

The book of  
**MANDRAGORA**

Compiled, Transcribed,  
Edited, and Randomly  
Chosen by Bob Barnes

Alphabetical Listing:

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Chiquilin de baquin\*  
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La ultima cita  
La ultima Copa  
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Libertango  
Linea Nigra  
Los ejes e mi caretta  
Los Mareados+  
Love Boat  
Madreselva  
Meprise  
Mi Buenos Aires  
Miaou+  
Milagros+  
Mionga del 900  
My Desire devised her  
beauty  
No soy de aqui  
Oblivion  
Oye como va  
Piensa en mi  
Rio Sena  
Romanesca  
Santa Fe\*  
Softly, as in a Morning  
Sunrise+  
Sur  
Tango Choc  
Tango du reve  
Taquito militar\*  
Under Paris Skies

Uno  
Vent d' Automne  
Volver  
Vuelvo al sur\*  
Y tu caballo tambien  
Yo soy de San Telmo\*  
Yo soy Maria  
Youkali

Note: This is the "book" for  
Mandragora, a Minneapolis-  
based Tango Band. It is a  
listing of all the songs that  
we have in our repertory.  
There are a lot of non-tango  
tunes in this book. As a  
working band, we are called  
upon to play many types of  
music, not just Tango.

If you like this book, why not  
but our CD?  
<http://store.mixon.com/mandragoratango>

# 9 de Julio

J Padula

g- D<sub>7</sub> D<sub>7</sub> g- G<sub>7</sub> C-

A:

7

D<sub>7</sub> D<sub>7</sub> D<sub>7</sub> g- g-

1 to B part To Trio

B:

12 G C D G G

17 D D G G D D

23 G G C D G

Trio:

28 G G G G C C

34 C C D<sub>7</sub> G D<sub>7</sub>

39 G D<sub>7</sub> G D<sub>7</sub> G G

1 2

Form: A B A Trio (A B A Trio) A

# A Juan Carlos Copes

A. Gomez

$\text{♩} = 120$

Bass: Bb A G F E A A7 d- d- A7 A7 d-

Bass: Bb A G F E A A7 d- d- D7 g- A7 d- *Fine*

d- E7 A7 d- d- A7 d- A7

d- E7 A7 d- D7 g- d- A7

Bass: Bb A G F E A A7 d- d- A7 A7 d-

Bass: Bb A G F E A A7 d- d- D7 g- A7 D

D B7 e- A7 D D A7 A7 D

D B7 e- F#7 b- B7 e- A7

# A Media Luz

Edgardo Donato

3 D A7

5 D D A7 D

10 D- G- A7 D- A7 D-

15 G-6 A7 D- D- A7

20 D- D7 G- A7

25 D- D- A7 G- A7 D

30 D A7 D D

35 A7 D A D

# Adios, Randall

C Major Version of Adios Muchachos

Col. Julio Sanders

Intro

C C7/B $\flat$  F/A F-/A $\flat$  C/G G7 C

A:

C E7 F G7 C

10 C E- D-7 G7 C G7

14 C E7 F G7 C

18 C C/B $\flat$  F/A F-/A $\flat$  C/G G7 C

B:

22 E7 Am G7 C

26 F F- C D-7 G7 C

30 D-7 G7 C G C

# Amor del bajo corrales

Costa Rican  
Arr. Abel/Barnes

**A:**  $a_m$   $E_7$   $a_m$   $a_m$   $A_7$

7  $A_7$   $d_m$   $d_m$   $d_m$   $d_m$   $b^{\circ}7$   $E_7$   $a_m$   $a_m$

13  $F_{\Delta}$   $G^{\#}7$   $E_7$   $a_m$   $a_m$   $a_m$   $E_7$   $E_7$   $a_m$   $a_m$   $a_m$   $E_7$

20  $G_7$   $G_7$   $C$   $C$   $G_7$   $G_7$   $C$   $C$

**B:**

28  $E_7$   $E_7$   $a_m$   $a_m$   $E_7$   $E_7$   $a_m$   $a_m$   $a_m$   $a_m$

37  $A$   $A$   $A$   $A_6$   $A_6$   $B^{\flat}7$   $b_m$   $b_m$

45  $E_7$   $E_7$   $E_7$   $E_7$   $E_9$   $E_9$   $A$   $E_7$

53  $A$   $A$   $A$   $A$   $A_7$   $A_7$   $D$   $D$

61  $d_m$   $d_m$   $A$   $A$   $E_7$   $E_7$   $A_6$   $A_6$

To Trio

The musical score is written in 3/4 time. Part A (measures 1-12) is in A minor. Part B (measures 13-27) continues in A minor. The Trio section (measures 28-61) changes to D major. Chords are indicated above the staff. Measure numbers 7, 13, 20, 28, 37, 45, and 61 are marked at the beginning of their respective lines. A 'To Trio' instruction is placed above the final measure of the Trio section.

ABA|C|

# Arco Iris

Marcel Feifoo

3 a- d- E7 a- 3

6 a- d- E7 a- 3

A7(b9) d- B7(b9) E7 3

14 a- d- E7 a-

18 E7 a- E7 a-

22 G9 C B7 E7

26 E7 a- E7 a-

30 F a- B7 E7 a- 3

34 d- d-/C G/B G7 C Edim7 d-7 G7

38 C Edim7 d-7 G7 d-7 D7 G

42 d- d-/C G/B G7 C C7 F

46 f- C A7 d- G7 C 3

# Boulevard of Broken Dreams

Harry Warren

D E-7 A7 D E-7 A7 B-7 E7 Em A7



F#- B- C#7 F#- B- C#7 F#- B- E7 A A7



D- G-6 A7 D- G-6 A7



D-A7 D- G-6 A7



D- D7 C-6 D7 G- C7



Bb-6 C7 F A7 D- G- A7



A7 D- A7 D-





# Brazil

Ary Baroso  
Tr. Bob Barnes

G G G

a- a-

G b- a- D7 G G7 F#7 F7 E7 d-7 E7

E7 d-7 E7 E7 d-7 E7

a- a-6 a-6 a-6 a- a-6 a-6 c-

G G+ G6 E7 G# a- a-6 a-6 c-

G b- a- D7 G b- a- D7

G G G

# Calambre

Astor Piazzolla  
Arr. Bob Barnes

**Chord Progression 1:** e- F#7 b- b<sub>m7</sub>(b5) E<sub>7</sub> a- a<sub>m7</sub>(b5) D<sub>7</sub>

**Chord Progression 2:** G<sub>Maj7</sub> C<sub>Maj7</sub> f<sub>m7</sub>(b5) B<sub>7</sub> e- e- d#<sub>m7</sub>

**Chord Progression 3:** d<sub>m7</sub> G C d<sub>m7</sub> e<sub>m7</sub> d<sub>m7</sub> G C d<sub>m7</sub> e<sub>m7</sub> f#<sub>m7</sub>(b5) B<sub>7</sub>

**Chord Progression 4:** e<sub>m7</sub> f#<sub>m7</sub>(b5) G<sub>Maj7</sub> f#<sub>m7</sub>(b5) B<sub>7</sub> e<sub>m7</sub> d#<sub>m7</sub> d<sub>m7</sub> G<sub>7</sub> C d<sub>m7</sub> e<sub>m7</sub>

**Chord Progression 5:** f<sub>m7</sub> B<sub>b7</sub> E<sub>bM7</sub> f<sub>m7</sub> g<sub>m7</sub> a<sub>m7</sub>(b5) D<sub>7</sub> G<sub>M7</sub> C<sub>M7</sub> f#<sub>m7</sub>(b5) B<sub>7</sub>

**Chord Progression 6:** E<sub>M7</sub> e<sub>m7</sub> a<sub>m7</sub> D<sub>M7</sub> G<sub>M7</sub> C#<sub>m7</sub>(b5) F<sub>7</sub> B<sub>7</sub> g<sup>o</sup><sub>7</sub> B<sub>7</sub>

# Cancion del ovido

Julio de Caro  
tr. Bob Barnes

*♩ = 120*

**A:** d- A<sub>7</sub> d- D<sub>7</sub> g- c- g-

6 A<sub>7</sub> d- d- B<sub>b7</sub> A<sub>7</sub> B<sub>b7</sub> A<sub>7</sub> d-

**B:** 12 d- d- D<sub>7</sub> g- g- A<sub>7</sub>

17 d- E<sub>7</sub> A<sub>7</sub> d-

20 d- B<sub>b7</sub> A<sub>7</sub> d-

# Chiquilín de Bachín

Arr. Bob Barnes

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is primarily composed of eighth and quarter notes, often beamed together. Chords are indicated by letters above the staff, such as g-, Eb/G, g-6, c-, F7, f-6, G7, D7sus4, D7, g-, Eb/G, g-6, c-, F7, f-6, G7, c-, F7, d-, g-, em7(b9), A7, D7sus4, D7, g-, Eb/G, g-, Eb/G, g-, Eb/G, G7sus4, G7(b9), c-, F, d-, G-3, c-7, Eb7, D7sus4, D7, g-, Eb/G, g-6, c-, g-7, g°7, c-, G, and g-. Some chords are accompanied by a '3' below them, indicating a triplet. The score concludes with a double bar line and repeat dots.

# Clarinet Polka

Arr. Bob Barnes

The musical score for "Clarinet Polka" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece consists of ten staves of music. The first staff begins with a repeat sign and is accompanied by chords G, G, G, g#7, D7, and D7. The second staff starts at measure 7 with chords D7, D7, G, G, G, and G. The third staff starts at measure 13 with chords D7, D7, D7, D7, G, and G, ending with the word "FINE". The fourth staff starts at measure 19 with chords A7<sup>3</sup>, D, D, A7, D, A7, and A7<sup>3</sup>. The fifth staff starts at measure 24 with chords D, D, A7, D, and D7. The sixth staff starts at measure 28 with chords G, G, G, D7, D7, D7, D7, G, and G. The seventh staff starts at measure 37 with chords G, G, D7, D7, D7, D7, G, and G7. The eighth staff starts at measure 45 with chords C, C, C, G7, G7, and G7. The ninth staff starts at measure 51 with chords G7, C, C, C, C, and G7. The tenth and final staff starts at measure 57 with chords G7, G7, G7<sup>3</sup>, C, and C.

# Con Alma y Vida

Carlos di Sarli  
Tr. Bob Barnes

A: *mf* e- a- D G e-

6 *B7* *B7* e- *B7* e- FINE

(Tag the last 2 bars 3x for a coda)

B: e- *B7/D#* *E7/D* a- G f# e-

17 e- *B7* e- e-

C: *p* *B7* e- *B7* e- D G *mf*

28 D G *B7* e- *B7* e- *p*

34 *B7* e- *B7* e-

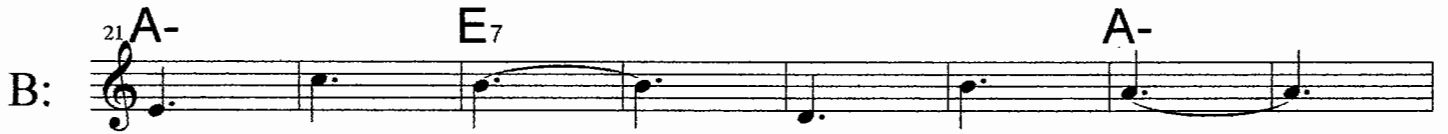
Form: AA BB C AA BB C AA

# Corazon de oro

F. Canario

A: 

11 

B: 

29 

37 

45 

C: 

62 

# Delilah

Tom Jones (Mason/Reed)

Intro:  
(1x only)

*e*<sub>sus4</sub>

Verse  
(repeats)

9 *e-* *B7*

I saw the light on the night that I walked by her win - dow  
At break of day where that mandrove a - way I was wait - ing

17 *e-* *B7*

I saw the flick - er - ing sha - dows of love on her blind.  
I cross the street to her house and she o - pened the door.

25 *E7* *a-*

She was my wo - man  
She stood there laugh - ing

33 *e-* *B7* *e*<sub>m</sub> *D7*

As she de - cieved me I watched and went out of my mind.  
I felt the knife in my hand and she laughed no more. Oh - -

41 *G* *D7*

My My My De - li - lah

49 *D7* *G*

Why? Why? Why? - - - De - li - lah

57 *G* *G7* *G* *C* *B7* *Bb7* *A7*

I could see that that girl was no good for me  
So be - fore the come in to breakdown the door. for -

65 *G* *D* *G* *B7*

but I was lost like a slave that no man could free  
give me De - li - lah I just couldn't take it no more.

73 *e* *B7* *e-* *a-* *B7* *e*

for - give me De - li - lah I just couldn't take it no more

Form: Intro, Sung Verse, Instrumental Verse, Sung Verse.



# Derecho Viejo

Eduardo Arolas  
tr. Bob Barnes

*♩ = 128*

**A:**

*6* e- B<sub>7</sub> B<sub>7</sub> e- e-  
B<sub>7</sub> B<sub>7</sub> e- e- B<sub>7</sub> B<sub>7</sub>  
*12* e- e- B<sub>7</sub> B<sub>7</sub> e-

**B:**

*17* e- B<sub>7</sub> E<sub>7</sub> a- F a- e- e- f<sup>o</sup><sub>7</sub>  
F<sup>#</sup> G<sup>#</sup> A  
*22* B<sub>7</sub> B<sub>7</sub> e- e- B<sub>7</sub> E<sub>7</sub> F  
F<sup>#</sup> G<sup>#</sup> A  
*28* e- e- f<sup>o</sup><sub>7</sub> B<sub>7</sub> B<sub>7</sub> e-

**Trio:**

*33* G g<sup>#</sup><sub>7</sub> D<sub>7</sub> D<sub>7</sub> g<sup>o</sup><sub>7</sub> G B<sub>7</sub>  
A  
*38* e- B<sub>7</sub> e- G g<sup>#</sup><sub>7</sub> D<sub>7</sub> D<sub>7</sub>  
A  
*44* g<sup>o</sup><sub>7</sub> G B<sub>7</sub> e- B<sub>7</sub> e-

# Despacito

Bernardo Lopez  
Tr; Bob Barnes

A: 





B: 



Trio: 





# Dolores

Emil Waldteufel  
Tr. Bob Barnes

Intro:  $A_7/E$   $g-6/D$   $A_7/E$  No Chord  $A_7/E$   $d-/F$

7  $g-$   $E_7/G\#$   $A_7$   $A_7/G$   $d-/F$   $A_7/E$

13  $d-$   $A_7/E$   $d-/F$   $d-$   $g-$   $D_7/A$   $g-/B\flat$   $g-$

21  $A_7$   $A_7$   $d-$   $g-$   $d-/A$   $A_7$   $d-$   $d-$   $d-$

31  $g-$   $d-$   $A_7$  Fine / To Trio

36  $d-$   $g-$   $d-$

42  $A$   $E_7$   $A$  No Chord  $A_7$

48  $B\flat/A$   $A_7$   $B\flat/A$   $A_7$   $A_7/G$   $d-/F$

Go Back to A:

Trio:

A7/E

Bb

Bb

54 No Chord

Bb

F7

F7

59

F7

F7

Bb

65

Bb

Bb

Bb

71

D/A

D/A

A7

77

A7

D

D

83 No Chord

E<sub>b</sub>6

Bb

F7

89

Bb

E<sub>b</sub>6

Bb

95

F7

F7

Bb

101

Go Back to Intro. End on 2nd. A

# Donauwellen

aka "Danube Waves"  
or "The Anniversary Waltz"  
w/ 3-part harmony for strings

Josef Ivanoci  
Arr. Bob Barnes

E<sub>7</sub> E<sub>7</sub> E<sub>7</sub> E<sub>7</sub> a-

A:

a- a- A<sub>7</sub> d- G<sub>7</sub> C<sub>Maj7</sub>

6

F<sub>Maj7</sub> b<sub>m7(b5)</sub> E<sub>7</sub> a- a- G F a-

12

*FINE*

G<sub>9</sub> G<sub>9</sub> C C<sup>o7</sup>C G<sub>7</sub> G<sub>7</sub>

18

B:

C C<sup>o7</sup>C E<sub>7</sub> E<sub>7</sub> a- a-

24

d- E<sub>7</sub> a- a- a- a- G F

30

Form: AA all, BB Accordion AA Piano BB Strings  
AA solo violin BB Strings AA all.

# Dulce Vertigo

Julio Marima y Gutierrez  
Tr. Bob Barnes

a- E<sub>7</sub> a- E<sub>7</sub> a-  $\frac{G}{B}$

Musical staff A, measures 1-5. The staff contains a melodic line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: 1. quarter note A4, 2. quarter note A4, 3. quarter note A4, 4. quarter note A4, 5. quarter note A4.

$\frac{F}{A}$  e-  $\frac{d-}{F}$  F<sub>7</sub> E<sub>7</sub> a- E<sub>7</sub>

Musical staff A, measures 6-10. The staff contains a melodic line in treble clef. The notes are: 6. quarter note G4, 7. quarter note G4, 8. quarter note G4, 9. quarter note G4, 10. quarter note G4.

a- E<sub>7</sub> a-  $\frac{G}{B}$  a- GF E<sub>7</sub> a-

Musical staff A, measures 11-15. The staff contains a melodic line in treble clef. The notes are: 11. quarter note A4, 12. quarter note A4, 13. quarter note A4, 14. quarter note A4, 15. quarter note A4.

E<sub>7</sub> a- E<sub>7</sub> a- B<sub>7</sub>

Musical staff B, measures 17-21. The staff contains a melodic line in treble clef with a key signature of one sharp (F#). The notes are: 17. quarter note B4, 18. quarter note B4, 19. quarter note B4, 20. quarter note B4, 21. quarter note B4.

e- B<sub>7</sub> E<sub>7</sub> E<sub>7</sub> a-

Musical staff B, measures 22-26. The staff contains a melodic line in treble clef with a key signature of one sharp (F#). The notes are: 22. quarter note B4, 23. quarter note B4, 24. quarter note B4, 25. quarter note B4, 26. quarter note B4.

E<sub>7</sub> a- A<sub>7</sub> d- a- B<sub>7</sub> E<sub>7</sub> a-

Musical staff B, measures 27-32. The staff contains a melodic line in treble clef with a key signature of one sharp (F#). The notes are: 27. quarter note B4, 28. quarter note B4, 29. quarter note B4, 30. quarter note B4, 31. quarter note B4, 32. quarter note B4.

F F+ g- C<sub>7</sub> F F+ g- C+ F F+ B<sub>b</sub> D<sub>7</sub> g-

Musical staff Trio, measures 33-39. The staff contains a melodic line in treble clef with a key signature of one sharp (F#). The notes are: 33. quarter note F4, 34. quarter note F4, 35. quarter note F4, 36. quarter note F4, 37. quarter note F4, 38. quarter note F4, 39. quarter note F4.

G<sub>7</sub> C<sub>7</sub> F F+ g- C+ F F+ B<sub>b</sub> D<sub>7</sub> G<sub>7</sub> C<sub>7</sub> F

Musical staff Trio, measures 40-44. The staff contains a melodic line in treble clef with a key signature of one sharp (F#). The notes are: 40. quarter note G4, 41. quarter note G4, 42. quarter note G4, 43. quarter note G4, 44. quarter note G4.

# El acomodo

Edgardo Donato  
Tr. Bob Barnes

Intro:  
(played  
once)

$\text{♩} = 140$   $B\flat$   $g-$   $E\flat$   $D_7$

The  
actual  
song:

$5$   $D_7$   $D_7$   $g-$   $g-$   $D_7$

$10$   $D_7$   $g-$   $g-$   $c-$   $c-$

$15$   $g-$   $g-$   $D_7$   $D_7$   $g-$

$20$   $g-$   $g-$   $D_7$   $g-$   $g-$   $g-$   $g-$

$26$   $D_7$   $g-$   $c-$   $g-$   $E\flat_7$   $D_7$   $g-$

$32$   $c-$   $g-$   $E\flat_7$   $D_7$   $g-$

# EL AMANACER

Roberto Firpo  
arr. Bob Barnes

The musical score is written in 4/4 time and consists of three systems of staves, each with guitar chords indicated above the notes.

**System A:** Measures 1-8. Chords: G7, C-, G7, C-. Performance markings: *Pizz* (pizzicato), *f* (forte), and *Fine*.

**System B:** Measures 9-24. Chords: C-, G7, G7, C-, C-, G7, G7, C-. Performance marking: *Arco* (arco).

**System C:** Measures 25-40. Chords: C, G7, G7, C, C, G7, G7, C, Ab, C-, G7, C-. Performance marking: *D.C. al Fine* (Da Capo al Fine).

Form: AA B C AA



# ABACA

## El Choclo

Angel Vilodo

D-

A<sub>7</sub>

A<sub>7</sub>



D-

D-

D<sub>7</sub>



G-

D-

A<sub>7</sub>

D-



C<sub>7</sub>

F

C<sub>7</sub>

F

A<sub>7</sub>

D-

$\frac{D-}{C}$



B<sub>b7</sub>

A<sub>7</sub>

A<sub>7</sub>

B<sub>b7</sub>A<sub>7</sub>

B<sub>b7</sub>A<sub>7</sub>

(-)



D

A<sub>7</sub>

A<sub>7</sub>

D<sub>7</sub>

B<sub>7</sub>

E-



E<sub>7</sub>

A<sub>7</sub>

E-

$\frac{D}{A}$

A<sub>7</sub>

D



# El Esquinazo

(Quick 2-step Milonga w/ Ragtime Feel)

Angel Villodo  
(Same Dude who wrote "El Choclo")

Unison Run: C

A: 

6 

10 No Chords 

14 

19 

23 

28 

32 

Form: A BB A Trio Trio (repeat) End on an A  
The A section does not repeat. The repeat is written out

# El Garron

Celestino P. Ferrer

Musical notation for measures 1-5. Chords: A7, d-, A7, d-, g-

Musical notation for measures 6-10. Chords: d-, A7, d-, A7, d-

Musical notation for measures 11-14. Chords: C7, F, A7, d-

Musical notation for measures 15-18. Chords: C7, F, A7, d-

Musical notation for measures 19-22. Chords: d-, A7, d-, A7, A7, d-, A7, d-

Musical notation for measures 19-22 in the bass clef.

Musical notation for measures 23-26. Chords: d-, A7, d-, A7, d-, A7, d-

Musical notation for measures 23-26 in the bass clef.

# El Pirata

Marcel Feijoo  
Tr. Bob Barnes

A: a- E7 a- a- G7 C

E7 A- B $\flat$ /D a-/C E7/B E7 a-

18 a- E7 a- d- E7

23 a- B7 b $m7(b5)$  E7 a- E7 a-

29 d- d- a- F a- E7 a-

G7 C C

Trio: 34

G7 C A7

39

d- G7 C G7 A $b7$  G7 C

45

# El Tajo

Marcel Feijoo

**A** d- E<sub>7</sub> g-6 d-

6 d- g- e<sub>m7(b9)</sub> B<sub>b</sub> A<sub>7</sub> d- E<sub>7</sub>

12 g-6 d- g- d- A<sub>7</sub> d-

**B** 18 A<sub>7</sub> g- A<sub>7</sub> d- C<sub>7</sub> B<sub>b</sub> C<sub>7</sub> F E<sub>7</sub>

23 A b<sub>b7</sub> b- E<sub>7</sub> e- B<sub>b7</sub> A<sub>7</sub> g- A<sub>7</sub> d-

28 C<sub>7</sub> B<sub>b</sub> C<sub>7</sub> F E<sub>7</sub> A g- d- A<sub>7</sub> d-

**Trio** 34 F a- B<sub>b</sub> G<sub>7</sub> C<sub>7</sub> F<sub>7</sub>

39 B<sub>b</sub> G<sub>7</sub> C F a-

44 B<sub>b</sub> A<sub>7</sub> D<sub>7</sub> g- F D<sub>7</sub> G<sub>7</sub> D<sub>7</sub> F A<sub>7</sub>

# Finnish Waltz Medley

Finnish Folk Dances

## Emma

A

Em CMaj7 D A

B

9 Am Em B7 Em

(Vamp on e- for a few bars when going on. Watch Bob)

## Savonmaan Hilima

A

17 Em *Drone* F#/E Am/E Em

25 E7 Am D7 G B7

33 *Swing!!!* Em Am D7 G B7

B

41 Em Am D7 G B7 B7 Em

Form:

*Emma* IntroIntro AA BBIntroIntro AA BBIntroIntro AA BB

vamp on e- for a few bars

*Savonmaan*: A BB A BB

*Emma*: AA BB

# En un beso ... la vida

Carlos Di Sarli  
Tr. Bob Barnes

A:  $\text{♩} = 140$   
C- f- G<sub>7</sub> C- C-

f- G<sub>7</sub> C- C<sub>7</sub>(b9) f- f-6

13 C- C- f- G<sub>7</sub> C-

B: 18 C G<sub>7</sub> G<sub>7</sub> C C

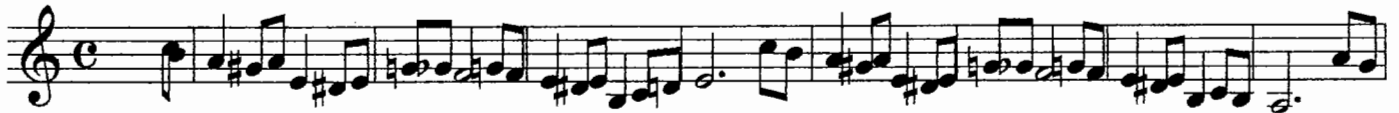
23 G<sub>7</sub> d-7 G<sub>7</sub> C C G<sub>7</sub> g#<sup>o</sup>7

a- 29 F f#<sup>o</sup>7 C/G A<sub>7</sub> d-7 G<sub>7</sub> C

# Erottamattomat

Unto Mononen

A- A7 D- A-E7 A- A-A7 D- A-E7 A-



F G7 C A- B7 E7 A- A7 D- A- E7 A-



A- D- E7 A-



A- D- E7 A- E A-



A- D- E7 A- F7 E7



A- D- E7 A- E7A-



A- F A- D- E7 A-



Dm Bb Dm G7 C E7 A- F#7 B7 E7 F7 E7





# Expectations (Ozhedania)

Trad. Russian-Jewish  
Arr. Bob Barnes

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of eight staves of music, each with a measure number and a set of chords. The chords are indicated by letters and numbers above the staff. The melody is primarily composed of eighth and quarter notes, with some longer note values and ties. There are two repeat signs in the score, one at the beginning of the first staff and another at the end of the sixth staff. The final measure of the eighth staff is marked 'D.C. al Fine'.

Chords and measure numbers for each staff:

- Staff 1: d- d- d- A7
- Staff 2: 9 A7 A7 A7 d- A7
- Staff 3: 18 d- d- d- g-6 d- D7
- Staff 4: 26 g-6 d- B<sub>b</sub>7 A7 d- d- d-
- Staff 5: 35 d- d- g- g-
- Staff 6: 43 A7 d- A7 d- d- d-
- Staff 7: 52 C7 F D7 g- C7
- Staff 8: 61 F C<sub>9</sub> F F (A7) D.C. al Fine

# Felicia

Enrique Saborido

The musical score for "Felicia" is written in 4/4 time with a key signature of one flat (Bb). The piece consists of eight staves of music. The chords and their positions are as follows:

- Staff 1: d- (measure 1), g- (measure 2), A7 (measure 3), d- (measure 4)
- Staff 2: d- (measure 5), g- (measure 6), A7 (measure 7), d- (measure 8)
- Staff 3: d- (measure 9), A7 (measure 10), A7/C# (measure 11), d- (measure 12), d-/F (measure 13), A7/C# (measure 14)
- Staff 4: A7 (measure 15), d- (measure 16), d- (measure 17), A7 (measure 18), A7/C# (measure 19), d- (measure 20)
- Staff 5: d- (measure 21), A7/C# (measure 22), A7 (measure 23), d- No Chord! (measure 24), d- (measure 25), A7 (measure 26)
- Staff 6: A7/C# (measure 27), d- (measure 28), d- (measure 29), A7 (measure 30), A7 (measure 31), d- (measure 32)
- Staff 7: d- (measure 33), A7/E (measure 34), A7/C# (measure 35), d- (measure 36), d- (measure 37), A/C# (measure 38)
- Staff 8: A7 (measure 39), d- (measure 40), Repeat (measures 41-42), Last Time (measures 43-44)

# Florentine Nights

Nico Dostal

G7

C



G7

C

G



C

G

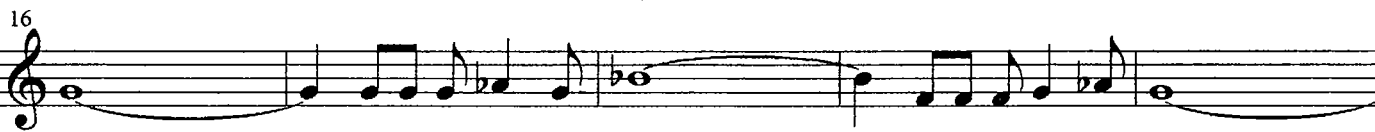
D7



G

B $\flat$

E $\flat$



G

D7

G

Dm

G7

G7



C

A7

D7

G7

C



G7

C

A7



Dm7

G7

C

G7



C

A7

Dm7

G7

C



# Gallo Ciego (Blind Rooster)

Agustin Bardi  
Arr. Bob Barnes

**A:** A7 d- A7 d- D7 g-

**B:** D7 g- A7 d- A7 d- C7 F C7 F No Chord! C7 F F7 Bb C7 F Bb F7 F7 Bb Bb C7 F7 Bb F7 Bb

**C:** Bb C7 F Bb Bb C7 F Bb C7 Bb F7 Bb F7 Bb

The score is written in 4/4 time with a key signature of one flat (Bb). Part A consists of six measures of eighth-note patterns. Part B consists of seven measures of chords and eighth-note patterns. Part C consists of seven measures of chords and eighth-note patterns. The piece concludes with a double bar line and a key signature change to two flats (Bb).

# GARUA (Drizzle)

Anibal Troilo  
arr. Bob Barnes

d- C7 B $\flat$ 7 A7 d- A7 d-

A:

6 C7 F C7 F F7 E7 A g- F e $\circ$ 7

12 d- d- B $\flat$ 7 A7 A7 d- A7 d-

18 E7 A g- F e $\circ$ 7 d- A7 d- A7 d- A7 d- A7

B:

23 d- d- d- d- B $\flat$  B $\flat$ 7 A7

28 g-6 A7 No Chord

33 D7 D7 D g- g-

38 d- E7 A7 d- C7 B $\flat$ 7 d- A7 d-  
Going on To End It

# Gracias

Elías Randal  
arr. Bob Barnes

G<sub>7</sub> C- f- A<sub>b</sub><sub>7</sub> G<sub>7</sub> f-7



6 C- A<sub>b</sub><sub>7</sub> G<sub>7</sub> G<sub>7</sub> C-



11 C- f-7 B<sub>b</sub><sub>9</sub> E<sub>b</sub>



15 C- f-7 f<sup>#</sup><sub>7</sub> G<sub>7</sub>



19 f-7 f-7 C- C-



23 C- f-7 G<sub>7</sub> C-<sup>3</sup>



# a la Grand Muñeca

Jesus

**A:**  $E_7$   $E_7$  a- a-  $E_7$   $E_7$

7 a- a-  $A_7$   $A_7$  d- d-

13 a-  $E_7$  a- a- a- a- *Fine*

**B:** 19 a- a- a-  $E_7$   $E_7$   $E_7$   $E_7$  a-

27 a- a-  $A_7$  d-  $B_b$   $A-$   $E_7$  a-  
 $D$   $C$   $B$

**C:** 35 A  $E_7/G\#$   $E_7$  A a-

40  $E_7/G\#$   $E_7$  a- A  $E_7/G\#$   $A_7/G$

46  $D/F\#$   $b_7(b_9)$  a-  $E_7$  a- *D.C. al Fine*

Form: ABC ABC ... A

# Hernando's Hideaway

Adler & Ross

Em

3 B7 Em B7

8 Em

12 B7 Em

16 B7 Em

20 E7 Am

24 F#7 B7

28 B7 Em B7

33 Em



# Jacinto Chiclana

(Milonga)

Astor Piazzola

Am

E7/G#

Am

The first system consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note G4. The lower staff is in bass clef with a common time signature. It begins with a quarter note G2, followed by eighth notes A2, B2, C3, and a dotted quarter note G2. There are sharp signs (#) above the notes G4 and G2 in the second measure of each staff.

*last time*  
Dm (b)

E7

Am

The second system consists of two staves. The upper staff has a treble clef and common time. It features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. There are three-measure rests (triplets) over the first three notes (G4, A4, B4) and the last three notes (G3, F3, E3). The lower staff has a bass clef and common time. It features a sequence of eighth notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. There are three-measure rests (triplets) over the first three notes (G2, A2, B2) and the last three notes (G1, F1, E1).

A13b9

A7

Dm7

G7

C

The third system consists of two staves. The upper staff has a treble clef and common time. It begins with a double bar line and repeat sign. The first measure contains a complex chord with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The second measure contains a chord with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff has a bass clef and common time. It begins with a double bar line and repeat sign. The first measure contains a chord with notes G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The second measure contains a chord with notes G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

F

Dm7

Bdim7

E7

Am

The fourth system consists of two staves. The upper staff has a treble clef and common time. It begins with a double bar line and repeat sign. The first measure contains a chord with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The second measure contains a chord with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff has a bass clef and common time. It begins with a double bar line and repeat sign. The first measure contains a chord with notes G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The second measure contains a chord with notes G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

# Jalousie

Jacob Gade

Intro

Chord symbols for Intro:  $G_7$ ,  $F$ ,  $C^-$ ,  $E_b$ ,  $G_7$ ,  $D$

Chord symbols for A:  $C^-$ ,  $F^-$ ,  $G_7$ ,  $C^-$ ,  $G_7$

Chord symbols for A (continued):  $C^-$ ,  $G^-$ ,  $D$ ,  $A^{\circ 7}$ ,  $D_7$ ,  $G^-$

Chord symbols for A (continued):  $G_7$ ,  $C^-$ ,  $C_7$ ,  $F^-$

Chord symbols for A (continued):  $D^{\circ 7}$ ,  $A_b$ ,  $C^-$ ,  $F-6$ ,  $G_7$ ,  $A_b7$ ,  $G_7$

Chord symbols for B:  $C$ ,  $C^{\# 7} D-7$ ,  $G_7$ ,  $D-7$ ,  $G_7$ ,  $C$ ,  $G_7$

Chord symbols for B (continued):  $C$ ,  $E_b^{\circ 7}$ ,  $D-7$ ,  $G_7$ ,  $D-7$ ,  $G_7$ ,  $C$ ,  $G_{aug 7}$

Chord symbols for B (continued):  $C$ ,  $C^{\# 7} D-7$ ,  $G_7$ ,  $D-7$ ,  $G_7^3$ ,  $C$ ,  $G_7$

Chord symbols for B (continued):  $C_7$ ,  $F$ ,  $F^-$ ,  $C$ ,  $G$ ,  $G_9$ ,  $C$

# Jamón y Jabón

Bob Barnes, ©2000

*Jamón*

The musical score for "Jamón y Jabón" is written in G minor (one flat) and 3/4 time. It consists of ten staves of music. The first staff is labeled "Jamón". The chords and their positions are as follows:

- Staff 1:  $G_m^3$  (measures 1-4),  $C_m$  (measures 5-8)
- Staff 2:  $D_7^3$  (measures 1-4),  $G_m$  (measures 5-8)
- Staff 3:  $G_7$  (measures 1-4),  $C_m$  (measures 5-6),  $C_m/B_b$  (measures 7-8)
- Staff 4:  $C_m/A$  (measures 1-4),  $D_7$  (measures 5-8)
- Staff 5:  $G_m/D$  (measures 1-4),  $D_7$  (measures 5-6),  $G_m^3$  (measures 7-8)
- Staff 6:  $E_b/F$  (measures 1-8)
- Staff 7:  $E_b/F$  (measures 1-4),  $B_b/F$  (measures 5-8)
- Staff 8:  $E_b/F$  (measures 1-4),  $B_b/F$  (measures 5-8)
- Staff 9:  $E_b/F$  (measures 1-4),  $B_b/F$  (measures 5-8)
- Staff 10:  $E_b/F$  (measures 1-4),  $B_b/F$  (measures 5-8)

C<sub>m</sub>/A D<sub>7</sub>

G<sub>m</sub><sup>3</sup> C<sub>m</sub>

D<sub>7</sub><sup>3</sup> G<sub>m</sub>

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

G<sub>m</sub>/D E<sub>b</sub>7 D<sub>7</sub> G<sub>m</sub><sup>3</sup>

*Jabón* G<sub>m</sub> A/G C<sub>m</sub>/G G G<sub>m</sub> A<sub>b</sub>/C<sub>3</sub> D

G<sub>m</sub> A/G C<sub>m</sub>/G G G<sub>m</sub> C<sub>m</sub>6 D<sub>7</sub>

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

C<sub>m</sub> D

Solos over last 2 line (usually played 3 time, or 6 cm and 6d7)

# I Ain't Got Nobody

**G<sub>7</sub> F#<sub>7</sub> F<sub>7</sub> E<sub>7</sub> A<sub>7</sub> c- G A<sub>7</sub> D<sub>7</sub> G D<sup>+</sup> G D<sub>7</sub>**  


**G<sub>7</sub> F#<sub>7</sub> F<sub>7</sub> E<sub>7</sub> A<sub>7</sub> A<sub>7</sub> A<sub>7</sub> A<sub>7</sub> D<sub>7</sub> C<sub>d</sub> D<sub>7</sub>**  


**G<sub>7</sub> G<sub>7</sub> C A<sub>7</sub> C E<sub>7</sub> E<sub>7</sub> A<sub>7</sub> D<sub>7</sub>**  


**G<sub>7</sub> F#<sub>7</sub> F<sub>7</sub> E<sub>7</sub> A<sub>7</sub> D<sub>7</sub> c- G A<sub>7</sub> D<sub>7</sub> G**  


# I Can't Give You Anything But Love

**G e<sup>o</sup>-a-7 D<sub>7</sub> G A<sub>7</sub>a-7 D<sub>7</sub> G<sub>7</sub> C**  


**A<sub>7</sub> D<sub>7</sub> G e<sup>o</sup>-a-7 D<sub>7</sub> G<sub>7</sub>**  


**C C a<sub>m7</sub> G/D E<sub>7</sub> a-7 A<sub>9</sub> D<sub>7</sub> G**  


# I Cover the Waterfront

**e- A<sub>7</sub><sup>3</sup> a-7 D<sub>7</sub> G G<sub>Maj7</sub> e<sup>o</sup> a-7<sub>3</sub> C<sub>Maj7</sub> D<sub>7</sub>**  


**G b-7 E<sub>7</sub> G C G a-7<sub>3</sub> D<sub>7</sub> G e- a-7<sub>3</sub> D<sub>7</sub>**  


**G e- b-7<sub>3</sub> E<sub>7</sub> A<sub>3</sub> f# b-7<sub>3</sub> E<sub>7</sub> a-7 B<sub>7</sub> e- A<sub>3</sub>**  


**a-7 D<sub>7</sub> G G<sub>Maj7</sub> e<sup>o</sup> a-7<sub>3</sub> C<sub>Maj7</sub> D<sub>7</sub> G**  


# I Got It Bad And That Ain't Good

90 G e-7 A7 a-7 f#m7b5 D7 Ge-7a-7D7 G

99 C F9 G FE7 a-7 D7 G

108 e-7 A7 a-7 f#m7b5 D7 G

Musical notation for the first piece, showing three staves of music with various chords and melodic lines. The key signature has one sharp (F#).

# I Kiss Your Hand

115 Eb c Bb+ Eb e.

120 f-7 Bb7 f-7 Bb7 Eb Eb

125 Eb7 Ab6 ab- Eb Ab ab-

130 Eb g- Ab F7 c- f-7 Bb Eb

Musical notation for the second piece, showing four staves of music with various chords and melodic lines. The key signature has three flats (Bb, Eb, Ab).

# I Only Have Eyes For You

135 d- G f- F g- G d-7 FG7 C Cm(maj7)

143 Ab7 A d-7 G7 C em C7 F f-

151 G7 C Ab7 G7f-7 FG7 G d-7 FG7 C

159 E7 A7 d-7 f- G7 C

Musical notation for the third piece, showing four staves of music with various chords and melodic lines. The key signature has no sharps or flats (C major).

# If I Had You

166  $B\flat$   $B\flat_7$   $E\flat_7$   $E\flat$   $B\flat$   $g^{\circ 7}$   $c-F_7$   $B\flat g-7$

173  $c-7$   $F_7$   $c-7$   $F_7$   $B\flat$   $E\flat$   $B\flat$   $A_7$   $d-$   $A_7$   $d-$

180  $A_7$   $d-$   $A_7$   $d-$   $F_7$   $B\flat$   $B\flat_7$

187  $E\flat_7$   $E\flat$   $B\flat$   $g^{\circ 7}$   $c-7$   $F_7$   $B\flat$

# I'm Always Chasing Rainbows

192  $G$   $c-G$   $c^{\circ 7}$   $G$   $c^{\circ 7}$   $a-7$   $D_7$   $E_7$   $a-E_7$

203  $a-$   $A_7$   $a-7$   $D_7$   $G_7$   $C$   $E_7$

214  $A_7$   $D_7$   $G$   $c-$   $GG/E_7$   $a-7$   $A_7$   $D_7$   $G$

# I'm Beginning to See the Light

222  $D_9$   $G_7$   $C$   $a-7$   $D_9$   $G_7$   $A\flat_7$   $D_9$   $G_7$   $C$   $A_7$   $D_9$   $G_7$

231  $C$   $c^{\sharp 7}$   $C$   $E_9$   $E\flat_9$   $D_9$

238  $A\flat_7$   $G$   $c^{\sharp 7}$   $D_9$   $G_7$   $C$   $a-$   $D_9$   $G_7$   $A\flat_7$

244  $D_9$   $G_7$   $C$   $A_7$   $D_9$   $G_7$   $C$

### I'm In the Mood for Love

249 C d-7 G7 C C Eb7 d-7 G7 C C

258 d- G7 C A7 d- G7 C a-6 B7 e- c-6 D7 f-6 G7

266 C d- G7 C C Eb7 d- G7 C

Musical notation for 'I'm In the Mood for Love' in G major, 4/4 time. The score consists of three staves of music. The first staff (measures 249-257) features a melody with triplets and chords C, d-7, G7, C, C, Eb7, d-7, G7, C, C. The second staff (measures 258-265) continues the melody with chords d-, G7, C, A7, d-, G7, C, a-6, B7, e-, c-6, D7, f-6, G7. The third staff (measures 266-273) concludes the piece with chords C, d-, G7, C, C, Eb7, d-, G7, C.

### Isle of Capri

274 F C7 C7 FC7 F F

284 Bb F C7 F Bb F d- G7 C7

292 F C7 F C7 F

Musical notation for 'Isle of Capri' in F major, 4/4 time. The score consists of three staves of music. The first staff (measures 274-283) features a melody with chords F, C7, C7, FC7, F, F. The second staff (measures 284-291) continues the melody with chords Bb, F, C7, F, Bb, F, d-, G7, C7. The third staff (measures 292-299) concludes the piece with chords F, C7, F, C7, F.

### It Had to Be You

300 D+ GD+ G E7 A7 A7

308 D7 d# e- A7 D7 Eb7

316 DD+ G E7 A7 A7

324 e- a- a-/G D7 GB7 e- g° Dg° D7 G

Musical notation for 'It Had to Be You' in D major, 4/4 time. The score consists of four staves of music. The first staff (measures 300-307) features a melody with chords D+, GD+, G, E7, A7, A7. The second staff (measures 308-315) continues the melody with chords D7, d#, e-, A7, D7, Eb7. The third staff (measures 316-323) continues the melody with chords DD+, G, E7, A7, A7. The fourth staff (measures 324-331) concludes the piece with chords e-, a-, a-/G, D7, GB7, e-, g°, Dg°, D7, G.



# It's D'Lovely

332 F F<sup>+</sup> F<sub>6</sub> F F f<sup>#</sup><sub>7</sub>

339 g- C<sub>7</sub> g- E<sub>b</sub>/G g-<sub>6</sub> g- g- d<sup>o</sup><sub>7</sub>

347 F G<sub>7</sub>C<sub>7</sub> F<sub>7</sub> B<sub>b</sub> E<sub>b</sub><sub>7</sub>

355 C<sub>7</sub> F F<sup>+</sup> F<sub>6</sub> F F F/E

363 c-/E<sub>b</sub> D<sub>7</sub> D<sub>b</sub><sup>+</sup> C<sub>7</sub> F

# It's the Talk of the Town

369 F F<sub>6</sub> g-<sub>7</sub> C<sub>7</sub> F<sub>9</sub> F<sup>+</sup> B<sub>b</sub><sup>Maj7</sup> B<sub>b</sub>- F

374 D<sub>7</sub> G<sub>7</sub> C<sub>7</sub> G<sub>7</sub> G<sub>7</sub><sup>3</sup> F g-<sub>7</sub> D<sub>7</sub> g-<sub>7</sub> D<sub>7</sub> g-<sub>7</sub>

382 D<sub>7</sub> G C<sub>7</sub> F Fg-<sub>7</sub> C<sub>7</sub>F<sub>9</sub> F<sup>+</sup>

390 B<sub>b</sub><sup>Maj7</sup> b<sub>b</sub>-<sub>6</sub> F D<sub>7</sub> G<sub>7</sub> G<sub>7</sub><sup>3</sup> F

# Kiss of Fire

(Based on *El Choclo*, but it's not the same form!!!)

Angel Vilodo

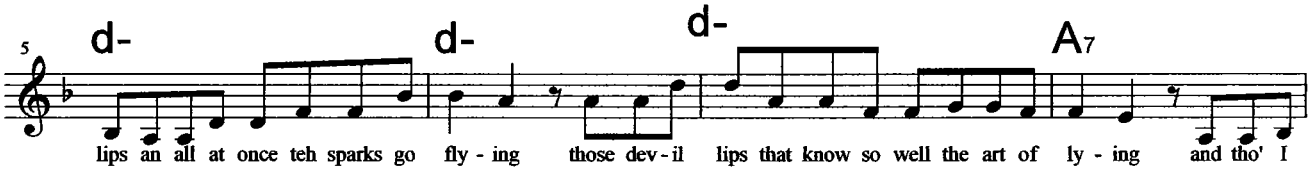
## Intro:

(Played only once!)



d- C B $\flat$  A $_7$   
I touch your

## A:



d- d- d- A $_7$   
lips an all at once teh sparks go fly - ing those dev - il lips that know so well the art of ly - ing and tho' I



A $_7$  A $_7$  A $_7$  d-  
see the dan - ger still the flame grows high - er I know I must sur - ren - der to your kiss of fi - re just like a



d- d- D $_7$  g-  
torch you set the soul with - in me burn - ing I must go on a long this road of no re - turn - ing and tho' it




g- d- A $_7$  d-  
burns me and it turns me in - to ash - es my whole world crash - es with out your kiss of fire I can't re -

## B:



C $_7$  F C $_7$  F A $_7$   
sisty you, what good is there in try - ing what good is there de - ny - ing you're all that I de - si - re since first I kissed you my heart was your's copn -



d- D- C B $\flat$  $_7$  A $_7$  B $\flat$  $_7$  A $_7$  B $\flat$  $_7$  A $_7$   
plete - ly if it's a slave, then it's a slave I want to be don't pi - ty me don't pi - ty me! Give me your



d- d- D $_7$  G-  
lips the lips you on - ly let me bor - row, Love me to - night and let the dev - il take to - mor - row I know that



g- d- A $_7$  d-  
I must have your kiss al - though it dooms me tho' it con - sumes me your kiss of fire

Form: Intro A B A' A B A' AB A' (There is no Trio in D Major!!!)

# Krakovia

Bob Barnes

Am Am Dm Am B7 E7



Am Dm Am Am



B7 E7 Am Dm Am



B7 E7 B7 E7 Am



Am Dm Am Dm Am Dm G7 CMaj7



FMaj7 B $\flat$ Maj7 Bdim7 E7 E7/D E7/C E7/B



Am Am/C Dm E7 Am Am/C Dm E7



Am Am/G Am/F $\sharp$  Am/F E7 Am



# La Cumparsita (in the key of Max)

G. H. Matos Rodriguez

A:  $D_7$   $G^-$   $D_7$   $G^-$

9  $C^-$   $G^-$   $D_7$   $G^-$

B:  $G^-$   $D_7$   $G^-$

25  $G^-$   $G_7$   $C^-$   $C^-$   $G^-$   $D_7$   $G^-$

A':  $D$   $G^-$   $D$   $G^-$

41  $C^-$   $G^-$   $D_7$   $G^-$

Trio:  $G^-$   $C^-$   $G^-$   $G^-$   $C^-$   $G^-$

57  $G^-$   $D_7$   $D_7$   $G^-$   $G^-$   $\frac{G^-}{F}$   $\frac{G^-}{E}$   $\frac{G^-}{E_b}$   $D_7$   $G^-$

# La Mulateana

Carlos Di Sarli  
Tr. Bob Barnes

Bob Starts Here      YOU start Here!!!

e-      B7    B7    C7 B7    C7 B7    e-

6

e-      B7    B7    C7 B7    C7 B7    e-

14

D   G   D    G    D7    C   D   G   D   G

22

D   G   D    G    D7    C   D   G   D   G

30

38

Final Time

# La Paloma

(In Randall's Key of C)

S. De Yrdrio

The musical score is presented in six systems, each with a treble clef and a key signature of one flat (Bb). The chords and their positions are as follows:

- System 1: Chords C, C (with a 3-measure slur), C (with a 3-measure slur), G7, G7.
- System 2: Chords G7, G7 (with a 3-measure slur), G7 (with a 3-measure slur), C (with a 1-measure slur), C, C (with a 2-measure slur). Measure 6 is indicated at the start.
- System 3: Chords C (with a 3-measure slur), em7 (with a 3-measure slur), Eb7, G7, G, G7 (with a 3-measure slur), G7 (with a 3-measure slur). Measure 12 is indicated at the start.
- System 4: Chords C (with a 1-measure slur), C, C (with a 2-measure slur), No Chord, and two 3-measure slurs. Measure 18 is indicated at the start.
- System 5: Chords C, C (with a 3-measure slur), C (with a 3-measure slur), G7, G7 (with a 3-measure slur), G7 (with a 3-measure slur), G7 (with a 3-measure slur). Measure 22 is indicated at the start.
- System 6: Chords C (with a 1-measure slur), C (with a 3-measure slur), No Chord, C (with a 3-measure slur), C (with a 2-measure slur), C. Measure 28 is indicated at the start.

Form: AA BB CC AA BB CC etc... untill you fall asleep

# La payanca

Agusto Berto  
Arr: Bob Barnes

A: e- B<sub>7</sub> B<sub>7</sub> e- e- a-

7 a- Downbeat Only B<sub>7</sub> Downbeat Only e- B<sub>7</sub> B<sub>7</sub> e-

13 e- a- a- Downbeat Only B<sub>7</sub> Downbeat Only

B: 17 e- B<sub>7</sub> E<sub>7</sub> a- D<sub>7</sub> G e- B<sub>7</sub> C<sup>o</sup><sub>7</sub>

23 C<sup>o</sup><sub>7</sub> B<sub>7</sub>(b<sub>9</sub>) e- e- B<sub>7</sub>E<sub>7</sub> a- D<sub>7</sub> G

29 e- B<sub>7</sub> C<sup>o</sup><sub>7</sub> C<sup>o</sup><sub>7</sub> B<sub>7</sub>(b<sub>9</sub>) e-

C: 33 E B<sub>7</sub> B<sub>7</sub> E E B<sub>7</sub>

39 B<sub>7</sub> E E B<sub>7</sub> B<sub>7</sub> E

45 E B<sub>7</sub> B<sub>7</sub> E

# La Ultima Cita

Agustin Bardi  
arr. Bob Barnes

A7 A7 d- d- A7 A7 d- B $\flat$

*mf*

9 B $\flat$  b $^{\circ}7$  F/C No Chords. Play the bass notes C7/E C7 F<sub>1</sub> F<sub>2</sub> Fine

16 A7 B $\flat$ /Dd- A7 B $\flat$ /Dd- d- g- g $\sharp^{\circ}7$  d-/A

24 d-/A A7 A7 d-/A d-/A A7 A7 D-/A

32 d- g- g $\sharp^{\circ}7$  d-/A d-/A A7 A7 d-

*f* *pp* *f*

D.C. al Fine

The musical score for 'La Ultima Cita' is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff continues the melody and includes a section labeled 'No Chords. Play the bass notes' with a treble clef. The third staff features a dynamic marking of 'f' and a 'pp' section. The fourth and fifth staves continue the melody with various chordal accompaniments.

Form: AAB AAB AA

# La Ultima Copa

Francisco Canaro

40 g- d- A7 d- g- d- A7 d-

48 d- A7 A7 d- D7 g- d- B $\flat$ /DA7

56 d- A7 A7 d- D7 g- d- A7 d- Fine

64 C7 F g- d- g- D.C. al Fine

The musical score for 'La Ultima Copa' is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff continues the melody and includes a section labeled 'No Chords. Play the bass notes' with a treble clef. The third and fourth staves continue the melody with various chordal accompaniments.

Form: A Bridge A Bridge A



# La ultima grela

Astor Piazzolla  
tr. Bob Barnes

Chords: b-6, A<sup>F#</sup>, g#m7(b5), G $\Delta$

6 e-7 A<sub>7</sub> D g#m7(b5) C#<sub>7</sub> F#<sub>7</sub>

10 b-6 A<sup>f#</sup> g#m7(b5) G $\Delta$

14 g-6 A<sub>7</sub> D F#<sub>7</sub> b-  
B<sub>b</sub> No Chords: Play Run

18 e-7 A<sub>7</sub> D c#-7 F#<sub>7</sub> b-

22 e-7 g-6 A<sub>7</sub> D G c#-7 F# b-  
B<sub>b</sub>

26 e-7 A<sub>7</sub> D c#-7 F#<sub>7</sub> b-

30 g-6 A<sub>7</sub> D F#<sub>7</sub> b-  
B<sub>b</sub> No Chords: Play Run

D F# C B B<sub>b</sub> A A<sub>b</sub>  
→

# LiberTango

Astor Piazzolla

The musical score for "LiberTango" by Astor Piazzolla is presented in a standard two-staff format. The top staff is for the guitar, and the bottom staff is for the bass. The piece is in 4/4 time and consists of 40 measures. The notation includes various chords and melodic lines. The chords are: A<sub>m</sub>, B<sub>7</sub>/A, D<sub>m</sub>/A, A<sub>m</sub>, A<sub>m</sub>/G, F<sup>#</sup><sub>dim</sub>, D<sub>m</sub>/F, E<sub>7</sub>, G<sub>m</sub>/E, A<sub>7</sub>, D<sub>m</sub>, F<sub>m</sub>/D, G<sub>7</sub>, C, A<sub>m</sub>, B<sub>7</sub>/A, D<sub>m</sub>/A, A<sub>m</sub>, A<sub>m</sub>, B/A, B<sup>b</sup>/A, A<sub>m</sub>, A<sub>m</sub>, B/A, B<sup>b</sup>/A, A<sub>m</sub>, and A<sub>m</sub>6. The score includes measure numbers 6, 10, 14, 26, 30, 34, and 38. There are also some performance markings like '3' and '2' at the end of the piece.

# Linea Nigra

Bob Barnes  
Copyright 2002

Chord progression: F-6 G7 C

Chord progression: C- D $\flat$ /F G7 C- (-)

Chord progression: F-6 G7 C C7 F-7

Chord progression: B $\flat$ 7 E $\flat$  $\Delta$  A $\flat$  $\Delta$  Dm7(b5)

Chord progression: G7 C- F-9

Chord progression: C-9 F-9 C-9

Chord progression: A $\flat$ -9 F-9 C-9 A $\flat$ -9

Chord progression: F-9 Dm7(b5) G7

Chord progression: Dm7(b5) G7 C-9

Last Time:

37

# Los mareados

Juan Carlos Cobian

A: *f-*  $E\flat$   $D\flat$   $C_7$   $b\flat$   $b\flat$   $f-$   $G$   $C$

7  $G_7$   $b^{\circ}7$   $C_7$  *f-*  $E\flat$   $D\flat$   $C_7$

13  $b\flat$   $b\flat$   $f-/C$   $d^{\circ}7$   $G_7$   $D\flat$   $C_7$  *f-* *Fine*

B: 17  $F$   $D_7$   $G_7$   $b\flat$   $C_7$   $F$   $F$   $A$   $a\flat^{\circ}7$   $g-7$   $C_7$

23  $b\flat-7$   $g_{m7(b5)}$   $D\flat_7$   $C_7$   $F$   $D_7$   $G_7$   $d\flat^{\circ}7$   $C_7$   $F$

29  $b\flat$   $g_{m7(b5)}$   $F$   $D_9$   $G_7$   $C_7$   $F$   $C_7$

C: 33 *f-*  $C_7$   $F_7$   $B\flat$   $B\flat$   $C_7$  *f-* *f-*  $E\flat$

39  $G_7$   $d\flat^{\circ}7$   $C$   $C_7$  *f-*  $C_7$   $F_7$   $B\flat$   $D$

45  $B\flat$   $G_{m7(b5)}$   $C_7$  *f-* *f-*  $d^{\circ}7$   $G_7$   $C_7$  *f-*

# The Love Boat

(La Barca de Amor)

Paul Williams and Charles Fox

**C<sub>Maj7</sub>** **a<sub>m</sub>** **d<sub>m7</sub>**

Love! Love ec - ci - ting and new, come a - board! We're ex -  
Love won't hurt an - y more. it's an opensmile on a

**G<sub>7</sub>** *To Coda* **C<sub>Maj7</sub>** **a<sub>m</sub>**

7 pec - ting you! Love, life's sweet - est - re - ward let it  
friend - ly shore!

**d<sub>m7</sub>** **G<sub>7</sub>** **C**

13 flow it floats back to you! THE LOVE BOAT! soon we'll be

**F<sub>Maj7</sub>** **F<sub>m</sub>** **B<sub>b</sub>** **E<sub>b</sub>Maj7** **d<sub>m</sub>**

19 mak - ing an - oth - er run THE LOVE BOAT! prom - is - es some - thing for ev - ry one! Set a

**g<sub>m</sub>** **C<sub>7</sub>** **F** **G<sub>13</sub>**

25 course for ad - ven - ture, your mind on a new ro - mance! And

## Coda:

**C** **a<sub>m</sub>** **d<sub>m</sub>** **G<sub>7</sub>** **C** **a<sub>m</sub>** **d<sub>m</sub>** **G<sub>7</sub>** **C**

29 Love! wel - come a - board it's Love! Wel - come a - board it's Love!

# Madreselva

Francisco Canaro

D A7 A7 D

6 D A7 A7 D d- C

12 g- F D A7 A7 d- mp

18 A7 d- e°7 d- F, g- C7 F f

24 A7 d- A7 d- e°7 d- F f p

30 g- C7 F A7 D g- C7 F

36 A7 d- - d- A7 d- p

When repeating Last Time

This piece is a straight read. Take the final ending the final time. (Duh)

# Mandragora

Bob Barnes

E-

E-



C<sub>Maj7</sub>

E-



E<sub>7</sub>

A-



F#<sub>7b5</sub>

B<sub>7</sub>



E<sub>m</sub>

B  
E

A-  
E

E

E-

F#

A-6

E

E-

F#



A<sub>m6</sub>

E

C

A-6

F#<sub>7b5</sub>

B<sub>7</sub>

C

A<sub>m6</sub>

F#<sub>7b5</sub>

B<sub>7</sub>



# Meprise

Joseph Colombo

Intro

Chords: Gm, Cm, D7

A:

Chords: Gm, Cm

Chords: D7, Gm

Chords: Gm, G7, Cm

Chords: Cm, Gm, D7, Gm

B:

Chords: F7, Bb, D7

Chords: Gm, Cm, Gm

Chords: D7, Gm, D7, Gm

Trio

Chords: Bb, Bdim, F7, D7, Gm

Chords: Gm, C7, Cm7, F7, Bb, G7

Chords: Cm, Cm, C7/E, Bb/F, G7, C7, F7, Bb



# Mi Buenos Aires querido

Carlos Gardel  
tr. Bob Barnes

*♩ = 128*

C- C-

G7 f- c- G7 c-

*Fine*

C G7 G7 C C G7

G7 C C G7 G7 a-

F C d-7 G7 C C F C f-

C G7 C C F C B7 e-

G7 C G7 c-7 C C F C f-

C G C C

1 Last Time *D.C. al Fine*

Go back and play the intro as a coda.

# Miaou

Bob Barnes

A:

B:

B1:

When you get to here the second time, jump to the coda (the last line).

B2:

Repeat from the Top  
Take all Repeats  
Try not to fuck up.

CODA:

Form: AA BB B1 B2 AA BB B1 Coda

# Milagros

Jacob do Bandolim  
Arr. Able/Barnes



A A A $\Delta$  A $\Delta$  A<sub>6</sub> A<sub>6</sub>

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

A A A A $\Delta$  A $\Delta$  A<sub>6</sub> F $\sharp$ 7(b9)

b<sub>m</sub>7 b<sub>m</sub>7 D G<sub>7</sub> A F $\sharp$ 7 B<sub>7</sub> E<sub>7</sub> A A

To Coda Last Time

E<sub>7</sub> E<sub>7</sub> A A E D A F $\sharp$ 7

G $\sharp$ 7 G $\sharp$ 7 C $\sharp$ m7 C $\sharp$ m7 f $\sharp$ m7 B<sub>7</sub> E<sub>7</sub> E<sub>7</sub>

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

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

D.S. al Coda

(Go to bar 2)

Coda:

# Milonga del 900

Sebastian Piana

No Chords

Intro:



Repeat bass line

d- d- d- A7 A7 d- d- A7 A7



d- d- A7 A7 d- d- A7 A7 d-



D A7 A7 D D A7 A7 D



D A7 A7 D D A7 A7



d- No Chords!



Bass line as above

Final

# Mucho, Besame

dm gm6 dm gm gm gm Cm6 gm A7 dm dm D7  
 D7 gm gm dm E7 A7 dm gm dm A7 Fine dm gm dm D7  
 gm dm A7 dm D7 gm dm E7 Bb7 A7 D.C. al Fine

Musical score for 'Mucho, Besame' in G minor, 3/4 time. The score consists of three staves of music. The first staff contains measures 1-9, the second staff contains measures 10-18, and the third staff contains measures 19-26. The music features a mix of eighth and sixteenth notes, with several triplet markings. Chord changes are indicated above the staff. The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

# Miami Beach Rhumba

gm D7 D7 gm gm D7 D7 gm  
 F7 Bb F7 Bb D7 gm gm/F Eb7 D7 D.C. al Fine

Musical score for 'Miami Beach Rhumba' in Bb major, 3/4 time. The score consists of two staves of music. The first staff contains measures 27-34, and the second staff contains measures 35-42. The music is characterized by a steady eighth-note rhythm. Chord changes are indicated above the staff. The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

# Miserlou

D D D D c- D c- D  
 D g- F Eb ~~A~~ Eb7 D  
 c- D c- D c- D

Musical score for 'Miserlou' in D major, 3/4 time. The score consists of three staves of music. The first staff contains measures 43-50, the second staff contains measures 51-55, and the third staff contains measures 56-62. The music features a mix of eighth and sixteenth notes. Chord changes are indicated above the staff. The piece concludes with a double bar line.

# My Desire Devised Her Beauty

Gordy "El Gordo" Abel

A:

G<sub>7</sub> C- F G- C- G-

C- D<sub>7</sub> G- C- G- G<sub>7</sub> G-

6

B:

D<sub>7</sub> B $\flat$  F<sub>7</sub>

B $\flat$  A $\circ$ <sub>7</sub> D<sub>7</sub>

16

G- D<sub>7</sub> G- G- G<sub>7</sub>

21

1 2

Back to top,  
or go on last time

TAB

Coda: C- F G- C- G-

27

C- D<sub>7</sub> G-

31

C- D<sub>7</sub> G- C- C- D<sub>aug</sub><sub>7</sub>

35

(use Turkish Rhythm)

# No soy de aqui

(Milonga)

Facundo Cabral

G- D7 G- G-  
(end with the A section)

11 G- D7 G-

19 D- G-

27 G7 C-7 F7 Bbmaj7

35 Ebmaj7 Am7(b5) D7 G-

# Los ojos de mi carreta

Atahualpa Yupanqui

C- G7 C-

9 C- G7 C-

17 C- G7 G7 C- C-  
1 2

27 C- G7 G7 C-

# Oblivion

Astor Piazzolla  
Arr. Bob Barnes

**Chord Progression:**

- 1-6:  $C_{m9}$
- 7-12:  $F_{m7}$   $B\flat$   $E\flat$   $F_{m/D}$   $G_7$
- 13-18:  $G_7$   $C_{m9}$   $G_{dim}$
- 19-24:  $C_7$   $F_m$   $F_m/E\flat$   $F_m/D$   $G$   $C_m$   $C_m/B\flat$
- 25-31:  $A\flat_{Maj7}$   $D_7$   $G_7$   $C_{m9}$
- 32-37:  $F_{m7}$   $B\flat_7$   $E\flat_{Maj7}$   $A\flat_{Maj7}$   $F_m/D$   $G_7$
- 38-42:  $C_m$   $G_7$   $C_7$   $F_{m7}$   $B\flat_7$   $E\flat_{Maj7}$
- 43-48:  $A\flat_{Maj7}$   $F_{m7}$   $G_7$   $C_{m9}$

**Ornaments:** Triplet ornaments are present in measures 32, 35, 36, 37, 38, 43, 44, 45, 46, 47, and 48.



# Oye como va

Tito Puente  
tr. Bob Barnes


**am7** **D9**

Vamp on intro:



**am7** **D9** **am7** **D9**

3



7 Everybody in unison:



**am7** **D9** **am7** **D9** 4x

11

O-ye co-mo va mi rit - mo Buc-no pa go-zar mu-la - ta



**am7** **D9** **am7** **D7**

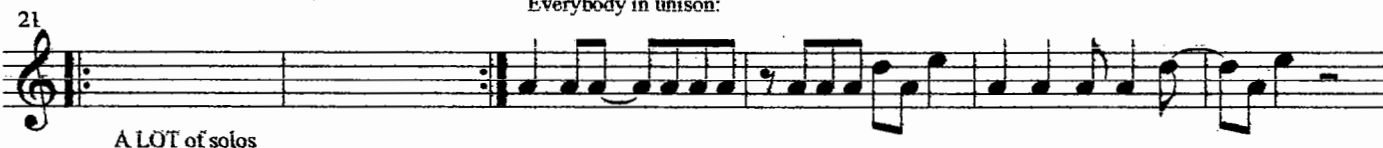
15



**am7** **D9** Everybody in unison:

21

A LOT of solos




**am7** **D9** **am7** **D9** 4x

27

O-ye co-mo va mi rit - mo Buc-no pa go-zar mu-la - ta



31 Everybody in unison:



# Piensa en mí

Agustin Lara

C- G- D7 G-

Intro: 

C- G- E° A°7 D7

6 

G- D7 G- G- D7

10 

G- G7 C- C- D7 G-

15 

A7 D7 Eb7 D7

21 

G A-7 B-7 Bb° A-7 D7 A-7 D7 D+

26 

G G A-7 B-7 Bb° A-7 D7

32 

A-7 D7 A-7 D7

38 

G G Bb° A-7

42 

1 2 Back to A:

# Por Una Cabeza

Carlos Gardel

5 Am Am D7 G

10 G Dm7 G+ C F7

15 G Em A7 D7 G Gm

19 Dm Cm  $\overset{3}{\text{—}}$  B $\flat$  Cm  $\overset{3}{\text{—}}$  Gm

24 A7 Eb7 D7 Gm Dm Cm  $\overset{3}{\text{—}}$  B $\flat$

30 Cm  $\overset{3}{\text{—}}$  Gm A7 D7 Gm

END  
W MASUR

# Rio Sena

Astor Piazzolla  
arr. Bob Barnes

The musical score for "Rio Sena" is written in 2/4 time and consists of eight staves of music. The key signature is one flat (Bb). The score includes various chords and melodic lines, with some measures containing triplets. The chords are indicated above the staff, and the melodic lines are written in a single treble clef.

Chords and notes for each staff:

- Staff 1: g- (g), g- (g), Bb, c-7, D7
- Staff 2: 5 g- (g), c-, D7, g- (g), g- (g), Bb, F, A
- Staff 3: 10 Eb, G, D, F#, f-, c-, Eb, A7, D7, g- (g), c-7
- Staff 4: 15 D7, g- (g), D, C, Db, C, C, D7
- Staff 5: 20 G, a-, D7, G, a-6, B7, e-
- Staff 6: 25 a-, D7, G, F#7, B7, a-, D7
- Staff 7: 30 G, bm7(b5), E7, a-, a-, D7, G, bdim7
- Staff 8: 35 a-7, D7, G

# Rodriguez Peña

(Tango-Milonga)

Vincente "El" Greco

A:  $E_7$   $E_7$  A A  $E_7$

6  $E_7$  A A A A *Fine* *mp*

B:  $E_7$  A  $E_7$  A

15  $E_7$  A  $B_7$   $E_7$

C:  $E_7$  A  $E_7$  A

23  $E_7$  A  $E_7$   $B_7$   $E_7$

Form: AA BB CC (AA BB CC ...) AA

# Romanesca

Jacob Gade

Intro:

Chord symbols: C-, F-6, C-, G7

6: C-, G7, C-, F-, Bb7, Eb

12: Ab7, G7, C-, G7, C-

18: C-, F-, F#, Bb7

22: F-, Bb7, Eb, F-, Bb7, F-, Bb7

28: Eb, C-, D7, G-, G-, G-, C-

34: Bb, D, Db, C-7, F7, F-, Bb7, F-, Bb7, F-, Bb7

40: Eb, Eb, D, C7, F-

46: F7, F#, Eb, G, C7, F-, Bb7

52: Eb, D, G7, Eb

# Santa Fe

Bob Barnes  
(c) 1999

Intro

6

10

A:

17

24

Bass Line:

To Coda

To coda last time

31

B:

36

41

Coda:

Molto Rallentando

Form: Intro A A B Intro A Coda

# Softly, as in a Morning Sunrise

Sigmund Romberg

C- f- C- f-

Soft - ly as in a morn - ing sun - rise the light of love comes

5 C- G7 C- G7

steal - ing in - to a new - born day. oh!

9 C- f- C- f-

Flam - ing with all the glow of sun - rise, a burn - ing kiss is

13 C- G7 C- Bb7

seal - ing the vow that all be - tray for the pas - sions that

17 Eb Eb C7 C7

thrill love and lift you high to heav - en are the pas - sions that

21 f- D7 G7 G7

kill love and let you fall to hell! and ends each sto - ry.

25 C- f- C- f-

Soft - ly as in an eve - ning sun - set the light that gave you

29 C- G7 C-

glo - ry will take it all a - way!



Sur

Anibal Troilo

D

A

G-

A7

G-

D-

E7/B

G-/Bb

A7

D

A

D

G-

C7

F

A7

D-

Bb7

A7

D-

A7

D-

D7

G-

C7

F

F7

Bb

A7

G-

D-

A7

D-

G-

D-

A7

D

D-

# Tango Choc

Astor Piazzolla

Chord progression: d- A7 d- A7

5  
A: (Repeat 4-bar riff)

11 a- e- E $\flat$  D $_7$  g- D $_7$  g- D $_7$

17 g- A $_7$  d- G $_7$  c- F

23 B $\flat$  G c- g- D $_7$  g- A $_7$

29 d- A $_7$  d- A $_7$  d-  $\frac{d-}{C}$   $\frac{d-}{B}$  B/A $_7$  d- *Fine*

36 g- C $_7$  F A $_7$  d- g- C $_7$

42 F b $_m7(\flat 5)$  E $_7$  a- A $_7$  d- a- g-

48 c- D $_7$  g- C $_7$  F B $\flat$  e $_m7(\flat 5)$  A $_7$

# Tango du Reve

E. V. Malderen

D-

A7

D-

Intro:



G-

A7

A7

D-

7



D-

A7

D-

A7

13



D-

G-

A

D-

A7

18



C7

F

E  
A

B $\flat$

C

F

A7

23



D-

C7

F

28



G-7

C7

F

A7

34



D-

G-

F

C7

40



F

F

44



# Taquito Militar

Mariano Mores

No Chords  
No Bass!!!

Bass Line:

5 No Chords, No Bass!!!

Milonga Beat

9 G7 C A7 dm G7

14 C No Chords am E7 E7

18 am No Chords am G7 G7

22 C No Chords am E7 E7 am

26 am No Chords am E7 E7

30 am E7 E7 am am B7 E7 am B7 E7

34 am G7 G7 C Silence. No Chords Either!!! F7

38 E7 No chords----> Still no chords

41 E7 am

Bass Line:

# Under Paris Skies

Hubert Giraud

Chord symbols:  $F_m$ ,  $B\flat_m$ ,  $C_7$ ,  $F_m$ ,  $B\flat_m$ ,  $F_m$ ,  $C_7$ ,  $F_m$ ,  $B\flat_m$ ,  $C_7$ ,  $F_m$ ,  $B\flat_m$ ,  $F_m$ ,  $B\flat_m$ ,  $E\flat_7$ ,  $A\flat_6$ ,  $A\flat_{Maj7}$ ,  $D\flat$ ,  $B\flat_m$ ,  $C_7$ ,  $F_m$ ,  $B\flat_m$ ,  $C_7$ ,  $F$ , *Fine*,  $F_{Maj7}$ ,  $C_{m7}$ ,  $F_7$ ,  $B\flat_{Maj7}$ ,  $B\flat_m$ ,  $F$ ,  $A$ ,  $D_m$ ,  $A_7$ ,  $D_m$ ,  $C_7$ ,  $F$ ,  $G_{m7}$ ,  $F$ ,  $F^{\#dim}$ ,  $C_7$

*D.C. al Fine*

# Uno

M. Mores  
tr. Bob Barnes

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of ten staves of music, each with a measure number at the beginning. Chords are indicated by letters above the notes. The notation includes eighth and sixteenth notes, often beamed together, and rests. Some measures contain a '3' indicating a triplet. The piece concludes with a final chord on the tenth staff.

Chord progression across staves:

- Staff 1: D, D+, D6, a-6, B7, e-
- Staff 2: C, A7, e-7, A7, D/F#, C#/F
- Staff 3: F#, B7, e-, A7, D
- Staff 4: G, C#/F, D/A, B, G
- Staff 5: e-, Bb, A7, No Chord, D, D+, D6
- Staff 6: e-, C/E, e-6, e-, C/E, e-6, D, D+
- Staff 7: D6, D, C#, e-, A7
- Staff 8: e-, A7, D, No Chord, D, D+
- Staff 9: D6, e-, C/E, e-6, G, g-
- Staff 10: D, D7/C, B7, e-, A6, A7, D

# Vent D'Automne

Emile Carrara

A:  $D_7$   $G_m$   $G_7$   
8  $C_m$   $A_b$   $G_m$   $A_7$   
15  $D_7$   $E_b7$   $D_7$   $G_m$   
B: 23  $D_7$   $G_m$   $G_7$   $C_m$   
30  $C_m$   $G_m$   $A_7$   
37  $D_7$   $A_7$   $D_7$   $G_m$   
Trio: 44  $G_m$   $D_7$   $G_m$   $C_m$   $D_7$   $G_m$   
52  $G_m$   $D_7$   $G_m$   $C_m$   $D_7$   $G_m$   
60  $G_7$   $C_m$   $G_7$   $C_m$   $G_m$   $E_b7$   $D_7$   
68  $G_m$   $D_7$   $G_m$   $C_m$   $D_7$   $G_m$

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three main sections: A, B, and Trio. Section A (measures 1-14) features a melodic line with chords  $D_7$ ,  $G_m$ , and  $G_7$ . Section B (measures 15-36) includes a repeat sign and chords  $C_m$ ,  $A_b$ ,  $G_m$ ,  $A_7$ ,  $D_7$ ,  $E_b7$ , and  $D_7$ . The Trio section (measures 44-69) is characterized by a steady harmonic accompaniment with chords  $G_m$ ,  $D_7$ ,  $G_m$ ,  $C_m$ ,  $D_7$ ,  $G_m$ ,  $G_7$ ,  $E_b7$ , and  $D_7$ . Fingerings (1, 2, 3) and breath marks (z) are indicated throughout the score.

# Volver

Carlos Gardel

D- G- A7 D- C7 F



G- C7 F A7 D-



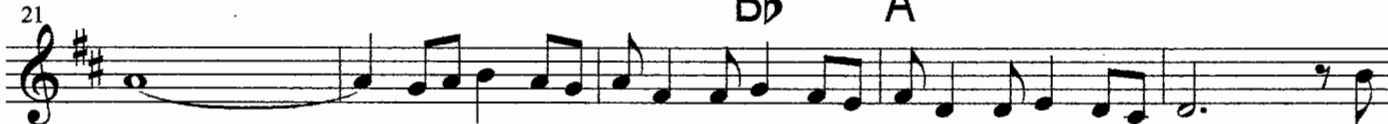
D- G- A7 G- D- E7



A7 D-  $\frac{G-}{E}$   $\frac{D-}{F}$  G-  $\frac{D-}{A}$  Bb A D



D A7 D  $\frac{G-}{Bb}$   $\frac{D}{A}$  E7 A7 D



G G-  $\frac{D}{F\#}$  B7 E- F.



F#- G F#- E- D B7 E- B7 E- A7



D  $\frac{G-}{Bb}$  D E A7 D





# Vuelvo al sur

Astor Piazzolla  
tr: Bob Barnes

Intro:  
(Played  
once only)

Musical notation for the Intro section, consisting of two staves. The first staff contains measures 1-5 with chords  $D_{\flat m6}$ ,  $C_{m6}$ , and  $E_{\flat m6}$ . The second staff contains measures 6-8 with chords  $D_{m6}$ ,  $D_{\flat m6}$ , and  $B_{\flat m6}$ . The key signature is two flats (B-flat and E-flat).

The actual song:

Musical notation for the main body of the song, consisting of three staves. The first staff (measures 11-14) has chords  $G_m$ ,  $\frac{G_m}{B_{\flat}}$ ,  $C_m$ , and  $F_7$ . The second staff (measures 15-18) has chords  $B_{\flat}\Delta$ ,  $E_{\flat}\Delta$ ,  $A_{m7}(\flat 5)$ , and  $D_7$ , with a '4X' marking. The third staff (measures 19-22) has a  $G_{m9}$  chord and a '4X' marking. The key signature remains two flats.

# Y tú caballo tambien

Bob Barnes

A: e-  $\frac{F\#}{E}$  a-  $\frac{E}{E}$  E C

$B_{sus4}$  B  $\frac{F}{A}$   $B_7$  e- D  $\frac{D}{C\#}$

11  $b-7$  C  $\frac{C}{B}$  A-7  $b^{\circ}7$   $B_7$

Bridge:  $CM7^{\flat}5$  16  $b-$   $\frac{b-}{A}$   $\frac{b-}{G}$   $\frac{b-}{F\#}$

B: 19 e-  $B_7$   $B_7$  e- C

24 a-7  $b^{\circ}7$   $B_7$   $B_7$  e-

Solos  
(Many  
Reps)

29 e-  $B_7$   $B_7$  e-

Form: AA Bridge BB AA Bridge BB Solos BB

# Yo soy de San Telmo

(Quick Milonga Tempo)

Carlos DiSarli

A:

Chord symbols: d-, A7, A7, d-, d-, g-, d-, A<sup>3</sup>, d-, d-, A7, A7, d-

Measure numbers: 6, 10, 14

B:

Chord symbols: d<sup>2</sup>, a-, g-, A7, A7, d-, d<sup>2</sup>, d-, D<sup>7</sup>, g-, g-, d-, A7, d-D

Measure numbers: 18, 26

C:

Chord symbols: D, A, b°7, A7, D, D, b-A7, b-A7, D, D, A7, b-7, A7, D, D7, G, A7, D, d-

Measure numbers: 34, 42

# Yo soy Maria

Astor Piazzolla  
Tr: Bob Barnes

a- F/a a-6 a-7<sup>3</sup> A<sub>7</sub>

d-7 G<sub>7</sub> C<sub>Maj7</sub> F<sub>Maj7</sub> b<sub>m7</sub>(b5) *To Coda*

9

To Coda Last Time

B<sub>7</sub> E<sub>7</sub> a-

14

F/A a-6 a-7<sup>3</sup> A<sub>7</sub>

19

d-7 G<sub>7</sub> C<sub>Maj7</sub> a-7 d-7 G<sub>7</sub> C<sub>Maj7</sub>

25

f-7 B<sub>b</sub> E<sub>b</sub>Maj<sub>7</sub> c-7 f- d<sub>m7</sub>(b5) G<sub>7</sub> *D.C. al Coda*

33

Coda: 41  $\oplus$

Fine

# Youkali

Kurt Weill

The musical score for "Youkali" by Kurt Weill is presented in a single system with eight staves. The key signature is one flat (B-flat) and the time signature is 2/4. The score includes guitar chords and piano accompaniment. The chords are: D-, E7, D-, E7 (measures 1-4); D-, A7, D-, D7, G-, C- (measures 5-8); F, D-, G-, E°, A7 (measures 9-12); D-, G-, G- (measures 13-16); D-, A7, Bb (measures 17-20); D-, A7, A+, D- (measures 21-24); Bb, F, G- (measures 25-28); D-, G-, D- (measures 29-32). The piano accompaniment includes dynamics such as *p*, *mf*, and *mp*. The score is marked with a repeat sign at the beginning and ends with a double bar line.

6 D- E7 D- E7

6 D- A7 D- D7 G- C-

12 F D- G- E° A7

18 D- G- G-

24 D- A7 Bb

30 D- A7 A+ D-

36 Bb F G-

42 D- G- D-

*p* *mf* *mp*

48 **E<sup>o</sup>7** **A7** **D-**  
*mf* *ff*

Musical staff 48-53: Treble clef, key signature of one flat. Measures 48-53. Chords: E<sup>o</sup>7 (measures 48-50), A7 (measures 51-52), D- (measures 53). Dynamics: mf (measure 48), ff (measures 53).

54 **G-** **A7** **D-**  
*p*

Musical staff 54-59: Treble clef, key signature of one flat. Measures 54-59. Chords: G- (measures 54-55), A7 (measures 56-57), D- (measures 58-59). Dynamics: p (measures 59).

60 **B<sup>b</sup>** **F** **C7**

Musical staff 60-65: Treble clef, key signature of one flat. Measures 60-65. Chords: B<sup>b</sup> (measures 60-61), F (measures 62-63), C7 (measures 64-65).

66 **F** **B<sup>b</sup>** **F**  
*pp*

Musical staff 66-71: Treble clef, key signature of one flat. Measures 66-71. Chords: F (measures 66-67), B<sup>b</sup> (measures 68-69), F (measures 70-71). Dynamics: pp (measures 67).

72 **C7** **F** **(-)**

Musical staff 72-75: Treble clef, key signature of one flat. Measures 72-75. Chords: C7 (measures 72-73), F (measures 74-75). Dynamics: (-) (measures 75). Includes first ending bracket with measure 73.

76 **C9** **F** **G7** **F** **G7** **F**

Musical staff 76-81: Treble clef, key signature of one flat. Measures 76-81. Chords: C9 (measures 76-77), F (measures 78-79), G7 (measures 80-81), F (measures 82-83), G7 (measures 84-85), F (measures 86-87). Includes second ending bracket with measure 77.

82 **G7** **F7**

Musical staff 82-87: Treble clef, key signature of one flat. Measures 82-87. Chords: G7 (measures 82-83), F7 (measures 84-85). Includes third ending bracket with measure 83.