

tango  
melodies  
& chords  
*a la parrilla*

# THE TANGO FAKE BOOK

2/4  
Version



THE  
TANGO  
FAKIE  
BOOK™

**2/4 EDITION**

Mark Arthur Wyman, *editor*

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# THE TANGO FAKE BOOK

**2/4 VERSION**

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## THE WORK

This is a Fake Book, a tango analog to the popular jazz Fake Books. To that end, it is intentionally without expressive markings, without tempo indications, rhythmic variations etc. Interpretation is entirely up to the performer. It is, of course, necessary to be familiar with the tango performance style in order to bring this book to life. It is also good for the student of tango, and for the arranger.

All transcriptions were done by me; the 'maw' in the charts stands for Mark Arthur Wyman. I made these over the course of more than four years. They were done as necessity dictated, more or less. Some were done for pleasure, or to correct another existing inaccurate chart, or because i couldn't find any written music. When i had the idea of The Tango Fake Book, then i began

JO.

Maj7

Am

Carrizo De Norte  
trance + mar



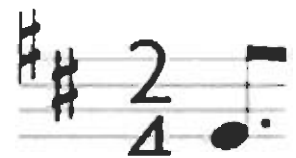
to make them because i thought something in particular should be included.

I have tried to simplify melodies as much as possible, to get at the unadorned essence of any tune. Why clutter things up with a bunch of markings in a elementary, silly arrangement à la Korn? My idea is specifically to not influence a performance, to allow full flower of creativity from a performer, in the moment of performance, or when beginning an entirely new arrangement.

Some pieces are easier than others to distill from a complex arrangement. Piazzolla's essential melodic ideas are almost inseparable from his arrangements; Pugliese can present the same difficulties. But insofar as it is possible, i have tried to eliminate indications of an actual arrangement. Make your own!

I have added some markings in the scores just for convenience of reference. For instance, A and B labels for sections of each tune, which i think are more neutral than other labels like Trio, Refrein and so on; or, in some (for ex., Piazzolla's *Balada para un loco*), intro and outro labels.

A E



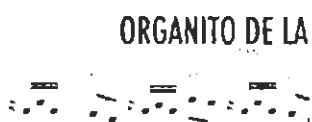
Where harmonies are not obvious, or where i could not determine a single basic harmony, i have provided alternates (for ex., *Uno*). Or melody too (*Gallo ciego*).

I made most of the tangos in 2/4. Tango seems obviously, to me, to be in 2/4; it is generally danced two steps per measure, and i think the music reflects this. These days many people disagree, and say that all tango should be written in 4/4. Modern tango, especially Piazzolla, Mosalini, Beytelmann and so on, can be and perhaps should be, and so i made an exception for the Piazzolla tangos and transcribed them in 4/4.

The design of the book, cover included, is mine too. It is in A4 size paper. The cover title font is Metro Retro by Nick Curtis.

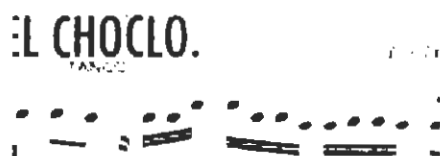
## REPertoire

The choice of repertoire was a bit haphazard. I know most of these tangos because i played them often. Some were from the very beginning of my experience playing in SF (*Loca*, *Oblivion*, *Cumparsita*). These happened to be the ones chosen by Dale Meyer for us to play. Some were from arrangements of orquesta parts. Some are here because of sheer



obviousness - a tango musician can't live without them (*Chocho*, *Cumparsita*, etc.). Of some i heard fantastic performances or recordings. Some are here because someone told me to learn them or transcribe them, or i had to perform them, maybe with a singer, which is where most of the canciones came from. Some just because i love them and i can't live without them (*Organito de la tarde*, for example). Some perhaps are not so well known, but i liked them and felt that they should be played more.

But in the end i feel i have compiled here a very good collection of tango, an essential songlist for beginner and experienced tango musician alike. There are represented here some of the very first tangos, through the Golden Age to modern, covering a wide range of tango styles. Included are many of the most popular tangos ever written, along with some less known. The greatest tango composers are present, such as Troilo, Discepolo, Salgán, Filiberto; along with one-hit wonders like Ernesto de la Cruz.



I remember years ago, argentine bandoneonista Bocha Lopez came to San Francisco. At one point, he gave me a list of tangos to play, maybe 30 or so, the standard ones that he knew for any gig. I looked at the list and thought, hmm, i know one, two, *Cumparsita*, *Choclo*, no more. Now i am familiar with them all, and they are here. Another time, Jur Heijnen, a DJ and tango dance teacher with a very nice milonga in Amsterdam, gave me his list of the best tangos a group should play. Again, i knew several, but not many. I learned them, transcribed them, and they too are all here. This has happened a few times, and each time i wrote out the melody and chord--s, and then included them here.

## TANGO

Tango is the most beautiful, profound, passionate and complete music i have ever heard. I say complete, because it's got everything in it that i like best in music, all the various styles that i have played. It's got the audacious power of rock, the dirt and rawness and compelling rhythm of folk music, some of the harmonies, and all of the improvisational freedom, of jazz. And classical -- i need absolutely everything i ever learned studying classical to play tango well. Every chop, every etude, all my technique, interpretive skills, all go into tango, because all the infamous difficulties are present: all the blistering runs of octaves, thirds, trills, scales, fast arpeggios, melting legato, and lovely shaping and shading of phrase that you would hear in an average Horowitz or Toscanini performance are all used in good tango performances. In every good tango recording there is much subtlety, balance, grace, elegance. I feel that any number of tango pianists can, at the very least,



hold their own against many of the great classical pianists. Horacio Salgán is a fabulous pianist by any standard.

There are three basic rhythms in tango: tango, milonga and vals. A tango has that basic 2/4 (or 4/4) tango feel that we all know and love. A tango vals has a 3/4 rhythm. And a milonga is in 2/4, but has a quicker feel, with a characteristic swing due to a syncopated accent in every measure, an anticipation of the 2d beat. I have included here a selection of all three types of tango.

## LAST COMMENTS

This work is not done. How can it be? There are a billion beautiful tangos in the world. I am always adding new ones. I can't help it. It's an obsession, really irresistible. There are so many more to do.

Do you know a tango, your favorite, that unbearably beautiful, irresistible thing you can't get out of your head? Let me know, and it may be included in the next edition, **The Tango Fake Book, Volume 2**. So many beautiful tangos, milongas and valsés in the world...

Do you have comments? criticism? information, such as dates of composition? Do you see a mistake? Please let me know. I am glad to hear from users of this book.

Look for the Tango Fake Book, Volume 2, with a completely new selection of tangos; and the **Vocal Tango Fake Book**, both coming soon.

## DEDICATION AND ACKNOWLEDGMENTS

This book is dedicated with love and respect to many people, who influenced me and the development of this Tango Fake Book, and i want to thank them for help, encouragement, influence, beautiful music, and general goodness:

First, mainly, much respect to the memory of Dale Meyer. He got me started playing this almost unbelievably gorgeous, rich music, often employing charts similar to these. He helped the tango scene in San Francisco flourish, and was unfailingly friendly, generous, helpful, and honest. He died unexpectedly several years ago, and i still miss him. He was a great guy.

To maestro Horacio Salgán, the greatest tango piano player, much respect and admiration. He is an inspiration.

To Arina with much love, kisses, hugs. She pushed me, helped with this work immeasurably, gave me ideas and lots of support and encouragement and even some love and Julian, the world's youngest tango musician.

To Julie Queen and Paul Lundahl, who in 2003 made my wonderful Buenos Aires experience possible. Now, guys: let's tell some Tango Stories.

To Andrea, who introduced me to Di Sarli among other things, mucho amor y besitos.

To Guillermo and all in Gente de tango, and Julián Peralta, Bruno, and all in Fernandez Fierro with much respect. Thanks for letting me jam with you.

To all my friends and fellow musicians and DJs in Amsterdam: Rob Nuijten, Boris Franz, Santiago Cimadevilla, Wim Warman, Jur Heijnen, all in Amago, Racing Club, and Bandola Zurdo, Juan Otero, Dario Polonara, Juan Pablo Dobal, Orlando Miño, Enrique Caruso, Hernán Ruíz and many more here.

And to all friends and fellow tango musicians in San Francisco: Bocha Lopez, Victor Meneses, Tom Montgomery and all the Mouts of MonTango, Greg Kehret, Paul Binkley, Mike (I) Silverman, Odile Lavault, Seth Asarnow, Tango #9, and Parlando/Strictly Tango.

Thanks for your feedback, help and all your lovely music and inspiration.



Mark Arthur Wyman, *editor*  
Amsterdam NL, June 2006  
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# 9 DE JULIO.

TANGO

José Padula (1918)  
*transcr. marw*

**A**

Chords: Gm, D7, Gm, G7, Cm, D7, Gm, G7, Cm, D7, Gm

*FINE.*

**B**

Chords: G, C, D7, G, D7, G, C, D7, G

**C**

Chords: G, C, D7, G, D7, G

*D.C.*

# 9 PUNTOS.

TANGO

Francisco Canaro  
transcr. maw

**A**  $A\flat$   $Cm$   $Fdim$   $Cm$   $G7$

$Cm$

$A\flat$   $Cm$   $Fdim$   $Cm$   $E\flat7$   $A\flat$

$A\dim$   $E\flat$   $Cm$   $Fm$   $B\flat7$   $E\flat$

**B**  $E\flat$   $B\flat7$

$E\flat$   $B\flat7$

$E\flat$   $C7$   $Fm$   $B\flat7$

$E\flat$   $C7$   $Fm$   $E\flat$   $B\flat7$   $E\flat$

\* COUNTERMELODY B SECTION

$E\flat$   $B\flat7$   $E\flat$   $B\flat7$   $E\flat$   $C7$

$Fm$   $B\flat7$   $E\flat$   $C7$   $Fm$   $B\flat7$   $E\flat$

# A LA GRAN MUÑECA.

TANGO

Jesús Ventura (1920)  
transcr. maw

**A** E7 Am

**B** E7 Am A7 Dm Bb Am E7 Am

**C** A E7 A Am E7 A E7 A7 D F Am E7 Am

# A MEDIA LUZ.

TANGO

Edgardo Donato  
transcr maw

**A**

Section A, first two staves of music. The first staff is in treble clef, key of D major (two sharps), and 2/4 time. It begins with a quarter rest followed by a quarter note D. The melody consists of eighth notes. Chords are indicated above the staff: D, A7, and D.

**B**

Section B, six staves of music. The first staff is in treble clef, key of D minor (two sharps), and 2/4 time. It begins with a quarter rest followed by a quarter note D. The melody consists of eighth notes. Chords are indicated above the staff: Dm, Gm, A7, and Dm.

The second staff continues the melody with chords A7 and Dm.

The third staff continues the melody with chords A7 and Dm.

The fourth staff continues the melody with chords A7 and Dm.

The fifth staff continues the melody with chords D, Gm, A7, and Dm.

The sixth staff continues the melody with chords A7, Dm, A7, and D.

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07.04.21

# ADIÓS JUVENTÚD.

VALS

Antonio Sureda  
transcr. marx

**A** Cm

C7 Fm

Cm G7 Cm Cm

**B** C Dm G7 C

C Dm G7 C

Dm G7

C C

*BANDONEÓN VARIACIÓN* *over B*

C Dm G7

C

Dm G7 C

C Dm

G7 C

Dm G7 C G7 C

# AFICHES.

TANGO CANCIÓN

*Atilio Stampone*  
transcr. maw

**A**

Chord symbols for Section A:  
 Cm Fm Bb7 Eb Fm Bb7  
 Eb D7 G7 Ab  
 Fm Bb7 Eb C7 Fm Bb7 Eb  
 Fm Cm Ab7 G7 Cm

**B**

Chord symbols for Section B:  
 C D(m) G7 C  
 Eb Fm Bb7 Eb G7  
 F Dm7 D#7 Em Em7(b5) A7  
 Dm Dm7 G7 C  
 D(m) G7 C

# ALGUIEN LE DICE AL TANGO.

Astor Piazzolla  
*transcr. marc*

**A** Dm A/C# Cm6 G/B Gm/Bb

F/A E/G# Gm6 Dm/F A/C#

Cm6 G/B Gm/Bb A Dm E7 A Dm

**B** Aø7 D7 Gm Aø7 D7 Gm

Bø7 E7 Am Bø7 E7 Am

C#ø7 F#7 Bm C#ø7 F#7 Bm

D#ø7 G#7 C# F#m G#s4 ---3

**C** C#m G#/C Bm6 F#m/A

G# C#m D# G# C#m

G#/C Bm6 F#m/A D#ø7 G#

C#m D# G#7 C#m

# ALMA EN PENA.

TANGO

Anselmo Aieta  
transcr. marce

The musical score is written in 2/4 time and consists of two sections, A and B. Section A is marked with a square 'A' and Section B with a circle 'B'. The key signature has three sharps (F#, C#, G#).

**Section A:** This section begins with a treble clef and a 2/4 time signature. The first staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. Chords are indicated above the staff: B<sub>m</sub> and F#<sub>m</sub>. The second staff continues the melody with chords C#7 and F#<sub>m</sub>. The third staff has chords B<sub>m</sub> and F#<sub>m</sub>. The fourth staff features chords C#7, F#<sub>m</sub>, C#7, and D. The fifth staff contains chords C#<sub>m</sub>, B<sub>m</sub>, E, F, A, E7, and A. Section A concludes with a double bar line.

**Section B:** This section begins with a treble clef and a 2/4 time signature. The first staff has chords A, E7, and A. The second staff has chords A, E7, and A. The third staff has chords D, A, E7, and A. The fourth staff has chords D, A, E7, and A. Section B concludes with a double bar line.

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07.04.21



# EL AMANECER.

Roberto Firpo  
transcr. maw

TANGO

**A**

G7 Cm G7 Cm

Fm Cm G7 Cm

**B**

Cm G7 Cm

G7 Cm

G7 Cm

Fm G7 Cm G7 Cm

**C**

C G7 C

G7 C

G7 C

Ab G7 C

COUNTERMELODY for A

COUNTERMELODY for C

# AMIGAZO.

TANGO

Juan de Dios Filiberto  
transcr. maro

**A**

**B**

**C**

# AZABACHE.

MILONGA

Enrique Francini (1942)  
transcr. marc

**INTRO** C7 Fm C7 Fm

**A** Fm C7 Fm Eb7 Ab C7 Fm C7 Fm

**INTRO** C7 Fm C7 Fm

Fm Eb7 Ab C7 Fm C7 Fm

EB7 Ab C7 Fm C7 Fm

C7 Fm C7 Fm

**NC** F C7 F Bb F C7

**B** F C7 F C7 F Bb F

Bb F F C7 F C7 F

Fm C7 Fm C7 Fm C7 Fm C7 Fm

# BAHIA BLANCA.

TANGO

Carlos Di Sarli  
transcr. maw

**A**

Musical notation for section A, first system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: F#m, Bm, C#7, F#m.

Musical notation for section A, second system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: G#7, C#7.

Musical notation for section A, third system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: F#m, Bm, C#7, F#m.

Musical notation for section A, fourth system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: Bm, F#m, D7, C#7, F#m. Ends with *FINE.*

**B**

Musical notation for section B, first system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: F#m, Bm, C#7, F#m.

Musical notation for section B, second system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: Bm, C#7, F#m.

Musical notation for section B, third system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: Bm, C#7, F#m.

Musical notation for section B, fourth system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: Bm, F#m, C#7, F#m. Ends with *D.C.*

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07.04.21

# BAJO UN CIELO DE ESTRELLAS.

VALS

Enrique Francini  
transcr. mare

**A**  $A_m$   $E^7$   $A_m$   $A^7$

$D_m$   $E^7$   $A_m$

$D_m7$   $B^7$   $E$   $A_m$   $E^7$

$A_m$   $A^7$   $D_m$

$A_m$   $E^7$

**B**  $A(m)$   $NC$   $E^7$   $A$

$C\#^7$   $F\#m$   $D$   $D\#^7$

$A$   $F\#^7$   $B$   $E^7$   $A$   $A^{\circ}7$

$E$   $A$   $C\#^7$

$F\#m$   $D$   $D\#^7$

$A$   $B$   $E$   $A$

The musical score is written in 3/4 time and consists of ten staves of music. The first section, labeled 'A', is in the key of A minor and features a melodic line with various chords including A minor, E7, A minor, A7, D minor, D minor 7, B7, E, and A minor. The second section, labeled 'B', changes to the key of A major and includes chords such as A major, no chord (NC), E7, A, C#7, F#m, D, D#7, A, F#7, B, E7, A, A°7, E, A, C#7, F#m, D, D#7, A, B, E, and A. The notation includes treble clefs, stems, beams, and various accidentals (sharps, naturals, and a double sharp).

# BALADA PARA UN LOCO.

Astor Piazzolla  
transcr. marc

**INTRO** Dm Eb

Dm E7 A

E A7 Dm

**COUPLET** D A/C# C B7

Em A7 D Bm E A7

D D A/C# C B7

Em A7 D Bm E A7 D

**REFRÉN** Dm Eb

*f* *p*

Dm E A

Dm

*f*

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07.04.21

Chords: Eb, Dm, E, A

**INTRO**

Chords: Dm, Eb, Dm

Chords: E7, A7, E, A7, Dm

**COUPLET**

Chords: D, A, Am, B7, Em

Chords: A7, D, Bm, E, A7, D, C7

Chords: F, C, Cm, D7, Gm

Chords: Bbm, C7, F, Dm, G, C7

**OUTRO**

Chords: Dm, Eb

Chords: Dm, E, A7, Dsus4, D

Let - ee' ella y lo co yo!

*BALADA PARA UN LOCO p2*

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# BOEDO.

TANGO

Julio De Caro  
transcr. mate

The musical score for 'Boedo' is written in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The melody is primarily eighth and sixteenth notes. Chords are indicated above the staff: D, A, G, D, G, D, A7. The second staff is marked with a square box containing the letter 'A'. Chords: D, Em, A7, D. The third staff has chords: A, D, Em. The fourth staff has chords: A7, D, D7, G, A7, D. The fifth staff is marked with a circle containing the letter 'B'. Chords: A7, D, F#, Bm. The sixth staff has chords: G, D, A7, D. The seventh staff has chords: A7, D, F#, Bm. The eighth staff has chords: G, D, A7, D. The ninth staff is marked with a diamond containing 'B2' and the text 'Variación B'. Chords: A7, D, F#7, Bm, G. The tenth staff has chords: D, A7, D, A7, D, F#7. The eleventh staff has chords: Bm, G, D, A7, D.



# BUEN AMIGO.

TANGO

Julio De Caro (1925)  
transcr. mace



ALTERNATE MELODY for C





# LA CACHILA.

TANGO

Eduardo Arolas  
transcr. marc

**A**

C7 Fm

C7 Fm

F7 Bbm

Fm Bdim C7 Fm

**B**

N.C. Fm C7

Fm C7 Db C7

**C**

Fm C7 Fm C7

F7 Bbm C7 Fm

C7 Fm C7

F7 Bbm C7 Fm

# CAFETÍN DE BUENOS AIRES.

TANGO CANCIÓN

Mariano Mores (1948)  
transcr. mate

**A**

Section A consists of four staves of music in 2/4 time, key of B-flat major. The notes are: Staff 1: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Staff 2: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Staff 3: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Staff 4: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4.

Section B consists of five staves of music in 2/4 time, key of C major. The notes are: Staff 5: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Staff 6: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Staff 7: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Staff 8: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Staff 9: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4.

Section C consists of one staff of music in 2/4 time, key of C major. The notes are: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4.

# CAMBALACHE.

TANGO

Enrique Santos Discépolo (1935)  
transcr. maw

**A**

Section A consists of six staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes. Chord symbols are placed above the staff: C, G7, and C. The second staff continues the melody with G7 and C chords. The third and fourth staves show a change in the bass line with chords F, Fm, C, G7, and C. The fifth and sixth staves continue the melody with F, Fm, C, G7, and C chords.

**B**

Section B consists of six staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes. Chord symbols are placed above the staff: F, A7, Dm, and G7. The second and third staves continue the melody with C, Dm, and G7 chords. The fourth and fifth staves show a change in the bass line with chords C, C7, and F. The sixth staff continues the melody with G7 and C chords.

# CAMINITO.

TANGO

Juan de Dios Filiberto (1926)  
transcr. matw



## CAMPO AFUERA.

MILONGA

Rodolfo Alberto Biagi  
transcr. n.w.

**A** G<sub>m</sub> D<sup>7</sup>

G<sub>m</sub>

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

**B** D<sup>7</sup> G<sub>m</sub>

C<sub>m</sub> F<sup>7</sup> B<sub>b</sub>

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

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

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

A<sub>m</sub> D<sup>7</sup> G

G<sub>m</sub> E<sub>b</sub> G<sub>m</sub>

E<sub>b</sub> D<sup>7</sup> G<sub>m</sub>

# CANARO EN PARIS.

TANGO

Alejandro Scarpino y Juan Caldarella  
transcripció





The image displays a musical score for the piece "CANARO EN PARIS p2". It consists of eight staves of music, each beginning with a treble clef and a key signature of two sharps (F# and C#). The music is written in a style that suggests a guitar or piano accompaniment, with frequent use of chords and arpeggiated patterns. The chord markings are as follows:

- Staff 1: F#m
- Staff 2: C#7
- Staff 3: F#m
- Staff 4: F#m
- Staff 5: F#7
- Staff 6: Bm
- Staff 7: F#m
- Staff 8: C#7 and F#m

CANARO EN PARIS p2

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# CARA SUCIA.

TANGO

Francisco Canaro (1918)  
transcr. maw

**A** D A7

D

B7 Em

A7 D A7 D

**B** G E7 Am

D7 G

E7 Am

C G D7 G

D.C.

# CASERÓN DE TEJAS.

VALS CRIOLLO

Sebastián Piana (1941)  
transcr. marc

The musical score consists of ten staves of music in 3/4 time. The key signature is two sharps (F# and C#). The chords are as follows:

- Staff 1: Am
- Staff 2: Dm, E7, Am
- Staff 3: B7, E, Am
- Staff 4: (no chord)
- Staff 5: Dm, E7, Am
- Staff 6: B, E7, Am
- Staff 7: A, F#7, B
- Staff 8: E7, A, G#7
- Staff 9: C#m, E7, A
- Staff 10: F#7, Bm, Bm7(b5)

# CHE, BANDONEÓN!

TANGO

Aníbal Troilo (1949)  
transcr. mateo

**A**

Chords for Section A: A<sup>7</sup>, D, G, F<sup>#m</sup>, E<sub>m</sub>, A<sup>7</sup>, G<sub>m</sub>, D<sub>m</sub>, G<sub>m</sub>, D<sub>m</sub>, B<sub>b</sub>, E, A<sup>7</sup>, D<sub>m</sub>.

**B**

Chords for Section B: D<sub>m</sub>, D<sub>m</sub>, D<sup>7</sup>, G<sub>m</sub>, C<sup>7</sup>, F, B<sub>b</sub><sup>7</sup>, A<sup>7</sup>, D<sub>m</sub>, D<sub>m</sub>, D<sup>7</sup>, G<sub>m</sub>, C<sup>7</sup>, F, B<sub>b</sub><sup>7</sup>.

OPTIONAL FILL

Chords for Optional Fill: A<sup>7</sup>, D<sub>m</sub>, G<sub>m</sub>, D<sub>m</sub>, A<sup>7</sup>, D<sub>m</sub>.

FINE.

# EL CHINO PANTALEÓN.

MILONGA TANGUERA

Francisco Canaro  
transcr. mare

A (break) E7 A  
 E7 A  
 A E7 A E7  
 A (break)  
 E7 A E7 A  
 E7 A (break) E7  
 A E7 A N.C.  
 B A E7  
 N.C. A Bm  
 Dm A/E E7 A

# CHIQUÉ!...

TANGO

Ricardo Luis Brignolo  
transcr. maw

**A**

Chords for Section A: Gm, G7, Cm, D7, Gm, Cm, D7, Gm, G7, Cm, D7, Gm, Cm, Gm, D7, Gm.

**B**

Chords for Section B: NC, D7, Gm, D7, Gm, D7, Gm, D7, Gm.

**C**

Chords for Section C: Gm, D7, Gm, G7, Cm, Gm, D7, Gm.

# CHIQUILÍN DE BACHÍN.

Astor Piazzolla  
transcr. maru

A<sup>7</sup> D- G<sup>7</sup> CM<sup>7</sup> FM<sup>7</sup>  
 B<sup>ø7</sup> E<sup>7</sup> Am  
**A** Am Am/G Am/F# Am/F Dm  
 G<sup>7</sup> B<sup>b7b5</sup> A<sup>7</sup> Dm  
 G<sup>7</sup> C F B<sup>ø7</sup> F<sup>7</sup> E<sup>7</sup>  
 Am Am/G Am/F# Am/F Dm  
 G<sup>7</sup> B<sup>b6b5</sup> A<sup>7</sup> Dm G<sup>7</sup> E<sub>m</sub>  
 Am F<sup>#ø7</sup> B<sup>7</sup> E<sup>7</sup>  
**B** Am Am/G Am/F# Am/F B  
 E B<sup>b6b5</sup> A<sup>7</sup> Dm G<sup>7</sup>  
 CM<sup>7</sup> FM<sup>7</sup> Dm F<sup>7</sup> E<sup>7</sup>  
 E<sup>7</sup> Am

# EL CHOCLO.

TANGO

Ángel Gregorio Villoldo  
transcr maw

**A**

**B**

*FINE.*

*D.C.*

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# EL CIRUJA.

TANGO

Ernesto de la Cruz (1926)  
transcripció

**A**

Musical notation for section A, first system. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: A, G, Am.

Musical notation for section A, second system. Chords: D7, G.

Musical notation for section A, third system. Chords: E7, Am.

Musical notation for section A, fourth system. Chords: D7, G, D7, G. Ends with a double bar line and the word "FINE." below.

**B**

Musical notation for section B, first system. Treble clef, key signature of two flats (Bb, Eb). Chords: Gm, D7, Gm.

Musical notation for section B, second system. Chords: Cm, Gm, D7, Gm.

Musical notation for section B, third system. Chords: D7, Gm.

Musical notation for section B, fourth system. Chords: Cm, Gm, D7, Gm. Ends with a double bar line and "D.C." below.

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# COMME IL FAUT.

TANGO

*Eduardo Arolas*  
transcr. mark

**A**

Dm Am E7 Am

Dm Am E7 Am

**B**

F C7 F

Am E7 Am

**C**

A7 Dm

E7 Am

G7 C

E7 Am

COUNTERMELODY for A

Dm Am E7 Am Dm Am E7 Am

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# CORAZÓN DE ORO.

VALS

Francisco Canaro  
transcr. mare

**A**  $A_m$   $E^7$   $A_m$

$C$   $G^7$   $C$   $E^7$   $A_m$   $E^7$

$A_m$   $E^7$   $A_m$   $E^7$   $A_m$

$A_m$   $NC$   $A_m$   $A_m$

**B**  $A_m$   $E^7$   $A_m$

$G^7$   $C$   $E$

$A_m$   $D_m$   $A_m$

$E^7$   $A_m$

**C**  $A_m$   $E^7$   $A_m$   $E^7$

$A_m$   $E^7$   $A_m$

$E^7$   $A_m$   $NC$

*FINE.*

*D.C.*

# LA CUMPARSITA.

TANGO

Gerardo Hernán Matos Rodríguez (1916)  
transcr. matw

**A**

**B**

**C**

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# LA CUMPARSITA.

VARIACIÓN SALGÁN

Gerardo Hernán Matos Rodríguez (1916)  
transcr. matw

The musical score is written in 2/4 time and consists of two staves. The key signature has two flats (B-flat and E-flat). The score is divided into several measures, each with a specific chord indicated above the staff:

- Measure 1: Treble clef, D7 chord.
- Measure 2: Bass clef, Gm chord.
- Measure 3: Treble clef, D7 chord.
- Measure 4: Bass clef, Gm chord.
- Measure 5: Treble clef, Cm chord.
- Measure 6: Bass clef, Gm chord.
- Measure 7: Treble clef, D7 chord.
- Measure 8: Treble clef, Gm chord.
- Measure 9: Treble clef, D7 chord.
- Measure 10: Treble clef, Gm chord.
- Measure 11: Treble clef, G7 chord.
- Measure 12: Treble clef, Cm chord.
- Measure 13: Treble clef, Gm chord.
- Measure 14: Treble clef, D7 chord.
- Measure 15: Treble clef, Gm chord.
- Measure 16: Treble clef, D7 chord.
- Measure 17: Treble clef, Gm chord.
- Measure 18: Treble clef, D7 chord.
- Measure 19: Treble clef, Gm chord.
- Measure 20: Treble clef, D7 chord.
- Measure 21: Treble clef, Gm chord.
- Measure 22: Treble clef, D7 chord.
- Measure 23: Treble clef, Gm chord.
- Measure 24: Treble clef, D7 chord.
- Measure 25: Treble clef, Gm chord.
- Measure 26: Treble clef, D7 chord.
- Measure 27: Treble clef, Gm chord.
- Measure 28: Treble clef, D7 chord.
- Measure 29: Treble clef, Gm chord.
- Measure 30: Treble clef, D7 chord.
- Measure 31: Treble clef, Gm chord.
- Measure 32: Treble clef, D7 chord.
- Measure 33: Treble clef, Gm chord.
- Measure 34: Treble clef, D7 chord.
- Measure 35: Treble clef, Gm chord.
- Measure 36: Treble clef, D7 chord.
- Measure 37: Treble clef, Gm chord.
- Measure 38: Treble clef, D7 chord.
- Measure 39: Treble clef, Gm chord.
- Measure 40: Treble clef, D7 chord.
- Measure 41: Treble clef, Gm chord.
- Measure 42: Treble clef, D7 chord.
- Measure 43: Treble clef, Gm chord.
- Measure 44: Treble clef, D7 chord.
- Measure 45: Treble clef, Gm chord.
- Measure 46: Treble clef, D7 chord.
- Measure 47: Treble clef, Gm chord.
- Measure 48: Treble clef, D7 chord.
- Measure 49: Treble clef, Gm chord.
- Measure 50: Treble clef, D7 chord.
- Measure 51: Treble clef, Gm chord.
- Measure 52: Treble clef, D7 chord.
- Measure 53: Treble clef, Gm chord.
- Measure 54: Treble clef, D7 chord.
- Measure 55: Treble clef, Gm chord.
- Measure 56: Treble clef, D7 chord.
- Measure 57: Treble clef, Gm chord.
- Measure 58: Treble clef, D7 chord.
- Measure 59: Treble clef, Gm chord.
- Measure 60: Treble clef, D7 chord.
- Measure 61: Treble clef, Gm chord.
- Measure 62: Treble clef, D7 chord.
- Measure 63: Treble clef, Gm chord.
- Measure 64: Treble clef, D7 chord.
- Measure 65: Treble clef, Gm chord.
- Measure 66: Treble clef, D7 chord.
- Measure 67: Treble clef, Gm chord.
- Measure 68: Treble clef, D7 chord.
- Measure 69: Treble clef, Gm chord.
- Measure 70: Treble clef, D7 chord.
- Measure 71: Treble clef, Gm chord.
- Measure 72: Treble clef, D7 chord.
- Measure 73: Treble clef, Gm chord.
- Measure 74: Treble clef, D7 chord.
- Measure 75: Treble clef, Gm chord.
- Measure 76: Treble clef, D7 chord.
- Measure 77: Treble clef, Gm chord.
- Measure 78: Treble clef, D7 chord.
- Measure 79: Treble clef, Gm chord.
- Measure 80: Treble clef, D7 chord.
- Measure 81: Treble clef, Gm chord.
- Measure 82: Treble clef, D7 chord.
- Measure 83: Treble clef, Gm chord.
- Measure 84: Treble clef, D7 chord.
- Measure 85: Treble clef, Gm chord.
- Measure 86: Treble clef, D7 chord.
- Measure 87: Treble clef, Gm chord.
- Measure 88: Treble clef, D7 chord.
- Measure 89: Treble clef, Gm chord.
- Measure 90: Treble clef, D7 chord.
- Measure 91: Treble clef, Gm chord.
- Measure 92: Treble clef, D7 chord.
- Measure 93: Treble clef, Gm chord.
- Measure 94: Treble clef, D7 chord.
- Measure 95: Treble clef, Gm chord.
- Measure 96: Treble clef, D7 chord.
- Measure 97: Treble clef, Gm chord.
- Measure 98: Treble clef, D7 chord.
- Measure 99: Treble clef, Gm chord.
- Measure 100: Treble clef, D7 chord.

# DANZARÍN.

TANGO

Julián Plaza  
transcripció

**A** D<sup>7</sup> G B<sup>7</sup> E<sub>m</sub>

C C<sub>m</sub> G B<sup>b</sup>°7 A<sub>m</sub>7 D<sup>7</sup> G

D<sup>7</sup> G B<sup>7</sup> E<sub>m</sub>

C C<sub>m</sub> G B<sup>b</sup>°7 A<sub>m</sub>7 D<sup>7</sup> G

**B** D<sup>7</sup> G B<sup>b</sup>°7

A<sub>m</sub>7 D<sup>7</sup> G C C<sub>m</sub> G B<sup>b</sup>°7

A<sub>m</sub>7 D<sup>7</sup> G C C<sub>m</sub> G B<sup>b</sup>°7 A<sub>m</sub>7 D<sup>7</sup> G

**C** G<sub>m</sub> C<sub>m</sub> D<sup>7</sup>

A<sub>m</sub>7(b5) D<sup>7</sup> G<sub>m</sub> C<sub>m</sub>

(b) D<sup>7</sup> E<sub>b</sub> D<sup>7</sup> G<sub>m</sub>

# DE PURA CEPA.

MILONGA

Roberto Firpo  
transcr. máx.

NC

C G7 C

G7 C G7

C G7 C

G7 C G7

C G7 C

G7 C

G7 C G7

C C7 F G7

C G7 C NC

C

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# DERECHO VIEJO.

TANGO

Eduardo Arolas  
transcr. mateo

**A**

Musical notation for section A, consisting of four staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The notes are primarily eighth and quarter notes. Chord symbols  $C^7$  and  $Fm$  are placed above the staves.

**B**

Musical notation for section B, consisting of three staves of music. The key signature is three flats and the time signature is 2/4. The notes are primarily eighth and quarter notes. Chord symbols  $F7$ ,  $Bbm$ ,  $Gb$ ,  $Fm$ ,  $C^7$ ,  $F7$ ,  $Bbm$ ,  $Gb$ ,  $Fm$ ,  $C^7$ , and  $Fm$  are placed above the staves.

**C**

Musical notation for section C, consisting of three staves of music. The key signature is three flats and the time signature is 2/4. The notes are primarily eighth and quarter notes. Chord symbols  $A^b$ ,  $E^b7$ ,  $C^7$ ,  $Fm$ ,  $A^b$ ,  $E^b7$ ,  $A^b$ ,  $C^7$ ,  $Fm$ ,  $C^7$ ,  $Fm$ ,  $C^7$ , and  $Fm$  are placed above the staves.

D.C.

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# DESDE EL ALMA.

VALS

Rosita Melo (1947)  
transcr marz

**A** F#7 Bm F#7

Bm Em Bm

F#7 Bm Bm *FINE.*

**B** A7 D A7 D A7

D A7

**C** G D7 G

D7 G G7 C

E7 Am B7

Em F#7 Bm *D.C.*

# EL DÍA QUE ME QUIERAS.

TANGO CANCIÓN

Carlos Gardel  
transcripción

F#7 B7 Em Gm  
 D G#°7 D Em7 A7 D  
**A** D F#m Bm E7 A F#7 Bm  
 E7 A D D#°7  
 A F#7 B E A7  
**B** D F#7 Bm D7 G  
 B7 Em A F#7 Bm  
 F#m Bm E7 A7 D  
 F#7 Bm D7 G B7 Em  
 F# B7 Em Gm D G#°7  
 1 D Em7 A7 D G#°7 A7  
 2 D

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# DON JUAN.

TANGO

*Ernesto Ponzio (1900)*  
transcribed

**A**

**B**

*FINE.*

*D.C.*

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# EN ESTA TARDE GRIS.

TANGO

Mariano Mores (1941)  
transcr. mace

**A**  $A_m$  F  $E_b^{\circ 7}$   $A_m$

$B^7$  E  $G^7$  C  $E^7$

$A_m$  F  $E_b^{\circ 7}$

$A_m$   $B^7$   $E^7$

$A_m$

**B**  $A_m$   $E^7$

$A_m$  E  $D_m$

$A_m$

$E^7$   $A_m$   $E^7$

$E^7$   $A_m$

# ENSUEÑOS.

TANGO

Luis Brighenti  
transcr. marc

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of six staves of music. The first five staves are connected by a brace on the left. The sixth staff begins with a repeat sign. Chords are indicated above the notes.

Staff 1:  $E_m$   $A_m$   $E_m$   $A_m$   $E_m$   $B_7$   $E_m$

Staff 2:  $E_m$   $A_m$   $E_m$   $A_m$   $E_m$   $B_7$   $E_m$

Staff 3:  $E_7$   $A_m$   $D_7$   $G$   $B_7$

Staff 4:  $E_m$   $A_m$   $E_m$   $A_m$   $E_m$   $B_7$   $E_m$

Staff 5:  $B$   $E_m$   $E_7$   $A_m$

Staff 6:  $D$   $E_m$   $A_m$   $E_m$   $B$   $E_m$   $A^{\#}7$   $B_7$   $E_m$

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07.04.21

# EL ENTRERRIANO.

TANGO

Rosendo Mendizábal (1897)  
transcr. maw

**A**

**B**

**C**

D.C.

# FELICIA.

TANGO

Enrique Saborido  
transcr maw

Musical notation for the first two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. Chord symbols above the staff are Dm, Gm, A7, and Dm. The second staff continues the melody and ends with the word "FINE." below the staff.

Musical notation for the first part of section A. It consists of three staves. The first staff starts with a square box containing the letter 'A'. Chord symbols above the staff are A7 and Dm. The second and third staves continue the melody with chord symbols A7, Dm, and A7.

Musical notation for the second part of section A and section B. It consists of four staves. The first staff starts with a pentagon box containing the letter 'B'. Chord symbols above the staff are Dm, A7, and Dm. The second and third staves continue the melody with chord symbols A7, Dm, and A7. The fourth staff ends with a double bar line and the word "D.C." below it.

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07.04.21

# EL FIRULETE.

MILONGA

Eduardo Arolas  
*transcr. marx*

**A** *NC* *E7* *A*

*E7* *A*

*E7* *A*

*F#7* *Bm* *E7* *A* *2d x to C.*  
*FINE.*

*(A7)*

**B** *D* *A7* *D*

*A7* *D*

*A7* *D*

*D* *D7* *G* *G#°7* *D/a* *8va*

*A7* *D*

*D.C.*



Musical score for "EL FIRULETE p2" in D major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are: D, A7, D, A7; D, Em7, A7; D, A7, D, A7; F#, B7, E7, A7; D, G#°7, D, A7; D, A7, D, A7; D, Em7, A7, D. The piece ends with "D.C."

*EL FIRULETE p2*

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07.04.04

# FLOR DE LINO.

VALS

Héctor Stamponi (1947)  
transcripció

**A**  $A_m7(b5)$   $D^7$   $G_m$

$D_m7(b5)$   $C^7$   $C_m$   $A_m7(b5)$

$D^7$   $G_m$   $A$   $D^7$

$A_m7(b5)$   $D^7$   $G$

**B**  $G$   $E^7$   $A_m$   $D^7$

$G$   $G/B$   $Bb^{\circ}7$   $A_m$   $D^7$

$G$   $E^7$   $A_m$

$F^{\#}m7(b5)$   $B^7$   $E_m$   $C$   $C_m$

$G$   $E^7$   $A_m$   $D^7$   $G$

# FLORES DEL ALMA.

VALS

A. Lucero, M. García Ferrari, J. Larenza  
transcr. matw

**A**

Chords for Section A: G, D7, G, B7, Em, B7, C, E7, Am, E7, Am, D7, G, Gm, D7, Gm, F, Eb, G7, Cm, D7, Gm, D7, Gm, Gm, D7, Bb, D7, Gm, Eb, Bb, F7, Bb, F7, Bb.

**B**

*FINE.*

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07.04.04

# GALLO CIEGO.

TANGO

Augustín Bardi  
transcr. maw

**A** A<sup>7</sup> D<sub>m</sub> A<sup>7</sup> D<sub>m</sub> D<sup>7</sup> G<sub>m</sub>

D<sup>7</sup> G<sub>m</sub> A<sup>7</sup> D<sub>m</sub> G<sub>m</sub> A<sup>7</sup> D<sub>m</sub>

*FINE.*

**B** C<sup>7</sup> F

C<sup>7</sup> F

C<sup>7</sup> F

F<sup>7</sup> B<sub>b</sub> C<sup>7</sup> F

**C** B<sub>b</sub> C F<sup>7</sup> B<sub>b</sub>

F<sup>7</sup> B<sub>b</sub>

C<sup>7</sup> F<sup>7</sup> B<sub>b</sub>

F<sup>7</sup> B<sub>b</sub>

*D.C.*

# GARUFA.

TANGO

Juan Antonio Collazo (1927)  
transcr. mate

**A**

**B**

(GARUFA!)

# GOTA DE LLÚVIA.

VALS

Felix Lapeske  
transcr. marc



## HOTEL VICTORIA.

TANGO

Feliciano Latasa (1906)  
transcr. maw

**A**  $A_m$   $E^7$   $A_m$

$E^7$   $A_m$   
FINE.

$A^7$   $D_m$   $E^7$   $A$   $A_m$

$A^7$   $D_m$   $E^7$   $A$

**B**  $E^7$

$A$

$A^7$   $D$   $E^7$   $A$

$A^7$   $D$   $E^7$   $A_m$  2d x to

**C**  $E$   $B^7$   $E$   $A_m$

$E$   $B^7$   $E^7$   $A_m$

D.C.

# LA HUELLA.

TANGO MILONGA

*Manuel Aníbal Villanueva*  
transcr. marx

**A**

Am Dm C Am E7

A Am Dm C

Am E7 Am

**B**

A7 Dm G7 C E7

Am A7 Dm

C Am E7

**C**

A E7 A

E7 A A7 D D#°7

A E7 A



# ILUSIÓN DE MI VIDA.

VALS

Feliciano Brunelli  
transcr. mate

**A**

Em

E7

Am

B7

Em

1

Am

F#7

B7

2

Am

B7

Em

*FINE.*

**B**

E

B7

E

B7

B7

E

C#7

F#m

B7

E

*D.C.*

# INSPIRACIÓN.

TANGO

Peregrino Paulos (1929)  
transcr. maw

**A** Cm G Cm C7 Fm C7 Fm NC

G7 Cm G7

Cm Bb7 Eb

G7 Cm Cm G Cm C7 Fm C7

Fm NC G7 Cm

FIN.

**B** C G7

(C G7) C

**C** Cm G7 Cm

C7 Fm Cm G7 Cm

D.C.

# JACINTO CHICLANA.

Astor Piazzolla  
transcr. marc

**A** Bm 3 A#dim F# 3 Bm 3

C# F#7 3 Bm 3 A#dim

F# Bm 3 3 C# F#7 3 Bm

**B** B7 3 Em A7 3 3 D C 3 3

C#dim F#7 3 Bm B7 3 3 Em A7

D G 3 3 C#dim F#7 3 3 Bm

**C** Bm F#7 Bm F#7

Bm Bm F#7 Bm

**D** Bm 3 3 A#dim F# 3 Bm 3 3 C#

F#7 3 Bm 3 3 A#dim F# Bm

C F#7 3 3 Bm

# JULIÁN.

TANGO

Edgardo Donato (1923)  
transcr. marw

**A**

**B**

**C**

**D.C.**

# LAGRIMAS Y SONRISAS.

VALS

Pedro de Gullo  
transcripció

**A** Cm G7

Cm C7 Fm

Cm G7 Cm

**B** Cm G7

Cm C7 Fm

Cm G7 Cm

**C** C G7

C F C

C G7 C

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. Section A (measures 1-12) starts with a Cm chord and ends with a G7 chord. Section B (measures 13-24) also starts with a Cm chord and ends with a G7 chord. Section C (measures 25-36) starts with a C chord and ends with a C chord. The score includes various chord changes and melodic lines with slurs and ties.

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# EL LLORÓN.

MILONGA

*Ambrosio Radrizzani (~1890)*  
*transcr mate*

Musical score for "El Llorón" Milonga, featuring a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a quarter rest followed by a dotted quarter note G4, then a quarter note A4, and a quarter note Bb4. A repeat sign follows. The second staff continues the melody with a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. A D7 chord is indicated above the first measure. The third staff features a first ending bracket over the final two measures, which end with a double bar line and repeat dots. The fourth staff begins with a second ending bracket over the first two measures, which end with a double bar line and repeat dots. The melody concludes with a quarter note G4 and a quarter note F4, with a Gm chord indicated above the final measure.

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# LOCA.

TANGO

Manuel Jovés (1922)  
transcr marv

**A** Em G Am

B<sub>7</sub> Em

G Am B<sub>7</sub>

**B** Em B<sub>7</sub>

Em E<sub>7</sub>

Am Em B<sub>7</sub> Em

**C** C G Am Em

B<sub>7</sub> Em B<sub>7</sub> Em

C G Am Em

B<sub>7</sub> Em B<sub>7</sub> Em

# LA LOCA DE AMOR.

VALS

Ricardo J Podestá  
transcr. mare

**A**

**B**

**C**

Chord markings: Dm, Gm, A7, Dm, A7, Dm, D7, Gm, Dm, A7, Dm, D, A7, Em, D, A7, D.



# LUNA DE ARRABAL.

VALS

Julio César Sanders (1934)  
transcr marw

**A**

Am Em B7

Em E7 Am Em

B7 Em

**B**

Em

B7

Em

E7 Am

Em B7

**C**

E

C#7 F#m B7

E

C#7 F#m A#°7

E/B B7 E

# MALA JUNTA.

TANGO

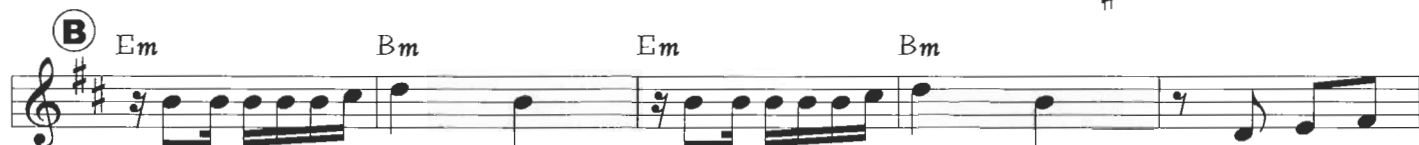
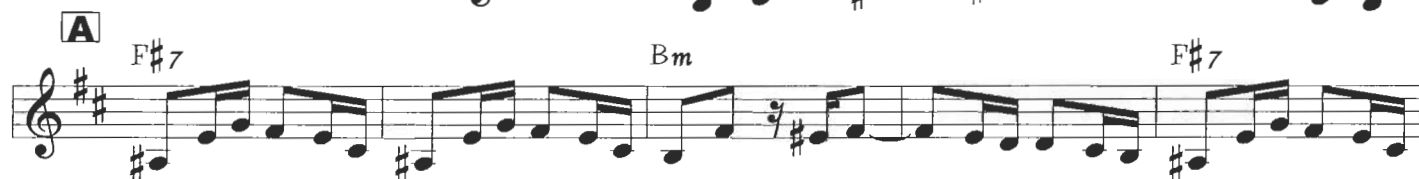
Julio De Caro y Pedro Laurenz  
transcr. marx

**A**

**B**

# MALA PINTA.

TANGO

Francisco y Julio De Caro  
transcr. marx

D.C.

# MALENA.

TANGO

Lucio Demare  
transcr maw

**A** Dm Am E7 Am

Dm Am E7 Am A7

Dm G7 C B7 E

Dm Am E7 Am

Dm Am E7 Am

**B** A E7 A F#m C#m D D#7

A E7 A G#7

C#m F#7 Bm E7 A

Dm Am E7 Am

Dm Am E7 Am

# LOS MAREADOS.

TANGO

Juan Carlos Cobián (1920)

transcr marw

**A**

Em D C B

Am Em F# B7

Em D C B

Am Em F#7 B7 Em

**B**

E C#7 F# B7 E

E B Am7 B7

E C#7 F# B7 E

A A#7 E C#7 F#m B7 E

**C**

Em B7 E7 A

Am Em F# B7

Em B7 E7 A

Am Em B7 Em

# MENTÍAS.

VALS

Juan de Dios Filiberto  
transcr maw

The musical score consists of ten staves of music in 3/4 time, written in the key of B major (indicated by two sharps). The notation includes various chords and melodic lines. The chords are: Bm, C#7, Bm, B7, Em, C#7, F#7, Em, F#7, Bm, C#7, Bm, B7, Em, Bm, C#7, F#7, Bm, B, F#7, B, B7, E, Em, F#7, B, F#7, B, B7, E, Em, F#7, Bm.

The score concludes with a double bar line and the instruction *D.C.* (Da Capo).

# MI BUENOS AIRES QUERIDO.

TANGO

Carlos Gardel  
transcr. matw



# MILONGA DEL 900.

MILONGA

Sebastián Piana  
transcr. marx

**INTRO** (Dm) (A7)

**A** Dm A7 Dm

A7 Dm

A7 Dm

A7 Bb A7 D

**B** D 3 A7 D

1

2

E7 A7 D

D.C.



# MILONGA DE MIS AMORES.

MILONGA

Pedro Laurenz (1937)  
transcr marw

**A**

**B**

**C**

**⊕ CODA**

D.C.

FINE.

# MILONGA SENTIMENTAL.

MILONGA

Sebastián Piana (1931)  
transcr. maw



# MILONGA VIEJA MILONGA.

MILONGA

*Francisco Aranaz  
transcr maw*

Musical score for Milonga Vieja Milonga, composed by Francisco Aranaz and transcribed by Mark Wyman. The piece is in F# major (three sharps) and 2/4 time. The score consists of ten staves of music. The key signature is F# major (three sharps). The time signature is 2/4. The score includes various chords and melodic lines. The chords are: F#m, C#7, F#m, C#7, F#m, C#7, F#m, C#7, F#, C#7, F#m, C#7, F#, C#7, F#, C#7, F#, C#7, F#, C#7, F#.

# MILONGUEANDO EN EL 40.

TANGO

Armando Pontier  
transcr. marx

**A**

Chord symbols for Section A: A, E7, A, A, F#7, Bm, E7, A, G#7, C#m, D#7, G#7, C#m, E7, A, A7, D, Dm, A, F#7, B7, E7.

**B**

Chord symbols for Section B: A, E7, Am, E7, Am, Dm, E7, Am, Dm, E7, A, E7, A.

# MILONGUERO VIEJO.

TANGO

Carlos Di Sarli  
transcr maw

**A** E G#7/D# C#m E7/B AMaj7 Am E

E B7 E B7

E C#7

F#m Am E F#m B7 E

*FINE.*

**B** E F#7 B7 E F#m

E F#7 B7 G#7

C# F#m F# E Em

**C** B7 Em B7 Em B7

Em B7 Em Am Em

Am Em Am Em B7 Em

*D.C.*

# NADA.

TANGO CANCIÓN

*José Dames (1944)*  
transcr. maw

**A**  $A\flat$   $B\flat m$   $E\flat 7$   $A\flat$

$(D\flat)$   $(C7)$   $(Fm)$   
 $B\flat m$   $E\flat 7$   $A\flat$   $D\flat$

$B\flat m$   $E\flat 7$   $A\flat$

$B\flat m$   $E\flat 7$   $A\flat$   $(D\flat)$   $(C7)$   $(Fm)$   
 $B\flat m$   $E\flat 7$   $A\flat$

$D\flat$   $B\flat m$   $E\flat 7$

**B**  $E\flat 7$   $A\flat$

$C7$   $Fm$   $D\flat$   $D\flat m$

$A\flat$   $Fm$   $B\flat m$   $E\flat 7$   $A\flat$

$B\flat m$   $E\flat 7$   $A\flat$

# NARANJO EN FLOR.

TANGO

Virgilio Expósito (1944)  
transcr marc

F G7 C7 F

G7 C7 F

Ab Bb7 Eb7 Ab

F G7 C7 F

Fm C7 Eb°7 Bb

Db°7 Ab Bb°7 C7 Fm

Fm C7 Eb°7 Bb

Db°7 Ab Gb C7 Fm

# NOCTURNA.

MILONGA

Julián Plaza  
transcr maw

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is characterized by eighth-note patterns and rests. The chords are indicated above the staff: A, D, A7, D, D7, G, A7, D, and D. The piece concludes with the word "FINE." written below the final staff.



**B**

The musical score consists of seven staves of music in treble clef. The first staff is marked with a circled 'B' and contains chords G, D, A7, and D. The second staff contains Gm, Dm, Am, and Dm. The third staff is marked with a circled 'C' and contains Dm, Gm, A7, and Dm. The fourth staff contains Gm, C7, F, and E7. The fifth staff contains A7, Dm, Gm, and A7. The sixth staff contains Dm, Gm, C7, and F. The seventh staff contains E<sup>ø</sup>7 (with an 8va marking and a dashed line), A7, and Dm. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

*NOCTURNA p2*

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# NOSTALGIAS.

TANGO CANCIÓN

Juan Carlos Cobián (1936)  
transcr marw

**A**

**B**

# OBLIVIÓN.

Astor Piazzolla  
transcr. marw

**A**

Chords: Cm, Eb, Ab, Ddim, D7, G7, Cm, Gm7b5, C7, Fm, Dm7b5, G7, Cm, Cm/Bb, D7/A, G7

**B**

Chords: Fm7, Bb7, Eb, Ab, Dm7b5, G7, Cm, C7, Fm7, Bb7, Eb, Ab, D7, G7, Cm

# OJOS NEGROS.

TANGO

Vicente Greco  
transcr. marw

**A** C<sup>7</sup> F<sub>m</sub> E<sup>b</sup><sub>7</sub>

A<sup>b</sup> B<sup>b</sup><sub>m</sub> F<sub>m</sub>

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

**B** F A<sup>b</sup> C<sup>7</sup> F

A<sup>b</sup> C<sup>7</sup> F C<sup>7</sup>

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

**C** A<sup>b</sup> E<sup>b</sup> A<sup>b</sup><sub>7</sub> D<sup>b</sup>

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

A<sup>b</sup> E<sup>b</sup> A<sup>b</sup><sub>7</sub> D<sup>b</sup>

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

# EL ONCE.

TANGO

Oswaldo Fresedo  
transcr marw

**A**

Musical notation for section A, first system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody consists of eighth and sixteenth notes. Chords A, E7, and A are indicated above the staff.

Musical notation for section A, second system. Chords E, B7, and E are indicated above the staff.

Musical notation for section A, third system. Chords A, E7, and A are indicated above the staff.

Musical notation for section A, fourth system. Chords A7, D, Dm, A, E7, and A are indicated above the staff. The section ends with the word "FINE." below the staff.

**B**

Musical notation for section B, first system. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes. Chords Am, E7, and Am are indicated above the staff.

Musical notation for section B, second system. Chords E, B7, and E7 are indicated above the staff.

Musical notation for section B, third system. Chords Am, E7, and Am are indicated above the staff.

Musical notation for section B, fourth system. Chords A7, Dm, E7, and A are indicated above the staff. The section ends with the word "D.C." below the staff.

# ORGANITO DE LA TARDE.

TANGO

Catulo Castillo  
transcr maw

**A**

C G7 C G7 C F C G7 C G7

FINE.

**B**

Cm G7 Cm Fm Cm G7 Cm Fm Cm G7 Cm G7 Cm

**C**

NC Cm G7 Cm G7 Cm NC Cm G7 Cm

D.C.

# PABLO.

TANGO

*José Martínez*  
transcr maw

**A**

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

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

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

**B**

F C<sup>7</sup> F B<sub>b</sub> F<sup>7</sup> B<sub>b</sub>

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

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

**C**

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

B<sub>b</sub>m F<sup>7</sup> B<sub>b</sub>m C<sup>7</sup> F<sub>m</sub>

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

# PALOMITA BLANCA.

VALS

Anselmo Aieta  
transcr. matw

**A** Gm A7 Dm

E7 A7 Dm

Gm C7 F

Bb E7 A7

Gm A7 Dm

E7 A7 Dm

Gm C7 F

Bb E7 A7

The musical score consists of ten staves of music in 3/4 time, written in a key signature of one flat (Bb). The first staff begins with a boxed 'A' indicating a first ending. The chords are: Gm, A7, Dm, E7, A7, Dm, Gm, C7, F, Bb, E7, A7, Gm, A7, Dm, E7, A7, Dm, Gm, C7, F, Bb, E7, A7. The piece concludes with a double sharp sign (##).



**B**

D A7

D

F<sup>dim</sup> A7

G F<sup>dim</sup> D A7

D A7

D B7

Em A7

D A7 D

The musical score consists of eight staves of music in the key of D major (two sharps). The first staff begins with a section marker 'B'. The chords indicated above the staves are: D, A7, D, F<sup>dim</sup>, A7, G, F<sup>dim</sup>, D, A7, D, A7, D, B7, Em, A7, D, A7, D. The piece concludes with a double bar line and repeat dots.

PALOMITA BLANCA p2

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# PAPAS CALIENTES.

TANGO MILONGA

Eduardo Arolas  
transcr. maxw

**A** D7 G

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

G C D7 G

**B** G<sub>m</sub> D7 G<sub>m</sub> D7

G<sub>m</sub> F7 B<sub>b</sub>

D7 G<sub>m</sub> G

**C** C G7 C G7

C G7 C

F C G7 C

D.C.

# PEDACITO DE CIELO.

VALS

Enrique Francini (1942)  
transcr maw

**A**

Em B7 Em E7 Am E7 Am

F#7 B7 Em Am Em B7 Em

Em B7 Em E7 Am E7 Am

F#7 B7 Em Am B7 E(m)

**B**

E C#7 F#m B7 E

F#m B7 E

C#7 F#m G#7 C#m

*to repeat*

A E C#7 F#m B7 E

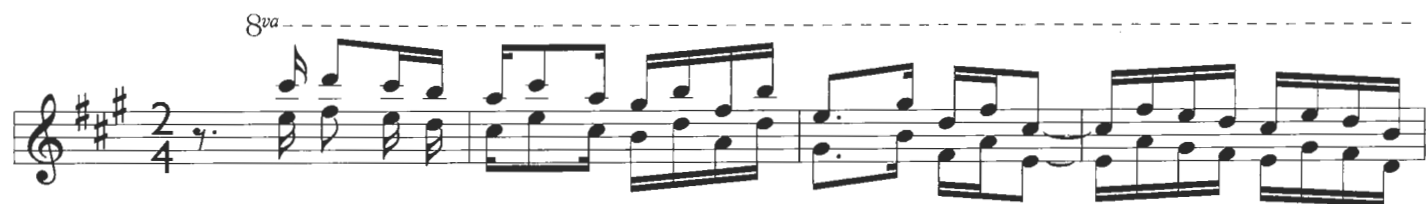
*to finish*

E9 E7 A Am E C#7 F#m B7 E

# PENA MULATA.

MILONGA

Sebastián Piana (1940)  
transcr. maw



FINE.



D.C.

# EL POLLO RICARDO.

TANGO

Luis Alberto Fernández (1911)  
transcr. marw

The musical score is written in 2/4 time and consists of ten staves. The key signature changes from one flat (B-flat) to two sharps (D major) during the piece. The chords are indicated above the notes.

Staff 1:  $D_m$ ,  $A^7$ ,  $A^7$ ,  $D_m$

Staff 2:  $A^7$ ,  $D_m$

Staff 3:  $A^7$ ,  $A^7$ ,  $D_m$

Staff 4:  $F$ ,  $A^7$ ,  $D_m$ ,  $B_b$ ,  $A^7$ ,  $D$

Staff 5:  $A^7$ ,  $D$ ,  $E^7$ ,  $A^7$ ,  $D$

Staff 6:  $A^7$ ,  $D$ ,  $E^7$ ,  $A^7$ ,  $D$  *FINE.*

Staff 7:  $D$ ,  $A$ ,  $C$ ,  $G$

Staff 8:  $G_m$ ,  $D_m$ ,  $A^7$ ,  $D$

Staff 9:  $A$ ,  $C$ ,  $G$

Staff 10:  $G_m$ ,  $D$ ,  $(G\#^{\circ}7)$ ,  $A^7$ ,  $D$

# POR UNA CABEZA.

TANGO CANCIÓN

Carlos Gardel  
transcr maw

**A**

**B**

# LA PUÑALADA.

MILONGA

Horacio Pintín Castellanos  
transcr maw

**INTRO**

**A**

1

2

**CODA**

\* Ties can be optional.

# QUEJAS DE BANDONEÓN.

TANGO

Juan De Dios Filiberto  
transcr marx

The musical score is written in 2/4 time and consists of ten staves. The key signature has one flat (B-flat). The chords used throughout the piece are Gm, A7, Dm, and A7b. The melody is primarily composed of eighth and sixteenth notes, with some rests and slurs. The score includes repeat signs and a double bar line at the end of the eighth staff.



A7  
 Dm  
 A7  
 Dm Gm  
 Dm A7  
 Dm Gm  
 Dm A7  
 Dm Gm A7 Dm  
 A7 Dm

QUEJAS DE BANDONEÓN p2  
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07.04.21

# RECUERDO.

TANGO

*Osvaldo Pugliese (1919)*  
transcr maw

Chord symbols: F#m, C#7, F#m, A, D, D7, C#7, E7, A, C#7, F#m, F#7, Bm, C#7, D, C#7, Fm, F#m, Bm, C#7, F#m, F#7, Bm, C#7, F#m.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Chords: C#7, F#m, E7.

Musical staff 2: Treble clef, key signature of three sharps. Chords: A, C#7, F#m.

Musical staff 3: Treble clef, key signature of three sharps. Chords: C#7, F#m, /E, D7, C#7, F#m.

Musical staff 4: Treble clef, key signature of three sharps. Chords: C#7, F#m.

Musical staff 5: Treble clef, key signature of three sharps. Chords: E7, A.

Musical staff 6: Treble clef, key signature of three sharps. Chords: C#7, F#m.

Musical staff 7: Treble clef, key signature of three sharps. Chords: D, C#7, F#m.

Musical staff 8: Treble clef, key signature of three sharps. Chords: D, C#7, F#m.

RECUERDO p2

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# RECUERDOS DE PARIS.

TANGO

Mario Canaro  
transcr marw

The musical score is written in G major (one sharp) and 2/4 time. It consists of nine staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords: C#m, F#m. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).
- Staff 2: Chords: G#7, C#m. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).
- Staff 3: Chords: C#7, F#m. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).
- Staff 4: Chords: D#7, G#7. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).
- Staff 5: Chords: C#m, F#m. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).
- Staff 6: Chords: G#7, C#m. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).
- Staff 7: Chords: C#7, F#m. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).
- Staff 8: Chords: C#m, G#7, C#m, G#7, C#m. Melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

# RE FA SI.

TANGO

Enrique Delfino  
transcr marx

Chords: D, F#7, Bm, A7, D, A7, D, A7, D, A7, D, A7, Dm, C7, F, A7, Dm, Bb, Dm, G#o7, A, E7, A, E7, A7, D, A, E7, A, D, A, E7, A

# RELIQUIAS PORTEÑAS.

MILONGA

Graciano de Leone  
transcr maw

**A**  $F_m$   $C^7$

$F_m$   $C^7$

$F_m$   $C^7$   $F_m$   $B_b m$

$C^7$   $F_m$

**B**  $C^7$   $F_m$   $C^7$

$F_m$   $C^7$   $F_m$   $C^7$

$F_m$   $C^7$   $F_m$

**C**  $E_b^7$   $A_b$

$E_b^7$   $A_b$

$E_b^7$   $A_b$   $E_b^7$   $A_b$

$E_b^7$   $A_b$   $D_b$

$E_b^7$   $A_b$   $E_b^7$   $A_b$

# RODRÍGUEZ PEÑA.

TANGO

Vicente Greco  
transcr. max

**A**

**B**

**FINE.**

**D.C.**

# ROMANCE DE BARRIO.

VALS

Anibal Troilo (1947)  
transcr marw

**A** Dm E7 Bb7 A7 Dm

D7 Gm C7 F A

Dm E7 Bb7 A7 Dm D7

Gm C7 F A7 Dm Gm A7 Dm

**B** A7 Dm C7

F A7 Dm Bb

A7b5 D7 Gm Dm

A7 Dm D7 Gm

Dm A7 Dm

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. Section A consists of 16 measures, and Section B consists of 16 measures. The chords are indicated above the notes. The melody is primarily eighth and quarter notes, with some rests and accidentals.



# SILUETA PORTEÑA.

MILONGA

Nicolás Luis Cuccaro y Juan Ventura Cuccaro  
transcr. marx

**A**

**B**

**D.C.**

# SI SOY ASÍ.

TANGO

Francisco J Lomuto (1933)  
transcr marw

**A**  $E_m$   $B_7$   $E_m$

$B_7$   $E_m$

$D_7$   $G$   $B_7$   $E_m$

$B_7$   $E_m$

**B**  $B_7$   $E_m$

$B_7$   $E_m$

$D_7$   $G$   $B_7$   $E_m$

$B_7$   $E_m$

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**SUR.**  
TANGO

Anibal Troilo  
transcr marw

**A** D Am7 D7 Gm Bb7 A

Gm Dm E7 Bb7 A7

D A7 D D7 Gm7 C7 F A7

Dm Bb7 A7 Dm

**B** A7 Dm Eb7 D7

Gm C7 F Bb7 A7

Gm Dm A7 Dm D

Gm Dm A7 D(Maj)

# TABACO.

TANGO

Armando Pontier (1944)  
transcr. maw

**A**

**B**

# TAQUITO MILITAR.

MILONGA

Mariano Mores  
transcr. marw

The musical score is written in 2/4 time and consists of ten staves of music. It includes various guitar chords and rhythmic markings:

- Staff 1:** Chords NC (A<sub>m</sub>) and (E<sup>7</sup>). Includes a 'Sub' marking with a dashed line.
- Staff 2:** Chord (A<sub>m</sub>).
- Staff 3:** Chords (B) G<sup>7</sup> and C. Includes triplets marked with '3'.
- Staff 4:** Chords A<sup>7</sup> and D<sub>m</sub>.
- Staff 5:** Chords C, A<sub>m</sub>, and E<sup>7</sup>. Includes a diamond-shaped section marker.
- Staff 6:** Chords A<sub>m</sub> and G.
- Staff 7:** Chords C, A<sub>m</sub>, and E<sup>7</sup>. Includes a diamond-shaped section marker.
- Staff 8:** Chords A<sub>m</sub>, E<sup>7</sup>, A<sub>m</sub>, and E<sup>7</sup>.
- Staff 9:** Chords A<sub>m</sub>, G, C, D<sub>m</sub>, C, E, A<sub>m</sub>, G, F<sup>7</sup>, and E. Includes a 'Sub' marking with a dashed line.
- Staff 10:** Chords NC and (D<sub>m</sub>). Includes a '(8vb)' marking.
- Staff 11:** Chords E and A<sub>m</sub>.

# TODA MI VIDA.

TANGO

Anibal Troilo  
*transcr maw*

**A** OPTIONAL COUNTERMELODY

The score is written for guitar and includes an optional counterme melody. It is in the key of D major and 2/4 time. The optional counterme melody consists of eighth-note patterns. Part A is the main melody, and Part B is an alternative melody. Chords are indicated above the notes.

Chords in Part A: A7, D, A7, D, D, A7, D, Dm, Gm, Dm, A7, Dm.

Chords in Part B: D, A7, D, Bb, A7, Dm, D, A7, D, Bb, A7, Dm, A7, Dm, A7, Dm, A7, Dm.

# LA TORCACITA.

TANGO

José Martínez  
transcr. marx

**A**

**B**

**C**

# EL TORITO.

TANGO MILONGA

Ángel Villoldo (~1905)  
transcr. matw

**A**

**B**

**C**



# LA TRAMPERA.

MILONGA

Anibal Troilo  
transcr maw

The musical score for 'La Trampera' is written in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. The piece consists of ten staves of music. The first staff begins with a repeat sign and a double bar line. The second staff contains the word 'FINE.' at the end. The final staff concludes with the instruction 'D.C.' (Da Capo).

Chords indicated above the notes include: D, A7, D, A7, D, A7, D, D7, G, C7, F, A7, D, A7, D, A7, D, Dm, A7, Dm, D7, Gm, C7, F, Bb, Em7b5, A7, Dm, Dm/C, Bm7b5, Gm/Bb, Dm/A, G#o7, A7, D, A7, D.

# TRENZAS.

TANGO

Armando Pontier (1944)  
transcr maw

**A**

**B**

# EL ÚLTIMO CAFÉ.

TANGO CANCIÓN

Héctor Stamponi (1963)  
transcr maw

**A**

Ab Fm Db Dbm Ab

Ab G+7 Cm Fm Bb7 Bbm7 Eb7

**B**

Ab B°7 Bbm7 Eb

Bbm Eb7 Ab Gb6/5

F7 Bbm Bb7 G7

Cm Eb7 Ab B°7 Bbm7

Db (b) C7 Fm Ab7 Db Dbm

Ab B°7 Bbm Eb7 Ab

# UNO.

TANGO

Mariano Mores (1943)  
transcr marw

Chords: D, F#7, Bm, Am6, B7, Em, C, A, Em7, A7, D, F#dim (C#7), F#7, C7-5, B7, Em, E7-5, A7, D, G, G#dim, D, B7, G, Em, B $\flat$ 7-3, A7, NC, D, F#7, Bm, B7, Em, C, A, Em, C, A7, D, NC, D, C#7, Em, A, NC, A, A7, D, NC, D, F#7-5, Bm, Em, C, A7, NC, G, G $\flat$  (B $\flat$ ), D, B7, Em, A7, D.

# VOLVER.

TANGO CANCIÓN

Carlos Gardel  
transcr maw

**A**

Chords: Dm, A7, Dm, F, C7, F, A7, Dm, Bb, A, Gm, Dm, E7, A7, Dm, Eø7, Dm, Gm, Dm, A7, Dm.

**B**

Chords: D, A7, D, Gm, D, A7, D, G, Gm, D, B7, Em, Fdim, F#m, G, F#m, Em, D, B7, Em, B7, Em, A7, D, Gm, D, A7, D.

# YIRA... YIRA...

TANGO CANCIÓN

Enrique Santos Discepolo (1930)  
transcr marw

**A**

B<sub>m</sub> F<sup>#</sup>7 B<sub>m</sub> F<sup>#</sup>7 B<sub>m</sub> A<sup>7</sup> D A<sup>7</sup>

D F<sup>#</sup>7 B<sub>m</sub> G D

A<sup>7</sup> D B<sub>m</sub> F<sup>#</sup>7 B<sub>m</sub> F<sup>#</sup>7 B<sub>m</sub> A<sup>7</sup>

D E<sub>m</sub> B<sub>m</sub> F<sup>#</sup>7 B<sub>m</sub>

**B**

D G D

A<sup>7</sup> D A<sup>7</sup> D

G D

A<sup>7</sup> D A<sup>7</sup> D

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