

9 DE JULIO

JOSE L PADULA

8b

A

Musical notation for Section A (measures 5-17). Chords: AMI, E7, AMI, A7, DMI, E7, AMI NC, AMI, E7, AMI, A7, DMI, E7, AMI E7 A, TO '8' & END, TO C, AMI E7 A.

B

Musical notation for Section B (measures 18-33). Chords: A, D, E, A, (A), E, A, A, A, D, E7, A, E7, AMI.

C

Musical notation for Section C (measures 34-47). Chords: A, A7, D, E7, A, E7, A, E7, A, E7, AMI.

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 **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

Chords: G#-, D#7, G#-, (A#-7(b5)) G#-, (D#7)G#-, G#-, D#7, G#-, E#o7, E7, D#7, G#-, C#-, G#-, E7, D#7, G#- D#7 G#-, G#-, C#-, D#7, G#-, G#-, C#-, D#7, G#-, G#-, C#-, D#7, G#-, C#-, G#-, D#-, G#-

MILONGA

CAMPO AFUERA

R. BIAGI

♩=104

A

A-

E7

A-

B

TO CODA ON QUE

C

⊕ CODA

EL CHOCLO

ANGEL VILLODO

A E^- 87

5 E^-

9 E^7 A^-

13 E^- 87 E^- 87 E^- FINE

17 **B** D^7 G D^7 G

21 87 E^- $\text{F}^\#7$ 1. 87 2. 87

26 **C** E 87 E

30 $\text{C}^\#7$ $\text{F}^\#-$ $\text{F}^\#7$ 87

34 E 87 E

38 $\text{C}^\#7$ $\text{F}^\#-$ $\text{F}^\#7$ 87 E 87 E D.S. AL FINE

TANGO ♩ = 128

A

LA CUMPARSITA

M. RODRIGUEZ

A- G F E7

A-

8b

5 E7 A-

9 D- A-

13 E7 A- E7 GILL

16 **B** A- E7

20 A- GILL

24 A- D- GILL

28 A- E7 A-

32 **C** A- D- A-

36 A- D- A- GILL E7

40 A- E7 A-

44 E7 A- G F

Bb INST

DERECHO VIEJO

Bb

J. D'ARIENZO AABBAACCA

EDUARDO AROLAS

PUGLIESE AABBCCAA

8b INST

A (G-)

5

11 **B**

15

20 **C**

25

EL FLETE

Bb INST

VICENTE GRECO

5 **A** B- F#7 B-

Bb INST *mf*

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

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

15 F#7 B- F#7 B-

19 E D F#7 F#7b9 B- sfz *CRESC.*

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

27 **C** B F#7 B

31 B F#7 B *mp* *pp*

35 F#7 B *(B)*

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

A LA GRAN MUÑECA

JESUS VENTURA

A

Musical notation for section A, measures 1-16. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes a treble clef and a key signature of two sharps. Chord symbols are placed above the staff: F# (measures 1-2), Bm (measures 3-4), Bm (measures 5-6), B7 (measures 7-8), Em (measures 9-10), Bm (measures 11-12), F#7 (measures 13-14), Bm NC (measures 15-16), Bm F#7 Bm (measures 17-18).

B

Musical notation for section B, measures 17-32. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes a treble clef and a key signature of two sharps. Chord symbols are placed above the staff: Bm (measures 17-18), F#7 (measures 19-20), Bm (measures 21-22), B7 (measures 23-24), E- (measures 25-26), C (measures 27-28), Bm (measures 29-30), F#7 (measures 31-32), Bm F#7 Bm (measures 33-34).

2

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

33 **AA** F#

37 F# Bm

41 87 EMI To CODA

44 Bm F# Bm F#7 Bm

48 **C** BMA F#7 BMA

52 Bm F#7 Bm

56 BMA F#7 87 E/G#

60 EMI Bm F#7 Bm F#7 Bm D.S. AL CODA

64 CODA Bm F# Bm NC Bm F#7 Bm

MALENA

Bb

LUCIO DEMARE

A

Musical notation for section A, measures 1-18. The key signature is Bb and the time signature is 4/8. The notation includes treble clef, notes, rests, and accidentals. Chord symbols are placed above the staff: G-6, D-, A7, D-, G-6, D-, (Bb7), A7, D-, D7, G-, C7, F, E7, A7, G-6, D-, A7, D-, G-6, D-, (Bb7), A7, D-, D- (CMAT). The word "FINE" is written below the staff at the end of measure 18.

B

Musical notation for section B, measures 21-35. The key signature is Bb and the time signature is 4/8. The notation includes treble clef, notes, rests, and accidentals. Chord symbols are placed above the staff: D, B-, F#-, G, E-, D, E-, A7, D, C#7, F#-, B7, E-, A7, D, (D-).

H. MANZI

MILONGA SENTIMENTAL

SEBASTIAN PIANA

Musical notation for measures 1-4. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords A and E are indicated above the staff.

Musical notation for measures 5-9. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords A and F are indicated above the staff.

Musical notation for measures 10-14. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords A and F are indicated above the staff.

Musical notation for measures 15-18. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords A and F are indicated above the staff.

Musical notation for measures 19-23. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords A, F, E, A, and AMI are indicated above the staff.

2

23 A- E A-

27 D- E A-

31 E AMI

35 A7(b13) DMi E A

39 1. E 2. A

PALOMITA BLANCA

ANSELMO AIETA

Musical score for Palomita Blanca, composed by Anselmo Aieta. The piece is in 3/4 time and features a melodic line with guitar accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 7, 14, 20, 25, 31, 37, 43, and 47 marked. Chords are indicated above the staff, and some measures contain a '7' symbol, likely indicating a 7th fret or a specific fingering. The score includes a first ending (1. NC) and a second ending (2. E- NC). The piece concludes with a double bar line.

Chords and symbols shown in the score:

- Measures 1-6: A⁸⁷, E-, C⁷
- Measures 7-13: B⁷, E-, A-, D⁷, G, E-
- Measures 14-19: F^{#7}, C⁷, B⁷, 1. NC, 2. E- NC, E
- Measures 20-24: B⁷
- Measures 25-30: E, E, B⁷
- Measures 31-36: A, B⁷, E, B⁷, E
- Measures 37-42: B⁷, C^{#7}
- Measures 43-46: F^{#-}, B⁷
- Measures 47-50: E, B⁷, E

BIAGI 8va-----RE---FA---SI

ENRIQUE DELFINO

8b

5

10

14

18

23

27

32

37

41

46

50

53

Chords: E, B7, C#7, F#7, B, NC, D7, G, F#7, (F#7), (C#7), (A#), B, E, B7, B, F#7, B, A, sfz, sfz

RETINTIN

EDUARDO AROLAS

A

5 A- E7 A-

9 A- E7 A-

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

19 **B** A E7 A

23 A E7 A

27 A7 D A

31 A E7 A E7 A-

35 **C** G7 C G7 C E7

40 A- E7 ¹A- ²A- E7 A-

RODRIGUEZ PEÑA

VINCENTE GRECO
ARR. C. DISARLI

A

TANGO F#7

B

F#7

MUSIC BOX 1X ONLY

1. B F#7 B F#7 B
2. B F#7 B

B

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

F#7 B C#7 F# C#7 F#

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

F#7 B C#7 F# C#7 F#

C

Pizz. F#7 B F#7 B7

F#7 B F#7 C#7 F#

ROMANCE DE BARRIO

ANIBAL TROILO

VALS **A** NC F#7

Bb INST

5 C7 87 E-

9 E7 A-

13 D7 G 87

17 **AA** E- F#7

21 C7 87 E- E7

25 A- D7 G 87

29 E- 87 E-

ROMANCE DE BARRIO

PAGE 2

2
33 **B** B7



SE DICE DE MI

F. CANARO

TO MILONGA

SLOW & IN OCTAVES

4/4

♩ = 424

8

12

16

20

26

30

34

42

49

52

SHUSHETA

(EL ARISTOCRATA)

JUAN CARLOS COBIAN

5b 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# C#7 F# C#7 F# F#-

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

33 G#- C#7 F#

37 F# D#7 G#-

41 G#- C#7 G#- C#7 F# F#-

SILUETA PORTEÑA

ORLAN DANIEL Y ERNESTO NOLI

HNOS. CUCARO

MILONGA

A F#- C#7 F#-

5 F#- C#7 F#-

B F#- C#7 F#-

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

18 **C** F#- C#7 F#-

22 F#- C#7 F#-

26 F#7 B- E7 A

30 F#- C#7 F#-