

9 DE JULIO

JOSE L PADULA

A

1 AMI E7 AMI
5 A7 DMI E7 AMI NC
9 AMI E7 AMI
13 A7 DMI E7 TO 'B' & END AMI E7 A TO C AMI E7 A

This section consists of four staves of music. The first staff starts with an Ami chord. The second staff starts with an A7 chord. The third staff starts with an Ami chord. The fourth staff starts with an A7 chord. The music continues with various chords and rests, ending with a transition to section B.

B

18 B A D E A
22 (A) E A
26 A E A
30 D E7 A E7 AMI

This section consists of four staves of music. It begins with a B chord followed by an A chord. The next two staves are labeled '(A)' and show a repeating pattern of E, A, and A chords. The final staff ends with a D chord, followed by an E7 chord, an A chord, another E7 chord, and an Ami chord.

C

34 A7
38 D
42 E7 A E7 A
46 E7 A E7 AMI

This section consists of four staves of music. It begins with an A7 chord. The next three staves show a repeating pattern of D, E7, A, and E7 chords. The final staff ends with an A chord, followed by an E7 chord, and an Ami chord.

ADIOS MUCHACHOS

JULIO SANDERS

8b

A

F#7 G A7 D

Handwritten musical score for the first section of Adios Muchachos. The key signature is F# major (one sharp). The melody starts with eighth-note patterns. Chords indicated above the staff are F#7, G, A7, and D. Measure 8b ends with a repeat sign.

5

F#- E- A7 D

9

D F#7 G A7 D

13

D7 G G- D E7 A7 D

17

B 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

BAHIA BLANCA

CARLOS DI SARLI

The sheet music consists of eight staves of musical notation for a solo instrument, likely trumpet or flute. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The music is divided into measures by vertical bar lines. Each measure includes a dynamic marking above the staff. The first staff starts with a forte dynamic. The second staff begins with a piano dynamic. The third staff starts with a forte dynamic. The fourth staff begins with a piano dynamic. The fifth staff starts with a forte dynamic. The sixth staff begins with a piano dynamic. The seventh staff starts with a forte dynamic. The eighth staff begins with a piano dynamic.

MILONGA

♩=104

CAMPO AFUERA

R. BIAGI

A A- E⁷ A-

6 E⁷ A-

10 **B** A- E⁷ A-

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-

42 **CODA** A- E⁷ A-

46 A- E⁷ A- E⁷ A-

EL CHOCLO

ANGEL VILLOODO

A

8b 5 E- 87

8b 9 E7 A-

13 E- B7 E- 87 E- FINE

17 B D7 G D7 G

21 87 E- F#7 1.87 2.87

26 C E 87 E

30 C#7 F#- F#7 87

34 E 87 E

38 C#7 F#- F#7 87 E 87 E D.S. AL FINE

TANGO ♩ = 128

A

LA CUMPARSITA

M. RODRIGUEZ

A- G F E7

A-

8b

5 E7

9 D-

13 E7

16 B A-

20 A-

24 A-

28 A- E7 A-

32 C A-

36 A-

40 A- E7 A-

44 E7 A- G F

B♭ INST

J. D'ARIENZO AABBAACCAA
PUGLIESE ABBCCAA

DERECHO VIEJO

B♭

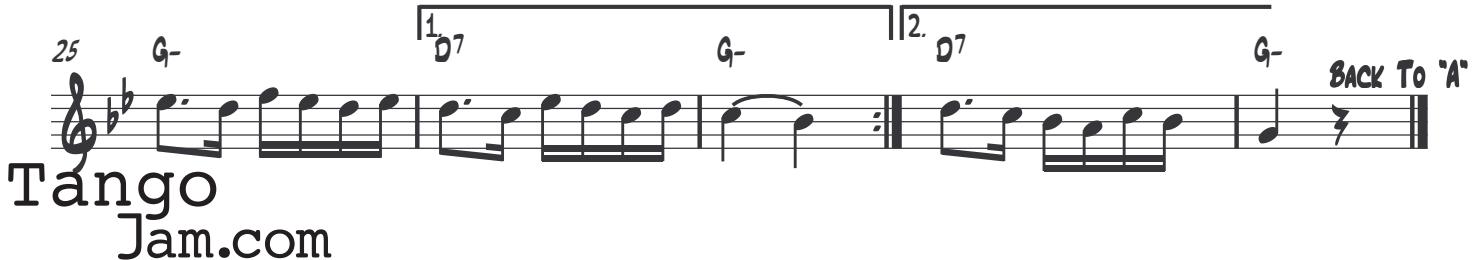
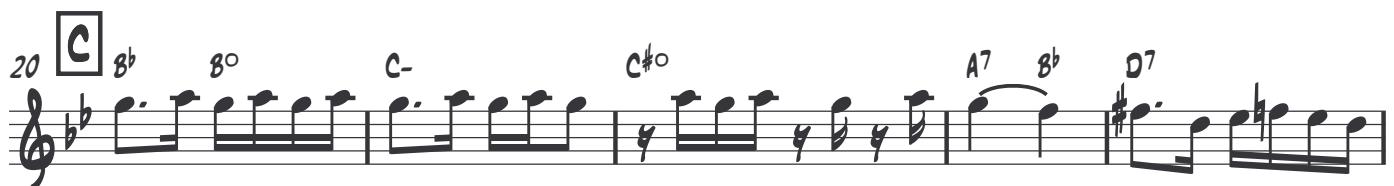
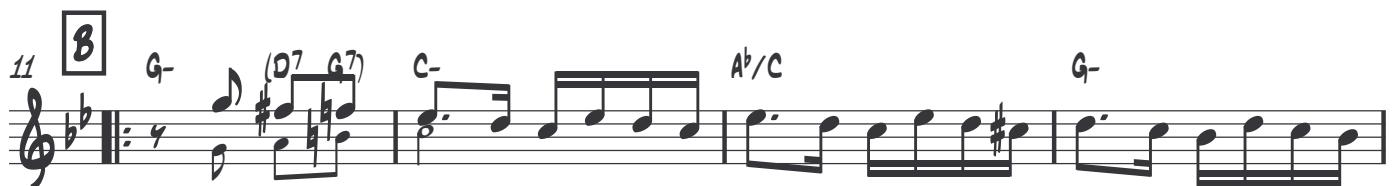
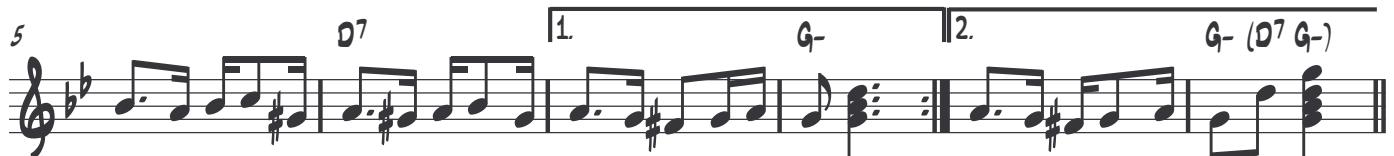
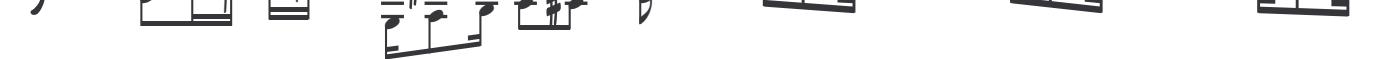
EDUARDO AROLAS

B♭ INST

A (G-)

D7

G-



EL FLETE

Bb INST

VICENTE GRECO

A

8b INST

B- **F#7** **B-**

mf

5 **(LAST P ONLY)** **F#7** **1.** **B-** **2.** **B-F#7B-**

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

15 **F#7** **B-** **F#7** **B-**

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

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

C

27 **B** **F#7** **B**

31 **B** **F#7** **B**

35 **mp** **(B)** **F#7** **pp** **B**

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

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-

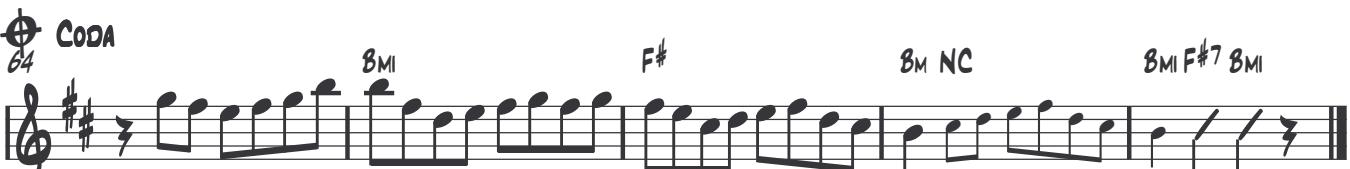
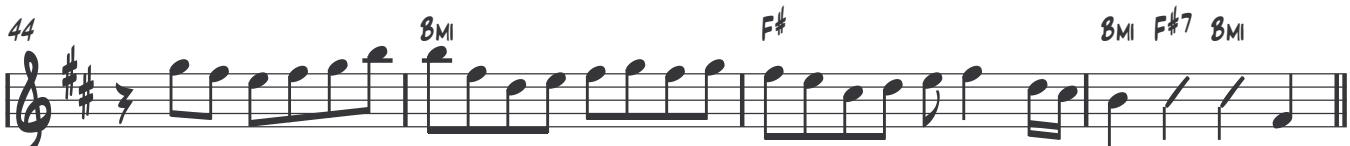
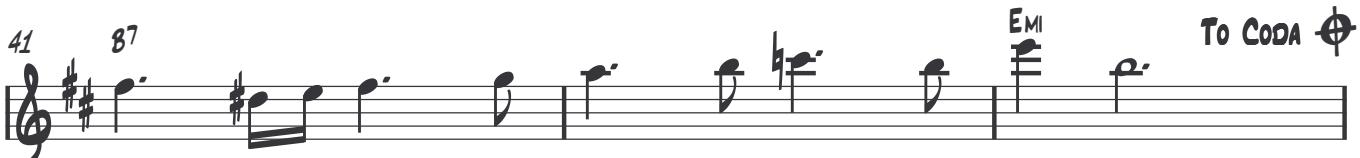
29 C

BMI

F#7

BMI F#7 BMI

2

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

A

MALENA

Bb

LUCIO DEMARE

1 G-⁶ D- A⁷ D-

5 G-⁶ D- (B^b7) A⁷ D- D⁷

9 G- C⁷ F E⁷ A⁷

13 G-⁶ D- A⁷ D-

17 G-⁶ D- (B^b7) A⁷ D- (CMAJ)

FINE

B

21 D B- F#- G

25 E- D E- A⁷

29 D C#7

32 F#- B⁷ E- A⁷ D- (D-)

H. MANZI

MILONGA SENTIMENTAL

SEBASTIAN PIANA



Musical score for piano, page 5, measures 5-6. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 5 starts with a forte dynamic (indicated by a large 'A' above the staff) followed by a rest. The right hand then plays eighth-note chords (F# major) over a sustained bass note. The left hand provides harmonic support with eighth-note chords. Measure 6 begins with a half note (D) in the right hand, followed by eighth-note chords. The left hand continues its harmonic function.

Musical score for piano, page 10, section A. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. The music features eighth-note patterns with various dynamics like forte (f), piano (p), and accents (>). Measures 10 through 14 are shown.

Musical score for piano, page 15, measures 15-16. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 15 begins with a forte dynamic. Measure 16 begins with a forte dynamic. The letter 'A' is written above the top staff in measure 16.

Musical score for piano, page 19, measures 19-20. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 19 starts with a forte dynamic. Measure 20 begins with a forte dynamic.

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2

23 A-

27 D-

31 E

35 A7(b13)

39

1. E

2. A

PALOMITA BLANCA

ANSELMO AIELA

A

E- B7 C7

E- A- D7 G E-

F#7 C7 B7 1 NC 2 E- NC E

B

B7

E E B7

A B7 E B7 E

B

B7

E B7 E B7 E

E B7 E B7 E

F#- B7

E B7 E

BIAGI 8va RE - FA - SI ENRIQUE DELFINO

8b A E G[#] C[#] B E E sfz

5 E B7 E

10 E B7 E sfz

14 B7 sfz E

18 E B7 E F#7 TO C E B7 E C#7

23 B B7 NC / F#7 B7 E-

27 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 (C#7) F#7 B7 E

50 B F#7 B7

55 E B F#7 B sfz

RETINTIN

EDUARDO AROLAS

A

8b

5 A- E7 A-

9 A- E7 A-

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

19 **B** A E7 A.

23 A E7 A.

27 A7 A.

31 A E7 A- E7 A- E7 A-

35 C67 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

5 C7 B7 E-

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-

Tango Jam.com

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 BB A- E-

E-

53 F#7 B7 E-

E-

57 A- E-

E-

61 F#7 B7 E-

E-

Tango Jam.com

SE DICE DE MI

F. CANARO

SLOW & IN OCTAVES

TO MILONGA

SLOW & IN OCTAVES

TO MILONGA

8b

124

A A7 D- A7 D-

8 A7 D- A7 D-

12 A7 D- A7 D-

16 A7 D- A7 D-

20 A7 D- A7 D- (A7) D- (A7) D- MAJ

26 B PMAJ A7

30 (A7) D- MAJ

34 D- A7 D- A7 D-

42 D7 G- C7 F- MAJ D- A7

49 D- C B- G- A

52 D- A7 TO REPEAT D- NC SLOW D- A7 D-

Tango

FIN

Tango
Jam.com

SHUSHETA
(EL ARISTOCRATA)

JUAN CARLOS COBIAN

TANGO

A

F#- 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#- **END** F# C# F#- **FINE**

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

22 C#7 F# G#7 F# 2C#7 F# F#- **TO A**

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

33 G#- C#7 F#

37 F# D#7 G#- F#

41 G#- C#7 G#- C#7 F# F#- **TO A**

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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#- B- E7 A

30 F#- C#7 F#-