÉ Y NO SABÍA...

JOSE CANET

**A**

Em

F#7

B7

Em



A-ma-sa-do en-tre o ro-y pla-ta de-se-re-na-tas y de fan-dan-gos  
Al ge-mir de los vio-li-nes los bai-la-ri-nes van sus-pi-ran-do

5

F#7

B7

Em



A-cu-na-do en-tre los so-nes de ban-do-neo-nes na-ció-es-te tan-go  
Ca-da cual con su pa-re-ja las pe-nas vie-jas van re-cor-dan-do

9

E7

Am



Na ció por ver-me su-frir en es-te ho-ri-ble vi-vir don-de a-go-ni-za mi cuer-te  
Y yo tam-bién que-en mi mal su-fró la an-gus-tia fa-tal de no te-ner-la en mis bra-zos

13

Em

B7

Em



Cuan-do la es-cu-cho al so-nar cuan-do la sal-go a bai-lar sien-to mas cer-ca la muer-te  
Hoy la qui-sie-ra en-con-trar pa-ra po-der la be-sar y dar-le mi al-ma a pe-da-zos

17

F#7

B7

Em B7 Em



Y es por e-so que es-ta no-che sien-to el re-pro-che del ban-do-neón  
Pe-ro i-nú-ti-l ya no pue-do y en som-bras que-do con mi i-lu-sión

**B**

B7

Em



La a-ban-do-né y no sa-bí-a de que la es-ta-ba que-rien-do

25

E7

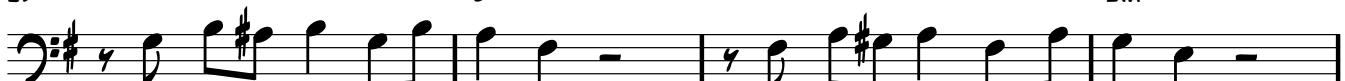
Em



29

y des-de que e-lla se fué sien-to trun-ca-da mi fé que va mu-rien-do mu-rien-do

Em



33

E7

que el co-ra-zón me en-ga-ña-ba

Am



35

Y hoy que la ven-go a bus-car ya no la pue-do en-con-

Em

FIN



trar a don-de i-re sin sua-mor

# LA MARIPOSA

PEDRO MAFFIA

**A**

c

5 G<sup>7</sup> 1. C 2. G<sup>7</sup> C G<sup>7</sup> C AL TRIO FIN

**B**

11 Cm Cm Bb<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

15 Eb Bb<sup>7</sup> Eb G<sup>7</sup> Cm G<sup>7</sup>

2.

19 Eb G<sup>7</sup> Cm G<sup>7</sup> Cm G<sup>7</sup> Cm D.C. AL TRIO

**TRIO C**

22 Bb<sup>7</sup> Eb Bb<sup>7</sup> Eb

26 D<sup>7</sup> G<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Cm

30 Bb<sup>7</sup> Eb Eb G<sup>7</sup> C D.C. AL FIN

BASS CLEF INSTRUMENTS  
H.P.BLOMBERG

# LA PULPERA DE SANTA LUCIA

ENRIQUE MACIEL

INTRO

5      8b7

9      G7

13     Fm

17     A

25     Cm

33     Cm

41     8b7

49     B

57     8b7

65     C7

73     G7

Fm

Eb

Cm

Cm voz

17     Cm

25     G7

33     Fm

41     Eb

49     C7

57     G7

65     Fm

73     Cm

49     C7

57     Eb

65     Fm

73     Cm

FIN

BASS CLEF INSTRUMENTS

FRANCISCO GULLO

# LAGRIMAS Y SONRISAS

PASCUAL DE GULLO

VALS [A] C-

9 G<sup>7</sup>

17 C- F-

25 C- G<sup>7</sup> C- (G<sup>7</sup> C)

33 8 C-

41 G<sup>7</sup>

49 C- F-

57 C- G<sup>7</sup> C- (G<sup>7</sup> C)

65 [C] C

73 G<sup>7</sup>

81 C F

89 C G<sup>7</sup> C- (G<sup>7</sup> C)

97 G<sup>7</sup>

# LOCA BOHEMIA

FRANCISCO DE CARO

**A**

1 D Gm<sup>b</sup> D G<sup>#</sup> G<sup>o</sup> D/F# D/C B<sup>7</sup> Em B<sup>7</sup>/F#

5 Em Am<sup>b</sup> Em E<sup>7</sup>/G<sup>#</sup> E<sup>7</sup> A<sup>7</sup> A+<sup>7</sup>

9 D<sup>9</sup>(SUS4) D<sup>7</sup>/A D<sup>7</sup> D/C Bm Em F#<sup>7</sup> Bm

13 G/B G<sup>#</sup> G<sup>o</sup> D/F# C<sup>o</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D A<sup>7</sup> D

17 B A<sup>7</sup> F<sup>o</sup> A<sup>7</sup>/E A<sup>7</sup>/G A<sup>7</sup> Dmaj7

21 D/A E<sup>7</sup> A/C# G/B F<sup>o</sup> D/F#

25 D C<sup>o</sup> A<sup>7</sup>/C# A<sup>7</sup> G<sup>#</sup> G<sup>o</sup> F#<sup>7</sup>

29 Em/G G<sup>#</sup> G<sup>o</sup> D/F# B<sup>7</sup> Em A<sup>7</sup> D A<sup>7</sup> D FIN

# LOS COSOS DE AL LAO

JOSE CANET

**A** G

2:4 7

5 D7 G

9 Am D7 G F7 E7 Am

13 Cm G A7 D7 G

17 B D7 Gm F7 Bb

21 G7 Cm F7 Bb

25 Eb Gm A7 D7 Gm D7 Gm FIN

The musical score consists of six staves of music for bass instruments. Staff 1 starts with a bass clef in a square box, followed by 'G'. The key signature is one sharp. Staff 2 starts with 'D7' above the staff. Staff 3 starts with 'G' above the staff. Staff 4 starts with 'Am', 'D7', 'G', 'F7', 'E7', and 'Am' above the staff. Staff 5 starts with 'Cm', 'G', 'A7', 'D7', and 'G' above the staff. Staff 6 starts with 'B' in a square box, followed by 'D7', 'Gm', 'F7', and 'Bb' above the staff. The score concludes with 'Eb', 'Gm', 'A7', 'D7', 'Gm', 'D7', 'Gm', and 'FIN' above the staff.

## BASS CLEF INSTRUMENT

FRANCISCO GORRINDO

## MALA SUERTE

FRANCISCO LOMUTO

**A** **A<sup>7</sup>** **Dm** **D<sup>7</sup>**

Se a-ca-bó nues tro ca - ri-ño me di jis te frí-a - men te yo pen - sé pa' mis a - den tros pue de que ten - ga ra - zón lo pen-sé y te de - jó  
Por que yo sé que mi vi da no es u-na vi da mo - de - lo, por que quién tie ne un ca - ri - ño al ca - ri - ño se ha de dar, y yo soy co mo el jil

**Gm<sup>7</sup>** **C<sup>7</sup>** **F** **Bb** **A<sup>7</sup>** **Dm**

so - la so - la y due - ña de tu vi - da mien - tras yo con mi con - cien - cia me ju - ga - ba el co - ra - zón Y ce - rré fuer - te los  
gue - ro que aú - es - tan - do en jau - la de o - ro en su can - to llo - ra siem - pre el an - to - jó de vo - lar He te - ni - do ma - la

**A<sup>7</sup>** **Dm** **D<sup>7</sup>**

o - jos y a - pre - té fuer - te los la - bios pa' no ver - te, pa' no ha - blar - te pa' no gri - tar un a - diós y tran - quean - do des - pa -  
suer - te pe - ro ha - blan - do fran - ca - men - te yo te que - do a - gra - de - ci - do, has si - do no - via y mu - jer si la vi - da ha de a - pu -

**Gm<sup>7</sup>** **C<sup>7</sup>** **F** **Bb** **A<sup>7</sup>** **Dm**

ci - to me fuí al bar que es - tá en la es - qui - na pa - ra aho - gar con cua - tro co - pas lo que pu - do ser tu a - mor Yo no pue - do pro - me  
rar - me con ri - go - res al - gún dí - a ya po - dés es - tar se - gu - ra que de vos me a - cor - da - ré

**B** **B<sup>7</sup>** **E<sup>7</sup>** **A<sup>7</sup>** **D**

ter - te cam - biar la vi - da que lle - vo por - que na - cí ca - la - ve - ra y a - si me ha - bré de mo - rir a mi me gus - ta la

**D<sup>7</sup>** **G** **C<sup>7</sup>** **F** **A<sup>7</sup>** **D**

fa - rra, el ca - fé, la mu - cha - cha - da y don - de ha - ya u - na mi - lon - ga yo no pue - do es - tar sin ir Bien sa - bés co - mo yo he

**B<sup>7</sup>** **E<sup>7</sup>** **A<sup>7</sup>** **D** **D<sup>7</sup>**

si - do bien sa - bés co - mo he pen - sa - do de mis lo - cas in - quie - tu - des de mi fan de ca - lle - jea Ma - la cuer - te si hoy te

**G** **E<sup>7</sup>** **A** **G** **D** **A<sup>7</sup>** **D FIN**

pier - do, ma - la cuer - te si an - do so - lo, el cul - pa - ble soy de to - do ya que no pue - do cam - biar (Se a - ca - bó nues - tro ca)  
(Por - que yo sé que mi)

# MALENA

LUCIO DEMARE

**TANGO**

Ma le na Can ta el tan go Co - mo nin - gu-na y en ca - da ver so po - ne su co - ra zón. A yu - yo del su  
Tus o jos son os - cur os co mo el ol - vi do, tus lab ios a-pre - ta dos co mo el ren- cor, tus ma nos dos pa

5 Fm Cm G7 Cm C7

bur - bio su voz per - fu - ma, Ma - le - na tie - ne pe - na de ban - don - eón. Tal vez a - llá en la in  
lo - mas que sien - ten frí - o, tus ve - nas tie - nen san - gre de ban - don - eón. Tus tan - gos son cria

9 Fm Bb7 Eb D7 G7 NC.

fan - cia su voz de a - lon - dra to - mó e - se to - no os - cur - o de ca lle - jón, o a - ca - so a - quel ro  
tur - ras a - ban - don - a - das que cru - zan so - bre el ba - rro del ca lle - jón, cuan - do to - das las

13 Fm Cm G7 Cm

man - ce que só - lo nom - bra cuan - do se po - ne tri - te con el al - coh - ol. Ma - le - na can - ta el  
puer - tas es - tán ce - rra - das y la - dran los fan - tas - mas de la can - ción. Ma - le - na can - ta el

17 Fm Cm G7 Cm NC.

tan - go con voz de som - bra, Ma - le - na tie - ne pe - na de ban - don - eón. Tu can  
tan - go con voz que - bra - da, Ma - le - na tie - ne pe - na de ban - don - eón.s

21 B C G7/D C Am Em F Em Dm

ción - tie - ne el fri - o del ul - ti - mo en - cuen - tro. Tu can - ción - se ha - ce am - ar - ga\_en la sal del re

26 C Dm7 G7 C B7

cuer - do. Yo no sé - si tu voz es la flor de u - na pe - na, só - lo sé que al ru -

31 F#m7(b5) B7(b9) Em7 A7 Dm7 G7 C NC.

mor de tus tan - gos, Ma - le - na, te sien - to más bue - na, más bue - na que yo. (Tus o - jos os - cur...)

# MALEVAJE

JUAN DE DIOS FILIBERTO

A  $B_m$

5  $B_m$   $F\#^7$   $B_m$

9  $G$   $D$   $E_m$   $D$

13  $E_m$   $B_m$   $F\#^7$   $B_m$  INTERLUDIO

17  $F\#^7$   $E_m$   $A^7$   $D$  voz

21 B  $D$   $A^7$   $D$

25  $D$   $D^7$   $G$   $E^7$   $A^7$

29  $D$   $A^7$   $D$

33  $D$   $D^7$   $G$   $A^7$   $D$  FIN

## BASS CLEF INSTRUMENT

HOMERO MANZI

## MAÑANA ZARPA UN BARCO

LUCIO DEMARE

**A**  
Cm

Cm/B



2 Cm/B

D7

Ab7

G7

Cm



5



9



13



Que bien se

**B**  
C

Dm

G7

C



21



25



29



BASS CLEF INSTRUMENTS  
LE PERA - BATTISTELLA

# MELODIA DE ARRABAL

CARLOS GARDEL

**A** Am

5 G<sup>7</sup> C E<sup>7</sup> Am

9 Dm Am E<sup>7</sup> Am A<sup>7</sup>

13 Dm Am B<sup>7</sup> E<sup>7</sup> Am E<sup>7</sup> Am

17 **B** A A/C# C° Bm

22 E<sup>7</sup> A

27 A F#<sup>7</sup> Bm

32 Bm A E<sup>7</sup> A FIN

The sheet music consists of six staves of bass clef notation. Staff 1 (measures 1-4) starts with a key signature of one sharp (F#). Chords: Am, G7, C, E7, Am. Staff 2 (measures 5-8) starts with a key signature of no sharps or flats. Chords: G7, C, E7, Am. Staff 3 (measures 9-12) starts with a key signature of one flat (B-flat). Chords: Dm, Am, E7, Am, A7. Staff 4 (measures 13-16) starts with a key signature of one sharp (F#). Chords: Dm, Am, B7, E7, Am, E7, Am. Staff 5 (measures 17-20) starts with a key signature of two sharps (C#). Chords: A, A/C#, C°, Bm. Staff 6 (measures 21-24) starts with a key signature of two sharps (C#). Chords: E7, A. Staff 7 (measures 25-28) starts with a key signature of two sharps (C#). Chords: F#7, Bm. Staff 8 (measures 29-32) starts with a key signature of two sharps (C#). Chords: Bm, A, E7, A, FIN.

# Mi Noche Triste

SAMUEL CASTRIOTA

**A**

8m F#7 8m

5 A7 D G F#7

9 Em 8m F#7 8m

13 E m 8m F#7 8m F#7 8m FIN

17 B 8m E m 8m

21 F#7 8m F#7 8m

25 E m 8m F#7 8m

**C**

D A7 D

33 D A7 D

37 D F#7 8m

41 8m F#7 8m F#7 8m

H. MANZI

# MILONGA SENTIMENTAL

SEBASTIAN PIANA

CONCERT



A musical score page featuring two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#), and the time signature is common time (4/4). Measure 1 consists of eighth-note pairs. Measures 2 and 3 show eighth-note pairs followed by sixteenth-note pairs. Measures 4 and 5 show eighth-note pairs followed by eighth-note chords.



A continuation of the musical score. The key signature changes to two sharps (G major). Measures 6 and 7 show eighth-note pairs. Measures 8 through 11 feature eighth-note chords with grace notes indicated by small vertical strokes above the main note heads.



A continuation of the musical score. The key signature remains two sharps (G major). Measures 12 and 13 show eighth-note pairs. Measures 14 through 17 feature eighth-note chords with grace notes.



A continuation of the musical score. The key signature remains two sharps (G major). Measures 18 and 19 show eighth-note pairs. Measures 20 through 23 feature eighth-note chords with grace notes.



A continuation of the musical score. The key signature changes to one flat (D major). Measures 24 and 25 show eighth-note pairs. Measures 26 through 29 feature eighth-note chords with grace notes. The bass line includes some eighth-note pairs in measures 27 and 29.

2

23

27

31

35

G7(b13)

39

1. 0

2. G

BASS CLEF INSTRUMENT  
RUSEBIO LÓPEZ

# MOZO GUAPÓ

RICARDO TANTURI

**A**

Am E<sup>7</sup> Am Am E<sup>7</sup> Am

9 Am F<sup>7</sup> E<sup>7</sup>

Con un pu - cho pre - po - ten - te a - ca - ri - cian - do sus la - bios  
Cuan - do la no - che ro - de - a las ca - lle - ci - tas del ba - rrio

13 Am

el cham - ber - go le - van - ta - do muy por - te - ño al - ca - mi - nar  
cru - za la es - tam - pa del gua - po co - mo un rey del a - rra - bal

17 A<sup>7</sup> Dm

la mi - ra - da - so - bra - do - ra ne - gray re - vuel - ta me - le - na  
pron - to u - na som - bra se a - ce - ra hay un tem - blor en sus la - bios

21 Am E<sup>7</sup> Am

mo - zo gua - po del su - bur - bio con su pin - ta sin i - gual  
y un be - so vi - bra en el al - ma del tai - ta de a - quel lu - gar

25 E<sup>7</sup> Am E<sup>7</sup> Am

Cam

**B**

A E<sup>7</sup> A

33 peón en - tre las pe - be - tas por su ver - bo tan flo - ri - do Te -

37 A A<sup>#</sup> Bm E<sup>7</sup> A

rror en - tre los ma - le - vos por su pu - ñal cim - brea - dor va -

41 E<sup>7</sup> A

rón de los em - pe - dra - dos co - no - ci - do en los bal - co - nes de -

45 F<sup>#</sup> Bm E<sup>7</sup> 1A 2A E<sup>7</sup> A FIN

re - cho sin vuel - ta de ho - ja con al - ma de pa - ya - dor

NADA

JOSÉ DAMES

**A TANGO**

1 C Dm<sup>7</sup> G<sup>7</sup> C B<sup>7</sup> E<sup>7</sup>  
He le - ga - do has - ta tu ca - sa... ¡Yo no sé có - mo he po - di - do!

5 Am F Dm G<sup>7</sup>  
Si me han di - cho que no es - tás, que ya nun - ca vol - ver - as.. ¡si me han di - cho que te has i - do!

9 C Dm<sup>7</sup> G<sup>7</sup> C B<sup>7</sup> E<sup>7</sup>  
¡Cuán - ta nie - ve hay en mi al - ma! ¡Qué si - len - cia hay en tu puer - ta!

13 Am F Dm G<sup>7</sup>  
Al lle - gar has - ta el um - bral, un can - da - do de do - lor me de - tu - vo el cor - a zon.

**B** G<sup>7</sup> C E<sup>7</sup> Am  
Na - da na - da que - da en tu ca - sa - na tal So - lo tel - a - ra - ñas que te - je el yu - yal.

21 F C G<sup>7</sup>  
El ro - sal tam - po - co ex - is - te y es se - gu - ro que se ha muer - to al ir - te tu!

24 C G<sup>7</sup> C E<sup>7</sup>  
¡to - do es un - a cruz! Na - da, na - da mas que tris - te - za y quie - tud. Na - die que me di - ga si

28 Am F C E<sup>7</sup>  
vi - ves a - ún... ¿Don - de es - tas pa - ra de -

30 C G<sup>7</sup> C  
cir te que hoy he vuel - to arre - pen - ti - do a bus - car tu a - mor

## BASS CLEF INSTRUMENT

JUAN D'ARIENZO / LUIS RUBISTEIN

**A**

Am Dm Am E7 Am

No quie-ro na-da na-da más  
No quie-ro na-da na-da más

que no me de-je fren-te a fren-te con la vi - da  
que la men - ti-ra de tu a mor co-mo li - mos-na

5 Dm Am E7 E7

Me mo - ri - ré si me de - jás  
Que voy a ha cer si tu te vas

por-que sin vos no he de sa-ber vi - vir  
con el va - cí - o de mi de - cep - ción

9 Dm Am

Y no te pi - do más que e - so  
No, no te va-yas te lo rue - go

que no me de-jes su-cum - bir  
no des-tro-cés mi co - ra - zón

13 Dm Am E7 B7 A7

Te lo su - pli - co por dios no me qui-tes el ca - lor de tu ca - ri - ño y tus be - sos  
Si no lo ha-cés por a - mor ha-ce - lo por com-pa - sión pe-ro, por Dios, no me de - jes

17 Dm Am E7 Am E7 Am

Que si me fal - ta la luz de tu mi-rar que es mi sol se-rá mi vi-da u-na cruz  
Ja-más te mo-les-ta - ré se ré u-na som-brá a tus pies ti-ra-da en al-gún rin - cón

21 B Am Dm E7 Am

Cuán - ta nie-ve ha-brá en mi vi - da sin el fue-go de tus o - jos

25 Am G7 C Dm7 G7 C E7

y mi al-ma ya per - di - da san-gran-do por la he - ri - da se de - ja - rá mo - rir

29 Am Dm E7 Am

Y en la cruz de mis a - nhe - los lle - na - ré de bru-mas mi al - ma

33 A7 Dm E7 Am FIN

mo - ri-rá el a - zul del cie-lo so-bre mi des - ve - lo vién-do - te par - tir

## NADA MÁS

JUAN D'ARIENZO / LUIS RUBISTEIN

**B**

Am Dm Am E7 Am

No quie-ro na-da na-da más  
No quie-ro na-da na-da más

que no me de-je fren-te a fren-te con la vi - da  
que la men - ti-ra de tu a mor co-mo li - mos-na

5 Dm Am E7 E7

Me mo - ri - ré si me de - jás  
Que voy a ha cer si tu te vas

por-que sin vos no he de sa-ber vi - vir  
con el va - cí - o de mi de - cep - ción

9 Dm Am

Y no te pi - do más que e - so  
No, no te va-yas te lo rue - go

que no me de-jes su-cum - bir  
no des-tro-cés mi co - ra - zón

13 Dm Am E7 B7 A7

Te lo su - pli - co por dios no me qui-tes el ca - lor de tu ca - ri - ño y tus be - sos  
Si no lo ha-cés por a - mor ha-ce - lo por com-pa - sión pe-ro, por Dios, no me de - jes

17 Dm Am E7 Am E7 Am

Que si me fal - ta la luz de tu mi-rar que es mi sol se-rá mi vi-da u-na cruz  
Ja-más te mo-les-ta - ré se ré u-na som-brá a tus pies ti-ra-da en al-gún rin - cón

21 B Am Dm E7 Am

Cuán - ta nie-ve ha-brá en mi vi - da sin el fue-go de tus o - jos

25 Am G7 C Dm7 G7 C E7

y mi al-ma ya per - di - da san-gran-do por la he - ri - da se de - ja - rá mo - rir

29 Am Dm E7 Am

Y en la cruz de mis a - nhe - los lle - na - ré de bru-mas mi al - ma

33 A7 Dm E7 Am FIN

mo - ri-rá el a - zul del cie-lo so-bre mi des - ve - lo vién-do - te par - tir

BASS CLEF INSTRUMENT  
LITO BAYARDO

# PÁJARO CIEGO

ANTONIO BONAVENA

**A**

**E**      **C#7**      **F#m**      **B7**      **E**      **G#7**

Co-mo a-quel pa-ja - ri - to can-tor      que te-ní - a los o - jos sin luz

5      **C#m**      **C#m/B**      **F#m**      **B7**      **E**      **C#7**

y en su jau-la do - ra - da can-tó      su can-ción de do - lor      Yo tam-bién a tu

10      **F#m**      **B7**      **E**

la - do al - gu - na vez      a es - cu - char      tu can - ción me a - cer - qué

13      **A**      **E**      **C7**      **B7**

Y e-ra tan se - duc - tor tu can-tar      que en tu car - cel que - dé

**B**

**E<sub>m</sub>**      **B7**

Pa-ja - ri - to can - tor      si te vas de a - qui      yo no sé si ol - vi - dar

23      **E<sub>m</sub>**      **B7**

que te co - no - ci      No qui-sie - ra llo - rar      so - bre mi do - lor

29      **E<sub>m</sub>**      **E<sub>m</sub>**      **B7**

ni tam-po - co pen - sar      en mi po-bre a - mor      por qué

35      **A<sub>m</sub>**      **D7**      **G**

quién te va a - que - rer      a - sí      co-mo te a - mo yo      y

42      **B7**      **E<sub>m</sub>**      **F**      **B7**      **E<sub>m</sub> FIN**

quién      quién te cui - da - rá si te vas a - sí      sin de-cir a - diós

# PALOMITA BLANCA

ANSELMO AIELA

**A**

7      A<sup>7</sup>              D-              G-              C<sup>7</sup>              F              D-

14     E<sup>7</sup>     B<sup>b7</sup>     A<sup>7</sup>     1 NC     2 D- NC

**B**

20     A<sup>7</sup>              A<sup>7</sup>              A<sup>7</sup>              A<sup>7</sup>              A<sup>7</sup>

25     A<sup>7</sup>              A<sup>7</sup>              A<sup>7</sup>              A<sup>7</sup>              A<sup>7</sup>

31     G              A<sup>7</sup>              D              A<sup>7</sup>              A<sup>7</sup>

**BB**

37     A<sup>7</sup>              A<sup>7</sup>              B<sup>7</sup>

43     A<sup>7</sup>              A<sup>7</sup>              E-              A<sup>7</sup>

47     A<sup>7</sup>              A<sup>7</sup>              A<sup>7</sup>              A<sup>7</sup>

# PATOTERO SENTIMENTAL

MANUEL JOVÉS

TANGO **A** C<sub>m</sub> G<sup>7</sup> C<sub>m</sub>

Pa - to - te - ro, rey del bai - lon - go, pa - to - te - ro. sen - ti - men - tal. Es - con

5 C<sub>m</sub> B<sub>b</sub> A<sub>b</sub> G F<sub>m</sub> G<sup>7</sup> C<sub>m</sub>

dés ba - jo tu ri - sa mu - chas ga - nas de llo - rar. Ya los a - ños se van pa

10 G<sup>7</sup> C<sub>m</sub>

san - do y en mi pe - cho no en - tró un que - rer En mi

13 C<sup>7</sup> F<sub>m</sub> G<sup>7</sup> C<sub>m</sub>

vi - da tu - ve mi - nas mu - chas mi - nas pe - ro Nun - ca un - a mu - jer Cuan - do

17 **B** C<sub>m</sub> F<sub>m</sub> C<sub>m</sub>

to - mo dos co - pas de más, de mi pe - cho co - mien - za a sur - gir el re -

21 C<sub>m</sub> G<sup>7</sup> C<sub>m</sub>

cuer - do de a - que - lla fiel mu - jer que me qui - so de ver - dad y yo, in - gra - to a - ban - do -

24 C<sub>m</sub> C<sub>m</sub> F<sub>m</sub> C<sub>m</sub>

né. De su a - mor me bur - lé sin mi - rar que pu - dier - a sen - tir - lo des - pués, sin sa

29 C<sub>m</sub> F<sub>m</sub> G<sup>7</sup> C<sub>m</sub>

ber que los a - ños al co - rrer i - ban, crue - les, a a - mar - gar a es - te re del ca - ba - ret

# PEDACITO DE CIELO

ENRIQUE FRANCINI / HÉCTOR STAMPONI

**A** 1 Am E7 Am A7 Dm A7 Dm

La ca - sa te - ni-a u-na re - ja pin - ta - da con que-jas y can-tos de a - mor la  
Tal vez se en-fri - ó con la bri-sa tu cá - li - da ri - sa tu lím - pi - da voz tal

9 E7 Am Dm Am E7 Am

no-che lle - na - ba de o - je-ras la re - ja la hie-dra y el vie - jo bal - cón re -  
vez es - ca - pó a tus o - je-ras la re - ja la hie-dra y el vie - jo bal - cón re -  
tus

17 Am E7 Am A7 Dm A7 Dm

cuer-do que en - ton-ces le - i - as si yo te le - i a mi ver - so me - jor  
o - jos de a - zú - car que - ma - da te - ní - an dis - tan-cias do - ra - das al sol  
y hoy

25 E7 Am B7 E7 Am

ho - ra ca - pri cho del tiem po le - yen do e sos ver sos llo - ra - mos los dos  
quie res ha - llar co mo en - ton ces la re - ja de bron ce tem - blan do de a mor  
los a ños de la in

33 **B** A F#7 Bm E7 A

fan - cia pa - sa - ron pa - sa - ron la re - ja es - ta dor - mi - da de tan - to si - len - cio y en a -

41 A Bm E7 A

quel pe - da - ci - to de cie - lo se que - dó tu a - le - gri - a y mi a - mor los a - ños han pa

49 A F#7 Bm C#7 F#7 A7

sa - do te - rri - bles mal - va - dos de - jan - do u - na es - pe - ran - za que no ha de lle - gar y re -

57 D E7 A Bm7 E7 A

cuer - do tu ges - to tra - vie - so des - pués de a - quel - be - so ro - ba - do al a - zar. **FIN** (La)  
(Tal)

BASS CLEF INSTRUMENT  
AZUCENA MAIZANI

# PERO YO SÉ

AZUCENA MAIZANI

**A**

A F#7



Lle-gan-do la no-che re-cién te le - van-tas y sa-les u - fa-no a bus-car un be-  
Con tan-ta ven - tu - ra con to - da tu an - dan-za lle-vas-te tu vi - da tan so-lo al pla-



guén Lu - cís con or - gu - llo tu es-tam - pa e - le - gan - te sen - ta - do muy  
cer Con to - do el di - ne - ro que siem - pre has te - ni - do to - dos tus ca -



gue-lle en tu re - gia ba - qué Pa-seás por Co-rien-tes pa-seás por Flo - ri - da te das u-na  
pri - chos lo-gras-te ven - cer Pen-sar que e - se bri - llo que fá - cil os - ten-tas no sa - be la



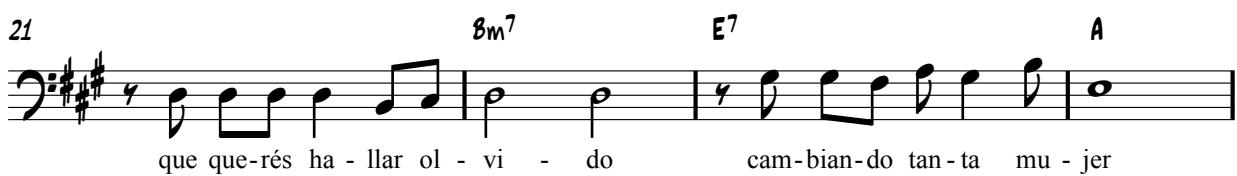
vi - da me - jor que un pa - chá De re - gios pro - gra - mas te - nés a mon-  
gen - te que es pu - ro dis - fraz Tu or - gu - llo de ne - cio muy bien los en -



to - nes Con cla - se y di - ne - ro de to - do ten - drás  
ga - ña No quie - res que na - die lo se - pa ja - más



Pe - ro yo sé que me - ti - do vi - vís pe-nan-do un que - rer



que que - rés ha - llar ol - vi - do cam-bian-do tan - ta mu - jer



Yo sé que en las ma-dru - ga - das cuan - do la fa - rra de - jás



sen - tís tu pe - cho o - pri - mi - do por un re - cuer - do que - ri - do y te po - nés a llo - rar

# QUIERO VERTE UNA VEZ MÁS

MARIO CANARO

**A** Am

2:4

Tar - de que me in - vi - ta a - con - ver - sar  
No - che que con - si - gues en - vol - ver

5 Dm E7 Am

pe - na de es - pe - rar - te y de llo - rar  
que - jas que bus - can - do nues - tro a - yer

9 Am Dm E7 Am

Tan - to en mi - mar - gu - ra te bus - qué  
San - gre que ha ver - ti - do el - co - ra - zón

13 Am B7 Dm E7

¿Cuán - do, cuán - do vi - da mo - ri - ré  
Fie - bre que me a - bra - za la ra - zón

17 **B** N.C.

Am E7

Quie - ro ver - te u - na vez más

21 E7 E7 Am

y ex - ta - siar - me en - el mi - rar

25 Am A7 Dm

Quie - ro ver - te u - na vez mas

29 Dm Am B7 E7

que ya to - do ter - mi - nó y es i - nú - til re - mo ver las ce - ni - zas de un a - mor

33 N.C.

Am E7

Quie - ro ver - te u - na vez más

37 E7

que no pue - do re - cor - dar

41 Am A7 Dm

Quie - ro ver - te u - na vez más

45 Dm Am E7 Am FIN

un a - li - vio sen - ti - ré y ol - vi - da - do en - un rin - cón mas tran - qui - lo mo - ri - ré

BIAGI

## RE - FA - SI

ENRIQUE DELFINO

4 A GVA F# 8

6 D A7

10 D A7 sfz

14 D A7 sfz D

18 D A7 TO 8 A7 D E7 TO C A7 D B7 sfz (fin) sfz sfz sfz

23 B A7 NC / E7 A7 D-

27 C7 F A7

32 D- Bb D- E7 A

37 C E7 NC (E7) A B7

42 E7 A (G#) A E7 (B7)

47 E7 A7 D A E7 A

52 A7 D A E7 A sfz sfz

# RETINTIN

EDUARDO AROLAS

D7

A

The musical score consists of ten staves of music. Staff 1 (measures 1-4) starts with a treble clef, 2 sharps, and 4/4 time. Staff 2 (measures 5-8) starts with a bass clef, 2 sharps, and 4/4 time. Staff 3 (measures 9-12) continues with a bass clef, 2 sharps, and 4/4 time. Staff 4 (measures 13-18) starts with a treble clef, 1 sharp, and 4/4 time, featuring a G major chord (G, B, D) and a D7 chord. Staff 5 (measures 19-24) starts with a bass clef, 1 sharp, and 4/4 time, featuring a G major chord (G, B, D) and a D7 chord. Staff 6 (measures 25-29) starts with a treble clef, 1 sharp, and 4/4 time, featuring a G major chord (G, B, D) and a D7 chord. Staff 7 (measures 30-34) starts with a bass clef, 1 sharp, and 4/4 time, featuring a G major chord (G, B, D) and a D7 chord. Staff 8 (measures 35-39) starts with a treble clef, 1 sharp, and 4/4 time, featuring a C major chord (C, E, G) and a D7 chord. Staff 9 (measures 40-44) starts with a bass clef, 1 sharp, and 4/4 time, featuring a G major chord (G, B, D) and a D7 chord.

Chords indicated in the score:

- Measure 1: D7
- Measure 5: G-
- Measure 9: G-
- Measure 13: F7
- Measure 17: G(MAJ)
- Measure 21: G-D7G-
- Measure 25: G
- Measure 29: G
- Measure 33: G
- Measure 37: G
- Measure 41: G-

Section labels:

- Measure 1: A
- Measure 19: B
- Measure 35: C

# RODRIGUEZ PEÑA

VINCENTE GRECO

ARR. C DISARLI

**A**

TANGO E7

MUSIC BOX 1x ONLY

E7 A E7 A

1 A E7 A E7 A

6 8VB

11 D<sup>#7b9</sup> E7 A

15 E7 A B7 E B7 E

19 D<sup>#7b9</sup> E7 A

23 E7 A B7 E B7 E

27 E7 Pizz A E7 A7

OPTIONAL MELODY 2ND X

31 E7 A E7 B7 E

# ROMANCE DE BARRIO

ANIBAL TROILO

VALS **A** NC

E7

5      Bb7                    A7                            D-

9      D7    G-

13     C7    F    A7

17 **AA** D-    E7

21     Bb7                            A7                            D-                                    G7

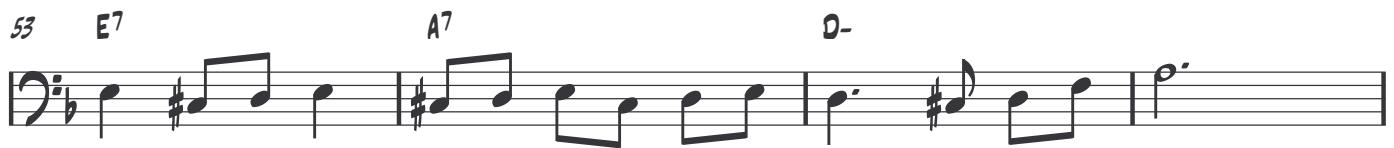
25     G-    C7    F#7    A7

29     D-    A7    D-

# ROMANCE DE BARRIO

2  
33 **B** A7

PAGE 2 D-



# SE DICE DE MI

F. CANARO

**SLOW & IN OCTAVES**

**TO MILONGA**

**A**

14 = 124

8

12

16

20

26

30

34

42

49

52

**B**

**TO REPEAT**

**SLOW**

**FIN**

# SENTIMIENTO GAUCHO

RAFAEL CANARO / FRANCISCO CANARO

**A** NC.

**Bm**

**F#m**

En un viejo almacén del pa - se - o Co-lón don de van los que tie-nen per-di - da la fé to do sucio ha ra Pe roj nū - til no pue do aun que quie ra ol vi - dar el re cuer-do de la que fué miú ni co a mor Pa ra e - lla ha de

6

**C#7**

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

pien-to u - na tar - de en-con - tré a un bo - rra - cho sen - ta - do en os - cu - ro rin - cón Al mi - rar - le sen - ser co - mo el tré - bol de o - lor que per - fu - ma al que la ví - da le va a - arran - car Y si a - ca - so al - gún

10

**Bm**

**F#m**

tí u - na pro - fun - da e - mo - ción por - que en su al - ma un do - lor se - cre - to a - di - vi - né y sen - tan - do - me dí - a qui - sie - ra vol - ver a mí la - do o - tra - vez yo la he de per do - nar Si por ce - los a un

14

**C#7**

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

cer - ca a su la - do le ha - blé y él en ton ces me hi - zo es ta cruel con - fe - sión pon ga a - mi go a ten ción Sa ben hom bre se pue de ma - tar se per do - na cuando ha bla muy fuer te el que - rer a cual quie - ra mu - jer

18

**E7**

**A**

**E7**

que es con - di - ción del va - rón el su -

22

**B**

**E7**

frir La mu - jer que yo que - rí - a con to - do mi co - ra - zón se me ha i - do con un hom - bre que la su - po se - du

26

**A**

**E7**

cir y an - que al ir - se mi a - le - grí - a tras de e - lla se lle - gó no qui - sie - ra ver la nun - ca que en la vi - da sea fe

30

**A**

**E7**

**A**

liz con el hom - bre que la tie - ne pa' su bien o que se yo por - que to - do a - que a -

33

**Dm**

**A** **E7** **A**

mor que por e - lla yo sen - tí lo cor - tó de un so - lo ta - jo con el fi - lo'e su trai - ción FIN

**SHUSHETA**  
(EL ARISTOCRATA)

TANGO

REV 10/22/05  
E-JUAN CARLOS COBIAN

Handwritten musical score for 'Shusheta' in Tango style. The score includes lyrics and chords like A, B7, E-, G, and F#.

5 E- B7 E-

9 E- B7 E-

13 B7 A- E-/G B7/F# TO GO ON E- END E- B7 E- FINE

Continuation of the handwritten musical score with measures 5 through 13, including lyrics and a ending section.

18 B C G A- E

22 B7 E 1B7 E 2B7 E TO A

Handwritten musical score for section B, starting at measure 18, featuring melodic lines and harmonic changes.

28 C E F#-

Handwritten musical score for section C, starting at measure 28, featuring melodic lines and harmonic changes.

32 F#- B7 E

Handwritten musical score for section C, starting at measure 32, featuring melodic lines and harmonic changes.

36 E F#-

Handwritten musical score for section C, starting at measure 36, featuring melodic lines and harmonic changes.

40 F#- B7 F#- B7 E F#-

TO A

Handwritten musical score for section C, starting at measure 40, featuring melodic lines and harmonic changes, concluding with a return to section A.

# SILBANDO

SEBASTIAN PIANA

**A**

Cm

5 Fm G7 Dm7(b5) G7 Cm

9 Cm C7 Fm

13 Fm Bb7 Eb Ab Dm7(b5) G7 Cm

**B**

17 C/E D#o Dm G7 C

21 A7 Dm G7 C

25 C/E D#o Dm G7 C

29 A7 Dm G7 C G7 C FIN

# SILUETA PORTEÑA

ORLAN DANIEL Y ERNESTO NOLI

HNOS. CUCARO

MILONGA

1 A E- 87

5 E- 87

9 B E- 87

13 E- 87 1. E- 2. E-

18 C E- 87

22 E- 87

26 E7 A- D7 G

30 E- 87 E-

1 5 9 13 18 22 26 30

BASS CLEF INSTRUMENTS  
HOMERO MANZI

# TAL VEZ SERÁ SU VOZ

LUCIO DEMARE

**A** G<sup>7</sup>      C/E      D<sup>♯</sup>O      Dm      G<sup>7</sup>      C      C<sup>♯</sup>O

5    G<sup>7</sup>/D      G<sup>7</sup>      C      Am      B<sup>7</sup>      Em

9    F      Dm      D<sup>♯</sup>O      Em      A<sup>7</sup>      Dm

13    Dm      Fm/Ab      C      A<sup>7</sup>      Dm      G<sup>7</sup>      C      G<sup>7</sup>      C

17    **B** F      G<sup>7</sup>      C      Am      Dm

21    G<sup>7</sup>      C      Am      Em      B<sup>7</sup>      Em

25    Em      Dm      B<sup>7</sup>      Em      A<sup>7</sup>      Dm      G<sup>7</sup>      C

30    C      Dm      B<sup>7</sup>      Em      A<sup>7</sup>      Dm      G<sup>7</sup>      C      G<sup>7</sup>      C      FIN

BASS CLEF INSTRUMENT  
ENRIQUE CADICAMO

TRES AMIGOS

ENRIQUE CADICAMO

**A** Dm A<sup>7</sup> Dm

De mis pa-gi-nas vi - vi - das siem-pre lle-vo un gran re-cuer-do mi e-mo-ción no las ol- U - na vez a llá en Por - to - nes me sal-va - ron de la muer-te Nun - ca fal-tan en-con

4 A<sup>7</sup> Dm D<sup>7</sup> Gm

vi - da pa - sa el tiem-po y mas me a - cuer-do  
tro-nes cuan-do un po - bre se di - vier-te

8 C<sup>7</sup> F A<sup>7</sup> Dm

en a - que - lla ju - ven - tud  
e - sa deu - da les pa - gué

11 A<sup>7</sup> Dm A<sup>7</sup> Dm A<sup>7</sup> Dm

ta - do que pu - do ha - ber ca - mi - na - do por e - sas ca - lles del sur  
í - an E - sa a - mis - tad nos te - ní - a a - ta-dos siem-pre a los tres

**B**

14 A<sup>7</sup> D F#<sup>7</sup> Bm

Don-de an-da-rás Pan - cho Al - si - na

Don-de an-da-rás Bal - ma - ce - da

18 A<sup>7</sup> F#<sup>7</sup> Bm

Yo los es - pe - ro en - la es qui - na

de Sua-rez y Ne-co - che - a Hoy

22 F#<sup>7</sup> Bm

nin - gu - no a - cu - de a mi ci - ta Ya

mi vi - da to - ma el - des - vi - o Hoy

26 F#<sup>7</sup> Bm

la Guar - dia Vie - ja me gri - ta: "Quién

ha dis - per - sa - do e - se trí - o"

30 A<sup>7</sup> F#<sup>7</sup> Bm (A<sup>7</sup>)

Pe - ro yo j - gual los re cuer - do

mis dos a - mi - gos de a - yer

## B♭ BASS CLEF INSTRUMENTS

## LA ÚLTIMA COPA

JUAN ANDRÉS CARUSO

FRANCISCO CANARO

**A**

1 C<sub>M</sub> G<sup>7</sup> C<sub>M</sub>

E-che a - mi- go no más e- che me y lle ne has ta la úl-ti - ma co - pa - de cham-pán que es ta  
de mos no más la úl ti - ma co pa que tal vez tam bién ella ahora es ta rá o - fre

5 C<sup>7</sup> F<sub>M</sub> C<sub>M</sub> D<sup>7</sup> G<sup>7</sup>

no - che de fa - rra y a-le - gri - a el do - lor que hay en mi al-ma quie ro aho - gar es la  
cien do en al-gún brin-dis su bo-ca y o-tra bo - ca fe - liz la be - sa - rá e che a

9 C<sub>M</sub> G<sup>7</sup> G<sup>7</sup> C<sub>M</sub>

úl ti-ma fa rra de mi vi - da de mi vi - da mu-chas que se va me-jor  
mi - go no-más e che me y lle - ne has ta el bor - de la co - pa de cham - pán que mi

13 C<sup>7</sup> F<sub>M</sub> C<sub>M</sub> G<sup>7</sup> C<sub>M</sub> G<sup>7</sup> C<sub>M</sub>

di - cho se ha i - dotras de a que - lla queno su - po mi a mor nun ca a pre - ciar yo la  
vi - da se ha i - dotras de a que - lla queno su - po mi a mor nun ca a pre - ciar

17 B<sub>b7</sub> E<sup>b</sup> B<sub>b7</sub> E<sup>b</sup> C<sup>7</sup>

qui - se mu - cha chos y la quie - ro y ja - más yo la po dré ol - vi - da - r

21 F<sub>M</sub> C<sub>M</sub> C<sup>7</sup> F<sub>M</sub> G<sup>7</sup>

yo me em-bo - rra - cho por e - lla y e lla quién sa - be que ha rá

25 C<sup>7</sup>

e - che mo - zo más cham - pán que to - do mi do - lor be bien - do lo he de aho gar y si la

29 F<sub>M</sub> C<sub>M</sub> G<sup>7</sup> C<sub>M</sub> G<sup>7</sup> C<sub>M</sub>

ven a - mi - gos di - gan - le que ha si - do por su a - mor que mi vi - da ya se fué. FIN y brin

# UNA EMOCION

RAUL KAPLAN

**A**

$\text{♩} = 100$

Em Am Em Am G7 Em NC.

Ven-gan a ver que trai-go yo en es-ta un-ion de no-tas y pa-la-bras, es la can  
Es-ta e-mo-ción que trai-go yo, na-ció-en mi voz car-ga-da de nos-tal-gia. Sien-to un la-

5 E7

Am

ción que me in-spi-ro.  
tir de re-be-lión la e-vo-ción que a-no-che me a-cu-na-ba. Es voz de  
cuán-do a es-te son sus ver-sos le dis-fra-zan. Si es tan hu

9 D7

G

E7 Em

tan-go mo du-la do en ca da es qui na. por el que vi-ve una emoción que lo do-mi na, quie-ro can  
mil de y tan sen ci llo en sus com-pa-ses, por que a no-tar le un mal e-jemplo enca da fra se. Con es-te

13 Em Am Em Am Em B7 Em

tar por es-te son que es ca-da vez más dul ce y se-duc-tor. En-  
res-to de e-mo-ción muy fá-cil es lle-gar al co-ra-zón.

17 B Am

G F#m7(b5) Em

vuel to-en la i lu sión a-no che lo es cu ché, com-pue ta la e mo ción por co-sas de mi a yer, la

21 F7 Em7 F#7 C7 B7 E7

ca-sa-en que na-cí, la re-ja-y el pa-rral la vie-ja ca-le-ci-ta-y el ro-sal. Su

25 Am

G F#m7(b5) Em

cen-to es la can-ción de voz sen-ti-men-tal su rit-mo es el com-pás que vi-ve en mi ciu-dad, no

29 F7 Em7 B7 Em

tie-ne pre-ten-ción, no quie-re ser pro-caz, se lla-ma tan-go y na-da más.

TANGOJAM.COM

# VENTARRÓN

PEDRO MAFFIA

**A** Cm G7 Cm

Por tu fa - ma por tu es-tam - pa sos el ma - le - vo men - ta - do del ham-pa  
Mu-chos a - ños han pa - sa - do y sus gua-pe-zas y sus be - rre - ti - nes

5 C7 Fm D7 G7

sos el mas tau-ra en - tre to-dos los tau - ras sos el mis-mo ven - ta - rrón  
la fué de - jan - do por los ca - fe - ti - nes co - mo un cas - ti - go de Dios

9 Cm G7 Cm

Quién te i - gu - la por tu ran - go en las can - yen - gues que - bra - das del tan - go  
So - lo y tris - te ca - si en - fer - mo con sus de - rro - tas mor - dien - do el al - ma

13 C7 Fm G7 Cm Fm<sup>b</sup>

en la con - quis - ta de los co - ra - zo - nes si se dá la o - ca - sión  
vol - vió el ma - le - vo bus - can - do su fa - ma que o - tro ya con - si - guió

17 Cm G7 Cm G7 Cm

21 B G7 Cm Bb7 Eb

En - tre el ma - le - va - je "Ven - ta - rrón" a vos te lla - man "Ven - ta -  
Ya no sos el mis - mo "Ven - ta - rrón" de a - que - llos tiem - pos sos car -

25 D7 G7 Fm Eb G7 Cm

rrón" por tu co - ra - je por tus ha - za - ñas to - dos te a - cla - man  
tón pa - rá el a - mi - go y pa - rá el mau - la un po - bre cris - to

29 G7 Cm Bb7 Eb

A pe - sar de to - do "Ven - ta - rrón" de - jó Pom - pe - ya y se  
Y al sen - tir un tan - go com - pa - drón y re - to - ba - do re - cor -

33 D7 G7 Fm Cm G7 Cm FIN

fué tras de u - na es - tre - lla que su des - ti - no le se - ña - ló (Mu - chos a - ños)  
dás a - quel pa - sa - do las glo - rias gua - pas de "Ven - ta - rrón"

# VIDA MÍA

OSVALDO FRESEDO

**A** Cm Eb Cm Ab7 G7

Siem-pre i-gual es el ca - mi - no Que i - lu - mi - na ta - ta sol  
Ya pa - re - ce que la hue - lla va per - dien - do su co - lor

5 Cm Eb G7 Cm D7 G7 Ab

Si pa - re - ce que el ca - mi - no mas lo a - lar - ga pa - ra mi do - lor Yes-te ver - de  
y sa - lien - do las es - tre - llas dan al cie - lo to - do su es - plen - dor Y de po - co

9 Eb Fm Cm Dm G7 Cm D7 G7

sue - lo don - de cre - ce el car - do le - jos to - ca el cie - lo don de es - tá mi a - mor  
po - co lu - ces que ti - ti - lan dan se - ve - ro to - no mien - tra - hu - ye el sol

13 Cm Eb Cm Ab7 G7 C G7 C FIN

Y de cuan - do en cuan - do un ni - do pa - que lo en - vi - die yo Vi - da  
De e - sas lu - ces que yo ve - o E - lla, u - na la en - cen - dió

**B** C Bb Dm G7

mí - a le - jos mas te quie - ro Vi - da mí - a pien sa en mi re - gre - so Sé que el

23 C7 Bb Dm G7

o - ro no ten - drá tus be - sos Y es por e - so que te quie - ro mas Vi - da

29 F Fm C D7 Dm7 G7 C

mí - a has - ta a - pu - ro el a -lien - to a - cer - can - do el mo - men - to de a - ca - ri - ciar fe - li - ci - dad Sos mi

36 F Fm C D7 Dm7 G7 C G7 C

vi - da y qui - sie - ra lle - var - te a mi la - do pren - di - da y a - si aho - gar mi so - le - dad