

Mel Bay Presents

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TANGOS & MILONGAS

For Solo Guitar

Volume 2

by Jorge Morel



MEL BAY PUBLICATIONS, INC., #4 INDUSTRIAL DRIVE, PACIFIC, MO 63069

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TANGOS & MILONGAS

For Solo Guitar

Volume 2

by Jorge Morel

Featuring the duet “Corralera”

Recordings of these songs and more by Jorge Morel on the
Luthier Music Corporation label are available for download at
<http://downloads.melbay.com>.

Visit Jorge Morel at www.jorgemorel.net.



1 2 3 4 5 6 7 8 9 0

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Corralera

arr. Jorge Morel

for guitar duet

Anselmo Aieta

Allegretto
tempo de milonga

I

II

mf

mf

4

cresc.

III

12

1

16

⑥

20

24

28

32

III

36

Treble clef
Bass clef
Key signature: one flat
Common time

40

Treble clef
Bass clef
Key signature: one flat
Common time

44

Treble clef
Bass clef
Key signature: one flat
Common time

48

Treble clef
Bass clef
Key signature: one flat
Common time

51

Treble clef
Bass clef
Key signature: one flat
Common time

55

59

63

68

II

69

72

77 ② VII 4

81 III

85

89 X ③

93

Corralera

arr. Jorge Morel

for guitar duet

Anselmo Aieta

Allegretto

tempo de milonga

I

T A B

mf

II

T A B

mf

4

T A B

T A B

8

T A B

cresc.

T A B

12

T A B

T A B

16 >

20

24

28

32

mf

36

TAB

10 10 10 | 5 8 6 8 5 6 8 | 5 11 9 7 11 9 | 6 8 6 5 6 8 5

40

TAB

6 10 10 | 5 7 5 | 6 10 10 | 7 9 11 9 | 0 4 2 | 3 2 0 2

44

TAB

5 6 7 3 2 | 3 0 3 2 | 2 0 3 2 | 3 7 3 2 | 10 12 10-12 | 14 10-12 13-10 | 11 12 | 8 12 8 9 10 | 13 11-10 | 12-11-12 | 10-11-13 | 10-12

48

1. 2.

TAB

2 7 12 10 12 | 2 9 7 9 | 10 9 10 7 8 7 8 9 | 10 7 9 12 | 13 12 | 13 12 | 0 1 0 1 | 0 2 2 2 | 0 2 2 2

51

TAB

7 9 12 10 | 8 10 10 | 8 7 5 8 6 5 | 4 7 7 4 7 4 | 0 0 | 3 1 0 1 | 0 2 3 0 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1

55

59

63

68

72

77

81

85

89

93

f

Boedo

arr. Jorge Morel

Julio de Caro

The sheet music consists of eight staves of musical notation for a single instrument, likely a guitar or banjo. The music is in 4/4 time and uses a treble clef. The key signature is A major (no sharps or flats). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated above the notes, such as '2' over a note at measure 10. Measures are numbered 1 through 19. The first staff begins with a rest followed by a measure starting with a bass note. Subsequent staves begin with measures numbered 4, 7, 10, 13, 16, and 19. Measures 10, 13, and 16 feature complex sixteenth-note patterns. Measures 17 and 18 show eighth-note patterns. Measure 19 concludes with a final eighth-note pattern.

22

V

IV

④ ⑤

25

II

4 3 1 2 4 3 1 4

28

② 0 3 2 0 4 2 2 2 4 0

③ ⑤ ⑤ ④

31

V

IV

II

⑤

34

4 3 1 4 3 1 4 0

① ④ ④

37

Ⅷ

IX

VII

IX

VII

② ④ ③ ④ ④ ⑤ ⑤

40

V

II

4 3 2 4 0

③ ④ ③ ④ ③ ④ ③ ④ ③ ④

43

46

49

52

55

58

II

64 VII
 67 II IV II
 70 D.S. al \oplus e Coda
 73 Coda V IV
 75 V IV
 77
 79

82

V

IV

86

(2)

IX

VII

IX

VII

V

4

1 3

0

f p

Boedo

arr. Jorge Morel

Julio de Caro

The sheet music consists of six staves of guitar tablature, each with a staff number (1, 4, 7, 10, 13, 16) at the beginning. The staves are labeled T (top), A (middle), and B (bottom). Each staff contains six horizontal lines representing the strings of a guitar. Fret numbers are indicated above the strings, and rhythmic values are shown below them. The notation includes various note heads, stems, and bar lines. The music is divided into measures by vertical bar lines.

19

22

25

28

31

34

37

40 T 5 5 | 0 3 4 0 | 5-7-5 4 7 5 | 0-2-0 4 2 0 | 3
 A 6 6 | 0 . 0 | 2 4 | 0 | 2 3
 B 7 . 7 | 0 | 4 | 0 | 3 2

43 T 2 0 2 1 4 2 | 3 2 0 3 | 0 2 0 4 2 0 | 2 0
 A 0 | 0 2 4 | 0 2 | 0
 B 2 0 2 3 4 0 | 2 3 4 | 0 2 4 | 0

46 T 2 0 3 2 0 2 | 1 2 3 0 | 0 2 3 4 | 1 2 3 4 5 4 3
 A 0 | 0 2 3 4 | 0 2 3 4 | 0 2 3 4
 B 4 0 2 0 | 0 2 3 4 | 0 2 3 4 | 0 2 3 4

49 T 2 5-7-5 4 7 5 | 0-2-0 4 2 0 | 2 0 2 1 4 2 | 0
 A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0
 B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0

52 T 3 2 0 3 | 0 2 0 4 2 0 | 2 0 3 2 0 | 0 2 0
 A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0
 B 2 3 4 0 2 | 0 2 4 | 0 0 0 0 0 0 | 0 0

55 T 0 2 1 2 1 | 4 1 2 2 0 2 | 1 0 4 2 | 2 0 4 0 1 2 | 0 4 0
 A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0
 B 2 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0

58 T 0 0 12 10 7 2 4 | 5 2 3 3 2 1 | 2 4 5 4 3 2 1 | 2 4 3 2 1 | 9 7 4 4 6
 A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0
 B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0

61

64

67

D.S. al ♂ e Coda

70

73

Coda

75

77

79

 82

 84

 86

 88

 91

Sur

arrangement dedicated to Miguel Bavaro

arr. Jorge Morel

A. Troilo - H. Manzi

Moderato

The sheet music consists of eight staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece, indicated by numbers above the staff (e.g., 4, 3, 2, 1). The first staff begins with a dynamic instruction 'Moderato'. The subsequent staves are numbered 4, 7, 10, 13, 16, and 19 from top to bottom. Measure numbers are placed at the start of each staff. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like accents and slurs. Some measures feature complex rhythmic patterns with multiple notes per beat. Measures 10, 13, and 16 include performance instructions 'I' and 'III' above the staff.

22

25

28

31

34

38

41

44

47

50

V VII ② *poco rit.* VII

53 *a tempo*

I

57

60

63

I III III

66

69

12 ② VII 4 2 4 2 1

72

VII 3 4 4

75 12 V III III

78 I VII 2 2

81 4 0 4

84 V VII 2 2

87 4 5 rit. 3 p

mp *dim.*

Sur

arrangement dedicated to Miguel Bavaro

arr. Jorge Morel

A. Troilo - H. Manzi

Moderato

The sheet music consists of eight staves of musical notation for a guitar in three tunings: T (Top), A (Middle), and B (Bottom). The notation includes vertical stems, horizontal dashes, and numbers indicating fingerings and string selection. Measures are numbered 1 through 19 on the left side of each staff.

- Measure 1:** T: 0-1-2, 2-2-2; A: 0-1-2, 2-2-2; B: 0-1-2, 2-2-2.
- Measure 4:** T: 1-0, 3-1, 0-2, 0-1; A: 1-0, 3-1, 0-2, 0-1; B: 0-2, 1-0, 0-1, 0-0.
- Measure 7:** T: 0-2-2, 2-2-2; A: 0-3-3, 2-2-2; B: 0-3-3, 2-2-2.
- Measure 10:** T: 0-2-0, 2-3-0, 0-3-0; A: 2-4, 1-2, 0-0; B: 0-1-2, 0-0-0.
- Measure 13:** T: 3-5, 4-2, 0-0; A: 3-5, 4-2, 0-0; B: 3-5, 4-2, 0-0.
- Measure 16:** T: 1-0, 0-0, 0-1-1-0; A: 2-0, 0-0; B: 2-3, 0-0-0-0.
- Measure 19:** T: 0-1, 3-1-0; A: 3-4, 2-3-1; B: 1-2, 4-2-2.

22

T
A
B

25

T
A
B

28

T
A
B

31

T
A
B

34

T
A
B

38

T
A
B

41

T
A
B

44

T
A
B

47

50

poco rit.

53

a tempo

57

60

63

66

69

72

75

78

81

84

87

mp

rit.

dim.

p

Los mareados

arrangement dedicated to Marcelo Bavaro

arr. Jorge Morel

Juan Carlos Cobian

Moderato

Moderato

arr. Jorge Morel

Juan Carlos Cobian

1 2 3 4 5 6 7 8

mf

V

II

VII

31

19

II

22

②

25

②

IV

VII

VI

28

II

29

poco rit.

IX

VII

a tempo

34

mp

VII

37

40

II

V

V

IV

VII

43

V

V

II

46

rit.

D.C. al Φ e Coda

Coda

p

Los mareados

arrangement dedicated to Marcelo Bavaro

arr. Jorge Morel

Juan Carlos Cobian

Moderato

The image contains six staves of guitar tablature, each representing a different string (T, A, B, E, D, G) from top to bottom. The tablature uses a standard six-line staff system. Fret numbers are indicated above the strings, and note heads show the specific frets to be played. Slurs and grace notes are also present. Measure numbers (12, 13, 14, 15, 16) are placed at the beginning of each staff. The first staff begins with a dynamic marking *mf*.

19

22

25

28

31

a tempo

34

37

40

T
A
B

43

T
A
B

46

T
A
B

49

T
A
B

rit.

D.C. al ♂ e Coda

Coda

T
A
B

rit.

p