

9 DE JULIO

JOSE L PADULA

A

Bb

Handwritten musical score for section A in B-flat major. The score consists of four staves of music. The first staff starts with A minor (A MI) and ends with E7. The second staff starts with A7 and ends with D minor (D MI). The third staff starts with A minor (A MI) and ends with E7. The fourth staff starts with A7, ends with D minor (D MI), and then continues with E7, followed by a section labeled "TO 'B' & END AMI E7 A" and "TO C AMI E7 A". The score is written in 4/4 time.

B

Handwritten musical score for section B in A major. The score consists of four staves of music. The first staff starts with B minor (B MI) and ends with D. The second staff starts with E. The third staff starts with A. The fourth staff ends with E7, followed by A, E7, and AMI. The score is written in 4/4 time.

C

Handwritten musical score for section C in A major. The score consists of four staves of music. The first staff starts with A. The second staff starts with D. The third staff starts with E7. The fourth staff ends with E7, followed by A, E7, and AMI. The score is written in 4/4 time.

ADIOS MUCHACHOS

JULIO SANDERS

8b

A

F#7 G A7 D

5 F#- E- A7 D

9 D F#7 G A7 D

13 D7 G G- D E7 A7 D

17 8 F#7 B- A7 D D AUG

21 G G- D F#- E- A7 D

25 F#7 B- A7 D D AUG

29 G G- D F#- E- A7 D A7 D

This is a handwritten musical score for a single instrument, likely a guitar or banjo, in A major. The score is divided into six staves, each representing a measure of music. The time signature changes between common time (4) and 12/8 time (8). The music consists of eighth and sixteenth note patterns. Chords are indicated above the staff at various points. The score is written on a five-line staff with a treble clef.

88 INSTRUMENTS
JOSE DE GRANDIS

A

AMURADO

PEDRO MAFFIA - PEDRO LAURENZ

Sheet music for section A, measures 1-5. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth-note patterns. Chords shown: A7, Dm, A7, Dm.

Sheet music for section A, measures 6-10. The key signature changes to no sharps or flats. The time signature remains common time. The melody continues with eighth-note patterns. Chords shown: Gm, Dm, A7, D.

Sheet music for section A, measures 10-14. The key signature changes back to one flat. The time signature remains common time. The melody continues with eighth-note patterns. Chords shown: A7, Dm, A7, Dm, D7.

Sheet music for section A, measures 14-18. The key signature changes to two sharps. The time signature remains common time. The melody continues with eighth-note patterns. Chords shown: Gm, D7, Gm, Dm, A7, Dm, A7, Dm, FINE.

Sheet music for section B, measures 18-22. The key signature changes to two sharps. The time signature remains common time. The melody consists of eighth-note patterns. Chords shown: D, D7, A7/E, A7, D.

Sheet music for section B, measures 22-26. The key signature changes to two sharps. The time signature remains common time. The melody consists of eighth-note patterns. Chords shown: Dm, Gm, A7, Dm.

Sheet music for section B, measures 26-30. The key signature changes to two sharps. The time signature remains common time. The melody consists of eighth-note patterns. Chords shown: D, D7, A7/E, A7, D.

Sheet music for section B, measures 30-34. The key signature changes to two sharps. The time signature remains common time. The melody consists of eighth-note patterns. Chords shown: Gm/Bb, Gm, Dm, A7, Dm, D.S. AL FINE.

BAHIA BLANCA

CARLOS DI SARLI

4 G#- D#7 G#- (A#-7b5) G#- (D#7) G#-

5 G#- D#7 G#- E#07 E7 D#7

9 G#- D#7 G#- (A#-7b5) G#- (D#7) G#-

13 C#- G#- E7 D#7 G#- D#7 G#-

17 G#- C#- D#7 G#-

21 G#- C#- D#7 G#-

25 G#- D#7 G#- G#-

29 C#- G#- D#7 G#-

MILONGA

♩=104

CAMPO AFUERA

R. BIAGI

A A- E⁷ A-

8b E⁷ A-

10 B A- E⁷ A- TO CODA ON QUE

14 A⁷ D- E⁷ A-

18 A⁷ D- E⁷ A-

22 A- B⁷ E⁷ A(MAJ)

26 C A E⁷ A

30 A D E⁷ A

34 A- F F⁷ A-

38 A- B⁷ E⁷ A- (A-)

42 CODA A- E⁷ A-

46 A- E⁷ A- E⁷ A-

EL CHOCLO

ANGEL VILLOLDO

A

1 5 9 13 17 21 26 30 34 38

B

C

E- B7 E7 A- E- B7 E- B7 E- D7 G D7 G F#7 1. B7 2. B7 E C#7 F#- F#7 B7 E C#7 F#- F#7 B7 E B7 E D.S. AL FINE

BB INSTRUMENTS
JOSE MARIA CONTURSI

COMO DOS EXTRAÑOS

PEDRO LAURENZ

1 Am⁷ D⁷ G Am⁷ D⁷ G E⁷

This measure shows a melodic line starting with an Am7 chord, followed by a D7, then a G note. This pattern repeats. The melody ends with a G note followed by an E7 chord.

6 Am⁷ Cm⁷ G/B Bb° Am⁷ D⁷ G

This measure includes chords Am7, Cm7, G/B, Bb°, Am7, D7, and G.

10 D⁷ G Am⁷ D⁷ G E⁷

This measure includes chords D7, G, Am7, D7, G, and E7.

14 Am⁷ Cm G/B Bb° Am⁷ D⁷ G E⁷

This measure includes chords Am7, Cm, G/B, Bb°, Am7, D7, G, and E7.

18 B Am⁷ D⁷ G G#° Am⁷ D⁷ G E⁷

This measure includes chords B, Am7, D7, G, G#°, Am7, D7, G, and E7.

22 Am⁷ D⁷ G G#° Am⁷ D⁷ G

This measure includes chords Am7, D7, G, G#°, Am7, D7, and G.

26 E⁷ A⁷ D⁷ G E⁷

This measure includes chords E7, A7, D7, G, and E7.

30 Am D⁷ G G#° Am⁷ D⁷ G D⁷ G FIN

This measure includes chords Am, D7, G, G#°, Am7, D7, G, D7, G, and FIN.

F. BLANCO
LEAD SHEET

CORAZON DE ORO

F. CANARO
ARR. BEN BOGART

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in the bass staff. The tempo is $\text{♩} = 100$. The key signature is F major (no sharps or flats). Measure 1: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 9: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 13: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 17: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in the bass staff. The tempo is $\text{♩} = 60$. The key signature is F major (no sharps or flats). Measure 18: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 19: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 20: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 21: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 22: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 23: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in the bass staff. The tempo is $\text{♩} = 60$. The key signature is F major (no sharps or flats). Measure 24: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 25: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 26: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 27: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 28: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in the bass staff. The tempo is $\text{♩} = 60$. The key signature is F major (no sharps or flats). Measure 30: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 31: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 32: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 33: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 34: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in the bass staff. The tempo is $\text{♩} = 60$. The key signature is F major (no sharps or flats). Measure 36: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 37: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 38: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 39: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 40: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 41: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

42 (8)

68 C

75 (F#) (F#) ESCRAPATA (PERCUSSION) (B-)

79 AD LIB

80 SIMILI

86

B-

F#7

91

B-

96

A7

tr~~~~~

101

F#7

B-

E-

tr~~~~~

106

B-

tr~~~~~

111

F#7

ACCEL.

B-

114

F#7

B-

TANGO $\text{d} = 128$ **A**A - G F E⁷

LA CUMPARSITA

M. RODRIGUEZ

8b A-

5 E⁷ A-

9 D- A-

13 E⁷ A- E⁷ GILL

16 B A- E⁷

20 A- GILL

24 A- D- GILL

28 A- E⁷ A- E⁷ A-

32 C A- D- A-

36 A- D- A- GILL E⁷

40 A- E⁷ A-

44 E⁷ A- G F

B♭ INSTRUMENTS
MANUEL MEAÑOS

DE PURO GUAPÓ

PEDRO LAURENZ

A

1 Dm | Bb7 A7 Gm A7 | Dm Gm

6 Dm Bb7 A7 Bb7 A7 | Dm A7 Dm |

10 Bb7 A7 Gm A7 | Dm Gm

14 Dm Bb7 A7 | Dm FIN A7

B

18 Dm A7 Dm G♯7 A7 | A7 G♯7 A7 | Dm A7

22 Dm A7 Dm A7 Dm |

28 F/A Gm⁶ A7 A7 | Dm

32 Dm A7 Dm |

36 Em⁷(b⁹)/B♭ F/A A⁷/E Dm/F A⁷ | Dm D.C. AL FIN

This handwritten musical score is for B-flat instruments, likely trumpet or flute. It consists of two staves of music. Staff A starts with a melodic line over a Dm chord, followed by a section with Bb7, A7, Gm, and A7 chords. Staff B starts with a melodic line over a Dm chord, followed by a section with Gm, A7, and Dm chords. Both staves conclude with a section starting with a Dm chord. The score includes various endings, indicated by circled numbers (1, 6, 10, 14, 18, 22, 28, 32, 36) and letters (A, B). Chords are written above the staff, and measures are numbered below it. The tempo is indicated as 4/4.

FORM: ABACA

DERECHO VIEJO

AROLAS, E.

TANGO $\text{J} = 132$

Musical score for section A of Derecho Viejo. The score consists of four staves of music. Staff 1 starts with a measure labeled 'A (G-)' followed by a measure with a circled 'D7' chord. Staff 2 starts with a measure labeled 'G-' followed by a measure with a circled 'D7' chord. Staff 3 starts with a measure labeled '(G-)' followed by a measure with a circled 'D7' chord. Staff 4 starts with a measure labeled '(NC)' followed by a measure with a circled 'D7' chord.

Musical score for section B of Derecho Viejo. The score consists of two staves. Staff 1 starts with a measure labeled 'B G-' followed by a measure with a circled 'D7' chord and a circled 'G7' chord. Staff 2 starts with a measure labeled 'G-' followed by a measure with a circled 'D7' chord. The score concludes with a measure labeled '1. G-' followed by a measure labeled '12. G- D7 G-' and a final measure labeled 'TO A'.

Musical score for section C of Derecho Viejo. The score consists of two staves. Staff 1 starts with a measure labeled 'C G-' followed by a measure with a circled 'C-' chord. Staff 2 starts with a measure labeled 'D7 (NC) FRASEO' followed by a measure with a circled 'D7' chord. The score concludes with a measure labeled '1. D7 G-' followed by a measure labeled '2. D7 G-' and a final measure labeled 'TO A'.

Bb INSTRUMENTS

DOS PALABRAS POR FAVOR

LUIS VISCA
LUIS RUBISTEIN

A

Am F⁷ E⁷ Am Dm

Dos pa - la - bras, Dos pa - la - bras por fa - vor. Quie-ro ha - blar - le

5

Am E⁷

de mis sue - ños y mi a - mor. Dos a - ños vién - do - la pa - sar - por mi bal -

8

Am Dm E⁷ Am

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

B

12

E⁷ Am Dm E⁷ Am

lar y al fin hoy me a - ni - mé, le rue-go no se va - ya, es-cú - che - me. Yo soy un
más, en és - ta no-che a - zul, me de - je su son - ri - sa, pa-ra so - ñar.

16

Am E⁷ Am

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

20

A⁷ Dm F⁷ E⁷

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

24

Am E⁷ Am

mi - ro pa - sar por la ve - re - da, con su ca - den - cia, su gra - cia y su vai - vén, quie - ro gri

28

A⁷ Dm Am E⁷ Am

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

B♭ INSTRUMENTS
PASCUAL CONTURSI

EL MOTIVO

JUAN CARLOS COBIAN

A Dm D7 Gm A7 Dm

5 Dm E7 A7 A7 Dm

9 Dm D7 Gm A7 Dm

13 Dm E7 A7 Dm A7 Dm FIN

B D D7 G D7 G Gm D A7

21 Dm E7 A7 D

25 D D7 G D7 G Gm D A7

29 Dm E7 A7 D

C Dm A7 Dm Gm Dm

37 A7 Dm A7 Dm

41 A7 Dm D7 Gm C7 F

45 A7 Dm Em^{7(b5)} A7 Dm D.C. AL FIN

The sheet music consists of three staves, each with a different melody. Staff A starts with a Dm chord and includes lyrics 'Dm D7 Gm A7 Dm'. Staff B starts with a D chord and includes lyrics 'D D7 G D7 G Gm D A7'. Staff C starts with a Dm chord and includes lyrics 'Dm A7 Dm Gm Dm'. The music is in 4/4 time and includes various chords like E7, A7, and Em7(b5). The piece ends with a repeat sign and 'D.C. AL FIN'.

FELICIA

ENRIQUE SABORIDO

A TANGO

Em Am B7 Em

5 Am B7 Em 87 Em 87 Em (FIN)

9 Em B7 Em

13 Em B7 Em

17 Em B7 Em

21 Em B7 Em

25 C Em B7 Em

29 Em B7 Em

33 Em B7 Em

37 Em B7 Em

EL FLETE

Bb INST

VICENTE GRECO

A

B- F#7 B-

mf

8b INST

5 (LAST P ONLY)

1. 2.

B-F#7B-

11 B-F#7 B- F#7 B-

15 F#7 B- F#7 B-

19 E F#7 F#7 B-
CRESC. sfz

23 E F#7 B- F#7 B-
mp

27 C B F#7 B
f p f#7 p

31 B F#7 B
p f#7 p

35 mp (B) F#7 pp B
f p f#7 pp p

39 G#7 C#- F#7 B-F#7B-

B♭ INSTRUMENTS
HOMERO EXPOSITO

A

FLOR DE LINO

HECTOR STAMPOANI

8m7(b5) E7 Am



5 Em7(b5) A7 Dm



1 9 Bm7(b5) E7 Am Am/G B7/F# F7 E7



2. 17 Bm7(b5) E7 Am Bm7(b5) E7 Am A



3 25 C♯m7(b5) F♯7 Bm E7 A⁶



33 C♯m F♯7 Bm E7 A



41 C♯m7(b5) F♯7 Bm G♯m7(b5) C♯7 F♯m A⁷



49 D Dm A F♯7 Bm E7 A FIN



A LA GRAN MUNeca

JESUS VENTURA

A

F#

5

F#

BMI

9

B7

E MI

13

BMI

F#7

B M NC

BMI F#7 BMI

B

17

BMI

F#7

21

BMI

25

B7

E-

29

C

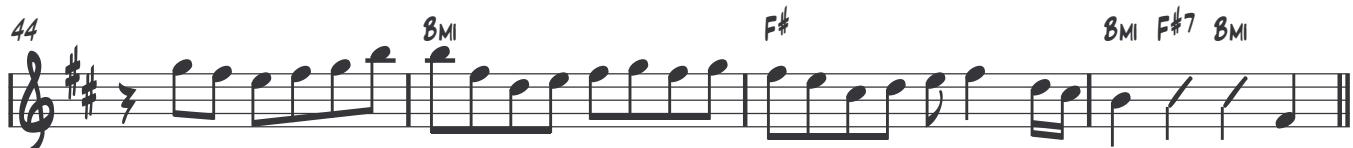
BMI

F#7

BMI F#7 BMI

AA

ALTERNATE MELODY FOR A 2ND TIME
DI SARLI - (15 MEASURES)



LA ABANDONÉ Y NO SABÍA...

JOSE CANET

A

F♯m G♯7 C♯7 F♯m

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 suspi - ran - do

5 G♯7 C♯7 F♯m

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 F♯7 Bm

Na ció por ver - me su - frir en es-te ho - rri - 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 F♯m C♯7 F♯m

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 G♯7 C♯7 F♯m C♯7 F♯m

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

B

C♯7 F♯m

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

25 F♯7 Bm C♯7 F♯m

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

29 C♯7 F♯m

La a - ban - do - né y no sa - bí - a que el co - ra - zón me en - ga - ña - ba

33 F♯7 Bm C♯7 F♯m FIN

Y hoy que la ven - go a bus - car ya no la pue - do en - con - trar a don - de i - ré sin su a - mor

LA MARIPOSA

PEDRO MAFFIA

A D A⁷

1. 2. D A⁷ D FIN AL TRIO

5 A⁷

11 Dm Dm C⁷ F⁷ E⁷ A⁷

15 F C⁷ F A⁷ Dm A⁷

19 F A⁷ Dm A⁷ Dm A⁷ Dm D.C. AL TRIO

TRIO C

22 C⁷ F C⁷ F

26 E⁷ A⁷ E⁷ A⁷ Dm

30 C⁷ F F A⁷ D D.C. AL FIN

LA PULPERA DE SANTA LUCIA

H.P.BLOMBERG

ENRIQUE MACIEL

INTRO D⁷

5 C⁷ F
9 A⁷ Dm
13 Gm A⁷ Dm Dm voz

A 17 Dm Dm D⁷ Gm A⁷ Dm
25 Dm A⁷ Dm A⁷ Dm
33 Dm Dm D⁷ Gm A⁷ Dm
41 C⁷ F A⁷ Dm

B 49 D⁷ Gm D⁷ Gm
57 C⁷ F A⁷ Dm
65 D⁷ Gm D⁷ Gm
73 A⁷ Dm A⁷ Dm FIN

Bb INSTRUMENTS

LAGRIMAS Y SONRISAS

FRANCISCO GULLO

PASCUAL DE GULLO

VALS

The sheet music consists of three staves, each with a key signature of B-flat major (two flats). The time signature is 3/4 throughout.

- Staff A:** Starts with a dynamic of D-. The melody begins with eighth-note patterns. Chords indicated include A7 at measure 17 and D- (A7 D) at measure 25. Measure numbers 17, 25, and 33 are marked above the staff.
- Staff B:** Starts with a dynamic of D-. The melody continues with eighth-note patterns. Chords indicated include A7 at measure 41 and D- (A7 D) at measure 49. Measure numbers 41 and 49 are marked above the staff.
- Staff C:** Starts with a dynamic of D-. The melody continues with eighth-note patterns. Chords indicated include A7 at measure 73 and D- (A7 D) at measure 81. Measure numbers 57, 65, 73, and 81 are marked above the staff.

Lyrics are provided for all staves:

1. **Staff A:** Lágrimas y sonrisas
2. **Staff B:** Lágrimas y sonrisas
3. **Staff C:** Lágrimas y sonrisas

B♭ INSTRUMENTS
DANTE LINYERA

LOCA BOHEMIA

FRANCISCO DE CARO

The sheet music consists of eight staves of musical notation for B-flat instruments. The key signature is B-flat major (two sharps). The time signature varies between common time and 2/4.

Staff 1 (Measures 1-4): Chords: A, E, Am⁶, E, A♯⁰, A⁰, E/G♯, E/D, C♯⁷, F♯m, C♯⁷/G♯.

Staff 2 (Measures 5-8): Chords: F♯m, Bm⁶, F♯m, F♯⁷/A♯, F♯⁷, B⁷, B⁹⁷.

Staff 3 (Measures 9-12): Chords: E⁹(SUS4), E⁷/B, E⁷, E/D, C♯m, F♯m, G♯⁷, C♯m.

Staff 4 (Measures 13-16): Chords: A/C♯, A♯⁰, A⁰, E/G♯, D⁰, C♯⁷, F♯⁷, B⁷, E, B⁷, E.

Staff 5 (Measures 17-20): Chords: B⁷, G⁰, B⁷/F♯, B⁷/A, B⁷, Emaj⁷.

Staff 6 (Measures 21-24): Chords: E/B, F♯⁷, B/D♯, A/C♯, G⁰, E/G♯.

Staff 7 (Measures 25-28): Chords: E, D⁰, B⁷/D♯, B⁷, A♯⁰, A⁰, G♯⁷.

Staff 8 (Measures 29-32): Chords: F♯m/A, A♯⁰, A⁰, E/G♯, C♯⁷, F♯m, B⁷, E, B⁷, E FIN.

LOS COSOS DE AL LAO

JOSE CANET

The musical score consists of eight staves of handwritten notation for Bb instruments. The key signature is Bb (two flats), and the time signature varies between common time and 2/4.

Staff 1 (Measures 1-4): Key signature Bb. Chords: A (labeled A), E7, A. Measure 4 ends with a fermata over the last note.

Staff 2 (Measures 5-8): Key signature Bb. Chord: E7. Measure 8 ends with a fermata over the last note.

Staff 3 (Measures 9-12): Key signature Bb. Chords: Bm, E7, A, G7, F#7, Bm. Measure 12 ends with a fermata over the last note.

Staff 4 (Measures 13-16): Key signature Bb. Chords: Dm, A, B7, E7, A. Measure 16 ends with a fermata over the last note.

Staff 5 (Measures 17-20): Key signature Bb. Chords: B (labeled B), E7, Am, G7. Measure 20 ends with a fermata over the last note.

Staff 6 (Measures 21-24): Key signature Bb. Chords: A7, Dm, G7, C. Measure 24 ends with a fermata over the last note.

Staff 7 (Measures 25-28): Key signature Bb. Chords: F, Am, B7, E7, Am, E7, Am, FIN. Measure 28 ends with a fermata over the last note.

B♭ INSTRUMENT

MALA SUERTE

FRANCISCO GORRINDO

FRANCISCO LOMUTO

A

Em B7 Em E7

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

Am7 D7 G C B7 Em

so - la so - lay 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 aún es - tan - do en jau - la de o - ro en su can - to llo - ra siem - pre el an - to - jo de vo - lar He te - ni - do ma - la

B7 Em E7

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

Am7 D7 G C B7 Em

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 tua - 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

E C#7 F#m B7 E

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

E7 A D7 G B7 E

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

C#7 F#m B7 E E7

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 - jar Ma - la suer - te si hoy te

A F#7 B A E B7 E FIN

pier - do, ma - la suer - 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

A Gm Dm A7 Dm

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 Gm Dm A7 Dm D7

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 Gm C7 F E7 A7 N.C.

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 Gm Dm A7 Dm

man - ce que só - lo nom - bra cuan - do se po - ne tris - te con el al - cohól. 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 Gm Dm A7 Dm N.C.

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 D A7/E D Bm F#m G F#m Em

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 D Em7 A7 D C#7

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

31 G#m7(b5) C#7(b9) F#m7 B7 Em7 A7 D N.C.

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

MALEVAGE

JUAN DE DIOS FILIBERTO

A

The musical score consists of eight staves of handwritten notation. Staff 1 starts with a treble clef, 4/4 time, and a key signature of four sharps. It features a section labeled 'A' followed by a section labeled 'B'. Staff 2 begins with a treble clef, 4/4 time, and a key signature of four sharps, with chords C#m, G#7, and C#m. Staff 3 begins with a treble clef, 4/4 time, and a key signature of four sharps, with chords A, E, F#m, and E. Staff 4 begins with a treble clef, 4/4 time, and a key signature of four sharps, with chords F#m, C#m, G#7, and C#m labeled 'INTERLUDIO'. Staff 5 begins with a treble clef, 4/4 time, and a key signature of four sharps, with chords G#7, F#m, B7, and E labeled 'voz'. Staff 6 begins with a treble clef, 4/4 time, and a key signature of four sharps, with a section labeled 'B' starting with an E chord. Staff 7 begins with a treble clef, 4/4 time, and a key signature of four sharps, with chords E, E7, A, F#7, and B7. Staff 8 begins with a treble clef, 4/4 time, and a key signature of four sharps, with chords E, B7, and E. The score concludes with a final section labeled 'FIN'.

MAÑANA ZARPA UN BARCO

LUCIO DEMARE

Staff 1 (Treble Clef):

- Measure 1:** A_{Dm}, Dm/C♯
- Measure 2:** Dm/C, E⁷, B♭⁷, A⁷, Dm
- Measure 5:** G_m, A⁷, Dm, B♭
- Measure 9:** Dm, G_m, A⁷, Dm
- Measure 13:** Dm, Dm/C♯, Dm/C, E⁷, B♭⁷, A⁷, Dm (A⁷ Dm), FIN

Lyrics:

Ri - be - ras que no cam - bian to - ca - mos al an -
Dos me - ses en un bar - co via - jó mi co - ra -
clar Cien puer - tos nos re - ga - lan la mú - si - ca del mal Mu - cha - chas de o - jos
zón Dos me - ses a - ño - ran - do la voz del ban - do - neón El tan - go es puer - to a -
tris tes nos vie - nen a es-pe - rar y el gus - to de las co pas pa - re - ce siem pre i - gual Tan so lo a quí en tu
mi - go don de an cla la i - lu - sión Al rit mo de su dan za se ha ma ca la e - mo - ción De no che con la
puer - to se a - le gra el co - ra - zón Ria chue - lo don - de san gra la voz del ban - do - neón Bai - le mos has ta el
lu - na so ñan - do so bre el mar el rit - mo de las o - las me mien - te su com - pá - s Bai - le mos es - te
e - co del úl - ti - mo com - pas ma - ña - na zar pa un - bar - co, qui - zás no vuel - va más Que bien se
tan - go no qui - ro re - cor - dar ma ña - na zar pa un bar - co, tal vez no vuel - va más

Staff 2 (Treble Clef):

- Measure 17:** B_D, E_m, A⁷, D
- Measure 21:** F♯_m, C♯⁷, F♯_m, A⁷, E⁷, A⁷
- Measure 25:** D, E_m, A⁷, D, D⁷
- Measure 29:** G, A⁷, D, E⁷, A⁷, D

Lyrics:

bai - la so - bre la tie - rra fir - me Ma - ña - na al al - ba te - ne - mos que mar - char La no - che es -
lar - ga no quie - ro que es - tés tris - te Mu - cha - cha va - mos no sé por qué llo - rá - Di - ré tu
nom - bre cuan - do me en - cuen - tre le - jos Ten - dré un re - cuer - do pa - ra con - tar - le al mar La no - che es -
lar - ga no quie - ro que es - tés tris - te Mu - cha - cha va - mos no sé por qué llo - ras (Ri - ber - as que no)
(Dos me - ses en un)

MELODIA DE ARRABAL

CARLOS GARDEL

A Bm

5 A7 D F#7 Bm

9 Em Bm F#7 Bm B7

13 Em Bm C#7 F#7 Bm F#7 Bm

17 B B/D# D C#m

22 F#7 B B

27 B G#7 C#m

32 C#m B F#7 B FIN

TANGOJAM.COM

B♭ INSTRUMENTS
PASCUAL CONTURSI

MI NOCHE TRISTE

SAMUEL CASTRIOTA

The sheet music consists of three staves, each representing a different instrument part (A, B, and C). The music is in 4/4 time and uses a key signature of B-flat major (two sharps). The chords used include C#m, G#7, E, A, F#m, and B7. The music is divided into sections labeled A, B, and C, with endings numbered 1 through 41. The piece concludes with a final section labeled FIN.

Staff A: Measures 1-16. Chords: C#m, G#7, C#m, B7, E, A, G#7, C#m, F#m, C#m, C#m, G#7, C#m, G#7, C#m, FIN.

Staff B: Measures 17-25. Chords: C#m, F#m, C#m, G#7, C#m, G#7, C#m, F#m, C#m, C#m, G#7, C#m.

Staff C: Measures 29-41. Chords: E, B7, E, E, B7, E, E, G#7, C#m, C#m, G#7, C#m, C#m, G#7, C#m.

H. MANZI

MILONGA SENTIMENTAL

SEBASTIAN PIANA

B_b

A

E

5

A

E

10

A

E

15

A

E

19

A

E

A

AM

2

23 A-

27 D-

31 E

35 A7(b13)

39

1. E

2. A

B♭ INSTRUMENT
RUSEBIO LOPEZ

MOZO GUAPO

RICARDO TANTURI

A Bm F#7 Bm Bm F#7 Bm

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 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 la mi - ra - da - so - bra - do - ra ne - gra y 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 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 F#7 Bm F#7 Bm

Cam

B B F#7 B

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

37 B B#° C#m F#7 B

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

41 F#7

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

45 G#7 C#m F#7 1.B 2.B F#7 B FIN

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

NADA

JOSÉ DAMES

A TANGO

He le - ga - do has - ta tu ca - sa... ¡Yo no sé có - mo he po - di - do!

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!

¡Cuán - ta nie - ve hay en mi al - ma! ¡Qué si - len - cí o hay en tu puer - ta!

Al lle - gar has - ta el um - bral, un can - da - do de do - lor me de - tu - vo el cor - a zon.

B

Na - da na - da que - da en tu ca - sa - na tal So - lo tel - a - ra - ñas que te - je el yu - yal.

El ro - sal tam - po - co ex - is - te y es se - gu - ro que se ha muer - to al ir - te tu!

i 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

vi - ves a - ún... ¿Don - de es - tas pa - ra de -

cir te que hoy he vuel - to arre - pen - ti - do a bus - car tu a - mor

TANGOJAM.COM

NADA MÁS

JUAN D'ARIENZO / LUIS RUBSTEIN

A Bm Em Bm F#7 Bm

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

5 Em Bm C#7 F#7

Me mo - ri - ré si me de - jás por-que sin vos no he de sa-ber vi - vir
Que voy a ha cer si tu te vas con el va - cí - o de mi de - cep - ción

9 Em Bm Em Bm

Y no te pi - do más que e - so que no me de-jes su-cum - bir
No, no te va-yas te lo rue - go no des-tro-cés mi co - ra - zón

13 Em Bm F#7 C7 B7

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 Em Bm F#7 Bm F#7 Bm

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-bra a tus pies ti-ra-da en al-gún rin - cón

B Bm Em F#7 Bm

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

25 Bm A7 D Em7 A7 D F#7

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

29 Bm Em F#7 Bm

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

33 B7 Em F#7 Bm FIN

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

B♭ INSTRUMENT
LITO BAYARDO

PÁJARO CIEGO

ANTONIO BONAVENA

A F♯ D♯7 G♯m C♯7 F♯ A♯7

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

5 D♯m D♯m/C♯ G♯m C♯7 F♯ D♯7

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

10 G♯m C♯7 F♯

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

13 B F♯ D♯7 C♯7

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

B

17 F♯m C♯7

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

23 F♯m C♯7

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

29 F♯m C♯7

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

35 Bm E7 A

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

42 C♯7 F♯m G C♯7 F♯m FIN

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

PALOMITA BLANCA

ANSELMO AIELA

The musical score consists of 12 staves of handwritten notation on a single staff system. The key signature changes frequently, indicated by numbers and letters above the staff. The time signature is mostly common time (indicated by '3'). Chords and sections are labeled with letters and numbers:

- Staff 1: Starts with 'A' at measure 87.
- Staff 2: Starts with 'E-' at measure 87.
- Staff 3: Starts with 'A-' at measure 87.
- Staff 4: Starts with 'D7' at measure 87.
- Staff 5: Starts with 'G' at measure 87.
- Staff 6: Starts with 'E-' at measure 87.
- Staff 7: Starts with 'F#7' at measure 14, followed by 'C7' and 'B7'.
- Staff 8: Starts with 'NC' at measure 14, followed by 'E- NC' and 'E'.
- Staff 9: Starts with 'B' at measure 20.
- Staff 10: Starts with 'E' at measure 25.
- Staff 11: Starts with 'E' at measure 25.
- Staff 12: Starts with '87' at measure 25.
- Staff 13: Starts with 'A' at measure 31.
- Staff 14: Starts with '87' at measure 31.
- Staff 15: Starts with 'E' at measure 31.
- Staff 16: Starts with '87' at measure 31.
- Staff 17: Starts with 'E' at measure 31.
- Staff 18: Starts with 'BB' at measure 37.
- Staff 19: Starts with '87' at measure 37.
- Staff 20: Starts with 'C#7' at measure 37.
- Staff 21: Starts with 'F#-' at measure 43.
- Staff 22: Starts with '87' at measure 43.
- Staff 23: Starts with 'E' at measure 47.
- Staff 24: Starts with '87' at measure 47.
- Staff 25: Starts with 'E' at measure 47.
- Staff 26: Starts with 'F#-' at measure 47.

PATOTERO SENTIMENTAL

MANUEL JOVÉS

TANGO **A** Dm A7 Dm

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

5 Dm C B♭ A Gm A7 Dm

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

10 A7 Dm

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

13 D7 Gm A7 Dm

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

17 **B** Dm Gm Dm

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

21 Dm A7

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 Dm Dm Gm Dm

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

29 Dm Gm A7 Dm

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 / HECTOR STAMPONI

A 1 Bm F#7 Bm B7 Em B7 Em

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 F#7 Bm Em Bm F#7 Bm

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 retus

17 Bm F#7 Bm B7 Em B7 Em

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

25 F#7 Bm C#7 F#7 Bm

ho - ra ca - pricho del tiempo le - yendo esos ver-sos llo - ra mos los dos los a ños de la in
quieres ha - llar como en-ton ces la re - ja de bronce tem blando de a mor

33 B B G#7 C#m F#7 B

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 B C#m F#7 B

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 B G#7 C#m D#7 G#7 B7

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 E F#7 B C#m7 F#7 B

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

B♭ INSTRUMENT
AZUCENA MAIZANI

PERO YO SÉ

AZUCENA MAIZANI

A_B

B G♯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 -



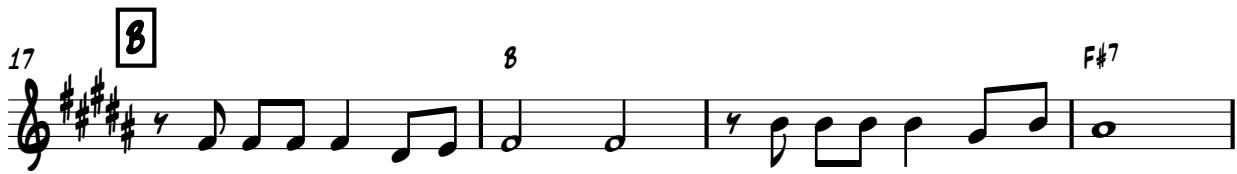
mue-lle en tu re - gia ba - qué Pa-seás por Co - rrien - tes pa - seás por Flo - ri - da te das u - na
pri - chos lo - gras - te ven - cer Pen - sar que e - se bri - llo que fá - cil os - ten - tas no sa - be la



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 Bm Em F#7 Bm

Tar - de que me in - vi - ta a - con - ver - sar
No - che que con - si - gues en - vol - ver
con los re - cuer - dos
mis pen - sa - mien - tos

5 C#7 F#7 Bm

pe - na de es - pe - rar - te y de llo - rar
que - jas que bus - can - do nues - tro a - yer
en las es - te in - fier - no
lle - va el - tiem - po

9 Bm Em F#7 Bm

Tan - to en mi - mar - gu - ra te bus - qué
San - gre que ha ver - ti - do el - co - ra - zón
sin al en - con - trar - te
e - vo - car - te

13 Bm C#7 Em F#7

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

17 **B** NC. Bm F#7

Quie - ro ver - te u - na vez más
a - ma - da mí - a

21 F#7 F#7 Bm

y ex - ta - siar - me en - el mi - rar
de tus pu - pi - las

25 Bm B7 Em

Quie - ro ver - te u - na vez mas
Aun - que me di - gas

29 Em Bm C#7 F#7

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

33 NC. Bm F#7

Quie - ro ver - te u - na vez más
es - toy tan tris - te

37 F#7 Bm

que no pue - do re - cor - dar
por qué te fuis - te

41 Bm B7 Em

Quie - ro ver - te u - na vez más
y en mia - go - ní - a

45 Em Bm F#7 Bm 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

8va.....RE...FA...SI

ENRIQUE DELFINO

8b  E G# C# 8 8
 5 E E 87 E
 10 E B7 E sfz
 14 B7 sfz E
 18 E B7 E F#7 E B7 E C#7
 23 B7 NC / F#7 B7 E-
 27 D7 G B7
 32 E- C E- F#7 B
 37 C F#7 NC (F#7) B
 41 C#7 F#7 B (A#) B
 46 F#7 B (C#7) F#7 B7 E
 50 B F#7 B7
 53 E B F#7 B sfz sfz



RETINTIN

EDUARDO AROLAS

A

8b

5 A- E7 A-

9 A- E7 A-

13 G7 C E7^{TO 8} A(MAJ) E7^{TO C} A-E7 A-

19 B A E7 A.

23 A E7 A.

27 A7 A.

31 A E7 A- E7 A-

35 C G7 C E7

40 A- E7 1A- 2A- E7 A-

RODRIGUEZ PEÑA

VINCENTE GRECO
ARR. C DISARLI

A

TANGO F#7

8

MUSIC BOX 1X ONLY

F#7

6 18 F#7 8 F#7 8 12 8 F#7 8

(8) 8vB

11 B F#7 8 (E#7b9) F#7 8

15 F#7 8 C#7 F#

19 F#7 8 (E#7b9) F#7 8

23 F#7 8 C#7 F#

27 C F#7 8 F#7 87

P122

OPTIONAL MELODY 2ND X

31 F#7 8 F#7 C#7 F#

ROMANCE DE BARRIO

ANIBAL TROILO

VALS **A** NC F#7

Bb INST

8b

5 C7 B7 E-

8

9 E7 A-

13 D7 G B7

17 AA E- F#7

21 C7 B7 E- E7

25 A- D7 G B7

29 E- B7 E-

ROMANCE DE BARRIO

2 33 B B⁷

PAGE 2 E-

37 A- D⁷ G

B

41 B⁷ E-

E-

45 C⁷ B⁷ E⁷

E⁷

49 B⁷ A- E-

A-

53 F#⁷ B⁷ E-

E-

57 A- E-

E-

61 F#⁷ B⁷ E-

E-

SE DICE DE MI

F. CANARO

SLOW & IN OCTAVES

TO MILONGA

TO MILONGA

FIN

SENTIMIENTO GAUCHO

RAFAEL CANARO / FRANCISCO CANARO

The sheet music consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of B♭ major (two sharps), and a common time signature. The bottom staff is for the voice, with lyrics in Spanish. The piano part includes dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (double forte). Chord symbols are placed above the piano staff at various points, such as C♯m, G♯m, D♯7, G♯m, F♯7, B, F♯7, B, B, F♯7, B, E, B, F♯7, B, and FIN. The vocal line begins with a melodic line labeled 'A' and 'NC.' The lyrics describe a gaucho's thoughts and feelings, mentioning a love affair and a woman he left behind.

A
NC.

C♯m G♯m

En un viejo almacén del paseo Colón don de van los que tienen perdida la fe todo sucio ha
Pero inútil no puede aun que quiera olvidar el recuerdo de la que fué mi únicamente Paralalla ha de

D♯7 G♯m D♯7 G♯m

pien-to u-na tar-de en-con-tré a un borra-cho sen-tado en oscuro rincón Al mirar-le sen
ser co-mo el trébol de o-lor que per-fu-ma al que la ví-dala va-a-ran-car Y si a-ca-so al-gún

C♯m G♯m

tíu-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 mi la-do o-tra vez yo la he de perdo-nar Si por ce-los a-un

D♯7 G♯m D♯7 G♯m

cer ca-a su la-do le ha-blé y él en tonces 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 perdo-na cuando ha bla muy fuer te el que-re-a cual quie-ra mu-jer

F♯7 B F♯7

que es con-di-ción del va-ron el su-

B

fri 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

F♯7

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

B7 E

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

B Em B F♯7 B

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

SHUSHETA
(EL ARISTOCRATA)

TANGO

A

F#- E D C# B- F#/G C#7/F# F#- REV 10/22/05
JUAN CARLOS COBIAN

Bb 1 F#- | A E | D | C# B- | F#/G | C#7/F# | F#- |

5 F#- | C#7 | F#- |

9 F#- | C#7 | F#- |

13 E D C#7 B- F#/G C#7/F# | **To Go On** F#- | **ENO** F#- C#7 F#- | **FINE**

18 **B** D | A | B- | F# |

22 C#7 F# | E#7 F# | 2C#7 F# F#- | **To A**

28 **C** F# | D#7 | G#- |

32 G#- | C#7 | F# |

36 F# | D#7 | G#- |

40 G#- | C#7 | G#- | C#7 | F# | F#- | **To A**

B♭ INSTRUMENTS
C. Y J. GONZALEZ CASTILLO

SILBANDO

SEBASTIAN PIANA

A Dm D7 Gm

5 Gm A7 E_m7(b5) A7 Dm

9 Dm D7 Gm

13 Gm C7 F B♭ E_m7(b5) A7 Dm || #

17 B D/F# E[#]0 Em A7 D

21 B⁷ Em A7 B⁷

25 D/F# E[#]0 Em A7 D

29 B⁷ Em A7 D A7 D FIN

The sheet music consists of two staves of musical notation. The top staff begins with a measure labeled 'A' followed by 'Dm'. It continues with measures containing chords 'D7', 'Gm', 'Gm', 'A7', 'E_m7(b5)', 'A7', and 'Dm'. The bottom staff begins with a measure labeled '9' followed by 'Dm', 'D7', and 'Gm'. It continues with measures containing chords 'C7', 'F', 'B♭', 'E_m7(b5)', 'A7', and 'Dm'. Measure 13 starts with 'Gm' and ends with a double bar line followed by a key signature change to '|| #'. The second staff then begins with measure 17, which starts with 'B' and contains chords 'D/F#', 'E[#]0', 'Em', 'A7', and 'D'. Measures 21 and 25 show a repeating pattern of chords 'B⁷', 'Em', 'A7', and 'B⁷'. The final measure, 29, ends with the word 'FIN'.

SILUETA PORTEÑA

ORLAN DANIEL Y ERNESTO NOLI

HNOS. CUCARO

MILONGA

Bb

1 A F#- C#7 F#-

5 F#- C#7 F#-

9 B F#- C#7 F#-

13 F#- C#7 1 F#- 2 F#-

18 C#7 F#-

22 F#- C#7 F#-

26 F#7 B- E7 A

30 F#- C#7 F#-

B♭ INSTRUMENTS
HOMERO MANZI

TAL VEZ SERÁ SU VOZ

LUCIO DEMARE

The sheet music consists of ten staves of musical notation for B-flat instruments. The first staff begins with a section labeled 'A' containing chords A7, D/F♯, E♯⁹, Em, A7, D, and D♯⁹. Subsequent staves show various chords including A7/E, A7, D, Bm, C♯⁷, F♯m, G, Em, E♯⁹, F♯m, B⁹, Em, E⁹, Gm/B♭, D, B⁹, Em, A7, D, A7, D, and G. Staff 17 begins with a section labeled 'B' containing chords G, A7, D, Bm, Em, and Em. Staves 21 through 30 continue with chords A7, D, Bm, F♯m, C♯⁷, F♯m, B⁹, Em, A7, D, F♯m, Em, C♯⁷, F♯m, B⁹, Em, A7, D, A7, D, and FIN.

Bb INSTRUMENT
ENRIQUE CADICAMO

TRES AMIGOS

ENRIQUE CADICAMO

A

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
vi - da pa - sa el tiem-po y mas me a-cuer-do
tro-nes cuan-do un po - bre se di - vier-te
en a - que - lla ju - ven - tud
e - sa deu - da les pa - gué
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

Em E7 Am

Em G 87 Em

Em 87 Em

B

Don-de an-da-rás Pan - cho Al - si - na
Don-de an-da-rás Bal - ma - ce - da
Yo los es-pe-ro en-la-es qui - na
de Sua-rez y Ne-co - che - a Hoy
nin-gu-no a-cu - de a mi ci - ta Ya
mi vi - da to-ma el-des - vi - o Hoy
la Guar-dia Vie - ja me gri - ta: "Quién
ha dis-per-sa - do e - se trí - o"
Pe - ro yo j - gual los re cuer - do
mis dos a - mi - gos de a - yer

87 E G#7 C#m

87 E G#7 C#m

G#7 C#m

G#7 C#m

87 E G#7 C#m (A7)

8b INSTRUMENTS

JUAN ANDRÉS CARUSO

LA ÚLTIMA COPA

FRANCISCO CANARO

A₁

E-che-a - mi - go no más e-che me y lle - ne hasta la úl - ti - ma-co - pa - de cham
de - mos no más la úl - ti - ma co - pa que tal vez tam bién e lla aho ra es ta

pán
rá que es-ta no - che de fa - rra y a - le - gri - a el do -
o - fre - cien - do en al - gún brin - dis su bo - ca y o - tra

lor que hay en mi al-ma quie ro aho - gar es la úl ti-ma fa-rra de mi vi - da de mi
bo - ca fe - liz la be - sa - rá e che-a - mi - go no-más e-che me y lle-ne has ta el

vi - da mu-chas que se va me-jor di - cho se ha i - do tras de a que - lla que no
bor - de la co - pa de cham-pán que mi **B** i - da se ha i - do tras de a que - lla que no

su - po mi a mor nun ca a pre - ciar yo la qui - se mu-chas chos y la quie - ro y ja -
su - po mi a mor nun ca a pre - ciar

más yo la po dré ol-vi - da - r yo me em-bo - rra - cho por e - lla

y e lla quién sa - be que ha rá e - che mo-zo más cham - pán que to - do mi do -

lor be bien - do lo he de aho gar y si la ven a - mi - gos di - gan -
be

le que ha si - do por su a - mor que mi vi - da ya se fué y brin

A F♯m Bm F♯m Bm C♯7 F♯m NC.

= 100

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 cío-en mi voz car ga-da de nos-tal-gia. Sien to un la-

5 F♯7 Bm

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

9 E7 A C♯7 F♯m

tan-go mo du-la do en cada es qui na. por el que vi-ve una emoción que lo do-mi na, quiere can
mil de ytansen cillo ensus com-pa ses, porque a no-tar le un mal e-jemplo enca da fra se. Con es-te

13 F♯m Bm F♯m Bm F♯m C♯7 F♯m

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.

B Bm A G♯m7(b5) F♯m

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 G7 F♯m7 G♯7 D7 C♯7 F♯7

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 Bm A G♯m7(b5) F♯m

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 G7 F♯m7 C♯7 F♯m C♯7 F♯m

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 Dm A7 Dm

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 - tre - ti - nes

D7 Gm A7 Dm

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

Dm A7 Dm

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

D7 Gm A7 Dm Gm^b

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

Dm A7 Dm A7 Dm

B A7 Dm C7 F

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 -

E7 A7 Gm F A7 Dm

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

A7 Dm C7 F

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

E7 A7 Gm Dm A7 Dm 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 Dm F Dm Bb7 A7

Siempre igual es el ca - mi - no mas lo a - lar - ga pa - ra mi do - lor Yes-te ver - de
ya sa - lien - do las es - tre - llas dan al cie - lo pa - do su es - plen - dor Y de po - co a

5 Dm F A7 Dm E7 A7 Bb

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 Dm F Dm Bb7 A7 D A7 D FIN

Y de cuan - do en cuan - do un ni - do pa - ra 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 D C#(b9) Em A7 D

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

23 D7 G E7 A7

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

29 G Gm D E7 Em7 A(#5) D

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 G Gm D E7 Em7 A(#5) DA7 D

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