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Carolina Gentile, Tomás Ridilenir y Eric Benson.

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Temas

Bienvenidos a Real Book Argentina

Un tiempo atrás, cuando esta idea comenzaba a querer precipitarse hacia el plano de concreción, no habíamos captado acabadamente el alcance y el sentido mas profundo del proyecto; sí sabíamos de donde partía el deseo de que exista: de su falta.

En algunos lugares del mundo como USA o Brasil, ha tenido lugar el desarrollo de este tipo de libros, que desde siempre han representado un valioso recurso pedagógico y un canal de difusión importantísimo; una ventana que nos ha permitido asomarnos y relacionarnos a través de la música con el espíritu de sus creadores.

El denominado "Jazz Argentino" -conformado por una variada gama de estilos y definido por una situación histórica, sociocultural y geográfica única- ha dado origen a un discurso con identidad propia. Las ideas que conforman este universo creativo se afirman como conjunto y encuentran morada en este libro.

Pensado también como material de estudio, su contenido permite conocer a través del análisis los patrones de cohesión desde donde la música toma forma, se autodefine y nos ampara. Por ello, y apuntando al futuro, confiamos en que este libro sea además una herramienta que estimule la búsqueda creativa en las mentes jóvenes.

Es importante destacar que todos los temas incluidos fueron aportados voluntariamente por los compositores convocados (o sus representantes directos) y que fueron ellos mismos quienes eligieron obras significativas de su trabajo.

También mencionar el aporte de los compositores del Uruguay -de reconocida trayectoria en Argentina y hermanos musicales- que sin duda enriquece esta edición.

Agradecemos a nuestros sponsors por respaldar el proyecto, a los compositores y a todos los que colaboraron para que este libro vea la luz.

Los invitamos entonces a ser parte de este emprendimiento, a contactarse y enviarnos sugerencias que nos permitan seguir construyendo este espacio.

Cordialmente,
Esteban Sehinkman y el equipo de Real Book Argentina.

Prólogo

Este trabajo se concibió una madrugada de lunes en Thelonious. Se charlabo acerca de las razones por las cuales los músicos argentinos que hacen jazz no tocan piezas de sus compatriotas, salvo Piazzolla y algún otro que no viene a mi memoria. Concretamente, nos preguntábamos porqué sucedía esto.

No se llegó a ninguna conclusión razonable, pero se comenzó a planificar lo que terminó por llamarse Real Book Argentina. El propósito de este trabajo es difundir un cuerpo de composiciones de artistas mayoritariamente argentinos enrolados dentro de las vastas fronteras estilísticas del jazz local.

Esta tarea la tomó el pianista y compositor Esteban Sehinkman, que logró un alto grado de adhesión de parte de sus pares, lo cual jugó de manera central en el éxito de este trabajo, reflejo fiel de estos creativos años para el jazz de estas latitudes.

Una historia que fue tomando cuerpo poco a poco y que sólo en la actualidad pudo generar este espacio; sólo en la actualidad, el jazz local pudo construir esta herramienta fundamental de estudio y difusión. La escena argentina cuenta con una importante variedad estilística y un buen número de compositores como para lograr esta compilación que revela un período de riquísima gestación, en el que músicos con diferentes experiencias se funden en un escenario común y llaman a lo que expresan Jazz. Un término legítimo en tanto no exista una denominación más abarcativa.

Convengamos aquí que el jazz siempre ha sido un género incluyente; al parecer, todo le suena propio y eso hace que lo que escuchamos en los diferentes clubes podamos definirlo, sin ánimo concluyente, como jazz. Y que además eso nos hace felices.

Ahora bien, este libro ayuda a legitimar lo que ocurre en los escenarios jazzísticos. A partir de este trabajo, un gran momento en la historia del jazz en la Argentina queda registrado en esta compilación que conjuga autores ya consagrados con otros que recién comienzan su vida artística. Esta falta de filtro, entre conocidos y no tanto, hace de este libro una radiografía completa de lo que ocurre con la composición jazzística.

Quizás, buena parte del éxito de esta iniciativa es que nació donde se hace música, es decir, en un club. Lejos de escritorios y editoriales y cerca de un piano, de un saxofón y de una batería.

César Pradines

Acerca de nuestros sponsors:



El Centro de Altos Estudios Musicales proporciona a los estudiantes de música una formación académica de nivel Terciario con orientaciones en Guitarra, Canto, Bajo, Batería, Saxo y Piano. Afianzados sobre una sólida base teórica, los ingredientes de su Programa de Enseñanza (lecto-escritura, teoría, ejercitación, práctica y ejecución en vivo) se combinan eficazmente y permiten al músico una demostración cabal y sin limitaciones de sus habilidades innatas. Semejante capacitación profesional le permite responder con solvencia a las más altas exigencias artísticas.

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Shultispianos es una empresa de artesanos expertos en afinación, restauración y venta de pianos. Juan Alberto Shultis creó Shultispianos manteniéndose fiel a un estilo de trabajo, cimentado durante más de 20 años de desempeño guiado por una sutil sensibilidad musical y una comprensión profunda del funcionamiento del piano.

www.schultispianos.com.ar



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elevate



Luis Bacque es un reconocido ingeniero de grabación y productor. Ha trabajado con numerosos artistas del medio local, muchos de ellos participantes de este proyecto (Guillermo Klein, Argentos, Escalandrum, Juan Cruz de Urquiza, Pollo Raffo, Alan Plachta, Willy González, Ernesto Jodos, Sergio Verdinelli, Tres Bien Ensamble, La mujer Barbuda, entre otros).

www.myspace.com/bacquerock



Este estudio de grabación nace de la necesidad de crear un nuevo espacio creativo en donde el artista se pueda encontrar con su obra a través de la búsqueda musical. Inspirado en los grandes estudios del mundo, cuenta con las mejores herramientas tecnológicas y humanas para abordar aquellas producciones que merecen el mejor de los cuidados.

www.myspace.com/estudiosquark



El Club del Disco ofrece la oportunidad de descubrir la música más genuina de Latinoamérica. Es un puente directo entre los músicos más talentosos, creativos e innovadores, y un público ávido de nuevas experiencias musicales. Mes a mes selecciona obras de autores con una visión propia y libres de condicionamientos. Estas selecciones son enviadas a domicilio junto a una revista con información, notas y entrevistas exclusivas a sus autores.

www.clubdeldisco.com



Thelonious Club fue fundado en la primavera del año 2000 por los músicos Lucas y Ezequiel Cutaia e inspirado en los clubes de jazz neoyorquinos. A lo largo de su historia han pasado los mejores exponentes de la escena del jazz actual, aportando un lugar para el crecimiento, la expresión y el desarrollo de esta música en la ciudad de Buenos Aires.

www.theloniousclub.com.ar

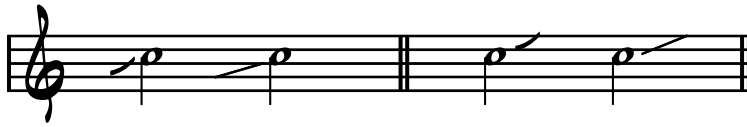
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Bend

Comienza debajo de la nota de objetivo.

Usualmente es un leve desliz que alcanza dicha nota rápidamente, a excepción de Bendings largos, tempos lentos, o piezas de Blues.

En el segundo ejemplo es ejecutado en forma ascendente, comenzando en la nota correcta y luego deslizando levemente hacia arriba.



Glissando

Comienza en la nota de objetivo y luego desciende rápidamente.

El primer ejemplo es un glissando corto. El segundo es un glissando digitado a modo de caída rápida hacia un registro y tiempo de compás no discernible.

El último ejemplo se diferencia del segundo al tener que ser "resuelto" en un tiempo de compás específico.



Glissando Ascendente

Como un Glissando pero moviéndose en la dirección opuesta, es decir qué comienza en la nota correcta y luego asciende rápidamente, a excepción de glissandos largos o tempos lentos.



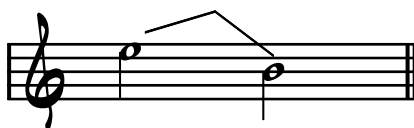
Glissando Conector

Es una rápida conexión escalar (ascendente o descendente) entre dos notas diferentes que se encuentran razonablemente separadas, ya que intervalos cercanos podrían ser tratados como Bends.



Vaivén

Ejecutado cuando se decide conectar una nota con otra más grave, combinando un glissando ascendente hacia una nota de la escala del momento, (ó a un registro indefinido) con un glissando descendente hacia la nota que se desea conectar.



Plop

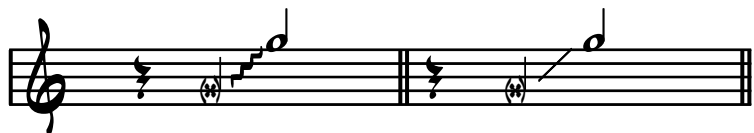
Este efecto es usado para aproximar una nota del registro medio o grave, que este precedida por un silencio, desde una nota indefinida del registro agudo.

El músico aproxima la nota de objetivo con un glissando corto y rápido.



Rip

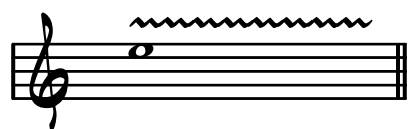
Cómo un Plop pero moviéndose en dirección opuesta, es decir que es usado para aproximar la nota de objetivo del registro agudo, desde una nota indefinida del registro medio o grave.



Shake

Instrumentistas de brass oscilan entre la nota específica y la próxima nota aguda en la serie de armónicos, o a veces en un intervalo mas amplio para lograr un efecto más contundente.

Instrumentistas de saxo o maderas simplemente ejecutan un trino diatónico o cromático.



Trino

Es la rápida alternación de segundas mayores o menores.

Para evitar confusiones es recomendable indicar la nota superior o su alteración.



y un Trino entre dos notas abarcando un intervalo mayor que una segunda es un Trémolo digitado.



Tenuto

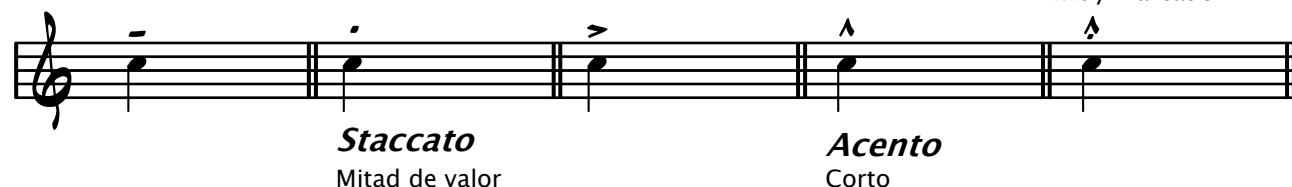
Valor Completo
(implica un leve acento)

Acento

Valor Completo

Acento

Muy marcado



Ejemplos de ritmos

Estos son ejemplos de ritmos tradicionales argentinos y uruguayos incluidos en algunas composiciones que forman parte de la presente edición.

Vidala ♩=60

① C G ② C G

Bajo

Batería

(Hi Hat libre) (Aro) (Bombo)

The musical notation for Vidala is shown in 3/4 time. The bass line (Bajo) consists of two measures, each containing a half note followed by a quarter note. The first measure is marked with a circled 1 and a common time signature (C), and the second with a circled 2 and a common time signature (C). The drum line (Batería) includes a Hi Hat (Hi Hat libre), a snare (Aro), and a bass drum (Bombo). The first measure shows a bass drum beat on the first beat and a snare beat on the second beat. The second measure shows a snare beat on the first beat and a bass drum beat on the second beat.

Zamba ♩=70

① C A-7 D-7 G C

(Hi Hat libre)

The musical notation for Zamba is shown in 3/4 time. The bass line (Bajo) consists of two measures, each containing a half note followed by a quarter note. The first measure is marked with a circled 1 and a common time signature (C), and the second with a common time signature (C). The drum line (Batería) includes a Hi Hat (Hi Hat libre). The first measure shows a Hi Hat beat on the first beat and a snare beat on the second beat. The second measure shows a snare beat on the first beat and a Hi Hat beat on the second beat.

Chacarera ♩=120

A- C Maj7 E7 A-7

(Ride) (Hi Hat libre)

The musical notation for Chacarera is shown in 6/8 time. The bass line (Bajo) consists of two measures, each containing a half note followed by a quarter note. The first measure is marked with a common time signature (C) and a major 7th chord (Maj7), and the second with a common time signature (C) and a major 7th chord (Maj7). The drum line (Batería) includes a Ride and a Hi Hat (Hi Hat libre). The first measure shows a Ride beat on the first beat and a Hi Hat beat on the second beat. The second measure shows a Hi Hat beat on the first beat and a Ride beat on the second beat.

Carnavalito ♩=80

① E7

② C-7

(Tambor)

Candombe ♩=110

① C

② A- G

(Hi Hat)

Murga Uruguaya ♩=100

① Marcha Camión

G G C G D7

② Marcha Acandombada

C-7

Tango Moderno (3-3-2) ♩=110

① E-7 F#-7

Listado de autores

Ablanado, Pablo:	"Y Así Se Va".
Alchourron, Rodolfo:	"Amiga Nueva", "Aria del Añorante".
Alonso, Armando:	"Júpiter", "Venus".
Alvarez, Leo:	"5 am", "En el Mismo Camino".
Alvarez, Sergio:	"Amanecer", "Guardapolvo".
Aragona, Pablo:	"El Barrilete".
Aramayo, Silvia:	"Semilla".
Arredondo, Juan Pablo:	"El Perfume de la Tierra Mojada", "Kitchen".
Balduini Lucio:	"De Dónde Vienen Los Árboles".
Bazzola, Guillermo:	"Endless Night", "Gran Natalio", "Waltham Rose".
Beeuwsaert, Andrés:	"Madrugada".
Benassi, Sebastián:	"Reencuentro".
Bergalli, Facundo:	"Erikdals Lunden", "Meridional", "Urgente el Norte", "Veleros".
Bergalli, Gustavo:	"Dedication", "Locomotion II", "Porteño Traffic".
Bobrowicky, Pablo:	"New York Connection", "One For Evans".
Bruno, Diego:	"Timer Sun".
Cabaud, Demian:	"Grounding".
Camelo, Daniel:	"Allá en el Sur", "Teresa".
Caratti, Caro:	"La Búsqueda".
Carpossi, Pato:	"El Uno", "Punto de Intersección".
Cavalli, Ricardo:	"El Tata", "Noble Soul", "Tonos y Formas".
Cea, Román:	"Vals".
Ceccoli, Claudio:	"Dos Soles", "Pliegue del Tiempo".
Celano, Guillermo:	"El Desencuentro Eterno", "El Regreso".
Cirigliano, Juan Carlos:	"Nostalgias del Ayer", "Romance y Milonga".
Cohen, Javier:	"Buenas", "Intercambio Moral", "La Próxima".
Compaired, Juan Pablo:	"Escape", "Labada".
Conti, Ulises:	"El Árbol Rojo".
Cutaia, Carlos:	"B.A. Ensimismado".
Cutaia, Ezequiel:	"Olvidate", "Tráfico Nocturno".
Cutaia, Lucas:	"Olvidate", "Tráfico Nocturno".
Dargentón, Juan:	"Entre Amigos", "Viendo Tus Ojos".
De Urquiza, Juan Cruz:	"Idea 3", "Milésimas".
Defrancisco, Santiago:	"El Negro Pablo".
Delgado, Guillermo:	"A Ricardo Vilca", "No Le Temas".
Domínguez, Rodrigo:	"Gorriti", "Ñata".
Eubel, Eleonora:	"Los Árboles Míos", "El Secreto de los Peces".
Falcón, Fernando:	"Vintage".
Fattoruso, Hugo:	"Melodía a Christian", "Tonos Negros".
Feldman, Oscar:	"El Ángel", "Peace To Find".
Fernández, Cirilo:	"Adagio Rústico", "Trilogía en Gm".
Fernández, Fat's:	"Gizela", "Un Recuerdo".
Fernández, Leo:	"¿Dónde Estás?".
Finger, Ezequiel:	"De Mares y Piletas", "Punto y Línea Sobre el Cosmos".
Flores, Ramiro:	"****", "Baguala".
Fogiel, Damián:	"Canción de Lucio", "Estado de Sitio".
Fontana, "Mono":	"Mula Alma".
Fontanarrosa, Franco:	"La Rana".
Fraga, Manuel:	"Querido Bill", "Tío Oscar".
Franov, Ale:	"Beijing".
Franzetti, Carlos:	"Allison's Dance", "Arabesque", "Mambo Tango".

Genovese, Leo:	"Haiku no2", "Odlac".
Giacobbe, Santiago:	"Don Remo", "Te lo Diré Mañana".
Giraud, Pedro:	"Flores".
Giroto, Javier:	"El Cacerolazo".
Gómez, Rodrigo:	"Desaparecía".
González, Willy:	"Extranjero en Propio Pago", "La Demorada", "Verse Negro".
Gregorio, Gustavo:	"Juguete Adulto", "You-Me".
Gruz, Sergio:	"Ensemble", "Nuevos Sótanos".
Guerschberg, Nicolás:	"Misterioso", "Momo", "Torres de Boedo".
Gutfraind, Marcelo:	"Señales de Humo", "Seven Down".
Herrera, Alejandro:	"3rd World Panorama", "Loneliness".
Horta, David:	"Divertimentino 2", "Divertimentino Serial".
Huergo, Fernando:	"Chacarera Boogaloo", "La Luz del Norte".
Huici, Francisco:	"A Ver Qué Pasa".
Iaies, Adrián:	"Astor Changes", "De Tal Palo, Tal Astilla", "Una Perla en el Vacío".
Iannaccone, Martín:	"Andrea en la Boca", "Red Love", "Vengo Rengo".
Isella, Fer:	"Be Quiet", "Doña Furia Gaucha", "En el Limbo".
Isod, Lulo:	"Algodón".
Jacinto, Hernán:	"Gaviota".
Jodos, Ernesto:	"El Escondedor", "LL no1".
Kladniew, Julio:	"Buenos Aires".
Klein, Guillermo:	"La Cabeza de Yeso", "Fuga X", "Peace To Find", "Va Román".
Kuschevatzky, Eric C :	"Country Ranch", "Samba do Paulo Silas".
Lapouble, Pocho:	"El Viaje de Dumpty", "¡Hola, Pe!".
Lastra, Carlos:	"A Lucy", "Juego de Niñas".
Lazo, Juan Pablo:	"Canto a Madre Tierra", "El Velo de la Noche", "El Regreso".
Lazo, Wenchi:	"No 7".
Lechner, Federico:	"Amstel", "Esbaesbaba...".
Ledesma, Pablo:	"Alida Foster".
Lerman, Fernando:	"Pa'l Bari", "Siesta".
Lew, Ricardo:	"Forever Wes", "Mr. Chilk", "Pra Elis".
Loiácono, Mariano:	"A Song to Wake You Up".
López Ruiz, Jorge:	"A Marieta".
Machline, Norberto:	"Ya Va a Pasar".
Malosetti, Javier:	"Obi-One", "Rough Biker", "Spaghetti Boogie".
Malosetti, Walter:	"Relax", "Sirron".
Manzoni, Alejandro:	"La Pared Salmón".
Mark, Diego:	"Breve Episodio Sobre tu Boca", "Las Puertas Abiertas".
Martinez, Guido:	"La Conversa", "Sambalanço".
Masliah, Leo:	"Argumentos Tendientes a una Fundamentación...".
Masotta, Juan Cruz:	"Azulgris", "Y Ya No Están".
Mayor, Marcelo:	"El Dueño de los Temas".
Maza, Daniel:	"A-Maza el Candombe", "URUfunk".
Meis, Lobi:	"Roquefort con Salsa Golf".
Merlo, Hernán:	"Agosto 20", "Aquel Ojo", "Por Tres".
Michelini, Carlos:	"Carnavalito de la Esperanza", "Chacarera Below Zero".
Mihanovich, Sergio:	"Once", "The Night Is Cold", "Un Argentino em Brasil".
Minichilo, Norberto:	"La Fallada".
Moguilevsky, Marcelo:	"Vals".
Monk, Bernardo:	"Altoholico", "Estación Buenos Aires".
Mormandi, Matías:	"Antonio", "Un Cantar".
Nacht, Luis:	"Danza en el Río", "Jimena".
Nant, Richard:	"Devolución", "Fiu", "La Chacarrichard".
Naón, Ariel Pablo:	"Kill Bill".
Nolé, Ricardo:	"A La Mama Vieja", "Nolecidio".

Norris, Enrique:	"Estás Apurado, ¿No?"; "Follaje (el color del)".
Ochoa, Manuel:	"Feng Shui".
Orlando, Federico:	"(...)".
Otero, Mariano:	"Antidoping"; "Claroscuro"; "Espíritu".
Paganini, Leo:	"Larsen".
Paludi, Luciano:	"A Pie".
Parentella, Raúl:	"Cuenta Conmigo".
Paz, Pablo:	"Mu".
Pellican, Andrés:	"Blusito".
Pellican, Ricardo:	"Bossa Dos".
Piazzolla, Daniel "Pipi":	"Armando en 7"; "Petrix".
Plachta, Alan:	"De Todas las Tardes"; "Él, Solito".
Poli, Sergio:	"Maga"; "Señales de Humo".
Porto, Martín:	"Dalí"; "Lucano".
Puntoriero, Pablo:	"Cromo"; "Desequilibrio".
Raffo, Juan "Pollo":	"Artigas, Mano Izquierda"; "La Represa".
Raposo, Pablo:	"Lalo's Blues".
Remus, Alfredo:	"Hasta Siempre, Astor".
Ridilenir, Alejandro:	"Afrotango".
Ríos, Hernán:	"(Eran) Dos Vueltas"; "Un Mordisco Negro".
Rivano, Gabriel:	"Porto Seguro"; "Tanguito del 2000".
Rodríguez, Máximo:	"¿Quién Dijo Qué Veinte Años No es Nada?".
Rodríguez, Pablo:	"Contemplación"; "Destiempos".
Rogantini, Abel:	"Candombinho"; "Milonguinha".
Romero, Guillermo:	"Mr. C.P."; "Vals en D".
Said, Nico:	"Ausente"; "Un Nuevo Centro".
Saluzzi, Dino:	"...Y Amó a Su Hermano, Hasta el Fin".
Sanguinetti, Marco:	"Canción de Cuna para una Mujer sin Pesadillas".
Santillán, Julio A:	"El Bobo"; "Tristeza".
Schissi, Diego:	"Librito Constantini"; "Malevo Desorbitado"; "Rara".
Sehinkman, Esteban:	"Flor Azul"; "Memorial"; "Pasacalle".
Senanes, Gabriel:	"En Una Petite Garconiere de Montmartre"; "Zamba Sin".
Shocron, Paula:	"Piscis"; "Siete días".
Sivori, Mariano:	"Chopchi"; "Me Queda Chico".
Snajer, Ernesto:	"Guitarreros".
Solla, Emilio:	"Las Últimas Pipas"; "Tango Changes".
Sorin, Nico:	"No Idea"; "Orquídea".
Suárez, Juanfa:	"Capicua"; "Dolce Vita".
Sued, Natalio:	"Balcarce 913"; "Olguita"; "Something Happy".
Tarzia, Miguel:	"Espejo"; "Ola de Sueños".
Taveira, Pepi:	"Blues For Hal"; "Ejasí".
Teubal, Emilio:	"Tina's Waltz".
Tinte, Daniel:	"Folkbop"; "Leguizamónk".
Toker, Gabi:	"Tomorrow".
Torres, Alvaro:	"Semilla".
Tozzi, Pablo:	"La Monkiana"; "Viento y Sol".
Urcola, Diego:	"Final Waltz"; "Tango Azul".
Vázquez, Santiago:	"Buey".
Verdinelli, Sergio:	"Relumbrón"; "Rosa".
Von Der Pahlen, Alejo:	"Rosado".
Windfeldt, Palle:	"Guitarreros".
Ziegler, Pablo:	"Pájaro Ángel".

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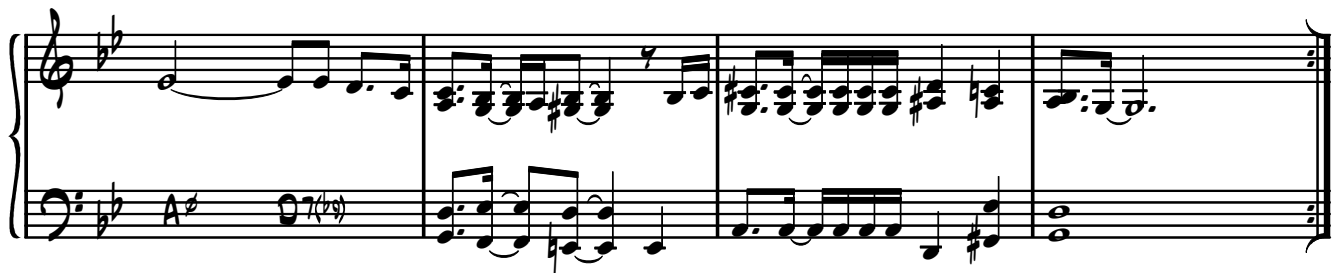
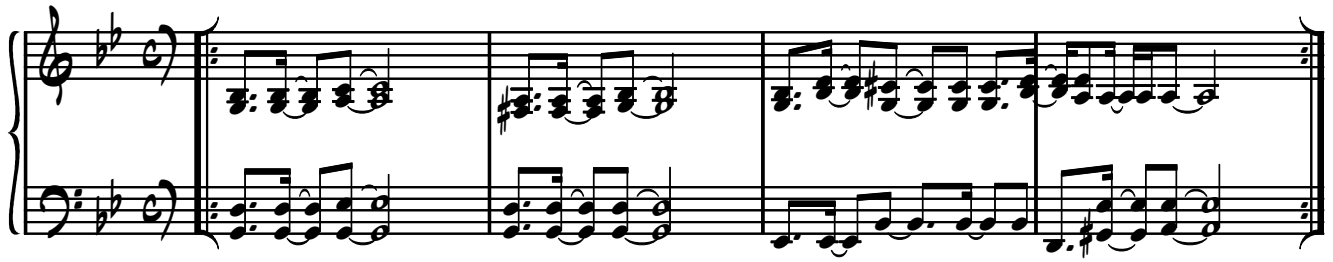
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A La Mama Vieja

Candombe-Milongón
(Muy lento)

Ricardo Nolé



First system of musical notation for piano. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with a whole rest, followed by an A[∅] chord and a D7(b9) chord.

Second system of musical notation for piano. The treble staff continues the melodic line. The bass staff features a bass line with eighth notes, followed by a D[∅] chord, a D7(b9) chord, and a final D7(b9) chord.

SOLOS

SOLOS section of musical notation. The treble staff contains a sequence of chords: G-, C-, A[∅] D7(b9) G-, F#13, F-7 Bb7 EbMaj7 AbMaj7, and A[∅] D7(b9) G-. The bass staff contains a sequence of chords: G-, C-, A[∅] D7(b9) G-, F#13, F-7 Bb7 EbMaj7 AbMaj7, and A[∅] D7(b9) G-.

A Lucy

Carlos Lastra

(Balada)

A C-7 D \emptyset G7(b9) C-7

B EbMA7 E \emptyset AbMA7(#11)

G7(#9) G7/8 1. C-7 Db7(#11) 2. C-7

B AbMA7 A \emptyset EbMA7 C-7

DbMA7 C-7 D \emptyset G7 Db7(#11)

A C-7 D \emptyset G7(b9) C-7 EbMA7

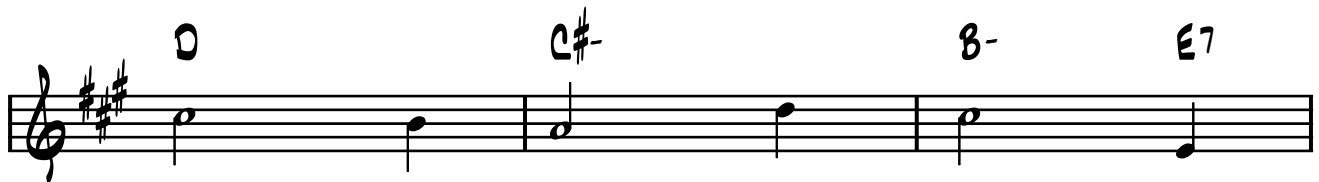
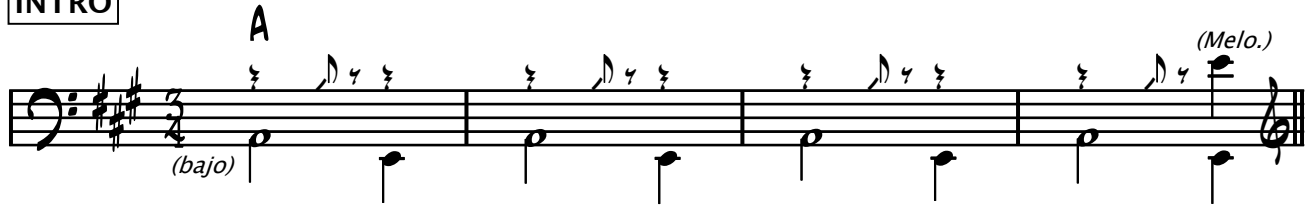
E \emptyset AbMA7(#11) G7(#9) G7/8 C-7

A Ricardo Vilca

Guillermo Delgado

(Vidala)

INTRO



Solos sobre Forma.

A Marieta

Jorge López Ruiz

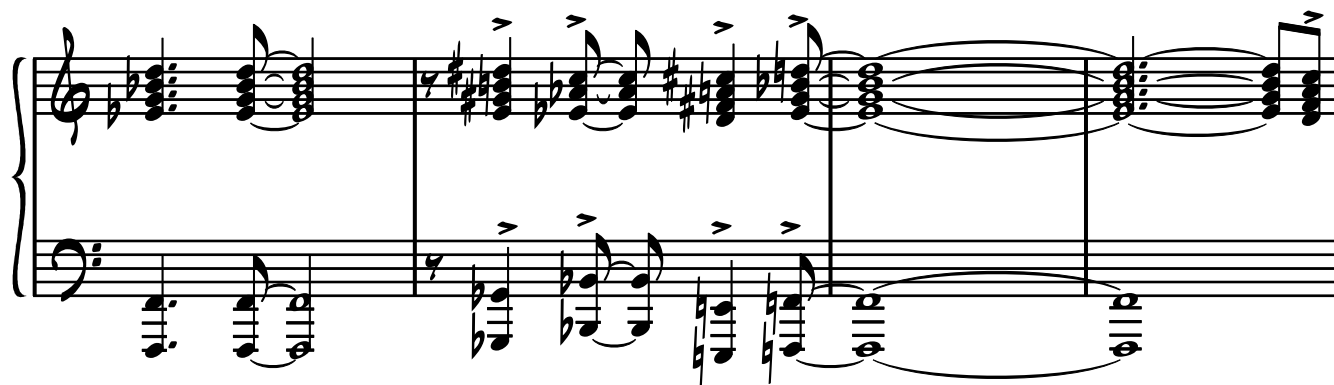
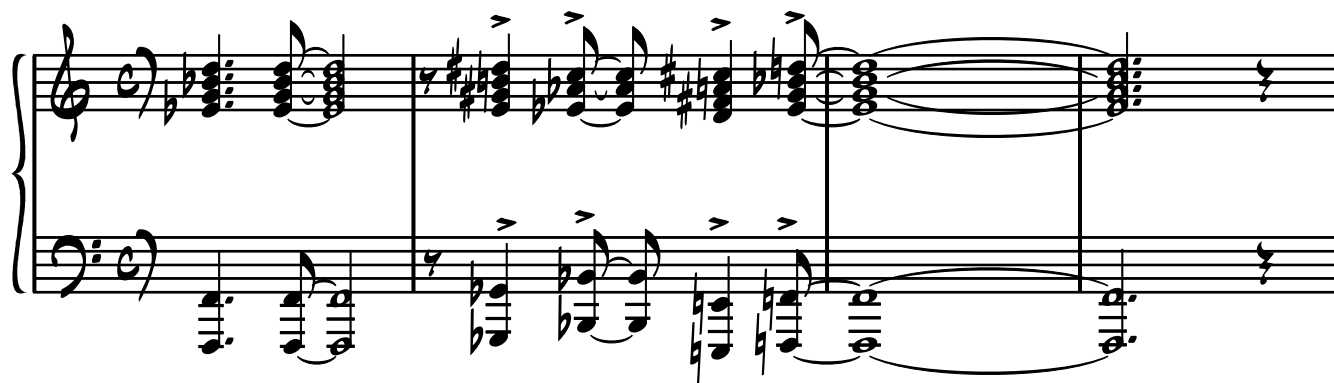
(Tango)

A

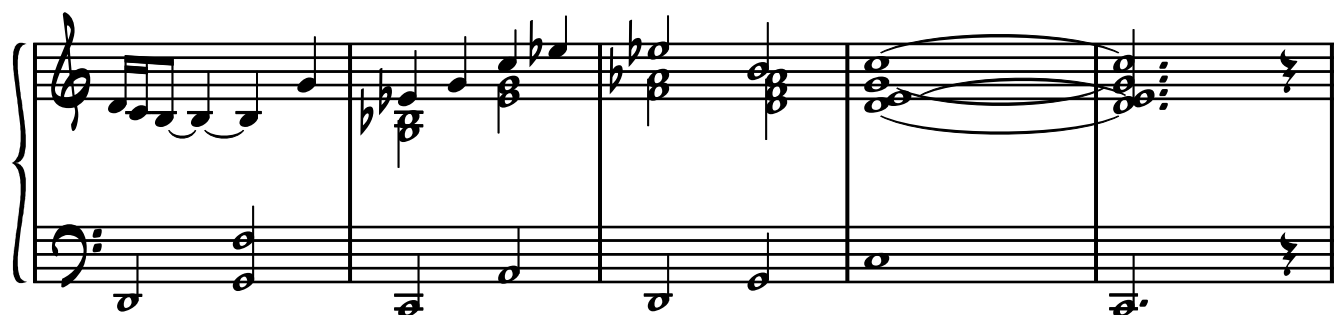
Piano

The first system of music for 'A Marieta' is in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The system concludes with a double bar line.

The second system of music continues the melody and bass line. The treble clef staff features a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, 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F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, 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F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, 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B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, 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C



A Pie

(a los Quilmes)

(Aire de Vidala)

Luciano Paludi



♩ = 65

INTRO

(En ritmo de Baguala, libre)

2da voz
2x solamente

mp

D-7 G(A009) C /E FMA7 D/F#

C/G E7/G# G/A A- /G F(A009) G7

C(A009) G/B C/Bb F(A009)/A f Bb7(#11) D E7 A- 3

B

mf D-9 A-9 /C D-9 /G A-9 /C D-9 /C

G(A009)/B F(A009) G7 C(A009) G/B C/Bb F(A009)/A 3

C

f Bb7(#11) D E7 A- 4 mf B-9 F#-9 G(A009) A(A009)

8-9 /A GMA7 G-6 *f* D/F# E7sus4

D7sus4 D/C G/B Bb6 D/A E-7 G *ff* D(A009)/F# D *mp* A/C#

SOLOS

(B Frigio. Tristemente, Oscuro)

(Abierto)

(1x solamente) B7sus4 Eø/Bb G/A B-7 CMA7

Después de Solos,
D.S. (s/repeticón) & al CODA.

f E7sus4 D7sus4 D/C G/B Eø/Bb *ff* D/A F#7(b9)

(1x solamente) B-9 /A *f* GMA7 E7/G# F#7(#9) B-9 B-/A

GMA7 E7/G# F#7(#9) E7/G# *Rit.* F#7/A# B-7(13)

A Song To Wake You Up

(ju-ju)

(Balada)

Mariano Loiácono

INTRO

FMAs7(sonico)

(Línea de Bajo)

A

FMAs7(sonico)

B $D^b_{MA7}(\#11)$

(Línea de Bajo libre)

$D-7$

$C-7$ *Fine*

D.S. s/repetición & a Solos.

SOLOS

$C7sus4$ $B^b_{MA7}(\#11)$

$C7sus4$ $D-7$

E^b7sus4 $D^b_{MA7}(\#11)$

E^b7sus4 $F-7$

$G7sus4$

D.S. al Fine.

A Ver Qué Pasa

♩ = 180

Francisco Huici

A

B *Latin (clave 2-3)*

F#-7 B-7 C#7_{ALT} F#-7 D_{MAJ}7 E^b∅ C#7_{ALT} F#-7

C *Candombe (clave 3-2)*

F#-7 B-7 C#7_{ALT} F#-7 D_{MAJ}7 E^b∅ C#7_{ALT}

D

Latin (clave 2-3)

F#-7 B-7 C#7_{ALT} F#-7 D_{MAJ}7 E^b∅ C#7_{ALT} F#-6

F#-7 B-7 C#7ALT F#-7 DMAJ7 Ebø C#7ALT F#-7

E

F#-7 B-7 C#7ALT F#-7 DMAJ7 Ebø C#7ALT F#-7

Vamp hasta el CUE

F *En el CUE*

DMAJ7 G#o G(ADD9) Dø GMAJ7(#11) B-7 G#7(b5) C#7b9

DMAJ7 G#o G(ADD9) Dø GMAJ7(#11) B-7

D.C. al CODA



F#-7 B-7 C#7ALT F#-7 DMAJ7

F#-7 B-7 C#7ALT F#-7 DMAJ7

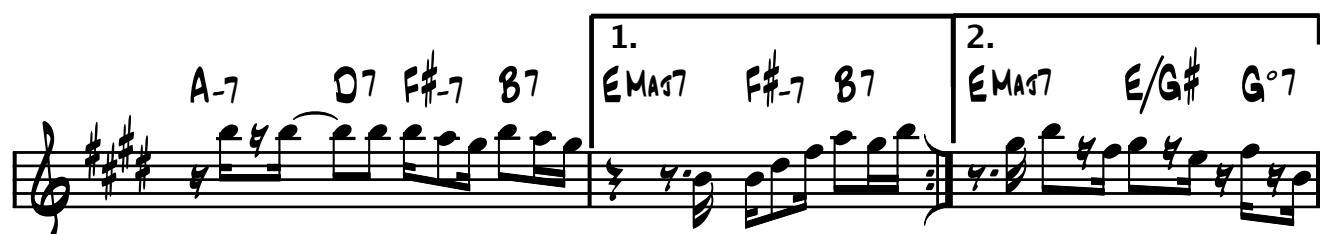
ff

A-Maza El Candombe

Daniel Maza

(Candombe)

♩ = 120



Adagio Rústico

Trilogía en G menor (3ra parte)

Cirilo Fernandez

♩ = 100

A

G-7 E^b7

C-(MA7) D7

E^bMA7 E-7 A/F A/B^b

A-(MA7) E-(MA7)

B

A^b-7 EMA7

F-7 B^b7 B°

C-6 A^b7

E^b-(MA7)

Solos sobre Forma.

Afrotango

Alejandro Ridilenir

Rubato

A tempo

A 



Chords: A-7, A-6, A-7, A-6, A-, E7, A-, A7, D-7, D-7, A-, B7, E7, A-, G7

B

System 1 of section B. Treble staff: C, G, C, G. Bass staff: C, G, C, G.

System 2 of section B. Treble staff: E7, A-, E7, A-. Bass staff: E7, A-, E7, A-.

System 3 of section B. Treble staff: B7, E, D-, C, G/B, A-, G, F#-F7, E7, G7. Bass staff: B7, E, D-, C, G/B, A-, G, F#-F7, E7, G7.

System 4 of section B. Treble staff: C, G7, A7, D-. Bass staff: C, G7, A7, D-.



System 5 of section B. Treble staff: D-, A-, B7, E7, A- Fine. Bass staff: D-, A-, B7, E7, A- Fine.

SOLOS

System 6 of section SOLOS. Treble staff: A-7, A-6, A-(#5), A-6. Bass staff: A-7, A-6, A-(#5), A-6.

(en el CUE)

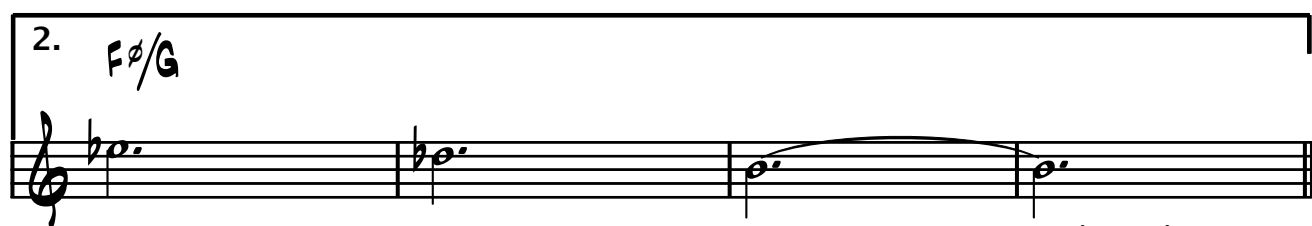
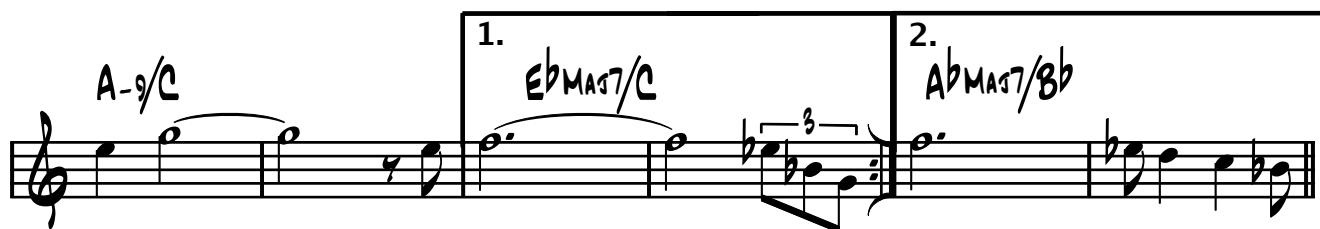
System 7 of section SOLOS. Treble staff: A-7, A-6, A-(#5), A-6. Bass staff: A-7, A-6, A-(#5), A-6.

D.S. al CODA.

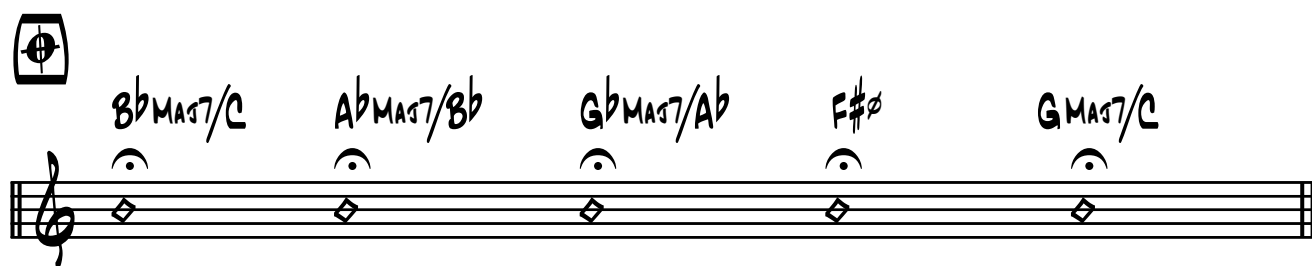
Agosto 20

Hernán Merlo

(Jazz Waltz)



Solos sobre Forma.
CODA solamente p/finalizar.



Fine

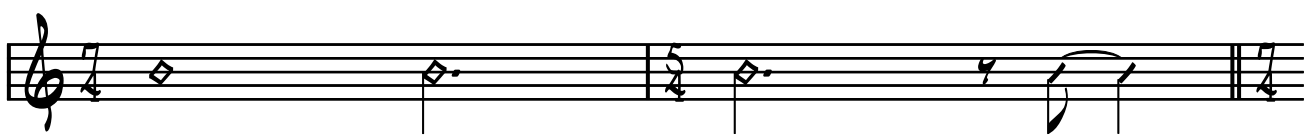
Algodón

Lulo Isod

(Rock Medio)

INTRO

D C F A7



A

D C F/A A7/C#



D C F/A A7/C#



B

Bb C D/F# C x3



Bb C/E D //



Alida Foster

Pablo Ledesma

(Balada)

Chords and musical notations in the score:

- Staff 1: $E^b M A \sharp 7$, $E^b \circ 7$, B^b / \circ , $C 7$, $C - 7$
- Staff 2: $D 7$, 1. $G - 7$, $G 7$, 2. F / G
- Staff 3: $A^b M A \sharp 7$, $A - 7$, $G - 9 / B^b$
- Staff 4: $B^b - (M A \sharp 7)$, $A + 7$, C / \circ
- Staff 5: $E^b M A \sharp 7$, $E^b \circ 7$, B^b / \circ , $C 7$
- Staff 6: $C - 7$, $D 7$, $G - 7$, $G 7$
- Staff 7: $C - 7$, $D 7$, F / G

D.C. al CODA.

- Pablo Ledesma: "Vivo en La Plata"/ Sonosfera (1998). -

Allá En El Sur

Daniel Camelo

A ♩ = 80

First system of musical notation. Treble and bass staves. Chords: B♭MA7, B♭/C, G-7.

Second system of musical notation. Treble and bass staves. Chords: A-7, D-7, B♭MA7, B♭MA7, D-7, B♭MA7.

B

Third system of musical notation. Treble and bass staves. Chords: B♭MA7, A♭MA7(#11), G-11, F♯-(MA7).

Fourth system of musical notation. Treble and bass staves. Chords: FMA7, E-7, E♭+(MA7), B♭MA7(#11).

Fifth system of musical notation. Treble and bass staves. Chords: B♭MA7/C, D-7, B♭MA7, B♭MA7, D-7, B♭MA7.

vamp

'vamp' section of musical notation. Treble and bass staves. Chords: D-7, B♭MA7.

Solos en Vamp,
y luego sobre Forma.

Allison's Dance

Carlos Franzetti

(Samba)

♩ = 160

Piano

mf FMA7(#11) DbMA7(#11)

FMA7(#11)

A

p FMA7(#11) DbMA7(#11)

FMA7(#11) AbMA7 DbMA7

CMA7 A-7 DbMA7

Eb-7 Ab7sus4

Musical notation for piano, featuring seven systems of staves. The notation includes various chord symbols and melodic lines. The chords are:

- System 1: $A^b\circ$, A^b7sus4
- System 2: $D7(\#9)$, $G7$, $C7(b9)$, $F\#Maj7(\#11)$
- System 3: $D^bMaj7(\#11)$, $F\#Maj7$
- System 4: A^bMaj7 , D^bMaj7 , $C\#Maj7$
- System 5: $A-7$, $D7$, $G\#Maj7$, $C\#Maj7$, B^b-7 , E^b7
- System 6: A^b7sus4 , $G+7$, $C-7$, B^b-7 , A^b7sus4 , $F\#13$
- System 7: $F\#Maj7(\#11)$, D^bMaj7/F , D^bMaj7 , *Solamente p/finalizar.*

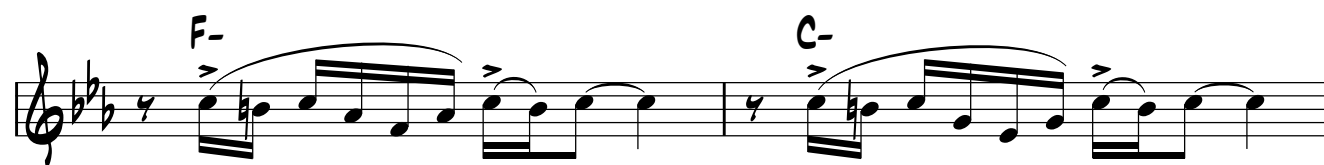
The piece concludes with the instruction *Solamente p/finalizar.* and *Fine*.

Altohólico

(Tango)

♩=120

Bernardo Monk



C#- A Maj7 G#7 **B** C#-

G#7 G#7 C#- G#7 ALT G#7 D7(b9) G#7 G#7

C C- C-(b6) C-6 G7(b9) C- C-(b6)

C-6 Gb7/E F-

C- G7

Ab7 G7 C-9

Amanecer

Sergio Alvarez

A *Molto Calmo e Cantabile.*

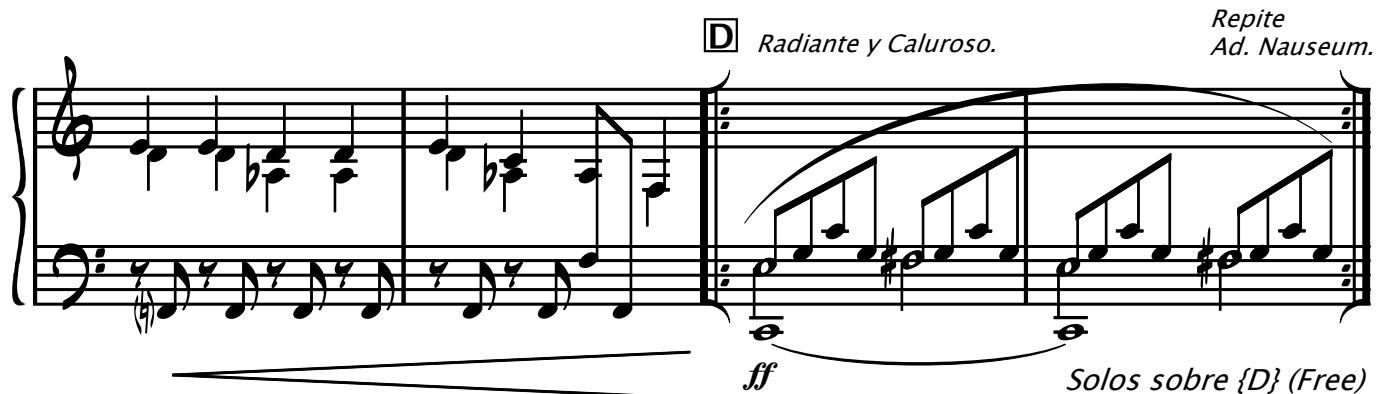
Section A, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a simple harmonic accompaniment. The first measure is marked *ppp*. A slur covers measures 1 and 2, and another slur covers measures 3 and 4.

Section B, measures 1-4. The music continues in G major and 3/4 time. The right hand has a more active eighth-note melody. The first measure is marked *pp*. A slur covers measures 1 and 2, and another slur covers measures 3 and 4.

Section C, measures 1-4. The music continues in G major and 3/4 time. The right hand has a steady eighth-note melody. The first measure is marked *p*. A slur covers measures 1 and 2, and another slur covers measures 3 and 4.

Section A', measures 1-4. The music continues in G major and 3/4 time. The right hand has a melodic line with eighth-note patterns. The first measure is marked *mp*. A crescendo hairpin leads to a *ff* dynamic in the second measure. A decrescendo hairpin leads back to *mp* in the third measure, followed by another crescendo hairpin leading to a *ff* dynamic in the fourth measure. A slur covers measures 1 and 2, and another slur covers measures 3 and 4.

C *Misterioso*



D *Radiante y Caluroso.*

*Repite
Ad. Nauseum.*

Amiga Nueva

Rodolfo Alchourron

Con es - ta can - ción voy a vo - lar ma - ña - na me -
 jor qué hoy. Me pres - ta - rán dos a - las,
 dos pá - ja - ros qué/em - pu - jen pa - ra/a rri - ba
 del a - mor. No sa - bré na - da de so -
 ñar e/i - ma - gi - nar, ten - go/un po - co ca - da dí - a,
 llo - rar ni me lo di - gas.
 Tam - bién pa - ra/e - mi - grar ne - ce - si - to sa -
 lud, fir - me - za/y ju - ven - tud,
 y/un po - co de/ar - mo - ní - a. Si
 sal - to de/u - na/es - tre - lla y vue - lo/y vue - lo más se - rá ver - dad,
 si sal - go de/u - na flau - ta no

GMA7 4 % F#-9 4 % %
 to - dos me ve - rán ser pé - ta - lo/y ca - lor...
 % E-9 4 % F#7(b9) 4 %
 Tam - bién se - rá ver - dad có - mo las
 GMA7 4 % G#ø % C#7(b9) #5
 co - sas qué tiem - blan en mi ma - no y no
 C#7(b9) CMA7 % B-9 Eb-9
 pue - do/ex - pli - car... Al - go
 Eb-9 4 % % 4 % 2
 ti - bio/y de - li - ca - do pue - de/a - ce - char a mi
 % % % 4 D7(#11)
 pa - so y/ha - cer - me tro - pe - zar,
 % % % 4 D-9/G
 u - na sor - pre - sa má - gi - ca:
 % 4 % F-9 % A-9
 lle - ga mi/a - mi - ga nue - va, me
 % 4 D-9 % E-9/A %
 trae un nue - vo/a - bra - zo, su so - plo, su mi -
 FMA7 % F#-9 % C#MA7
 ra - da, y/el rui - do del ve - ra - no,
 % % % % % %
 y/el rui - do del ve - ra - no.

Handwritten musical score for guitar, featuring lyrics in Spanish. The score is written on six staves, each with a treble clef and a key signature of two sharps (F# and C#).

Staff 1: Chords: Dmaj7, D+(maj7), Cmaj7. Lyrics: "Voy a vo - lar ma - ña - na me - jor qué hoy".

Staff 2: Chords: B-9, C#-9. Lyrics: "i - ré pa - ra/a - de - lan - te".

Staff 3: Chords: Dmaj7, D°. Lyrics: "mi - ran - do pa - ra/a - trás.". Chord symbols are written above the staff.

Staff 4: Chords: B-9, C#-9. Lyrics: "I - ré pa - ra/a - de - lan - te.". Chord symbols are written above the staff.

Staff 5: Chords: C#-9, F#7sus4. Lyrics: "I - ré pa - ra/a - de - lan - te" and "mi - ran - do pa - ra/a -". Chord symbols are written above the staff.

Staff 6: Chords: Abmaj7 (1x solamente), Bb-7/Ab, Ab-9, Emaj7/G#, C, E. Lyrics: "trás.". Chord symbols are written above the staff.

Amstel

Federico Lechner

(Balada)

Staff 1: FMA7/A E-6 FMA7/A E-6
Staff 2: EbMA7/G AbMA7 1. Bb7(#11) 2. Bb7
Staff 3: Db/Eb EbMA7 Eb6 E-/Eb Db/G Ab-6
mf *f* *p*
Staff 4: Gb7sus4 F7sus4 E-7 F(Add4)/A E-/D Db/G
mf *f* *p* D.C.
Staff 5: E7 A7 D7 G7 Rit. C7 F7 Bb7 E7 FMA7/A

Andrea En La Boca

Martín Iannaccone

8b- F/A 8b- %

Eb-9 B7(#11)ADD5 Eb-9 B7(#11)

Ab-9 % % C∅

% 1. F7(b9) 2. 8b-9/Db

C7(b9) % F7(b9) 8b7(b9)

% Eb-9 C∅

% F7(b9)

Fine

- Martín Iannaccone: "Será una Noche"/M.A. Recordings (1999). -

Antidoping

(Tempo rápido)

Mariano Otero

G^b7 ALT

(Fill de Batería)

G^b7 ALT

G^b7 ALT

G^b7 ALT

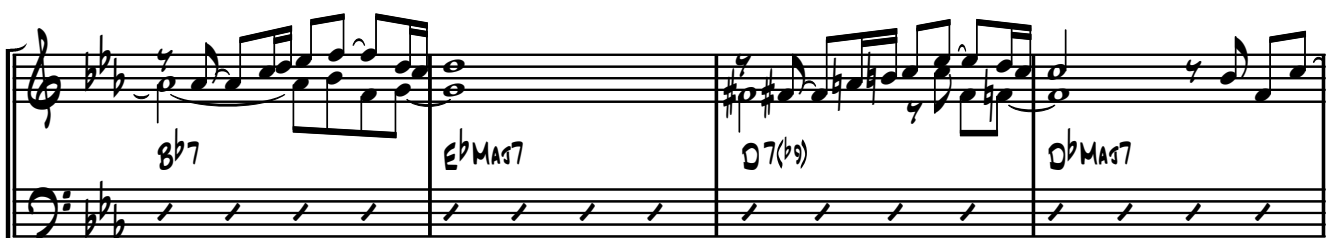
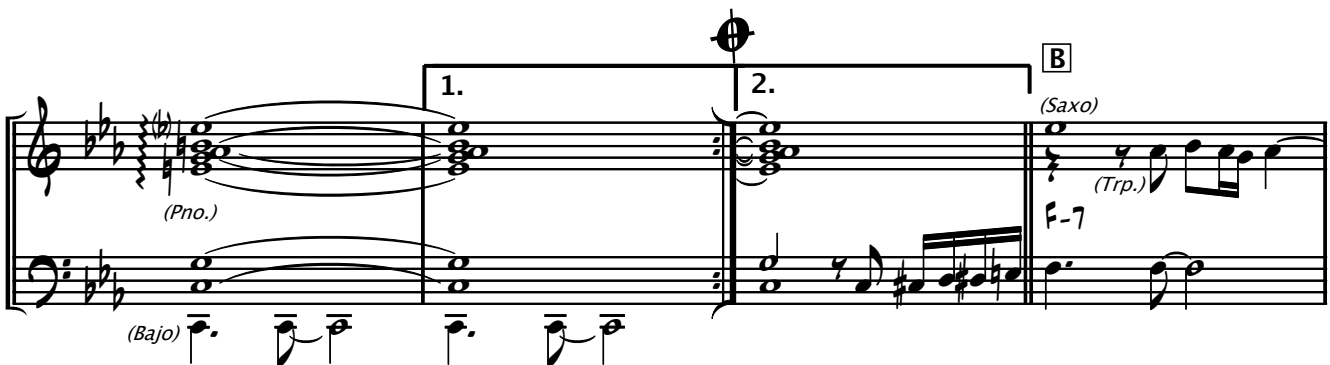
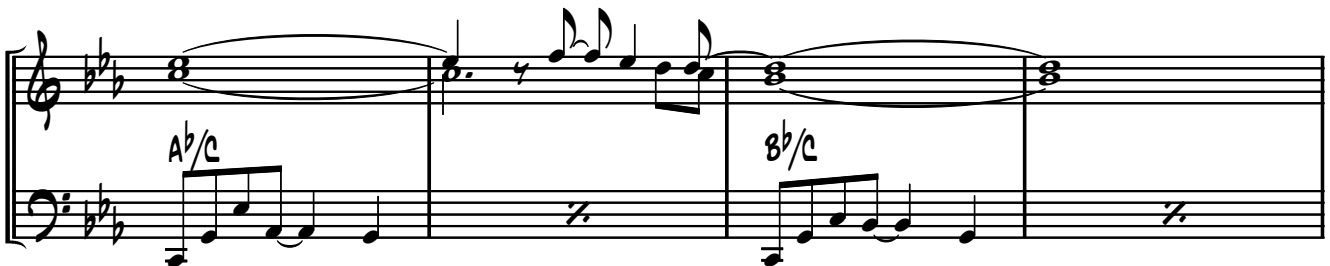
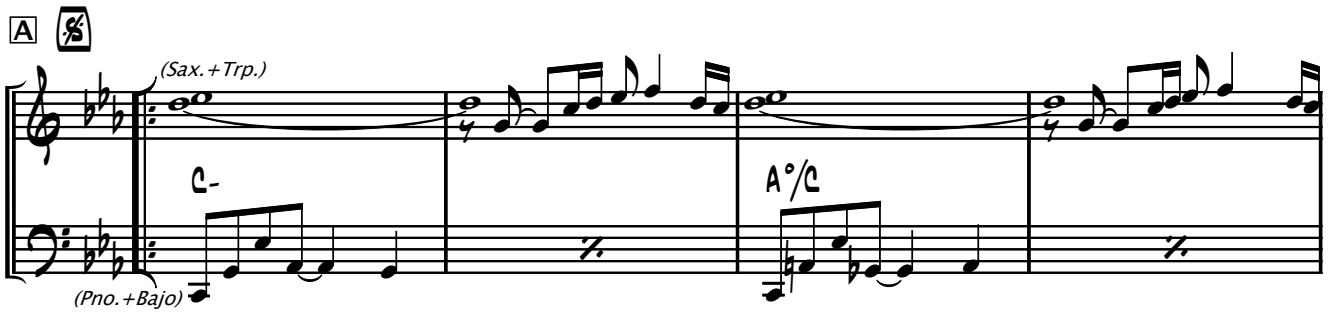
Solos abiertos

El Ángel

(dedicado al Gato Barbieri)

(Tango)

Oscar Feldman



First system of musical notation. Treble and bass staves. Chords: C7ALT, BMA7, AbMA7/Bb, F-7.

Second system of musical notation. Treble and bass staves. Chords: Bb7, EbMA7, G7/Eb, B-(MA7).

Third system of musical notation. Treble and bass staves. Chords: B-9/A, G-9, G-9/F, G-(MA7)/E.

INTERLUDIO

Fourth system of musical notation. Treble and bass staves. Chords: (Pno.), C-.

Fifth system of musical notation. Treble and bass staves. Chords: Ab/C, A°/C.

Sixth system of musical notation. Treble and bass staves. Chords: A, D.

Solos sobre {A-B}. Luego, D.S. al CODA s/repetición.



(Saxo)

(Trp.)

A^bMas7(Nos)/C

8°

8^b6

A-(6,13)

(Pno. Melodía Opcional)

(Bajo)

A^bMas7

8^b/A^b

A^b∅

G^bMas7(#11)

vamp

Rit.

Fine

Antonio

Matías Mormandi

(Choronga: Chorinho+Milonga)

A

C- C-/B C-/B^b C-/A A^bMAS7 A^b-(MAS7)

1. C- G7

2. C7 % C7 %

B

F7 F7(♯9) C7 F7 C7 G7

D7 A^b-(MAS7) G7^{b13} C-

D.C. al CODA
c/repetición.

B'

F7 F7(♯9) C7 F7 B^b E^b

D7 A^b-(MAS7) G7^{b13} C-

Solos sobre Forma
{A-A-B-A-A-B'}.

Aquel Ojo

Hernán Merlo

(Balada)

Rubato

E- D7/F# G G#°7 A-7 C7/Bb

Bsus4 B7 E- D7/F# G G#°7

A-7 Gb7/Bb Bsus4 B7 E7

A-7 D7 G

B7 E- D7 E- / F#° B7(b9)

ff

mp *p* Solos sobre Forma.

El Árbol Rojo

Ulises Conti

(Lento, Expresivo)

Chords and accidentals indicated above the staves:

- Staff 1: F#, F#+, F#
- Staff 2: D#-, A#-, F#, G#-
- Staff 3: F#, F#+, A°, G#-
- Staff 4: B-/F, C#-
- Staff 5: F#°, G#-, G#-
- Staff 6: B-/F, D#-, C°
- Staff 7: G#-, G#-

(*)Generar una improvisacion previa al tema.

Armonia sugerida: F# / F#+ / B° / G# / A° / D# / B° / F#

Arabesque

Carlos Franzetti

Moderato

♩ = 108

A

Piano

mp G♭MA57 AMA57 D7(♯9)

Section A, measures 1-3. The music is in 4/4 time. Measure 1 starts with a piano (Piano) instruction and a mezzo-piano (mp) dynamic. The key signature has two flats (B♭ and E♭). The first measure contains a G♭MA57 chord. The second measure contains an AMA57 chord. The third measure contains a D7(♯9) chord. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

Section A, measures 4-6. The music continues with the same key signature and time signature. Measure 4 contains a GMA57 chord. Measure 5 contains an A/♭ chord. Measure 6 contains an F/♭ chord. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

B

Section B, measures 1-4. The music is in 4/4 time. Measure 1 contains a B-9 chord. Measure 2 contains an E♭-9 chord. Measure 3 contains an E-7 chord. Measure 4 contains a C-7(♭6)/B chord and a B7(♭9) chord. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

Section B, measures 5-8. The music continues with the same key signature and time signature. Measure 5 contains an E-9 chord and an A-7 chord. Measure 6 contains a D-9 chord. Measure 7 contains an F♯-7 chord. Measure 8 contains an A♭+ chord. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

Section B, measures 9-12. The music continues with the same key signature and time signature. Measure 9 contains a C7 chord. Measure 10 contains an F-7 chord. Measure 11 contains an F-9 chord. Measure 12 contains an A-7 chord. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

1.

Chords: Dmaj7/A, A-7, Dmaj7/A, Ab7sus4 G7sus4

2. C

p

Solos sobre {A-B}

Los Árboles Míos

Eleonora Eubel

A

F⁺M⁺A⁺7(#11) **E^bM⁺A⁺7(#11)**

Fe - cun - dé / el as - fal - to. A - sí na - cie - ron gi -
 ¡Es - ta - lla - ron bro - tes, que - bra - ron vi - drios, ar -

D-7 **D^bM⁺A⁺7(#11)** **G⁷ALT**

gan - tes ver - des, cre - cie - ron, cre - cie - ron.
 te - rias ver - des, cre - cie - ron, cre - cie - ron!

F⁺M⁺A⁺7(#11) **E^bM⁺A⁺7(#11)** **D-7**

Un per - fu - me / in - ten so de hu - mus y ro - cí o par - tío de las ra - í ces del pa - ra -

B

G⁷ALT **E-7** **F⁺-7**

í - so. Los chi - cos de la ca - lle fa - bri - ca - ron ni - dos en las

$E\emptyset$ $E-7$ $A7$ C $DMaj7$

ra - mas nue - vas de los ár - bo - les mí - os. Tre - pa - ron

$\%$ $E-7$ $\%$

al - to en pa - tas y/a los gri - tos con el

$B-7$ $Bb7(\#9)$

sol - en las ro - di - llas, tar -

$E-7$ $E-7$ $A7sus4$ $A7$

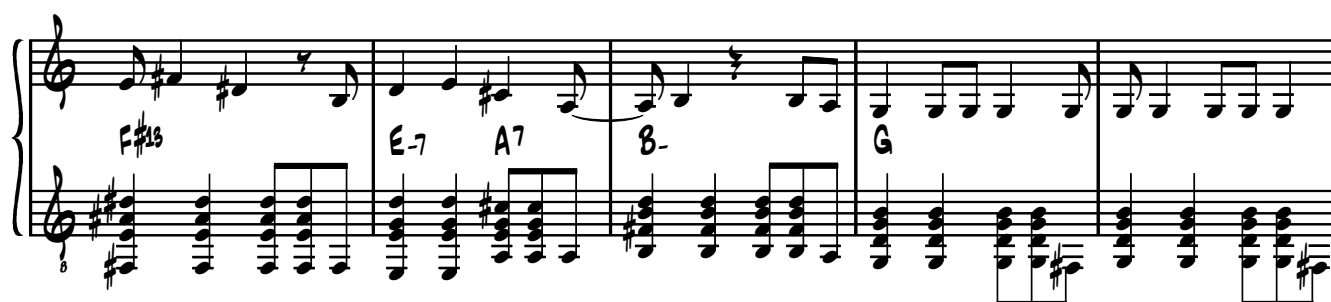
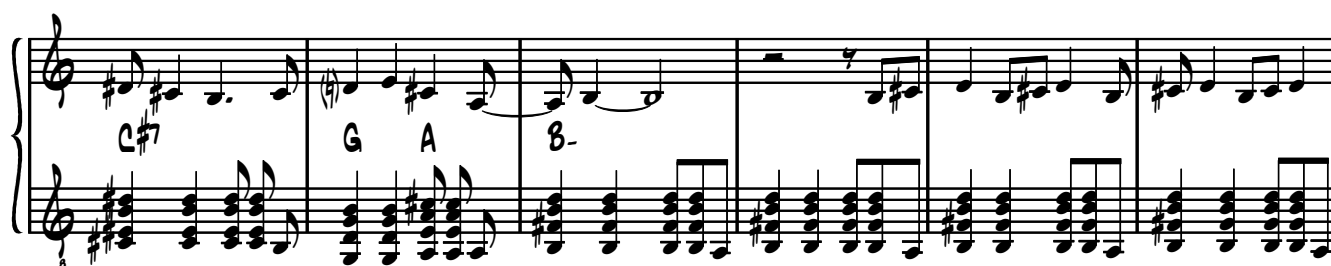

za - nes fla - qui - tos. D.C.

Argumentos Tendientes A Una Fundamentación De Por Qué Te Amo

Leo Maslíah

Voz

Piano
o Guitarra



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in two systems, each with a piano accompaniment on the left and a vocal line on the right. The piano part is written in treble and bass clefs, while the vocal part is in treble clef. The lyrics are written below the vocal line.

System 1:

- Piano:** The left hand plays a series of chords, including a D major triad (D, F#, A) and a D major dyad (D, F#). The right hand plays a melody of eighth and quarter notes.
- Vocal:** The melody begins with a quarter rest, followed by the notes G4, A4, B4, and A4. The lyrics "Hello silence" are aligned with these notes.

System 2:

- Piano:** The left hand continues with chords, including a D major triad and a D major dyad. The right hand plays a melody of eighth and quarter notes.
- Vocal:** The melody continues with the notes G4, A4, B4, and A4. The lyrics "Hello silence" are aligned with these notes.

No te quiero, mi amor, por tu linda carita
ni por ser más o menos bastante bonita,
no te quiero porque una sencilla hoja de margarita
pretenda que es así.

No te quiero por una cuestión de ejercicio, por querer practicar, no te quiero por vicio ni por obra de algún pai de santos, por un maleficio, y menos porque sí.

No te quiero por ser mujer de mi vigilia
ni por ser esa bestia que mi zoofilia
necesita tener a su lado en lugar de familia,
te quiero porque... no sé.

No te quiero por ser natural y sensible,
por tener un carácter más bien apacible
ni porque unos astrólogos digan que me es compatible
tu signo zodiacal.

No te quiero por ley ni mandato de jueces
ni fue el médico quien me mandó que me beses,
no te quiero por cosas de esas que pasan a veces
o por casualidad.

No te quiero por ser animal de costumbres,
 porque des la razón a mis incertidumbres,
 porque encuentre refugio en tu sombra ni porque me
 alumbres, te quiero porque... no sé.

No te quiero por ser ideal o perfecta,
por ser siempre políticamente incorrecta,
por decirme las cosas a veces de forma directa
ni por callartelás.

No te quiero por ser diferente de otra,
no te quiero por ser una yegua, una potra,
ni tampoco te quiero, mi amor, por llevarte la
contra ni por dejartelá.

No te quiero por ser bendición y martirio,
porque seas mi orzuelo y también mi colirio,
no te quiero por ser el corsé de mis peores
delirios, te quiero porque... no sé.

No te quiero por culpa de la primavera
ni por ser especial o por no ser cualquiera,
no te quiero por ser flor de mina, pimpollo o
siquiera capullo de alelí.

No te quiero, mi amor, por creer que es lo justo
ni por base o altura o medida de busto
ni por hache o por be ni por ge, no te quiero por
gusto ni porque estás ahí.

No te quiero por ser veintitrés codo a codo,
por tener muchas más curvas que Quasimodo
ni te quiero, tampoco, mi amor, por la suma de todo,
te quiero porque... no sé.

Aria Del Añorante

Rodolfo Alchourron

Staff 1: Chords: D7/F# (first measure), Dø, F/G, Aø, G7(b9)/B, C-7. Lyrics: Jo-sé Des-ván, un mu-cha-cho de cua-ren-ta pri-ma-ve-ras,

Staff 2: Chords: C-(MA7), C-7, Bbø. Lyrics: los do-min-gos se des-pier-ta de-pri-mi-do. des-ga-na-do.

Staff 3: Chords: Aø, D7, D7(b9). Lyrics: Se que-da mu-cho/en la ca-ma ru-mian-do, le-yen-do/el día-rio/y fu-

Staff 4: Chords: C-9/F, Aø, AbMA7, D7(b9). Lyrics: man-do y pen-san-do qué su vi-da tie-ne la mu-fa-de/un

Staff 5: Chord: G-(b6). Lyrics: tan-go. Re-chi-

Staff 6: Chords: G7sus4, F-6/Ab, F#ø7. Lyrics: fla-do, sin sa-lir-se del pi-ya-ma se/a-co-mo-da/en la ve-

Staff 7: Chords: Ab(A009), AMA7, FMA7/A. Lyrics: re-da en u-na si-lla des-ven-ci-ja-da; a-mar-

Staff 8: Chords: E-7/A, A(A009), A7(#9). Lyrics: ga-do to-ma pu-ro ma-te/a-mar-go y re-pa-sa men-tal-

Staff 9: Chords: BbMA7, E7, E7b13, C-7, Bø. Lyrics: men-te, pa-ra mu-far-se me-jor, los fra-ca-sos de-pri-men-tes

Staff 10: Chords: E7, A-, FMA7, BbMA7, G7/B. Lyrics: de su vi-da/an-te-rior. La

C *MAS7* *F#°* *B-7* *D-7* *D-7/C*

ba-rra del ca-fé, La-bru-na, Le-gui-za-mo, Ga-ti-ca,/el Ta-ba-ris, los pa-se-os por Flo-ri-da los do-

Bb *MAS7* *E-7/A* *A7(b9)* *G#°7*

min-gos y/el Par-que Ja-po-nés. Pe-be-te/y sub-ma-ri-no...

E-7/D *C#°* *F#7* *D7/C*

Me voy, me voy a "La Fe-liz". El mi-cro/el bron-cea-dor, la Ram-bla y/el To-

C#° *C#°7* *D-7* *C-7*

reón... Pa-sión en el ca-si-no, _____ qué frí-o/en los bol-

G/B *Bb-* *C-* *C-7*

si-llos. La mi-naqué se te pian-ta y/el nu-do/en la gar-gan-ta... No bas-ta la sa-lud,

D7(#9) *G-* *D7/F#* *F7* *E7b13*

se fué la ju-ven-tud. _____

Eb *MAS7* *D-7* *C-7* *C-/Bb* *A°* *G-9*

Dis-cé-po-lo pro-fe-ta e-ter-ni-za-ba/el ca-le-fón... _____ ri-dí-cu-la la mez-cla de pu-che-ro/y sal-pi

C (*ADD#11*) *C-7* *D7* *G-9*

cón _____ y qué-da/un a-gu-je-ro/en el lu-gar del co-ra-zón. _____

Armando en 7

Daniel "Pipi" Piazzolla

A C^{MA7} % C^{#°7} %

D-7 % **G7** %

A' C^{MA7} % C^{#°7} %

D-7 % **E7** %

B A-7 F^{#°} B[°] E7(b9)

A-7 F^{#°} B[°] G7

A C^{MA7} % C^{#°7} %

D-7 % **G7** %

Astor Changes

Adrián laies

(Minor Rhythm Changes)

A $B\flat-7$ $G7(b9)$ $C7(b9)$ $F7$ $B\flat-7$ $G\emptyset$ $C7$ $F7$

$F-7$ $B\flat7(b9)$ $E-7$ $E\flat-7$ $A\flat7$ $D-7$ $D\flat7$ $C7(b9)$ $F7$

B $B\flat-7$ $G7(b9)$ $C7(b9)$ $F7$ $B-7$ $G\emptyset$ $C7(b9)$ $F7$

$F-7$ $B\flat7(b9)$ $E-7$ $E\flat-7$ $A\flat7$ $D\flat-7$ $G\flat7$ $F7$ $B\flat-7$

C $D7$ $\%$ $G7$ $\%$

$C7$ $\%$ $F7$ $\%$

D $B\flat-7$ $G7(b9)$ $C7(b9)$ $F7$ $B-7$ $G\emptyset$ $C7(b9)$ $F7$

$F-7$ $B\flat7(b9)$ $E-7$ $E\flat-7$ $A\flat7$ $D\flat-7$ $G\flat7$

E (solamente p/finalizar)

$E-7$ $E\flat-7$ $A\flat7$ $D\flat-7$ $G\flat7$

- Tango Reflections Trio: "Astor Changes"/ Adrián laies: "Round Midnight y Otros Tangos"/ "UnoDosTres-Solo y Bien Acompañado". -

Artigas, Mano Izquierda

(Candombe)

Juan "Pollo" Raffo

♩ = 120

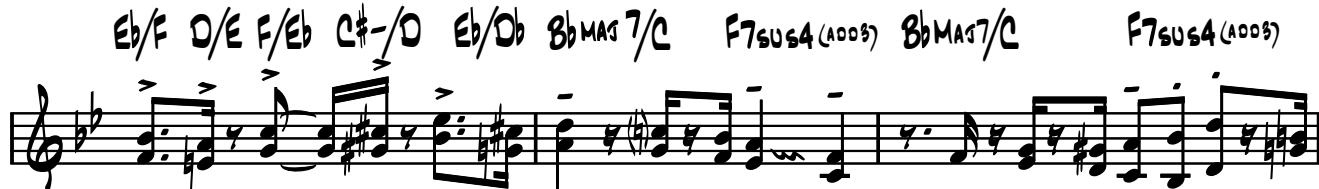
INTRO

Ab/Bb (Ejemplo de línea de Bajo)

E/Bb



A Ab/Bb / C/Bb Ab/Bb / / / Ab-/Bb / G/Bb



C Ab/Bb / C/Bb Ab/Bb / / / Ab-/Bb / G/Bb

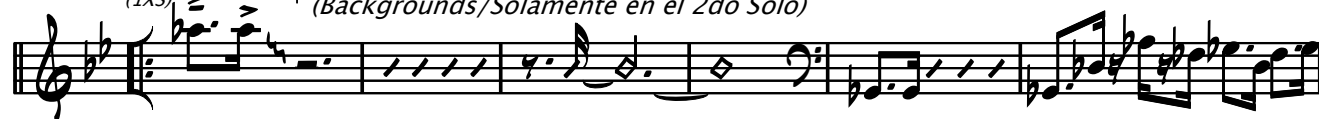




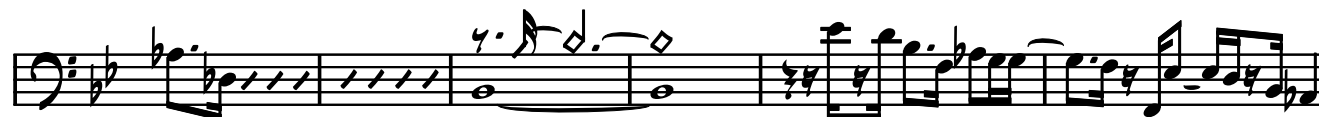
SOLOS

Gb7sus4

(1XS) (Backgrounds/Solamente en el 2do Solo)



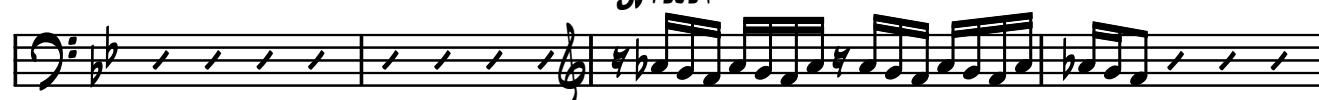
Bb7sus4



Gb7sus4



Bb7sus4



F#7/E F/Eb E/F# Eb/F



D/E F/Eb C#-/D Db7ALT

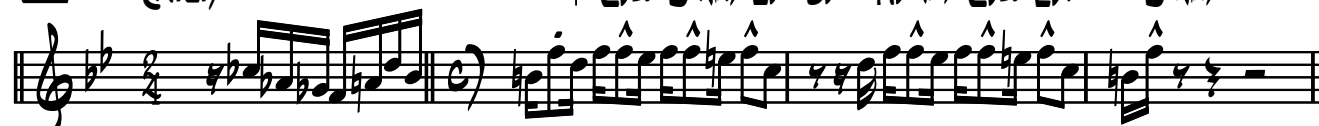


D.C. al CODA.

Opción: Solo abierto de batería/percusión sobre {Intro} antes de {A}.



(N.C.) Cb13 D7(#9) Eb9 Bb9 Ab7(#9) Cb13 Eb9 D7(#9)



Ausente

(Balada)

Nico Said

A

The A section of the song is written on two staves. The first staff contains four measures with chords D-, C6, BbMA7, and A7. The second staff contains five measures with chords G-, FMA7, Eø, A7(b9), D-, and C6. The notation includes eighth and quarter notes, rests, and a double bar line at the end of the second staff.

Musical score for the 'A' section of 'The Sound of Silence'. The score is written on two staves in G major (one sharp). The first staff contains measures 1-4, and the second staff contains measures 5-8. Chord symbols are written above the notes: D-(MA7) in measure 1, C6 in measure 2, BbMA7 in measure 3, A7 in measure 4, G- in measure 5, FMA7 in measure 6, Eø in measure 7, A7(b9) in measure 8, D- in measure 9, and C in measure 10. The key signature is one sharp (F#).

B

DMas7 A7/C# A-/C GMAs7/B G-/Bb D-7/A A7

Handwritten musical notation for exercise B. The staff is in treble clef with a key signature of one flat (Bb). The notation includes various chords and melodic lines. Above the staff, the following chords are written: DMas7, A7/C#, A-/C, GMAs7/B, G-/Bb, D-7/A, and A7. The staff contains several measures of music, including dotted rhythms and accidentals like a natural sign over a B note.

DMA7 A7/C# A-/C GMA7/B G-/Bb D-7/A A7

The first system of musical notation is written on a single staff in treble clef. It begins with a common time signature 'C' and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols are written above the staff: DMA7, A7/C#, A-/C, GMA7/B, G-/Bb, D-7/A, and A7. The system ends with a double bar line and a common time signature 'C'.

Musical score for the 'A' section of 'The Sound of Silence'. The score is written on two staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The second staff begins with a bass clef and a key signature of one flat (Bb). The score includes various chords and melodic lines. Chords are labeled above the staff: D-(MA7), C6, BbMA7, A7, G-, FMA7, Eø, A7(b9), D-, and C. The score includes a box labeled 'A'' at the beginning. The score ends with a double bar line and a repeat sign.

The first measure of the song 'The Old Church' is shown. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a quarter note on G4, followed by a quarter rest, and then a half note on A4.

Azulgris

(Bossa-Nova)

Juan Cruz Masotta

♩ = 140

The musical score for 'Azulgris' is written in G major (one sharp) and 4/4 time. The tempo is marked as 140 beats per minute. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The chords and melodic lines are as follows:

- Staff 1: G-7, C-9, C-9/Bb
- Staff 2: A7(#11), A∅, Ab7(#11), D7(b9)
- Staff 3: G-7, Eb-7, D-7, G-7
- Staff 4: A7(#11), A∅, D7(#9)
- Staff 5: G-7, G7(b9), F#Maj7(#11), F13
- Staff 6: Bb6, A∅, Ab-6, G-7, F-6, G7
- Staff 7: C-7, C-7/Bb, A∅
- Staff 8: D7(#9), G-7, Eb7, D7

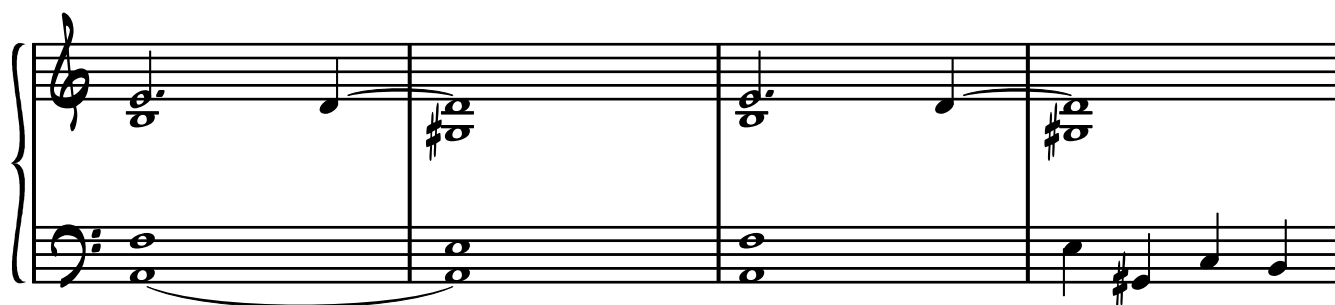
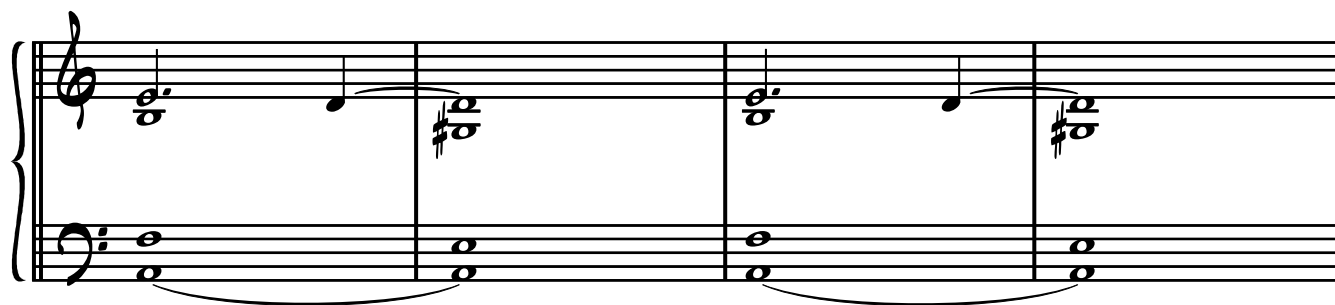
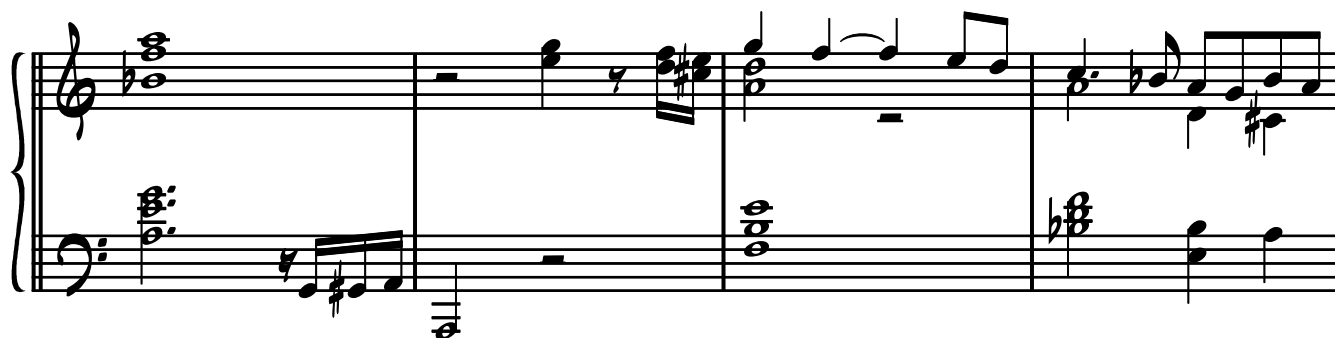
B.A. Ensimismado

Carlos Cutaia

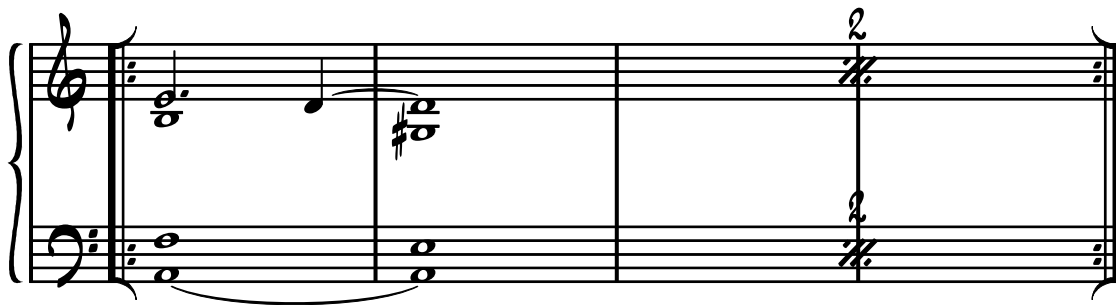
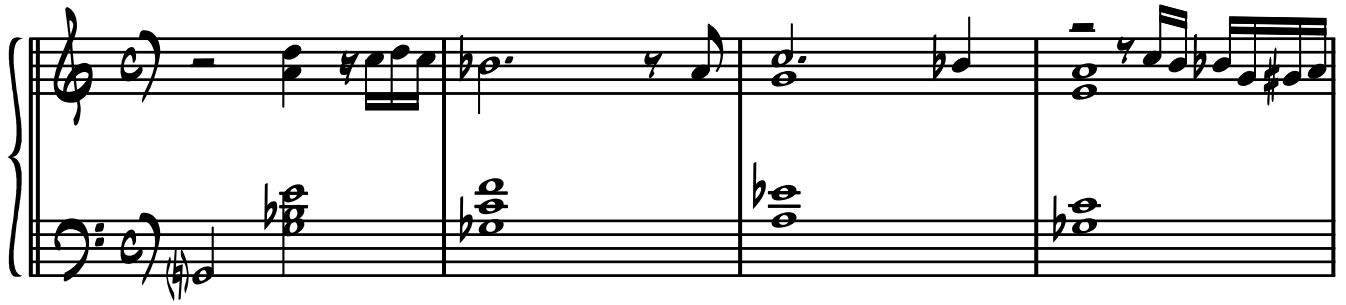
(Tango)



A



B



Impro. libre

Baguala

♩=60

Ramiro Flores

INTRO

(Repetición Ad.Lib.)



A

G(ADD⁹)



A-7(b5)/G

G(ADD⁹)



G(ADD⁹)



A-7(b5)/G

G(ADD⁹)



B

CMAJ⁷

FMAJ⁷

G(ADD⁹)



CMAJ⁷

FMAJ⁷

G(ADD⁹)



CMAJ⁷

FMAJ⁷

G(ADD⁹)



CMAJ⁷

FMAJ⁷

G(ADD⁹)



Balcarce 913

(a Nuria García)

Natalio Sued

First system of piano accompaniment. Chords: A-(b6), G#°.

Second system of piano accompaniment. Chords: A-/G, F7(b9).

Third system of piano accompaniment. Chords: D-, F-(MA57), G#°, A-, A-, A-/G.

Fourth system of piano accompaniment (1. ending). Chords: F#°, FMA57, D-7, B7(#11).

Fifth system of piano accompaniment (2. ending). Chords: F#°, B7ALT, E°, A7(b9), D7.

Sixth system of piano accompaniment. Chords: C-(b6), C-(b6), C-, E7.

D.C. al Fine

Seventh system of piano accompaniment (vamp). Chord: C-(b6).

(Diminuendo hasta Finalizar)

El Barrilete

Pablo Aragona

A

Section A is an 8-measure piece in 5/4 time, key of B-flat major. The melody in the right hand starts with a half note B-flat, followed by quarter notes A, G, F, E, D, C, B, and A. The bass line in the left hand consists of eighth notes: B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A. Chord symbols are placed above the staff: F-7 (measures 1-2), C-7 (measures 3-4), Bb-7 (measures 5-6), C-7 (measures 7-8), and C7 (measure 8).

B

Section B is an 8-measure piece in 5/4 time, key of B-flat major. The melody in the right hand starts with a half note B-flat, followed by quarter notes A, G, F, E, D, C, B, and A. The bass line in the left hand consists of eighth notes: B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

This block continues the musical notation for section B, showing measures 5 through 8. The melody in the right hand continues with quarter notes G, F, E, D, C, B, and A. The bass line continues with eighth notes: B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

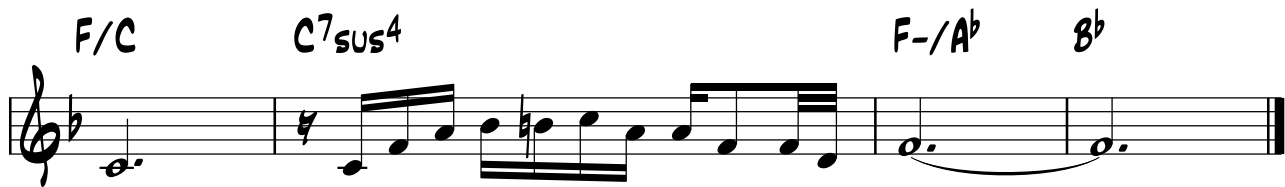
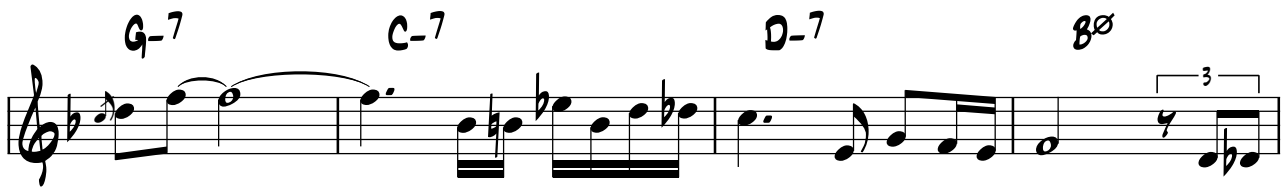
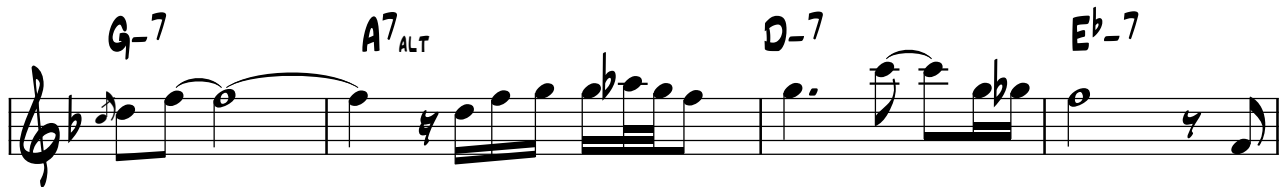
Nota del autor: Repetir las secciones a gusto.

Be Quiet

Fer Isella

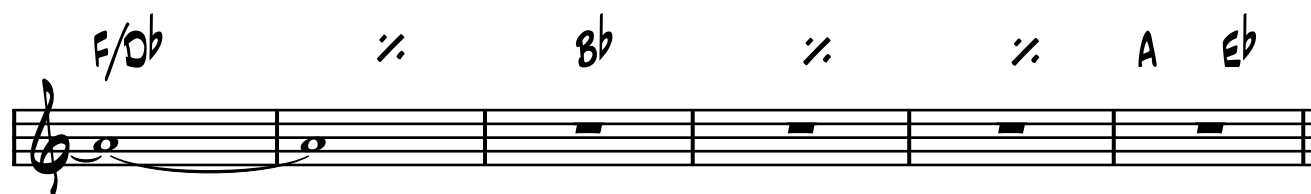
(Lento – Aire de Blues)

♩ = 60



Beijing

Ale Franov



Blues for Hal

Pepi Taveira

(Swing)

INTRO

A^b7 $G7$ G^b7 ‰

B^b7 E^b7 G^b7 $E7$ G^b7

D^b7 E^b7 B^b7 ‰

$G7$ G^b7 $B7$ $A7$ $B7$

Blusito

Andrés Pellican

(Swing Medio)

A

Measures 1-4 of section A. Chords: F13, Bb7, F13, C-9, F7(#9).

Measures 5-8 of section A. Chords: Bb7, F-7, Bb13, F13.

Measures 9-12 of section A. Chords: A-11, D7(#9), G-7, C7.

1. 2.

First ending (measures 1-4): F13, D7ALT, G7(#9), C7(#9).
Second ending (measures 1-3): F13, C-11, B7ALT.

B

Measures 1-6 of section B. Chords: Bb7, Eb7, Ab13, Db7, G-11, C7(#9).

Measures 7-10 of section B. Chords: Bb7, Eb7, Ab13, Db7, G-7, C7(#9).

Solos sobre {A}. Tocar {B} entre un solista y otro. Luego, D.C. al CODA.

CODA (measures 1-4).

Bossa Dos

Ricardo Pellican

(Tempo Medio)

E-9 A13 E-9 A13

A-7 D7 G-7 C7 F#7 B7(b9)

E-9 A13 E-9 A13

A-7 D7 F#7 B7(b9) E-9 A13

A-7 B-7 Cmaj7 B-7 Bb7(#11)

A-7 B-7 F#7 B7(b9)

E-9 A13 E-9 A13

A-7 D7 F#7 B7(b9) E-9 (B7(b9))

El Bobo

Julio A. Santillán

♩ = 96

A

A-7 C13 A7 B♭MA7 F/A

mf

G-7 D/F# E7 A/G

B♭/F E♭7(#11) A(A009)/C#

Ab/Bb

E♭+(MA7)

p

C-7(b9) B♭7 A-7 G

mp sfz mf

F Ab/Gb D♭/F F#E

sfz mf p

B

D#-7

D#-7(b9)

D°7 D°7(b13)

C-7 C-7(b9)

B°7 B°7(b13)

C

A-7 C7 A7(b9) B♭MA7 F/A G-7 D/F# E7 A7

D-7 F7 D7(b9) E♭MA7 B♭/D C-7 G/B A7 D7

G-7 Bb7 G7(b9) AbMA7 Eb/G F-7 C/E D7 G7

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

SOLOS D#-7 % D#-7(b6) % D°7 % D°7(b13) %
(Background opcional p/Solos)

C-7 % C-7(b6) % B°7 % B°7(b13) % Hasta el CUE
D.C. al CODA.

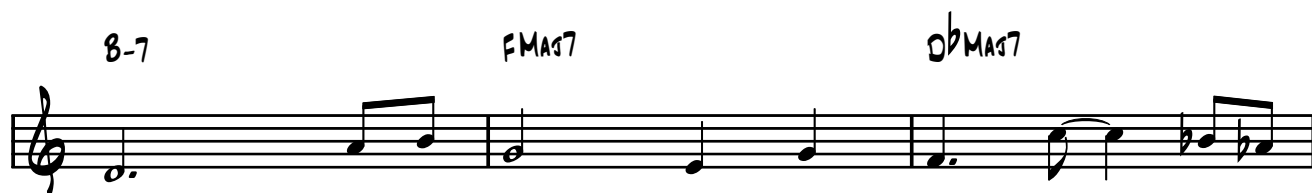
B°7 C-7 % G/B % A-7 % G % Dim----- % A-7 %
F mf E-7 % D(Add9)/F# % D°/Eb p % C(Add9)/E % B/C# %
E-7(b6) D7 C-7 BbMA7 G#A p
ff fp

Nota del autor: EL BOBO (chacarera)

Esta composición está dedicada al guitarrista español Vicente Amigo.
He querido homenajearlo con una chacarera de tenue sabor flamenco.
La escribí sin ningún concepto determinado en mente, mas bien,
me dejé llevar por la melodía sin preocuparme demasiado a donde me llevaba.
El motivo (primeros dos compases) se fue desarrollando hasta el compás 42.
En el compás 43 (C) reaparece por primera vez material viejo:
la armonía de los primeros ocho compases (sin la melodía) sobre la cual se puede improvisar.
Estos ocho compases (43-50) se repiten dos veces mas modulando de LAm a REm (51) y luego a SOLm (59).
En D (67) aparece una melodía nueva (no contrastante, mas bien continuando el desarrollo de la idea general).
Luego en los compases 77-92 se improvisa abiertamente sobre los acordes de B.
A continuación se recapitulan A y B (1-42) y se toca la Coda.
En esta última sección aparece nuevamente la melodía de D y un último desarrollo del único motivo.

Buenos Aires

Julio Kladniew



Breve Episodio Sobre Tu Boca

Diego Mark

INTRO

A

First system of the Intro and section A. The Intro consists of two measures in 3/4 time, with chords G-/A and G- in the first measure, and G-/F and /D in the second. Section A begins with a repeat sign, followed by two measures with chords G°/A and G°, and two measures with chords G°/F and /D. The melody features triplets in the final two measures.

Second system of section A. It continues with two measures of G°/A and G°, and two measures of G°/F and /D. The next two measures feature a descending triplet melody with chords D^b7 and D^b/E^b. The final measure has a triplet melody with a repeat sign and a key signature change to C major.

Third system of section A. It starts with two measures of A/C# and B/D# in C major, followed by a measure with a repeat sign. The final measure has a key signature change to D major and the chord DMA57(#11). The system concludes with a double bar line.

B

C/G

G

First line of section B. It consists of two measures in C major, each with a quarter rest followed by a half note G. The first measure has a C/G chord.

A^b-/G^b

G^b

Second line of section B. It consists of two measures in G minor, each with a quarter rest followed by a half note G^b. The first measure has an A^b-/G^b chord.

B7/A

G[#]-7

Third line of section B. It consists of two measures in A major, each with a quarter rest followed by a half note A. The first measure has a B7/A chord. The second measure has a triplet of eighth notes and a G[#]-7 chord.



– Tres Bien Ensemble: "Desvariaciones" (2005). –

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Buenas

Javier Cohen

The image displays a piano score for the piece "Buenas" by Javier Cohen. The score is written in G major, 3/4 time, and consists of five systems of music. Each system includes a treble and bass staff joined by a brace. The first system features a G major 7 chord (GMA7) in the bass staff. The second system features an E minor 7 chord (E-7) in the bass staff. The third system features a C# minor chord (C#m) in the bass staff. The fourth system features an E-flat 7 chord (Eb7) in the bass staff. The fifth system features an A-flat major 7 chord (AbMA7) in the bass staff. The melody in the treble staff is composed of eighth and quarter notes, often with slurs. The bass staff contains a steady eighth-note accompaniment pattern, with some measures featuring slurs or ties.

AbMA57

GMA57

Buey

Santiago Vázquez





"amirgal anuse ecroporoll
 saruguif sal adrobecal
 rierrolos edecenav
 sedesec oli nu noc"

Lloro porque es una lágrima
 la que borda las figuras (del mundo)
 con un hilo tan fino
 que se desvanece de sólo reir.

La Búsqueda

Caro Caratti

(Balada)

$\frac{D-7}{G-7}$ $\frac{D\flat-7}{G\flat-7}$ $\frac{C-7}{F-7}$ $\frac{B-7}{E-7}$ $\frac{B\flat-7}{E\flat-7}$ $E\flat-7/A\flat$ $D\flat MA7$

A $D\emptyset$ $G7(b9)$ $C\emptyset$ $F7(b9)$ $B\flat-7$ $E\flat7^{11}_{b9}$ $E\circ7$ $F-7$

$F\sharp-7$ B $C-7$ $F7$ $F-7/B\flat$ $D\flat MA7/E\flat$ $A\flat$

$D\emptyset$ $G7(b9)$ $C\emptyset$ $F7(b9)$ $B\flat-7$ $D\flat MA7/E\flat$ $E\circ7$ $F-7$

$C\sharp-7/F\sharp$ B $C-7$ $F+7$ $F7$ $A\flat/B\flat$ $D\flat-6/F\flat$ $A\flat$ $G7(b9)$

B $C-7$ $D-7$ $\%$ $\%$ $\%$

$D\flat MA7$ $E\flat$ $\%$ $\%$ $\%$

A $D\emptyset$ $G7(b9)$ $C\emptyset$ $F7(b9)$ $B\flat-7$ $D\flat MA7/E\flat$ $E\circ7$ $F-7$

$C\sharp-7/F\sharp$ B $C-7$ $F+7$ $F7$ $A\flat/B\flat$ $D\flat-6/F\flat$

$C-7$ $F7(b9)$ $B\flat-7$ $A MA7 (\sharp 11)$ $A\flat$

Rit. -----

Capicua

Juanfa Suárez

(Rubato espirituoso)

Chords and Trills:

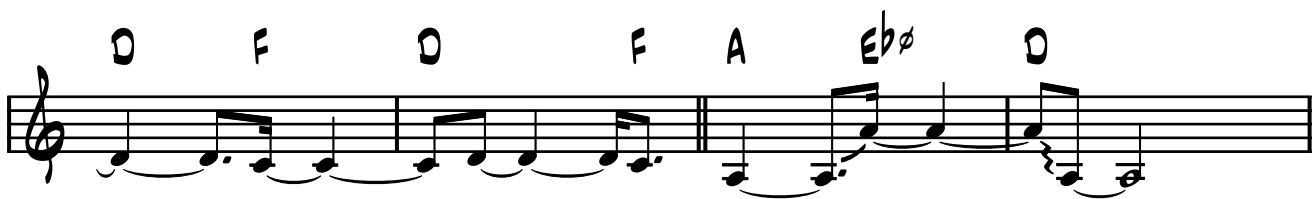
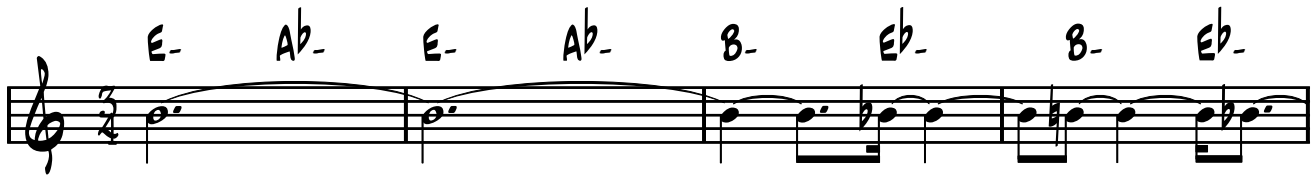
- System 1: Bb/D, Eb-(MA7) #11, Gb-(MA7), Db/F
- System 2: Gb (tr), F# / Ab (tr), Eb/G (tr), Ab-(MA7) #11 (tr), Ab-7/8 (tr)
- System 3: Gb/Bb (tr), Ab- (tr), Gb MA7 (tr), E MA7 (tr), Eb- (tr)
- System 4: A/C# (tr), A/C (tr), B sus4 (tr), B7 (tr), E (tr)

Nota del autor: para ser tocada como está escrito (compás #1 al #19) y luego en reversa (desde el compás #19 al al #1). Usar la imaginación entre ambas secciones.

La Cabeza De Yeso

Guillermo Klein

(Clave)



La ca be za de ye so,



tras de/un ro jo te-lón.

A F#- A F#- B Ab- B Ab-
 A F#- A F#- B D B D
 F7(#11) C-7 E7(#11) B-7
 Eb7(#11) Bb-7 G D-7
 D.C. al Fine
INTERLUDIO E- Ab-
 4 4 4 4

El Cacerolazo

Javier Girotto

G-7 % C-7
 % D7(b9) % G-7
 D7(b9) F#° G7ALT % C-7
 % F7 % BbMA7
 % Eb-7 Ab7 DbMA7
 GbMA7 C° F7(b9) Bb-7
 Bb7(b9) Eb-7 Ab7 DbMA7
 GbMA7 C° Db°7 D7(b9)

Handwritten musical notation on a single staff, featuring various chords and melodic lines. The notation includes treble clef, key signature changes, and specific chord symbols written above the staff.

Chord Symbols:

- $E^b\circ7$
- $E-7$
- $A-7$
- $B7(b9)$
- $B7$
- $E-7$
- $E-7$
- $E-9/F\#$
- $G-7$
- $C-7$
- $D7(b9)$
- $G-7$
- $G7ALT$
- $C-7$
- $D7(b9)$
- $G-7$

The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex harmonic structure.

Canción De Cuna Para Una Mujer Sin Pesadillas

Marco Sanguinetti

Piano

A- A- Ab+ E/Ab

E-/G E°/G Gb7 Gb-

F+3 Gb-7/E Eb∅ DMA57

D° Db Db- C+

E/B Bb∅ Eb sus4/Bb Eb/Bb

First system of musical notation (measures 1-4). The treble clef contains a melodic line with eighth and sixteenth notes, including triplets. The bass clef contains a steady eighth-note accompaniment. Chord symbols are placed above the bass staff: E^b-/B^b , B^b+ , D/A , and $D-/A$.

Second system of musical notation (measures 5-8). The treble clef continues the melodic line with triplets and eighth notes. The bass clef continues the eighth-note accompaniment. Chord symbols are: A^+ , F/A , F°/A^b , and F/A .

Third system of musical notation (measures 9-11). The treble clef features a triplet of eighth notes in measure 9, followed by quarter notes. The bass clef continues the eighth-note accompaniment. Chord symbols are: F°/A^b , F/A , and F°/A^b .

Fourth system of musical notation (measures 12-14). The treble clef has a melodic line with a half note in measure 12 and whole notes in measures 13 and 14. The bass clef continues the eighth-note accompaniment. Chord symbols are: $E^{\flat}SUS4/A$, A^- , and A^- .

Canción De Lucio

Damian Fogiel

INTRO

Saxo Soprano

Bajo

A

B

ir a C

$B^b MA7$ $B^b O (MA7)$ $G-9$ G^O $A7(b9)$

Solos

$D-9$ $E^b MA7(\#11)$ $D-9$ $E^b MA7(\#11)$ $F\#-9$ $E-9$ $F\#-9$ $E-9$ $B- (MA7)$

ir a B

$A7(13)$ $B- (MA7)$ $A7(13)$ $D MA7(\#11)$ $E^b MA7(\#11)$ $D MA7(\#11)$ $E^b MA7(\#11)$ $F7$

C

$B^b MA7$ $B^b O (MA7)$ $G-9$ G^O $A7(b9)$

$F MA7(\#11)$ $F O (MA7)$ $D-9$ D^O $E^b 7(b9)/G\#$

CODA

$A MA7(\#11)$ A^O $A MA7(\#11)$

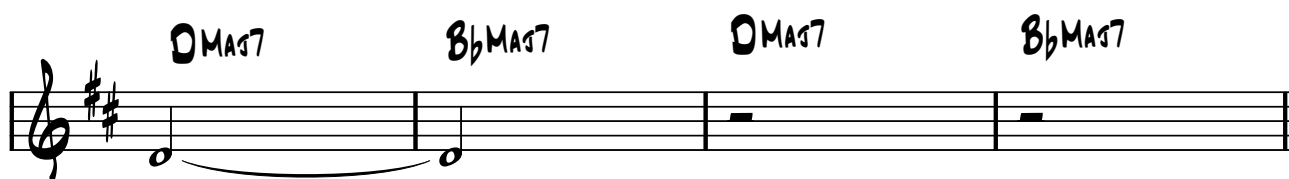
$A MA7(\#11)$ $A O (MA7)$ $A MA7(\#11)$ $A MA7(\#11)$

$A MA7(\#11)$ A^O $A MA7(\#11)$

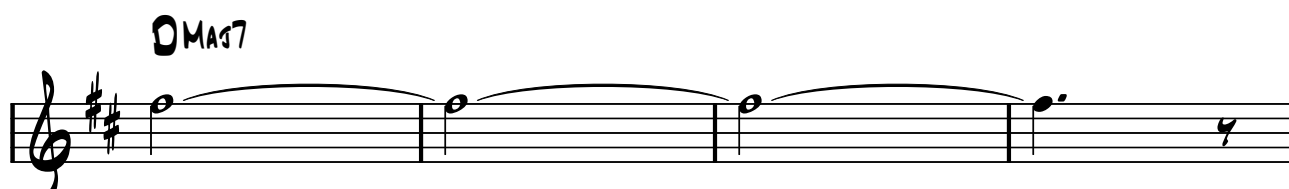
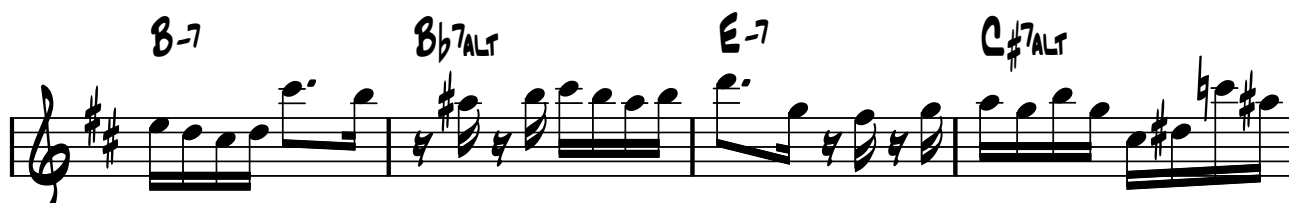
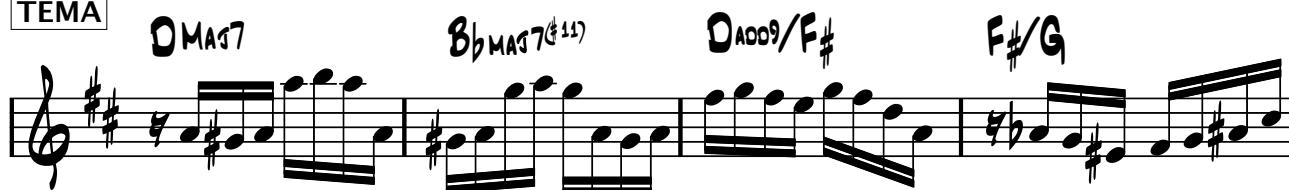
Candombinho

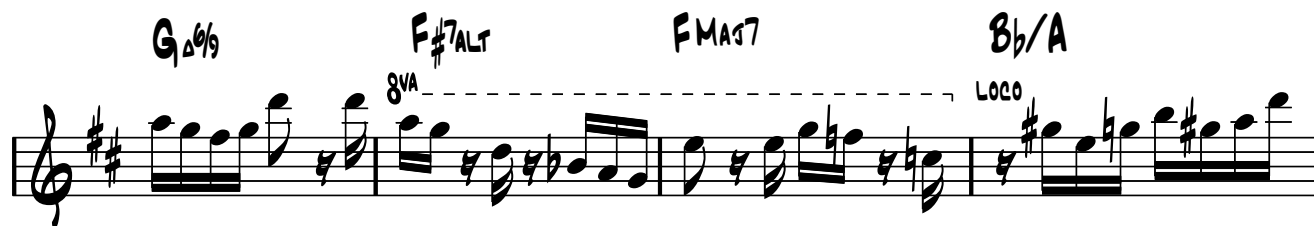
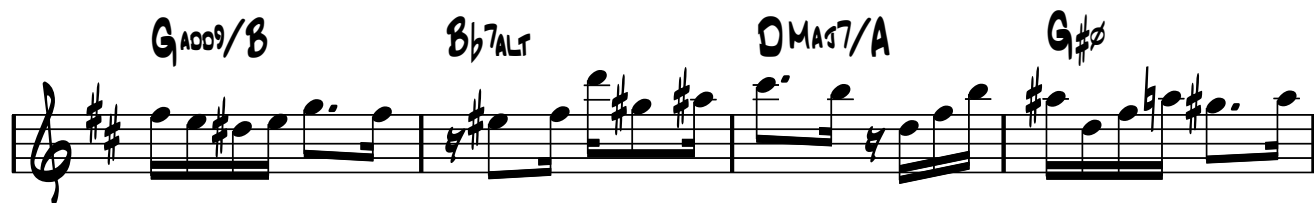
Abel Rogantini

INTRO



TEMA





Canto A Madre Tierra

Juan Pablo Lazo

(Milonga)

(Guitarra)

A

Ma - dre, ma - dre tie - rra, nues - tro

can - to quie - re ser bal - sa - mo pa - ra tu

hon - da pe - na. Ma - dre, ma - dre

nues - tra, nues - tro can - to

quie - re ser co - mo - tu rí - o qué co - rre y lim - pia Y/a - sí

B

tal vez, el sol

vol - ve - rá/a bri - llar co - mo/en la pri - me - ra/au - ro

ra. Ya - sí

tam - bién la

lu - na can - ta - rá con su blan - co tam - bor.

C

Tan só-lo qui-sie-ra/en-cen-der el al-ma/en es-ta som-bra.

Tan só-lo qui-sie-ra/en-cen-der el al-ma.

Y se qué/es-tá/en vos, la guí-a/y la luz.

Y se qué/es-tá/en vos, la luz. (Guitarra)

(Guitarra)

(Guitarra)

Rubato

Cuan-do ví tu ros-tro bri-lan-do en la no-che,

cuan-do ví tu ros-tro sei-lu-mi-nó mi co-ra-zón.

se/i-lu-mi-nó mi co-ra-zón, cuan-do ví tu ros-tro bri-lan-do/en la no-che.

D.S al CODA.

pia, co-rre y lim-pia.

Carnavalito De La Esperanza

(Carnavalito- "Aire de Huayno")

Carlos Michelini

♩=80

A (Como 2da)

D7sus4 C7sus4 D/E F/E^b G/F D/E^b

1. D-7 C/C[#] C/A^b B/G F/G A^bMA7(♯11)

2. A^bMA7(♯11) G-6 G-6 D/E^b C/D B^b/C A^b/G^b

B D/E^b C/E G/F D/F[#] D/E^b C/D B^b/C A^b/B^b

D/E^b C/E G/F D/F[#] F/G G/A^b A-

A- G/B A^b/G F/G^bA/F E[∅] $\frac{GMA\sharp7}{E^bMA\sharp7}$ $\frac{FMA\sharp7}{E^bMA\sharp7}$

D7sus4 C7sus4 D/E F/E G/F D/E

D-7 C/C[♯] C/A^b B/G F/G A^bMA[♯]7(♯11)

C/E E^bMA[♯]7 C/E E^b

D^b/F EMA[♯]7 E^b7sus4 C/D C/C[♯] C7(♯11)

SOLOS

D7sus4 D7sus4 % C7sus4 %

Fine

Después de Solos ir a {C}.
Luego D.C. al Fine.

Chacarera Below Zero

Carlos Michelini

A C-7 % % %

D^bMAJ7(♯11) % % %

D-7 D^bø7 B7(♯11) Aø7 D7♯9

A^b-(MAJ7) G7ALT Dø7 G7ALT

B C-7 % % %

D^bMAJ7(♯11) % % %

D-7 D^bø7 B7(♯11) E7 E^b7 D^b7

D7(ADD¹¹) F7(ADD¹¹) A^b7(ADD¹¹) F7(ADD¹¹) G7(ADD¹¹) %

A C7(♯11) % % %

$B^b7(\sharp 11)$ % % %

$A^b7(\sharp 11)$ % % %

$G7(\sharp 11)$ % % %

A' $C-7$ % % %

$D^b_{MAJ}7(\sharp 11)$ % % %

$D-7$ $D^b\emptyset7$ $B7(\sharp 11)$ $A\emptyset7$ $D7(b9 \sharp 11 b13)$

$A^b-(MAJ7)$ G^7_{ALT} $D\emptyset7$ G^7_{ALT}

SOLOS

$C-7$

Solos Abiertos

Chacarera Boogaloo

Fernando Huergo

vamp

D-7

(2X Crescendo)

D-7

Ab7 G7 GbMA7 F-7

Ab7 G7 GbMA7 F-7

C-7 Bb Bb7 G7

D-7

*Solos sobre Forma.
Luego D.C. al CODA.*

(2X Crescendo) D-7 Fine

La Chacarrichard

Richard Nant

(Chacarera)

♩ = 160

vamp



A (sobre vamp)



B

(Línea de Bajo sugerida)

Ab7sus4(b9)

F#-7 *E-7*

vamp

C7(b9)

Chopchi

Mariano Sivori

INTRO



A

mf D^+ $F\#^+$ $A\#^+$ $Bb7/E$ $F\#^+$

mp $C\#-7/E$ $BMA7/D\#$ f $E7(\#11)$

B

(N.C.) p

C

f $D^+(MA7)$

SOLOS (Abiertos. Backgrounds solamente sobre última vez)

(Ejemplo de Línea de Bajo)



(B- mel)

(el Bajo toca libremente sobre el Motivo)

D.C. al CODA.

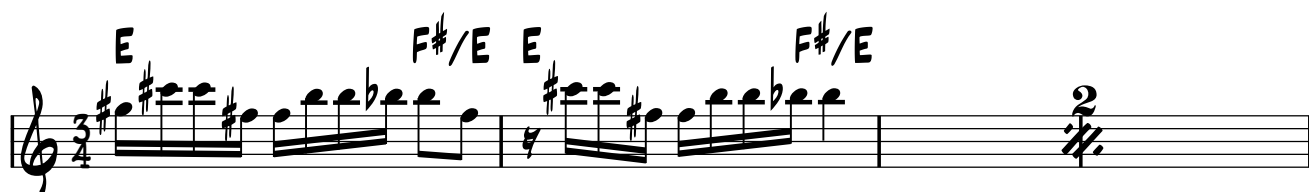
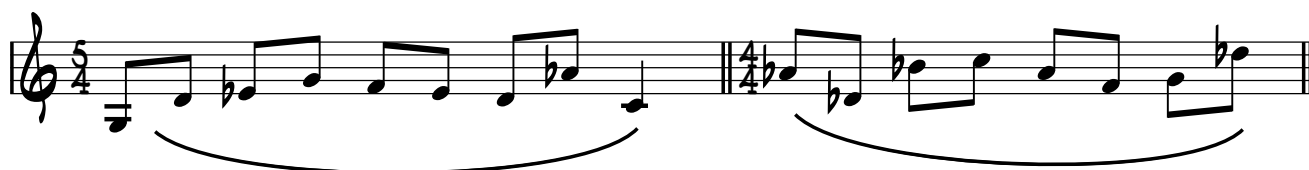
Claroescuro

(Balada)

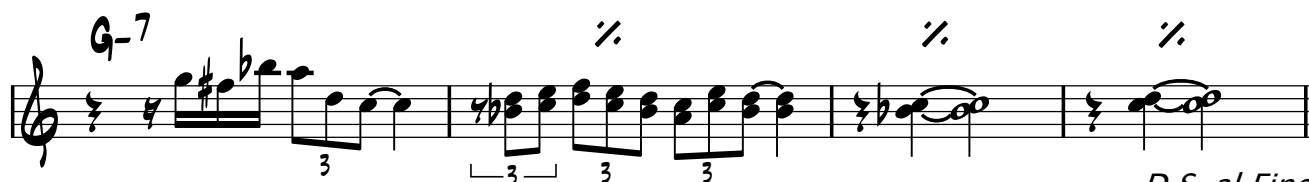
Mariano Otero

INTRO

Rubato



Fine



D.S. al Fine.

Contemplación

Pablo Rodríguez

FMA \flat 7 % % % x4
 (Ultima solamente)

FMA \flat 7 % C7sus4 %

B \flat MA \flat 7 % A \flat MA \flat 7 (#11) %

G \flat MA \flat 7 (#11) % FMA \flat 7 1. % 2. FMA \flat 7

E \flat (add #11) E \flat ° D D+ G-(MA \flat 7) %

F# F#- % %

F C/G F/A B \flat B \flat /D F F/A %

C7sus4 (Impro.)

Fine

D.C. al Fine.

(Candombe)

$$\mathcal{O} = 130$$

The image displays a musical score for the song "The Rose Tree". The score is written in bass and treble clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is primarily in the bass clef, while the accompaniment is in the treble clef. The score includes a first ending and a second ending, with various musical notations such as chords, accidentals, and repeat signs.

The first ending is marked with a "1." and the second ending with a "2.". The score also includes a section labeled "A" which contains a key signature change to one flat (B-flat) and a common time signature. The final section of the score is marked with a "1." and a "2." ending.

B

Chord symbols: A^b , B^b , C^- , $G7(b9)$.

C

Chord symbols: C^- , D/C , $F-/C$, C^- , G/B , C^-/B^b , B^b-7 , E^b7 , A^\emptyset , A^bMA7 , $F-7/G$, $G7(b9)$.

Country Ranch

(Balada)

Eric C. Kuschevatzky

A



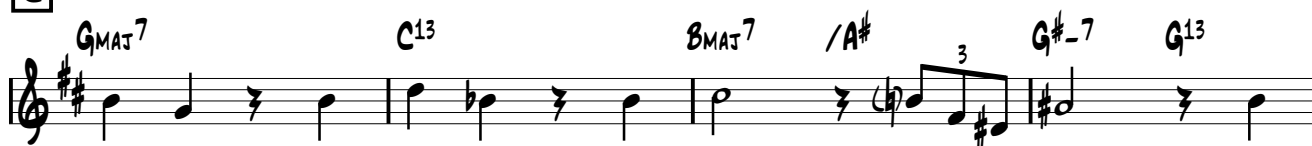
B



A'



C



Cromo

Pablo Puntoriero

The musical score for "Cromo" by Pablo Puntoriero is written in treble clef with a common time signature (C). The score consists of four staves of music. The first staff begins with a repeat sign and is marked with chords F-7, C7, and B7. The second staff is marked with A7, Bb7, and B7. The third staff is marked with C7, a repeat sign, and G7. The fourth staff is marked with a repeat sign, C#7, C7, and Ab7. The music features a variety of note values, including eighth and sixteenth notes, and rests.

Cuenta Conmigo

Letra: Chico Novarro
Música: Raúl Parentella

Chords and musical notations in the score:

- Staff 1: G7, C MA7, F-/C, C MA7
- Staff 2: B \emptyset , E7, A-, F# \emptyset , B7(b9)
- Staff 3: E \emptyset , A7(b9), 1. D-7, F/G, 2. D-7, G7
- Staff 4: F# \emptyset , B7(#9), E \emptyset
- Staff 5: A7(#9), D-7, 1. G7(#9)
- Staff 6: G-7, C7, 2. G7(#9), D-7, D \flat 7(#11), Rit.
- Staff 7: C MA7, F-/C, C MA7, B \emptyset , E7(b9)
- Staff 8: A-, F# \emptyset , B7(b9), E \emptyset , A7(b9), D-7
- Staff 9: G7, C, F-/C, C

Cuenta conmigo
por si tuvieras que encontrar algún motivo,
si necesitas algo más que conformarte,
si se te ocurre por ejemplo enamorarte,
aquí me tienes,

siempre dispuesto
a ver el mundo como tú ni lo imaginas,
y si me quieres ver feliz y no te animas
cierra los ojos al aroma de una rosa
mientras mi alma te cuenta cosas,

cosas que nunca te dijeron hasta ahora,
si eres conciente de la gente que te adora,
de ser un poco la razón de esta canción.

Y si resulta
que no resulta mi sistema de quererte
cuenta conmigo nada más que para verte,
y si tuvieras que dejarme no te ocupes,

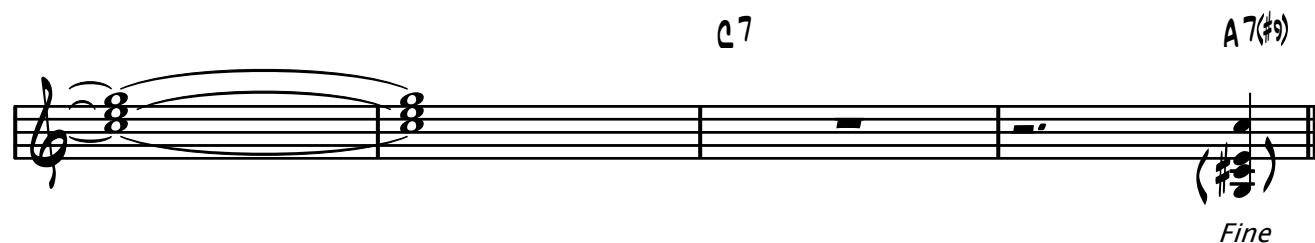
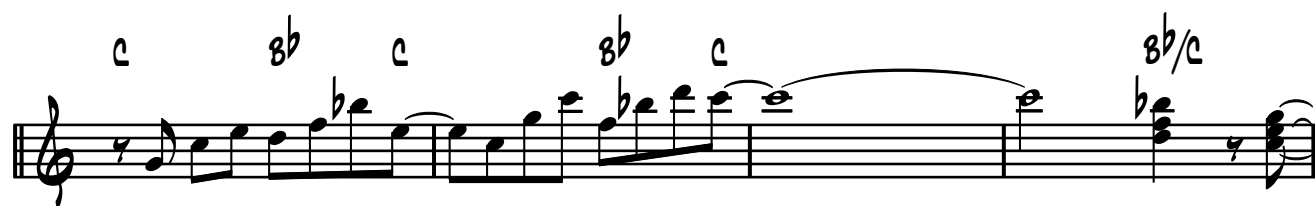
yo me podría acomodar sin molestarte
en un rincón donde pudieras acordarte
que cuando el tiempo haya pasado y tengas ganas,
en esas ganas, me encontrarás.

Dalí

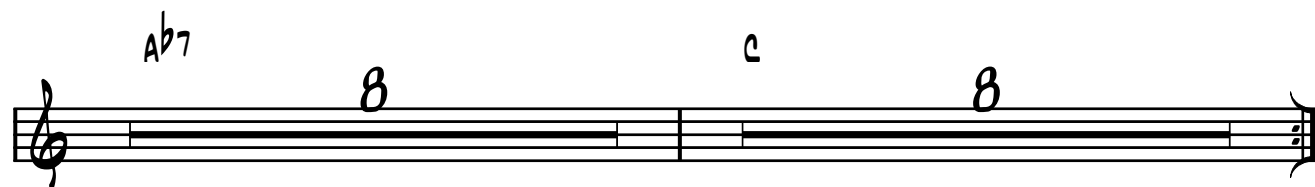
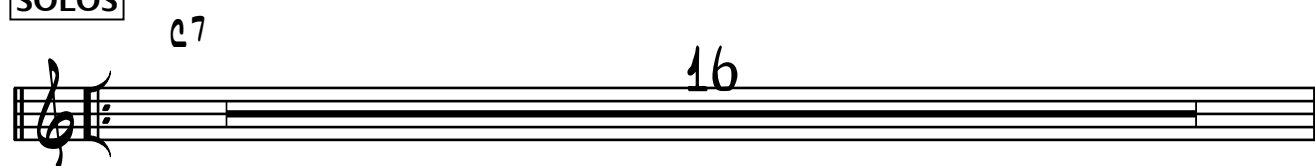
Martín Porto

(Swing - Tempo rápido)

C B \flat C B \flat C 7 B \flat /C C
 // G \flat /C //
 (N.C.) E \flat MA 7 (b5) // C
 B \flat A-7 B \flat C //
 C 7 (#9)
 C 7 (#9) A 7 (#11) A \flat /B \flat B 7 (b9)
 C 7 (#9) A 7 (#11) A \flat /B \flat 1. B 7 (b9) 2. B 7 (b9)
 B \flat /C C B \flat /C C B \flat /C C



SOLOS



Danza en el Río

Luis Nacht

First system of musical notation. Treble and bass staves in 5/8 time. Chords: CMA7.

Second system of musical notation. Treble and bass staves in 5/8 time. Chords: CMA7.

Third system of musical notation. Treble and bass staves in 5/8 time. Chords: (D-), CMA7, G7, A-). Ends with a repeat sign.

*Solos sobre Forma.
Luego, tema (x2) & CODA.*

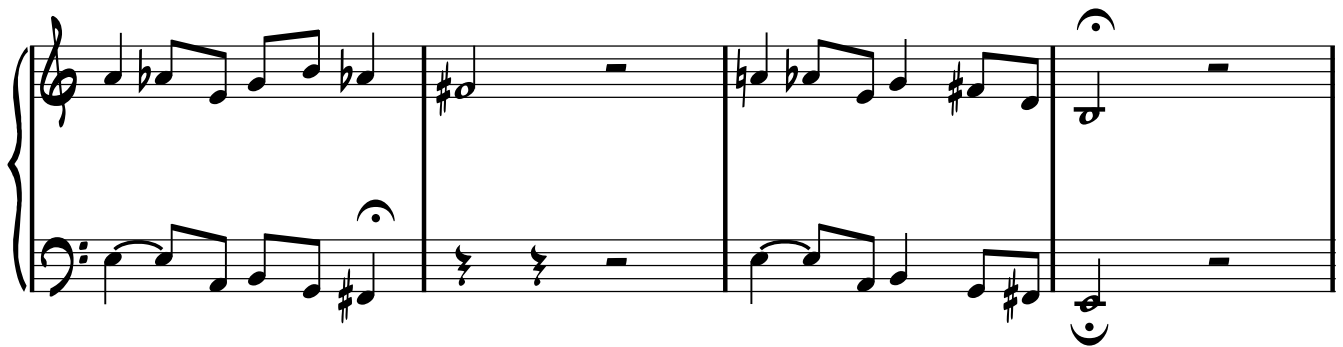
Fourth system of musical notation. Treble and bass staves in 5/8 time. Starts with a Coda symbol. Chords: CMA7.

Fifth system of musical notation. Treble and bass staves in 5/8 time. Ends with a double bar line.

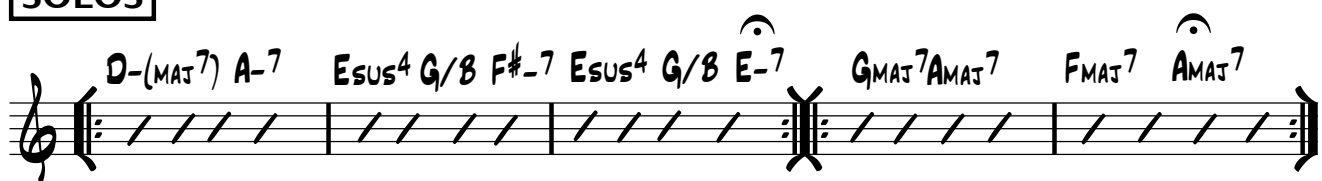
De Dónde Vienen Los Árboles

Lucio Balduini

Rubato



SOLOS



De Tal Palo, Tal Astilla

Adrián laies

A

G-9 GMA7 G-(b6) G-6

A \emptyset /G D7ALT G-7 G7(b9)

B

C-7 C-/B \flat A \emptyset D7ALT G-7

B \flat -11 E \flat 7(#11) A7(b9) D7sus4 D7(b9)

G-9 G \flat 7sus4 F7sus4 E7sus4

E \flat (L1010) D7(b9) G-7 G7(b9)

C-7 C-/B \flat A \emptyset D7 G-9

B \flat -11 E \flat 7(#11) A7 $\frac{11}{9}$ D7 G7

C

C-7 F7 B^bMA7 E^bMA7 A7(b9) D7 G7

E-7 A7 DMA7 D^b7 B^bMA7/C %

C7(#11) % B^b-7 %

E^b7(b9) % A7¹³_{b9} % E/F# F-7

E-7 A7 D7sus4 D7ALT

D

G-7/D A7/C# C-6 G/B

G-7/B^b A^o A^b7(#11) G7

C-7/G F#o7 F-7 E7ALT

D^bMA7/E^b A7 D7sus4 D7(b9) G-7 x3

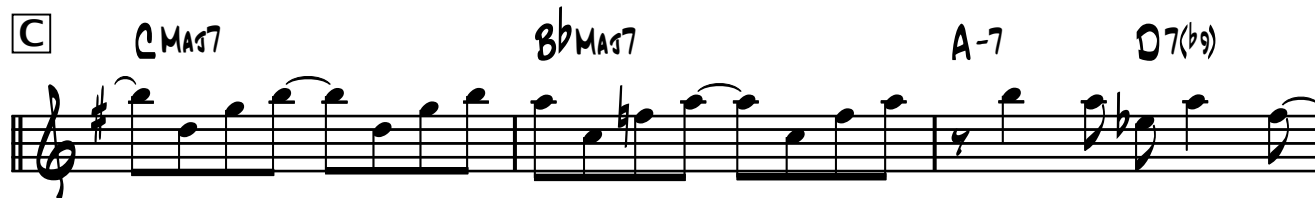
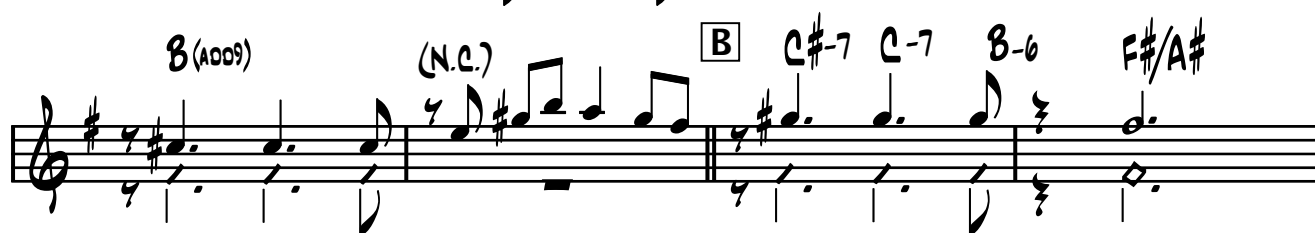
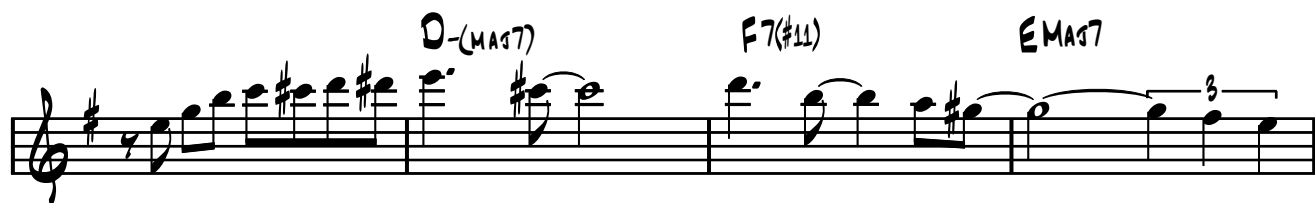
De Todas Las Tardes

(Candombe)

Alan Plachta

♩ = 85

A



D

SOLOS

Dedication

(a Baby López Furst)

Gustavo Bergalli

♩ = 200/210

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has one flat (Bb) and the time signature is 2/10. The score includes various chords and repeat signs (double bar lines with dots).

System 1: Treble staff starts with a quarter rest, followed by eighth and sixteenth notes. A box containing a treble clef and a key signature change to Bb is placed above the staff. Chords: F-13, F-13, F-13, F-13.

System 2: Treble staff has a half note, followed by eighth and sixteenth notes. Chords: A^bMaj7(♯11)/G, A^bMaj7(♯11)/G, A^bMaj7(♯11)/G, G7sus4.

System 3: Treble staff has a quarter note, followed by eighth and sixteenth notes. Chords: G7sus4, G7sus4, G7sus4, E^bMaj7(♯11).

System 4: Treble staff has a half note, followed by eighth and sixteenth notes. Chords: E^bMaj7(♯11), E^bMaj7(♯11), E^bMaj7(♯11), B^bMaj7(♯11).

System 5: Treble staff has a half note, followed by eighth and sixteenth notes. Chords: B^bMaj7(♯11), B^bMaj7(♯11), B^bMaj7(♯11), A7(♭9).

System 6: Treble staff has a half note, followed by eighth and sixteenth notes. Chords: A7(♭9), A7(♭9), A7(♭9), C^o(Maj7).

First system of musical notation. Treble clef. Chords: $C^{\circ}(MA7)$ and $E^bMA7(\sharp 11)$. The bass line consists of eighth notes.

Second system of musical notation. Treble clef. Chords: G^bMA7 and $E^bMA7(\sharp 11)$. The bass line consists of eighth notes.

INTERLUDIO

Interludio section. Treble clef. Chords: $G-7/C$ and $E^bMA7(\sharp 11)$. The bass line consists of eighth notes.

SOLOS

First solo section. Treble clef. Chords: $F-13$, $A^bMA7(\sharp 11)/G$, $G7sus4$, and $CMA7$. The bass line consists of eighth notes.

Second solo section. Treble clef. Chords: $B^bMA7(\sharp 11)$, $A7(b9)$, and $C^{\circ}(MA7)$. The bass line consists of eighth notes.

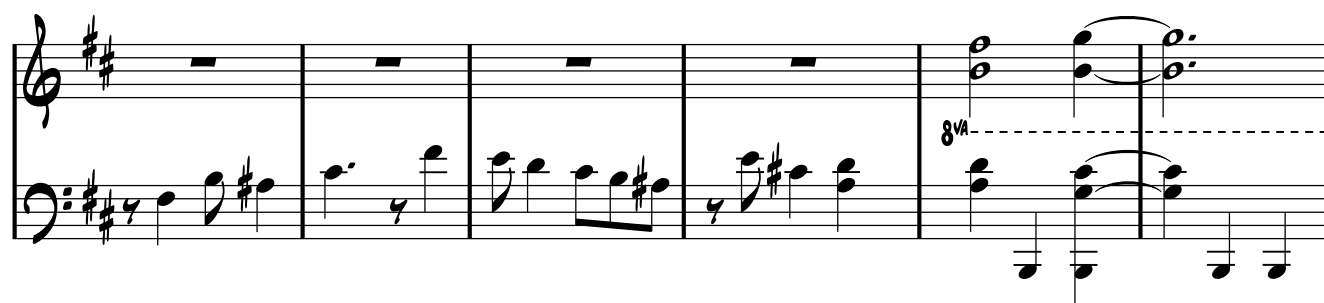
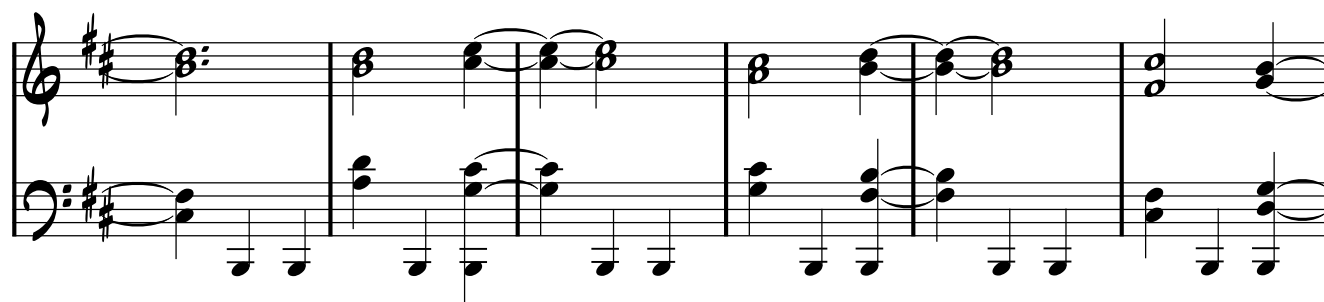
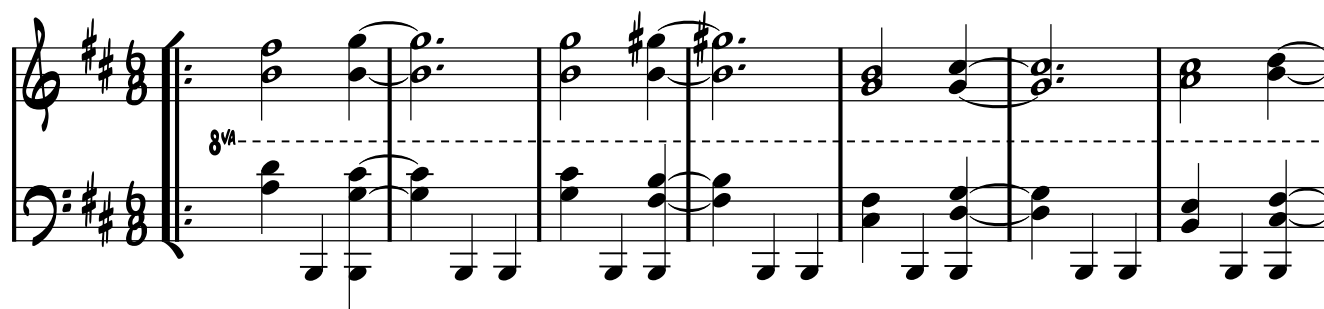
Third solo section. Treble clef. Chords: G^bMA7 , $A^b7(b9)$, and $C7(b9)$. The bass line consists of eighth notes.

Final section. Treble clef. Chords: G^bMA7 and $F-13$. The bass line consists of eighth notes.

La Demorada

Willy González

(Chacarera Trunca)



Chords: E-7, A7, D, G(Lidio), C#-7

Chords: F#7, B-7

Chords: C#-7, C#o7, B-7, Bbo7, A7(#11), F7, E-7

Chords: C#-7, C#o7, B-7, Bbo7, A7(#11), F7, E-7

Desaparecía

Rodrigo Gómez

Nota del Autor: Música pensada desde la superposición de capas. Una vez que un elemento ingresa no se modifica. El desarrollo de la música se da por el ingreso y egreso de cada capa, siendo cada una de estas una síntesis. El ingreso, egreso, y duración de cada capa es libre.

Capa 1



Capa 2



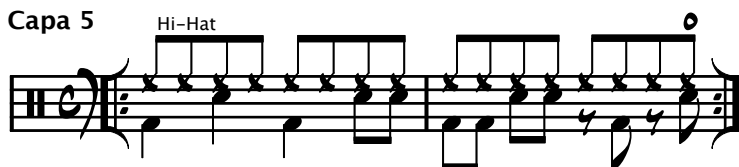
Capa 3



Capa 4



Capa 5



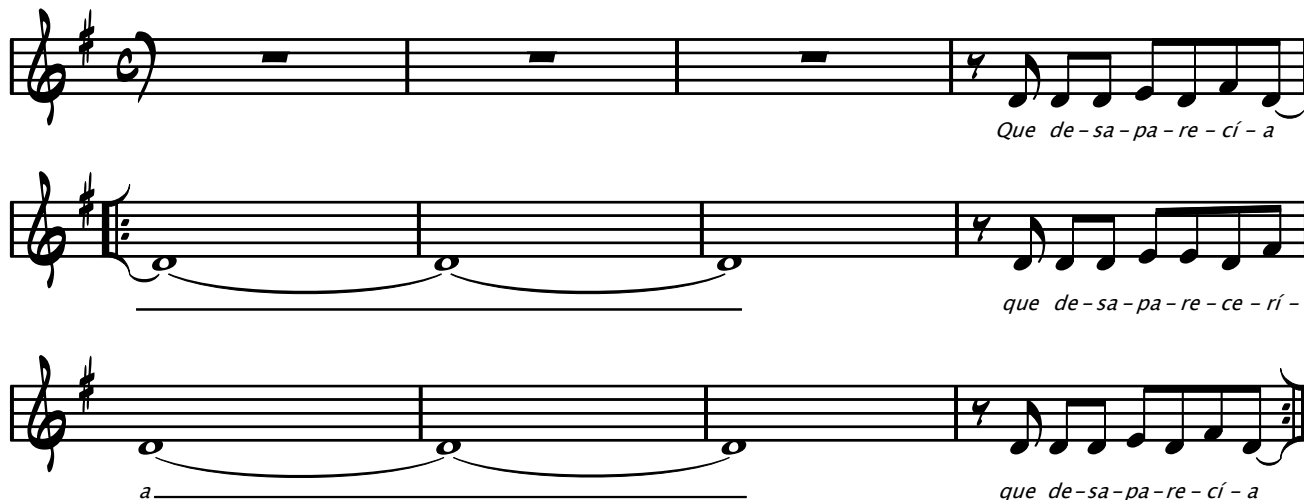
Capa 6



Capa 7



Capa 8



Capa 9: Hacer aparecer y desaparecer extensiones diminutas.

Letra de Capa 2 y 3: Any father disapier
any mother left alone
any daughter leaves a tears
any brother need some words.

Letra de Capa 7: No la cuidó
pero pensó
que iba a estar bien
y se acordó
que iba a doler
y era su amor
hubo un porqué
ella penso.

Letra de Capa 8: Que desaparecía
que desaparecería.

El Desencuentro Eterno

Guillermo Celano

(Milonga)

Musical score for "El Desencuentro Eterno" (Milonga) by Guillermo Celano. The score is written in treble clef, 2/4 time, and includes various chords and musical notation.

Chords and notation across the staves:

- Staff 1: A, %, B-7, E7
- Staff 2: A, C#°, F#7(b9)
- Staff 3: B-7, E7, A, %
- Staff 4: A-
- Staff 5: A-, %, %, %, %
- Staff 6: F#-, %, A-, A-/G
- Staff 7: F#°7, Bb/F, E7sus4, E7, A-, B°, E7

- Celano-Baggiani: "Simple Songs". -

Desequilibrio

Pablo Puntoriero

The musical score for "Desequilibrio" by Pablo Puntoriero is presented in five systems. The first system consists of a single treble clef staff with a key signature of two flats (Bb and Eb) and a common time signature (C). It contains four measures of music, featuring eighth and quarter notes with various rests. The second system is also a single treble clef staff with the same key signature and time signature, containing four measures of music with eighth and quarter notes. The third system is a grand staff, consisting of a treble clef staff and a bass clef staff, both with the same key signature and time signature. It contains four measures of music, with the treble staff featuring eighth and quarter notes and the bass staff featuring chords and single notes. The fourth system is a single treble clef staff with the same key signature and time signature, containing four measures of music with eighth and quarter notes. The fifth system is a single treble clef staff with the same key signature and time signature, containing four measures of music with eighth and quarter notes.

Destiempos

Pablo Rodríguez

First system of musical notation. Treble and bass staves. Chords: E7/C#, D/C#, D°, E7sus4, E7, Bb7/D.

Second system of musical notation. Treble and bass staves. Chords: E7/C#, D/C#, D°, E7sus4, D/E, E, D/E, E. First and second endings are indicated.

Third system of musical notation. Treble and bass staves. Chords: C+(MA7), CMA7(#11), EbMA7, G7b13, Ab7sus4, A7(#11), D-7/G, G7alt. Ends with "Fine" and a fermata.

Fourth system of musical notation. Treble and bass staves. Chords: C-11. Includes a "vamp" section and "(1ra solamente)".

Fifth system of musical notation. Treble and bass staves. Chords: C-11, D7(#9)/C, DbMA7/C, C-11, C-11, A6/C, Ab6/C, C-11, C-11, D/C, Db/C, F-11.

E^b-11 $D-11$ $D^b7(\#11)$
 $C-11$ $D7(\#9)/C$ D^bMA7/C

vamp (Ultima solamente)
 $C-11$

$8^bMA7/D$ E^b-6 $F7ALT$ $C-11$

$8^bMA7/D$ E^b-6 $F7ALT$ D^b-11/G^b

$G-11$ A^b13 A^o7 $D7(\#9)$ $G-$ $G-/F$ C/E C

$F-11$ $\%$ $\%$ $\%$

D.C. al Fine

- Argentos: "Vetas"/ Limbo Music (2008). -

Devolución

Richard Nant

(Balada)

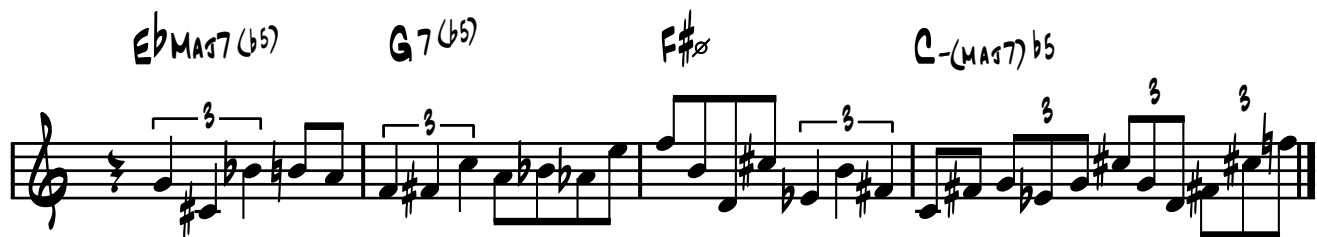
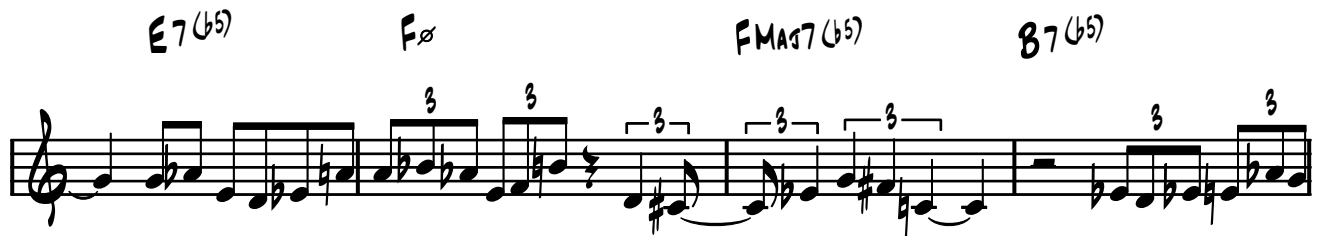
♩=70

Chords: C-7 F-7 C-7 F-7 E-7 B-7 E-7 B7 A-7 C#-7 G-7 C7 A-7 Ab7 G-7 C7 A MA7 E-7 G-7 C7 F-7 B-7 D7 Bb-7 A7 Ab MA7 Bø Eb-7 D-(MA7) Ab-7 G7 F#-7 B7 G-7 C7 F-7 E7 Eb MA7(b5) (G7)

Divertimento Serial

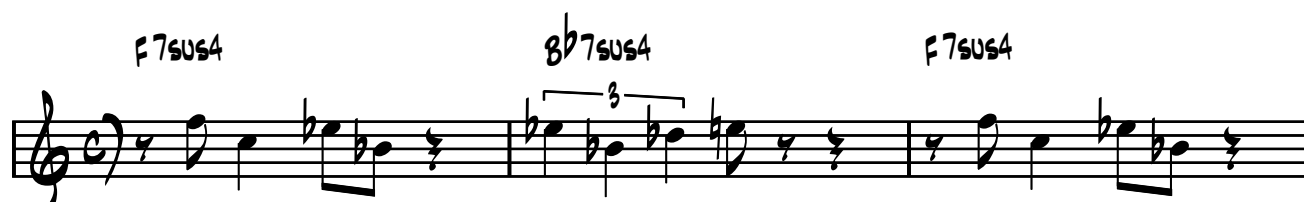
(Dedicado a Esteban Sehinkman)

David Horta



Divertimento 2

David Horta



Dolce Vita

Juanfa Suárez

(Rock)

♩ = 95

A



*Repetir libremente

B



Nota del autor: La sección {A} se repite libremente.

Los músicos eligen que notas tocar pero siempre, o casi siempre, respetando las figuras rítmicas (una especie de "Tiro al blanco" musical) de menos a más y creciendo para llegar a la sección {B}.

Don Remo

Santiago Jacobbe

(Aire de Malambo)

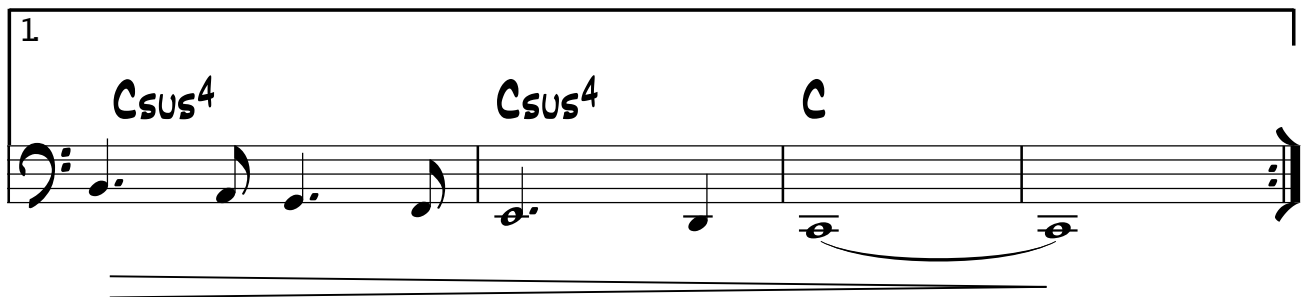
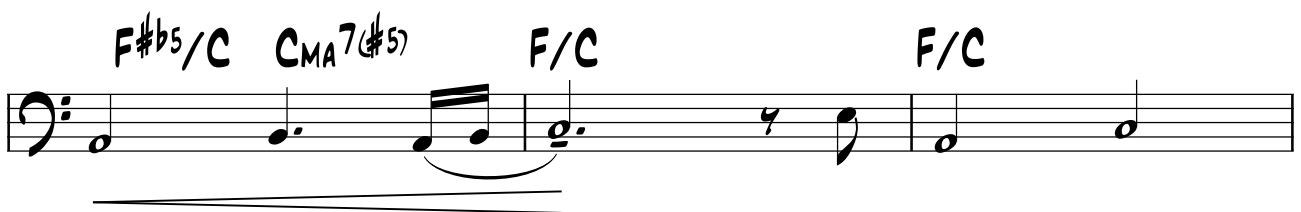
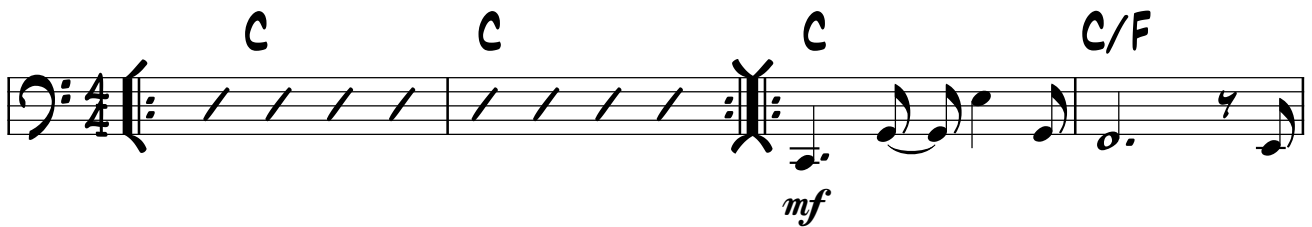
The musical score for "Don Remo" is written in 8/8 time and consists of ten staves. The key signature is three flats (B-flat, E-flat, A-flat). The first staff begins with a double bar line and a repeat sign, followed by a series of eighth notes. The subsequent staves contain various jazz chords and melodic lines, with repeat signs indicating sections to be played multiple times. The chords include F-9, B-flat, F-9, B-flat, D-flat, G-flat, C7ALT, F-9, B-flat 7(#11), B-flat 7, E-flat 7, A-flat MA7, D-flat MA7, D-flat MA7/C, B-flat 7, B-flat 7/A-flat, G-flat, C7ALT, F-9, B-flat, F-9, and B-flat.

Doña Furia Gaucha

Fer Isella

(Muy Rubato y Expressivo)

♩=80



Dos Soles

(Vidala)

Claudio Ceccoli

♩ = 60

INTRO

D PEDAL



A



A'



Line 1: D/F# B C/b \flat C \sharp °7 B \flat /O C7

Line 2: FMA57 A \emptyset /E \flat D7 G-11 C7sus4 F \sharp -11 B-11

Line 3: E7sus4 B \flat 6 FMA57/A G \sharp °7 A-7/G E7sus4

Line 4: A7sus4 G-7 C7sus4 E \flat 7sus4 A7sus4 D7sus4

Line 5: C7sus4 B7sus4 E7sus4 ^{8va} A7sus4 G \sharp °7 G6 D/F \sharp

Line 6: F°7 ^(8va) E-11 G \sharp °7 D/A A $^+$ G $^+$ /A D $^+$ /A

Line 7: D/A A $^+$ G $^+$ /A D $^+$ /A D+(MA57) Impro. Libre sobre D lidio

El Dueño De Los Temas

Marcelo Mayor

♩ = 116

INTRO



First system of musical notation (measures 1-3). The key signature is B-flat major (two flats). The time signature is common time (C). The first measure contains a whole note chord E^b7 . The second measure contains a whole note chord $D7(\sharp 9)$. The third measure contains a whole note chord $G-7$. The bass line consists of eighth notes.

Second system of musical notation (measures 4-6). The key signature is B-flat major. The time signature is common time. The first measure contains a whole note chord $\%$. The second measure contains a whole note chord E^b7 . The third measure contains a whole note chord $D7(\sharp 9)$. The bass line consists of eighth notes.

INTERLUDIO

Interlude section (measures 7-10). The key signature is B-flat major. The time signature is common time. The first measure contains a whole note chord $\%$. The second measure contains a whole note chord E^b7 . The third measure contains a whole note chord $D7(\sharp 9)$. The bass line consists of eighth notes.



Final system of musical notation (measures 11-12). The key signature is B-flat major. The time signature is common time. The first measure contains a whole note chord $D7$. The second measure contains a whole note chord $G-7$. The bass line consists of eighth notes.

¿Dónde Estás?

Leo Fernández

(Swing Med.)

AbMA7 Bb-/Eb

Dø G13 CMA7 F#7

BMA7 B-7 E7 AMA7 Eb7(b9)

F-9 Eb-9

B-9 B-7 E7ALT Bb-7 Eb b13/9

Ejasí

(Zamba)

Pepi Taveira

Chord symbols and musical notation details:

- Staff 1: $C-7$, $D-11(N\#5)$
- Staff 2: $C-7$, $D-11$
- Staff 3: $B\flat-7$, $A\flat M\#7(\#11)$
- Staff 4 (1. ending): $G7ALT$, $C-7$
- Staff 5: $D-11$, $C-7$, $D-11$
- Staff 6 (2. ending): $G7ALT$, $C-7$
- Staff 7: $A\flat M\#7$, $C-11/G$
- Staff 8: $G\flat M\#7(\#11)$, $F-7$, $G7ALT$
- Staff 9: $C-7$, $D-11$, *Fine*
- Staff 10: $C-7$, $D-11$, *D.C. al Fine.*

- Pepi Taveira: "Bs.As. Inferno"/ S-Jazz EMI. -

El Uno

♩ = 110

Pato Carposi

A A-7 % B \flat 7(#11) %

G \emptyset % F \sharp 7(#11) %

B \flat MA7(#11) % CMA7(#11) %

E7(b9) % % %

B A-(MA7) % % %

Pedal en E -----

A' A-7 % B \flat 7(#11) %

G \emptyset % F \sharp 7(#11) %

B \flat MA7(#11) % CMA7(#11) %

E7(b9) % %

En el Limbo

Fer Isella

(Rubato Expressivo)

♩ = 80

The musical score for "En el Limbo" is written in G major (one sharp) and 4/4 time. It features a variety of chords and melodic lines with expressive markings.

Staff 1: Starts with a repeat sign. Chords: G^{MAJ}7(9), G^{MAJ}7(9). Melody: A quarter rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note B, a quarter note A, a quarter note G. There are repeat signs after the second and fourth measures.

Staff 2: Chords: C, G, G^{MAJ}7(9), G+(MAJ7). Melody: A quarter rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note B, a quarter note A, a quarter note G.

Staff 3: Chords: G⁶, A-⁹, G^{MAJ}7(9)/B, C, E^b+(MAJ7). Melody: A quarter rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note B, a quarter note A, a quarter note G.

Staff 4: Chords: E-⁷, D/F#, G^{MAJ}7(9), G^{MAJ}7(9). Melody: A quarter rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note B, a quarter note A, a quarter note G. There is a first ending bracket over the last two measures.

Staff 5: Chords: G⁷/F, C/E, E^b+(MAJ7), G/D. Melody: A quarter rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note B, a quarter note A, a quarter note G. There is a second ending bracket over the last two measures.

Staff 6: Chords: A⁷/C#, C^{MA}7, C-MAJ7(b5), G^{MAJ}7(9). Melody: A quarter rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note B, a quarter note A, a quarter note G.

En El Mismo Camino

Leo Alvarez

A

Pedal en A -----

AMas7 B-7/A D-7/A C#-7/A

Solos: AMas7/C# C° B-7 E7(#9)

D-/A C#-/A B-/A A6 F#-/A B°/A C#°/A D/A E7(#9)/A

1. Eb° D-7 C#-7 D#° G#7

C#Mas7 C7 C7b13 B7 B7b13 E7

2. Eb° D-7 C#-7 C°

B-7 E7 AMas7 C-7 F7

B

BbMas7 C-7 D-7 Ab7

G-7 C7 C#-7 F#7

BMas7 C#-7 D#-7 F-7 Bb7

A'
Pedal en A

A Mas7 B-7/A D-7/A C#-7/A

A major 7 C°/A B-7/A E7/A

The musical notation for the first staff shows four measures. The key signature has two sharps (F# and C#). The notes are as follows:
Measure 1: Chord A major 7 (A4, C#5, E5, G#5)
Measure 2: Chord C°/A (C#4, E4, G#4, A4)
Measure 3: Chord B-7/A (B3, D4, F#4, A4)
Measure 4: Chord E7/A (E3, G#3, B3, D#4)

[illegible][illegible]

Solos sobre {A-A-B}.
Luego D.C. al CODA.

E-11 F-9 A \flat -9 D \flat -9 E-6 GMA17(#11)

Handwritten musical notation for a 6-measure sequence. The notation is on a single staff with a treble clef. Measure 1: whole note E4. Measure 2: whole note F4. Measure 3: whole note A3. Measure 4: whole note D3. Measure 5: whole note E3. Measure 6: whole note G3. Above the staff, the chords are labeled: E-11, F-9, A \flat -9, D \flat -9, E-6, and GMA17(#11). The final measure has a fermata over the G note.

En Una Petite Garconiere de Montmartre

(tango parisino)

Letra: Enrique Cadícamo

Música: Gabriel Senanes

♩ = 88

D-7/G CMA7 G-7 C7(b9) FMA7 Bb7
 Mont-mar-tre quar-tier, a-le-gre/y bur-lón con tu Mou-lin Rouge y
 D-/B E7(b9) FMA7 D-/E F-/D C-/E A-7
 tu Sa-cre Coeur, yo mi-ro que gi-ra-tu no-che co-mo/un ca-rrou-sel de/i-lu-
 A-7/D D7 D-7 D-7/G C#
 sión. Noc-tám-bu-lo soy, lo mis-mo que tú, po-e-ta bus-cón co-
 D-/B E7(b9) F# D-7 Bb7 C-/E Eb°
 rrien-do/al al-bur, yo/es-cri-bo mis ver-sos be-bien-do el a-jen-jo ver-de/en-
 D-7 F-/G F-/D E7b13 A-(MA7) / A-7 A-6 D-/B G7
 tur-bios bis-tros. Co-no-cí/a Li-sette, que bai-la-ba sen-sual le tan-
 CMA7 A-/F# / A-/B B/A B/G E-/G D-/F D-(MA7) C-/E D-/F
 gó, fue/una-mor que/en-cen-dí-a la piel, co-mo/el deMa-non, co-mo/el
 E7(b9) Libre A tempo F# A-/F# A-/G
 de Des Grié. Qué dul-ce sen-sa-ción, a-mor, es e-vo-car-te ba-jo/el pol-vo de/es-tre-las de/un
 E7/G# FMA7/A F-/Ab F/G E-/G A-/G D-/G
 gris a-ma-ne-cer, en la pe-tite y cá-li-da gar-co-niere de Mont-mar-tre, hier-ve/u-na-ca-fe-te-ra con per-fu-me/a ca-

Solo Ad Lib.

$\text{C}\frac{\text{D}}{\text{B}}$ $\text{B}\flat 7$ $\text{A}\flat 7$

fé. _____

$\text{G}-\flat$ / $\text{G}-\flat/\text{A}$ $\text{A}7(\flat 9)$

Co-no-cí/a Li-sette, que bai-

$\text{D}-(\text{MA}\flat 7)$ $\text{D}-7/\text{G}$ $\text{E}-7$ $\text{A}-7$ $\text{A}-\flat/\text{C}$ / $\text{A}-\text{B}$ $\text{B}7(\flat 9)$ $\text{D}-\text{B}$ / $\text{D}-\text{E}$ $\text{E}7(\flat 9)$

la - ba sen-sual le tan-gó, fue/una-mor que/en-cen-dí - a la piel, co - mo/el

$\frac{\text{G}}{\text{F}}$ $\text{D}-7$ $\text{E}7(\flat 9)$ $\text{FMA}\flat 7$ $\text{A}-\text{F}\sharp$

de Ma-non, co - mo/el de Des Grié. Qué dul-ce sen-sa - ción, a-mor, es e-vo-car - te - ba-jo/el

$\text{A}-\text{G}$ $\text{A}-\text{F}\sharp$ $\text{F}\frac{\flat}{9}$

pol - vo de/es - tre - llas de/un gris a - tar-de-cer, en la pe-tite y cá - lí-da gar - co - niere de Mont -

$\text{F}-\text{D}$ $\text{B}\flat 7$ F/G $\text{E}-\text{G}$ $\text{D}-\text{G}$ / $\text{C}\frac{\text{D}}{\text{B}}$

mar - tre, hier-ve/u-na ca-fe-te - ra con per - fu - me/a ca - fé.

Endless Night

Guillermo Bazzola

(Lento)

$C-7$ $A^bMaj7(\#11)$ $G7^b13$ $C-7$ $B7(\#9)$ $E-7$
 $F\#7^b13$ $B7sus4$ $GMaj7(\#11)$ $G\#7^b13$ $C\#-7$ $F\#-7$
 $F-7$ B^b-7 1. $G7^b9$ 2. $G7^b9$
 $A^bMaj7(\#11)$ $G^bMaj7(\#11)$ $A^bMaj7(\#11)$ $G^bMaj7(\#11)$ $FMaj7(\#11)$ $FMaj7(\#11)/E$
 $G^bMaj7(\#11)/F$ B^b-7 $A7^b13$ $D-7$ $F\#7^b13$ $B-7$ $A^b7(\#9)$

Ensemble

♩=180

Sergio Gruz

D/B^b C/D B/G
 A/B $E-7$ $G7sus4$
 B/C $E\ sus4$ E $A^b\ sus4$
 E/A^b F/D E^b/D
 $D-7$ $G7$ $F\#-7$
 $B7$ B^b-7 E^b7
 C/A^b D^b/A

Solos sobre Forma
 CODA solamente p/finalizar

$E\ sus4$ E

- Sergio Gruz Trío: "Ensemble". -

Entre Amigos

♩ = 102

Juan Dargentón

INTRO

A (A009) F#-7

F# (MA77)

(La repetición es opcional)

A (Aire de Milonga)

A (A009) % % %

F#-9 % % %

A (A009) % % %

F#-9 % % %

B FMA77(#11) % FMA77/G %

C+(MA77) % F-6 A-7(b6)

E/D A/Bb AbMA77(#11) A-7(b6)

E/D A-7(b6) % BbMA77(#11)

BbMA77(#11) A-7(b6) % BbMA77(#11)

$B^b M A57(\#11)$ $A^b M A57(\#11)$  *a Solos en el CUE*



$A M A57$ % $F\#-7$ %



$A M A57$ % $F\#-7$ %



$F M A57(\#11)$ $F M A57/G$ $C+(M A57)$ %



$F-6$ % $A\emptyset$ %



$C+(M A57)/D$ % $A^b M A57(\#11)$ %



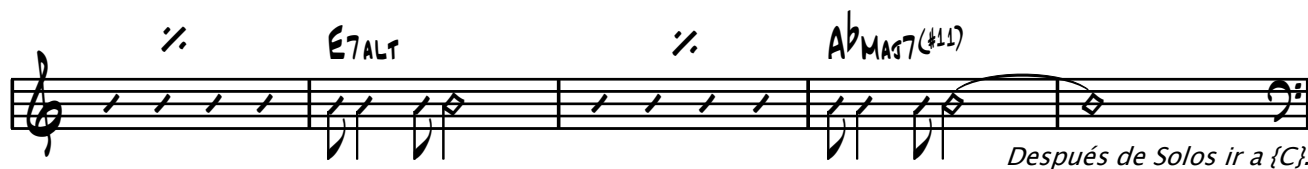
$E7ALT$ % $A-7(b6)$ %



$B^b M A57(\#11)$ % $A-7(b6)$ % $B^b M A57(\#11)$



% $E7ALT$ % $A^b M A57(\#11)$ *Después de Solos ir a {C}.*



C *D.S. al CODA.*



 $x4 A(Add9)$ *Fine*



(Eran) Dos Vueltas

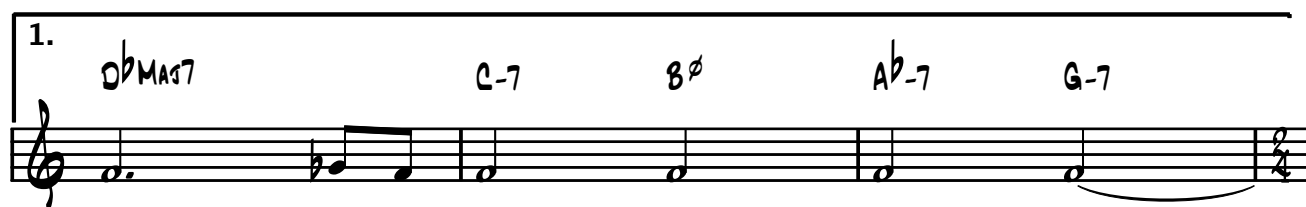
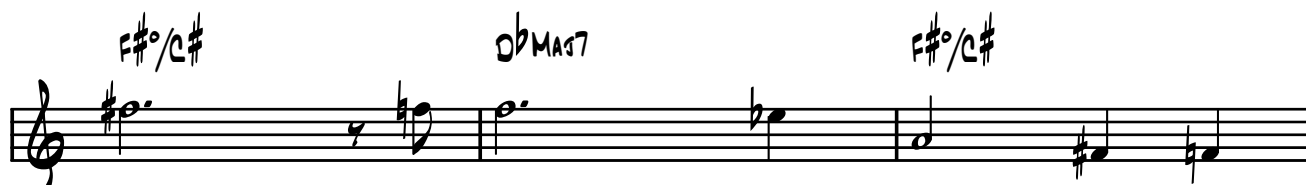
Hernán Ríos

(Balada/Bolero)

INTRO



TEMA



Esbaesbaba...

Federico Lechner

(Tango-Blues)

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The score consists of three measures. The first measure starts with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line has a whole note F3. The second measure continues the melody with a quarter note C5, followed by a quarter note D5, and then a quarter note E5. The bass line has a whole note G2. The third measure continues the melody with a quarter note F5, followed by a quarter note G5, and then a quarter note A5. The bass line has a whole note B2. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into three measures. The first measure starts with a treble clef and a key signature of one flat. The second measure has a key signature change to two flats (B-flat and E-flat). The third measure returns to the key signature of one flat. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass staff has a simple accompaniment of quarter notes. The score is labeled "The Rose Tree" at the top.

The first system of the musical score for 'The Rose Tree' consists of three measures. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The first measure features a melody starting on G4 (marked with an accent ^) and moving to A4, with a bass accompaniment of quarter notes F3, C3, and F3. The second measure has a melody of a dotted half note G4 (marked with an accent ^) and a bass accompaniment of quarter notes D3, C3, and D3. The third measure features a melody of eighth notes G4, A4, B4, A4, G4 (marked with an accent ^) and a bass accompaniment of quarter notes G2, C3, and G2. Chord symbols F7, D7, and G7 are written below the bass staff for the first, second, and third measures respectively.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into three measures. The first measure contains the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The second measure contains the notes D4, C4, B3, A3, G3, F#3, E3, D3. The third measure contains the notes C3, B2, A2, G2, F#2, E2, D2, C2. The bass line consists of a single note C2 in the first measure, and a whole note chord of F#2 and C2 in the second and third measures. The chords are labeled as C7, F-/Ab, G7, and GbMA7.

– Federico Lechner Cuarteto: "Esbaesbaba..." (2001). / Federico Lechner Tango & Jazz Trio: "Estela" (2006). / Howes-Lechner-Martin: "Klazzyc II" (2007). –

Eriksdalslunden

(Tema nº1 de la Serie Mayólica)

Facundo Bergalli

(Aire de Chacarera)

A E- E-/D CMA57 G/B

A-7 E-/G FMA57

B7 E7sus4 E7

B A-/C % G/B %

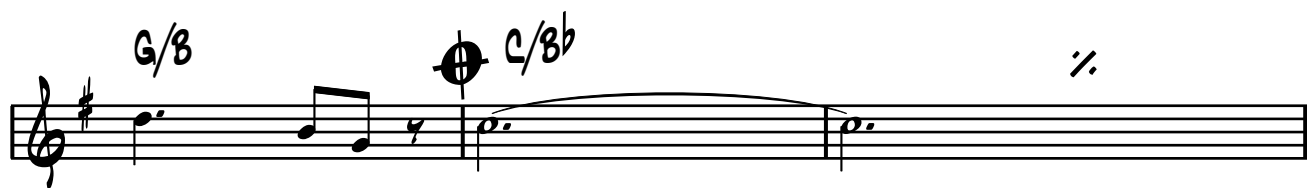
A-7 D7 GMA57 %

A-/C % G/B %

F/A % A-/C %

C A/C# D B/D# C/E G/F F/Eb

G A/G



SOLOS



*Después de solos,
D.C. al CODA.*



Escape

(Pseudo-Chacarera)

Juan Pablo Compared

$\text{♩} = 200$

G^b/A^b A^b/B^b G^b/A^b A^b/B^b
 B^b/C C/D B^b/C C/D
 G^b/A^b A^b/B^b G^b/A^b A^b/B^b

mf

$\text{♩} = \text{♩} \rightarrow$

mp F/G *cresc.* *f* *p* *ff*

A C F $D-7$

G/F $E-7$ $A-7$ G

F C/E $D-7$

F/E^b A^b F/G 1. F/G 2.

B

G^b/A^b A^b/B^b G^b/A^b A^b/B^b G^b/A^b A^b/B^b G^b/A^b A^b/B^b *simile*

B^b/C C/D B^b/C C/D B^b/C C/D B^b/C C/D

G/A A/B G/A A/B G/A A/B G/A A/B

C/D E^b/D C/D E^b/D C/D E^b/D C/D E^b/D *cresc.*

D.S al CODA



A'
F/G F-9 E^b/G D^b
ff *mp*
(bajo)

G7(b9) C-7 A^b D^b/E^b *simile*

G^b/A^b F-7 E^b/G F/E^b

D^b D^b7 C^m7 A^b/B^b D^b/E^b F/G

SOLOS

C F D-7 G/F E-7 A-7 G

F C/E D-7 F/E^b A^b Abierto F/G

en el CUE

A

F/G G/A D G E-7

A/G F#-7 B-7

A G D/F# E-7

G/F B^b A^b/G^b

C^b G/F B^b G/A

Espejo

Miguel Tarzia

(Rubato)

GMA7(^{#11}) B^b+(MA7)^{#11} B^b(ADD^{#4})/A D/B^b C/B C(ADD^{#4}) B/D[#] E- E-6



B/G F[#]-6 AMA7(^{#11}) G[#]/A B/A[#] D[#]7(^{#9}) EMA7(^{#11}) B/G G(ADD^{#4})/F[#]

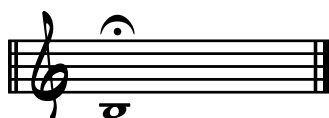


E-(MA7) G[#]-6 B/F F[#]7(ADD¹¹) F[#]/G E/D[#]



Solamente p/Finalizar

EMA7(^{#11})



El Escondedor

Ernesto Jodos

(Swing)

$\bullet = 200$

Vamp Abierto (Solista a elección)

musical score for a piece titled "Vamp Abierto (Sonata a elección)". The score is written for piano (piano) and features a complex rhythmic structure. It begins with a 4/4 time signature, followed by a 2/4 time signature, and then a 3/4 time signature. The key signature is one flat (B-flat). The score is divided into three measures. The first measure contains a series of eighth and sixteenth notes. The second measure contains a series of eighth and sixteenth notes, including a triplet. The third measure contains a series of eighth and sixteenth notes, including a triplet. The score ends with a double bar line.

Vamp Abierto (Solista a elección)

Walking

Vamp Abierto (Solista a elección)

The score is written for piano in 4/4 time. The right hand (treble clef) begins with a melodic line: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. This is followed by a repeat sign and a series of four eighth notes: G4, A4, B4, and C5. The left hand (bass clef) begins with a half note G2, followed by a quarter note F#2, a quarter note E2, and a quarter note D2. This is followed by a repeat sign and a series of four eighth notes: G2, F#2, E2, and D2. The word "Walking" is written above the left hand staff. The piece concludes with a double bar line.

Vamp Abierto
(Solista & Batería)

(Solista & Batería)

The musical score is written for a soloist and a battery. It consists of two staves, a treble staff and a bass staff, both in 4/4 time. The key signature is one flat (B-flat). The score is divided into four measures. The first measure contains a quarter note G4 in the treble and a quarter note B2 in the bass. The second measure contains a quarter note A4 in the treble and a quarter note C3 in the bass. The third measure contains a quarter note B4 in the treble and a quarter note D3 in the bass. The fourth measure contains a quarter note C5 in the treble and a quarter note E3 in the bass. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat (Bb), also in 4/4 time. The accompaniment is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains a treble staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second measure contains a treble staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The third measure contains a treble staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fourth measure contains a treble staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff begins with a bass clef and a key signature of one flat (Bb), also in 4/4 time. The accompaniment is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains a treble staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second measure contains a treble staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The third measure contains a treble staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fourth measure contains a treble staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

(Head Out)

The musical score is written for piano and bass. It consists of three systems of two staves each. The first system starts with a treble clef and a key signature of one flat (Bb). The first staff has a melody with a triplet of eighth notes in the second measure. The second staff has a bass line with a triplet of eighth notes in the second measure. The second system continues the melody and bass line. The third system ends with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, and ties.

Nota del autor: Los acordes parten de lo escrito y quedan librados a elección del intérprete.
Se pueden usar las secciones abiertas, o simplemente tocarlo como está
en la segunda página como "head in" y "out" e improvisar sobre una forma de blues.

Espíritu

(Dedicado a Javier Malosetti)

(Gospel)

Mariano Otero

Sheet music for the song "Espíritu" (Gospel style) by Mariano Otero, dedicated to Javier Malosetti. The music is written in 3/4 time and B-flat major (two flats).

Section A

Chords: B^b , $D7(b13)$, E^b , E^b-6 , $F7sus4$, $F7$, E^b , $E^b-(MA7)$.

First ending (1.): $F7sus4$, $F7$, E^b , B^b .

Second ending (2.): $F7$, E^b , B^b , $D7$.

Section B

Chords: $G-7$, E^b7 , $G-7$, $C7$.

First ending (1.): $F7sus4$, $F7$, B^b , B^b , $D7$.

Second ending (2.): $F7sus4$, $F7$, E^b , B^b .

A

Chord symbols: B^b , $D7(b13)$, E^b , E^b-6 , B^b , E^b , $F7sus4$, $F7$, B^b , $D7(b13)$, E^b , $E^b-(MAJ7)$, $F7sus4$, $F7$, E^b , B^b .

- Mariano Otero: "Cuatro" -

Estación Buenos Aires

(Tango)

Bernardo Monk

♩=145

G- D7 G-
 D7 G- D7 ALT
 A G-
 8b7
 B G7 C- F7 Bb Eb 1.2. D7 3.
 C G- D7 G- G- D7
 D7 Aø D7(b9) G-
 G- D7 G- G7 C- G7
 C- G- D7 1. Aø D7(b9) 2. G-

D**E**

Cadenza Saxo

Abierto crescendo

Abierto impro. collect.

D⁷ ALT

♩ = 145

**G**

A-

**H**

A-



Estado De Sitio

Damian Fogiel

INTRO

♩ = 90

Saxo Soprano

Bajo

♩ = 120

2da tacet

A ♩ = 90

B

C7sus4(b9)



F-(MA7) F-7 F-6 F-b6

C

Eb9 Bb-9 DbMA7 Eb7/G

Eb9 Bb-9 DbMA7 Eb7/G

Solo x 4

F-(MA7) F-9 F-b9 F-b6 F-(MA7) F-9 F-b9 F-b6

Eb9 Db-6 Ab9/C Ab-9/Cb Eb9/G Ab9/Gb EbMA7(b9) Eb7sus4

D.S al CODA.

Cm7 Ab9 Eb/G Ab/Gb Fm7 EbMA7(b9)

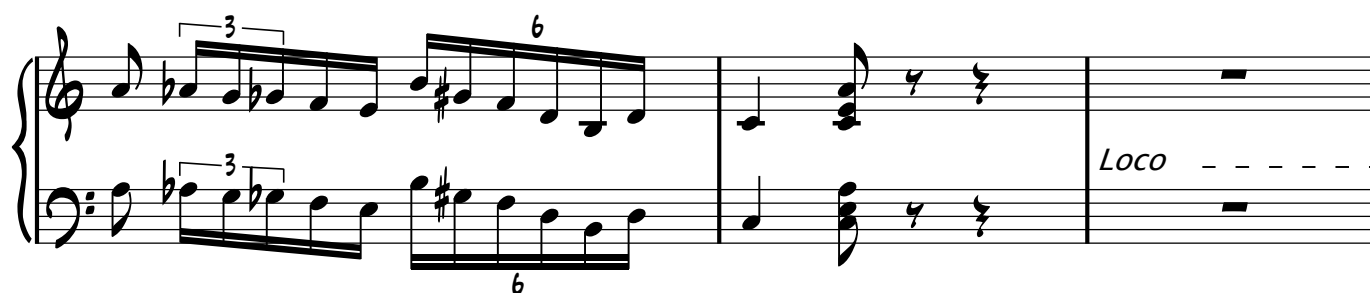
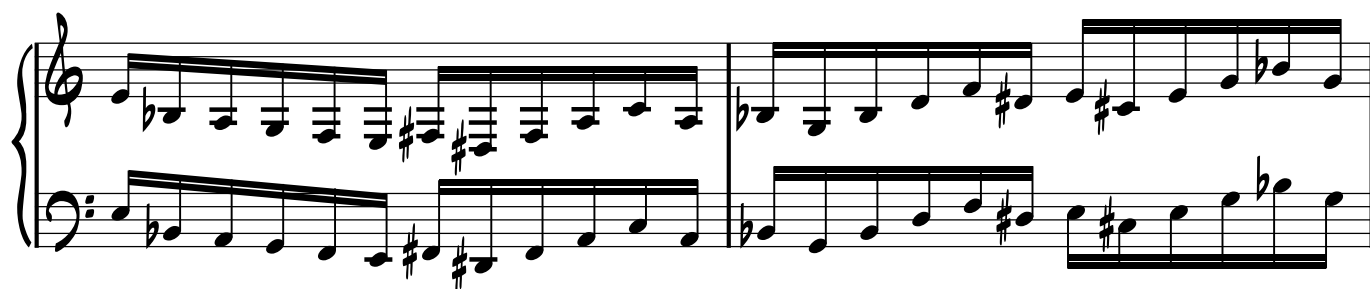
Eb9 Eb9/Db Eb9/C

J. = 120

Ab/Gb GbMA7(b9) Ab/Gb Fine 4ta tacet

Extranjero En Propio Pago

Willy González



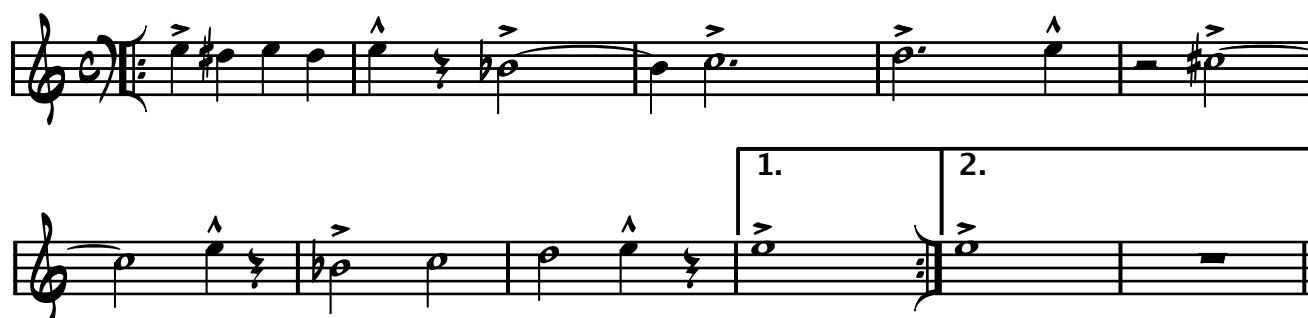
D-7 E^bMAT⁷ E⁷ F⁶
 G-7 A⁷ E^ø D⁷
 F⁶ E^b7 D⁷ G⁷
 A⁷(b9) B^bMAT⁷ G/B A⁷
 D⁷ G⁷ A⁷
 Chord symbols and musical notation are present throughout the score.

Estás Apurado, ¿No?

♩ = 340 aprox.

Enrique Norris

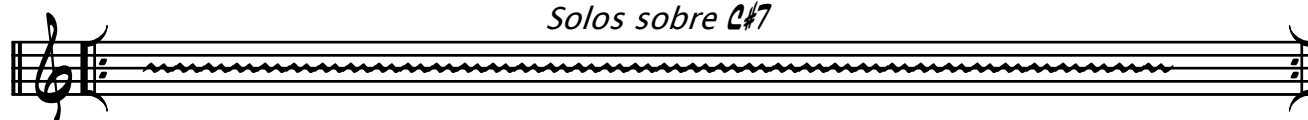
A



CODA (salida a solos)



Solos sobre C#7



Nota del autor:

- El tema puede interpretarse al unísono grupal.
- Los solos pueden ser colectivos, con mucha interacción y libertad.
- Puede improvisarse a partir de la melodía también.
- La Coda puede extenderse en Fade out, luego de tocar la melodía para finalizar.

La Fallada

Norberto Minichilo

(Chacarera)

The musical score is written in 8/8 time and consists of five staves. The key signature has one flat (Bb). The guitar chords are indicated above the staff. The lyrics are written below the staff.

Staff 1: D-7, E \emptyset , A7(b9), D-7

Staff 2: A7(b5), D7(b5), E7(b5), A7(b9)

Staff 3: D-7, E \emptyset , A7(b9), D-7

Staff 4: G-7, C7, FMA7, F-(MA7)

Staff 5: F \emptyset , E \emptyset , A7(#9)

Fine

D.C. al Fine.

Esta chacarera tiene
la misión de establecer
que aunque soy de tierra afuera
yo también puedo volver.

Voy abriendo bien los ojos
aprendiendo para qué
si la vida se me escapa,
con tus versos y en inglés.

- El Terceto: "Más o Menos". -

Feng Shui

Manuel Ochoa

Handwritten guitar chord notations above the staves:

- Staff 1: Fmaj7, Fmaj7/A, Bbmaj7, C7
- Staff 2: Fmaj7, D7(#9), G-7, C7, C#o7
- Staff 3: D-7, G7, G-7, C7, Bb7
- Staff 4: A-7, Ab7, G-7, C7(#11)
- Staff 5: Fmaj7, A7^{b9}, D-7, G7
- Staff 6: G-7, A-7, Bbmaj7, C7
- Staff 7: Fmaj7, D-7, Dbmaj7(#11), C7sus4

Final Waltz

Diego Urcola

$F_{-}^{(13)}$ $D_{MA7}^{(11)}$ $B_{-}^{(13)}$ E_{b7} $A_{b+}^{(MA7)}$

$D_{bMA7}^{(11)}$ $D\phi^{(9)}$ $G7^{(\#9)}$ C_{MA7}

F_{MA7} C_{-11} $F_{\#-11}$ $F_{-}^{(13)}$ B_{b7}

$E_{b+}^{(MA7)}$ $A_{bMA7}^{(11)}$ $A-7$ $D7$ $G_{+}^{(MA7)}$ $C_{MA7}^{(11)}$

$A\phi^{(9)}$ $D7_{b9}^{13}$ $G-7$ $C7_{b9}^{b13}$

$F-11$ B_{b7}^{b13} $E_{bMA7}^{(11)}$ $A_{bMA7}^{(11)}$

Flor Azul

Esteban Sehinkman

(Klezmer)

♩ = 140

First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The system consists of two staves. The upper staff has a treble clef and contains a melody of eighth and sixteenth notes. The lower staff has a bass clef and contains a bass line with some rests. Chord symbols are placed below the lower staff: C- (first measure), Dø G7 (second measure), C- (third measure), and Dø G7 (fourth measure).

Second system of musical notation. The upper staff continues the melody. The lower staff continues the bass line. Chord symbols are: C- F-6 (first measure), C- G7 (second measure), C- F-7 (third measure), and C- G7 (fourth measure).

Third system of musical notation. The upper staff continues the melody. The lower staff continues the bass line. Chord symbols are: C- (first measure), Dø G7 (second measure), C- (third measure), and Dø G7 (fourth measure).

Fourth system of musical notation. The upper staff continues the melody. The lower staff continues the bass line. Chord symbols are: C- (first measure), C- (second measure), C- (third measure), and C- G7(b9) (fourth measure). There are also some additional markings like '3' and 'b' in the first three measures.

Handwritten musical score for piano in C minor. The score consists of five systems of staves. The first system shows a sequence of chords: C-7, DbMA7, DMA7, and DbMA7. The second system continues with CMA7, DbMA7, DMA7, and G7(b9). The third system features C-, Dø, G7, and C- chords. The fourth system includes C-, F-6, C-, G7, C-, Db, and C-, G7(b9) chords. The fifth system shows C-, Db, C-, and G7(b9) chords. The score includes melodic lines in both hands and dynamic markings like 'trmm'.

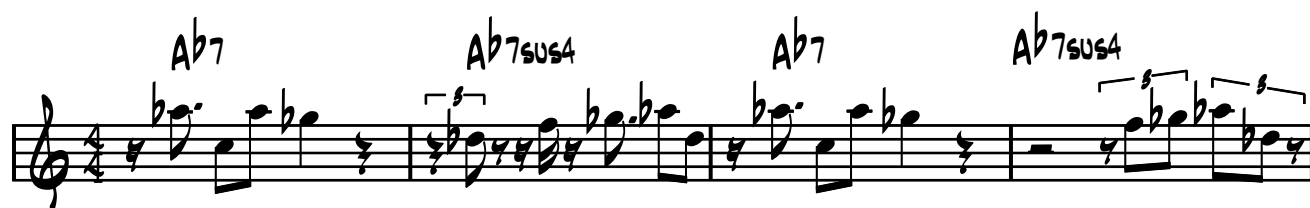
Solos sobre Forma.

Nota del autor:

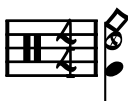
La forma de este tema es {AABA} y la tonalidad es C menor. En {A2} y {A3} aparecen acordes de intercambio modal (Db, Bb-) que generan pequeños cambios de color en dichas secciones. La parte {B} está armada con estructuras constantes (es decir, acordes de la misma especie que no son funcionales en la tonalidad de origen).

Fiu

Richard Nant



Aro del Bombo
Sonido Alternativo
Parche del bombo



Patrón Rítmico

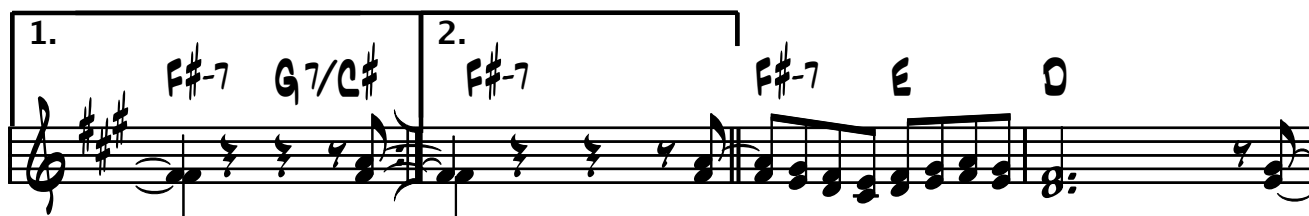


Folkbop

(La Balcarce esquina Calle 52)

Daniel Tinte

♩=200



Flores

(Destiny of Flowers)

Pedro Giraudo

First system of musical notation. The key signature is B-flat major (two flats). The time signature is 5/4. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The first measure of the right staff contains a C-7 chord. The second measure contains a repeat sign. The third measure contains a G7(b9)/B chord. The fourth measure contains a repeat sign. The bass staff has a continuous eighth-note accompaniment.

Second system of musical notation. The key signature is B-flat major. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The first measure of the right staff contains a Bb-7 chord. The second measure contains a repeat sign. The third measure contains an F7(b9)/A chord. The fourth measure contains a repeat sign. The bass staff has a continuous eighth-note accompaniment.

Third system of musical notation. The key signature is B-flat major. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The first measure of the right staff contains an F-9/Ab chord. The second measure contains a repeat sign. The third measure contains a G7(b9) chord. The fourth measure contains a repeat sign. The bass staff has a continuous eighth-note accompaniment.

Fourth system of musical notation. The key signature is B-flat major. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The first measure of the right staff contains a C7ALT chord, marked with a forte (f) dynamic. The second measure contains a repeat sign. The third measure contains an F7(b9) chord. The fourth measure contains a repeat sign. The bass staff has a continuous eighth-note accompaniment.

Fifth system of musical notation. The key signature is B-flat major. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The first measure of the right staff contains a Bb-9 chord. The second measure contains a piano (pp) dynamic marking and a crescendo hairpin. The third measure contains a C7(b9)/E chord, marked with a fortissimo (ff) dynamic. The fourth measure contains a repeat sign. The bass staff has a continuous eighth-note accompaniment.

mf F-11

D7(b9)/F#

D7ALT/F#

ff G7sus(b9b13)

⌘

D.C. al CODA.



CMA7

G7/B

D-7

A/C#

A-/C

Bb+(MA7)

A7sus4

A7(b9)

D-7

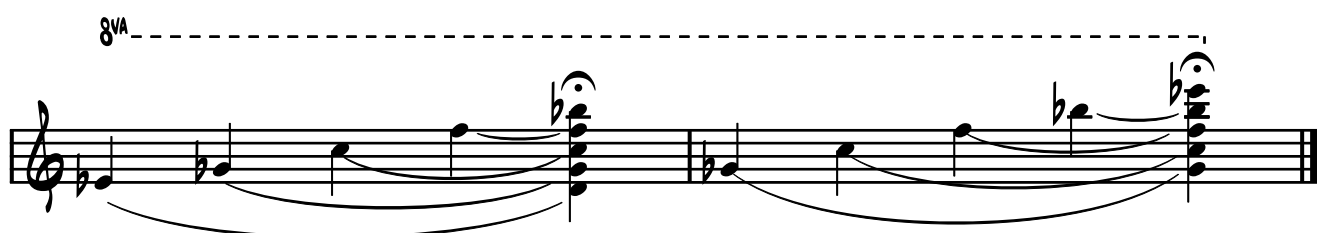
Follaje

(el color del)

Enrique Norris



CODA p/finalizar



Forever Wes

Ricardo Lew

INTRO

G-7 A-7 B^bMA7 A-7 (Ultima vez)

A

(Melodía octavada a la Wes Montgomery)

G-7 A-7 B^bMA7 C7

C-7 A-7 B^bMA7 Ab7

C-7 (b6) D-7 (b6) Eb-7 (b6) F-7 (b6)

B

G-7 C7 G-7 C7 G-7 C7 F-9 B^b7 A7 D7(#9) G-7 C7

G-7 C7 C-7 D-7 G-7 1. (C7 D7(b9)) 2. G-7 %

Solos sobre Forma.
Luego, D.S. al CODA.

C-7 D-7 EbMA7 C-7 D-7 EbMA7

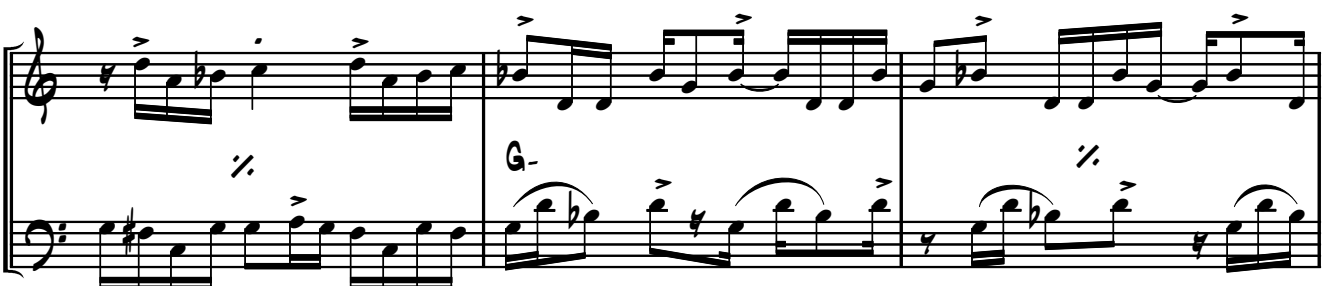
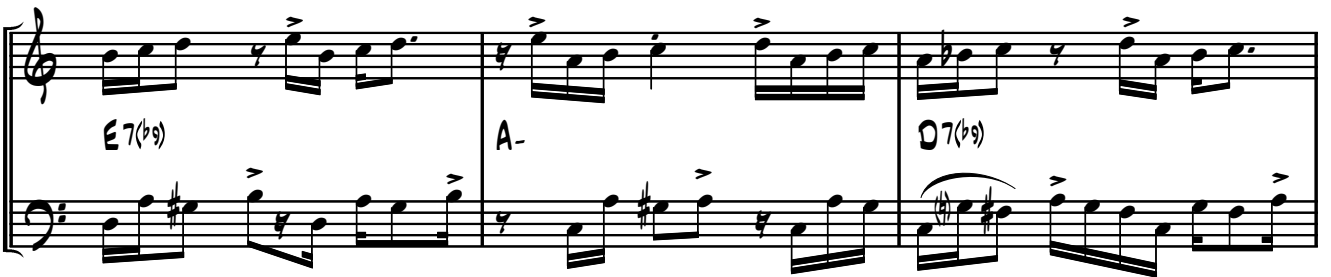
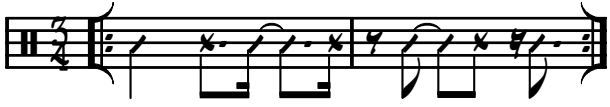
EbMA7 C-7 D7(#9) G-

Fine

Fuga X

Guillermo Klein

(Clave)



First system of musical notation. Treble and bass staves. Chord labels: D- (first measure), A7 (third measure).

Second system of musical notation. Treble and bass staves. Chord labels: D- (first measure), G7sus4 (b9) (second measure), C- (third measure).

Third system of musical notation. Treble and bass staves. Chord labels: E7(b9) (first measure), A- (third measure).

Fourth system of musical notation. Treble and bass staves. Chord labels: E- (second measure).

Fifth system of musical notation. Treble and bass staves. Chord labels: B7(b9) (first measure), E- (second measure), A7(b9) (third measure).

Sixth system of musical notation. Treble and bass staves. Chord labels: D- (first measure), G7 (second measure), C/G (third measure), A7 (fourth measure).

First system of musical notation. Treble and bass staves. Chords: D- (first measure), % (second measure), A- (third measure).

Second system of musical notation. Treble and bass staves. Chords: % (first measure), E7sus4 (b9) (second measure), A- (third measure).

Third system of musical notation. Treble and bass staves. Chords: D7sus4 (b9) (first measure), G- (second measure), B7 (third measure).

Fourth system of musical notation. Treble and bass staves. Chords: % (first measure), E- (second measure), % (third measure).

Fifth system of musical notation. Treble and bass staves. Chords: C (first measure), A- (second measure), E-/B (third measure), E (fourth measure), C (fifth measure), A- (sixth measure).

Sixth system of musical notation. Treble and bass staves. Chords: E/B (first measure), B7 (second measure), E- (third measure), % (fourth measure).

- Guillermo Klein: "Los Guachos III" - Sunnyside (2002). / "Guachos-Live in Barcelona" - Fresh Sound Records (2005). / Juan Cruz de Urquiza Cuarteto: "De Este Lado" - S-Jazz EMI (2005). -

Gizela

Fat's Fernández

A E- % C7 B7

E- % F#° B7(b9)

E- % C7 B7

E- C7 B7 E- %

B A-7 D7ALT GMA7 F#° B7(b9)

E- A7 C7 B7(b9)

E- % C7 B7(b9)

E- B7(b9) E- %

Gaviota

Hernán Jacinto

A

Chord progression for section A:

Chords: F(Add9)/A, F(Add9)/G, E^b(Add9)/G, E^b(Add9)/F, F(Add9)/A, F(Add9)/G, E^b(Add9)/G, E^b(Add9)/F, F(Add9)/A, E^b(Add9)/G, F(Add9)/G, E^b(Add9)/F, F(Add9)/A, E^b(Add9)/G, F(Add9)/G, E^b(Add9)/F, F(Add9)/A.

18 measures of music.

F(A009)/G E^b(A009)/G E^b(A009)/F

B F[#]MA57/B^b A^b(A009)/C E^b-7 (b13) D-7 (b13)

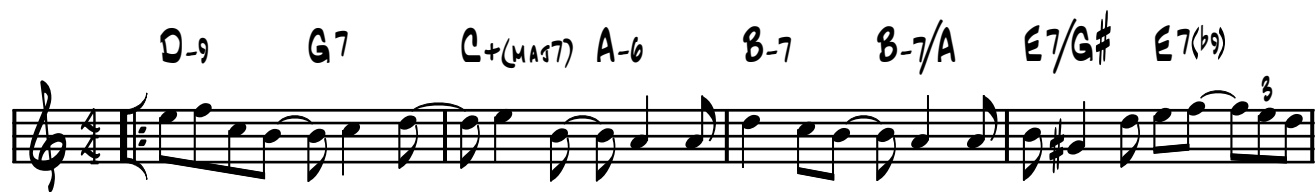
G-11 F[#]MA57/B^b A^b(A009)/C E^b-7 (b13)

% D-7 (b13) C-7 (b13) D-7 (b13) C/B^b

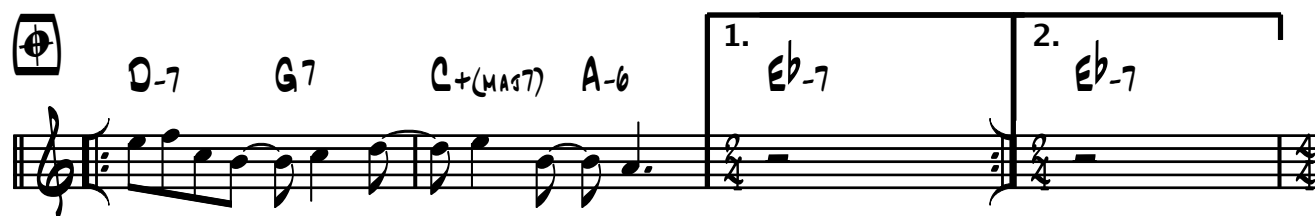
FMA57/A E^bMA57/G E^bMA57/F

Gorriti

Rodrigo Dominguez



*Solos sobre Forma.
Luego, D.C. al CODA.*



- Rodrigo Dominguez: "Tonal". -

Gran Natalio

(Swing Medio
a Rápido)

Guillermo Bazzola

D-7 C#7(#9) F#-7 G#7(b9)

A Maj7 E7(#9) A-9

F#-7 G#7(b9) D-11 C-11

B-11 C#7(#9) D Maj7 Eb7 ALT

Ab7sus4 EMaj7/G# Ab7sus4 EMaj7/G#

G7sus4 EbMaj7/G G7sus4 EbMaj7/G

E7sus4 Ab7sus4 C7sus4

A7(b9)

Grounding

Demian Cabaud

♩=120

A $G^b MA57$ $\%$ $B^b (b6)$ $B-6$

$D-(MA57)$ $\%$ $G7$ $\%$

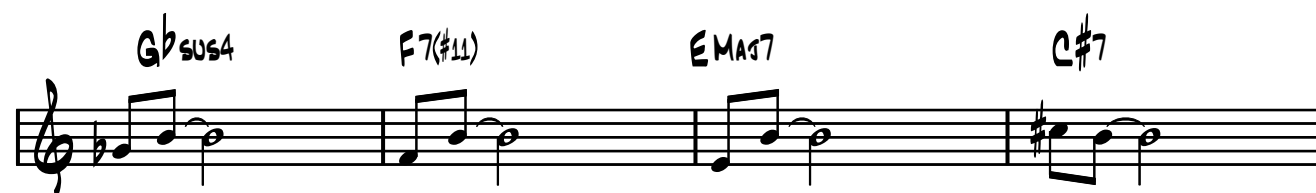
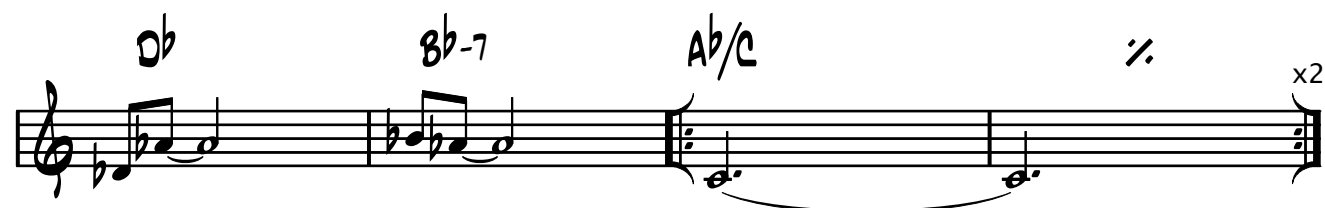
$F^\# (A004)$ $A (A004)$ $D MA57 (\#11)$ $\%$

G^b $F SUS4$ $E MA57 (\#11)$ $B MA57 / D^\#$

$C^\#7 SUS4$ $D MA57$ E^b- $D+(MA57)$

G^b / D^b B^b7 **B** E^b- $\%$

$E-$ D^b7 / F G^b- $\%$

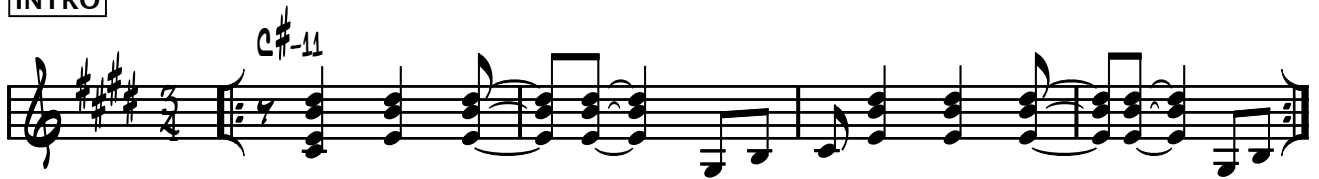


*Solos sobre Forma
sin repetir {C}.*

Guitarreros

E. Snajer/P. Windfeldt

INTRO



A



B



B



F#-(MA7) F#-7 D^b/F E-7

A7sus4 D⁹ B-7 C⁹ A-7

FMA7 D^b/F E^b/F FMA7 D^b/F E^b/F

FMA7 D^b/F E^b/F FMA7 D^b/F E^b/F F D^b/F

E^b/F D/F G-7 E7(b9)/G# D-6/A A(ADD9)

B^bMA7 G-7 A^b F- C# A#- B G#- (triplet)

C#/G# A/G# B/G# C#/G# A/G# B/G#

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

D.S. al CODA.

SOLOS C#-7 % F#-7 G#-7

Guardapolvo

Sergio Alvarez

A $GMA\sharp 7$ A $B-11$ $A/C\sharp$ G 1. $F\sharp-7$ $FMA\sharp 7$

2. **B** G $F\sharp-7$ $F7$ $E-9$ A/G $B(N\text{os})/A$ A/B $C\sharp sus4(N\text{os})$ A/D $E(N\text{os})$

$/ E(N\text{os})/F\sharp$ G A $B(N\text{os})$ $A/C\sharp$ $B-D$ $E(N\text{os})$ $B(N\text{os})$

D.C. c/repetición.

C G/B G/A $GMA\sharp 7$ $\%$

Solos sobre {C}.



(en el CUE)

$E-9$ A/G $B(N\text{os})/A$ A/B $C\sharp sus4(N\text{os})$ A/D $E(N\text{os})$ $E(N\text{os})/F\sharp$

Grad. Acc. -----

G A B $A/C\sharp$ $B-D$ E $B(N\text{os})$

Haiku n°2

Leo Genovese

The musical score for "Haiku n°2" by Leo Genovese is written for a single melodic line in treble clef, with a common time signature (C). The score consists of six staves, each containing a melodic line and a series of chords indicated above the staff. The chords are as follows:

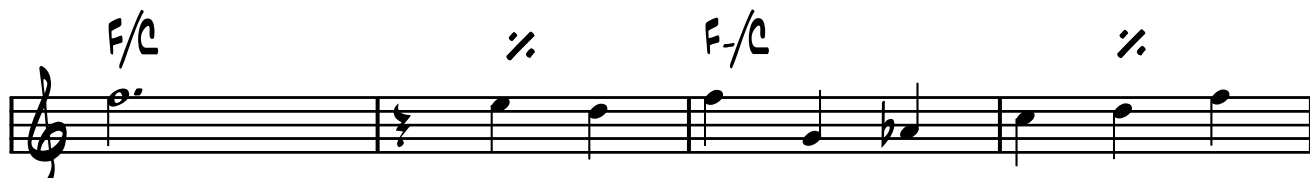
- Staff 1: B, Bb+, D/A
- Staff 2: E/G#, G, F#+
- Staff 3: Bb/F, F#/E, F
- Staff 4: C/G, D-/A, C+
- Staff 5: B, F#/C#
- Staff 6: D°, C#-7

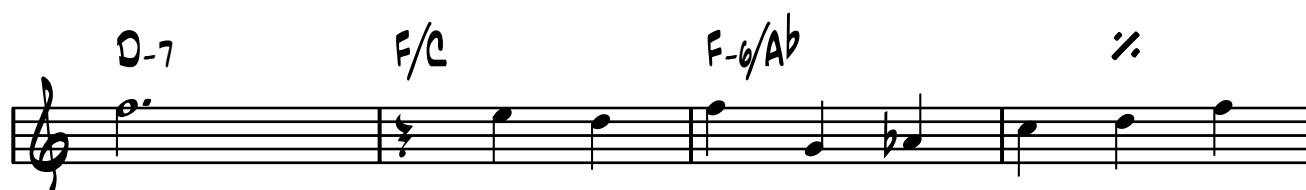
The melodic line is composed of eighth and sixteenth notes, with some measures containing rests. The overall mood is contemplative and serene, typical of a haiku-inspired composition.

¡Hola Pe!

Pocho Lapouble

(Jazz Waltz)





Hasta Siempre, Astor

Alfredo Remus

(Lento)

The musical score is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The tempo is marked as (Lento). The score includes various chords and triplets.

Staff 1: C- (C major), G/B (G major), B^b-6 (B-flat major).

Staff 2: F/A (F major), F-/A^b (F major), C-/G (C major).

Staff 3: D/F# (D major), D7 (D major), G7sus4 (G major), G7ALT (G major), C- (C major).

Staff 4: G/B (G major), B^b-6 (B-flat major), F/A (F major).

Staff 5: F-/A^b (F major), C-/G (C major), A^b7 (A-flat major), G7 (G major), C- (C major).

Intercambio Moral

(Tango)

Javier Cohen

A

E-7(b9) E-9

E-7(b9) E-9

C/E D/E

C/E Eb/E

Idea 3

$\text{♩} = 125$

Juan Cruz de Urquiza

Trompeta

Guitarra

Bajo

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). The middle and bottom staves have a treble clef and a key signature of one flat (Bb). The music is in 3/4 time. The first staff has a melodic line with a slur over the first two measures. The second and third staves have a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). The middle and bottom staves have a treble clef and a key signature of one flat (Bb). The music is in 3/4 time. The first staff has a melodic line with a slur over the first two measures. The second and third staves have a harmonic accompaniment with chords and eighth notes. Chord symbols are written below the bottom staff: Ab Maj7(#11), Gb Maj7(#11), Gb/C, and E/bb.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). The middle and bottom staves have a treble clef and a key signature of one flat (Bb). The music is in 3/4 time. The first staff has a melodic line with a slur over the first two measures. The second and third staves have a harmonic accompaniment with chords and eighth notes.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat (Bb). The middle and bottom staves have a treble clef and a key signature of one flat (Bb). The music is in 3/4 time. The first staff has a melodic line with a slur over the first two measures. The second and third staves have a harmonic accompaniment with chords and eighth notes.

SOLOS

First solo line. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The music is in 3/4 time. The staff is labeled G-11.

Second solo line. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The music is in 3/4 time. The staff is labeled F-11.

Third solo line. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The music is in 3/4 time. The staff is labeled G-11. Chord symbols are written above the staff: Ab Maj7(#11), Gb Maj7(#11), Gb/C, and E/bb.

Fourth solo line. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The music is in 3/4 time. The staff is labeled G-11.

Jimena

Luis Nacht

vamp

D.S. al Fine.

Juego De Niñas

(a mis hijas, Ruth y Rocío)

(Swing)

Carlos Lastra

♩ = 150

Ab7 (Pedal)

Bb7 Ab7 F7(b9) BbMA7

Ab7 BbMA7 Ab7 C7sus4

F#MA7 F-7 Bb-7 C-7

D-7 C-7 D-7 Ab7

Bb7 Ab7 (Fill) % %

% % % %

(Latin)

Juguete Adulto

Gustavo Gregorio

♩ = 100

(N.C)

(Mano Izq. 8vb)

(Bajo 8va)

The main musical score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system is in 4/4 time, the second in 3/4, and the third in 2/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests. A circled 'C' symbol is placed above the third system.



(Break p/Solos)

SOLOS

The solo section is a four-measure sequence in 4/4 time. The treble staff contains whole notes, and the bass staff contains eighth notes. The chords are E-9, D-9, E-9, and D-9.

A four-measure sequence in 4/4 time showing a chord progression. The treble staff has whole notes, and the bass staff has eighth notes. The chords are A-9, E7(#9b13), E7(b9b13), FMA7(#11), CMA7(b9), FMA7/G, and G7(b9).

En el CUE (últimos 2 compases de cada solo)

(En el CUE solamente)

The CUE section is a four-measure sequence in 4/4 time. The treble staff has whole notes, and the bass staff has eighth notes. The chords are A-9, E7(#9b13), E7(b9b13), FMA7(#11), CMA7(b9), FMA7/G, and G7(b9).



CODA

D.S. para más Solos
D.C. sin repetición
& al CODA

The coda section is a four-measure sequence in 4/4 time. The treble staff has whole notes, and the bass staff has eighth notes. The chords are A-9, E7(#9b13), E7(b9b13), FMA7(#11), CMA7(b9), FMA7/G, and G7(b9).

(Fill de Batería)

Júpiter

Armando Alonso

(Jazz Waltz)

Chords and notation for "Júpiter":

- Staff 1: E_b-7 , E_b/A , A/D , A_b7
- Staff 2: $GMA7$, $F\#-7$, $B7$, $CMA7$
- Staff 3: A_b-7 , $G7$, G_bMA7 , E_b7
- Staff 4: B/E , $F\emptyset$, $E/F\#$, $F7$
- Staff 5: B/E , E_b7_{ALT} , A_b-7 , B/D_b
- Staff 6: B_b/E_b , E_b/A_b , B_b/E_b , $D7$
- Staff 7: $D_b\emptyset$, $C-7$, D/F , A_b/B_b
- Staff 8: $BMA7$, A_b/B_b , $A-(MA7)$, C/D

Kitchen

Juan Pablo Arredondo

A

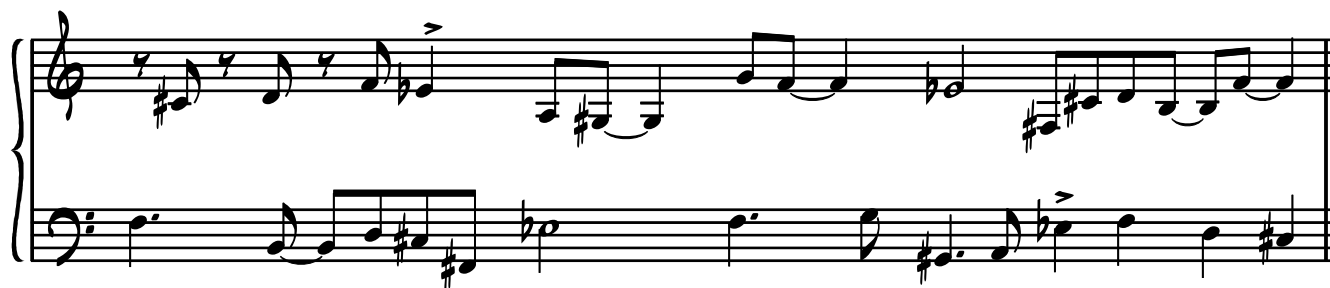


B



C





1er Solo: {A-A-Abierto-A}
 Solo de Batería: {Abierto-A-A}
 Head Out: {B-C-D}.

Kill Bill

♩ = 195

Ariel Pablo Naón

First system of piano accompaniment. Treble and bass staves. Treble staff has a whole note chord E- (E4) with a slur. Bass staff has a whole note chord E- (E4) with a slur. The system ends with a repeat sign.

Second system of piano accompaniment. Treble and bass staves. Treble staff has a whole note chord E- (E4) with a slur. Bass staff has a whole note chord E- (E4) with a slur. The system ends with a repeat sign.

Third system of piano accompaniment. Treble and bass staves. Treble staff has a whole note chord F (F4) with a slur. Bass staff has a whole note chord F (F4) with a slur. The system ends with a repeat sign.

Fourth system of piano accompaniment. Treble and bass staves. Treble staff has a whole note chord A- (A4) with a slur. Bass staff has a whole note chord A- (A4) with a slur. The system ends with a repeat sign.

Fifth system of piano accompaniment. Treble and bass staves. Treble staff has a whole note chord A- (A4) with a slur. Bass staff has a whole note chord A- (A4) with a slur. The system ends with a repeat sign.

♩ = ♩

Sixth system of piano accompaniment. Treble staff has a whole note chord Bb (Bb4) with a slur. Bass staff has a whole note chord Bb (Bb4) with a slur. The system ends with a repeat sign.

Seventh system of piano accompaniment. Treble staff has a whole note chord G- (G4) with a slur. Bass staff has a whole note chord G- (G4) with a slur. The system ends with a repeat sign.

Eighth system of piano accompaniment. Treble staff has a whole note chord F (F4) with a slur. Bass staff has a whole note chord F (F4) with a slur. The system ends with a repeat sign.

Solos sobre sección en 11/4.

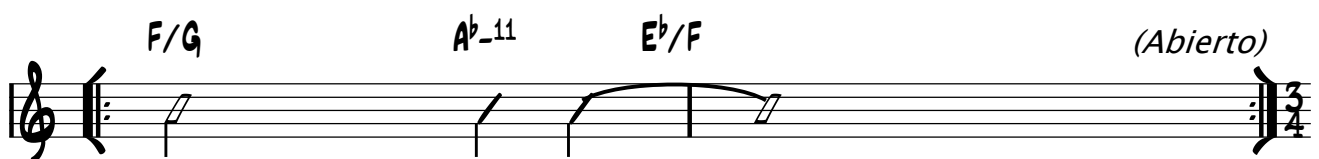
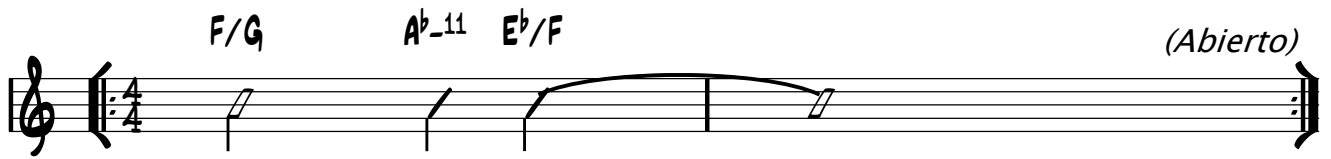
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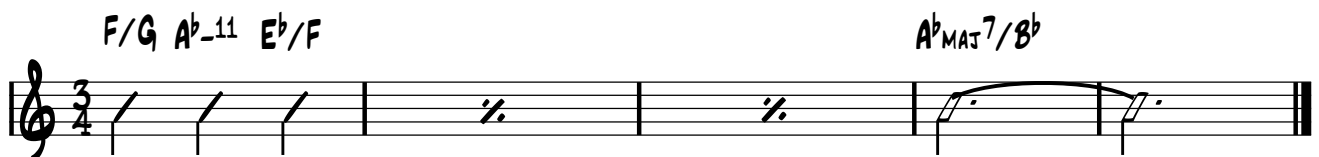
Labada

Juan Pablo Compaired

(Muy Lento)



en el CUE



Solos sobre Forma.
Último solo sobre Vamp Final
hasta el CUE.

La Luz Del Norte

Fernando Huergo

(Chacarera)

A^b-7 / G / G^b / F A^b-7 / G / G^b / F A^b-7 / G
 G^b / F A^b-7 / G / G^b / F D^b-7 G^b7

A G^7sus4 $A^b7(\sharp 11)$

$B^b7sus4(b9)$ B^b7ALT A^bO7 E^O

$B/D\sharp$ D^O7 D^b-7 G^b7 G^b-7

$B7$ $F-7$ E^O7 E^bmi7

A^b7 D^b-7 G^b7ALT $B+(MAJ7)$ $BMAJ7$

B $E-(MAJ7)$ $A7$ A^b-7 G^7ALT G^b7sus4 $F-7$

$E-7$ $A7$ E^b-7 A^b-7 D^b-7 E^b-7 $E-(MAJ7)$ G^b7sus4 A^b-7 $G-(MAJ7)$

$F-7$ G^bMAJ7 $F-7$ G^bMAJ7 $C7(\sharp 9)$ E^bO7 A^bO7 F^O7

$E-7$ $A7$ D^O G^7b13 $C-7/G$

[C] E⁻⁷ G^{b-7} A^{b-7} B^{b-7} C⁻⁷ F⁻⁷ A⁻⁷ E⁻⁷ G^{7sus4} B^{b7sus4}

E^{b-7} G^{b7sus4} E^{b-7} G^{b7sus4}

A^{b-7} / G / G^b / F A^{b-7} / G / G^b / F A^{b-7} / G / G^b / F A^{b-7} / G / G^b / F *Fine*

SOLOS

[D] A^{b-7} B^{bø} E^{b7} **[E]** G^{7sus4} A^{b7}

Abierto

B^{b7sus4(b9)} B^{b7ALT} A^{bø7} E^ø

B / D[#] D^{ø7} D^{b-7} G^{b7} G^{b-7} B⁷

F⁻⁷ E^{ø7} E^{b-7} A^{b7} D^{b-7} G^{b7ALT} B^{+(MAJ7)} B

[F] E^{-(MAJ7)} A⁷ A^{b-7} G^{7ALT} G^{b7sus4} F⁻⁷ E⁻⁷ A⁷ E^{b-7} A^{b7}

D^{b-7} E^{b-7} E^{-(MAJ7)} G^{b7sus4} A^{b-7} G^{-(MAJ7)} F⁻⁷ G^{bMAJ7} F⁻⁷ G^{bMAJ7}

C^{7E^{bø7}} A^{bø7} F^{ø7} E⁻⁷ A⁷ D^ø G^{7b13} C^{-7/G}

[G] E⁻⁷ G^{b-7} A^{b-7} B^{b-7} C⁻⁷ F⁻⁷ A⁻⁷ E⁻⁷ G^{7sus4} B^{b7sus4}

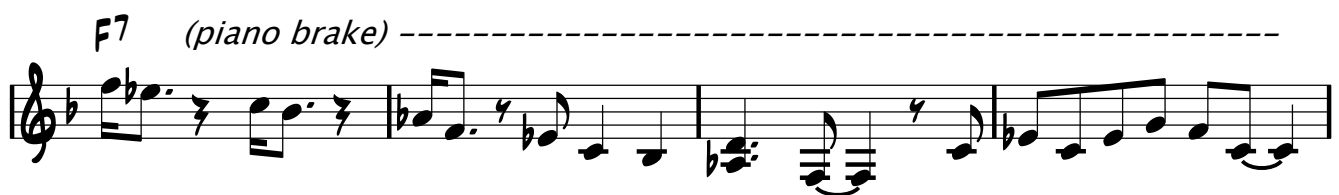
E^{b-7} G^{b7sus4} E^{b-7} G^{b7sus4} *Abierto*

Lalo's Blues

(Second Line)

Pablo Raposo

♩ = 180



Larsen

(el juntacadáveres)

Leo Paganini

(Balada)

A

$E^b(add9)$ $D7(b9)$ $G-7$ $A7(b9)$

$D-7$ $D^b7(\sharp 11)$ E^b-7 B^b7

B

B^{MAJ7} D^b^{MAJ7} $D+(MAJ7)$ D^b7

G^b^{MAJ7} A^b^{MAJ7} A^b-7/B B^b7

*Solos sobre Forma.
Luego, D.C.*

Leguizamónk

Daniel Tinte

♩ = 132

$C-7$
 $\%$ $A\emptyset$ $A\flat MA7$ $\%$
 F $E\flat$ $B\flat MA7$ C
 $G7$ $\%$ $C MA7$ $\%$
 $G7$ $G\flat^\circ$ $F7$ $\%$
 $\%$ $B\flat 7_{ALT}$ $E\flat MA7$ $\%$
 F $E\flat$ $B\flat MA7$ C
 $G7$ $\%$ $C MA7$ $\%$

LL N° 1

Ernesto Jodos

(Balada)

Rubato

The musical score is written for piano in a ballad style, marked 'Rubato'. It consists of three systems of two staves each (treble and bass clef). The first system shows a melodic line in the treble and a supporting line in the bass, both with long, flowing phrases. The second system continues this style with more complex intervals and accidentals. The third system concludes the piece with a final cadence in both hands.

Nota del autor:

Posibilidades p/solos:

- Puede tocarse sobre los acordes implícitos en cada frase.
- (o) Mientras otro instrumento toca la melodía muy lentamente, casi sin que se escuche la misma.
- (o) Usar la nota "fa" de cada frase como un eje para invertir todos los intervalos y generar así escalas y voicings.
- (o) Tocar simplemente un solo abierto.

Librito Costantini

$\text{♩} = 100$

Diego Schissi

(piano)

mf

(clave)

(pno. y bajo)

A

mf (trp. y saxo tenor 8vb)

G-7

D7(b9)

(pno.)

(trp. y tenor 8vb)

(tpa)

(tenor)

B

mp (trp. y tenor 8vb)

C-7

A \flat -7

D \flat MA7(#11)

F-7

BMA7(#11)

A \flat -7

G \flat MA7(#11)

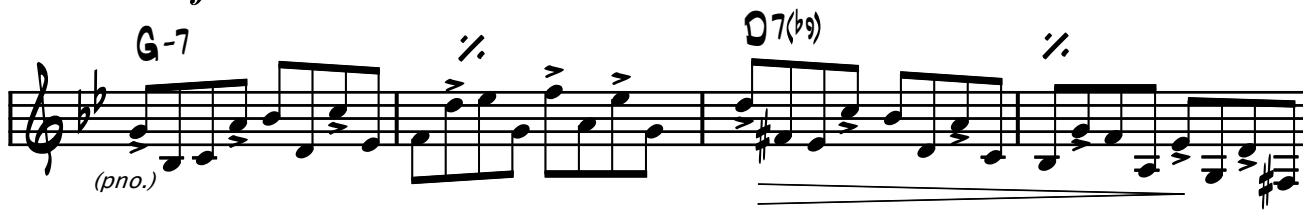
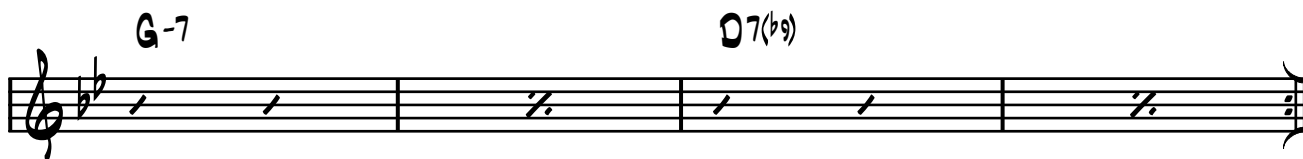
E \flat -7

Crescendo -----

f F(F#11)

sfp

C SOLOS



Librito Costantini

(sección rítmica)

$\text{♩} = 100$

Diego Schissi

(piano)

mf (claves)

(pno. y bajo)

A

(pno.)

(pno. y bajo similar)

B

Crescendo -----

(pno 8vb y bajo)

C SOLOS

D

*Repetir {C & D} p/ más solos,
después de solos,
D.C. al CODA.*



Locomotion II

♩=210

Gustavo Bergalli

INTRO

Rubato

$A\flat MA7(\sharp 11)$

A

Rubato

$A\flat 7(\sharp 11)$ $E\flat 7$ $G\flat$

(Línea opcional p/Piano o Bajo) (Bajo 8va)

$B\flat 7(\sharp 9)$

$A\flat 7(\sharp 11)$

A Tempo

$G-7$ $F-/E\flat$ $A\flat MA7(\sharp 11)$ Break

SOLOS

$A\flat 7(\flat 9)$ $G-13$ $F-/E\flat$ $A\flat MA7(\sharp 11)$

Después de Solos, ir a {B}.

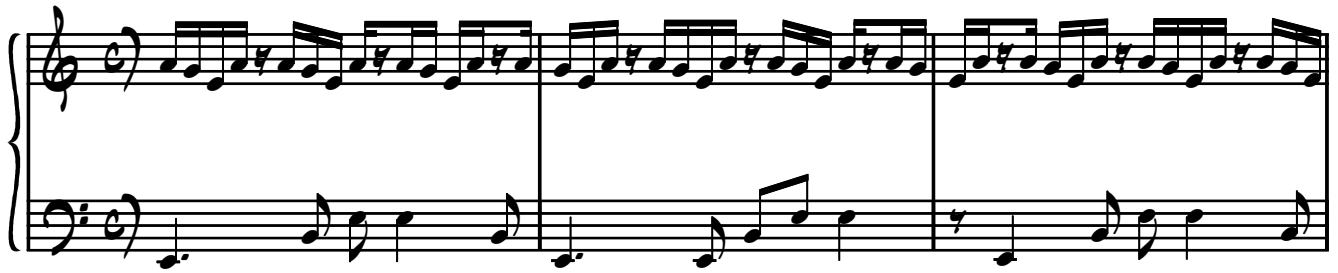
B

Nuevos Solos Abiertos/Tempo más rápido
sobre 27/9 o Free!
Luego, ir a {B} al tempo original & al Fine

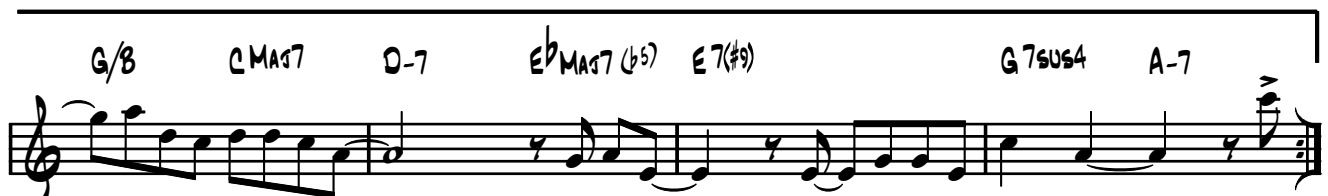
Lucano

Martín Porto

INTRO



A



2.

A-7 B^bMA7(#11) G/B CMA7 D-7 E^bMA7(#11) E7(#9)

G7sus4 A- (N.C.) (A-7 C#° D/F# F/G)

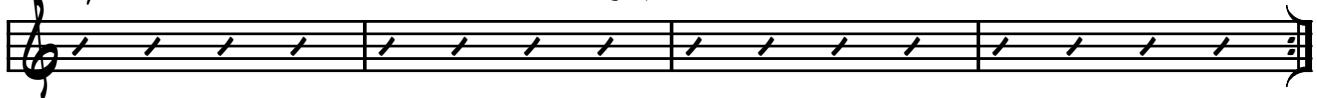


G7sus4 A-



D.C. (Intro x2 y sigue)

SOLOS

A-7 G/B E-7 A-7 B7 B^b7(#11) A-7 B^bMA7G/B CMA7 D-7 E^bMA7(#11) E7(#9) G7sus4 A-

Loneliness

Alejandro Herrera

(Jazz Waltz)

INTRO C-7 % C-7 % Ab7sus4 G7ALT
en el CUE *(varias veces)*

A C-7 C-7/bb AbMA7 G7ALT

F7(#11) % % E7ALT Dø

Aø AbMA7 F/G % Eb/F %

F#/E % Db/Eb % D7ALT %

B DbMA7 Bb-7 GbMA7 F#/E %

Db/Eb % D7ALT % DbMA7

Bb-7 Aø F#-9 % F#/G#

% A-(MA7) % Ab/bb %

A/b % Ab7ALT % %

Solos sobre Forma {A-A-B}.

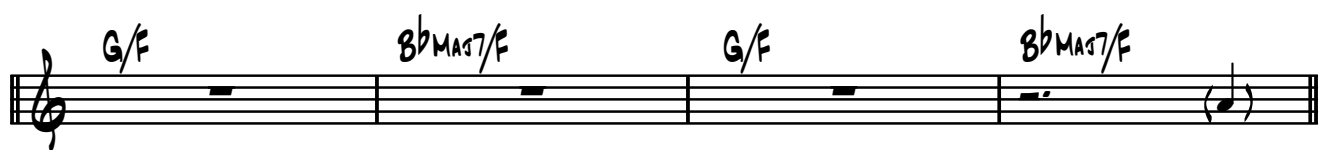
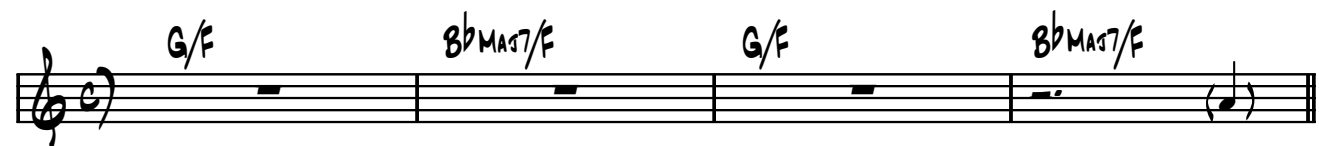
- Alejandro Herrera Quinteto: "Minority Report"/ UD (2003). -

(Balada)
Corchea Normal

Madrugada

Andrés Beeuwsaert

♩ = 70



Maga

Sergio Poli

(Balada)

Chords and notation for the first system:

- Chords: D^MA⁷7, G-7, D^MA⁷7, B^b+7, A+7

Chords and notation for the second system:

- Chords: D^MA⁷7, G-7, A-7, D7, D7(b9)

Chords and notation for the third system:

- Chords: G^MA⁷7, G[#]°7, D^MA⁷7, C7/G, B7/F#

Chords and notation for the fourth system:

- Chords: E-7, E7, E-9, A13, A7^b13

Chords and notation for the fifth system:

- Chords: D^MA⁷7, G-7, D^MA⁷7, B^b+7, A+7

Chords and notation for the sixth system:

- Chords: A-7, D7, D7sus4, G7

Chords and notation for the seventh system:

- Chords: C^MA⁷7, C[#]°7, D^MA⁷7, C7/G, B7/F#

Chords and notation for the eighth system:

- Chords: E7, A13, A7^b13, D^MA⁷7, (B-7, E-7, A7^b13)

Memorial

Esteban Sehinkman

(Balada)

The musical score for "Memorial" is written in 4/4 time and features a melody with various chords and a key signature of one flat (B-flat). The score is divided into two systems, each with a first and second ending.

System 1:

- Measure 1: Chord $A^b7(b9)$
- Measure 2: Chord D^b
- Measure 3: Chord $A^b7(b9)$
- Measure 4: Chord D^b
- Measure 5: Chord G^b (1. ending)
- Measure 6: Chord D^b
- Measure 7: Chord G^b
- Measure 8: Chord G^{\emptyset}
- Measure 9: Chord A^b
- Measure 10: Chord A^b+

System 2:

- Measure 1: Chord G^b (2. ending)
- Measure 2: Chord D^b
- Measure 3: Chord $B^b7(b9)$
- Measure 4: Chord E^b-7
- Measure 5: Chord $A^b7(b9)$
- Measure 6: Chord D^b
- Measure 7: Chord $B^b7(b9)$
- Measure 8: Chord E^b-7
- Measure 9: Chord $A^b7(b9)$
- Measure 10: Chord D^b

Malevo Desorbitado

$\bullet = 160$

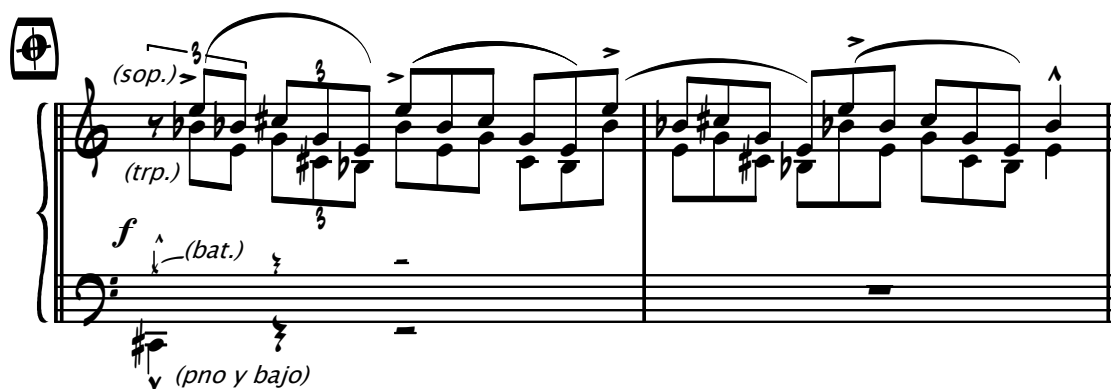
Diego Schissi

Musical score for "Saxo Sop." and "Trp." parts. The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The key signature is one flat (B-flat). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *sfp* (sforzando). The "Saxo Sop." part is marked with a *pno.* (piano) instruction. The "Trp." part is marked with a *mf* instruction. The score is divided into measures by bar lines, with some measures containing repeat signs. The score is written on a grand staff with a treble clef for the "Saxo Sop." and a bass clef for the "Trp."

SOLOS



D.S. al CODA
(c/repetición)



Malevo Desorbitado

(sección rítmica)

♩ = 160

Diego Schissi

(pno.)

f (bat. tacet) *mf*

(bat. empieza)
(bajo y pno.)

mf

(Similar)

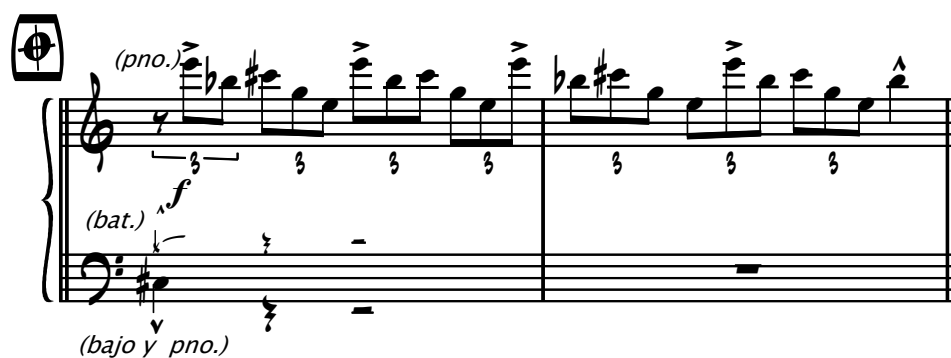
f

SOLOS



(*)Bajo y piano suenan al unísono, por lo cual el piano debe leer la mano izquierda 8vb.

D.S. al CODA
(c/ repetición)



Mambo Tango

Carlos Franzetti

♩ = 180

A

Piano

mf C-7

B

First system of musical notation. Chords: $C\sharp-9$, $C\sharp-9/8$, $B\flat-9$, $B\flat-9/A\flat$.

Second system of musical notation. Chords: $G-7$, $G-7$, $G-7$, $G-7$.

Third system of musical notation. Chords: $G-7$, $G-7$, $G-7$, $G-7$.

INTERLUDIO

Fourth system of musical notation. Chords: $C\sharp-7$, $C\sharp-7$, $C\sharp-7$, $C\sharp-7$.

Fifth system of musical notation. Chords: $D\flat/E$, $D\flat/E$, $D\flat/E$, $D\flat/E$.

Sixth system of musical notation. Chords: G/A , G/A , G/A , G/A .

Seventh system of musical notation. Chords: F/A , F/A , F/A , F/A .

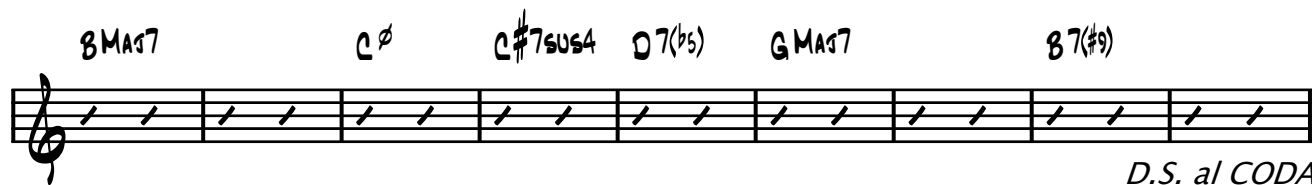
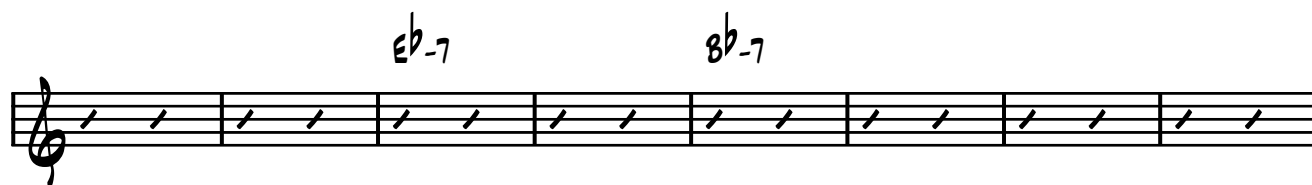
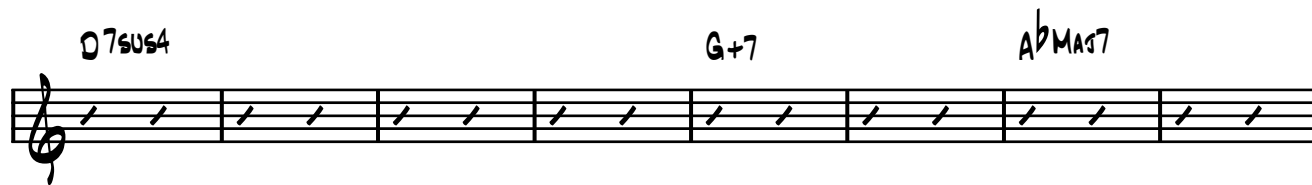
De Mares Y Piletas

Ezequiel Finger

Chord symbols and musical notation for "De Mares Y Piletas":

- Staff 1: CMA7, G/B, B7, D7sus4, G+7
- Staff 2: A-7, A-7 A-7/G, FMA7, %, C7sus4, CMA7
- Staff 3: FMA7, CMA7, G/B, B7, D7sus4
- Staff 4: G+7, Ab7, Eb-7, %, Bb-7, BMA7
- Staff 5: C∅, C#7sus4, D+7, 1. GMA7, %, B+7, %
- Staff 6: 2. GMA7, %, B+7, %, G7, %, A Tempo Bb7
- Staff 7: G/B, B7, D7sus4, G+7, Ab7, Eb-7
- Staff 8: %, Bb-7, BMA7, C∅, C#7sus4, D+7

SOLOS (5/8 ó 6/8)



Me Queda Chico

♩. = 165

Mariano Sivori

A $B^b-(MA\sharp 7)$ % % %

$F7(\sharp 9)$ % % %

B $E-(MA\sharp 7)$ $E-(MA\sharp 7)$ $GMA\sharp 7(\sharp 11)$

$G-(MA\sharp 7)$ $A7sus4$ $A7$

$CMA\sharp 7(\sharp 11)/G$ $G7b13$ $F\sharp 7(b9)$ $E^b\circ 7$ %

C $F7$ $G^b\circ$ $B7(\sharp 11)$ $D\circ$ A^b7sus4

% $G^b-(MA\sharp 7)$ $A+(MA\sharp 7)$ $DMA\sharp 7$ $F7(b9)$

E^b- $G^b-(MA\sharp 7)$ $B-$ $D-(MA\sharp 7)$ $E^b-(MA\sharp 7)$

% (N.C.)

SOLOS 1

F7(#9)

%

%

%

(Backgrounds: solamente última vez)



D7(b9)

%

%

%



B7(b9)

%

%

%



G#7ALT

%

%

%

(Repíte a gusto)



SOLOS 2

F7(#9)

%

%

%

(Backgrounds: solamente última vez)



D7(b9)

%

%

%



B7(b9)

%

%

%



G7ALT

%

%

%

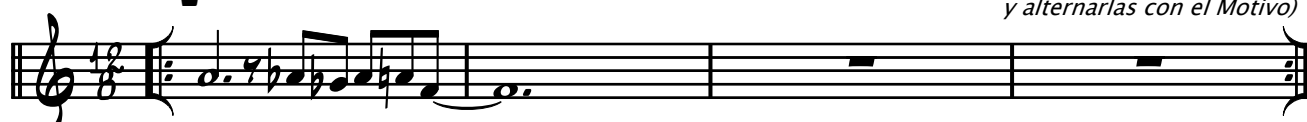


D.C. al CODA.



Eb7

(Repetir con variaciones y alternarlas con el Motivo)



Melodía A Christian

Hugo Fattoruso

(Candombe)

First system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line with chords. The chords are labeled: F#7sus4, F-9/G, and D-/E.

Second system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line with chords. The chords are labeled: A-9, Ab/G, and D-/E.

Third system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line with chords. The chords are labeled: B7sus4, F#7sus4, and B-.

Fourth system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line with chords. The chords are labeled: Ab/G, D-/E, B7sus4, B-, and C#-.

Fifth system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line with chords. The chords are labeled: B-, G, G/A, A/B, and B/C#.

Treble clef, common time. Chords: C/D, A/B, G, G/A, A/B, B/C#, C/D. Bass clef has slash marks.

Treble clef, common time. Notes: F#4, G4, A4, B4, C#5. Bass clef has slash marks.

Treble clef, common time. Chords: G, G/A, A/B, B/C#, C/D, A/B. Bass clef has slash marks.

Treble clef, common time. Notes: G4, A4, B4, C#5, C/D, G4, A4, B4, C#5, C/D, A/B. Bass clef has slash marks.

Meridional

(Tema nº4 de la Serie Mayólica)

(Vals)

Facundo Bergalli

INTRO *Ad.Lib.*

G G/B C G G/B C(#11)

G D/F# B7 E-E-/D E-/C# A- G/B A/C# D7sus4 D7

G G+ G6 G+

A *A Tempo Súbito*

G/B E-9 C(ADD9) G/B

G-/Bb A-7 D7 G C/G G

B G- F#° A° G-

B° C° C#° C-/Eb D7

G- F#° F° E°

C-6 G/B A-7 D7 G

A

G/B E-9 C (add9) G/B

G-/B \flat A-7 D7 G C/G G

SOLOS

G- D/F# G-/F G-/E

E \flat MA7 G-/D C# \circ 7 1. C-/E \flat D7 2. D7 D# \circ 7

E- C A7 C

E- C A7 A \emptyset D7(#9)

Después de solos,
D.S. al CODA.

G G $^+$ G \flat G $^+$ G

rall.....

(Swing)

Milésimas

Juan Cruz de Urquiza

♩ = 200

♩^o (1-5)
(Melodía opcional)

(Ultima vez)

A(F21G10) F-/G^b E+/G^b

A^b/F E^b+/F E^bMA57
E^bMA57

A-
D^bMA57

4

4

4

4

4
///

4
///

4
C-
F-(MA7)
Bb

Ab (EOLICO)

Break p/Solos

Milonguinha

Abel Rogantini

The musical score for "Milonguinha" by Abel Rogantini is presented in a system of six staves, each consisting of a piano (piano) and guitar (guitar) part. The score is written in 2/4 time and features a key signature of one flat (B-flat). The piano part is characterized by a steady, rhythmic accompaniment, often using eighth and sixteenth notes. The guitar part is more melodic and expressive, featuring various techniques such as triplets, slurs, and dynamic markings like *8va* (octave) and *Loco* (loco). The score includes a variety of musical symbols, including accidentals, slurs, and dynamic markings, which are essential for the performance of this piece.

5

Fine

SOLOS

Cmaj7

Abmaj7/C

Gbmaj7/C

Gmaj7/C

Emaj7/C

G#-11

F#maj7/B

Emaj7/B

F/E

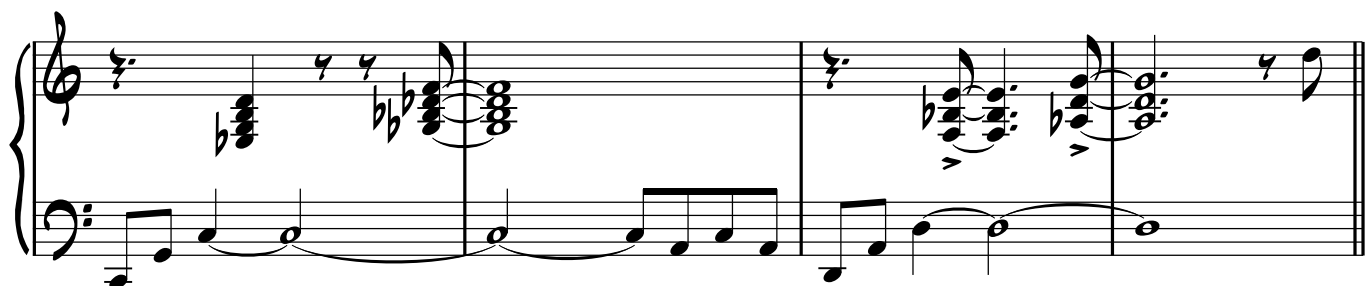
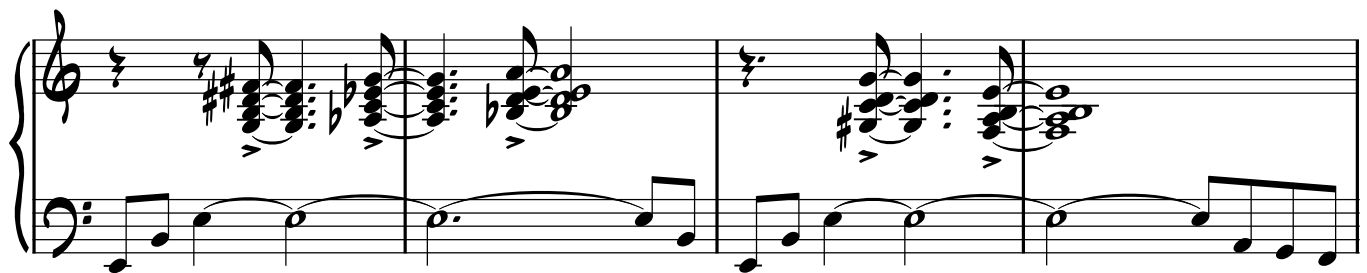
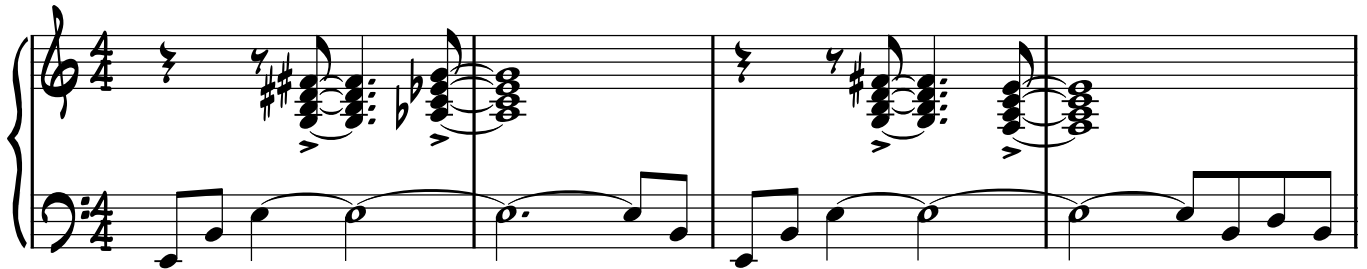
E7sus4

*Después de solos,
D.S. al Fine.*

Misterioso

Nicolás Guerschberg

INTRO



A



System 1, Measures 1-3. Measure 1: D-9(#5). Measure 3: C#-9.

System 2, Measures 4-6. Measure 4: tr. Measure 6: tr.

System 3, Measures 7-9. Measure 7: C-9(+5). Measure 8: B-9.

System 4, Measures 10-14. Measure 10: B \flat -9. Measure 11: B-9(#5). Measure 12: D-9(#5). Measure 13: F-9(#5). Measure 14: A-9(#5).

System 5, Measures 15-18. Measure 15: B. Measures 16-18: 1., 2.

System 6, Measures 19-22.



SOLOS (Abiertos)

(VAMP p/Solo de Batería)

The first system of the musical score for 'Misterioso' consists of two staves. The right staff (treble clef) begins with a whole rest, followed by a series of chords in the key of F major, including F major triads and F major dyads. The left staff (bass clef) features a series of chords, including F major triads and F major dyads, with some notes beamed together. The system concludes with a double bar line.

The second system of the musical score for 'Misterioso' consists of two staves. The right staff (treble clef) begins with a whole rest, followed by a series of chords in the key of F major, including F major triads and F major dyads. The left staff (bass clef) features a series of chords, including F major triads and F major dyads, with some notes beamed together. The system concludes with a double bar line.

The third system of the musical score for 'Misterioso' consists of two staves. The right staff (treble clef) begins with a whole rest, followed by a series of chords in the key of F major, including F major triads and F major dyads. The left staff (bass clef) features a series of chords, including F major triads and F major dyads, with some notes beamed together. The system concludes with a double bar line.

The fourth system of the musical score for 'Misterioso' consists of two staves. The right staff (treble clef) begins with a whole rest, followed by a series of chords in the key of F major, including F major triads and F major dyads. The left staff (bass clef) features a series of chords, including F major triads and F major dyads, with some notes beamed together. The system concludes with a double bar line.

Momo

Nicolás Guerschberg

INTRO

A

B

First system of musical notation for section B. The treble staff contains a series of notes with slurs. The bass staff contains notes with slurs and two chord symbols: $D\%$ and G°/D .

Second system of musical notation for section B. The treble staff continues with notes and slurs. The bass staff contains notes with slurs and two chord symbols: $(Simile) D\%$ and $F^\#/D$.

Third system of musical notation for section B. The treble staff continues with notes and slurs. The bass staff contains notes with slurs and two chord symbols: $E^\circ\%$ and $A^\circ/G(\sharp 11)$.

Fourth system of musical notation for section B. The treble staff continues with notes and slurs. The bass staff contains notes with slurs and a chord symbol: $A7sus4(b9)$.

Fifth system of musical notation for section B. The treble staff continues with notes and slurs. The bass staff contains notes with slurs and a chord symbol: $A7sus4(b9)$.

SOLOS

First system of musical notation for the SOLOS section. The treble staff contains a series of notes with slurs. The bass staff contains notes with slurs and two chord symbols: $D-\circ\%$ and $B^\circ MA7(\sharp 4)$.

Second system of musical notation for the SOLOS section. The treble staff contains a series of notes with slurs. The bass staff contains notes with slurs and a chord symbol: $A7sus4(b9)$.

La Monkiana

Pablo Tozzi

(Aire de Cueca)

The musical score for 'La Monkiana' is written in 3/4 time and consists of several staves of music. The first six staves contain the main melody with guitar chords indicated above the notes. The seventh staff is a solo section, marked 'SOLOS' in a box, consisting of a rhythmic pattern of eighth notes. The final two staves continue the melody with guitar chords.

Chords and Melody:

- Staff 1: G7, E7(#11), Eb7(#11), D7, Ab7
- Staff 2: G7, E7(#11), Eb7(#11), D7, Ab7
- Staff 3: G+, Gb+, D7, Db7, C7, A7
- Staff 4: Ab7, G7, F#7sus4, D+, %
- Staff 5: G7, E7(#11), Eb7(#11), D7, Ab7
- Staff 6: G7, E7(#11), Eb7(#11), D7

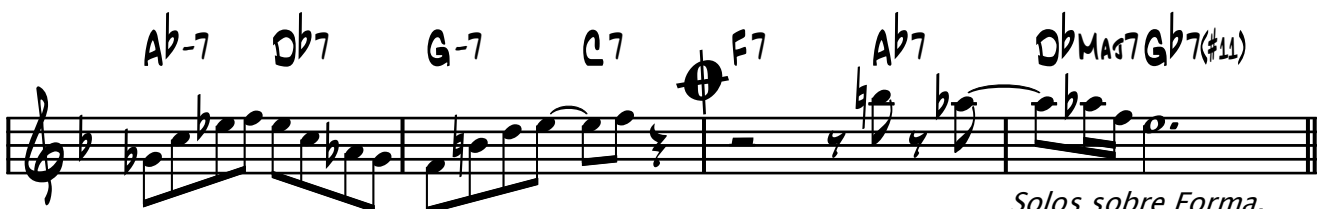
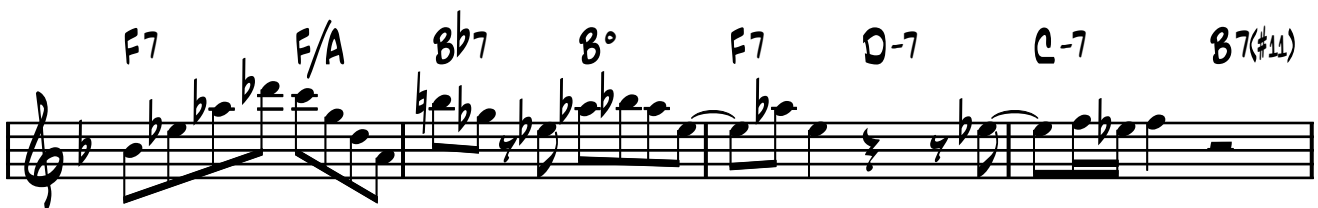
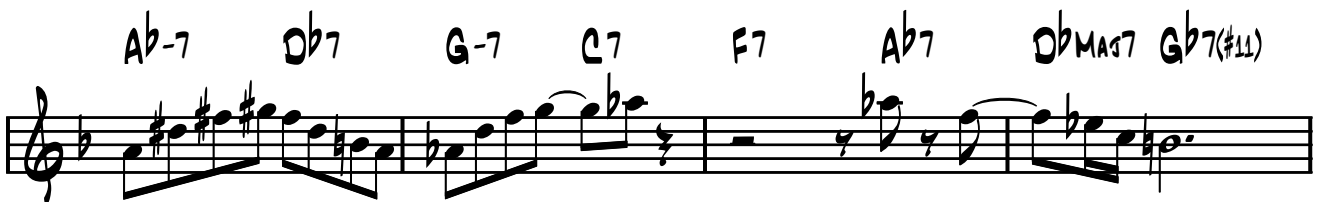
SOLOS

Chords and Melody:

- Staff 7: G+, Gb+, D7, Db7, C7, A7
- Staff 8: Ab7, G7, F#7sus4, D+, %

Mr. Chilk

Ricardo Lew



*Solos sobre Forma.
Luego, D.C. & al CODA.*



Mr. C.P.

(a Charlie Parker)

Guillermo Romero

(Swing-Tempo Medio a Rápido)

The musical score consists of six staves of music. The first five staves contain the main melody, which is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is characterized by eighth and quarter notes, with some triplet markings. The sixth staff begins with a triplet and ends with a 'Fine' marking. A dashed line indicates a section for 'Solos sobre Blues en C.' (Solos over Blues in C).

Solos sobre Blues en C.

Mu

Pablo Paz

Chord progression for the song "Mu" by Pablo Paz, written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8.

The progression consists of five lines of music, each containing three measures. The chords are indicated above the notes.

Line 1:

- Measure 1: E7(#9)/B
- Measure 2: F#7(b9)/A#
- Measure 3: E7(#9)/B

Line 2:

- Measure 1: A13
- Measure 2: E7(#9)/B
- Measure 3: F#7(b9)/A#

Line 3:

- Measure 1: A7/E
- Measure 2: C#°
- Measure 3: A-7/E

Line 4:

- Measure 1: Cmaj7
- Measure 2: A-7
- Measure 3: Cmaj7

Line 5:

- Measure 1: E7(#9)/B
- Measure 2: F#7(b9)/A#
- Measure 3: E7(#9)/B

The piece concludes with a double bar line and repeat dots (//) after the final measure.

Mula Alma

"Mono" Fontana

INTRO



F-11 B \flat 7 $\frac{b13}{b9}$ E \flat MA7 D \emptyset G7(b9) C-7 B7(#11) B \flat -9 E \flat 7
 A \emptyset (9) D7 $\frac{b13}{b9}$ G-7 F-7(L \flat) A \flat /B \flat E \emptyset (9) 8VA
 A7 $\frac{b13}{b9}$ D-7 D-7/C B \emptyset E7(b9) A-7 Loco G-7(L \flat)

D.S. al CODA.

8MA7 EMA7(#11) GMA7/A DMA7 A-11 %
 D7 $\frac{b13}{b9}$ % G \sharp \emptyset G-(MA7) D(A09)/F \sharp F13
 E7 $\frac{\sharp 9}{\sharp 5}$ E \flat $\frac{6}{9}$ B \emptyset C/B \flat A-9 D7 $\frac{b13}{b9}$
 G \sharp \emptyset G-(MA7) D(A09)/F \sharp F7(#11) E7ALT E \flat $\frac{6}{9}$
 8MA7/D % D-9 % B \flat MA7/D Loco %
 D-9 % B \flat MA7/D % D-9 %

D-9 B \flat /D % D-9

El Negro Pablo

♩ = 90

Santiago de Francisco

Chords and notation:

- Staff 1: D^b7 , triplet, repeat signs.
- Staff 2: D^b7 , repeat signs.
- Staff 3: D^b7 , triplet, repeat signs.
- Staff 4: D^b7 , repeat signs.
- Staff 5: $F7(\sharp 11)$, repeat signs, $B^b7(b9)$, repeat signs.
- Staff 6: $E^b7(\sharp 11b13)$, repeat signs, $D7$, A^b7_{ALT} .
- Staff 7: D^b7 , triplet, repeat signs.
- Staff 8: D^b7 , repeat signs.

New York Connection

Pablo Bobrowicky

A

(Batería: 6/8 "a la Elvin Jones")

8b-(DOOICO)

First system of musical notation for section A, measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 6/8. The notation is for piano, with a treble and bass staff. The bass line features a rhythmic pattern of eighth and sixteenth notes, while the treble line has a more melodic line with eighth and sixteenth notes.

Second system of musical notation for section A, measures 5-8. The notation continues the melodic and rhythmic patterns from the first system.

B

A-(DOOICO)

First system of musical notation for section B, measures 1-4. The key signature changes to one flat (Bb) and the time signature is 6/8. The notation is for piano, with a treble and bass staff. The bass line continues with a rhythmic pattern, while the treble line has a melodic line.

Second system of musical notation for section B, measures 5-8. The notation continues the melodic and rhythmic patterns from the first system.

Solos sobre Forma. Luego,
D.C. al CODA c/Repetición

A- A-(MAST)

Third system of musical notation for section B, measures 9-12. The notation concludes the section with a final melodic phrase in the treble and a final rhythmic pattern in the bass.

No Idea

Nicolás Sorin

(Drum & Bass)

Chords: G-, G-/B \flat , D-, G-/A, E \flat , B \flat 7, A7, B \flat , D \flat , A7, B \flat 6, D \flat °, E \flat °, D7, G, G/B, G, G/B, C, C-/E \flat , G, G/B, C, C-/E \flat , G, G/B, C, C-/E \flat , G, G/B, G, G/B.

No Le Temas

Guillermo Delgado



Nº7

Wenchi Lazo

The musical score is organized into five systems, each with two staves labeled I and II. The first system, 'Vientos', has staff I in treble clef and staff II in bass clef. The second system, 'Cuerdas', has staff I in treble clef and staff II in bass clef. The third system, 'Bajos', has staff I in bass clef and staff II in bass clef. The fourth system, 'Percusiones', has staff I in treble clef and staff II in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

Nota del autor:

Composición para doble Cuarteto (numerados I y II).

"Cuarteto I" en 5/4 y en F; "Cuarteto II" en 4/4 y en D-7(b5).

En las líneas melódicas se invierten las tonalidades, y se improvisa sobre las líneas de bajo.

- Datrebil: "Noiserpo". -

Noble Soul

Ricardo Cavalli

(Bossa-Nova)

A

D7(b9) G- Eb A- A-6

G- F7 EbMA57 D7ALT G-7

1. Ab7 2. Ab7(b9)

B

Db- D- G7 C-(MA57) C-6

C

Aø D7ALT G-/Bb

Ab/Bb % A-7 A-6 G- F7

EbMA57 D7ALT G- FMA57/G G-7 Eb/G

Nolecidio

Ricardo Nolé

(Candombe)

A

C- C/D D/E Eb/F C- C/D D/E Eb/F



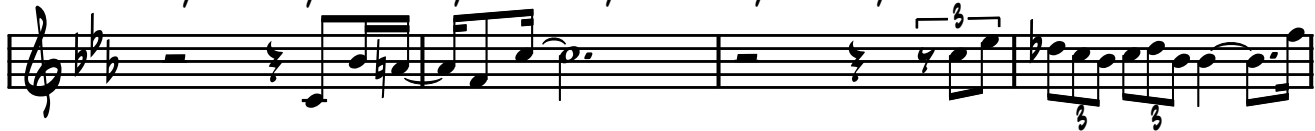
C- B°/C D/C AbMA7/C Ab7 A-7 D∅ G7b13



C- C/D D/E Eb/F Bb/C C/D D/E C7(b9) F-7 F/G



G/A Ab/Bb C/F F/G G/A Ab/Bb Bb-9 C-9

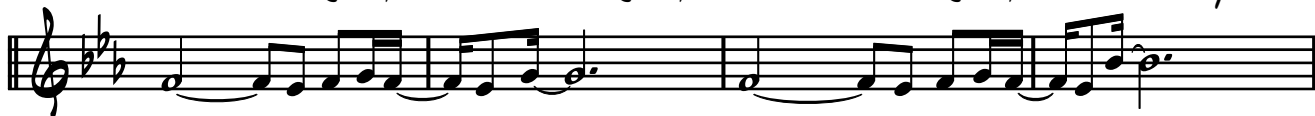


D-9 Eb-9 F-7 F-/Eb D∅ G7b13 C-9 C7(b9) F-11 Bb13



B

EbMA7 Eb+(MA7) Eb6 Eb+(MA7) EbMA7 Eb+(MA7) Eb6 BMA7/Eb



Ab-9 Ab-7(#5) Ab-6 Ab-7(#5) Ab-9 Ab-7(#5) Ab-6 Ab-11 G/A FMA7/A



F/G E^bMaj7/G F-7 F-/E^b D^ø G7^b13 C-9

A^bMaj7/C C-9 A^bMaj7/C G/C F[#]Maj7([#]11)/C F[#]Maj7/C G7^b13

(Impro.)

SOLOS

C-9 D-9 E-9 E^b/F C-9 D-9 E-9 C7(^b9)

F-9 C-9 A7sus4 A^b/B^b F-9 G-9 A7sus4 A^b/B^b

B^b-9 C-9 D-9 E^b-9 A^b13 G7^b13 C- D^ø G7^b13

Nostalgias Del Ayer

(Milonga)

Juan C. Cirigliano

Ad.Lib. E- A- E-

A- CMaj7 A-

CM7/F# FMaj7 E- a Tempo %

[A] E- A-7 F#° B7(b9) E-

E- E-/D F#°/C# F#°/C B7 E-

% A-7 D7 Ab7 G B7

E- E-/D F#°/C# F#°/C B7(b9) E-

E-/D F#°/C# F#°/C B7(b9) E- %

[B] F#7 F#°/C B7(b9) E- E-/D

F#7/C# F#°/C B7(b9) E- E-/D

F#°/C# F#°/C B7(b9) E-

- Los Músicos de Bs.As.: "El Sonido de la Ciudad" / Melopea Records. -

Un Nuevo Centro

Nico Said

INTRO

Intro musical notation in G major (one sharp) and 5/4 time. The first system shows a bass line with notes A, G, A, G and a piano accompaniment. The second and third systems show a piano accompaniment with chords A and G, and a bass line. The key signature is G major (one sharp) and the time signature is 5/4.

Section A musical notation in G major (one sharp) and 7/4 time. The first system shows a melody line with notes A, G, A, G, A, G, A, G. The key signature is G major (one sharp) and the time signature is 7/4.

Section A musical notation in G major (one sharp) and 7/4 time. The second system shows a melody line with notes A, G, A, G, A, G, A, G. The key signature is G major (one sharp) and the time signature is 7/4.

Section B musical notation in G major (one sharp) and 7/4 time. The first system shows a melody line with notes A, G, G, D, A. The key signature is G major (one sharp) and the time signature is 7/4.

Section B musical notation in G major (one sharp) and 7/4 time. The second system shows a melody line with notes A, G, G, D, E7. The key signature is G major (one sharp) and the time signature is 7/4.

Section A musical notation in G major (one sharp) and 7/4 time. The third system shows a melody line with notes A, G, A, G, A, G, A, G. The key signature is G major (one sharp) and the time signature is 7/4.

Section A musical notation in G major (one sharp) and 7/4 time. The fourth system shows a melody line with notes A, G, A, G, A, G, A, G. The key signature is G major (one sharp) and the time signature is 7/4.

Solos sobre Forma
(Todo en 5/4)

- Mazaki Tazaki: "Máz-Akí Táz-Akí". -

Nuevos Sótanos

Sergio Gruz

(Samba ó Latin)

♩ = 100



CODA (solamente p/finalizar)



Ñata

Rodrigo Dominguez

(Libremente)

A

E A7 B7 /

E F# E C#7(b9) F#-7

D7 C#-7 F#7 B7sus4

1. A-7 E/G# F#-7 2. A-7 E/G# F#-7 E / / A7(b9)

Fine

B

D-9 BbMA7(#11) A7 G7

Eb-9 Bb7b13 Eb-11 C#-7 D/C

(N.C.) B7sus4 A-/B

D.C. al Fine s/repetición.

Obi-One

Javier Malosetti

(Blues-Tempo Med.)

INTRO

The Intro consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The bottom staff is in bass clef and begins with a half note G2, followed by a quarter note A2, and then a series of eighth notes: Bb2, A2, G2, F2, E2, D2. The piece concludes with a double bar line.

TEMA

The Tema section consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The second staff continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The third staff continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The fourth staff continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The fifth staff continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The sixth staff continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The seventh staff continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The eighth staff continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4. The piece concludes with a double bar line.

Chord symbols above the staves: C7(#9), F7, C7(#9), D7(#9), G7b13, C7(#9), F7, Ab7sus4.

Odlac

Leo Genovese

(Broken)

C-(MA57) % % %

% % % A-7 (Ab7)

(Walk) F-6 % % %

EMAS7 % AMAS7 %

DMAS7 % GMAS7 %

(Broken) CMAS7 % % %

Bb-7 % Ab-7 %

Ola De Sueños

Miguel Tarzia

(Tempo medio)

B(F21G10) % D/B^b %

D- A/F A^bMA7(#11) %

A^b(ADD#4)/G G/E^b A(F21G10) %

G/A^b % G7(#11) F#-

F#-/E# E^b∅ D^b7(#9) DMA7(#11)

% D+(MA7)^{#11} % AMA7(#11)

% % % E^b(F21G10)

% A[#]/B % D/B^b %

Solos sobre Forma.
 Luego, D.C. al CODA.

D/B^b % E^b/D

(Balada)

Once

Sergio Mihanovich

♩ = 80 **INTRO**

The introduction consists of four measures of piano accompaniment. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment with eighth notes and rests.

TEMA

The main theme is presented in a single melodic line with guitar chords indicated above the staff. The chords are: A-, B♭/A, E7(b9), A-, B♭/A, E7(b9), FMA7, G7, G7b13, CMA7, FMA7, B♭, E7(b9), A-, B♭/A, E7(b9), FMA7, G7, G7b13, CMA7, C6, G-9, C7(b9), FMA7, G/F, E-7, A-7, F#♭, B7sus4, B7, EMA7, B-, E7(b9), A-, B♭/A, E7(b9), A-, B♭/A, E7, FMA7, B♭MA7, B♭, / E7(b9) E7, A-, (B♭ E7).

Olguita

Natalio Sued

(Samba)

A

First system of musical notation for Olguita, section A. The key signature is B-flat major (two flats). The time signature is common time (C). The system consists of a treble and bass staff. The melody in the treble staff begins with a quarter rest, followed by eighth and quarter notes. The bass staff contains a whole note chord Eb in the first measure, followed by eighth and quarter notes, and then whole note chords C-7, F7, and E7 in the subsequent measures.

Second system of musical notation for Olguita, section A. The treble staff continues the melody with eighth and quarter notes. The bass staff contains whole note chords Eb Maj7 (F11), D7, D7, and C7(b9) in the four measures.

Third system of musical notation for Olguita, section A. The treble staff continues the melody. The bass staff contains whole note chords F-7, a double bar line with repeat dots, A7(b9), and another double bar line with repeat dots.

Fourth system of musical notation for Olguita, section A. The treble staff continues the melody. The bass staff contains whole note chords A7 Maj7, a double bar line with repeat dots, F7, and Bb7.

A'

Fifth system of musical notation for Olguita, section A'. The treble staff features a triplet of eighth notes in the final measure. The bass staff contains whole note chords Eb, C-7, F-7, and Bb7.

Sixth system of musical notation for Olguita, section A'. The treble staff features a triplet of eighth notes in the second measure. The bass staff contains whole note chords D7, C7, C#7, D7, and Eb, followed by a final key signature change to B major (two sharps) in the last measure.

B

First system of musical notation for section B. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains the following chords: A-7, D7, G#m7, and E-7.

Second system of musical notation for section B. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains the following chords: A-7, D7, E#7, and B7(b9).

Third system of musical notation for section B. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains the following chords: C, C#7, G/D, and E7(b9).

Fourth system of musical notation for section B. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains the following chords: A7, F#7(b9), Bb7(b9), and F#7(b9).

A'

First system of musical notation for section A'. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains the following chords: EbM7, C-7, F-7, and Bb7.

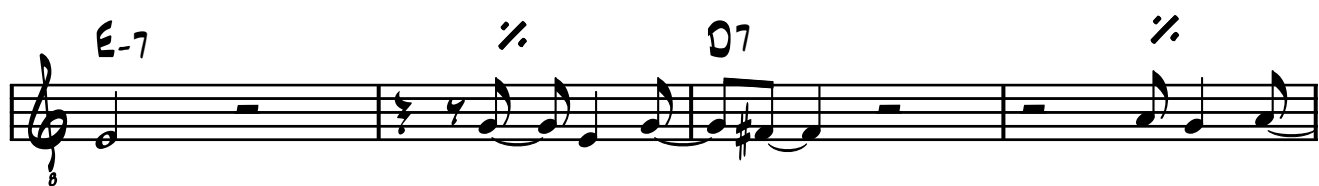
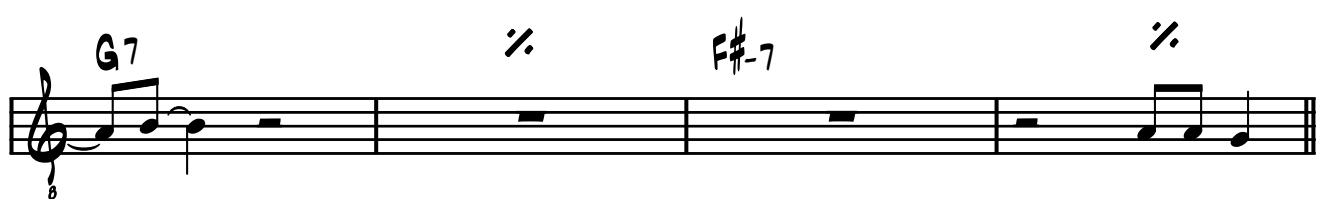
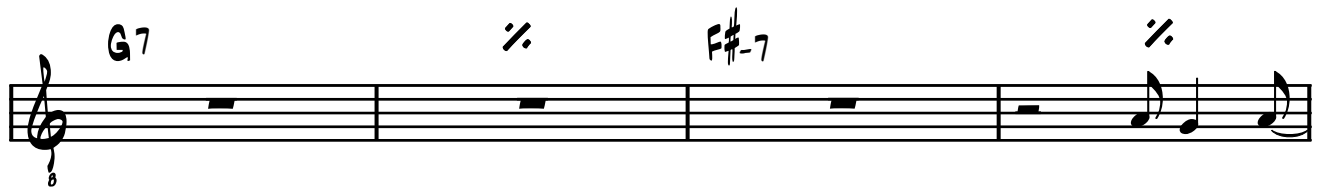
Second system of musical notation for section A'. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains the following chords: Eb7, C7, C#7, D7, and Eb.

Olvídate

(Soul)

Ezequiel Cutaia/Lucas Cutaia

(Ejemplo de Línea de Bajo)



B

8

E-7

D7

F#-7

1.

2.

F#-7

Fine (Fade Out sobre la Sección)

C

8

E-7

D7

F#-7

8

G7

F#-7

8

E-7

D7

F#-7

8

G7

F#-7

D.S. al Fine.

Orquídea

Nicolás Sorin

The musical score for "Orquídea" by Nicolás Sorin is presented in a system of six staves, each consisting of a piano accompaniment (left) and a vocal line (right). The key signature is one flat (B-flat), and the time signature is 8/8. The score includes various musical notations such as chords, notes, rests, and fingerings. The first five staves show the main melody and accompaniment, with the piano part featuring a consistent eighth-note accompaniment. The sixth staff introduces a first ending (1.) and a second ending (2.), both marked with a '4' indicating a four-measure phrase. The score concludes with a double bar line.



One For Evans

Pablo Bobrowicky

(Balada)

INTRO

A

FMA⁵7 EbMA⁵7 DbMA⁵7 C-7 Db/Eb C-7/G C-6 / D^ø Db/Eb C-7 B7

(Batería: Double Time)

Bb-7 A7 G/Ab AbMA⁵7 A^ø D7 G^ø C7

F- Bb7 EbMA⁵7 Ab-6 EbMA⁵7 / G^ø C7 **B** D^ø/F Db/Eb

C-7 B7 Bb-7 A7 G/Ab AbMA⁵7 A^ø D7(b9)

G^ø C7(b9) F- Bb7 EbMA⁵7 Ab-6 EbMA⁵7 / G^ø C7(b9)

Solos sobre Forma
Luego, D.S. al CODA.

FMA⁵7 EbMA⁵7 DbMA⁵7 C-7 Db/Eb C-7/G C-6

Pétrix

Daniel "Pipi" Piazzolla

A $BbMA7$ $F-7$ $Bb7(\#5)$ $EbMA7$ $C-7$ $F7$

$D7$ $G-7$ $C-7$ $F7$

A' $BbMA7$ $Bb7$ $Bb7(\#5)$ $Eb-(MA7)$ $C-7$ $F7$

$D7$ $G-7$ $C-7$ $D7$ $G-$

B $Bb-7$ $Eb7$ $C7$ $F7$ $F7$

$A7$ $G-7$ $F7$ $D7(\#11)$ $C-7$ $F7$

A $BbMA7$ $Bb7$ $Bb7(\#5)$ $Eb-(MA7)$ $C-7$ $F7$

$D7$ $G-7$ $C-7$ $D7$ $G-$

Pa'l Bari

Fernando Lerman

$\frac{Bb7}{Ab}$ $D-7$ $\frac{A-7}{C}$ $\frac{G7}{B}$ $A7(\#9)$
 $G-9$ $C7$ $F7$ $A7$ $BbMA7(\#11)$ $\frac{G}{B}$
 $\frac{A-7}{C}$ $\frac{A7}{C\#}$ $G-7$ $F\#6$
 $E7(\#5)$ $E7$ $E\emptyset$ $A7$
 $G7$ (3ra Vez) $B\#6$
 $G(A009)/B$ $F(A009)/C$

2.

G ϕ /D \flat A7($\sharp 9$) D- $\frac{F}{E\flat}$

$\frac{D}{E}$ $\frac{E}{F}$

3.

E ϕ A7 D- G7

G- C7 FMA $\sharp 7$ G- F \flat

E7($\sharp 5$) E7 E ϕ A7 D-

SOLOS

G-9 C7

F7 A7

Pájaro Ángel

(Duetto)

Pablo Ziegler

8va
(2x solamente)

Piano

p *mf*

Guitarra de 7 cdas.

mp

Loco

f

mf

CMA7 G7(#9) CMA7 G7(#9)

CMA7 G7(#9) CMA7 G7(#9)

CMA7 G7(#9) CMA7 G7(#9)

CMA7 G7(#9) CMA7 E7/B

mf

A-9 8° A-9/C A-9

D7 p. G7 Db7

8va

mp

CMA7 G7(#9) CMA7 G7(#9)

mp f

Loco

mf

CMA7 G7(#9) CMA7 E7/B

mf

A-9 E7/B A MA7 G#

f

8va

F#-9 G# F#-9/A F#-9

mf

Loco

mf

B7 % D-9 G7(b9)

8va

C MA7 G7(#9) C MA7 G7(#9)

mp

SOLOS

Loco

mp

CMA7 G7(#9) CMA7 G7(#9)

mp

CMA7 G7(#9) CMA7 E7/B

p

A-9 B° A-9/C A-9

p

D7 G7 D7

p

System 1: Four measures of piano accompaniment. Treble and bass staves are shown. Chords are indicated below the bass staff: Cmaj7, G7(#9), Cmaj7, G7(#9).

System 2: Four measures of piano accompaniment. Treble and bass staves are shown. Chords are indicated below the bass staff: Cmaj7, G7(#9), Cmaj7, E7/b9.

System 3: Four measures of piano accompaniment. Treble and bass staves are shown. Chords are indicated below the bass staff: A-9, E7/b9, Amaj7, G#.

System 4: Four measures of piano accompaniment. Treble and bass staves are shown. Chords are indicated below the bass staff: F#-9, G#, F#-9/A, F#-9.

First system of musical notation, measures 1-4. The system consists of three staves: a grand staff (treble and bass clef) and a single treble staff. The time signature is 3/4. The notes are as follows:

- Measure 1: Treble staff has a half note G#4 and a quarter note A4. Bass staff has a half note G2. Single staff has a half note G#4 and a quarter note A4.
- Measure 2: Treble staff has a half note A#4 and a quarter note B4. Bass staff has a half note G2. Single staff has a half note A#4 and a quarter note B4.
- Measure 3: Treble staff has a half note G4 and a quarter note F#4. Bass staff has a half note G2. Single staff has a half note G4 and a quarter note F#4.
- Measure 4: Treble staff has a half note F#4 and a quarter note E4. Bass staff has a half note G2. Single staff has a half note F#4 and a quarter note E4.

Chord symbols below the single staff: B7, /, D-9, G7(b9).

Second system of musical notation, measures 5-8. The system consists of three staves: a grand staff (treble and bass clef) and a single treble staff. The time signature is 3/4. The notes are as follows:

- Measure 5: Treble staff has a half note G4 and a quarter note F#4. Bass staff has a half note G2. Single staff has a half note G4 and a quarter note F#4.
- Measure 6: Treble staff has a half note F#4 and a quarter note E4. Bass staff has a half note G2. Single staff has a half note F#4 and a quarter note E4.
- Measure 7: Treble staff has a half note E4 and a quarter note D4. Bass staff has a half note G2. Single staff has a half note E4 and a quarter note D4.
- Measure 8: Treble staff has a half note D4 and a quarter note C#4. Bass staff has a half note G2. Single staff has a half note D4 and a quarter note C#4.

Chord symbols below the single staff: CMA7, G7(#9), CMA7, G7(#9).

Third system of musical notation, measures 9-12. The system consists of three staves: a grand staff (treble and bass clef) and a single treble staff. The time signature is 3/4. The notes are as follows:

- Measure 9: Treble staff has a half note C#4 and a quarter note B4. Bass staff has a half note G2. Single staff has a half note C#4 and a quarter note B4.
- Measure 10: Treble staff has a half note B4 and a quarter note A4. Bass staff has a half note G2. Single staff has a half note B4 and a quarter note A4.
- Measure 11: Treble staff has a half note A4 and a quarter note G4. Bass staff has a half note G2. Single staff has a half note A4 and a quarter note G4.
- Measure 12: Treble staff has a half note G4 and a quarter note F#4. Bass staff has a half note G2. Single staff has a half note G4 and a quarter note F#4.

Chord symbols below the single staff: CMA7, G7(#9), CMA7, CMA7.

Dynamic markings: *mf* above the treble staff in measure 9, *mp* below the single staff in measure 9.

Fourth system of musical notation, measures 13-16. The system consists of three staves: a grand staff (treble and bass clef) and a single treble staff. The time signature is 3/4. The notes are as follows:

- Measure 13: Treble staff has a half note F#4 and a quarter note E4. Bass staff has a half note G2. Single staff has a half note F#4 and a quarter note E4.
- Measure 14: Treble staff has a half note E4 and a quarter note D4. Bass staff has a half note G2. Single staff has a half note E4 and a quarter note D4.
- Measure 15: Treble staff has a half note D4 and a quarter note C#4. Bass staff has a half note G2. Single staff has a half note D4 and a quarter note C#4.
- Measure 16: Treble staff has a half note C#4 and a quarter note B4. Bass staff has a half note G2. Single staff has a half note C#4 and a quarter note B4.

Chord symbols below the single staff: G7(#9), CMA7, G7(#9), CMA7.

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes a grand staff with treble and bass clefs. Chords are indicated below the staff: G7(#9) in measures 1 and 3, and C Maj7 in measures 2 and 4. A dynamic marking of *f* (forte) is present at the beginning of measure 1.

Second system of musical notation, measures 5-8. The notation continues with the same key signature and time signature. Chords indicated are E7/9 in measure 5, A- in measure 6, B° in measure 7, and A-/C in measure 8.

Third system of musical notation, measures 9-13. The notation continues with the same key signature and time signature. Chords indicated are A- in measure 9, D7 in measure 10, a repeat sign (double bar line with dots) in measure 11, G7 in measure 12, and D7 in measure 13. A dynamic marking of *f* (forte) is present at the end of measure 13.

D.S. al CODA.

Fourth system of musical notation, measures 14-17. The notation continues with the same key signature and time signature. Chords indicated are B7 in measure 14, a repeat sign (double bar line with dots) in measure 15, D- in measure 16, and G7 in measure 17. A dynamic marking of *f* (forte) is present at the end of measure 17.

First system of musical notation (measures 1-4). The score is in 3/4 time. The right hand has a whole rest in measures 1-3 and a half note G#4 in measure 4. The left hand has a half note in measures 1-3 and a half note Bb4 in measure 4. The bass line has a half note in measures 1-3 and a half note Bb4 in measure 4. Chord labels: CMA7, G7(#9), EbMA7, DbMA7(#11).

Second system of musical notation (measures 5-8). The right hand has a half note in measures 5-6 and a half note G#4 in measure 7. The left hand has a half note in measures 5-6 and a half note Bb4 in measure 7. The bass line has a half note in measures 5-6 and a half note Bb4 in measure 7. Chord labels: CMA7, G7(#9), EbMA7, DbMA7(#11).

Third system of musical notation (measures 9-12). The right hand has a whole rest in measures 9-10 and a half note G#4 in measure 11. The left hand has a half note in measures 9-10 and a half note Bb4 in measure 11. The bass line has a half note in measures 9-10 and a half note Bb4 in measure 11. Chord labels: CMA7, G7(#9), EbMA7, DbMA7(#11).

Fourth system of musical notation (measures 13-16). The right hand has a half note in measures 13-14 and a half note G#4 in measure 15. The left hand has a half note in measures 13-14 and a half note Bb4 in measure 15. The bass line has a half note in measures 13-14 and a half note Bb4 in measure 15. Chord labels: CMA7, G7(#9), EbMA7, DbMA7(#11).

First system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef, 3/4 time, with a key signature of one flat (Bb). The middle and bottom staves are grand staves (treble and bass clefs). The middle staff contains chords and rests, with handwritten labels: CMA7, EbMA7, DbMA7(#11), and BbMA7. The bottom staff contains a continuous eighth-note accompaniment. A dynamic marking of *mp* is at the end of the system.

Second system of musical notation, identical in structure to the first. It features the same three staves, key signature, and accompaniment. The handwritten chord labels are CMA7, EbMA7, DbMA7(#11), and BbMA7.

Third system of musical notation. It follows the same three-staff structure. A *Rit.* (ritardando) marking with a dashed line is placed over the second and third measures of the top staff. The handwritten chord labels are CMA7, EbMA7, DbMA7(#11), and BbMA7.

Fourth system of musical notation. It consists of three staves. The top staff has a handwritten label *EM7/A* and shows a chord change from E7 to A7. The middle and bottom staves show complex harmonic textures with many beamed notes and chords. The system concludes with a double bar line.

Piscis

Paula Shocron

(Corchea Normal)

A

A-7 F#-11 Eb+ E-11 C/Ab

Bb/Gb DbMA57 D-7 %

Gb7 1. FMA57 E %

2. FMA57 % F#-7 F/G C+(MA57) %

B

F-7 Eb7sus4 Db7(A0011) C-11 B/Db C-11

B/Db C-11 B/Db C-11 BMA57(#11) A-(A009)b6

D.C.

La Pared Salmón

Alejandro Manzoni

E^b_{MA7} $F-7$ $G-7$ $C7$ $F-7$ B^b7 E^b

E^b_{MA7} $F-7$ $G-7$ $C7$ $F-7$ B^b7 $A\emptyset$ $D7$ D^b-7 G^b7

$D-7$ $G7$ $F-7$ $\frac{F-}{E^b}$ E^b_{13}

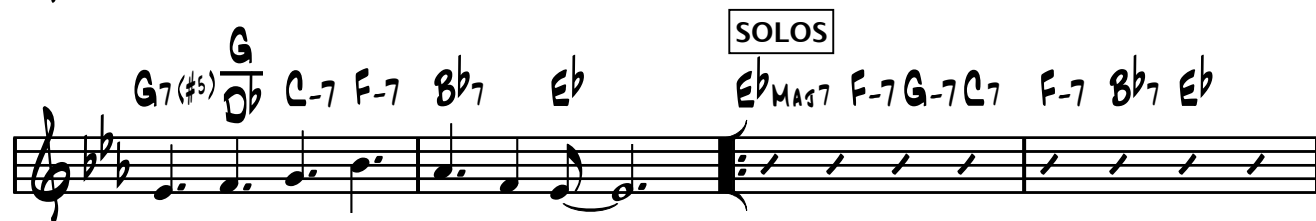
E^b7 D^b $C-7$ $F-7_4$ B^b7 E^b $\frac{E^b}{B^b}$ $F-$

$C-7$ D^b $D-7$ $G7$

$B-6$ A^b_{13} $\frac{E^b}{A^b}$ $D-7$ $G7$ $C-7$ F_{11} B^b7 E^b

E^b_{MA7} $F-7$ $G-7$ $C7$ $F-7$ B^b7 E^b

E^b_{MA7} $F-7$ $G-7$ $C7$ $F-7$ B^b7 E^b E^b7 D^b $C-7$



D.S. al CODA.



Pasacalle

Esteban Sehinkman

(Lento)

(F#^b/A E^b/A)

D D/C# B-7 E°7 D D+ D6 A7(b9)

B- B-/A A^b7(#11) G F7(#11) E A E B^b+ A

D D/C# B-7 E°7 D D+ D6 F#^b/A E^b/A

B7sus4 A7sus4 A^b7sus4 G7sus4 F7(#11) E7 A E B^b+ A

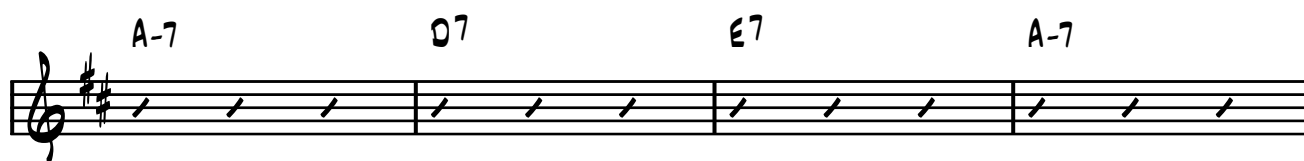
A- A-/G D7/F# E7 A-

D- D-/C B° E7(b9) A- A-6

D D/C# B- E°7 D D+ D6 F#^b/A E^b/A

B- B-/A A^b7(#11) G F7(#11) E A E B^b+ A

SOLOS



Peace To Find

Oscar Feldman/Guillermo Klein



1.

A/C# C(L1010) E/8 %

A/C# C7(#11) E7sus4 %

2.

A/C# C(L1010) E/8 G-7 G-7

F7sus4 % % %

*Solos sobre Forma.
Luego, D.S. por 2da & al CODA.*

♩ D♭/8 FMA57/A F#-7/Ab Ab7sus4

A/C# E/C D/F# D♭/F

A/C# C7(#11) E7sus4 %

A tempo

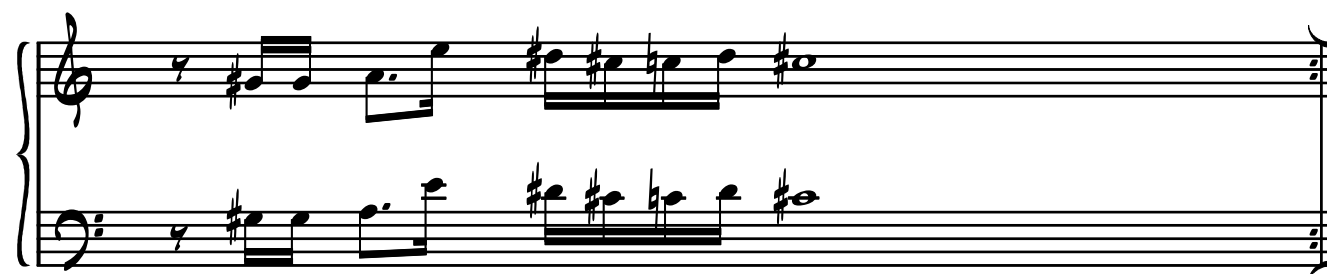
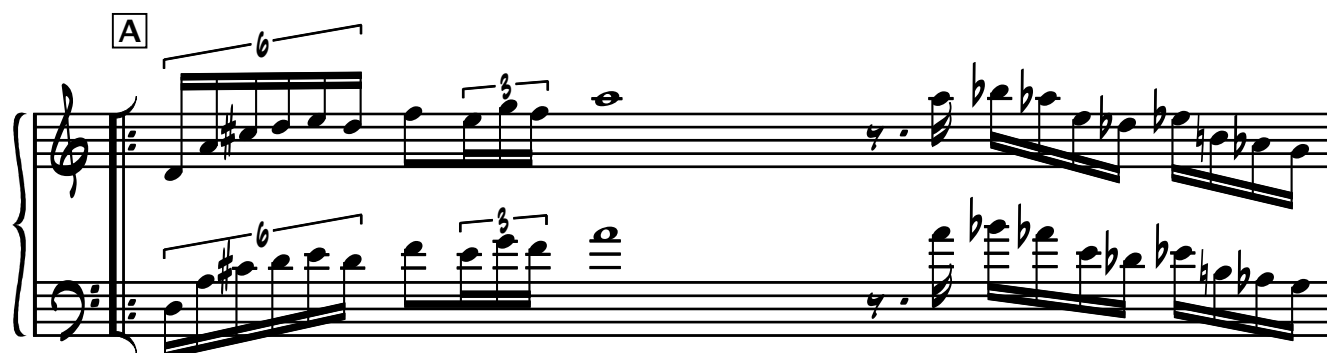
% % F7sus4

Fine

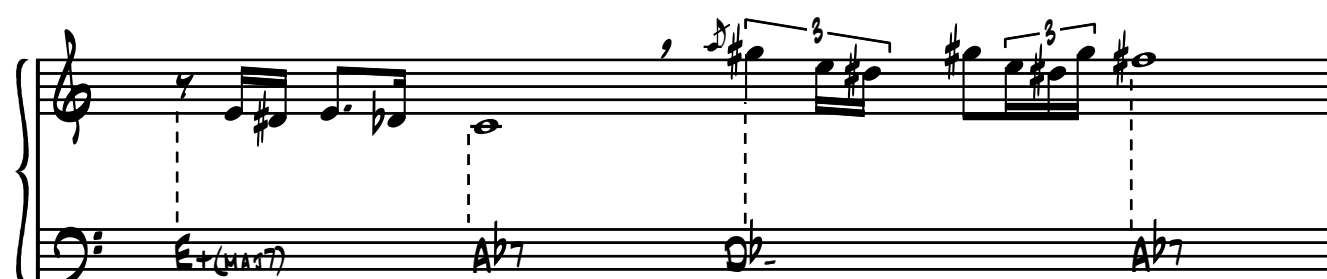
El Perfume De La Tierra Mojada

Juan Pablo Arredondo

A



B



Fine

Forma p/ 1er Solo (Ad Lib.)

Db_- Ab_7 Gb_{-7} $\text{E}+(\text{MA}_7) \text{Ab}_7$

Db_- Ab_7 $\text{Eb}\emptyset \text{Ab}_7$ Db_-

*2do Solo sobre {A-A}.
Luego, {B} y al Fine*

Una Perla En El Vacío

Adrián laies

A G^6 $D7(b9)$

G^6 $B\phi$ $E+7$

$A-7$ $C-7$ $F7$ $B-7$ $Bb-7$ $Eb7$

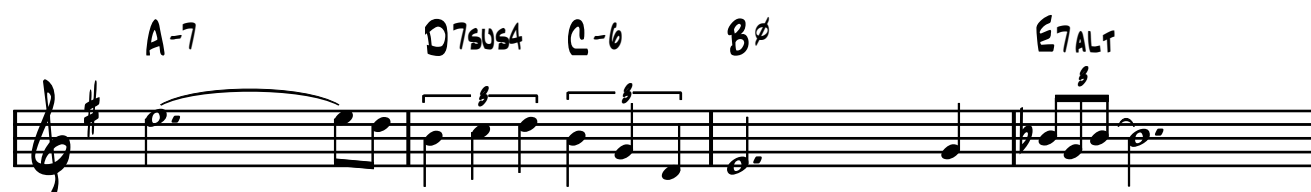
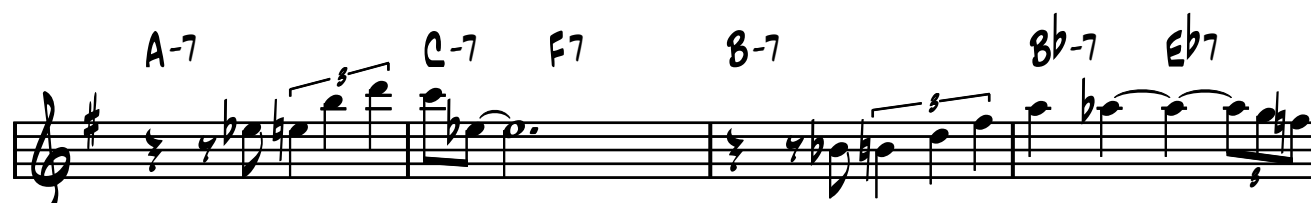
1. $A-7$ $D7(b9)$ $B-7$ $Bb-7$ $A7(b9)$ $D7(\#11)$

2. $A-7$ $D7sus4$ $D7(b9)$ $GMA7$

B $A\phi$ $D7ALT$ $A\flat7sus4$ $G-7$ $C7ALT$

$F-7$ $B\flat7ALT$ $E\flat MA7$ $F-7$ $/F\#/G$ $E\flat MA7/G$

$A\phi$ $D7(b9)$ $G-7$ $C7$ $F\#7$



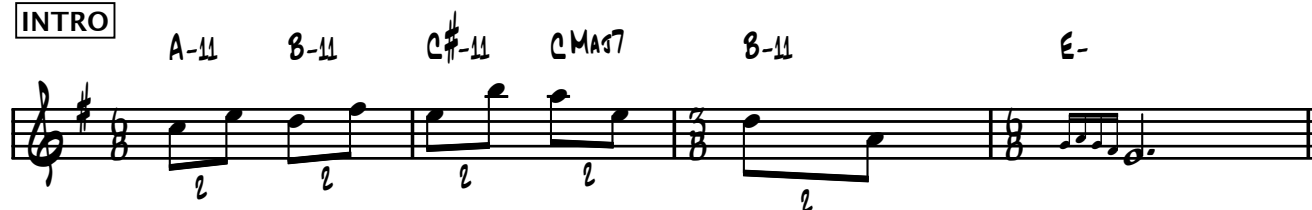
Pliegue Del Tiempo

(Aire de Zamba)

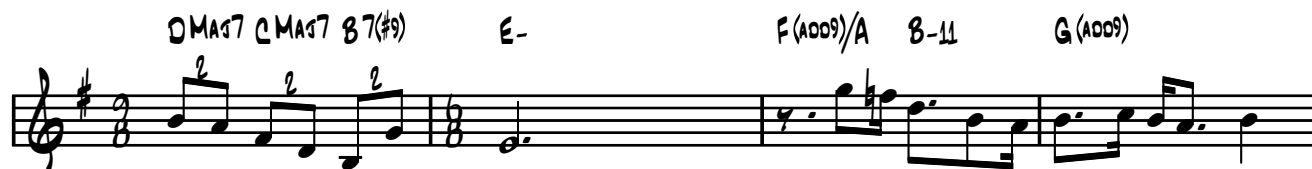
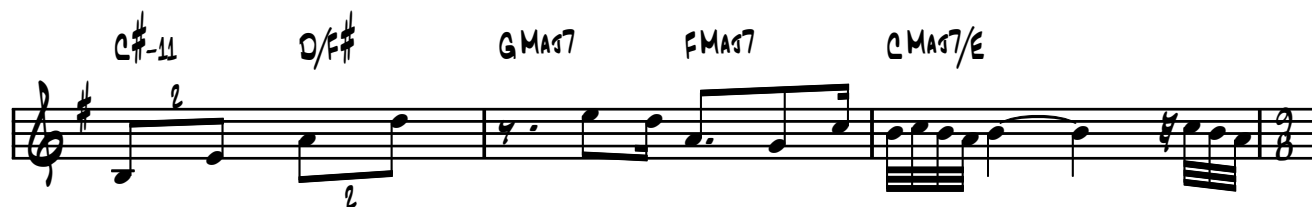
Claudio Ceccoli

♩=60

INTRO



A



B



A M A57 C+(M A57) E M A57(♯11) D7(b5) A♯+(M A57) A°7 G♯°7 F♯°7 F°7

E7(b9) D7(♯9) C♯7(♯9) B-11 A-7 E-/G F♯-6 D♯°7 E-6

Solos sobre {A} intercalando
 con {Intro} entre uno y otro.
 Luego, D.S. al CODA.

E-/G F♯-6 D♯°7 A-11 B-11 C♯-11 C M A57 B-11 E-

Por Tres

Hernán Merlo

(Balada)

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of six staves of music. The first four staves each contain four measures, and the last two staves each contain four measures. The melody is primarily composed of eighth and quarter notes, with some rests. The guitar chords are indicated above the staff lines. The chords for the first four staves are: D-7, C#°, B-7, G7; E-/F#, E°/F#, B°/F#, F#7(b9); F-7, E°7, D-7, Bb7; G-/A, G°/A, D°/A, A7(b9). The chords for the last two staves are: D-7, C#°7, B-7, G7; E-/F#, E°/F#, D°/F#, F#7(b9). The score ends with a double bar line.

D-7 C#° B-7 G7

E-/F# E°/F# B°/F# F#7(b9)

F-7 E°7 D-7 Bb7

G-/A G°/A D°/A A7(b9)

D-7 C#°7 B-7 G7

E-/F# E°/F# D°/F# F#7(b9)

Solos sobre Forma.

Porteño Traffic

Letra: Livia Barbosa
Música: Gustavo Bergalli

vamp

D-13 % E^bM^bA^bG^b7 (#11) % (Ultima vez)

So

D-13 % % %

come with me _____ let's take a look a - round this town, _____ let us find its
lax your-self _____ let's take a trip a - round this town, _____ let us find its

C#7 % % %

ea - ger heart _____ be - yond the tra - ffic jam. _____
me - lo - dy _____ be - yond the tra - ffic lights. _____

B^b-(M^bA^bG^b7) % % %

Then free your mind _____ and let the fee - ling show you the way _____ all through the ver - ry
O - pen your heart _____ and then your heart wil o - pen the door _____ to get in to the

B^bM^bA^bG^b7 (#11)/A# % % % F#7

soul _____ of the "tan-go" folks once there. _____ There's no way back _____ you're
roots _____ of the "tan-go" steps once there. _____ There's no way back _____ you're

B7^b6^b5^b4 % E^bM^bA^bG^b7 (#11) 1. % 2. Solamente en el Fine E^bM^bA^bG^b7 (#11) (B^bM^bA^bG^b7)

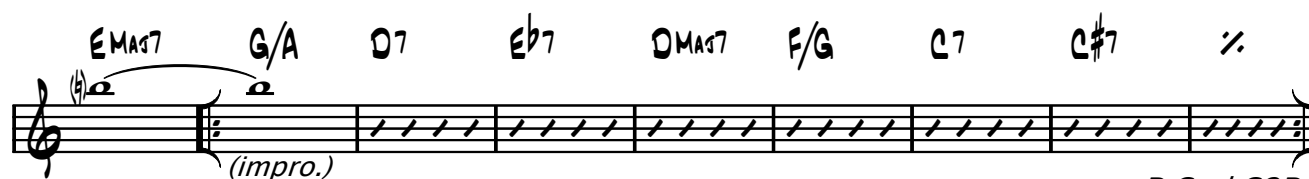
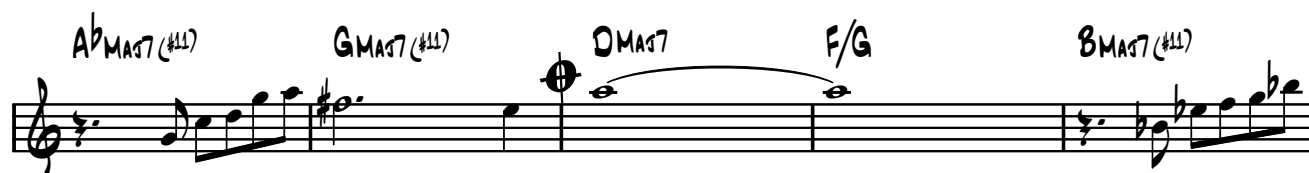
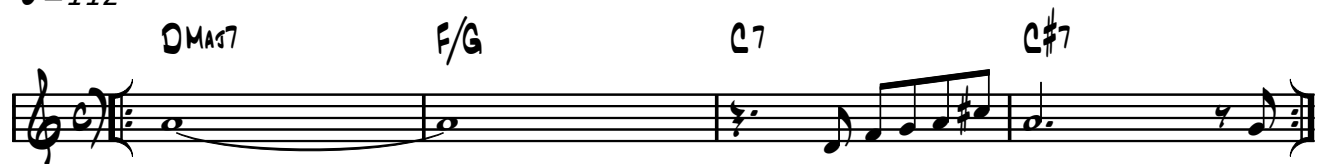
caught in a spell, you're now _____ in Bue - nos Ai - - res. Re - - res.
caught in the dance, you're now _____ in Bue - nos Ai - - res. - - res.

(Bossa Porteña)

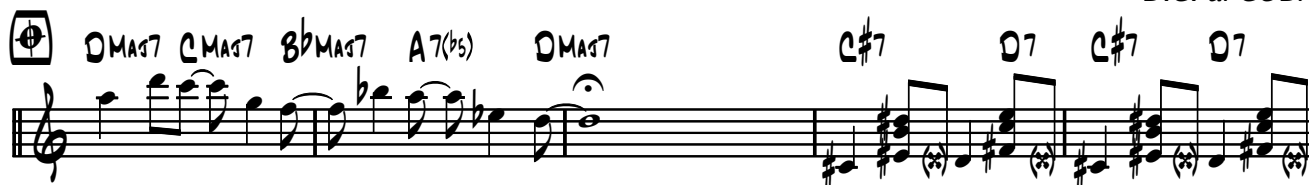
Porto Seguro

Gabriel Rivano

♩ = 112



D.C. al CODA.



♩ = 112 (Tempo primo)



Pra Elis

Ricardo Lew

INTRO

$\text{D}^{\flat}\text{MA}\text{7}$ $\%$ $\text{B}^{\flat}\text{MA}\text{7}$ | 1. $\%$ | 2. $\text{B}^{\flat}\text{MA}\text{7}$ $\text{B}^{\flat}\text{7}$

A $\text{B}^{\flat}\text{MA}\text{7}$ $\text{G}-9$ $\text{E}^{\flat}\text{MA}\text{7}$ $\text{A}^{\flat}\text{7}$

$\text{D}-7$ $\text{D}^{\flat}-7$ $\text{G}^{\flat}\text{7}$ $\text{C}-7$ $\text{E}^{\flat}-6$

$\text{D}-7$ $\text{F}-9$ $\text{B}^{\flat}\text{7}$ E^{ϕ} A^7

B $\text{DMA}\text{7}$ $\text{B}-7$ $\text{E}^7(\text{b}9)$ A^7 G^7

$\text{F}^{\sharp}\text{7}$ B^7 E^7 A^7

$\text{FMA}\text{7}$ $\text{D}-7$ G^7 C^7

C $\text{C}-7$ B° $\text{C}-7/\text{B}^{\flat}$ B^7

$\text{B}^{\flat}\text{MA}\text{7}$ $\text{G}-9$ C^7 F^7

$\text{D}^{\flat}\text{MA}\text{7}$ $\%$ $\text{B}^{\flat}\text{MA}\text{7}$ | 1. $\%$ | 2. $\text{B}^{\flat}\text{MA}\text{7}$ B^7

Solos sobre Forma.
Luego, D.S. al Fine.

La Próxima

Javier Cohen

INTRO

First system of the piano introduction. The key signature is E major (three sharps). The time signature is 4/4. The right hand has a whole rest. The left hand plays a descending eighth-note pattern: E4, D#4, C#4, B3, A3, G#3, F#3, E3, with a slur over the last four notes.

Second system of the piano introduction. The right hand has a whole rest. The left hand continues the descending eighth-note pattern: D#3, C#3, B2, A2, G#2, F#2, E2, with a slur over the last four notes.

Third system of the piano introduction, marked with a box 'A'. The right hand has a whole rest. The left hand continues the descending eighth-note pattern: D#1, C#1, B0, A0, G#0, F#0, E0, with a slur over the last four notes.

Fourth system of the piano introduction. The right hand has a whole rest. The left hand continues the descending eighth-note pattern: D#0, C#0, B-1, A-1, G#-1, F#-1, E-1, with a slur over the last four notes.

Fifth system of the piano introduction. The right hand has a whole rest. The left hand continues the descending eighth-note pattern: D#-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, with a slur over the last four notes.

Sixth system of the piano introduction. The right hand has a whole rest. The left hand continues the descending eighth-note pattern: D#-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, with a slur over the last four notes.

B

Nota del autor: En sección {B}, los trinos se improvisan respetando los valores.

– Javier Cohen: "Como Va Todo"/ PAI Records. –

Las Puertas Abiertas

Diego Mark

A E^b D^b ^{8va} *Loco*

E^b A/C^\sharp E/B 1. A^b G^b B^b-7

A^b G^b B^6 A F^\sharp E^b

2. C F F^\sharp D^b A

B E C^\sharp $A7$ E C^\sharp $A7$ F^\sharp E^b

A^b G^b E^b- A^b G^b A *Fine*

SOLOS F C G E^b A^b G^b *Ultima* A^b G^b D^b A

X veces

Después de solos,
D.S. al Fine.

Punto Y Línea Sobre El Cosmos

Ezequiel Finger

C-7 % % % %
 C-7/b9 A7(b9) % D7(b9) %
 G7(#5) % CMA7 AbMA7
 % C-7 Bb7 D°7 E7(b9) Eb-7 Ab7
 DbMA7 % Eb-7 % % % DbMA7 %
 G7 % Eb7(#5) % A7(b9)
 % DbMA7 BMA7 G7(#5) G7

Punto De Intersección

♩ = 70

Pato Carposi

SOLOS

F-(MA57) Db7(#11) G7^{b13} //

F#7^{b13} // Bb7^{b13} //

Querido Bill

Manuel Fraga

(Swing Medio)

Chords and musical notation for "Querido Bill":

- Staff 1: $E^b M A \sharp 7$, $B^b 7 \text{ sus } 4$, $B^{\circ} 7$ (triplets)
- Staff 2: $C-7$, $F7$, $F^{\#} 7$, E^b / G , $A^b M A \sharp 7$
- Staff 3: A° , $D7$, $D^b 7 \text{ sus } 4$
- Staff 4: $G^b M A \sharp 7$
- Staff 5: $D^b 7 \text{ sus } 4$, $D^{\circ} 7$, E^b-7 , $A^b 7$, $A^{\circ} 7$
- Staff 6: B^b-7 , $B M A \sharp 7$, B^b-7 , $B M A \sharp 7$
- Staff 7: B^b-7 , A^6 , $D M A \sharp 7$, $D^b 7 \text{ sus } 4$
- Staff 8: $C-7$, $/B^b$, A° , $D7$, $G7 \text{ ALT}$, $C7$, $F-7$, $B^b 7 \text{ sus } 4$
- Staff 9: $D^b 7 \text{ sus } 4$ (Impro.)
- Staff 10: $B^b 7 \text{ sus } 4$
- Staff 11: $D^b 7 \text{ sus } 4$, *Fine*

Solos sobre Forma.
D.C. al Fine.

¿Quién Dijo Que Veinte Años No Es Nada?

(Milonga Acandombada)

Máximo Rodríguez

(N.C.)
 1.
 2.
 1.
 2.
 D7(b9) G-7 E7/G#
 A-7 F#7 B7
 A-7 D7 GMA7 CMA7 F#° B7
 E-7 E7(b9) A-7 D7 Ab-7 Eb7
 E° Eb7 A7(#5)

SOLOS



D.S. al CODA.



La Rana

Franco Fontanarrosa

A A-9/C % E7sus4(A003) E7sus4(A003)/D

A-9/C % E7sus4(A003) E7sus4(A003)/D

B Bsus4 % Bsus4/A^b Bsus4/D

Bsus4/D Bsus4 % Bsus4/A^b

Bsus4/D % Bsus4 %

Bsus4/A^b Bsus4/D % Bsus4 %

Bsus4/A^b Bsus4/D % Bsus4/E %

C

E- % % %

% % %

Impro

E- (b6) (Crescendo) E- (b6) Fine

Solos sobre {A} en 4/4.
Luego desde {B} al Fine.

Red Love

Martín Iannaccone

♩ = 76

INTRO

TEMA

Piano

Pedal en C

The first system of musical notation for 'Red Love' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked as quarter note = 76. The system is divided into an 'INTRO' section and a 'TEMA' section. The 'INTRO' section is marked with a repeat sign and a first ending bracket. The 'TEMA' section begins with a double bar line and a repeat sign. The music features a piano accompaniment with a pedal point in C, indicated by the text 'Pedal en C'.

The second system of musical notation continues the piece. It features a piano accompaniment with a pedal point in C. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as quarter note = 76. The system is divided into two measures, each with a repeat sign. The first measure contains a piano accompaniment with a pedal point in C. The second measure contains a piano accompaniment with a pedal point in C.

The third system of musical notation continues the piece. It features a piano accompaniment with a pedal point in C. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as quarter note = 76. The system is divided into two measures, each with a repeat sign. The first measure contains a piano accompaniment with a pedal point in C. The second measure contains a piano accompaniment with a pedal point in C.

Rara

Diego Schissi

A

$\text{C}^{\flat}\text{MA}7$ $\text{D}^{\flat}7/\text{C}$

$\text{D}^{\flat}\text{MA}7/\text{C}$ $\text{C}^{\flat}\text{MA}7$

$\text{C}^{\flat}\text{MA}7$ $\text{D}^{\flat}7/\text{C}$

$\text{D}^{\flat}\text{MA}7/\text{C}$ $\text{C}^{\flat}\text{MA}7$

B

$\text{D}^{\flat}/\text{B}$ $\text{G}^{\flat}/\text{B}^{\flat}$ $\text{E}^{\flat}\text{ø}/\text{A}$ $\text{D}^{\flat}/\text{A}^{\flat}$

$\text{B}^{\flat}/\text{A}^{\flat}$ $\text{E}^{\flat}/\text{G}$ $\text{A}^{\flat}/\text{G}^{\flat}$ $\text{D}^{\flat}/\text{F}$

C

$\text{G}7(\text{♯}11/\text{b}9)$ $\text{G}^{\flat}\text{MA}7$ $\text{F}^{\sharp}7(\text{b}13)$ $\text{E}7\text{♯}11$

$\text{G}^{\flat}\text{MA}7/\text{A}$ $\text{A}^{\flat}7(\text{♯}11/\text{b}9)$ $\text{G}^{\flat}\text{MA}7$ $\text{B}7(\text{b}13)$

First system of musical notation. The piano part features chords $E13(\#9)$ and $F\#o(MA77)$. The melody includes triplet figures.

Second system of musical notation. The piano part features chords D/C , D^bMA7/C , and $CMA7$. The system concludes with a *Fine* marking.

D SOLOS

Section D SOLOS. Chord sequence: $CMA7$, $D-7/C$, D^bMA7/C , $CMA7$.

Section E. Chord sequence: D^b7sus4 , G^bMA7 , A^b7sus4 , D^bMA7 .

Section E. Chord sequence: B^b7sus4 , E^bMA7 , A^b7sus4 , D^bMA7 .

*Repetir {D & E} p/más solos.
Luego, D.C. al Fine.*

El Regreso

Guillermo Celano

(Ejemplo de Línea de Bajo)



A system of two staves in treble clef, 3/4 time, key of D major. The top staff contains a melody with slurs. The bottom staff contains a guitar accompaniment pattern with chords and eighth notes. A label "C#-7" is placed above the first measure of the bottom staff, and "(Guitarra)" is written below it. A repeat sign is present in the second measure of the bottom staff.

Solos sobre Forma.

A system of two staves in treble clef, 3/4 time, key of D major. The top staff continues the melody. The bottom staff continues the guitar accompaniment pattern with repeat signs in the second and fourth measures.

A system of two staves in treble clef, 3/4 time, key of D major. The top staff continues the melody. The bottom staff continues the guitar accompaniment pattern, with a label "F#-7" above the first measure and a repeat sign in the second measure.

A system of two staves in treble clef, 3/4 time, key of D major. The top staff continues the melody, featuring a four-measure phrase marked with a "4" and a slur. The bottom staff continues the guitar accompaniment pattern, with a label "C#-7" above the first measure and a repeat sign in the second measure.

System 1 (Measures 1-4):

- Measure 1: Treble (A4, B4, C5), Bass (G3, A3, B3). Chord: G#7/F#
- Measure 2: Treble (D5, C5, B4), Bass (G3, A3, B3). Chord: G#7
- Measure 3: Treble (rest), Bass (G3)
- Measure 4: Treble (rest), Bass (G3)

System 2 (Measures 5-8):

- Measure 5: Treble (D5, C5, B4), Bass (G3, A3, B3). Chord: C#-6/Bb
- Measure 6: Treble (rest), Bass (G3)
- Measure 7: Treble (A4), Bass (G3). Chord: A major 7 (#11)
- Measure 8: Treble (A4), Bass (G3)

System 3 (Measures 9-12):

- Measure 9: Treble (A4), Bass (G3). Chord: C+
- Measure 10: Treble (A4), Bass (G3)
- Measure 11: Treble (A4), Bass (G3)
- Measure 12: Treble (A4), Bass (G3)

System 4 (Measures 13-16):

- Measure 13: Treble (rest), Bass (G3). Chord: C#-7
- Measure 14: Treble (rest), Bass (G3)
- Measure 15: Treble (rest), Bass (G3)
- Measure 16: Treble (rest), Bass (G3)

Solos sobre Forma.

El Regreso

Juan Pablo Lazo

Staff 1: A- C6 F6 E7
 Al sur más allá del último faro, a

Staff 2: G-6 A7(b9) D-9 F6
 Allí donde la luz del sol se/escende. En el

Staff 3: C6 B7 E7 F C6
 sur se enciende mi alma como es

Staff 4: D-6 E7 Ab/C A- Ab/C A-
 trella en la noche.

Staff 5: G-7 C7(b9) F#7 B7 %
 Llegaste a mi lampara como un

Staff 6: E7(b9) G° D- %
 pétalo se poso en lo más íntimo. De -

Staff 7: FMA7 A G-6 D B°
 se a qué vuelvas tú, tú, qué no te des-

Staff 8: E7 A-6 %
 ver más qué en un sueño.

Reencuentro

Sebastián Benassi

♩ = 70

C#MA7 C#13sus4 C#MA7 G#-9 C#7
 F#MA7 B7(#11) B7 A#-9 A#-(MA7) D#13sus4 D#7
 G#7sus4 G#7sus4(b9) B7sus4 EMA7 E7sus4
 EMA7 B-9 E7sus4 AMA7 D7sus4
 D7 GMA7 G7sus4 GMA7 C-9 F7sus4
 BbMA7 C-/Bb BbMA7 D#-7 G#7sus4(b9)

Relax

Walter Malosetti

(Tempo medio)

The musical score for "Relax" by Walter Malosetti is written in G major (one sharp) and common time (C). It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes. Above the staff, the chords FMA7, F°7, G-7, and C7 are indicated. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes a repeat sign (double bar line with dots) and the chords F7 and BbMA7. The fourth staff also contains a repeat sign and the chords G7, G-7, and C7. The fifth staff continues the melody with the chords FMA7, F°7, G-7, and C7. The sixth staff features a repeat sign and the chords F7 and Bb. The seventh staff includes a repeat sign and the chords BbMA7, Bb-7, FMA7, and D#7. The eighth staff continues the melody with the chords G7, C7, and FMA7. The ninth staff concludes the piece with a final chord of FMA7. The tenth staff is a whole rest.

Relumbrón

Sergio Verdinelli

(Corchea Normal)

$E^bMaj7(\#11)$ F G- $E^bMaj7(\#11)$ F6
 $E^bMaj7(\#11)$ G-7 C-7 1. B^bMaj7 2. B^bMaj7
D7(b9) % F D
G-6 D7(b9) % F D
F % $E^bMaj7(\#11)$ F G- $E^bMaj7(\#11)$ F6
 $E^bMaj7(\#11)$ G-7 C-7 B^bMaj7

Romance Y Milonga

Juan C. Cirigliano

(Milonga)

1. B^b D7/A G- C- D7(b9) G-



2. B^b $G7(b9)$ C^- $D-7$ E^b $D7(b9)$ G^- $D7(b9)$ G^-

The musical notation for the second ending is written on a single staff in treble clef. It begins with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line, a repeat sign, and a key signature change to two sharps (F-sharp and C-sharp). The word "Fine" is written below the staff at the end of the piece.

E- E-/D F#/C# A-/C B7 1. E- 2. E-

D.S. al CODA


 G G/F C/E C-/E^b D7 G B7/F#

E- E-/D F#7/C# A-/C B7 1. E- 2. E-

D.S. al Fine

Roquefort Con Salsa Golf

Lobi Meis

♩=200

A $B\flat$ D $F\sharp-7$ $G7sus4$

1. $A-7$ trill 2. $B-7$ $B-7$ $B\flat-7$ $A-7$ $B\flat-7$ $B-7$ $B-7$ $C-7$

B $D-7$ $D-7$ $B\flat-7$ $A-7$ $C\sharp-7$

$A-7$ $C\sharp-7$ $D-7$ $D-7$ $B\flat-7$

$A-7$ $C\sharp-7$ $A-7$ $C\sharp-7$

A' $B\flat$ D $F\sharp-7$ $G7sus4$

SOLOS

$A-7$ trill $A-7$ trill

*Después de solos,
D.C. al Fine.*

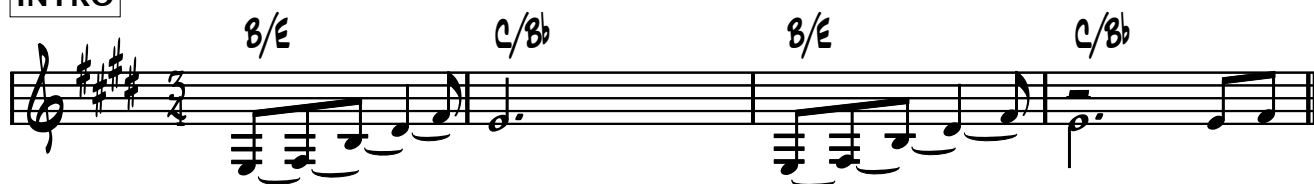
(Zamba)

La Represa

♩ = 84

Letra: Miguel Cantilo
Música: Juan "Pollo" Raffo

INTRO

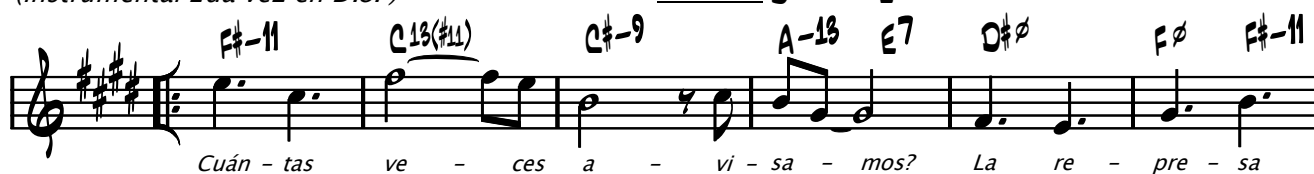


A (Voz en D.S.)



(Instrumental 2da vez en D.S.)

2da vez: D7sus4 E7



1.

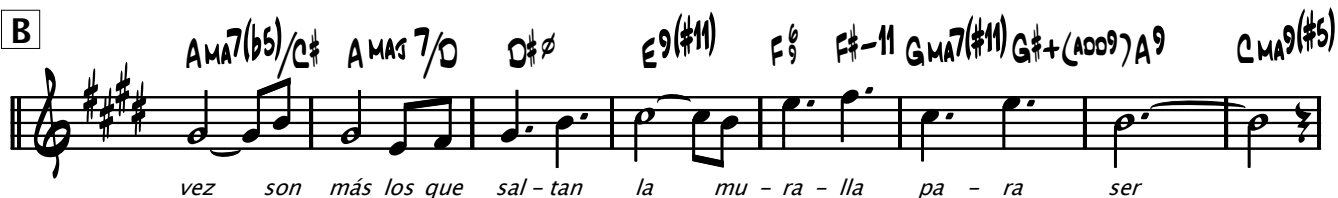
G#-/A F#-/B E-/C#



2.

G#-/A F#-/B C7sus4 (A009)

Ca - da



2da vez: D7sus4 E7



1.

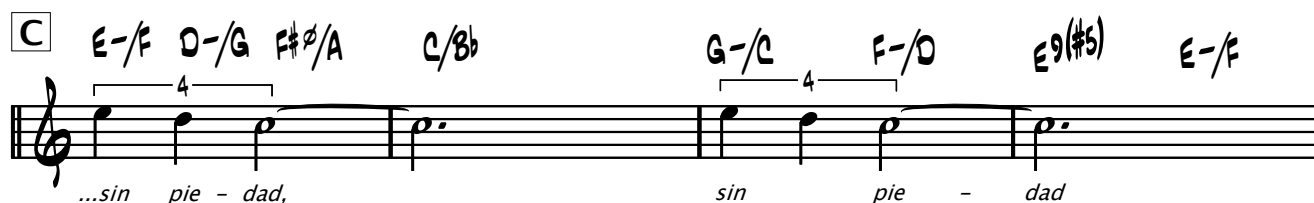
G#-/A F#-/B E-/C#



2.

G#-/A F#-/B C7sus4 (A009)

a cre - cer...



F/Eb C/Bb A MA7 7 F# MA7 7 E MA13

por u - na mo - ra - li - dad

Eb7 A13(#11) F-/Bb Gb-13 Cb7(#11)

que con mie - do/a la re - pre - sa

C∅ D∅ F/Eb Eb/F Ab13 F/G D F#-11 C13(#11)

sa - le, re - za, pi - de le - yes y/u - na ley am-

C#-9 A-13 E7 D#∅ F∅ F#-11 G#-/A F#-/B C7sus4 (add9)

pa - ra/al po - bre que no tie - ne que per - der:

INTER

A/D Bb/Ab 2 B/E C/Bb 2

SOLOS

1ra: piano, 2da & 3ra: soprano

(x3) E/A C MA7(#5)/D C#-7

(Pno Background p/solo de soprano)

C MA7(#5)/F# A MA7/B C MA7(#5)/B E/D B/C#

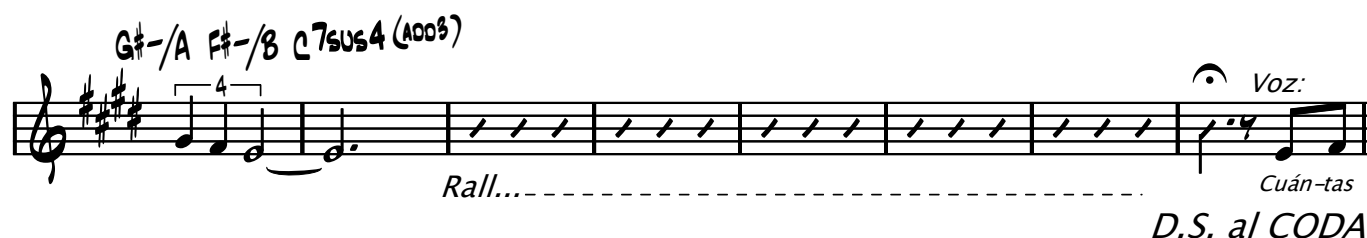
1. F MA7(#5)/B Ab+/Bb 2. 3. F MA7(#5)/B Ab+/Bb

3ra vez: C/D A/D Bb/Ab 2 B/E C/Bb B/E C/Bb (3ra vez)

F (Continúa Solo alrededor de la melodía)



G (Fin del Solo/Tocar Melodía)



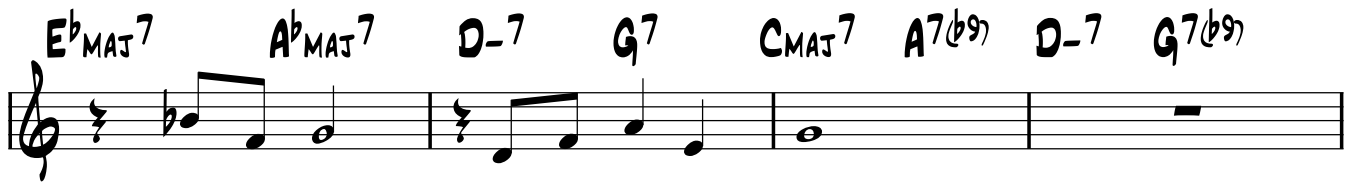
Rosado

Alejo Von der Pahlen

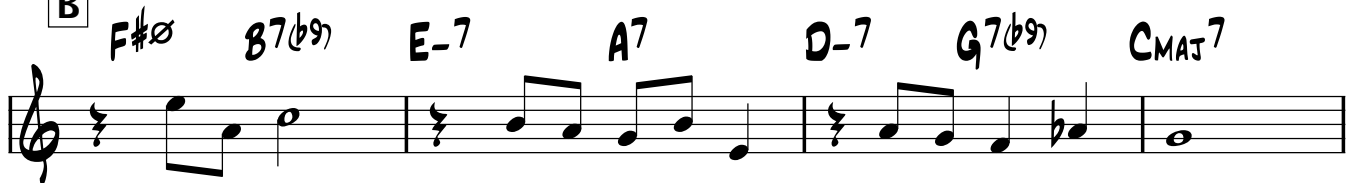
(Corchea Normal)

♩ = 75

A



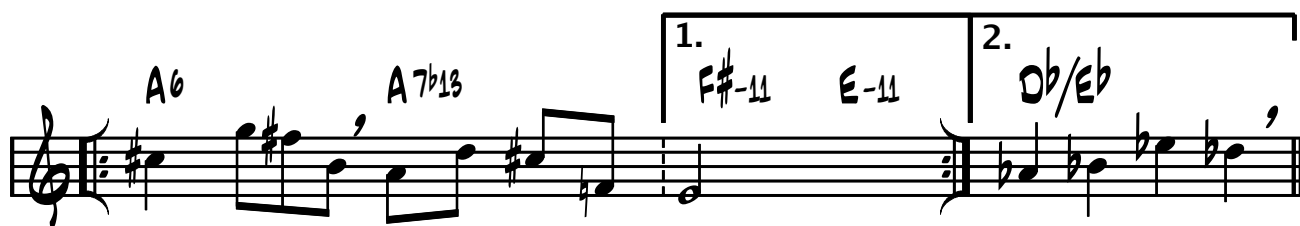
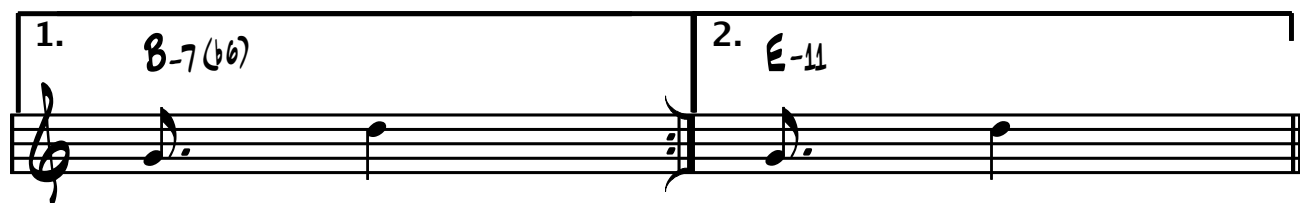
B



Rosa

Sergio Verdinelli

Rubato



Rough Biker

Javier Malosetti

(Second Line-Funk)

Chords and musical notation for "Rough Biker":

- Staff 1: D7
- Staff 2: E7, Asus4, D (1. and 2. endings)
- Staff 3: F#sus4, F7, D
- Staff 4: G#sus4, G7, Asus4, A7
- Staff 5: D7, G7, D
- Staff 6: E7, Asus4, D
- Staff 7: G#sus4, C#sus4, Asus4, Break p/solos.

Samba Do Paulo Silas

(Samba)

(En celebración de nuestra eterna paternidad)

Eric C. Kuschevatzky

A

E^b6 $A^b13(\sharp11)$ G^\emptyset $C7(\sharp5)$

$F-7$ $B7(b13)$ B^b7sus4 B^b7 A^b

$G-7$ G^b13 $F-7$ $C7(b9)$

A^b-7 D^b9 $G13$ $D^b7(\sharp11)$ $C7(b13b9)$

$F7$ $C-7$ $F9$ $E9(\sharp11)$ $\%$

A'

E^b6/B^b A^b-13/B^b $E^b\emptyset/B^b$ $C7(\sharp5)/B^b$

$F-9/B^b$ $B7(b13)/B^b$ B^b7sus4 B^b7 A^b13

$G-7$ G^b13 $F-7$ $A13(\sharp11)$

$D_{MAJ}7$ $A7(b13b9)$ $C-7$ $F13(\sharp11)$

The musical score is written for piano and guitar. It consists of two main sections, A and A'. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score includes various chords such as E-flat6, A-flat13(sharp11), G empty set, C7(sharp5), F-7, B7(b13), B-flat7sus4, B-flat7, A-flat, G-7, G-flat13, F-7, C7(b9), A-flat-7, D-flat9, G13, D-flat7(sharp11), C7(b13b9), F7, C-7, F9, E9(sharp11), E-flat6/B-flat, A-flat-13/B-flat, E-flat empty set/B-flat, C7(sharp5)/B-flat, F-9/B-flat, B7(b13)/B-flat, B-flat7sus4, B-flat7, A-flat13, G-7, G-flat13, F-7, A13(sharp11), D major7, A7(b13b9), C-7, and F13(sharp11). The score also includes a repeat sign and a double bar line at the end of section A.

B

C

vamp

SOLOS {A-A-B-C}

Sambalanço

(Samba)

Guido Martinez

♩ = 120

INTRO



El Secreto De Los Peces

Eleonora Eubel

A

F#-7 G7 AbMA7 C-7

1. B-7 Bb7(b5) F#-7 F#-6

2. Bb-7 C7(#9) F-7 F-6

B

Db7(#11) C7(b5) Cø F7 Bb-7

Bb-7 Eb7 AbMA7 Ab6

Db7(#11) C7(b5) Bb-7 Eb7 Ab-7

Abø Db7 GbMA7 Gb-6

C

Ab-7 Abø GbMA7 Gb-6

B-7 Bø E7(b9) AMA7 Ab-7 Db7

El secreto de los peces
Sigue oculto y bajo llave,
Escrito en clave de sal.

Se repiten letanías
Dentro de los caracoles
Que trae la bajamar.

Las orcas cantan odas al silencio
Tendidas sobre encajes de coral.
Los delfines juegan a tocar el cielo,
Y mis cartas se impregnan de azul.

Es el secreto de los peces...

Van llegando los mensajes
A destinos imposibles,
El agua los hace viajar.

Los Siete Mares guardan
Un secreto a vivas voces

En su enorme profundidad.

Semilla

Letra: Silvia Aramayo
Música: Alvaro Torres

$\bullet = 70$

A

A135US4 B^b135US4 G75US4 CMA57 DØ C/E FMA57 E-7 A-7 D75US4 D7 G75US4 G7



CMA37 Dø EbMA37 F-7 G-7 C-7 F-9 G7sus4 b9



B C13SUS4 FMA19 Bb13SUS4 EbFMA19 C-7 F-11



Bb13sus4 Eb13sus4 Abmaj9 Db13sus4 Gbmaj9 Eb-9 D-7 G7sus4 G7



☒ CMAST DØ C/E FMAST E-7 A-7 D7SUS4 D7 G7SUS4 G7



CMA37 DØ EbMA37 F-7 G-7 C-7 F-9 G7sus4 b9



D C13sus4 FMA9 Bb13sus4 EbMA9 C-7 F-11 Bb13sus4 Eb13sus4
 AbMA9 G° C7b9 F-9 F-9/Eb DbMA9 C-7 Bb-7 AbMA9
 G-11 C13sus4  FMA7 G-7 A-7 BbMA7



Quiero dejarte una indicación
 para cuando me encuentres dormida:
 quiero que abras mi cuerpo
 y te duermas pensando que todos los días
 la luz nos ayudará
 y nuestra semilla crecerá para nacer.
 Un río de música
 verá nuestra alma y contará nuestra verdad.

No tengas miedo de hablarme,
 tus palabras me ayudan a descansar.
 Quiero que cuides por siempre
 este amor sin distancias por toda la vida.
 La luz nos ayudará
 y nuestra semilla crecerá para nacer.
 Un río de música
 verá nuestra alma y contará nuestra verdad.

Cantará, cantará, cantará...

(No tengas miedo de hablarme)

Señales De Humo

♩=160

Marcelo Gutfraind

INTRO

A

B

C

D.C.

Solos sobre {Intro}, y tocar {B}
para salida de c/Solo.

- Marcelo Gutfraind: "Percepciones". -

Siesta

Letra: Oliverio Girondo (Andalucía 1923)

Música: Fernando Lerman (La Paternal 2001)

Un zum-bi-do de mos-cas a-nes-te-sia la/al - de a, el sol un-ta con fos-fo-ro/el fren-te de las

ca - sas y/en el cau-ce re - se-co de las ca-lles que sue - ñan de am -

bu-la/un blan-co/es-pec-tro ves - ti-do de ca - ba-llo sue-lo la ver -

dad so - ño - lien - ta que tra - su da las co - sas se/ex pre-sa/en las pu - pi - las de/un

bu - rro que tra - ba - ja, y/en las u bres de ma - dre de las

ca bras que pa - san con un son de cen - ce rros que/al di - lu - ir-se la tar-de no se

sa - be si/a - un sue - na, o ya/es so - lo un re -

cuer - do. Es tan re - al el pai - sa - je que pa - re - ce fin - gi do.

- Fer Lerman: "Oliverio Girondo, Para que Siga Dando Vueltas"/ PAI Records. -

Señales de Humo

(a Roberto Poli, mi viejo)

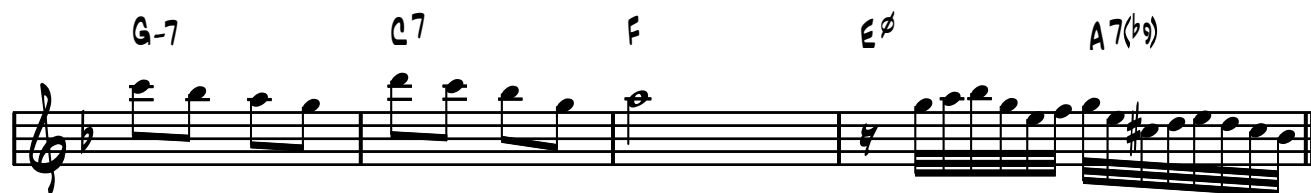
Sergio Poli

(Aire de Milonga)

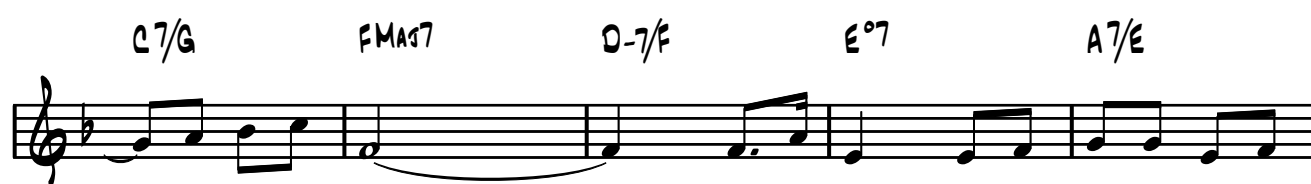
The musical score is written in 2/4 time and consists of several lines of music. The key signature has one flat (Bb). The score includes various chords and melodic lines with triplets and slurs.

Chords and Chord Progressions:

- Line 1: D- (D minor), BbMA7 (Bb major 7th)
- Line 2: Eø (E diminished), A7(b9) (A dominant 7th flat 9th), D- (D minor), D7(b9) (D dominant 7th flat 9th)
- Line 3: G-7 (G minor 7th), C7 (C dominant 7th), FMA7 (F major 7th), BbMA7 C#11 (Bb major 7th C#11)
- Line 4 (First Ending): Eø (E diminished), E7(b9) (E dominant 7th flat 9th), A7sus4 (A dominant 7th suspended 4th), A7 (A dominant 7th)
- Line 5 (Second Ending): Eø (E diminished), A7(b9) (A dominant 7th flat 9th), D- (D minor), % (Repeat sign), and a double bar line with a repeat sign.
- Line 6: Gø/bb (G diminished/bb), C7 (C dominant 7th), FMA7 (F major 7th), D-7 (D minor 7th)
- Line 7: Gø/bb (G diminished/bb), C7ALT (C dominant 7th altered), FMA7 (F major 7th), F7 (F dominant 7th)
- Line 8: Bb (Bb major), Bø7 (Bb diminished 7th), F6/C (F major 6th/C), D7(b9) (D dominant 7th flat 9th)



*D.C. s/repetición
x 2da & al CODA.*

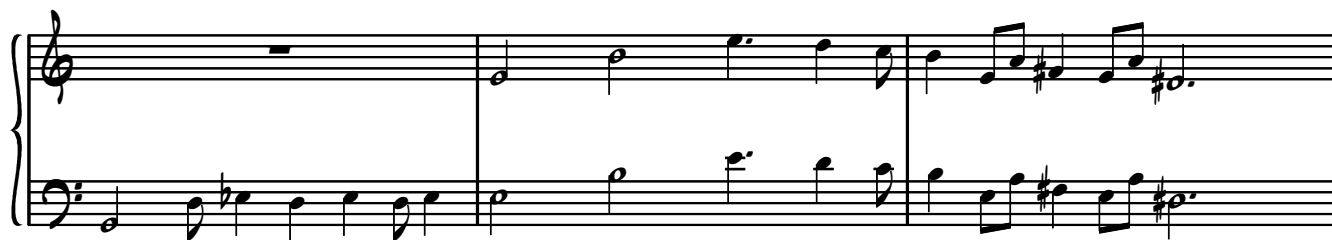


Seven Down

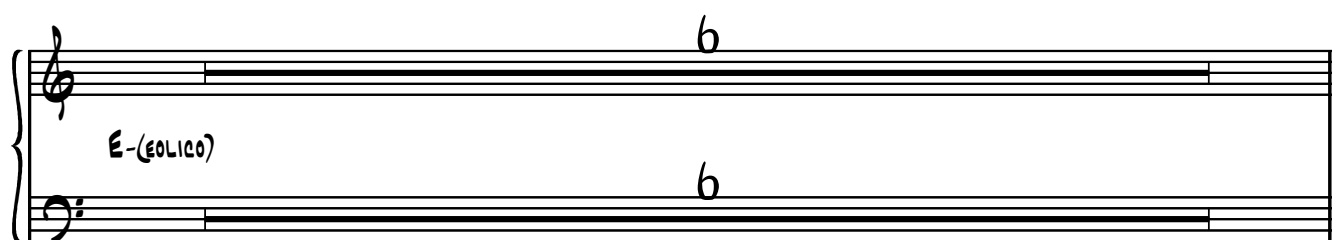
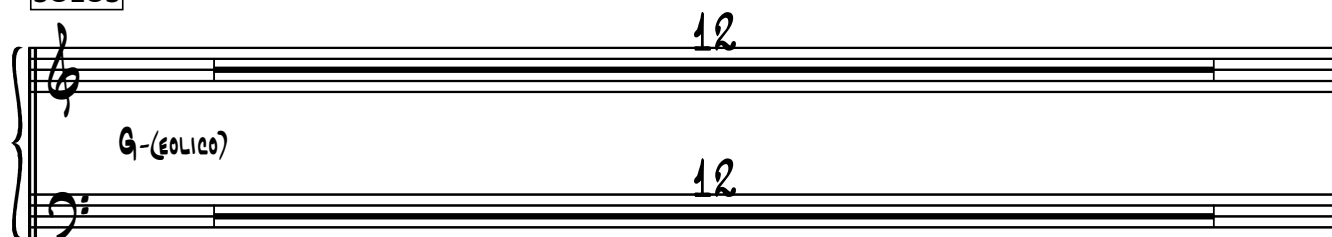
Marcelo Gutfraind

♩ = 140

The musical score for "Seven Down" by Marcelo Gutfraind is written in 7/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 140. The score consists of six systems of staves. The first system is a single bass staff. The second and third systems are grand staves (treble and bass). The fourth system is a grand staff with a whole rest in the treble. The fifth and sixth systems are grand staves. The music features a steady bass line and various melodic lines in the treble, including triplets and sixteenth-note runs.



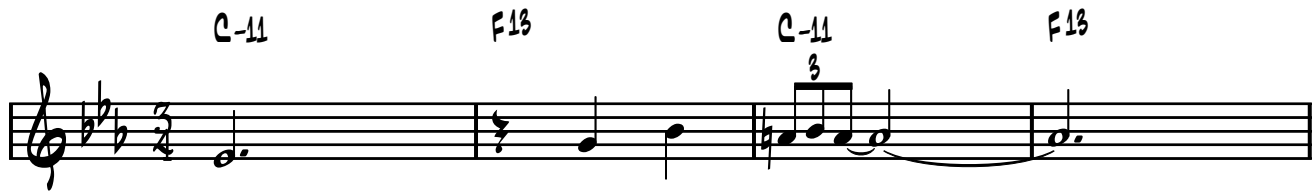
SOLOS



Sirron

Walter Malosetti

(Jazz Waltz)



Él, Solito

(Aire de Vidala)

Alan Plachta

♩ = 40

A

B-9 D-9 A-6

B-9 D-9 A-6 CMA7

D-6 G-9 A-7 B-7 C-

G-9 G/F D/A 1. G/B 2. G/B

B

C/G A-7 B-7 C (ADD9) C/G A-7 B-7

C (ADD9) C#7 G/A

C

F#+7 B-9 D-9 A-6

CMA7 FMA7 B-

Something Happy

(a Ornette Coleman)

Natalio Sued

A

D D/F# G A7 G F#- E- A7

D D/F# G A7 G F#- E- D

B

F7/C

F7/C

(1er Solista)

(2do Solista)

F7/C

F7/C

C#

(3er Solista)

A

D D/F# G A7 G F#- E- A7

D D/F# G A7 G F#- E- D

Solos "Free".

Spaghetti Boogie

Javier Malosetti

(Second Line)

(Intro Batería)

15

(Groove de Batería)

Tango Azul

Diego Urcola

INTRO (Abierta)

Piano

G-7

A

G-7

G-7

C#7(#11)

C-7

G-7

G-7

E^b13sus4

D^bMaj7 D^b-9 A^b-11

B

First system of piano accompaniment. It consists of two measures. The first measure has a G-7 chord in the right hand and a bass line. The second measure has a G-7 chord in the right hand and a bass line.

Second system of piano accompaniment. It consists of two measures. The first measure has a G-7 chord in the right hand and a bass line. The second measure has a G-7 chord in the right hand and a bass line.

Third system of piano accompaniment. It consists of two measures. The first measure has a G-7 chord in the right hand and a bass line. The second measure has a C#13(#11) chord in the right hand and a bass line.

Fourth system of piano accompaniment. It consists of two measures. The first measure has a G-7 chord in the right hand and a bass line. The second measure has a G-7 chord in the right hand and a bass line.

Fifth system of piano accompaniment. It consists of two measures. The first measure has an Eb13sus4 chord in the right hand and a bass line. The second measure has an Ebmaj7 chord in the right hand and a bass line.

Sixth system of piano accompaniment. It consists of two measures. The first measure has a G-7 chord in the right hand and a bass line. The second measure has a G-7 chord in the right hand and a bass line.

Tango Changes

Emilio Solla

(Tango)

$Bb-(MA7) G^\infty F^\#7 B-(MA7) C^\#7 D7(\#11) AMA7(\#11) B7(\#11) D^\flat MA7$
 $E^\flat 7(\#11) G^\flat 7(\#11) C7 F7(\flat 9) F/A G^\flat MA7(\#11) E^\flat MA7(\#11) C7(\flat 5) B7$
 $B^\flat-7 A7(\#11) G^\#-7 C^\#7 F^\#-7 B-7 E7$
 $A-7 A-7/G F^\#^\infty B7(\flat 9) E MA7 D7 C^\#7$
 $G^\flat E^\flat 7/G A^\flat-7 B^\flat 7(\flat 9) B/E^\flat E7(\#11) F^\infty B^\flat 7$
 $E^\flat/G C7 F-7 G7(\flat 9) C MA7 A-7 D-7 G7 E^\flat-7 A^\flat 7 A^\flat 7/G^\flat$
 $D^\flat MA7/F E MA7(\#11) E^\flat^\infty A^\flat 7(\flat 9) A/C^\# A/B B^\flat^\infty E^\flat 7(\flat 9)$
 $A^\flat-7 A^\flat-7/G^\flat F^\infty B^\flat 7_{\flat 9}^{\flat 13} E^\flat MA7 D^\flat 7(\#11)$

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Te Lo Diré Mañana

Santiago Giacobbe

(Latin Medio)

A-9/D % G-9/C %

A-9/D % G-9/C %

A-9/D % G-9/C %

C-9/F % Bb-9/Eb %

C-9 Bb-9 Ab-9 %

Bb-9 Ab-9 E/bb %

Eb MA7 (#9) % % %

- "Stone Alliance con Amigos" / PM Records (USA). -

Tanguito Del 2000

♩ = 140 (3-3-2)

Gabriel Rivano

A G7(#9) D° C- (b6) G7(#9)

C- (b6) D/F# F-7 E7

D/F# F-7 E7 G7(#9) D° C- (b6)

G7(#9) C- (b6) G-9

C- (b6) B+7

A+7 G+7 F+7

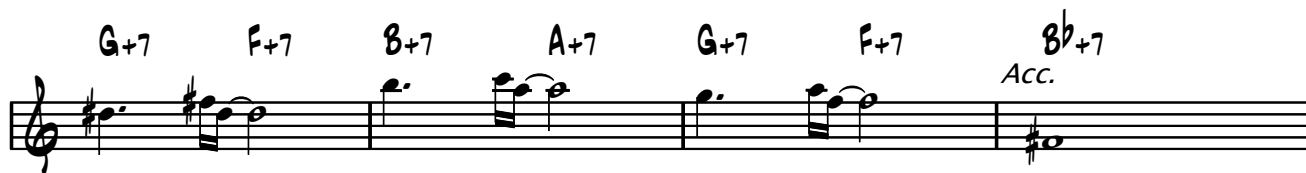
B B+7 A+7

G+7 F+7

Rit.

C Lento B7(b9) F#7(b9)/A# D-7/A B7(#9)

Bb MA7 (#11) G+/A F+/G E+/F# B+7 A+7



Tempo primo



Forma: Tema-Impro. sobre {B}-Tema.

El Tata

Ricardo Cavalli

INTRO

Tocar libremente sobre A eólico
(intercambiando A frigio & C- melódica)

Guitarra

Bajo

A

Guit. + Saxo 1ra al unisono / 2da Guitarra toca la 2da voz

Bajo

A-7(b9)

Similar

F7(#11)

Ab6

F7(#11)

E7(#11)

1x a {Intro}
2x a {B}

/ / G

B

(A eólico)

A frigio

C- melódica

SOLOS

A eólico

16

F7(#11)

Ab6

F7(#11) **E7(#11)**

*Después de solos, tocar ostinato de {B}.
Guitarra y Saxo en el CUE p/ir a {C}.*

C (Head Out)

CODA

Tocar libremente sobre A eólico hasta Finalizar

Teresa

(Zamba)

Daniel Camelo

♩ = 75

A

First system of musical notation for section A, measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The notation includes a treble and bass staff. Chords are indicated below the bass staff: EbMA7, D7, C-7, and Bb+(MA7).

Second system of musical notation for section A, measures 5-8. Chords are indicated below the bass staff: F/A, Ab6, G7(b9), EbMA7, E7sus4, and EbMA7.

B

First system of musical notation for section B, measures 1-4. Chords are indicated below the bass staff: D-7, Db+(MA7), C-11, and Db-7 A7(#9) D7.

Second system of musical notation for section B, measures 5-8. Chords are indicated below the bass staff: EbMA7, D-9, DbMA7, and AbMA7 F7sus4. A fingering '4' is shown above the bass staff in measure 6.

A

Third system of musical notation for section A, measures 1-4. Chords are indicated below the bass staff: BbMA7, D7, C-9, and Bb+(MA7).

First system of musical notation (measures 1-4). Chords: F/A, AbMA7 G7, EbMA7, E7sus4 EbMA7 A7sus4.

C

Second system of musical notation (measures 5-8). Chords: G-7, Gb7, F-7, C-7 F7.

Third system of musical notation (measures 9-12). Chords: BbMA7, G-7, GbMA7, EbMA7 F13.

al CODA
solamente p/finalizar



CODA section (measures 13-14). Chord: Bb.

The Night Is Cold

Sergio Mihanovich



The night is cold, the moon is gone a - gain.



The trees look old, the leaves will fall a - gain.



This is the end of fun and dan - cing



and all the pos - si - ble ro - man - cing.



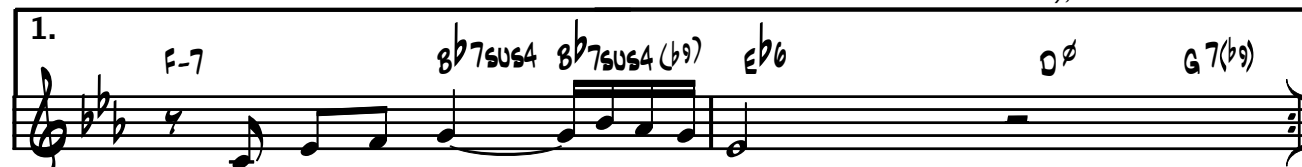
Through I'm a - lone I'll - nev - er fall a - gain.



I'm sick and tired of love and ev - 'ry - thing.



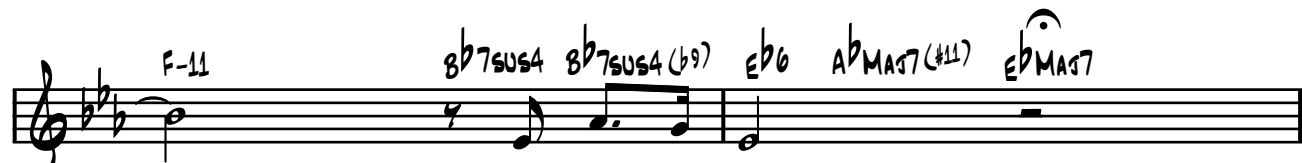
As I am cer - tain I will nev - er reach the sky,



the night is cold and so am I.



the night is cold, the night is cold and so am I,



and so am I.

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Third World Panorama

Alejandro Herrera

(N.C.)

4

(Groove de Bajo)

F13

Bb13

F13

Bb13

GbmA7

F13

Bb13

A7ALT

Ab7

G7

C7

F13

F13

C13

Bb13

GbmA7

E7ALT

F13

(N.C.)

- Alejandro Herrera Quinteto: "Minority Report"/ UD (2003). -

Timer Sun

(Summertime)

(Jazz Waltz)

Diego Bruno

$\bullet = 220$

0 220

Chords and notation in the score:

- Staff 1: C-7, D-7, E^bMaj7, D-7
- Staff 2: C-7, D-7, E^bMaj7, C7(#5)/E
- Staff 3: F-7, %, E^b-7, A^b7
- Staff 4: D-7, %, G7ALT, %, 4
- Staff 5: C-7, D-7, E^bMaj7, D-7
- Staff 6: C-7, %, F-7, B^b7
- Staff 7: E^bMaj7, A^b7, G7ALT, %, 4
- Staff 8: C-7, D-7, E^bMaj7, D-7

Tina's Waltz

(Chaca-Waltz)

Emilio Teubal

$\text{♩} = 150$

Piano

Chords: $C^{MA\sharp 7}$, $E7(b13)$, $E\flat 13$, $D-7$

Chords: $G7$, $G-7$, $C7$, $F^{MA\sharp 7}$

Chords: $E\phi$, $A7(b9)$, $A\flat^{MA\sharp 7}$, $G7\text{ALT}$, $G\flat^{MA\sharp 7}$, $F7\text{ALT}$

1. break

Chords: $B\flat-7$, $D\flat7(\sharp 11)$, $G7$

2.

Chords: $E\phi$, $A7(b9)$, $D-7$, $G7(b9)$, $C-7$, $G7$

Solos sobre Forma.
Luego D.C. al CODA.

Rit.-----

Tío Oscar

Manuel Fraga

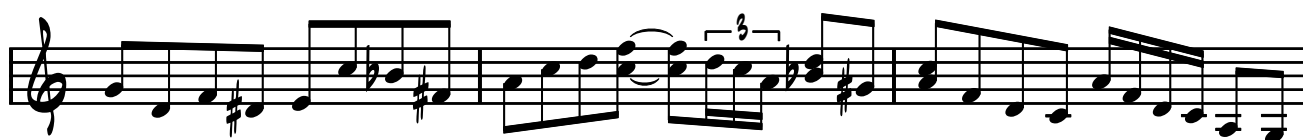
(Blues)

♩ = 250

C7



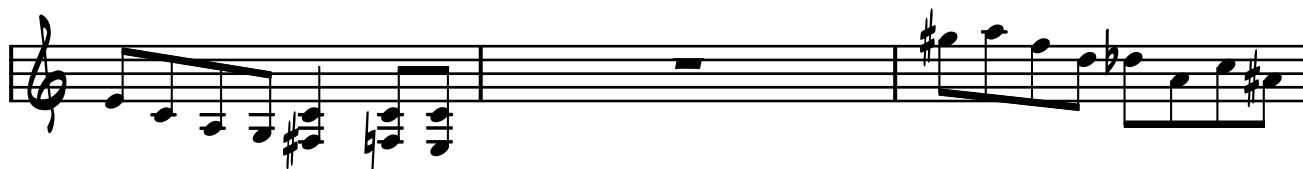
F7



C7

A7b13

D-7



G7

C7

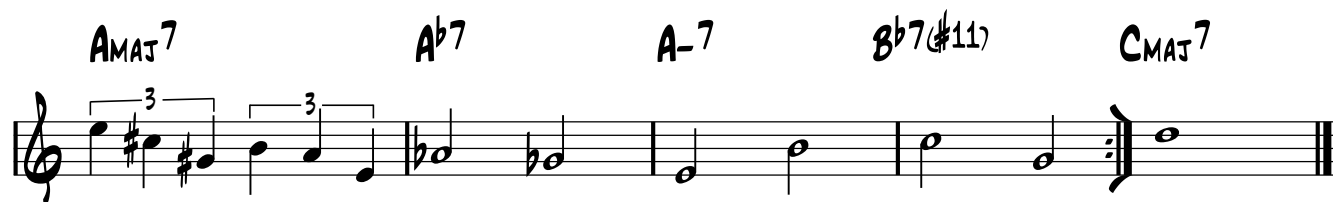
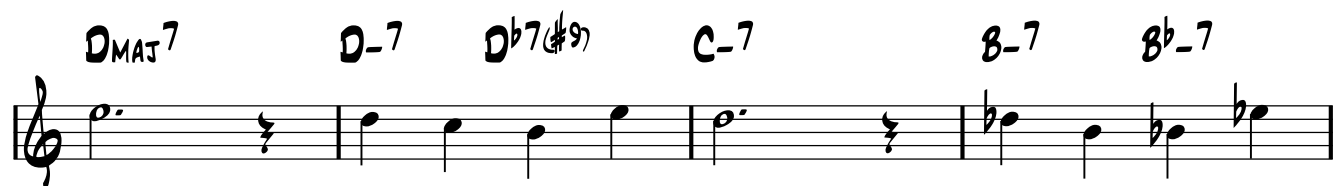
∞



Tomorrow

Gabi Toker

(Balada)

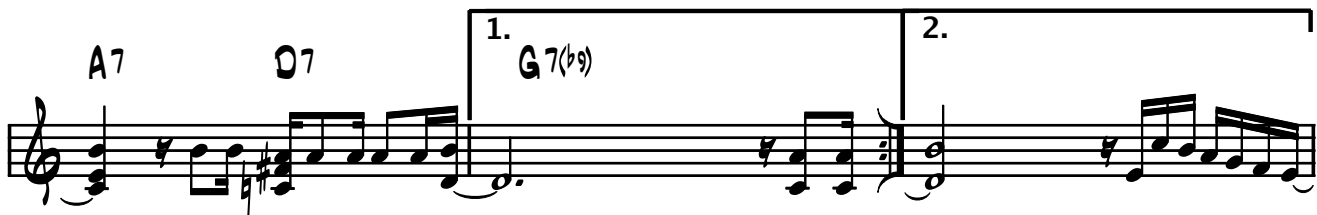
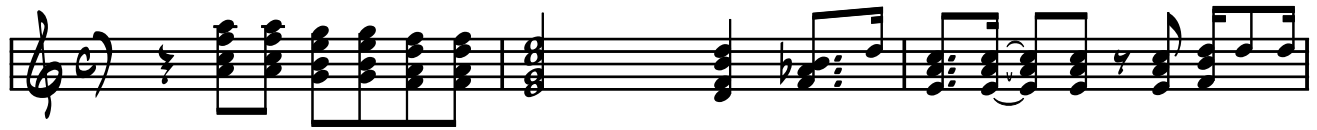


Tonos Negros

(Candombe de Hoy)

Hugo Fattoruso

(Milongón)



Trilogía en G menor

(1ra Parte)

Cirilo Fernandez

♩ = 200

A

Piano

G- FMA7 C7 EbMA7 D7ALT

EbMA7 E7 EbMA7 C-7

D7 Eb- D7 F#

Fine (2da vez)

B

DbMA7 EbMA7 F#MA7 AMA7 G7sus4 EbMA7

DbMA7 A-7 AbMA7

C

G-6 FMA7 E7 A7

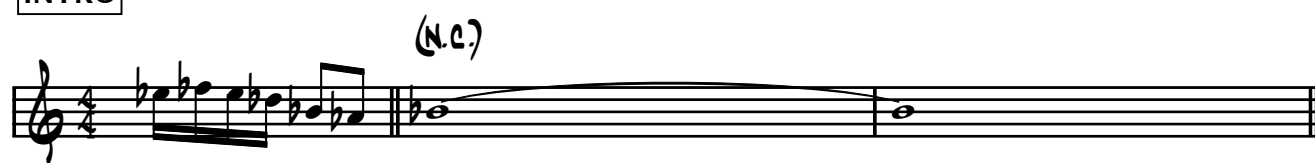
D.S. al Fine.

Tonos y Formas

(Bossa-Nova)

Ricardo Cavalli

INTRO



Solos sobre Forma.
Luego, ir a {D}.

D CMA7 EbMA7 GbMA7

AMA7 A-7 C7ALT

1. F-7 Dbø 2. F-7 %

D.S. al CODA.

♩ Bb7sus4 Rit. % Eb7sus4 CMA7(#11) Fine

Torres de Boedo

♩ = 160

Nicolás Guerschberg

INTRO

The musical score for "Torres de Boedo" is written for piano in 5/4 time. The tempo is marked as ♩ = 160. The key signature consists of four flats (B-flat major/C minor). The score begins with an **INTRO** section, followed by a section labeled **A**, and then a section labeled **B**. The notation is complex, featuring many chords and melodic lines. The score includes two first endings (1. and 2.) and a section labeled **B**. The key signature is B-flat major/C minor.

Chord symbols and markings:

- INTRO:** F-6/9, A-9, F-6/9, A-9, F#-9, FMAJ7
- Section A:** F-6/9, A-9, F#-9, FMAJ7
- Section B:** (No specific chord symbols are provided for this section)

Fine

SOLOS (Abiertos)

*Después de solos,
{Intro} {A} {B} & Fine*

Tráfico Nocturno

Ezequiel Cutaia/Lucas Cutaia

(Punk-Swing)

A

First system of musical notation for section A. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 7/8. The first measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The third measure contains a treble staff with a quarter rest and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure contains a treble staff with a quarter rest and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. Chords are indicated as A-7 / / C7 in the first measure, and % in the second, third, and fourth measures.

Second system of musical notation for section A. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 7/8. The first measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The third measure contains a treble staff with a quarter rest and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure contains a treble staff with a quarter rest and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. Chords are indicated as A-7 / / C7 in the first measure, and % in the second, third, and fourth measures. The system ends with a double bar line and a repeat sign.

B

First system of musical notation for section B. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 7/8. The first measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The third measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure contains a treble staff with a quarter rest and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. Chords are indicated as G7 / / C7 in the first measure, F#-7 / / C7 in the second measure, and A-7 / / C7 in the third measure. The fourth measure contains a % symbol.

Second system of musical notation for section B. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 7/8. The first measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The third measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure contains a treble staff with a quarter rest and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. Chords are indicated as G7 / / C7 in the first measure, F#-7 / / C7 in the second measure, and A-7 / / C7 in the third measure. The fourth measure contains a % symbol.

C

Section C musical notation. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 7/8. The first measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The third measure contains a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure contains a treble staff with a quarter rest and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. Chords are indicated as D7 in the first measure, C7 in the second measure, and A-7 / / C7 in the third measure. The fourth measure contains a % symbol.

Piano accompaniment for the first system. The right hand plays a melodic line with eighth and quarter notes. The left hand plays a bass line with quarter notes. Chords are indicated above the staff: D7, C7, and A-7 / / C7. The system ends with a double bar line and a repeat sign.

Piano accompaniment for the second system. The right hand plays a melodic line with eighth and quarter notes. The left hand plays a bass line with quarter notes. Chords are indicated above the staff: E7, D7, C7, B-7, and A-7. The system ends with a double bar line and a repeat sign.

Piano accompaniment for the third system. The right hand plays a melodic line with eighth and quarter notes. The left hand plays a bass line with quarter notes. Chords are indicated above the staff: A-7, G7, C7, D7, A-7, G7, C7, and D7. The system ends with a double bar line and a repeat sign.

Piano accompaniment for the fourth system. The right hand plays a melodic line with eighth and quarter notes. The left hand plays a bass line with quarter notes. Chords are indicated above the staff: A-7, G7, C7, D7, A-7, G7, C7, and D7. The system ends with a double bar line and a repeat sign.

Piano accompaniment for the fifth system. The right hand plays a melodic line with eighth and quarter notes. The left hand plays a bass line with quarter notes. Chords are indicated above the staff: D7, C7, B-7, and A-7. The system ends with a double bar line and a repeat sign. Below the staff, the word "Fine" is written. To the right, a dashed line indicates a break, followed by the text "(Break)" and "D.C. al CODA."

Tristeza

(Zamba)

Julio A. Santillán

♩ = 56

E7sus4 B7/D# A/C# BbMA7/C

G/B Bb°7 A- A-7/G 1. F#° F7(#11) 2. F#° G7

[A] [B] C D/C G/B F/A E/G# G-6 C7

FMA7 E7(#9) A- D-7 D-/A E/G#

G-6 F#7 Bb/F E° A7

BbMA7 B° E7(b9) A- E7 E7/G#

Asus4/G A/G DMA7/F# D°/F Esus4 A/C# DMA7 B7/D# F#-/E FMA7

FMA7/G E7/G# Asus4 A-/G 1. F#° G7 2. F#° F7(#11)

B E A(ADD9)/C# G(ADD9)/B D/G E/G# A⁶ C⁶ B-7

E A(ADD9)/C# G(ADD9)/B D/G E/G# A⁶ C⁶ B-7

E A(ADD9)/C# G(ADD9)/B D/G E/G# A⁶ C⁶ B-7

E A(ADD9)/C# G(ADD9)/B D/G E/G# A⁶ C⁶ B-7

Dim. -----

E7sus4 B7/D# A/C# BbMA57/C

G/B Bb7 A- A-7/G F#° (F7(#11)) Fine

D.S. al Fine.

Nota del autor: TRISTEZA (zamba)

Empecé a componer este tema experimentando con dos conceptos armónicos característicos del folklore argentino. Uno de ellos, también muy usado en otras músicas populares, es la ambigüedad entre la tonalidad mayor y su relativa menor (DO y LAm). El otro, el II° o IV° mayor (en DO y en LAm respectivamente), mas exclusivo del sur de Sudamérica y resultado de la escala bimodal.

Por otro lado, en ese momento, estaba interesado en las apoyaturas cromáticas de la melodía.

Así escribí el tema (A). Como se puede ver, los tres elementos están presentes en los primeros 6 compases (10-15): comienza en DO mayor, termina en LA menor. El segundo acorde es un II° mayor. La melodía tiene 3 bordaduras cromáticas (RE#, FA# y RE#; compases 10, 11 y 13 respectivamente).

Otro recurso muy usado en "Tristeza" es el movimiento del bajo (en muchas ocasiones cromático) con el uso de inversiones. Por ejemplo en la intro: MI, RE#, DO#, DO, SI, Sib, LA, SOL, FA#, FA, MI, etc.

La forma, que no corresponde a la de la danza tradicional, es simple: Intro-A-A-B-Interludio-A-B-Coda. (el Interludio y la Coda son iguales a la Intro).

Las Últimas Pipas

Emilio Solla

(Zamba)

G7/8 B \flat 7sus4 E \flat MA7 A \flat -7 G7(\flat 9) C-7
 F7 EMA7 E \flat (A009)/G A \flat -7
 BMA7/D \sharp EMA7(\sharp 11) F \emptyset B \flat 7(\flat 9) F-9 C7(\sharp 9)/E
 F7/E \flat B \flat 7(\flat 9)/D D \flat -9 A \flat -7/C \flat B \flat 7sus4(\flat 9) 1. E \flat 2. E \flat G7
 CMA7 GMA7/8 B \flat MA7 A7(\flat 9) B \flat /D C7sus4 F7sus4
 B \flat /F B/F F \sharp 7 C-7 C7sus4 C7 \sharp 13 A \flat MA7/C
 F \emptyset B \flat 7(\flat 9) E \flat MA7 A \flat -7 G7(\flat 9) C-7 F7
 EMA7(\sharp 11) E \flat (A009)/G A \flat -7 E \flat -7 D \flat 7sus4 C-(EOLICO)

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URUfunk

Daniel Maza

Chord symbols: E-7, C7, A7, Em7, G7, G7, C7, Eb7, D7 C7 B7, E-7, C7, A7, E-7.

Un Argentino Em Brasil

Sergio Mihanovich

Chords and musical notation for "Un Argentino Em Brasil":

Staff 1: D-7, G7, E-7, A-7, Eb7

Staff 2: D-7, G7, E-7, A7(b9)

Staff 3: D-7, F-7, Bb7, E-7, A13

Staff 4: A-, A-7(b6), A-7, D13, D-7, G7sus4, G7(b9)

Staff 5: D-7, G7, E-7, A-7, Eb7

Staff 6: D-7, G7, E-7, A7(b9)

Staff 7: D-7, F-7, Bb7, E-7, A7(b9)

Staff 8: D-7, F-7, Bb7, Dø, G7, C

Ay, ay que calor, no se puede vivir,
diz um argentino em Brasil.
Pero con las chicas se puede vivir,
achó o argentino em Brasil.

Morenas con olhos de amor,
as saias con tanto color
e cuando escutou Bossa-Nova e o Zambra
pra elle Brasil foi muito bon.

Depois conheceu Ipanema, Arpoador
e Copacabana di Leblon.
Os brotos decían "como vai você"
y el argentino rispondeu:
¡Qué chicas que tienen aquí!

Me gustan morenas a mí.
Así fue como se quedó
un argentino em Brasil, en Brasil.

- Grabado por Dick Farney. Cantado en el Teatro Gran Rex por Joao Gilberto . -

Un Cantar

Matías Mormandi

(Milonga-Candombe)

INTRO



D.C.

- Matías Mormandi: "Invocando La Muzarela Inspiradora". -

El barrio está tan dormido
no se da cuenta que estoy
recorriendo los senderos de mi vida
recorriéndolo

lo cruzo varias veces
en distinta dirección
y por las calles no veo ni un alma
ni un gato ni un ratón.

Voy despertando los sueños
del barrio con mi canción
y las almas en pena se alegran
de penar al son

quién soy no se
ya lo averiguaré
no se quien soy
quizás lo sepas vos.

Sos un duende que ha nacido
una noche de tambor
con una chispa de algún tren y el llanto
de algún bandoneón
reías vos, lloraba el bandoneón...

con un vaso medio lleno
de aire y medio de ron
un corazón del millón le hace frente
a su destino.

El ave tango se lleva
hasta su nido del dolor
y las almas en pena se alegran
de penar al son

no digas que el tango es triste
porque más triste serás
al no saber que no hay pena más buena
que la que da un cantar
reías vos
lloraba el bandoneón...

reías vos
lloraba el bandoneón...

Un Mordisco Negro

Hernán Ríos

(Tango)

INTRO

Intro musical notation in treble clef, 4/4 time. The key signature has one sharp (F#). The notation includes a triplet of eighth notes (F#, A, C) followed by a whole note B. The next measure is a whole rest. The following measure is a half note A, followed by a half note G. The final measure is a half note F#, followed by a half note E. Chord symbols above the staff are: B-11, A-7(13), F#7ALT/E, B-7, Bb7(#11), A-7(13), D7(#9), G-7(13), and C7(#9).

TEMA

Tema musical notation in treble clef, 4/4 time. The key signature has one sharp (F#). The notation includes a half note F, followed by a half note E. The next measure is a half note D, followed by a half note C. The following measure is a half note B, followed by a half note A. The final measure is a half note G, followed by a half note F. Chord symbols above the staff are: F-7, Db7/F, F-7, Db7, F#-7, D7ALT, G-7, Eb7, Ab-7, F-7, Ab-7, G-7, F-7, D7ALT, G-7, F#7(#11), F-7(13), Bb7(#9), Eb-7(13), and Ab7(#9).

- Hernán Ríos: "Camino" (2008). -

Un Recuerdo

Fat's Fernández

Chords indicated in the score:

- Staff 1: B \flat , C-7, D-7, E \flat Maj7
- Staff 2: B \flat , C-7, D-7, D \flat Maj7
- Staff 3: G \flat Maj7, C-7, A \emptyset , D7(#9)
- Staff 4: G-7, C7, E \flat -7, F7
- Staff 5: B \flat , C-7, D-7, E \flat Maj7
- Staff 6: B \flat , C-7, D-7, D \flat Maj7
- Staff 7: E \flat Maj7, A \flat 7, D-7, D \flat °
- Staff 8: C-7, F7, B \flat , //

Urgente El Norte

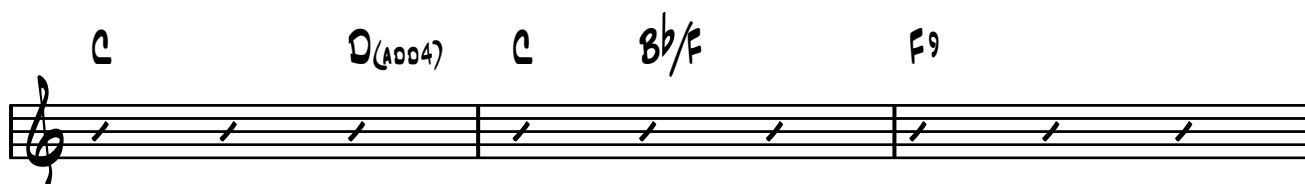
(Tema nº3 de la Serie Mayólica)

(Aire de Baguala)

Facundo Bergalli

INTRO





*Después de solos,
D.C. al CODA.*



Va Román

Guillermo Klein

F7sus4

Va Ro-mán, Pa ra mí y se lar-ga/a la ca-lor. qué vi-vo en B C - N

(Ejemplo de Línea de Bajo)

A la vi Y/en A - gos lla, la vi-lla re to se su-da de - al más,

(Similar a lo largo del tema)

lle - ga - rá lle - ga - rá an - tes que se pon - ga el dí - a. al - gún gol qué me de/a-le - grí - a?

Cru - zo Ro ma pen-san-do/enRo - mán. y qué/a-ca be/el ve-ra-no/infer - nal.

G♭MA7 **F7sus4** **D♭MA7**

en un tren des - ti - no Ga - va, Y/u-na o la pue de lle - gar. en el mar de Y/u-na o la

C7sus4

Vi - la - no - va. ba - ña/el ma - dri - gal.

- Guillermo Klein: "Guachos Filtros" / Sunnyside (2008).-

Vals

Román Cea

The musical score for 'Vals' by Román Cea is written in 3/4 time and consists of ten staves. The chords and musical notation are as follows:

- Staff 1: C-(MA7) F+7 Eb-7 DMA7
- Staff 2: DbMA7 Db7/Ab Gø F#-(MA7)/C#
- Staff 3: Db E-(MA7) AbMA7 CMA7 (#9)
- Staff 4: Db/F E-(MA7) Ab/C G7sus4 (b9) G7(#11)
- Staff 5: C7 Bb-11 A7(#9) Ab-11/Cb Db C7(#11) G7(b9)
- Staff 6: Ab+(MA7) DbMA7 Ab-/Cb C6 B7ALT
- Staff 7: CMA7 GbMA7 F-(MA7)
- Staff 8: B7ALT E+(MA7) A7(#11) Ab7(#11)
- Staff 9: G-7 BbMA7 F-7
- Staff 10: B-7 E-7 EbMA7/Bb

The score concludes with the instruction *D.C.*

Vals

Marcelo Mogueilevsky

Chords and notes for the main score:

- Staff 1: $A7(b9)$, D^- , $A7(b9)$, $D^-(MA7)$
- Staff 2: $D7$, E^b/G , $D7/F^\sharp$, D^-/F
- Staff 3: $G7(b9)$, C^-6 , $F^\sharp MA7 (\sharp 11)$, B^b6
- Staff 4: $A7/C^\sharp$, $C7(\sharp 9 \sharp 5)$, A^b6 , $F^\sharp MA7 (\sharp 11)$

First ending (1.): B^b/F , F^+ , A

Second ending (2.): B^b/F , F^+

SOLOS

Chords for the solo section:

- Staff 1: A/E , B/E , A/E , B/E
- Staff 2: A/E , B/E , A/E , B/E
- Staff 3: $C MA7$, D/C , $C MA7$, D/C
- Staff 4: $C MA7$, D/C , $C MA7$, D/C

Melodic lines for the solo section:

- Staff 5: B^b/F , F^+
- Staff 6: A , B/A , A , B/A

(1x solamente)

Después de solos,
D.C. al CODA.

Veleros

(Tema nº2 de la Serie Mayólica)

(Aire de Murga
y Candombe)

Facundo Bergalli

INTRO *Murga Uruguaya*

1. 2.

A (add9) E-

A

A (add9) E/G# D/F# F#7

F#-/E C#/E F#-/E C#/E

F/G G/F C/E B-9 Bb7

A (add9) E7sus4(b9) A (add9) E7sus4(b9) A (add9)

B *Candombe* D-7 G7(b9) C6 D-7 G7(b9) C6

F/G G/F C/E B-9 Bb7 1. A (add9)

2. A (add9) E7sus4(b9) A (add9) E7sus4(b9) A (add9)

Fine

SOLOS *Candombe*



*Después de solos,
D.C. al Fine.*

El Velo De La Noche

Juan Pablo Lazo

(Aire de Candombe)

(07) G- D- A7(b9)

(Guitarra)

D- D7(b9) G- D-

A7(b9) D- %

D- / / C/E

Hoy, _____ sin hue lla que pi - sar, _____ can - tan-do/eh de ras-gar
Hoy, _____ des- nu do/es - te do - lor, _____ el cue - ro ba - jo/el sol,

D-/F E∅ A7(b9) D- E∅ A7(b9)

_____ el ve lo de la no che. _____
_____ los pies so-bre la tie rra. _____

D-

Hoy, _____ bus-can - dosin bus-car, _____ ras-gan-do/ehde can-tar
Hoy, _____ al son de/es-te tam-bor, _____ meol-vi do/en el cri - sol

D7 D7(b9) G- %

_____ el ve - lo de la no - che. _____
_____ de pie - dra demi/A mé-ri - ca. _____

E∅ A7(b9) D- D-/C

Voy _____ bai - lan - do sin sa-ber la vi - da. El al - ma/a - ma-ne-ció dor-mi-
Ah... _____ el e - code/u na/an-ti - gua/he-ri - da que llo - ra por a-mor do-li-

E7/B E7/G# A7 Aø/Eb

- da. En-sue - ño y ma-de - ra. Ay... el mun-
- da. La san - gre la lla - ma. Ay... el mun-

D7(b9) G- E7 A7

- do se vis-tió de som - bra y/el pe - cho/en su la - tir te nom - bra.
- do se vis-tió de som - bra y/en ple - na/os - cu - ri - dad te nom - bra.

G#° G-7 BbMA7 A7(b9) D- D7(b9)

Cuan - do can - ta - rá el co ra zón. (Guitarra)
Cuan-do/a-lum-bra-rá la luz del sol.

G- D- A7

D- G- D-

A7(b9) D- / / D-/C BbMA7 C#° A7(b9)

D- / / D-/C BbMA7 C#° A7(b9) D-

Vengo Rengo

Martín Iannaccone

A

Piano

B

F#-11 G-11 A-11

F#-11 G-11 F-(MA57)

Venus

Armando Alonso

(Tempo Rápido)

The musical score for 'Venus' by Armando Alonso is written in treble clef with a common time signature (C). The tempo is marked as '(Tempo Rápido)'. The score consists of ten staves, each containing musical notation and a series of chords. The chords are as follows:

- Staff 1: D/G, B^b°7, B-7, D^b/E
- Staff 2: D^b/A, C°7, D^bMA7, C°, F7
- Staff 3: G-7, E^b/G, E/G, D^b/G
- Staff 4: D^b/G^b, %, A°7, %
- Staff 5: A°, B/D, G-7, A/C
- Staff 6: A/B, A^b/B, G/B, %
- Staff 7: A-7, D^b/A^b, D/G, F[#]7
- Staff 8: B-7, %, A-7, B/D

Verse Negro

(Chacarera)

Willy González

First system of music for Verse Negro (Chacarera). The bass staff shows the following chords: Cmaj7, C#dim, G/D, B7(b9), C#7 D9, D9, and Bb/D.

Second system of music for Verse Negro (Chacarera). The bass staff shows the following chords: Bb-/D, Csus4, Bsus4, Esus4, A-7, and Fmaj7.

Third system of music for Verse Negro (Chacarera). The bass staff shows the following chords: E7, A-7 F7, E7 F7 F#7, G7 D7(b9), Db7(b9) C7(b9) B7(b9), and Bb9.

(Impro)

Fourth system of music for Verse Negro (Impro). The bass staff shows the following chords: A-7 and E7 alternating.

Fifth system of music for Verse Negro (Impro). The bass staff shows the following chords: A-7, A-7, E7, E7, E7, and E7.

Sixth system of music for Verse Negro (Impro). The bass staff shows the following chords: A-7, A-7, and a 4-measure rest.

The first system of musical notation consists of two staves. The right staff (treble clef) contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The left staff (bass clef) contains a bass line with eighth and sixteenth notes, also featuring a triplet of eighth notes. There are four '4' markings above the right staff and four '4' markings below the left staff, indicating four-measure phrases.

The second system of musical notation consists of two staves. The right staff (treble clef) contains a melody with quarter and eighth notes. The left staff (bass clef) contains a bass line with quarter and eighth notes. There are four '4' markings above the right staff and four '4' markings below the left staff, indicating four-measure phrases.

The third system of musical notation consists of two staves. The right staff (treble clef) contains a melody with quarter and eighth notes. The left staff (bass clef) contains a bass line with quarter and eighth notes. There are four '4' markings above the right staff and four '4' markings below the left staff, indicating four-measure phrases. The system ends with a first ending bracket labeled '1.'.

The fourth system of musical notation consists of two staves. The right staff (treble clef) contains a melody with quarter and eighth notes. The left staff (bass clef) contains a bass line with quarter and eighth notes. There are four '4' markings above the right staff and four '4' markings below the left staff, indicating four-measure phrases. The system ends with a second ending bracket labeled '2.'.

The fifth system of musical notation consists of two staves. The right staff (treble clef) contains a melody with quarter and eighth notes. The left staff (bass clef) contains a bass line with quarter and eighth notes. There are four '4' markings above the right staff and four '4' markings below the left staff, indicating four-measure phrases. The system ends with a final double bar line.

- Willy González Trío: "Verse Negro" -

El Viaje De Dumpty

Pocho Lapouble

1. 2.

E-7 CMA7

A

E-7 CMA7

E-7 CMA7

1. 2.

A-7

B

G-9 D/E

First system, measures 1-4. Treble clef: C major, C#4, D#4, E4, F#4, G4, A4, B4, C5. Bass clef: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5.

Second system, measures 5-8. Treble clef: C major, C#4, D#4, E4, F#4, G4, A4, B4, C5. Bass clef: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5.

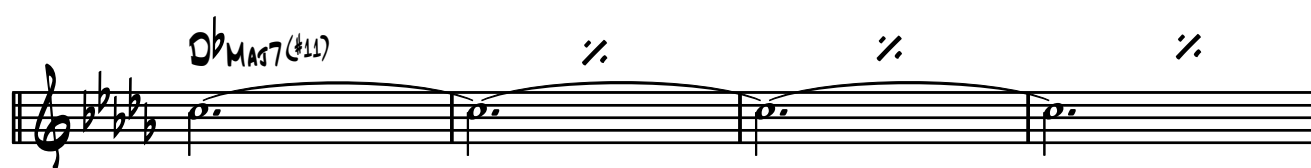
Third system, measures 9-12. Treble clef: C major, C#4, D#4, E4, F#4, G4, A4, B4, C5. Bass clef: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5.

Fourth system, measures 13-16. Treble clef: C major, C#4, D#4, E4, F#4, G4, A4, B4, C5. Bass clef: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5. Chords: C#4, D#4, E4, F#4, G4, A4, B4, C5.

Viendo Tus Ojos

Juan Dargentón

[illegible][illegible][illegible][illegible]



Viento y Sol

Pablo Tozzi

(Vidala)

Chords: D-, A7, G7, FMA7

Chords: B \emptyset , B \flat 7, 1. E \flat 7, A7

Chords: 2. E \flat 7, A7, D-7, F \sharp 7

Chords: G-7, E7, A-7, E \flat 7, A7, B \flat MA7

Chords: G-7, C7, B \emptyset , B \flat 7, E \flat 7

Vintage

Fernando Falcón

(Balada)

A D7 G7(#5) F#-7 Bb7 D#ø G#7(#9) C#-7 C7

B-7 E7 AMa7 A#ø/G# F#-7 B7 D#/E

B GMA7 F#7 F7 BbMA7 Bø E7 AMA7

CMa7 B7 Bb7 EbMA7 Eø F7(#9) BbMA7 A7(b9)

A D7 G7(#5) F#-7 Bb7 D#ø G#7(#9) C#-7 C7

B-7 E7 AMa7 A#ø/G# F#-7 B7 D#/E EMA7

Waltham Rose

Guillermo Bazzola

(Tempo Medio-
Corchea Normal)

A-9 F+(MA7) A-9 F+(MA7)

A-9 F+(MA7) A-9 F+(MA7)

G7sus4 F#° E/F F#-11

D+(MA7) F#-11 D+(MA7) A7sus4

E(ADD9)/G# F#/G Db7sus4

B-(b13) G-(b13) G-(13)

E-9 G°(MA7)/F#

Solos sobre Forma en 4/4.

...Y Amó A Su Hermano, Hasta El Fin

Dino Saluzzi

A C F#7 B-7 E7(#9)

A-7 D7 G B7

E-7 A7 D^b GMA7

C#^o F#7(b9) B-7 E7(#9)

B A-7 A#^o B-7 E7(b9)

A^o D7 D-7 G7

A/G E/D

G F C/E E^b

B7 E- A7(#5) D-7 G7

C C-9 (IX solamente) F/C

A^bMA7 D/C G7 DMA7 CMA7 Fine

Nota del autor: Sección {C} es parte de la forma y puede utilizarse como Introducción.
Los solos pueden interpretarse sobre la misma, luego D.C. al Fine.

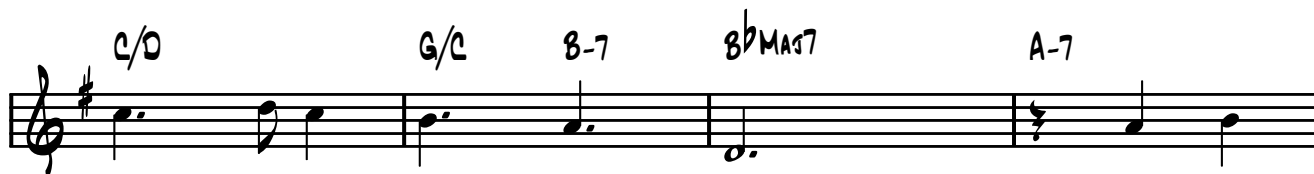
- Dino Saluzzi: "Once Upon A Time Far Away In The South" / (ECM). -

Y Así Se Va

(Aire de Chacarera)
No muy rápido

Pablo Ablanado

INTRO



GM⁷/C G-7/B^b B^bMA⁷/A % D7 %

p cresc.

[C] GM⁷ % A-7/G %

GM⁷ (A-7/G) A-7/G %

[D] GM⁷ % F[#]-7 FM⁷ /E

C/D G/C B-7 B^bMA⁷ A-7

C/G G/F D/E E^bMA⁷(#11) /F

/G A^o E^bMA⁷/D D7 Solo %

Solos sobre Forma.
Luego, D.S. al CODA.

[Coda] GM⁷ % A-7/G % (Abierto) GM⁷

Nota del autor: Compases 10, 18 y 44, tocar A-7/G durante la melodía y no durante los solos, es por eso su indicación entre parentesis.
Esta versión contiene algunas modificaciones respecto a la grabación.

Ya Va A Pasar

Norberto Machline

INTRO



A



B



A



Solos: Rhythm Changes c/ sección {B}.

You-Me

(Corchea Normal)

Gustavo Gregorio

♩ = 100

INTRO

G-7 A^bMAJ7(♯11)_{x4} G-7 A^bMAJ7(♯11) G-7

(Corchea de Swing)

A^bMAJ7(♯11) C-7 D^b7(♯11) C-7 F7 B^b-7

E^b7 A-7 D7 A^b-7 D^b7

B SOLOS/Groove de Rock

Melodía (N.C.) 1. D7(♯9) 2. D7(♯9) D^b7(♯9) (N.C.) -----

Bajo Unisón (8vas)

(E^bMAJ7) A-7(♭5) D7

D7/C B^bMAJ7 A-11 D7(♭9)

Tocar {Intro} para ir a Solos
Forma de SOLOS: {AAB Intro}

Zamba Sin

Letra: Martín Caparrós
Música: Gabriel Senanes

G- G-/F $\frac{F}{E^b}$ E^b/D C-7 F7 D-7 F/^bB^b E^bMA⁵7

A^ø D7 G- G-/F E^ø E^b7 D7sus4 D7

G- G-/F $\frac{F}{E^b}$ E^b/D C-7 F7 D-7 F/^bB^b E^bMA⁵7

A^ø D7 G- G-/F E^ø E^b7 D7sus4 D7

GMA⁵7 C-6/G GMA⁵7 C-7 F7 B^bMA⁵7 E^b-6/B^b

B^bMA⁵7 A^ø D7 GMA⁵7 C-6/G GMA⁵7 C-7 F7

B^bMA⁵7 E^b-6/B^b A-7 A-7/D G⁶

A veces lo que parece
se nos pierde de una vez.
A veces se va perdiendo
sin decirnos cuándo fue.

Estaba pero no estaba:
era un pedazo de ayer
que nunca tuvo mañana,
un presente que no es.

Estribillo:

¿Por qué vos no,
por qué yo no,
por qué nosotros no?
¿Por qué no?
¿Dónde se fue,
dónde andará
lo que ya no va a ser?

Te ví llegando y veía
lo que nunca supe ver.
Te ví, no te ví, miraba
lo que es querer sin poder.

Estribillo

...Y Ya No Están

Juan Cruz Masotta

(Jazz Waltz)

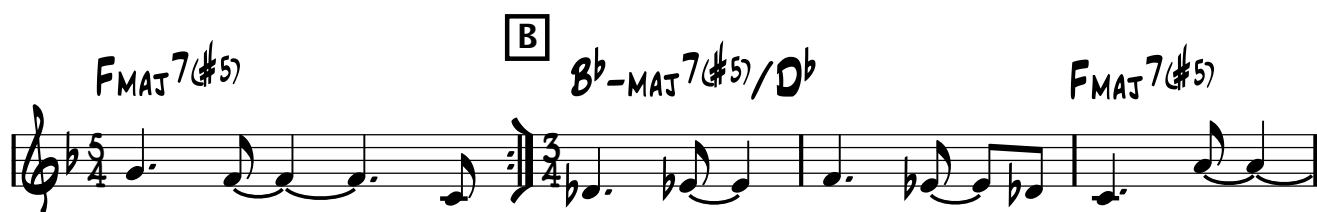
♩ = 112

The musical score is written for a jazz waltz in 3/4 time, key of D major. It consists of two systems of staves, each containing four staves of music. The first system begins with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked as 112 beats per minute. The score includes various chords and melodic lines, with some measures featuring a repeat sign. The second system is marked with a '2.' and continues the melody and harmony.

Chords and notation details:

- System 1, Staff 1: E-9, B7/F#, G6, E7(b9)/G#
- System 1, Staff 2: A-7, F#7/A#, B7
- System 1, Staff 3: 1. Bø, E7(b9), A-7, A-7/G
- System 1, Staff 4: F#ø, B7(b9), E-7, Eb7
- System 1, Staff 5: D-7, G7, C#-7, C7(#11)
- System 1, Staff 6: F#7, C7(#11), B7(b9)
- System 2, Staff 1: 2. A-7, A#ø7, E-7/8, Cmaj7
- System 2, Staff 2: A-7, B7(b9), E-7, B7, E-7

♩=200

A

D.C.

Forma: {A-A-B-A}.

Solos: {A-B}.

(Balada)

(...)

Federico L. Orlando

♩ = 50

A

Chords: Eb-6, D-7 (13), CMAS7, DbMAS7, F7sus4/D, Db-6, CMAS7, BbMAS7, Eb-7, BbMAS7, C-6, GbMAS7, EMAS7, Eb-7, Ab7sus4, DbMAS7, Eb (Frigio), and three measures of repeat.

B

Chords: Eb-6, C-7, C-(MAS7), BbMAS7, C-(MAS7), FbMAS7, F7, BbMAS7, G7ALT, CMAS7, DbMAS7, A7, DbMAS7, B7ALT, Bb7, EbMAS7, Eb (Frigio), and a final repeat sign.

Solos sobre {A} o Eb Frigio.
Luego, ir a {C} & al Fine.

Chords: E^b-6 , $D-7$, $CMA7$, E^bMA7 , B^bMA7 , $B-7$, $F7$, $G-6$, $F7ALT$, A^bMA7/B^b , $F-6$, D^bMA7 , $B^b\circ7$, $F-7$, $B^b7(\sharp9)$, B^b-7/E^b , E^b , || , || , || .

Fine

5 am

Leo Alvarez

[A] F-9 F#7 F-9

DbMA7(#11) D7 DbMA7(#11)

Gø AMA7(#11) Gø

C7 DbMA7 C7

[A'] F-9 F#7 F-9 Dø

DbMA7(#11) D7 DbMA7(#11) A7(#11)

Gø AMA7(#11) Gø Db7(#11)

C7 DbMA7 C7

[B] GbMA7(#11) C7b9 8b-9 Ab13

G-11 C7b13 F-7 8b7

Dø G7(13) G7b13

7 Días

Paula Shocron

(Swing-Tempo Rápido)

A

Chords: $E\flat 7 \text{ sus } 4$, $E 7 \text{ sus } 4$, $D\flat 7$, $D 7 \text{ alt}$, $G - 7$

Chords: $E\flat \text{ MA } 7$, $G\flat 7 (\#11)$, $F -$, $F / D\flat$

Chords: $A 7 \text{ sus } 4$, $A\flat -11$, $D\flat 7 (\#11)$

Chord: $C \text{ MA } 7$

A'

Chords: $B 7 \text{ sus } 4$, $B\flat 7 (\#11)$, $A 7$, $C / A\flat$

Chords: $G 7 (\#11)$, $F\# - (\text{MA } 7)$

Chords: $E\flat 6$, $D\flat \text{ MA } 7$, $E\flat 6$, $D\flat \text{ MA } 7$, $E\flat 6$

Chords: $D\flat \text{ MA } 7$, $C \text{ MA } 7$

