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# TANGOS & MILONGAS



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# TANGOS & MILONGAS

## For Solo Guitar

by Jorge Morel

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Horacia Salgan, one of Argentina's leading composer-pianists and a great master of the tango, composed this magnificent piece dedicated to another great composer, Agustin Bardi.

# Don Agustin Bardi

Horacio Salgan  
Arr. Jorge Morel

3

Har.

CV

3 2 4 1 2 3 4

3 4 4 2 1 4 2

CV 2 3 4 3 4 2 1

3 2 1 3 4 0 2 4 1 2

Har.

8

0 2 3

Har. 12

CV

CV

0 1

14

4 2 1 4 4 0 2 4 1 2

To ⊕

Espressivo

17

mf

Musical score for guitar, measures 20-38. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece includes various fret numbers (0, 1, 2, 3, 4, 5) and fingering techniques (1, 2, 3, 4). Measure numbers 20, 23, 26, 29, 32, 35, and 38 are indicated at the start of their respective lines.

Specific markings include:

- Measures 20-22: Roman numerals CIII, CIV, CV.
- Measure 23: Roman numeral CV.
- Measure 32: *a tempo* marking.
- Measure 35: *f* (forte) marking.

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers are placed above or below notes to indicate which finger to use. Fret numbers are placed above notes to indicate the fret position.

41

Har.

44

CII

47

*poco rit. ...*

50

Har.

53

CIII CIV CV CVII

56

CVIII CV CV

59

62

65

*rit dim*

CODA  $\oplus$

68

*poco rit* CII *poco cresc. . .* *f* *p* Fine

Composed by Agustin Bardi for small orchestra, more than 50 years ago, *Gallo Ciego* is still one of the most performed tangos in the country and perhaps the favorite of most tango dancers.

# Gallo Ciego

Allegretto Moderato

Agustin Bardi  
Arr. Jorge Morel

The musical score for *Gallo Ciego* is presented in two systems, each with a guitar part (treble clef) and a piano part (bass clef). The key signature is one sharp (F#) and the time signature is 4/8. The tempo is marked *Allegretto Moderato*. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 0-4 above or below notes. Chord markings (CI, CIV, CIII, CV) are placed above the guitar staff. The piano part includes a dynamic marking of *mf* at the beginning. The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, and 19 indicated. Circled numbers (2, 3, 4, 5, 6) are used to denote specific fingering techniques or chord voicings. The guitar part features a mix of single notes and chords, while the piano part provides a rhythmic accompaniment with chords and single notes.



22

CV

25

CIII

⑤

28

Espressivo

mp

31

③

34

37

CII

40

43 *poco rit* *a tempo*  
③ 4 4 4  
2 0 1 2 *mp*

46 1 3 2 1 2 0  
0 1 3 2 3

49 1 2 4 4 1 0 1 3 2 2  
0 3 3 0 1 2

52 1

55 1 2 1 2 0 CIV CIII ②  
3 3 2 4 2 2 4 1 2

58 4 4 4 0 4 2 4 0  
3 3 3 3 3 3 1 2 3 2

61 3 3 2 3 1 4 4 4 4 CIII 4 3  
1 2 2 2 1 4 3





*El Choclo* is one of the most popular and loved tangos in Argentina. Its rhythm is also combined with that of the milonga, so it may be called tango-milonga.

# El Choclo

Angel Villoldo  
Arr. Jorge Morel

⑥ = D

Moderato



The musical score is arranged in six systems, each with a treble clef staff on top and a bass clef staff on the bottom. The music is in 2/4 time and D major. Fingerings are indicated by numbers 1-4 above notes. Chord markings include CII, CIII, and CV. A circled 6 (⑥) is placed above a note in the third system. The score includes various rhythmic patterns, including triplets and slurs. The piece concludes with a double bar line and repeat signs.

21

24

27

30

33

36

39



There are two types of milongas in Argentina. One is of slow tempo like this one and the other is a bit faster; both are written in 2/4 time. In this piece I use the traditional bass line of 3-3 plus 2, 16th notes, that give the work a real feeling of the dance.

# Milonga del Viento

Jorge Morel

Moderato

*mp*

②

0 1 3 4

0 2 2 4

④ ③ ④

1 2 0 0

0 2 4 4 2

④ Har. Har.

2 1 CVII 0 3 4 CVII 3 3 4 0 1 2 3 1 0

②

2 4 4 2 CVII 0 3 4 2 1 3 1

④

1 4 2 2 4 0 2 2 4

④

17 1 0 4 4 4 0 1 0 2 4

② 1 0 ③ 0 4 4 2 3 4 3 1 1 4 2 1

CV

④ ④ ④



23 ② 2 1 0 3 4 2 3 0 1 0 4 4 4 4 4 CIII 4

26 ② 4 ② 4 1 0 4 0 4 1 0 4 2 0 ④

29 4 1 0 1 4 2 1 4 3 1 4 1 3 0 1 ④

32 0 2 1 4 ④

35 0 2 4 4 2 2 CVII 0 3 4 2 2 ④

38 1 0 1 4 1 0 3 4 3 2 2 4 2 0 2 2 0 ④ ②

41 2 0 2 0 0 4 1 2 0 0 ④ ② 2

2  
 44  
 5  
 4  
 2  
 47  
 3 4 2 4 2 4 2-2 0 3 4 2 2  
 1 1 3 0 1 1  
 0 1 1  
 0 1  
 4  
 50  
 1 4 3 4 2  
 3 4  
 0 p  
 53  
 4 0 2 2 0 4  
 3 1 0  
 2 1 0 3 0 4  
 57  
 2 4 4 4 2  
 3 1 1 3  
 CV 1 4 2 1  
 2 1 0 3 4 2 3 0 1 0 4  
 60  
 4  
 63  
 4 1 0 4 0 2 4 2 0  
 3 1 3 2 0 2-2 4  
 4

66

4

1 4 2

1 4 3 1 4 1 3

2 3 2

*p*

*mp*

69

2

4 0

1

4

2

1

*p*

*mp*

Fine

This is an arrangement for solo guitar from excerpts of Rapsodia Del Sur, a composition I wrote for guitar and string orchestra in 1996 in memory of my brother. This is part of the second movement that is mostly tango rhythm.

# Otro Tango, Buenos Aires

(In Memory of my Brother)  
From Rapsodia Del Sur

Jorge Morel

*mf*

*cresc.*

*f*

*mf*

*dim.*

*mf*

23

26

29

32

35

*poco rit* *a tempo = 79*

38

*poco rit* *a tempo*

40

42

3 3

45

CI

*mf*

48

CII

golpe

52

golpe

55

1 0 2 0 0 3 1 3 1 3 2 2 2 1 1 0

58

CIII

②

62

② 4 4 3

CVI

CIII

CIII

*dim*

*mf*

65 *poco rit*

0 1 3 3 3 4

69 *Lento* *mp* CV

2 3 3 2 2 3 0 3 2 3 1 2 3 4 0 1

73 CV

2 3 3 1 0 0 3

77 *poco rit* CVII

2 2 4 3 1 4 3 1 2 2 4 0 5 5

81 *a tempo* *mf*

2

85 *a tempo* *rit. ....*

1 2 3 0 1 2# 1

89 *tempo primo* *stacc* *mf*

0 1 1 4 2 1 4 2

93

1 2 1 0 4 2 4 1 1 3 0 2 1 0 1 4 1 4 3 1

97

0 1 3 1 4 3 1 2 1 3 1 3 1 4 1 1 4 4 0

CV 100

CV 0 1 3 0 1 3 4 1 1 2 4 0 3 0 1 1 0 0 CV Fine