

MORE

TANGOS

MILONGAS

HABANERAS

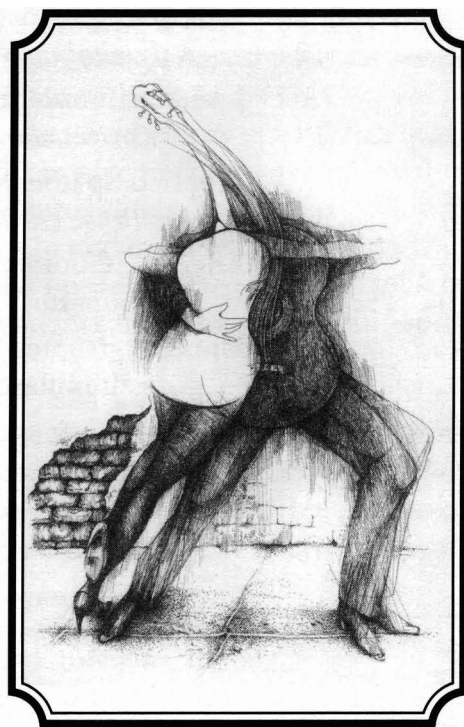
FOR
GUITAR

EDITIONS ORPHÉE

More Tangos Milongas Habaneiras

for guitar

Compiled and Edited by Matanya Ophée



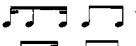
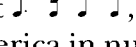
With an Introduction by Analía Rego

Editions Orphée

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Introduction

All the works gathered in this anthology have one thing in common: the rhythmic cell, which the Cuban musicologist Argeliers Leon called “ritmo tango.” Together with the origin of the word *tango*, this rhythm,  within a measure of $\frac{2}{4}$; or the other variant , has been linked to the black slaves in America in numerous historical and musicological investigations. The cross-pollination of the *ritmo tango* with European dances spawned several musical/choreographic species in America.

Habaneras, maxixes, candombes, cifras, estilos, milongas and Spanish tangos are some of the musical styles that coexisted in the Rio de la Plata region during the last decades of the nineteenth century, at a time when the *tango rioplatense*¹ was consolidating itself as a new cultural expression, while still preserving the marked characteristics of its racially mixed origin. In the attempt to assign the *tango rioplatense* to one musical species or another, there has been much discussion about its role in the ancestry of the tango. Some of these theories were based on musicological and historical studies; others were based on arguments rooted in conjecture. What is certain is that by the end of the nineteenth century the *tango rioplatense* was already a Creole cultural product of popular origin with its own musical, choreographic and thematic qualities.

Although Buenos Aires was at that time a city with a majority of single men² (a reality that generated a flourishing prostitution business), the existence of both cheap and luxurious brothels as venues where the tango was played is not a convincing foundation on which to maintain the widely disseminated theory that the tango originated in these establishments. This theory is based on the biased chronicles of the time, which, with their patent lack of objectivity, are often ridiculous and not often reliable. Perhaps the tango's original sin was its popular origin, at a time when the established cultural view associated the popular with the uncultured. Its other sin was, perhaps, the *quebrada* (broken) choreography,³ a characteristic as attractive as it was scandalous.

Most of the tangos in this anthology correspond stylistically⁴ to the period that is known as the *Guardia Vieja*, which stretches from the beginning to the middle of the 1920's. The works composed

at this time were generally structured in three sections, less frequently in two, and rarely in four. The harmonic structure was usually founded on the basic chords of the key, with the secondary dominant being employed to generate tension. The change to neighboring keys when moving from one section to another was customary. The repetitions of the sections were alternated in varied ways, without a fixed order. The denominations of tango criollo, tango milonga, Argentine tango, classic tango, and tango were used indiscriminately, without implying particular musical differences. Tangos with lyrics existed, and it was common to add verses to what were originally instrumental tangos. That was the case with Samuel Castriota's famous *Lita* (1915), known later as *Mi noche triste*, after Paschal Contursi wrote the lyrics.⁵ Because of its great impact, this was the first tango to be considered a *tango canción*, although it was not a strict example of one. Some scholars consider Enrique Delfino to have set the typical musical structure of the *tango canción* with his *Milonguita* (1920). This tango was represented in the singable line and the two-section structure in which the first section has the greater tension and rhythm while the second is more expansive and melodic. Based on these characteristics, four of the works published in this anthology exhibit the typical qualities of the *tango canción*: *La copa del olvido*, *Cuando tú me quieras*, *Tiempos viejos* and *Purrete de mi amor*.

With respect to the accompaniment, the traditional rhythmic cell of the *tango criollo* gradually changed until it became four eighth notes. This can be verified in some pre-1920 recordings by the Eduardo Arolas orchestra. The tendency to accompany “in four” spread and became one of the fundamental changes⁶ that finished shaping itself in the first years of the *Guardia Nueva* (1920-1940). Other modifications of the time were the reduction of three sections to two in most of the vocal as well as the instrumental works; the previously described development of the *tango canción*; the appearance

¹ Rioplatense: an adjective designating that which belongs to the region of the Rio de la Plata.

² Many immigrants, the majority being Italians and Spaniards, came to Buenos Aires alone until they made enough money for their families to join them.

³ “Quebrada” (broken) alludes to the movement of the hips.

⁴ I am referring to the compositional style that is reflected in the scores, whose value in popular music is relative, particularly when comparing them with the phonographic recordings.

⁵ The poem that Contursi registered in 1917 was titled *Mal de ausencia*. See: Hugo Lamas – Enrique Binda, *El tango en la sociedad porteña (1880-1920)*. Buenos Aires: Héctor Lorenzo Lucci Ediciones, 1998. p. 281.

⁶ This change was not reflected in the scores. The custom of writing the tango songs with the rhythmic cell of the *tango criollo* endured for a long time among some composers.

of the *tango romanza*; and the final shape of the instrumental texture of the *orquesta típica*.

Thus far, we have observed the fundamental characteristics of the period to which the Rio de la Plata Tangos in this volume belong.

Several scholars have suggested that the milonga continued its life in the tango, the one becoming indistinct from the other. Nevertheless, these were affirmations based more on intuition than on fact. A more exhaustive study revealed⁷ that even though the milonga was one of the musical species that were *en vogue* around the time of the birth of the tango, it shares with the tango only a few traits, the displacement of accents and the broken style in its choreography, which soon became characteristics of the tango. The form and the structure of the milonga differ from those of the typical tango. Nevertheless, the affinity of some of their melodic characteristics was what probably caused the confusion. Perhaps many milongas also came to be titled tangos for commercial reasons. The milonga was, in principle, a lyrical species, acquiring its choreography after 1880. This led to the development of two types of milongas: the sung and the danced. The latter could be both vocal or instrumental. This type was widely popular in the dance halls from the end of the nineteenth century, and its music also incorporated the typical sixteenth-eighteenth-sixteenth formula of the habanera and the tango. The danced milonga is usually associated with urban or suburban environs, being different in character from the rural milonga. Already at this time the word *milonga* could be found in the dictionaries in its double meaning of dance and song and was associated with popular culture. The present volume includes three milongas originally written for guitar. *De la raza* of **Justo T. Morales**, a typical example of the rural milonga with a descending melodic design over unfolding tonic and dominant chords. *Aires populares Op. 1* by **Mario Rodríguez Arenas** resembles a *chamarrita*, a dance from the Argentine provinces of Corrientes and Entre Ríos that dates from the second half of the nineteenth century. *El Paraíso*, subtitled by Antonio Sinópoli as “Motivo sobre la Milonga ‘La Cumbre’ Córdoba, Año de 1926” is dedicated to the Cabezas family, illustrious residents of the La Cumbre, a locality in the province of Córdoba. From the beginning of the twentieth century La Cumbre was the favorite vacation spot of several high society Argentine families. Today, several residences survive as witnesses to that time of splendor. One of them, El Paraíso,

⁷ See Jorge Novati – Inés Cuello, *Antología del Tango Rioplatense. Desde sus comienzos hasta 1920*. I Primeras noticias y documentos. Buenos Aires: Instituto Nacional de Musicología Carlos Vega, 2002.

was the property of the merchant Ramon Avelino Cabezas and was completed in 1922. It was inaugurated with all luxury, with draperies from India and Italian furniture made by the famous Maple firm of Buenos Aires, and a garden where flowers imported from England grew.⁸ In 1969, the famous Argentine writer Manuel Mujica Láinez acquired the large home as his residence. Nowadays it stands out as being one of the better-preserved museums of its type in Latin America.

The American tango had ample diffusion in Spain and America from the middle of the nineteenth century. This was one of the names that the Habanera acquired in Europe. The style became popular in Buenos Aires through the artists of the zarzuela companies. *La cubana*, subtitled “Danza Americana,” is an original Habanera for guitar, that was technically accessible to the intermediate student. Its composer, **Julián Arcas** (1832-1882), was an outstanding concert artist who enjoyed great popularity, with his most prolific activity occurring during the decade of the 1870s. The commentaries of his colleagues and the specialized press of the time gave testimony to his career. His art was known within the borders of Spain and beyond. On 29 October, 1862, the Brighton *Guardian* newspaper, dedicated an extensive, eloquent review to Arcas:

[...] It is nothing but the truth that in his hands the guitar becomes a miniature orchestra, for by his unexampled play he introduces a variety of tone which is a striking imitation of orchestral ensemble. [...] The ease of manner with which he goes through the performance is another very marked feature. [...]⁹

In 1870, after intense concert tours, he decided to settle down in Almería. Years later he undertook a final tour during which he died of heart disease. According to Prat, Arcas had a decisive influence on Antonio Torres and his changes in the design of the guitar.

Domingo Prat (1886-1944) is considered as one of the foremost teachers of the guitar in Latin America. After finishing his musical studies in the Municipal School of Music of Barcelona and, subsequently, his guitar studies with Miguel Llobet, he left Spain at the age of 21 to settle in Argentina. There he founded his Guitar Academy with several branches in Buenos Aires. He is the author of several didactic works, anthologies, transcriptions and

⁸ The lyrics of the tango *A media luz* by Donato y Lenzi allude to this famous Buenos Aires furniture firm: ...“pisito que puso Maple” [...a little floor that Maple put down.]

⁹ Quoted in: Javier Suárez-Pajares y Eusebio Rioja, *El guitarrista Julián Arcas (1832-1882). Una biografía documental*. Instituto de Estudios Almerienses, Almería: 2003. I am indebted to Julio Gimeno for his assistance in this matter.

original works that have been reprinted several times. His scholarly work is reflected in his *Diccionario de Guitarristas*, first published in Buenos Aires in 1934 by Romero and Fernandez.¹⁰

Several passages in his work give testimony to his love for Argentina. Additionally, he created a considerable number of original compositions based on Argentine folklore as well as transcriptions of tangos of the *Guardia Vieja*.¹¹ His *Antillana*, a beautiful Habanera, highly didactic in its inclusion of timbral resources (rasgueados, tamboras, harmonics) and clear indications of shading, color and changes in tempo, is published in this volume for the first time.

Federico Spreafico (1871-1958) belonged to a family of Italian-Argentine musicians. He was a violinist, guitarist, director and composer. He dedicated most of his compositions to the guitar, but also wrote several works for orchestra. He was a pupil of Juan Alais. Of his published works two Habaneras are known: *Danza cubana* and *¡A tí solita!*, both included in this anthology. These works present a medium level of difficulty, like most of his works, a fact that contributed to their diffusion among the guitarists of that time.

In Brazil the label *tango* was given to a musical choreographic style influenced at its roots by the habanera, polka and lundú. Later, this style acquired the name *maxixe*. According to Alvarenga, it was the first type of urban dance in Brazil.

The European Polka provided its movement; the Cuban habanera gave its rhythm; Afro-Brazilian popular music brought our characteristic syncopation... From the same three main sources, naturally, its choreography was born; the vivacity of the polka was allied with the flirtatiousness of the habanera and the lundú. The result was a sensual and very eloquent dance which the bourgeois halls repudiated for a long time as immoral and later accepted with reservations, although, before doing so, they forced it to acquire good manners.¹²

It also had *quebrada* choreography. The great composer of carioca¹³ maxixe was Ernesto Nazareth, although he called his compositions tangos. According to the Brazilian scholar Marcia Taborda, **Mario Alvares'** tango, *Sertanejo*, was composed under the influence of Nazareth's famous tango *Brejeiro*.¹⁴ Also known as **Mario Cavaquinho**, he was

an important figure in Brazilian popular music of the nineteenth century and the beginning of the twentieth. The introduction of the five-string cavaquinho with the D, B, G, D, G tuning is attributed to him. The exact date of his birth is unknown and it is believed that he passed away in Rio de Janeiro in 1905 or 1906. The word *sertanejo* alludes to the Brazilian gaucho. The rhythmic figure with syncopation on the first beat of the measure that is observed in practically the entire work is quite characteristic of the maxixe.

The melodic development, the predominance of eighth note triplets, and the association with the rhythmic cell of the habanera in *Tango Fatal* presents a typical example of the *tango español*. The tango written in Spain recognizes the American tango or the Cuban habanera as its ancestor. I have found no biographical data about its composer, **A. Vidal**, other than the mention of Alfonso Vidal as one of the important musicians in the diffusion of Spanish song in Argentina through the music hall. **Daniel Fortea** (1882-1953), notable musician, pedagogue and publisher arranged it for guitar and published it in his Biblioteca Fortea series in 1935.¹⁵ **Ricardo Diaz Romero** was an amateur guitarist who studied with Antonio Sinópoli in 1909. At the request of Domingo Prat, he contracted Miguel Llobet for his first tour of Argentina, which would soon extend to other countries of America and would be repeated several times. Romero dedicated his arrangements of the Colombian bambucos, *Entre las peñas* and *Casta paloma*, to Miguel Llobet.

Julio Salvador Sagreras (1879-1942), the son and pupil of the Spanish guitarist Gaspar Sagreras, made an indispensable contribution as a concert artist, composer and guitar teacher. He trained many guitarists, among them Antonio Sinópoli, who was one of his outstanding students.

Sagreras developed his activity as a concert artist, appearing as a soloist beside his father, and also with Carlos García Tolsa, Juan Alais, Antonio Giménez Manjón, Antonio Sinópoli, Domingo Prat and his own daughter, Clelia. In 1905 he founded the *Sagreras Academy*, one of the first institutes where the guitar was taught in Argentina. Additionally he founded the *Association Guitarrística Argentina* in 1934. He composed more than 150 original works and transcriptions for the guitar, several *sainetes* (one act farces), songs for voice and guitar. His didactic work in six volumes, *Lecciones de guitarra*, originally published between 1922 and 1940 by

¹⁰Reprinted Columbus: Editions Orphée, 1986.

¹¹See Domingo Prat, *Tangos de la Guardia Vieja*, Columbus: Editions Orphée, 1995.

¹²O. Alvarenga, *Música popular brasileña*, México, FCE, 1947, cited in the *Diccionario de la Música Española e Hispanoamericana*. Sociedad General de Autores y Editores, 2002.

¹³Carioca is an adjective referring to that which pertains to Rio de Janeiro.

¹⁴Electronic mail to Matanya Ophee from Ms. Taborda, dated June, 2002.

¹⁵Editor's note: there does not seem to be any relationship between the Vidal-Fortea *Tango Fatal* and several other well-known tangos with the same title.

Ricordi Americana, as well the supplementary volume, *Técnica superior de la guitarra*, were translated into seven languages and reprinted many times.

Sagreras composed and transcribed several tangos,¹⁶ three of which, included in the present volume, were original works for the guitar, first published in Buenos Aires (c. 1920) by Francisco Núñez. The three works were dedicated to people in his circle, some of them mentioned by in Prat's *Diccionario* as being friends and admirers of Sagreras. *El Andabúz*, op. 33, *El Escandaloso*, op. 121 and *Don Julio*, op. 125, which owes its title to Julio Monjeaux, friend and pupil to whom the work was dedicated. Two of these tangos (*Don Julio* and *El Escandaloso*) were mentioned in the Prat *Diccionario*, who says of them: "they evoke the Villalobos (sic) 'Choros' in the Brazilian style."

Mario Rodríguez Arenas (1879-1949) had an outstanding career as guitar teacher, prolific composer, and arranger. He began his guitar studies with Angel del Valle, studied harmony with the Spanish composer Enrique Morera who lived for a time in Buenos Aires, and completed his training on his own. In 1907 he dedicated himself to education, an activity for which he was much in demand. *La escuela de la guitarra*, a work in seven volumes dedicated to his daughter, Elba, was published by Ricordi Americana in 1924 and is still in use. Additionally, he wrote a considerable number of original compositions and transcriptions for the guitar.

Jesús Ventura was a theater conductor and composer. His tango *A la gran muñeca* was composed for Miguel Osés' magazine and premiered by the Muiño-Alippi company in the Buenos Aires Theater in 1920. The tango is in three sections, adapting Osés' verses to the second and third. The verses casts the story in a woman's voice; she invites her husband to return to her side after his lover leaves him: "...Te ha dejado, lo sé, la malvada / y al calor de otros ojos se va [...] Volvé, jamas otras manos / cual las de tu mujercita / harán por la tardecita / los mates que cebo yo." (...She has left you, I know, the evildoer / and to the warmth of other eyes she goes [...] Come back, never will other hands / like those of your little woman / do in the early evening / the feats that I know how to do.) It is dedicated to the songwriter and actress Manolita Poli¹⁷, daughter of

zarzueleros (Spanish Musical Theater players) parents, who performed it in the previously mentioned performance.

The present volume includes two tangos by the famous pianist and composer **José Martínez** (1890 - 1939). His active participation in integrating the main *tanguero* groups of the first decades of the twentieth century and in establishing their musical legacy brought him well-deserved fame. In 1905 he began to study the guitar on his own; three years later he began piano the same way. Oddly enough, there are only a few sound recordings his playing. In 1919-1920 he recorded some discs for the Columbia label that were never re-released. His tangos *La correntada* (c. 1913) and *Canaro* (c. 1915) are structured in the standard *tango criollo* form, with three sections of 16 measures. The melody of *Canaro* presents a common trait shared by many tangos of that time: the melody's strong points unfold over tonic and dominant chords in fundamental first or inversions. José Martínez dedicated his tango to the famous composer and Uruguayan director **Francisco Canaro**, who was his friend and collaborator on numerous occasions and joined him in the first directorate of SADAIC.¹⁸ The transcriptions of Mario Rodríguez Arenas are based on the versions published for piano. He even transcribes the articulations marked in the original score in Canaro's trio.

Another transcription by Rodríguez Arenas is the tango *El chistoso* (c. 1915) by **Ruperto Leopoldo Thompson** (? -1925), a guitarist, double bass player and composer. The cover of the score for piano says: "Performed with great success by the famous Quartet 'La Armonía,'" the group in which the composer played the guitar. Later he changed his instrument to the double bass, perhaps because at that time the piano began to replace the guitar in the *orquestas típicas*. As a double bass player, he played in the most important orchestras of the time, creating a school of his own, thanks to his facility in finding novel rhythmic resources on his instrument. The piano score of *El chistoso* has the charming subtitle "humorous tango."

Alberico Spátola (c.1895-1941) was a trumpeter, pianist, conductor, and composer. He belonged to a family of musicians who moved to Buenos Aires when he was a boy. In 1913 he began his professional career at the Parisién Café. It was then he composed his *Tango 13* for which Angel Villoldo would later write lyrics. He continued composing numbered tangos,¹⁹ independently of the

¹⁶ Fifteen of them were collected in: *Tangos, Milongas, Habaneras*. Columbus: Editions Orphée, 2000.

¹⁷ Manolita Poli had an important career in the rioplatense theater. From the stage, she popularized several tangos, among them the renowned *Mi noche triste* by Samuel Castriota and Pascual Contursi. Domingo Prat's transcription was published in *Tangos de la Guardia Vieja*, Columbus: Editions Orphée, 1995, p. 9.

¹⁸ SADAIC: Sociedad Argentina de Autores y Compositores (Argentine Society of Composers and Authors).

¹⁹The title *Tango 13* refers to the year 1913.

year in progress, some of them with subtitles. He also played in several orchestras as pianist or trumpeter. In 1916 he played first trumpet in the orchestra that accompanied Enrico Caruso at his appearance in Tucumán. Later he was assistant director and then director of the Police Band of Buenos Aires. Spátola composed forty works, most of them tangos.

Siete palabras (c. 1912) is a typical example of a traditional and popular melody, which has become a part of the collective cultural heritage. Several lyricists, among them Prudencio Aragón, Juan Maglio and Ambrosio Radizani (1889-1943) wrote lyrics to this tango. As often happened with other tangos, the original title of this tango was changed at the time of publication. The reason: raunchiness, a double entendre, a picaresque reference in its title, almost always referring to sex. Originally, the tango was known as *Siete pulgadas* (Seven Inches), a clear reference to the measurement of the penis. The cover of the score, designed by Radizani, shows seven women elegantly dressed, with amused expressions on their faces, as if observing something that has caught their attention. This would not mean anything, if they were not standing on a ruler that marks seven inches... In this sense, the publishers were very ingenious and, in general, amusing enough at the time in designing the cover illustrations.

Juan Maglio (1880 -1934), also known by his nickname “Pacho,” a fundamental figure in the history of the tango, was a bandoneonist, conductor, and composer. His teachers were Luis Almeida and Domingo Santa Cruz, the latter being the composer of the famous tango *Unión Cívica*.²⁰ Maglio began playing the bandoneón with 13 tones and gradually progressed to the bandoneón with 75 tones. He was the first bandoneonist who recorded solo performances on this instrument. He performed many times in the legendary cafes of Buenos Aires. The success of his live presentations earned him a contract with the Columbia label. At that point, his group was named *Orquesta Típica Criolla Juan Maglio “Pacho.”* He recorded more than 900 works throughout his career in addition to being a prolific composer. His orchestra recorded his tango *Armenonville* in 1912.²¹ Juan S. Balerio (an important publisher between 1912 and 1916) published the score, the title page of which shows a long automobile in front of the entrance of the famous night

club-restaurant Armenonville. The subtitle *tango brillante* is perhaps a charming allusion to the luxury and splendor of this venue where famous musicians performed. It is worth mentioning that this is where Carlos Gardel began his professional activity. The tango was dedicated “To the distinguished gentlemen Messrs. Loureiro and Lanzavechia” who were the owners of the club. Juan Maglio was an intimate friend of theirs and subsequently he would compose another tango, *Royal Pigall*, dedicated to another venue so named, which was also owned by his friends.

Another tango by Juan Maglio included in the present volume, is *El Alero* whose title alludes to the lower part of the tile roof that protrudes from the wall. The cover of the original score for piano, published by Juan S. Balerio in 1913, shows a country home. As in other tangos, there is here a rather likeable subtitle—*tango pajuerano*. The term *pajuerano*, used in several South American countries, alludes to a person who comes from the country or from a small town and is ignorant of the customs of the city.

Adolfo V. Luna (1889-1971) kept the original key of the work in his adaptation for the guitar. A concert artist, composer, and professor, he dedicated all his efforts to cultivating Argentine music with folkloric roots. According to Domingo Prat, he began his studies late with the “modest performer Camilo Castellanos,” later moving to Buenos Aires with the purpose of perfecting himself. Prat comments in flattering fashion on several of his concerts and his progress as a composer: in addition to writing more than fifty works for the guitar, he also composed for piano and even for orchestra. He obtained a high position in public administration for several years, thanks to the influence of his brother Pelagio Luna, who was vice-president of Argentina during Hipólito Irigoyen’s first term.

Antonio Sinópoli (1878-1964) began his guitar studies in the Academy of Fine Arts of Buenos Aires with Julio Sagreras, becoming one of his more outstanding students. In 1907 he set up his own academy together with his colleague Carlos Pallerano. In addition to his activities as an educator and concert artist, he began to compose after studying with Enrique Morera. In his Dictionary, Prat took pains to stress “the studious and untiring” temperament of this teacher. He gives testimony to the fact that Sinópoli composed a significant number of original works for guitar and also transcribed and/or fingered other works from various genres and styles, in addition to compiling an extended edition of the Aguado method and other didactic works. His transcription of *El cuzquito* by Vicente Greco (c. 1917), is respectful of the original for piano. Another transcription published by Ricordi exists

²⁰Included in *Tangos, Milongas, Habaneras*. Columbus: Editions Orphée, 2000, p. 12

²¹Columbia Recording N° T 520, master 56606. This recording was included in the *Antología del tango Rioplatense*, a collection re released on CD by the Instituto Nacional de Musicología Carlos Vega.

in which the introduction has notable changes in the rhythmic cell throughout the entire work, faithfully transcribing, however, the rhythm of the melody.

Vicente Greco (1886-1924) was a bandoneonist, director, and composer. The modest economic circumstances of his family forced him to work from childhood; he was unable to graduate from primary school. When he discovered a small concertina in his parents' closet, he refused to part with it. According to Julio De Caro,²² he auditioned for Sebastián Ramos Mejía at the age of 14, who advised the family to buy him a bandoneón. Several of his brothers were also musical. He was the author of several titles, still popular today, and recorded for Columbia Records in 1910 and 1911 and later for the Atlanta label. His orchestra was the first that called itself *Orquesta Típica Criolla* when recording, in order to distinguish itself from other groups that performed non-Argentine popular music.

Justo Tomás Morales (1877-1953) began as a self-taught guitarist, but soon had Alejandro Cesáreo Pérez, Pedro Rubione, Mario Rodríguez Arenas, and Domingo Prat as his teachers. His musical personality blooms in his work as a composer dedicated to Argentine music. Domingo Prat praises many of his qualities: "Doubtless he is a talent full of inspiration whose work will last, celebrated in its folkloric pages, which he knows how to imbue with an unmistakable Argentine flavor." Morales was the author of more than one hundred works, of which fifty were published. He was an outstanding educator and was in demand by distinguished members of Buenos Aires society, while some of his compositions were performed by outstanding guitarists such as Maria Luisa Anido. His tango *¡También mi rancho se llueve!..* for guitar is composed in the style of the *Guardia Vieja*. With a little imagination, we can detect in the introduction and the overtones at the end of the two first sections a charming reference to raindrops falling on the roof of the farm.

Enrique Delfino (1895-1967) was a remarkable pianist, composer, conductor and comedian. He composed more than two hundred tangos for films and plays. He made tours of several countries in Europe and America, appearing as an eccentric performer and comedian. In 1914, he was contracted by the Victor label to record piano solos and in 1920 to record in the United States, joining the prestigious *Orquesta Típica Select* along with Osvaldo Fresedo and Tito Rocatagliatta. He is considered the initiator of the *tango romanza* and one of the

great composers of the *tango canción*. He shares with other musicians like Juan Carlos Cobián, Julio and Francisco De Caro and Osvaldo Fresedo, a creative line of evolving tendencies that would gradually separate from the stylistic characteristics of the *tango criollo* and give birth to the movement that would be known as the *Guardia Nueva*. *La copa del olvido*, with lyrics by Alberto Vaccarezza—one of the most remarkable Argentine playwrights—is dedicated to Pascual Carcavallo, impresario of the National Theater, where this tango was premiered in 1921 as part of the work *Cuando un pobre se divierte*. Biographical information about **D. Gracia**, the author of the transcription, does not seem to be available.

¡Qué polvo con tanto viento! is the oldest *tango criollo* (c. 1890) included in the present collection and is presumably based on traditional themes. It is structured in two sections, an uncommon trait of the tangos of that time. Of its author, **Pedro M. Quijano** (1875-?), we only know the facts given by Domingo Prat in his *Diccionario*. In 1887, he studied violin at the National Conservatory when it was under the direction Juan Gutiérrez. He used to frequent the meeting places of the musicians of the time. His contact with the *payador* (a wandering minstrel) Gabino Gardizábal excited him and inspired him to become a self-taught guitarist. Even in his youth, Quijano already worked as a teacher in private conservatories and in the homes of Buenos Aires high society. Prat comments that several of his works were most popular, among them this tango, describing his work as simple but rich in themes. He attributes the composer's popularity to the fact that people thought he was dead for twenty years. We do not know what motivated this belief.

Agesilao Ferrazano and **Julio Pollero**, both violinists, conductors and composers born in the last decade of the nineteenth century, formed in 1926 the ensemble *La Típica Ferrazano-Pollero* to record for the Victor label. Additionally, each of them joined several other orchestras. Together, they composed a few tangos, among them the most famous was *Cuando tú me quieras* (1926), with lyrics by Francisco Bohigas.²³ The work is structured in two sections, the typical form of the "tango canción", and written in $\frac{3}{4}$, although it was usually performed in $\frac{4}{4}$. The transcription by **Pedro Antonio Iparraquirre** (1879-?) adheres closely to the piano score. According to Prat, this Argentine master transcribed a considerable number of works, over 300 of which were already in existence in 1931. Between 1905 and 1910, he also had his own pub-

²² Julio De Caro, *El tango en mis recuerdos*, Editorial Centuria, Buenos Aires.

²³ An anthology was recorded by la *Orquesta Típica Victor* in 1926, Disco Victor 79721-A.

lishing house. The present anthology includes four more works transcribed by Iparraguirre. *El huérfano* (1922) is a tango based on popular themes, among the first in a long list of hits composed by **Anselmo Alfredo Aieta** (1896–1964) with words by Francisco García Giménez. Aieta continued the style of composition of the *Guardia Vieja*, always adhering to the traditional currents of the tango, while at the same time incorporating new elements. He tells how he met Carlos Gardel, who would make this and others of his tangos famous: “I played in the ‘Casino Pigall’ when a gentleman whom I did not know sent for me from a table. I had just finished playing the tango *El Huérfano*, of which I am the composer, and when I approached him and was invited to share his table. He introduced himself by saying: ‘I am Carlos Gardel, my friend, and I am interested in singing that tango that I like very much. If you come tomorrow to the Glücksmann house I will record it immediately.’”²⁴ Aieta was a bandoneonist, conductor, and author of more than one hundred works based on different musical styles of Argentine folklore. García Giménez’ verses, written in the first person, tell of the sadness of a man who feels doubly orphaned, first by the loss of his mother and later by the loss of his beloved.

Another prolific author of tangos and other musical forms of the Río de la Plata was the Uruguayan violinist, composer, and conductor, **Francisco Canaro** (1888–1964). He was one of the most outstanding figures of the tango, reaching great popularity through his works, his orchestra, his recordings, his theater companies, and his tours, which took the music of Argentina all over South America, the United States, France, and Japan. It would require a long list to name the famous musicians and singers who appeared with his orchestra. “No one recorded more and there was a time when all the authors and composers looked for him so that he would record something of theirs [...]”²⁵ He was a friend of Carlos Gardel, who recorded several of his compositions including his tangos *¡Sufrá!* (1921) with verses by Juan Caruso and *Tiempos Viejos* (1926) with verses by Manuel Romero,²⁶ the original score of which describes it as a “tango para canto y piano.” Another of his tangos in a transcription by Iparraguirre included in the present anthology is the tango *Mi esclava*, by **Juan Rodríguez** (1895–1928). As a pianist, he performed in the Augusto Berto and Juan Maglio orchestras, and a little later

founded his own, which brightened the evenings in several meeting spots of the time, among others the luxurious Armenonville. He trained at the Gaito conservatory in Buenos Aires and then swiftly completed his studies at the National Conservatory of Barcelona. As a composer, he has left us twenty pieces which were composed between 1917 and 1924. *Mi esclava* is dedicated to Trini Sanchez, a celebrated artist of that time.

Raúl de los Hoyos (1902–?) was an outstanding composer. He was very much in demand with the impresarios for setting to music the tango lyrics that figured in their plays. His work is in the style of the *tango canción*, with its most outstanding characteristic being the elaboration of a singable melodic line. Bayón Herrera wrote the words for *Purrete de mi amor*, which describe in the first person the drama of a mother at the first anniversary of the death of her son.

Elesquinazo (c. 1905), was one of the famous tangos by **Angel Gregorio Villoldo** (1861–1919). The popularity of this piece continues to the present day, next to *El Choclo*²⁷ and *El Porteño*. Villoldo was perhaps the most outstanding personality of the tango of the *Guardia Vieja*. His creative capacity seemed limitless: whether composing music, writing lyrics, playing the guitar, piano, and violin, or singing or dancing. He wrote in many different styles with incredible fluidity: he could be romantic as in *Cantar eterno*, arrogant as in *El Porteño*, amusing as in *La Bicicleta*, a faithful chronicler of the times in *Matufias*, or raunchy if the occasion called for it. As if his gifts as a musician were not enough, he was also a circus performer and wrote for several newspapers of the time over the years under different pseudonyms. Significantly, his trip to Paris with the Gobbis in 1907 was a true cultural embassy where, in addition to recording, he gave lessons in dancing and playing the tango. He also published a “Modern American Method” for “learning to play the guitar by tablature, with no need of a teacher” and several original scores and transcriptions for guitar tablature.

Analía Rego
Buenos Aires,
August 2004

Translation by Carlos Barrientos
October, 2004

²⁴Cited by Orlando del Greco in *Carlos Gardel y los autores de sus canciones*: Revista “Ahora”, June 22, 1954.

²⁵Orlando del Greco, *op. cit.*, p. 72.

²⁶*Sufrá* was recorded by Gardel in 1922 and *Tiempos Viejos* in 1926, both with Ricardo and Barbieri on guitar.

²⁷Included in *Tangos, Milongas, Habaneras*. Columbus: Editions Orphée, 2000, p. 1.

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Tango Fatal by A. Vidal, as arranged by Daniel Fortea.



à Don José Mungol
La Cubana
Danza Americana

Edited by Matanya Ophee

Julián Arcas

Aire de tango

⑥ = D

②

②

6

13

19

25

32

38

44

II

IV

II

[gliss.]

[gliss.]

V

1.

2.

V₁

1.

2.

Antillana Habanera

Edited by Matanya Ophee

Tempo di Habanera

Domingo Prat
(1886-1944)

The musical score is written for guitar and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece is marked 'Tempo di Habanera'. The score is divided into systems, with measure numbers 6, 11, 16, 20, 25, 30, and 34 indicated. Dynamics include *mf*, *p*, *rit.*, *a tempo*, *cantando*, *rall.*, *languido*, *staccato*, *al puente*, *pizz.*, *cresc.*, *ff*, and *siempre*. Fingerings are indicated with numbers 1-4 and 0. The score includes various musical ornaments and techniques such as triplets, slurs, and accents. The piece concludes with a double bar line and the marking 'D. C.' (Da Capo).

40 II *Tambora*

al puente.

46 VII XII VII XII XII VII

Tambora

A mi estimado amigo D. Miguel Vadell

El Andalúz

Tango clásico

Edited by Matanya Ophee

Julio S. Sagreras

5 X

10 X VII X

15 arm. XII arm. VII

21 IX VII

27 L

33 V V VIII

Musical staff 33-37. Measure 33 starts with a treble clef and a key signature of one flat. The staff contains a sequence of chords and melodic lines. Above the staff, Roman numerals V, V, and VIII are placed over measures 33, 35, and 37 respectively. Fingering numbers (1-4) are written below the notes. A circled number 4 is at the end of the staff.

38 VIII V

Musical staff 38-43. Measure 38 starts with a treble clef and a key signature of one flat. The staff contains a sequence of chords and melodic lines. Above the staff, Roman numerals VIII and V are placed over measures 38 and 41 respectively. Fingering numbers (1-5) are written below the notes. A circled number 5 is at the end of the staff.

44 X VII VIII

Musical staff 44-49. Measure 44 starts with a treble clef and a key signature of one flat. The staff contains a sequence of chords and melodic lines. Above the staff, Roman numerals X, VII, and VIII are placed over measures 44, 46, and 48 respectively. Fingering numbers (1-5) are written below the notes. A circled number 3 is at the end of the staff.

50 V III V

Musical staff 50-54. Measure 50 starts with a treble clef and a key signature of one flat. The staff contains a sequence of chords and melodic lines. Above the staff, Roman numerals V, III, and V are placed over measures 50, 52, and 54 respectively. Fingering numbers (1-4) are written below the notes. A circled number 4 is at the end of the staff.

55 VIII VIII X

Musical staff 55-60. Measure 55 starts with a treble clef and a key signature of one flat. The staff contains a sequence of chords and melodic lines. Above the staff, Roman numerals VIII, VIII, and X are placed over measures 55, 57, and 59 respectively. Fingering numbers (1-4) are written below the notes.

61 X VII IX

Musical staff 61-65. Measure 61 starts with a treble clef and a key signature of one flat. The staff contains a sequence of chords and melodic lines. Above the staff, Roman numerals X, VII, and IX are placed over measures 61, 63, and 65 respectively. Fingering numbers (1-5) are written below the notes. A circled number 5 is at the end of the staff.

66 I

Musical staff 66-70. Measure 66 starts with a treble clef and a key signature of one flat. The staff contains a sequence of chords and melodic lines. Above the staff, Roman numeral I is placed over measure 68. Fingering numbers (1-4) are written below the notes.

71 V II

Musical staff 71-76. Measure 71 starts with a treble clef and a key signature of one flat. The staff contains a sequence of chords and melodic lines. Above the staff, Roman numerals V and II are placed over measures 73 and 75 respectively. Fingering numbers (1-4) are written below the notes.

Dedicado al distinguido aficionado Casimiro Cousirat

El Escandaloso

Tango Criollo

Edited by Matanya Ophee

Julio S. Sagreras

The musical score is written for guitar in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of ten staves of music, each containing a treble clef staff and a bass clef staff. The score includes various musical notations such as notes, rests, and accidentals. Fingering is indicated by numbers 1-4 on the fingers and 0 for the open string. Fretboard diagrams are shown as numbers above the notes, often enclosed in circles. Some diagrams include a '4' to indicate a barre. A '7' is placed below the staff in several measures to indicate a natural harmonium. A '12' is placed below the staff in measure 6, indicating a natural harmonium at the 12th fret. A '12' is also placed below the staff in measure 10, indicating a natural harmonium at the 12th fret. A '12' is placed below the staff in measure 15, indicating a natural harmonium at the 12th fret. A '12' is placed below the staff in measure 21, indicating a natural harmonium at the 12th fret. A '12' is placed below the staff in measure 29, indicating a natural harmonium at the 12th fret. The score is divided into sections by Roman numerals: IV, II, IV, II, IV, II, IX, VII, IX, V, VII, V, IX. The score ends with a double bar line and a repeat sign, followed by two endings labeled 1. and 2.

Armenonville

Tango brillante

Arranged for guitar by Mario Rodríguez Arenas
Edited by Matanya ophee

Juan Maglio

The sheet music is written for guitar in a single system with eight staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various guitar techniques such as triplets, accents, and vibrato. The piece ends with a double bar line and the word "FIN".

34 VII III

39 VII IX VII

43 VII IV VII

47 IX V

51 IX II III IV

55 II II I I

59 II III IV II

64 II V

Siete Palabras

Arranged for guitar by Mario Rodríguez Arenas
Edited by Matanya Ophee

Ambrosio Radizani

The image displays a guitar score for the piece 'Siete Palabras'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of ten staves of music, numbered 1 through 30. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Above the staff, Roman numerals (VII, IX, V, II) indicate chord positions. A 'C' symbol with a slash is present at the beginning of the first staff. The piece concludes with the word 'FIN' on the 17th staff. The score is marked with first and second endings and includes circled numbers (3, 5, 6) likely indicating fingerings or specific notes.

D.C. dal § al Fin

Sertanejo

Tango brasileiro

Arranged by Antonio Sinópoli
Edited by Matanya Ophée

Mario Alvares

Tango Fatal

Arranged by Daniel Fortea

Edited by Matanya Ophee

A. Vidal (?)

Allegretto

The musical score is written in 2/4 time and consists of 35 measures. It is divided into two sections: 'Allegretto' (measures 1-34) and 'Movido' (measures 35-38). The key signature has two sharps (F# and C#). The guitar part is on a single staff, and the piano part is on a grand staff (treble and bass clefs). The score includes various musical notations such as triplets, slurs, dynamics (p, mf, f), and fingering numbers (1-4). There are also some specific markings like 'V', 'VII', and 'IV' above notes. The piece ends with a double bar line and a 'D.C.' (Da Capo) instruction.

Al señor Lorenzo Labat y su señorita hija, Lucía Labat, mi excelente alumna.

De La Raza

Milonga

Edited by Matanya Ophee

Justo T. Morales

Allegretto moderato

m i p a m i p m i p a m i p
a m i m i m i a m i a m i
p i p i p i p i

rall. poco
a tempo
ten.
con grazia

On second repeat:
 II
 IV
 V

37 *V a m i a m i a*

41 *IV V m i a m i a m i a*

45 *IV V original: arm. VII XII p i p i*

52 *m i a III V*

rápido... rall. f

A mi distinguido amigo el eminente guitarrista Miguel Llobet
Entre las Peñas Bambuco colombiano

Edited by Matanya Ophee

Arranged for guitar by
 Ricardo Diaz Romero

⑥ = D

5

11

19

10 *II* *II* *1.* *VII* *8va*

art. arm. XX XIX
ri.....tar.....dan.....do

14 *2.* *II*

18 *IV* *m i m* *III* *II* *I*

22 *II*

27 *IV* *V* *VI* *VII*

31 *Para seguir* *Para FIN* *arm. VII* *V* *VII*

FIN

37 *IV* *III*

40 *IV* *V* *VII*

44 *simile* *ten. i m i m a* *m i m i m i m i*

Scherzando *Dal ♩ al Ⓢ*

A la gran Muñeca

Tango

Arranged for guitar by M. Rodríguez Arenas

Jesus Ventura

Edited by Matanya Ophee

The image displays a guitar score for the piece 'A la gran Muñeca' in 2/4 time. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of eight systems of music, each with a measure number on the left. The systems are: 1) Measures 1-5, with fingering numbers (1-4) and chord diagrams (IX, VII, V, IX) above the notes. 2) Measures 6-10, with fingering numbers and chord diagrams (VII, V, V) above. 3) Measures 11-15, with fingering numbers and chord diagrams (X, X) above. 4) Measures 16-20, with fingering numbers and chord diagrams (V, V) above; measure 16 includes a circled '3' and a 'FIN' marking. 5) Measures 21-25, with fingering numbers and chord diagrams (VII, VII) above; measure 21 includes an 'arm.XII' marking. 6) Measures 26-30, with fingering numbers and chord diagrams (V, IV, V) above. 7) Measures 31-35, with fingering numbers and chord diagrams (III, V) above. The score includes various musical notations such as slurs, ties, and circled numbers (2, 3, 4, 5, 6) indicating specific techniques or fingerings.

IX VII IX

35

V VII

39

IX V IX

43

V XIV

47

D.C. al Fin

La Copa del Olvido

Tango Canción

Arranged for guitar by D. Gracia
 Edited by Matanya Ophee

Enrique Delfino

III IV

5

V

10

IV

14

V IV

14 19 23 28 32

III IV

Coda

A Don Ramón Cabezas y Señora Doña Rosario P. de Cabezas y a su hijo Jaime

El Paraíso

Motivo sobre la Milonga

“La Cumbre”, Córdoba, Año de 1926

Antonio Sinópoli

26 6 11

V Allegro

Andante espressivo

VII II

A mi distinguido discipulo Dr. Alejandro Zaldarriaga
¡Que polvo con tanto viento!

Edited by Matanya Ophee

Pedro M. Quijano

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of eight staves of music, each starting with a measure number (3, 6, 14, 21, 27, 33, 40, 46). The notation includes various rhythmic patterns, slurs, and fingering instructions (numbers 1-4). Specific techniques are marked with Roman numerals: II (second fret), V (fifth fret), and VI (sixth fret). A 'rit.' (ritardando) marking is present at measure 21. The score includes several first and second endings, indicated by '1.' and '2.' above the notes. Some measures contain circled numbers (5, 2, 2) which likely refer to specific fingering or technique points. The piece concludes with a final cadence in the eighth staff.

53

V

57

61

II

65

FIN

“Cuando tu me Quieras”

Arranged for guitar by Pedro A. Iparraguirre

Ferrazzano - Pollero

Edited by Matanya Ophee

II

V

II

4

V

II

8

V

II

II

12

5

El Huerfano

Arranged for guitar by Pedro A. Iparraguirre
Edited by Matanya Ophee

Alfredo Anselmo Aieta
(1896-1964)

Canaro

Arranged for guitar by Mario Rodríguez Arenas
Edited by Matanya ophee

José Martínez

The sheet music is written for guitar in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of seven staves of music, each containing a melodic line and a bass line. The music is divided into measures, with measure numbers 4, 8, 12, 16, 20, and 24 indicated at the start of their respective staves. Chord diagrams are provided above the staff for measures 4, 8, 12, 16, 20, and 24, labeled with Roman numerals VII, VIII, IX, X, and VI. Fingerings are indicated by numbers 1-4 on the fingers and 0 for natural harmonics. A section of the music starting at measure 16 includes first and second endings. The word 'mamama' is written above the notes in measures 20 and 24. A dynamic marking 'arm. 8va.' is present above measure 10. The piece concludes with a double bar line and repeat signs at the end of the seventh staff.

28

32

36

40

44

Trio

48

52

Danza Cubana

Edited by Matanya Ophee

Federico Spreafico

Tempo de habanera molto moderato

ten. *a tempo*

molto rit.

rall.

ten. *a tempo*

molto rit.

rall.

largo el bajo

f

rall.

The musical score is written for guitar in 2/4 time, featuring a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is marked 'Tempo de habanera molto moderato'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'molto rit.', 'a tempo', 'ten.', and 'rall.'. There are also performance instructions like 'largo el bajo' and 'f'. The score is divided into sections marked with Roman numerals II, V, VII, X, and XII. Fingering numbers (1-4) and circled numbers (5) are provided for many notes. The piece concludes with a 'rall.' marking.

*) All harmonics here sound an octave higher.

29 *a tempo* V

35

arm. XII arm. XII arm. XII

arm. XII

arm. XII arm. XII arm. XII

Dal § sino φ y sigue arm. XII p

A mi querido amigo y discipulo Julio Monjeaux

Don Julio

Tango Criollo

Julio S. Sagreras

Edited by Matanya Ophee

6 II

11 IV VII

16 IX IX VII

22 ② IX II

28 VII arm. 8va VII IV II

33

38

44

50

56

62

FIN

VIII

V

III

VIII

V

III

VIII

VII

Dal ⌘ hasta el FIN

A mi distinguido amigo Ruben Machado

El Alero

Tango Paiuerano

Arranged for guitar by Adolfo V. Luna
Edited by Matanya Ophee

Juan Maglio

5

4

I

II

m i a m i

a i

p p p

9

V

14

VII IV

19

IV IX VII IV

25

6

31

1. 2. IV IV FIN

36

IV IV

41

4

46

II IX VII IV 1. 2. VI IX

D. C. la 2 parte al Fin.
poi D. C. tutto.

Trio

El Cuzquito

Tango

Arranged for guitar by Antonio Sinópoli
 Edited by Matanya Ophee

Vicente Greco

The main body of the score consists of six systems of guitar notation, each with a measure number on the left. The notation includes treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The systems are:

- System 1: Measures 17-22. Includes first endings labeled 'I' and 'II', and a seventh ending labeled 'VII'.
- System 2: Measures 23-27. Includes a seventh ending labeled 'VII'.
- System 3: Measures 28-32. Includes a seventh ending labeled 'VII', a fourth ending labeled 'IV', and a seventh ending labeled 'VII'.
- System 4: Measures 33-37. Includes a fourth ending labeled 'IV', a second ending labeled 'II', a fourth ending labeled 'IV', and a third ending labeled 'III'.
- System 5: Measures 38-42. Includes a second ending labeled 'II'.
- System 6: Measures 43-47. Includes a second ending labeled 'II'.

 The score is filled with complex guitar techniques such as triplets, sixteenth-note runs, and various chord voicings. Fingering numbers (1-4) and circled numbers (2, 3, 4, 5) are used throughout to indicate specific fingerings and techniques.

El Chistoso

Arranged for guitar by Mario Rodríguez Arenas
Edited by Matanya Ophée

Ruperto Thompson

The final system of notation, measures 48-52, continues the piece. It includes a fourth ending labeled 'IV' and a first ending labeled 'I'. The notation features a mix of eighth and sixteenth notes, with some measures containing triplets. Fingering and circled numbers are used to guide the performer.

5

9

IV. I

13

V. IV. V. III.

18

V. VII. V.

23

II. III. V. VII.

28

33

V. VIII. III.

Trio

38

I. I. I.

D.C.

A ti solita!...

Habanera

Guitar II

Edited by Matanya Ophee

Lento quasi a piacere

Federico Spreafico

Intro.

f *pp* *pp*

5 **Habanera**

f *pp* *poco rit. ed espres.*

11

poco rall. *a tempo*

17

cresc.

23

molto rit. *ff*

30

arm. V arm. IV arm. III arm. IV arm. V arm. IV arm. III

37

arm. III arm. IV arm. V arm. IV arm. V arm. V arm. V

44

f Fine

A la distinguida diletanite Sta. Charito Achenbach

A ti solita!...

Guitar I

Edited by Matanya Ophee

Lento quasi a piacere

Habanera

Federico Spreafico

Intro. *f* *pp* *f* *pp*

5 *f* *pp* *poco rit. ed espres.*

12 *poco rall.* *a tempo*

18 *cresc.* *f* *molto rit.*

24 *ff*

31 *pp* *molto espres. como un eco*

37

43 *f*

D. C. la Habanera

Fine

The musical score is written for guitar in 2/4 time. It begins with an introduction (Intro.) consisting of two measures, marked with dynamics *f* and *pp*. The main piece, 'Habanera', starts at measure 5 and is marked *f* and *pp*. It includes several sections: measures 5-11 with *poco rit. ed espres.*; measures 12-17 with *poco rall.* and *a tempo*; measures 18-23 with *cresc.* and *f*; measures 24-30 with *ff*; measures 31-36 with *pp* and *molto espres. como un eco*; and measures 37-42. The piece concludes with a double bar line and the instruction 'D. C. la Habanera' and 'Fine'. The score includes various musical notations such as slurs, accents, and dynamic markings.

La Correntada

Arranged for guitar by Mario Rodríguez Arenas
Edited by Matanya Ophee

José Martínez

The sheet music is written for guitar in G major (one sharp) and 2/4 time. It consists of seven systems of music, each with a measure number at the beginning: 1, 5, 10, 14, 19, 23, and 28. The notation includes a variety of guitar-specific techniques: triplets (marked with '3'), slurs, and specific fretting positions indicated by Roman numerals (VII, IX, II, III). The piece is marked 'art. arm. XII' in the first system. The music is characterized by its rhythmic complexity and melodic lines.

A mi estimado amigo y discípulo Doctor Armando Fourcade

13

Tango Criollo

Arranged for guitar by Mario Rodríguez Arenas

Alberico Spátola
VI

Edited by Matanya Ophee

⑥ = D

ff *mf*

II IV VI

8 *ff* *mf*

12 VII V

16 *ppp* arm. XII

20 IX VII arm. XII

24 1. 2. arm. XII *ff*

42 VII.

48 1. 2. 3. Para Fin III

D. C. al §

Aires Populares Op. 1

Milonga

Edited by Matanya Ophee

Mario Rodríguez Arenas

Allegro Moderato

6 IV. II. IV.

12 II.

17 II.

22 IV. II.

28 IV. II.

Sufra

Arranged by Pedro A. Iparraguirre
Edited by Matanya Ophee

Francisco Canaro

7.
5
10
15
22
28
35
41

IX
II VII
II
VII VI IX
IX VII VI
VI IX VII II
VIII

pp *f*

46

51

56

61

66

71

78

84

90

III

I

X

IX

II

VII

II

VII

IX

VI

IX

IX

VII

IX

VII

II

pp

f

pp

f

39

44

49

54

59

63

69

73

Tiempos Viejos

Arranged for guitar by Pedro A. Iparraguirre

Francisco Canaro

Edited by Matanya Ophee

7

5

10

15

20

26

31

36

I

II

IV

III

VII

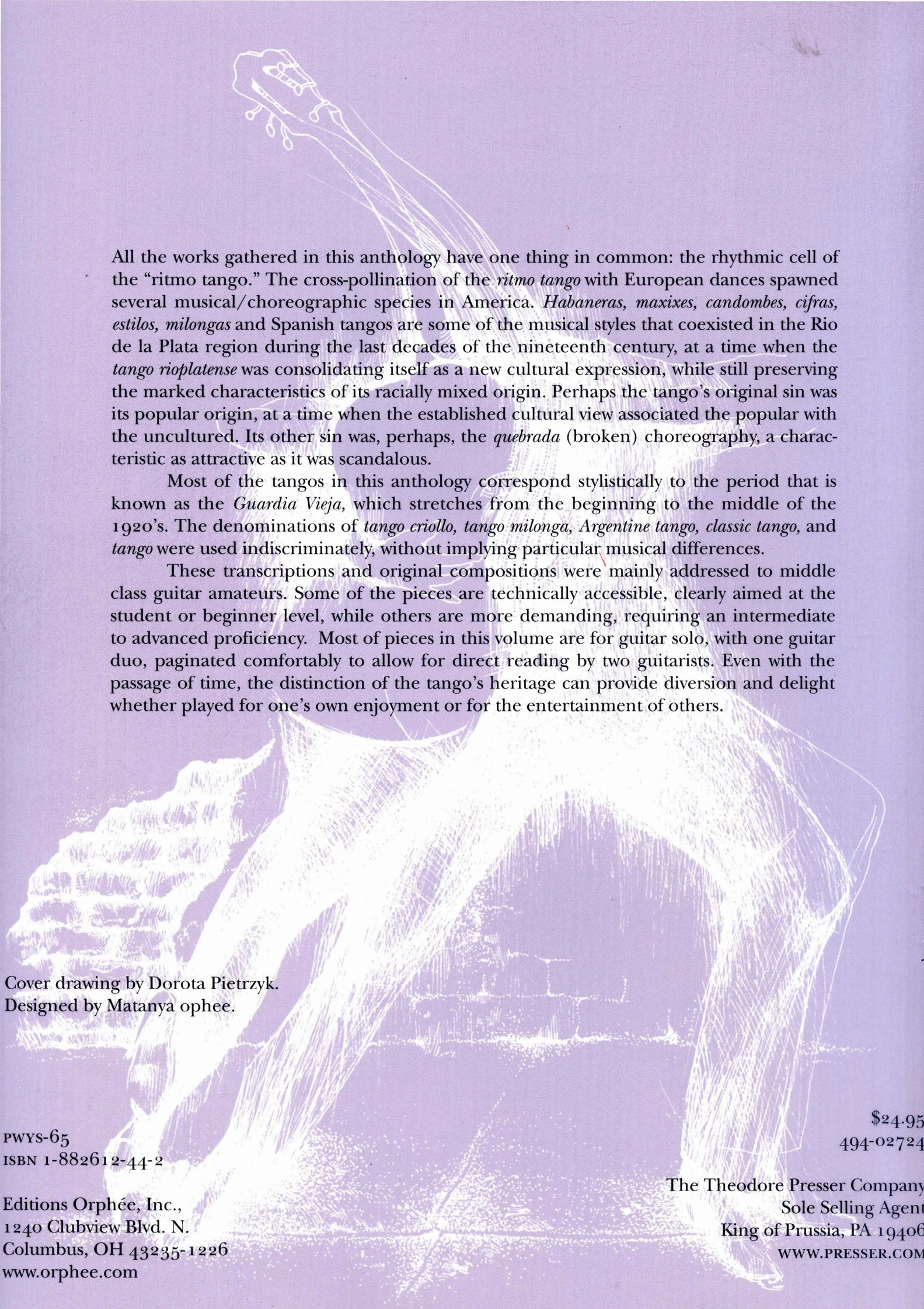
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V

III

1.

2.



All the works gathered in this anthology have one thing in common: the rhythmic cell of the "ritmo tango." The cross-pollination of the *ritmo tango* with European dances spawned several musical/choreographic species in America. *Habaneras*, *maxixes*, *candombes*, *cifras*, *estilos*, *milongas* and Spanish tangos are some of the musical styles that coexisted in the Rio de la Plata region during the last decades of the nineteenth century, at a time when the *tango rioplatense* was consolidating itself as a new cultural expression, while still preserving the marked characteristics of its racially mixed origin. Perhaps the tango's original sin was its popular origin, at a time when the established cultural view associated the popular with the uncultured. Its other sin was, perhaps, the *quebrada* (broken) choreography, a characteristic as attractive as it was scandalous.

Most of the tangos in this anthology correspond stylistically to the period that is known as the *Guardia Vieja*, which stretches from the beginning to the middle of the 1920's. The denominations of *tango criollo*, *tango milonga*, *Argentine tango*, *classic tango*, and *tango* were used indiscriminately, without implying particular musical differences.

These transcriptions and original compositions were mainly addressed to middle class guitar amateurs. Some of the pieces are technically accessible, clearly aimed at the student or beginner level, while others are more demanding, requiring an intermediate to advanced proficiency. Most of pieces in this volume are for guitar solo, with one guitar duo, paginated comfortably to allow for direct reading by two guitarists. Even with the passage of time, the distinction of the tango's heritage can provide diversion and delight whether played for one's own enjoyment or for the entertainment of others.

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