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Many thanks to Christopher Teves and Karl Wohlwend for their assistance in proofreading the present edition. The cover art work of this edition is based on period tango illustrations. The oval portrait of Domingo Prat depicted on the front cover was published on June 24, 1916 in the Barcelona newspaper *El Teatre Catalá* on the occasion of Prat's concert at the *Casal Catalonista del Districte II*.

Matanya Ophee

Introduction

THE TANGOS included in this anthology belong to a period in the history of tango known as *La Guardia Vieja*, The Old Guard. This period, from c. 1866 to c. 1920, can be considered as the entire phase of gestation of the elements that define the tango as a genre. The tango originated as a dance form of the Río de la Plata region. The majority of early tangos were conceived and performed as instrumental dances without a vocal part and without lyrics. The first popular tango groups in the Río de la Plata most often included the harp, violin, flute and guitar. The latter could be replaced by a mandolin or an accordion. In the first decades of this century the local tango bands began to incorporate the bandoneón, an instrument that became identified with the tango genre ever since. As a socio-cultural phenomenon, the tango of *La Guardia Vieja* was rejected by the upper and middle classes and remained for a long time identified with the working classes, the marginal populations of the city.

In its early days, the piano was not part of the typical tango ensemble. It was considered a luxurious element, not belonging to the culture of the working-class immigrant neighborhoods of Buenos Aires. In later years the piano began to be used in dance halls and aristocratic restaurants in the center of the city. Thus, the piano, violin and bandoneón eventually became the core trio that led to the formation of the first *orquestas típicas*, the traditional tango orchestras. In 1911 Vicente Greco produced the first phonograph record with a group called *Orquesta Típica Criolla* (Typical Creole Orchestra) as an appellation for an ensemble specializing in the performance of tangos. Greco's group consisted then of six instruments: two bandoneóns, two violins, guitar and flute. Other important tango orchestras of the time were those of Juan Maglio, Roberto Firpo, Francisco Canaro, Eduardo Arolas and Osvaldo Fresedo.

During *La Guardia Vieja*, the formal structure of the tango was mainly tripartite, with the third section generally referred to as a *trio*. The sections were commonly organized in ABABC or ABCA sequences, but other combinations were often used as well. Moreover, the arrangement of the sections in the same tango could be modified. In the guitar arrangement of *Una Noche de Garufa* by Domingo Prat made in 1913, for example, the formal structure is ABCA, while the same tango in a 1913 recording for the *Disco Era* label uses the ABC structure.

The following period in the history of tango began after 1920 and is usually referred to as *La Guardia Nueva*, the New Guard. The important mark of the new period was the change in the formal structure of the tango that became known as the tango-canción (the tango-song). Enrique Delfino's *Milonguita* composed in 1920 on text of Samuel Linnig was responsible for the change. This tango became a new formal model, in which music and

lyrics played an equally important role. The new model was based on two sections, not on three as in *La Guardia Vieja* tangos, following the ABAB structure for the music and ABCB for the lyrics. The text repeated in the B section had the character of an epigram or proverb.

The eruption of Carlos Gardel as a singer of tangos is considered by some as a landmark in the history of the genre (see below the reference to *Mi Noche Triste*). Accompanied by the guitarist José Razzano, he first sung a tango on stage in 1917. Gardel became one of the most prominent promoters of the sung tango of *La Guardia Nueva*.

During the 1940s and 1950s we find the tango performed by acclaimed popular singers with large orchestras: five bandoneóns, five violins, one or two double-basses and piano. Of course, the tango continued as a dance form. It passed quickly into social dance clubs. The social club was the place to go listen to tangos and to dance them. The club was also a central point of social interaction, it was a natural meeting place for the fans and followers of specific tango orchestras.

The tango continued evolving. With the advent of the great international renown of Astor Piazzolla, a musician with both a popular and academic training, a great new impulse was given to the tango genre. There are those, however, who keep wondering if Piazzolla's music can be properly called tango, considering the degree of innovation introduced by him.

About the composers:

Enrique Pedro Delfino was born in Buenos Aires on November 15, 1895. In 1911, upon his return from Italy where he received his education, he settled in Montevideo and began a musical career as a pianist in a movie theater. A year later, at the age of seventeen, he composed his first tango: *El Apache Oriental*. This was followed by *Bonilla*, *Pajonal*, *Belgique*, *Re-Fa-Si*, *Sans Souci*. He returned to Buenos Aires in 1919 in order to direct his own band at the *Parisina* theater. During his successful musical career he made recordings for RCA Victor in New York, went on concert tours in Europe and composed music for several important Argentinian movies. Toward the end of his life he gradually lost his sight, which prevented him from appearing in public. He died in Buenos Aires on January 10, 1967.

Eduardo Arolas was born in the district of Barracas, Buenos Aires, in 1892. For a while, he worked as a sign painter and then began his musical career by playing the guitar in bars, in small ensembles of duos and trios. In 1906 Arolas began his study of the bandoneón and, later, musical theory, solfeggio and harmony with Professor Bombich, director of the *Banda de la Penitenciaría*. Arolas was called "the tiger of the bandoneón." Besides be-

ing a composer and a guitarist-bandoneonist, he was also a director of his own orchestra, with which he made numerous phonograph records. In 1917 he introduced the violoncello to his orchestra, a novelty in the *orquesta típica criolla*. In his last years, abandoned by his wife, he lived in difficult conditions. He died in Paris in 1924. Some of his works are: *Araca!*, *Bataraz*, *Delia*, *Margarita*, *Pura Sangre*, *Traición*, *El marne*, and *La guitarrita*.

Juan Bergamino was born in 1875. He was a guitarist, singer and composer, and made several phonograph records as such. His compositions include *El Estancado*, *El Monito* and *Joaquina*.

Augusto Pedro Berto was born in 1889, in Bahía Blanca, a city in the south of the Province of Buenos Aires. His family moved to Buenos Aires when he was still very young. He worked for a while as a house painter. He studied guitar, mandolin and violin. In 1905 he joined, as a bandoneonist, a quartet composed of a violin, guitar and flute. In 1912 he formed and directed his first group (violin, bandoneón and piano). With time, the group increased the number of instruments and appeared for several theater companies in São Paulo (Brazil), Madrid, Paris, several countries in Latin America and in the United States. Berto died in 1953. Some of his works are: *La Telefonista*, *El Ternero*, *La Cruz del Recuerdo*, *Azucena* and *La Payanca*.

Samuel Castriota was born in 1885. He was a guitarist and a pianist. Playing the piano, he became part of a trio performed in a bar of the Barrio de La Boca. In later years he formed his own orchestra, which played in many popular establishments. In 1925 the group dissolved and Castriota dedicated his life to composition, winning several tango competitions with such works as *Dolor de Ausencia*, *Flor de Cardo*, *La Cotorrita*, *La Mañanita*, *Notas Lejanas*, *Patio Olvidado*, etc. He died in 1932.

Lorenzo Logatti was born in Foggia, Italy, in 1872. He received his initial musical training from his father. He was a clarinetist and played in several bands and orchestras. Later he became a band-leader in Ancona. He came to Buenos Aires in 1898 and worked in the orchestra of the *Teatro Colón*, as well as in other orchestras in theaters of opera, operetta, hotels and restaurants. A tango orchestra which he formed in 1908 was short lived. It had only one performance. In later years he devoted himself to composition and to playing in theater orchestras. He died in 1961. Some of his works are: *Te Quiero Mucho*, *El Florida*, *Poetisa*.

Ramón Albert López Buchardo was born in 1882. He belonged to a family of musicians and artists of good social standing. He studied painting in Paris where he also played the role of a patron to many tango musicians who arrived there. Buchardo died in Paris at the early age of 36 years. His works include *Cara Negra*, *Clínicas*, *El Chiquito*, *El Tapial*.

Roberto Firpo was born in La Flores, a city in the Province of Buenos Aires, in 1884. When he was young, his family moved to Buenos Aires proper. He worked some

time as a sign painter and interior decorator. Firpo studied piano with Alfredo Bevilacqua, one of the great tango teachers of the time. Beginning in 1907, he took part in a trio (piano, violin and clarinet) and played in several orchestras, until he formed his own orchestra in 1912 to play in the cabaret *Armenonville*. His early tango recordings date from 1913. Firpo's *orquesta típica* was the first to record a tango with a sung refrain. This was the tango *El Moro* sung by Gardel and Razzano in 1917. Some of his works are *El Gallito*, *Siempre Juntitos*, *Noches de Frío*, *Los Dientes del Perro*, *A Newbery*.

About the music:

De Pura Cepa (Roberto Firpo). This tango was dedicated to the *Gran Sportman Ingeniero Jorge Newbery*. It was first published by the Ortelli Printing Company in 1913. *De Pura Cepa* is an expression that relates to the production of wine and refers metaphorically to something of a good vintage or pedigree.

The word *garufa* in the title of **Una Noche de Garufa** (Eduardo Arolas), a popular expression at the time, means a fiesta, amusement, frolicking or revelry. The word comes from the *lunfardo*, a local dialect developed in Buenos Aires during the period of immigration to Argentina at the turn of century. Many words of this dialect are of pure Spanish origin and are very old; other words are adaptations of foreign expressions, especially from the Italian and Portuguese. Although the *lunfardo* grew in the *arrabal*, the working-class immigrant neighborhoods of Buenos Aires, it was eventually disseminated throughout wide segments of the society. The popularity of the sung tango in later years, where the lyrics made heavy use of it, was a major vehicle for the propagation of the *lunfardo*. *Una Noche de Garufa*, composed in 1910, was the first tango by Arolas. At the time, he did not know how to write music and other composers helped him to write it down. Francisco Canaro wrote the violin part, and the flutist Carlos Macchi wrote the piano part. The tango was published by Juan Balerio in January of 1913. In the same year Arolas opened a bar and called it *Una Noche de Garufa* in homage to this tango.

La Payanca (Augusto Pedro Berto). The *payanca* is an expression used by the gauchos to describe arresting the front legs of the horse by throwing the *lazo*, in a particular manner. Berto attended a political meeting in the country, where he had seen the *payanca* demonstrated. For many years after its composition, this tango was usually played from memory. It was eventually published by Breyer Hermanos in March of 1918 (Ed. No. 5378).

El Compinche (Roberto Firpo). This tango was dedicated to Dr. Julio M. Facio. It was first published in 1909 by J.A. Medina y hijo (Ed. No. 1424). The word *compinche* is synonymous with friend, companion.

Noche de Farra (Roberto Firpo). The word *farra* in the title is a colloquial *lunfardo* expression for a party, revel, amusement, spree. *Noche de Farra* was first published in

1913 by Domingo La Salvia and was dedicated to Ignacio del Carril.

El Irresistible (Lorenzo Logatti). *El Irresistible* was first performed in 1907 in the carnival dances of the Opera theater. It was published 1908 by F. Rivarola (Ed. No. 4054). At first, this tango did not have a title. Eventually, it acquired one with the added lyrics by Angel Villoldo.

Mi Noche Triste (Samuel Castriota). This was the very first tango sung by Carlos Gardel in 1917 in Buenos Aires; he was accompanied on the guitar by José Razzano. It was published by J.S. Balerio in August 14, 1915 with the original title of *Lita*. The lack of legal copyright protection at the time, enabled any song-writer to take the music of any tango and attach his lyrics to it, thereby creating a new entity. That is how this tango of Castriota fell into the hands of Pascual Contursi who wrote his lyrics and performed it in Montevideo as *Percanta que me amuraste* (words of the first verse, in lunfardo, *You woman that abandoned me*). Finally, the tango became known as *Mi Noche Triste*.

Joaquina (Juan Bergamino). Also named *La China Joaquina*, the tango was dedicated to the ballerina Joaquina Marán, the owner of the dance hall *lo de la China Joaquina*, where Bergamino worked as a guitarist. The piano score was written down by “el negro” Carlos Posada, as Bergamino himself could not write music. It was performed for the first time in 1905, in the restaurant *El Americano* and published by J.A. Medina c. 1905.

Entre Dos Fuegos (Ramón Albert López Buchardo). The title of this tango, *Between Two Fires*, can be perhaps explained by describing the illustrations on the covers of the early editions of this tango. In the first edition (Ed. No. 3935) published in October of 1914, the illustration consists of two men and a woman who is trying to be seduced. A second edition, dating from July of 1915, shows two cats chasing a mouse. And in a third edition, of December of the same year, the idea is represented by a German soldier, a French soldier, and, in the middle, a

young woman dressed in the colors of the Italian flag. All three editions were published by Breyer Hermanos.

Re-Fa-Si (Enrique Pedro Delfino). This tango belongs to the composer's Montevideo period. Firmly tied with the *Guardia Vieja* era, it is still imbued with formal traditional aspects. *Re-Fa-Si* is structured as ABBACA, a tripartite form which has no relationship with the tangos composed by Delfino after the 1920 *Milonguita*. It is fair to suppose that the chord progression of the original introduction, D, F# and B, gave the tango its title. It was first performed in June of 1917 by the orchestra *Enrique Delfino* in the Royal Theater of Montevideo, Uruguay. The tango, dedicated to Osvaldo Fresedo, was published by Breyer Hermanos (Ed. No. 5424) in June of 1918.

Argañaraz (Roberto Firpo). Towards the end of 1913, Roberto Firpo recorded *Argañaraz* as a piano solo for the *Odeón* label. The name of the tango refers to the street on which the author lived. The street was named after the Spanish conquistador Francisco de Argañaraz y Murguía who arrived in Buenos Aires in 1580. In 1930 Enrique Cadícamo added lyrics to this tango, renamed it *Aquellas Farras* and slightly modified the music by transposing it from d to f minor and dropping the third section. In the recording by Carlos Gardel the third section was utilized as an introduction and a bridge before repeating the first section.

Silvia Glocer
Buenos Aires,
April 1995

Silvia Glocer was born in Haedo, Buenos Aires Province in 1965. She graduated from the Alberto Ginastera Provincial Conservatory of Music in the City of Morón where she studied guitar with María Isabel Siewers. She then studied music at the National University of Buenos Aires where in 1992 she completed her Ph.D. degree with a dissertation on “The Compositional Styles of the Tango (1920-1935).”

Editor's Preface

THE present collection of tangos, here published for the first time, comes to us from the intellectual legacy of Domingo Prat (1886-1944), the famous author of one of the most important reference works on the guitar, the *Diccionario de Guitarristas*, published in Buenos Aires in 1934. Careful reading of this book reveals that Prat was one of the most assiduous collectors of guitar music in both Europe and South America. Not only he collected music on his own, he also managed to acquire the collections of several important nineteenth-century guitarists such as José Ferrer y Esteve and others. References to music he owned, often with minute descriptive details, are strewn throughout the *Diccionario*. Towards the last years of his life, it appears, Prat began a systematic dis-

position of his collection among friends, students and family members. In recent years, it has become possible to reassemble large parts of the collection. One major lot from the Prat collection became available this year and was offered to me. I was much intrigued by the fact that this particular lot came directly from Prat's daughter Blanca and one of his favorite students, the Brazilian guitarist J. Augusto Marcelino. I bought it.

My part of the Prat Collection includes a large number of early nineteenth century printed editions. It also includes a large number of manuscripts by Prat himself and by others, personal memorabilia, newspaper cuttings, a portrait of Tárrega with a personal inscription to

Prat dated 1907, and Prat's own annotated copy of the *Diccionario*.

Prat's manuscripts are of several of his own compositions, some of which were never published. There is also a substantial number of transcriptions, also not published. Chief among the transcriptions are these eleven tangos arranged by Prat from 1911 to 1927.

Domingo Prat left Barcelona in 1907 and settled in Buenos Aires where he became a noted teacher of the guitar. It is not quite clear what were the reasons for his emigration. One suspects that his political leanings, combined with events connected with the Moroccan war, must have been a contributing factor to his decision to move away. He was 21 years old then. He appears to have espoused Marxist ideologies at an early age, perhaps under the influence of his father.

While maintaining a close emotional attachment to Spain, and to his birthplace in Catalonia in particular, Prat became an ardent Argentine patriot. His words of praise and glory for his adopted country can be found in many pages of his *Diccionario*.

As an emigre musician he brought with him the traditions of his birthplace and the teachings of his mentors Llobet and Tárrega. But soon enough, the native music of Argentina, the folklore from the provinces and the particular musical language of the Río de la Plata region, must have touched a responsive chord in his soul. He published during his life time a considerable number of compositions based on Argentinian folk music. What he managed to hide from his contemporaries was a seeming infatuation with the tango. Apparently, he had mixed feelings on the subject. When it was time to write about it in 1934, he devoted three and a half columns to quoting a newspaper article about Argentina's national hero, the King of the Tango Carlos Gardel. The Gardel entry in the *Diccionario* was a masterpiece of sanctimonious piffle. It eulogizes a national monument, without a clear articulation of the author's own opinion. But in the very same book in the entry devoted to the Argentinian tango, he expresses some clear ideas about the genre:

ARGENTINIAN TANGO. The most popular dance and song at the present time is the creation of the *arrabal* [poor neighborhoods of Buenos Aires]. It was born of the old Argentinian Milonga that also originated in Buenos Aires. Even though it changes not only its melody but also its rhythm each quinquennial that passed, it never alters its essence, which is completely sensual. The most original tango, one that was already sung in the year 1890, is the one by the guitarist Pedro M. Quijano which he called "Qué polvo con tanto viento!" (What dust with so much wind!).... Today, the tango has suffered so many and so diverse variants that it has become known as the Tango-Canción marking its musical decadence that has displaced it from the peak [achieved by] the tangos named *de la Guardia Vieja*. (My translation.)

One may question the historical data provided by Prat in this entry. The fact remains though, that while joining the general reverence for Gardel, an entertainer who made his mark by popularizing the tango-canción, Prat maintained a secret admiration for the older form

of the dance, that of the Old Guard—*La Guardia Vieja*. He made several arrangements of tangos from that era. It is remarkable that as one of the most prolific guitarists in the 1920-30s in Argentina, Prat never published his tango arrangements, and as far as I can tell, never mentioned their existence in the *Diccionario*. We can only speculate on his reasons for guarding these gems.

The present edition is based on the autograph manuscripts of Domingo Prat preserved by his daughter. As a guitarist and a pedagogue, Prat knew how to write for the guitar. It will be presumptuous for me to offer a different reading of his text. Hence, this edition is, for the most part, a duplication of Prat's arrangements. However, it was necessary sometimes to correct obvious mistakes made in the writing process and to modernize the musical notation and the notation of fingering. This is what I did:

- All fingerings are original. Overly redundant fingerings, a common feature in music of the era, have been removed.
- Prat notated harmonics in a sort of partial tablature, indicating the pitch of the open string and the fret number to be stopped harmonically. This notation was changed to indicate the actual pitch produced.
- All other notational elements are preserved exactly as they appear in the original manuscripts.
- The dedications to students attached to some of the tangos in this volume are by Domingo Prat.

The following editorial changes were made:

- **Page 1, last chord:** In the original the chord is spelled E-g'-b'-e''. This spelling does not follow the fingering indications which suggest an E-Major triad in the root position with the fifth omitted, using a partial barré on fret IX. The chord was changed to E-e'-g'-e''.
- **Page 3, measure 35, notes 5-7:** a 32nd triplet. was changed to a 16th triplet.
- **measure 43, note 5:** harmonic is editorial.
- **Page 4, mm. 4-5, 12-13:** fingering is original. Perhaps intended to produce a marked staccato rhythm. Other fingerings in the seventh position may prove easier to perform.
- **Page 5, m. 6, n. 4:** precautionary B \sharp is editorial.
- **Page 9, m. 46, n. 2:** original dyad f-a changed to f-b.
- **m. 48, n. 4:** precautionary d \sharp is editorial.

Matanya Ophée

Columbus, May 1995

A mi querido discípulo Carmelo Rizzuti

De Pura Cepa

Arranged for guitar by Domingo Prat

Edited by Matanya Ophee

Roberto Firpo (1884-?)

The score is written for guitar in 2/4 time. It consists of eight staves of music. The key signature has one sharp (F#). The score includes various guitar techniques such as triplets, slurs, and dynamic markings. The first staff starts with a treble clef and a key signature of one sharp. The second staff has a measure marked '6'. The third staff has a measure marked '11'. The fourth staff has a measure marked '16' and a 'Fine' marking. The fifth staff has a measure marked '22'. The sixth staff has a measure marked '27'. The seventh staff has a measure marked '32'. The eighth staff has a measure marked '37' and a 'D.C.' marking. The score includes various guitar techniques such as triplets, slurs, and dynamic markings. The first staff has a measure marked '4' and a '2' in a circle. The second staff has a measure marked '5' and a 'marcato' marking. The third staff has a measure marked '4' and a 'p' marking. The fourth staff has a measure marked '4' and a 'p' marking. The fifth staff has a measure marked '4' and a 'p' marking. The sixth staff has a measure marked '4' and a 'p' marking. The seventh staff has a measure marked '4' and a 'p' marking. The eighth staff has a measure marked '4' and a 'p' marking.

Una Noche de Garufa

Arranged for guitar by Domingo Prat
 Edited by Matanya Ophee

Eduardo Arolas (1892-1924)

4

8

12

16

20

24

IV

IV

IV

II

II

VII

VI

VII

IV

VII

IV

II

IV

IX

IV

I

IV

IX

arm. VII

p

p

p

p

(4)

(5)

(2)

(4)

(6)

La Payanca

Arranged for guitar by Domingo Prat
 Edited by Matanya Ophée

Augusto Pedro Berto (1889-?)

arm. XII II III V arm. XII

7 arm. XII 1 II III

13 V arm. XII 1 V

19 III V II 1.

25 2. VII VII VII Fine

31 VII IV VII

37 IV VII IX D.C.

6

El Compinche

Tango Porteño

Arranged for guitar by Domingo Prat

Edited by Matanya Ophee

Roberto Firpo (1884-?)

The guitar score for "El Compinche" is written in 2/4 time. It consists of a single melodic line on a treble clef staff. The score is divided into measures, with some measures containing multiple chords. Fingerings are indicated by numbers 1-4, and slurs are used to group notes. The score includes several key signatures changes, indicated by sharp and flat symbols. The piece ends with a "Fine" marking. The score is arranged for guitar by Domingo Prat and edited by Matanya Ophee.

Measures 1-4: IV, IV, V

Measures 5-8: II, IV, IV

Measures 9-12: IV, IV, V, III

Measures 13-16: V, III, VII, IV

Measures 17-20: V, III, VII, IV

Measures 21-24: V, III, VII, IV

Measures 25-28: V, III, VII, IV

Measures 29-32: V, III, VII, IV

33 *ff* *espressivo* IX IV

37 IV IV *i m*

41 *[rit.]* *a tempo e piano* *p p p p p p p p*

45 IV VII *a m i* IX *a m i* VIII VII 1. 2. *pizzicato* D.C.
Buenos Aires, April 30, 1913

Noche de Farra

Arranged for guitar by Domingo Prat
Edited by Matanya Ophee

Roberto Firpo (1884-?)

1 IV *a m i* *a m i* III II I

3 *f* *il basso* *espressivo* *a tempo* I

7 VII IV

10

13

16

20

24

28

32

36

40

L

VII

IV

II

IV

IX

IV

VI

IV

IX

VII

II

I

II

arm. VII

II

II

VII

D.C. al Fine

El Irresistible

Arranged for guitar by Domingo Prat
 Edited by Matanya Ophee

Lorenzo Logatti (1872-1961)

1

5

10

13

17

21

25

29

dolce

p

p p

p p p p p

molto marcato

III

IX

34

39

44

V

II

IV

D.C.

Buenos Aires, October 31, 1912

Mi Noche Triste

Arranged for guitar by Domingo Prat
 Edited by Matanya Ophee

Samuel Castriota (1885-1932)

4

9

13

V

IV

I

III

IV

V

ff

Joaquína

Arranged for guitar by Domingo Prat

Edited by Matanya Ophee

Juan Bergamino (1875-?)

1. 2.

6 11 16 21 26 30 35

VII VII IV VI VIII IX II IX II IV 1. 2.

a m i a m i

p p p

ff

39 *ff* *p* VII

44

49 V VII

53 XIV V Fine

57

60 XII arm. XII VII arm. XII XIX arm. VII

64

67 arm. XII arm. VII D.C.

A mi discípulo Marcos Esnoty
Entre Dos Fuegos

Arranged for guitar by Domingo Prat
 Edited by Matanya Ophee

Ramón Alberto López Buchardo
 (1882-1918)

1 5 9 13 16 20 23 27

p *f* *ppp* *ff*

arm. VII *arm. VII* *arm. VII* *arm. VII* *arm. VII* *arm. VII* *arm. VII* *arm. VII*

ritard. molto

II *IX* *VIII* *VIII* *V* *XII* *VII* *VII*

30 34 38 42 46 50 53 56

arm. VII XII VII VII II IV IX VII IV IX VII IX

p *p* *p* *p* *con grazia* *ff*

p *D.C. al Fine*

Buenos Aires, August 30, 1915

PWYS-40

Enrique Pedro Delfino (1895-1967)

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21 *p* *cresc. poco a poco*

26 *cresc. sempre*

30 *fff* *p*

D.C. I^a parte luego TRIO

Trio *p* *al puente* *molto staccatto e ff*

38 *languidamente e pp*

42 *p*

46 *f* *p* *p* *V.*

50 *rit.* *p*

Argañaraz

Tango criollo

Arranged for guitar by Domingo Prat
 Edited by Matanya Ophee

Roberto Firpo (1884-?)

⑥ = D

amoroso

5

fff *p* *staccato e piano*

todo esta parte pizzicato

17

p *p* *p* *p*

sigue modo natural

22

rit. *p*

27

p *p* *p*

scherzando

32

f *rit.*

D.C.