

*Arreglos para orquesta típica:
tradición e innovación en
manuscritos originales*

Horacio Salgán

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Salgán, Horacio

Arreglos para orquesta típica : tradición e innovación en manuscritos originales. - 1a ed. -
Buenos Aires : Biblioteca Nacional ; Buenos Aires : Asociación Civil TangoVia Buenos Aires, 2008.
224 p. ; 23 x 31 cm.

ISBN 978-987-9350-52-2

1. Música. 2. Tango. I. Título
CDD 784.188 85

COLECCIÓN CUADERNOS DE MÚSICA
Serie Arreglos de Tango

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Investigación Musicológica: Fabio Cernuda, Silvia Glocer

Producción de Contenido y Digitalización: Martín Borteiro

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Agüero 2502 (C1425EID)

Ciudad Autónoma de Buenos Aires

(5411) 4807-6778

publicaciones@bn.gov.ar

www.bn.gov.ar

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Guardia Vieja 4049 (C1192AAO)

Ciudad Autónoma de Buenos Aires

(5411) 4863-0463 (int. 3)

info@tangovia.org

www.tangovia.org

ISBN: 978-987-9350-52-2

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IMPRESO EN ARGENTINA - PRINTED IN ARGENTINA

Hecho el depósito que marca la ley 11.723

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Prólogo

Cierta vez, conversando en la casa de *Cacho Vázquez* en una rueda de amigos, en la cual se hallaba Horacio Salgán, percibí algo que termino de entender ahora, con la publicación de estos trabajos que emprende la Biblioteca Nacional como parte de una tarea apreciadora, recopiladora, rememorativa. Salgán se mostraba cortés, había terminado un concierto en el Club del Vino de la calle Cabrera e intervenía solícitamente cuando se le preguntaba por la habanera o algunas otras cuitas, no necesariamente tan previsibles, de los orígenes del tango. Pero su pensamiento parecía estar en otro lado, era una ausencia llena de cortesía, ni siquiera apurado para irse, pero seguramente su meditación real se posaba sobre otros objetos o situaciones. Salgán, sin rehuir el trato diario, sin dejar de participar en círculos de amistad y gozar del fugaz presente que todos conocemos y buscamos en esas circunstancias, practicaba ahí una cortesía retirada, que dejaba en el marco de la grata convivencia mientras parecía bucear en otro mundo simultáneo pero perdido. Leyendo el trabajo de Miguel Galperin con el que se editorializa esta publicación, ahora comprendo mejor esta circunstancia. “Escuchar a Salgán [...] significa escuchar con oídos nuevos las primeras típicas, a la vez que vislumbrar un futuro siempre actual, pleno de sentido, para el tango”. Es que Salgán, y quizás abuso de un cortazarismo extraviado al decir esto, estaba persiguiendo algo en el pasado y algo en el futuro, al mismo tiempo que departía amablemente con sus compañeros.

Horacio González

Mis arreglos para orquesta típica

Siempre consideré que mis obras, así como lo que toco en el piano, quedan a dos o tres metros del piano, y no van más lejos. Por eso es un gran honor el hecho de que la Biblioteca Nacional y TangoVia Buenos Aires decidan la publicación de mis arreglos. Este hecho inesperado me da una gran satisfacción.

Hay que considerar que el arreglador en realidad es un múltiple compositor, ya que sobre la base de una melodía, debe desarrollar otras melodías, otros ritmos, otras cosas para que realmente se justifique ese arreglo.

Cuando hago un arreglo, en primer lugar mantengo un profundo y permanente respeto por la melodía y nunca descuido el *leitmotiv* de la obra, que tiene que ser identificable. Y tampoco me olvido del género sobre el que estoy trabajando, porque si anunciamos que vamos a tocar un tango o una samba o cualquier otro género, debe aparecer con claridad, debe ser evidente.

Y por último, trabajo con una armonía libre, es decir no me propongo nunca en ninguno de los casos hacer arreglos difíciles o fáciles, todo debe surgir con espontaneidad. Los arreglos son producto de un estado de ánimo, de un momento de inspiración.

Con respecto a la música popular, he tocado en conjuntos de distintos géneros, música tropical, música folclórica, de tango. Me he ido nutriendo con estos elementos, con esta gama de cosas tan distintas aunque unidas por la autenticidad. Tuve esa suerte. He procurado que cuando hago un género determinado, no ponga en juego ni hago aparecer ningún tipo de virtuosismo que pude haber aprendido en la música clásica o en la música pianística, sino ponerme al servicio de la obra y del género que estoy arreglando.

Horacio Salgán
Noviembre de 2008

Editorial

Lo que aquí se edita, en versión facsimilar, son manuscritos de Horacio Salgán: los arreglos para orquesta típica de sus propias composiciones. Esto supone inaugurar la vida pública de documentos centrales para la construcción de una parte importante de la historia del tango, algo a lo que apunta la inclusión en esta edición de una bibliografía muy informada, así como el catálogo de la obra de Horacio Salgán y una completa discografía elaborada por Fabio Cernuda. Se inicia también la posibilidad de un estudio técnico. Sobre Horacio Salgán, el orquestador: ¿cómo “lee” su propia música para piano al orquestar? ¿A qué apuntan el rápido y permanente reordenamiento del total instrumental en grupos contrastantes y la utilización particularmente acotada de un tercer estrato textural por fuera del sistema de melodía y bajo? Sobre Horacio Salgán, el compositor: ¿cómo cambia, según el sistema de múltiples énfasis y depreciaciones que necesariamente se articula al instrumentar, nuestro entendimiento de su música? Sobre el tango *ca.* 1950: su patrón de adherencias y desvíos en la relación entre lo grabado y lo notado. Sobre la negociación, para el Salgán instrumentista, los brillantes músicos de su orquesta y los responsables técnicos de grabación, de la aporía que significaba registrar una orquesta con las tecnologías de grabación de la época. En definitiva, el asentamiento de estos manuscritos significa la posibilidad de encontrarse, desde una suerte de estado emergente, en potencia –desde la posibilidad permanente de ampliar o negar la idea de un *estilo* Salgán–, con un corpus fundamental de un músico indomablemente impreso en el imaginario de la música argentina.

La música de Horacio Salgán construye una serie de posibilidades que se da en pares dicotómicos: a la vez profunda continuidad y renovación, simpleza y complejidad, disciplina rítmica y expresividad. Es desde este espacio dual, explotado, que la inscripción insubordinada de la música de Salgán en la cultura argentina se hace más clara: escuchar a Salgán significa acumular en vez de reemplazar; escuchar con oídos nuevos las primeras típicas, a la vez que vislumbrar un futuro siempre actual, pleno de sentido, para el tango. Tampoco parece desmedido, dado el acento implícito que la música del maestro pone sobre una historia en proceso, pensar la poética de Salgán adherida a una idea de memoria alegórica –su música está siempre cercana a la materialidad de lo que estudia, siempre atenta a esta materialidad (la colección de gestos, armonías y formas que construyen las convenciones del tango) como una oportunidad para la permanente reevaluación. Salgán mismo, en su *Curso de tango*, hace una inscripción clara en esta dirección. El *Curso...*, de indudable destino canónico dentro de la enseñanza del género, no es otra cosa que un ejercicio de memoria llevado a cabo por más de treinta años (el tiempo de su escritura).

Sigamos su ejemplo, entonces, hagamos proceso de este material, contemos su historia de complejidad: memoria alegórica, exploración de los límites de las convenciones del tango, diálogo con la música clásica y el jazz, equilibrio entre modernidad y tradición, entre exploración personal e inteligibilidad. Lo vamos a conseguir, tal como enseña el maestro Salgán, si estamos cerca de la música manifestada en este volumen, si somos sensibles hacia –y simultáneamente críticos de– el diálogo entre fenómeno y representación: aquí hay figuras, frases, ritmos, armonías, texturas, colores instrumentales, formas... y sentido.

Miguel Galperin
Asesor Musicólogo
Biblioteca Nacional

Un documento fundamental

La posibilidad de tener hoy –en nuestras propias manos– estos ocho arreglos originales del maestro Horacio Salgán en una edición facsimilar es un sueño hecho realidad. Durante muchos años los músicos nos hemos dedicado a escuchar una y mil veces las grabaciones de estos arreglos para intentar entender el arte de este músico genial. Muchos han dedicado horas y más horas de su vida a transcribir del disco una versión aproximada de estos arreglos que hoy se editan. Se acabaron las adivinanzas, aquí –por primera vez– presentamos orgullosos el documento que varias generaciones de músicos estaban esperando.

Los músicos de todo el mundo –más allá de géneros y épocas– se educan y construyen su propia identidad musical basándose en el trabajo de los grandes maestros que los precedieron. Así como no hay pianista clásico que no haya estudiado las obras de Chopin o Liszt, compositor o director que no haya analizado a Bach o Beethoven, o músico de jazz que no se interese en alguna medida en la obra de Duke Ellington, no hay músico de tango que no se maraville e inspire escuchando la música de Horacio Salgán. Su música constituye una de las obras más estimulantes con la que un músico se pueda encontrar, la compleja y equilibrada elaboración de los arreglos de Salgán encierra en buena medida todo lo que un músico de tango quisiera saber y entender. No es ningún secreto que el propio Astor Piazzolla solía “escaparse” del boliche donde tocaba con Aníbal Troilo para poder escuchar a la orquesta de Salgán, incluso alguna vez admitió que aquella experiencia era tan estimulante como intimidatoria, al punto de no sentirse capaz de escribir algo que estuviera al mismo nivel musical. Por su parte, el maestro Emilio Balcarce nos ha contado alguna vez que en los años 50 le pidió a Salgán algunos de sus arreglos para estudiar su forma de escribir. En otras palabras, Salgán es uno de los músicos más admirados y estudiados por los músicos de tango.

La totalidad de los arreglos incluidos en este libro fueron grabados por la orquesta de Salgán entre 1950 y 1956 para los sellos RCA Victor y TK. Las dos excepciones son el ya mencionado *Mis calles porteñas* y *Aquellos tangos camperos*, cuya primera grabación se incluye en el CD *Raras Partituras: Salgán* publicado paralelamente a esta edición y en la cual es interpretado por la Gran Orquesta TangoVia Buenos Aires, con piano y dirección de César Salgán, hijo de Don Horacio.

Si los tangos *La llamo silbando* o *Don Agustín Bardi* son considerados por todos como dos obras importantísimas en la evolución musical del tango, *A fuego lento* es en sí mismo un capítulo en la historia de la música argentina. Esta edición incluye el arreglo original que Salgán escribió para su orquesta típica en 1953, una obra que terminó de consolidarlo como un artista de culto y que aún hoy sorprende por su belleza y complejidad.

Por su parte, *Mis calles porteñas* es un documento extraordinario a la hora de entender el complejo rompecabezas *salganeano*. Salgán compuso esta obra sobre un pequeño motivo musical que en su momento le acercó José Carlos De Angelis, un comisario conocido con aspiraciones musicales. Sobre aquellos pocos compases –en rigor solo los primeros cuatro con los que comienza el tema– Salgán desarrolló un tango muy rítmico, lleno de lirismo y con una importante novedad para la época: el tratamiento sincopado de la melodía. Lo más interesante del caso es que este tema es el único registro que existe –en una grabación de prueba realizada en 1946– de la primera formación de la orquesta de Horacio Salgán, aquella que dirigió entre 1944 y 1948 aproximadamente. Este arreglo es la confirmación de la sospecha de muchos: en 1944 Salgán ya era Salgán, toda la elaborada complejidad de su arte ya estaba presente en sus primeros trabajos para orquesta típica. Aquí la prueba. Poder analizar –y disfrutar– este arreglo en su versión original es una suerte de pequeño milagro, casi ciencia ficción.

Disfrutemos entonces –golosos– del arte y la generosidad del maestro Salgan. Este libro es sin dudas un acontecimiento histórico.

Ignacio Varchausky
Director Artístico
TangoVia Buenos Aires

Salgán, su música: el tango como objeto de escucha

En 1897, en el Salón de la fábrica Angelus, se mostró por primera vez algo que parecía un instrumento musical, que muchos consideraron de esa manera y que, claramente, no lo era. El dato podría ser irrelevante si la pianola, el primer instrumento que no produjo el sonido sino que lo *reprodujo*, no hubiera cambiado para siempre, y de una manera radical, mucho de lo que la música había sido hasta ese momento. En primer lugar, ese invento que, para 1911, ya ocupaba en Estados Unidos la mitad de la producción total de pianos (aunque, claro, no lo fuera) fue el primero en permitir que una música producida en un lugar pudiera ser escuchada en otro –y en otro momento, por supuesto– lo que, entre otras modificaciones a las maneras de circular de la música, posibilitó cambios de funcionalidad antes impensables. Lo que había sido colectivo podía convertirse en privado. Lo que había estado en el salón de una casa, o en su imitación plasmada en un estudio de grabación, podía sonar, como música de fondo y escuchado a medias, en un bar o un prostíbulo. Pero, además, la pianola fue el primer medio que fijó modos de interpretación.

Todas las músicas, salvo aquellas que explícitamente renuncian a ello a través de la electrónica, existen en la interpretación. Pero en el caso de la música de tradición escrita, o de lo que se piensa y escribe sobre ella, esa interpretación es ocluida. La obra es lo que está en la partitura. De hecho, si alguien dice que tiene en su casa la obra de Beethoven no se refiere a su sonido, o al recuerdo del sonido, sino a los distintos tomos con las partituras. Para el grueso de la teoría musical, la interpretación pone en escena, simplemente hace sonar, aquello que ya está completo en la página escrita. Ese desprecio por el sonido, o por entender la música como lo que suena –y no como lo que intenta representar ese sonido– tal vez sea heredero de las aversiones que, en la Edad Media, despertaba a la Iglesia el componente sensual de la música. Para los teóricos medievales era músico quien comprendía sus reglas y no quien cantaba o tocaba un instrumento. San Agustín comparaba al músico práctico con “las bestias”. Como los pájaros, que podían llegar a cantar bellas melodías sin saber por qué lo hacían, quienes hacían música no sólo carecían de valor sino que eran, en gran medida, peligrosos.

Hasta la aparición de la pianola, las únicas músicas perdurables, las que podían conformar una “obra” y, por lo tanto, entrar en el mundo del arte, eran las escritas. Hasta el surgimiento y popularización de los medios de reproducción del sonido, la interpretación era un agregado –y hasta un agregado incómodo, para algunos teóricos– sobre algo que ya había llegado a su estado de perfección en la notación. Con la pianola, el disco y la radio, la música empezó a escribirse de otra manera. Y esa nueva escritura, a diferencia de la otra, fijaba esos restos de texto que la notación no podía codificar. Una partitura de ragtime decía una cosa pero se sabía, en este caso, que era la interpretación la que terminaba de hacer la obra. Un mercado en crecimiento y altamente competitivo necesitaba de lenguajes en que la individualidad estuviera en primer plano. En que las interpretaciones llegaran a ser tan personales que se convirtieran en nuevas obras. ¿Cómo podría llegarse a vender una misma canción muchas veces si cada una de ellas no fuera totalmente diferente de las otras? En las músicas de tradición popular, que accedieron a la perdurabilidad –a la idea museística de “obra”– gracias a los medios de reproducción del sonido, la interpretación *escribía* la obra. El rubato, en la música de Chopin, al igual que la *inegalité* en la de Bach, formaban parte de los criterios de corrección en las maneras de interpretar, algo que no distaba demasiado de la idea de traducción. En cambio, en el tango, por ejemplo, el rubato, era una condición de existencia. Si hay músicas orales y músicas escritas, el tango era una música escrita pero leída de una manera diferente. Un *Estudio* de Chopin podría existir, al menos de forma imaginaria, sin la interpretación –y sin el rubato–. *A fuego lento*, de Horacio Salgán –un chopiniano, sin embargo–, no. Pero el mercado de la reproducción del sonido tuvo, además, otras consecuencias. No sólo muchas músicas de tradición popular empezaron a compartir con la de tradición escrita la función del “concierto”, que ésta había monopolizado hasta el siglo XIX, y a ser consideradas, en determinados ámbitos, como “artísticas” sino que los sistemas de valor se volvieron sumamente cambiantes, permeándose entre distintas tradiciones. Y, por otra parte, a partir de la mutua valoración entre sistemas culturales antes antagónicos, comenzaron a ser corrientes los préstamos tanto de materiales como de procedimientos. Las músicas y los músicos cruzaron fronteras con asiduidad y proliferaron no sólo nuevos géneros sino nuevas

maneras de pensar, hacer y recibir la música. El tango, que muy tempranamente lanzó señales destinadas a la “escucha atenta” (¿por qué, si no, iba a aparecer un estribillo en el registro más grave de los instrumentos, como en “Guardia vieja”, del sexteto de De Caro, o iban a marcarse las ocho corcheas de un compás en disminuyendo, como solía hacer Carlos Di Sarli?) fue una de esas músicas. Y Horacio Salgán fue quizás quien mejor puso en escena el conflicto entre esa “artisticidad” nunca declarada del todo y la funcionalidad social (y mítica) que el género pareció siempre estar obligado a portar.

El tango, a diferencia de otros bailes de salón, tuvo una evolución estilística muy marcada, exaltó el virtuosismo (en la composición, en la orquestación –algo diferenciado de la composición, sobre todo en los comienzos– y en la ejecución). En ese sentido se pareció, sobre todo, al jazz. Pero donde el jazz fue auto-consciente de lo artístico, donde la teoría, prácticamente desde el comienzo del género, vino a decirles a los músicos que lo que hacían era “arte” (aunque ese aserto fuera polémico y muchos lo resistieran), en el caso del tango sólo se habló de su mito. No hubo reflexiones acerca de sus estilos ni sobre las fundamentales diferencias entre unos y otros. Quienes escribieron sobre él más bien buscaron igualar en “el Tango” toda una supuesta cosmogonía porteña, como si De Angelis y Miguel Caló, o Tanturi y Di Sarli o Varela y Salgán fueran –y representaran lo mismo–. En tiempos de tanta sociología musical –que en Argentina suele ser sociología mala y previsible y no decir nada acerca de la música– hablar de contenidos musicales puros resulta una rareza. Pero en el tango, cuyas características identitarias y cuyo funcionamiento social son innegables, también hay de esas “rarezas” y sólo ellas permiten entender el profundo valor musical de mucho de lo producido dentro del género. Y, de paso, reflexionar acerca del vacío teórico sobre esos aspectos.

El tango es una música que, como se ha dicho, necesita de la partitura pero no está en ella. Pero, por razones de mercado, todos los autores publicaron versiones para piano de sus tangos más famosos. En el caso de Salgán, la obsesividad *scaramuzziana* con la que se anotan los mínimos detalles de dinámica y fraseo indican que esas partituras, a diferencia de la mayoría de las de su tipo, fueron escritas por él mismo. Y, aún más, que no se trata de simples reducciones, con una melodía anotada chapuceramente y un acompañamiento estandarizado, sino de verdaderas versiones para piano. Para él no se trataba de una simple cuestión de mercado sino de darles a esas piezas “populares” una condición de existencia dentro del anhelado mundo “clásico”: el de la escritura. Salgán, en realidad, es alguien en quien la orquestación y la reducción marchan de la mano, como dos caras indivisibles de su manera de componer. Podría suponerse, en las versiones pianísticas de muchas de las obras que conocieron interpretaciones de su orquesta, el origen, el punto de partida. En la manera de orquestar de Salgán se reconoce al piano de la misma manera que en su escritura para piano permanecen –o se anuncian– los planos orquestales, esa clásica composición por capas. Salgán, posiblemente, haya orquestado a partir de estas partituras pianísticas, o de sus esbozos, pero también redujo con eficacia la orquesta a un quinteto y luego a un dúo. Su concepción –incluso la concepción orquestal– no cambiaba de una versión a otra. Incluso el énfasis en los graves, que en la primera orquesta se puso de manifiesto en la utilización de viola y violonchelo (siguiendo el modelo de Troilo) y, a mediados de la década de 1950, en el agregado de clarinete bajo, está presente en la escritura para piano. Si hay una música que pone en tela de juicio la vieja taxonomía de lo popular y lo clásico, ligados a lo pasatista y lo profundo, es precisamente la de Salgán. Su obra no cabe en esa zona muerta que Carlos Vega nominó, a imagen y semejanza de su incompreensión del objeto, como “mesomúsica”. Allí, en ese territorio cuya única característica propia habría sido estar “en el medio” de lo que realmente importaba, la academia y la tradición rural, aparecían supuestamente unidos el Club del Clan y Egberto Gismonti, Rita Pavone y Horacio Salgán. Tampoco acierta la musicología anglosajona, con su clasificación en *Art Music* y *Popular Music*, dos bolsas de gatos que repiten, con otros nombres, la vieja idea de lo “clásico” y lo “popular”. Nada más lejos de la realidad. Lo popular ya no es hecho en el pueblo sino que, a lo sumo, es consumido por el pueblo. Nada menos popular, en términos de popularidad, que mucha música popular, desde Anthony Braxton a Gentle Giant o Thinking Plague. Y nada más popular, aunque no en cuanto a sus materiales y procedimientos, que el último movimiento de la novena sinfonía de Beethoven (o al menos el comienzo de su parte coral). La obra de Salgán, discutiendo desde la escritura su derecho a existir también (y sobre todo) en el sonido, es, en ese sentido, ejemplar de lo que las categorías corrientes no contienen. Como aquella clasificación de los animales citada por Borges, donde algunas especies podían estar en varias clases al mismo tiempo mientras que otras no cabían en ninguna, la idea de que existe una “música artística” y otra “popular” tiene dificultades para incluir a Gershwin y Villa-Lobos, que probablemente estarían en ambas, a Donizetti, que a esta altura del partido no estaría en ninguna de las dos, y, por supuesto, a Salgán, un *músico artístico de tradición popular* que, como pianista, se formó en la *música artística de tradición europea y escrita* y que, como buen exponente de las sociedades urbanas del siglo XX, trabajó, conscientemente o inconscientemente, con la convicción de que los préstamos culturales eran no sólo posibles sino deseables.

Agradecimientos

Infinitas gracias al maestro Horacio Salgán por apoyar esta iniciativa, brindarnos sus arreglos originales y compartir la belleza de su música con todos nosotros. A César Salgán por ser parte de la matriz de buenas voluntades sin la cuál este proyecto no hubiera sido posible. Al coleccionista Boris Puga por compartir con nosotros sus tesoros más preciados y por dar –sin imaginarlo– el puntapié inicial para la creación de este documento histórico.

Extendemos nuestro agradecimiento a Gustavo Margulies, Marcelo Gasió de Warner/Chappell, Irene Perrotti de Editorial Perrotti, Fabio Cernuda, Carlos Villalba, Pablo Montiel, IICES, EPSA Music, Bruno Cespi, Caroline W. Neal, Nélide Rouchetto, Ramiro Carámbula, Marcelo Martínez, Santiago Brunati, Andrés Casak, Viviana Blanco, Ana Di Toro y Regina Chiáppara en TangoVia Buenos Aires, INCAA, Aldo Grompone, Mónica Regini, Carlo Fuortes, Auditorium Parco della Musica en Roma, Ernesto Larcade de Editorial Melos y Dra. Susana Fino. La información de Hideto Nishimura e Ignacio Varchausky fue determinante en todo lo relacionado a la documentación de la discografía del maestro Salgán. Recibimos además, en la elaboración de este documento, aportes de Néstor Loyola, Fernando Vicente y Martín Borteiro.

Este proyecto no hubiera sido posible sin la dedicada colaboración del personal de las siguientes áreas de la Biblioteca Nacional: Audioteca-Mediateca “Gustavo ‘Cuchi’ Leguizamón”, Repositorio de materiales especiales “Juan Carlos Paz” y Programa Inventario de Partituras.

Facsimilares de los arreglos para orquesta típica*

* Los manuscritos de Horacio Salgán fueron digitalizados en un *scanner* ScanMaker MICROTEK i900, a 300 dpi, en escalas de grises. Algunos de los cambios que han sufrido los originales están relacionados al color de las páginas sobre las que escribiera el maestro, originalmente de un tinte sepia o amarillento por el paso del tiempo. También sufrieron modificaciones algunas anotaciones realizadas en tinta azul o roja, que aquí aparecen con un color negro más intenso. La música, salvando estas anotaciones (generalmente referidas a cuestiones estructurales como armaduras de clave, instrumentos y alguna indicación de dinámica), fue originalmente escrita en lápiz.

Mis calles porteñas

Handwritten musical score for orchestra and piano. The score is written on ten staves. The instruments are labeled on the left: Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'Solo'. There are some corrections and scribbles throughout the manuscript.

- Celler Partenas -

This is a handwritten musical score for a full orchestra and piano. The score is written on 24 staves, organized into several systems. The instruments are labeled on the left side of the staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cu.), Trumpets (T.), Trombones (Tb.), Basses (B.), Cello (Cello), Viola (Viola), Double Bass (Bass), and Piano (Piano). The score is divided into four measures. The first measure contains the initial notation for all instruments. The second measure continues the musical development. The third measure features a section where the strings are marked 'Arco' (arco) and 'Pizz' (pizzicato), and the piano part is marked 'Solo'. The fourth measure concludes the section. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *sf*, *f*), articulation marks (accents, slurs), and performance instructions like 'Col f' (col legno fortissimo) and 'Pizz' (pizzicato). The handwriting is in black ink on aged paper.

Handwritten musical score for the piece "Mis calles portenas". The score is written on 13 staves, including parts for three flutes (1, 2, 3), Violin 1, Viola, Cello, Bass, three piano parts (1, 2, 3), and a piano solo part. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *sf* (sforzando) and *solo* are present. The score is divided into measures by vertical bar lines, with some measures containing multiple beams and slurs. The bottom left corner of the page contains the text "Marca 'CLAVE' Nº 3118 Ind. Arg."

This is a handwritten musical score for a piece by Horacio Salgán. The score is written on ten staves, organized into three systems. The first system includes four woodwinds (labeled 1, 2, 3, 4), Viola, Cello, and Bass. The second system includes three strings (labeled 1, 2, 3) and a Bassoon (Bot.). The third system includes the Piano (Piano) part. The score is in 4/4 time and features a tempo marking of 118. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a variety of dynamic markings such as *Soli* and *Pizz*. The piano part is marked *Piano* and includes the instruction *AMBAS MANOS* (both hands). The score is densely notated with many accidentals and articulation marks.

Handwritten musical score for the piece "Mis calles portenas" on page 27. The score is arranged for a large ensemble, including:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Flute 3 (Fl. 3)
- Flute 4 (Fl. 4)
- Viola
- Cello
- Bass
- Piano 1 (P. 1)
- Piano 2 (P. 2)
- Piano 3 (P. 3)
- Bass

The score is written in 2/4 time and features complex rhythmic patterns with many slurs and accents. Chord symbols like "A", "Si 7", and "Mi" are present. A large number "5" is written in the top right corner.

A handwritten musical score for orchestra and voice. The score is written on multiple staves. At the top left, there is a '6' and a '1' indicating measures. The instruments listed on the left are Viola, Cello, Bass, and Piano. The vocal line has lyrics: 'Mi si7 Mi si7 Mi Mi7 La sim Doff7'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'pp', and 'ppp'. There are also some handwritten annotations like 'Col' and '8+ bala'.

Handwritten musical score for a string quartet and piano. The score is written on ten staves, numbered 1 through 10. The instruments are labeled on the left: 1. Violin I, 2. Violin II, 3. Viola, 1-A. Cello, Viola, Cello, Bass, 1. Piano, 2. Piano, 3. Piano, and Piano.

The score is in 4/4 time, indicated by the time signature at the top. The key signature has one sharp (F#). The music is written in a complex, rhythmic style with many slurs and dynamic markings. The first four staves (1-4) are for the string quartet. The next four staves (5-8) are for the piano, with parts for the right and left hands. The final two staves (9-10) are for the piano, with parts for the right and left hands.

Key markings include *Pizz* (pizzicato) and *arco* (arco). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *f*, and *sol*.

This is a handwritten musical score for orchestra and voice. The score is written on ten staves. The instruments and parts are labeled on the left side of the staves:

- 1. Flute (Fl.)
- 2. Flute (Fl.)
- 3. Flute (Fl.)
- 4. Clarinet (Cl.)
- 5. Violin (Vn.)
- 6. Viola
- 7. Cello (Vcllo)
- 8. Bass (Basso)
- 9. Trombone (Tbn.)
- 10. Piano (Piano)

The score includes various musical notations such as notes, rests, and dynamic markings. There are several instances of the word "Col" (Cello) written across the strings, and "arco" (arco) written above the Bass staff. The vocal line (Staff 9) contains the lyrics: "Mi la Mi si 7 Mi. Si 7 Mi. Do# 7 fo m Do# 7". The piano part (Staff 10) features a section marked "cantado" (cantabile) with a slur over several notes. The score is written in a clear, legible hand.

Handwritten musical score for orchestra and piano. The score includes staves for Flutes (1, 2, 3), Viola, Cello, Bass, Clarinets (1, 2, 3), Bassoon, and Piano. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. There are various performance markings such as 'f', 'm', 'p', and 'Solo be'.

Handwritten musical score for a string quartet and piano. The score is written on ten staves, with the following parts indicated on the left:

- 1. Violin I
- 2. Violin II
- 3. Viola
- 4. Violoncello
- 5. Contrabajo (Bass)
- 6. Piano (P)
- 7. Piano (P)
- 8. Piano (P)
- 9. Piano (P)
- 10. Piano (P)

The score is in G major (one sharp) and 3/4 time. It begins with a **pp** (pianissimo) dynamic marking. The notation includes various rhythmic values, slurs, and articulation marks. There are several instances of **pp** and **ppp** markings throughout the piece. The score is divided into measures by vertical bar lines, and there are some handwritten annotations and corrections.

Handwritten musical score for orchestra and guitar. The score is organized into systems. The first system includes Flute 1, Flute 2, Clarinet, Violin, Viola, Cello, and Bass. The second system includes Oboe, Bassoon, Horn, and Trumpet. The third system includes Piano and Guitar. The notation is dense with various musical symbols, including notes, rests, and dynamic markings. The score is written in a single system with multiple staves per instrument.

Handwritten musical score for a string quartet and piano. The score is written on ten staves, with the first four staves representing the string quartet and the remaining six representing the piano accompaniment.

String Quartet:

- 1.** Violin I
- 2.** Violin II
- 3.** Viola
- 4.** Cello

Piano Accompaniment:

- 5.** Bass
- 6.** Tenor
- 7.** Alto
- 8.** Soprano
- 9.** Right Hand
- 10.** Left Hand

The score includes various musical notations such as notes, rests, and accidentals. There are several handwritten annotations and markings throughout the piece, including a circled '2' in the bass staff, 'ey B' in the tenor staff, and 'Solo' in the piano right hand staff. The page number '34' is written in the top left corner.

Violin 1

Violin 2

Viola

Cello

Bass

Piano

p22

Arco

Solo

Solo

sim. sol Mit

cy B

8ª bala

Del 1 al 5 (día de pago)

This is a handwritten musical score for a string quartet and solo voice. The score is written on ten staves. The instruments are labeled on the left: Violin I (1^o), Violin II (2^o), Viola (V. da 2), Cello (Cello), Bass (Basso), and Solo (Solo). The music is in 4/4 time and features various dynamics such as *Pizz* (pizzicato), *arco* (arco), *pp* (pianissimo), and *forte*. There are also performance markings like *arco* and *arco* with a '3' indicating a triplet. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The handwriting is in black ink on aged, slightly stained paper. The overall style is that of a working manuscript.

DEL T. P. L. V. TANGO. HORACIO SALGAN

This is a handwritten musical score for an orchestra and strings. The score is written on aged, slightly stained paper and includes the following parts and markings:

- Violins:** Four staves labeled 1°, 2°, 3°, and 4°. The first three staves have "arco" written above them. The 4th staff has "Pizz" and "f" markings.
- Viola:** One staff with "arco" and "Pizz f" markings.
- Celli:** One staff with "Arco sf" and "Pizz f" markings.
- Bassi:** One staff with "Arco sf" and "Pizz" markings.
- Woodwinds:** A group of four staves labeled 1°, 2°, 3°, and 4°. The first three staves have "Sib" (Soprano) written above them. The 4th staff has "col 1°" written above it.
- Trumpets:** A group of two staves labeled 1° and 2°. The 2nd staff has "col 2°" written above it.
- Timpani:** One staff with "col 1or Bd." written above it.
- Other:** A "Basso" part is indicated at the bottom left. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "sf" (sforzando).

1.
2.
3.
1^oA

pp cresc

pp cresc

arco

1.
2.
3.
1^oA

Solo

Sib Sib 7. dism. Do m. Re 7^A

2.
3.
1^oA

Sib Sib 7. dism. Do m. Re 7^A

3.
1^oA

Sib Sib 7. dism. Do m. Re 7^A

pp cresc

Solo

Sib

A handwritten musical score for orchestra and piano, page 42. The score is written on ten staves. The instruments are labeled on the left: 1^o, 2^o, 3^o, 1^a V. da (Violin I), V. da (Violin II), Cello, Bass, 1^o, 2^o, 3^o Sol (Saxophones), 1^a A (Trumpets), and Piano. The music is in 4/4 time. The first system shows the beginning of the piece with various dynamics and articulations. The second system continues the orchestral texture. The third system features a prominent piano part with complex chords and melodic lines. The score is marked with 'Arco' and 'Poco' in several places. The page number '42' is written at the bottom center.

Handwritten musical score for strings and woodwinds. The score includes parts for Violin I, Violin II, Viola, Cello I, Cello II, and Contrabass. It features various musical notations such as notes, rests, and dynamic markings like 'Pizz', 'Arco', and 'Solo'. The page is numbered '5' at the bottom center.

6

Handwritten musical score for orchestra and piano. The score is written on ten staves. The instruments are labeled on the left: 1°, 2°, 3°, 10x (likely Flute), Viola, Cello, Bass, 1°, 2°, 3°, 4° (likely Violins), and Piano. The music is in a complex, multi-measure structure. The first system (measures 1-4) shows the woodwinds and strings. The second system (measures 5-8) features the Viola, Cello, and Bass. The third system (measures 9-12) includes the woodwinds and strings. The fourth system (measures 13-16) shows the woodwinds and strings. The fifth system (measures 17-20) features the Piano. The score includes various musical notations such as notes, rests, dynamics (pp, p, ppp), and articulation marks. There are also some handwritten annotations like 'C y B.' and 'col 1°'. The page number '6' is written at the bottom center.

6

Handwritten musical score for a string quartet and piano. The score includes staves for Violin I (1°), Violin II (2°), Viola (3°), Violoncello (1° A), Contrabasso (2° A), and Piano (Piano). The music is written in a complex, rhythmic style with many slurs, accents, and dynamic markings. Key markings include *sf* (sforzando), *Solo*, and *pizz* (pizzicato). The score is divided into measures, with some measures containing multiple notes and rests. The bottom of the page features a large number '7' and a small text block.

8

1.
2.
3.
1. A

Viola

Cello

Bass

1.
2.
3.
1. A

Piano

8 bala 8

1.
2.
3.
1. A
Viola
cello

Bass

1.
2.
3.

1. A

2. A

10

Soli

1°

2°

3°

1°A

Viola

Collo

Bajo

1°

2°

3°

1°A

Piano

J K L

40

Handwritten musical score for orchestra and soloist. The score includes staves for Flute 1, Flute 2, Flute 3, Flute 1st Alternative, Violin, Viola, Clarinet, Bass, and Piano. It features various musical notations such as notes, rests, dynamics, and performance instructions like "Solo arco" and "Poco".

Handwritten musical score for a string quartet and piano. The score is written on 12 staves, numbered 1 through 12. The instruments are labeled on the left: 1^o, 2^o, 3^o, 1. A (Violin I), Viola, Cello, Bass, 1^o, 2^o, 3^o, 1. A (Piano), and Piano. The score includes various musical notations such as notes, rests, and dynamic markings. A large 'X' is drawn across the bottom right of the page, and the number '12' is written at the bottom center.

Handwritten musical score for a string quartet and piano. The score is written on ten staves, with the following parts labeled on the left:

- 1° (First Violin)
- 2° (Second Violin)
- 3° (Third Violin)
- 1° A (First Viola)
- Viola
- Collo. (Cello)
- Bass
- 1° (First Piano)
- 2° (Second Piano)
- 3° (Third Piano)
- 1° A (First Piano - second system)
- Piano (bottom system)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part features a section labeled "Solo" with complex chordal textures. The string parts include some specific notes and intervals, such as *Mib*, *fa#7aism*, *Sib*, *Mib 7a*, *LA b*, *Re b 7a*, and *Sol b*. There are also markings for "col 1°" and "col 2°" in the lower piano staves.

14

1°

2°

3°

1° A

Viola

Cello

Bass

1°

2°

3°

1° A

Piano

60

Handwritten musical score for a string quartet and piano. The score includes staves for Violin I, Violin II, Violin III, Violin IV (1° A), Viola, Cello, Bass, Violin I (1°), Violin II (2°), Violin III (3°), Violin IV (1° A), and Piano. The music is in 4/4 time and features various musical notations such as slurs, accents, and dynamic markings like 'pze' and 'Rubato'. The score is divided into measures, with some measures marked with '14', 'X', and 'X' at the bottom.

14

X

X

Handwritten musical score for a string quartet and piano. The score is divided into two systems. The first system includes staves for Violin 1, Violin 2, Viola, Cello, Bass, and Piano. The second system includes staves for Violin 1, Violin 2, Cello, Bass, and Piano. The score features complex rhythmic patterns, dynamic markings such as *ff*, *ten.*, *pp*, *trang.*, and *Solo*, and various musical notations including slurs, accents, and articulation marks. The piano part includes a section marked *Solo* with a *trang.* marking. The score is written in a key with one flat and a 4/4 time signature.

Handwritten musical score for a string quartet and piano. The score is written on ten staves. The first four staves are for the string quartet (1^o, 2^o, 3^o, 1^a). The fifth staff is for Viola. The sixth staff is for Cello. The seventh staff is for Bass. The eighth, ninth, and tenth staves are for Piano. The score is numbered '16' in the top left and bottom center. The page number '68' is written in the top right corner. The music includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'arco' and 'AREA' above the Bass staff. The piano part includes chord symbols like 'Sib 7A', 'Mi b', 'Do 7A', 'fa m', and 'Mi b'.

Coda

1.
2.
3.
1. A

Viola AL

Collo. f. (Pg. 8)

Basso hasta

~~♩~~ (Pg. 11)

1.
2.
3.
1. A

Coda

Do7. Fat. Fat. Sib.

Do7. Fat. Fat. Sib.

Do7. Fat. Fat. Sib.

Como 1. 8A baba

Do7. Fat. Fat. Sib.

Coda

Como Bd. 1.

Bb.

17

Don Agustín Bardi

Para Orquesta

N°20

"Don Agustín Bardi"

Tango

de

Horacio Salgán

Arreglo de

Horacio Salgán

N°20

Marca "CLAVE" Nº 3720 Ind. A/D

Don Agustín Bardi

The image shows a page of handwritten musical notation on aged paper. The score is organized into systems of staves. On the left side, there are labels for the instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), Viola, and Cello/Double Bass (Cb./B.). The notation includes various clefs (treble and bass), time signatures, and musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations and a large wavy line drawn across several staves in the lower half of the page. The paper shows signs of age, including some staining and wear at the edges.

2

1:

2:

3:

1:A

1:B

Viola

Cello

Bass

1:

2:

3:

1:A

Piano

A handwritten musical score on aged paper, featuring multiple staves. The top section includes staves for strings (Violins 1 & 2, Violas, Cellos) and a Bass line. The bottom section includes staves for Piano. The score is divided into measures by vertical bar lines. The string parts are mostly filled with wavy lines, indicating sustained or tremolo effects. The Bass line contains rhythmic notation with notes and rests. The Piano part features complex chordal and melodic structures with various ornaments and dynamics. There are some handwritten annotations and corrections throughout the score, including a circled '8' on the right margin.

Handwritten musical score for orchestra, page 63. The score is written on ten staves. The top four staves (1-4) are for strings (Violins I, Violins II, Violas, Cellos) and contain wavy lines, indicating they are silent. The bottom six staves (5-10) contain musical notation for other instruments. The notation includes notes, rests, and dynamic markings such as *p* and *mf*. There are also some handwritten annotations like "Col 1" and "8A 6 2 2 2".

Staff 1: Violins I (wavy line)

Staff 2: Violins II (wavy line)

Staff 3: Violas (wavy line)

Staff 4: Cellos (wavy line)

Staff 5: Bassoon (Bassoon part with notes and dynamics)

Staff 6: Clarinet (Clarinet part with notes and dynamics)

Staff 7: Flute (Flute part with notes and dynamics)

Staff 8: Oboe (Oboe part with notes and dynamics)

Staff 9: Horns (Horn part with notes and dynamics)

Staff 10: Trombones (Trombone part with notes and dynamics)

Bottom left: Marca "CLAVE" Nº 3720 Ind. Arg.

12

Handwritten musical score for orchestra, page 64. The score is written on ten staves, with the following instruments labeled on the left:

- 1. Flute (Fl.)
- 2. Flute (Fl.)
- 3. Flute (Fl.)
- 1. Clarinet in A (Cl. A)
- 1. Clarinet in B (Cl. B)
- Viola
- Celli
- Bass
- 1. Piano (P. 1)
- 2. Piano (P. 2)
- 3. Piano (P. 3)
- 1. Piano (P. 4)
- 2. Piano (P. 5)

Key features of the score include:

- Tempo/Character:** *Suelto* (loose) is written above the first staff.
- Performance Markings:** *arco* (arco) is written above the Bass staff. *Suelto* is also written above the Viola staff.
- Staff 1-3:** Flute parts, mostly consisting of wavy lines, indicating sustained notes or tremolos.
- Staff 4-6:** Clarinet parts with melodic lines.
- Staff 7:** Viola part with a wavy line.
- Staff 8-10:** Piano parts with complex rhythmic patterns and chords.
- Measure Numbers:** The number 16 is written on the right side of the page, corresponding to the first measure of the piano section.

Handwritten musical score for the first system, featuring staves for 1st, 2nd, and 3rd Violins, Violas, Cellos, and Basses. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp* and *arco*. The score is densely written with complex rhythmic patterns and accidentals.

Handwritten musical score for the second system, continuing the orchestral arrangement. It includes staves for 1st, 2nd, and 3rd Violas, 1st and 2nd Cellos, and Basses. A *Solo* marking is present above the 1st Cello staff. The notation continues with intricate musical details and dynamic markings.

65 | Don Agustín Bardi

This is a handwritten musical score for a string quartet and bass. The score is written on ten staves. The instruments are labeled on the left as follows: 1. Violin I (1.), 2. Violin II (2.), 3. Viola (3.), 1.A Cello (1.A Cello), 1.B Cello (1.B Cello), Violoncello (Cello), Bass, 1. Tromba (1. Tromba), 2. Tromba (2. Tromba), 1.A Tromba (1.A Tromba), and Piano (Piano). The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, and *p₂₂*. There are also some handwritten annotations like "solo" and "solm" (solfège). The score is divided into sections labeled "A" and "B". The key signature is $\text{E} \flat$ major, and the time signature is 4/4. The page number "66" is written in the top left corner.

Handwritten musical score for a string quartet and vocal soloist. The score is written on ten staves. The first five staves are for the string quartet: Violin I (1.), Violin II (2.), Viola (3.), Violoncello (1. Cello), and Contrabasso (Bass). The sixth staff is for the vocal soloist, with lyrics written below the notes. The seventh and eighth staves are for the Cello and Contrabasso, with specific performance instructions. The ninth and tenth staves are for the Violin I and Violin II, with specific performance instructions. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece concludes with a final cadence.

1. 2. 3. 1. A 1. B

Violoncello

Basso

arco

ppz

dom Sol 7 dom rem sib sib dis. Mib dom Re 7

solm + solm Sol 7 dom Sol 7 dom rem M. Izq. crava 1°

Col .2' dom Sol 7 dom rem M. Izq. crava 1°

col 2' col 1' col 1°

Marca "CLAVE" Nº 3720 Ind. Arg

28

This is a handwritten musical score for orchestra and piano. The score is written on multiple staves and includes the following parts and markings:

- Violino (Violin):** Staves 1, 2, 3, 1A, 1B. Includes markings like *pp*, *f*, and *pizz*.
- Viola:** Staff with markings *svelto* and *pizz*.
- Cello:** Staff with markings *svelto* and *pizz*.
- Basso (Bass):** Staff with markings *svelto*, *pizz*, and *arco sf*.
- Trombones (Tbn):** Staves 1, 2, 3. Includes markings *col m* and *col 2*.
- Trumpets (Tbn):** Staves 1A, 1B. Includes markings *col m* and *col 2*.
- Piano:** Staff at the bottom with various rhythmic and melodic lines.

The score is divided into sections labeled **G** and **H**. The page number **32** is written on the right side. The bottom right corner has the number **846**.

Suelto.

1. *Suelto.*

2. Col 1^o

3. Col 1^o

1.A Col 1^o

1.B Col 1^o

Viob *Suelto.*

Cello *Suelto.*

Bass *Suelto.* *Pz* *2MO* *Pz*

1. *Ret* *sol m* *Mib7* *Mib7 Ret down*

2. *Col 1^o* *Ret* *sol m* *Mib7* *Mib7 Ret down*

3. *Col 1^o* *Mib7* *Mib7 Ret down*

1.A *Col 1^o* *sol m* *Mib7* *Mib7 Ret down*

Piano *como Bb.* *8Ab.* *b* *8Ab.*

Musical score for orchestra and piano, featuring various instruments and dynamic markings.

9

36

Handwritten musical score for orchestra and piano, page 70. The score includes staves for Flute 1, Flute 2, Flute 3, Violin 1A, Violin 1B, Viola, Cello, Bass, Piano, and three strings (1, 2, 3). It features complex rhythmic patterns, dynamic markings like 'ppp' and 'svelto', and various musical notations such as 'sol' and 'Col'. The page number '70' is written in the top left corner. The score is written in a cursive, handwritten style.

1'

2' Col

3' Col

1A Col

1B Col

Viola

Cello

SS

1'

2'

3'

1A

Solo

12

1

2

3

1A

1B

Viola

Cello

Bass

1'

2'

3'

1A'

Piano

Handwritten musical score for strings and woodwinds. The score consists of seven staves. The first six staves are labeled 1, 2, 3, 1A, 1B, Viola, Cello, and Bass. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *pp*. The music is written in a complex, multi-measure format.

Handwritten musical score for woodwinds. The score consists of four staves labeled 1', 2', 3', and 1A'. The notation includes various rhythmic values, accidentals, and dynamic markings such as *Ret*, *solm*, *ff*, and *pp*. The music is written in a complex, multi-measure format.

Handwritten musical score for piano. The score consists of two staves labeled Piano. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *pp*. The music is written in a complex, multi-measure format.

Tranquilo 23

1. 

2. 

3. 

1A 

1B 

Viola 

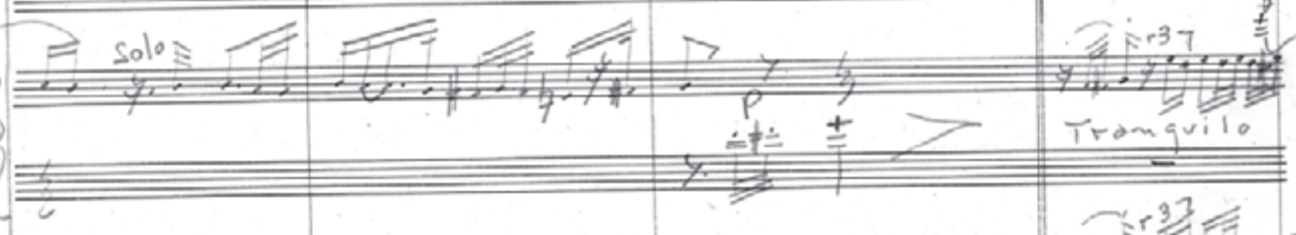
Cello 

Bass 

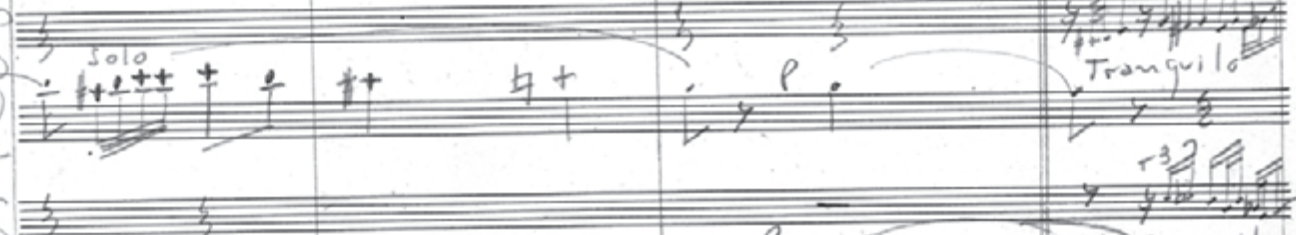
ojo sa sab p

Tranquilo

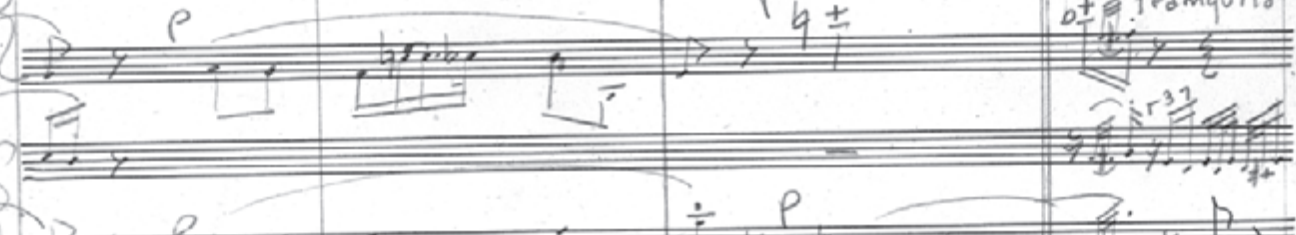
Pez +

Solo 

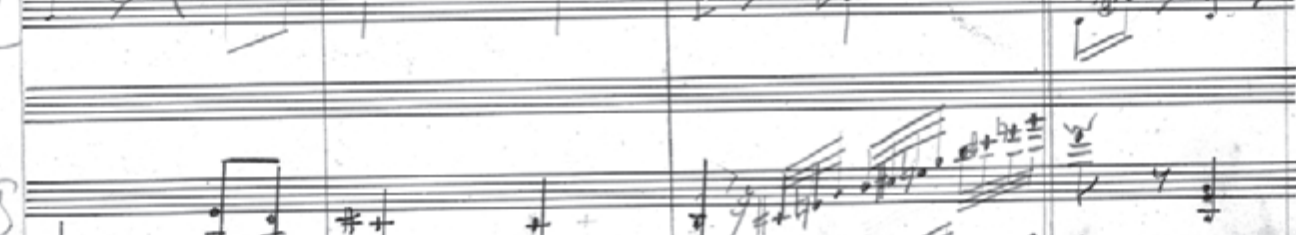
Tranquilo 51

2. 

Tranquilo

3. 

Tranquilo

1A 



14

1.

2.

3.

1^A

10

Viola

Cello

Bass

1.

2.

3.

1^A

Piano

4 drum.

Handwritten musical score for the first system. It includes staves for strings (Violin 1, Violin 2, Viola, Cello, Bass) and woodwinds (Flute, Clarinet). The score is in 4/4 time and features complex rhythmic patterns and dynamic markings.

Handwritten musical score for the second system. It includes staves for woodwinds (Flute, Clarinet) and strings (Violin 1, Violin 2, Viola, Cello, Bass). The score continues with complex rhythmic patterns and dynamic markings.

Handwritten musical score for the third system. It includes staves for piano and strings (Violin 1, Violin 2, Viola, Cello, Bass). The score concludes with a piano solo section marked 'Solo'.

55

pp

Ret

Solo

1. A B C
 2. A B C
 3. A B C
 1A A B C D
 1B A B C D
 Violoncello A B C E
 Bass A B C E

1. *solm* *lat* *Re* *solm. down* *Solm* *Solm*
 F

2. *solm* Col 1. Col 1.
 Col 1.

3. *solm* Col 1. G Col 1.
 Col 1.

1A *solm* Col 1. Col 1.
 Col 1.

H
8va
8vb

64

16

1. *Pizz* *arco* *suelto*

2. *Pizz*

3. Col 1.

1A Col 2.

10 Col 1.

Viola

Cello *Pizz* *suelto*

Bass *Pizz* *arco* *suelto*

AL

1. *Pizz* *suelto*

2. *Pizz* *suelto*

3. Col 1.

1A Col 2.

~~S.~~

~~h
s
a
t
y
Coda~~

Pianos

solo

Coda

17

2' Flute 2
3' Clarinet
1^a Flute 1
1^B Bassoon
Viola
Cello
Bass

pizz
arco
pizz

Coda

1' Flute 1
2' Flute 2
3' Clarinet
1^a Bassoon

Como Pg 3
D.
como Pg 3

18

Coda

como Pg 3

18

1.

2.

3.

1A

1B

Viola

Collo

Bass

1.

2.

3.

1A

Piano

Handwritten musical score for orchestra and piano. The score is written on ten staves. The top four staves are for strings (1st, 2nd, 3rd, and 1A). The next three staves are for Viola, Cello, and Bass. The bottom three staves are for Piano. The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. There are several measures with wavy lines, possibly indicating a tremolo or a specific performance instruction. The piano part includes chords and melodic lines. The score is written in black ink on aged paper.

81

1. 

2. 

3. 

1A 

1B 

Viola 

Cello 

Bass 











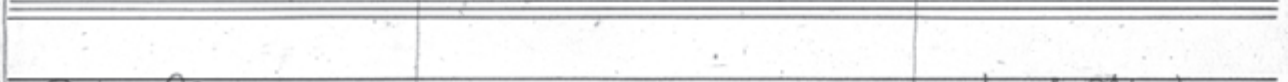



RALL POW a poco


84






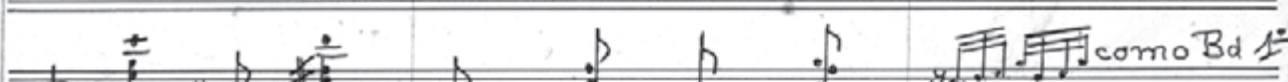


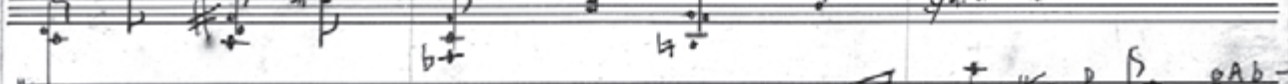





como Bd











1.

2.

3.

1A

1B

Viola

Cello

Bass

1.

2.

3.

1A

Piano

Handwritten musical score for orchestra and piano, page 80. The score is divided into systems for strings, woodwinds, and piano. The top system includes Violin 1, Violin 2, Viola, Cello 1, Cello 2, and Bass. The middle system includes Flute 1, Flute 2, Flute 3, and Clarinet 1A. The bottom system includes Piano. The score contains various musical notations such as notes, rests, and dynamic markings like 'Ret' and '8Ab'.

Handwritten musical score for a string ensemble. The score is organized into systems for different instruments:

- Violins:** Four staves labeled 1, 2, 3, and A. Staves 1, 2, and 3 contain melodic lines with various notes and rests. Staff A contains a long rest.
- Viola:** One staff with a melodic line.
- Cello:** One staff with a long rest and the handwritten instruction "con el bajo".
- Bass:** One staff with a melodic line.
- Double Basses:** A grand staff (two staves) labeled 1 and 2. Staff 1 contains a long rest and the instruction "Ret solm". Staff 2 contains a melodic line and the instruction "Ret solm".
- Other:** A grand staff labeled 3 and A. Staff 3 contains a long rest and the instruction "Como 1". Staff A contains a long rest and the instruction "Como 2".

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The handwriting is in black ink on aged paper.

La llamo silbando

~ La Llamo Silbando ~

Tango

de

H. Salgán

1)

Violins Tacet

arco Pz

sol sol7

sol7 sol7

8A

8A

La Llamo silbando ~

Handwritten musical score for a band. The score is written on 15 staves, grouped into sections:

- 1.** Flute 1 (Fl. 1): Melodic line with various accidentals and dynamics.
- 2.** Flute 2 (Fl. 2): Melodic line, similar to Fl. 1.
- 3.** Clarinet (Cl.): Melodic line.
- 1A** and **1B**: Trumpets (Trompas). Both parts are marked "Col 1" and contain sustained notes.
- Viol.** and **cello**: Violin and Cello. Both parts are marked "Col 1" and contain sustained notes.
- Bass**: Bass line with rhythmic patterns and accidentals.
- 2.** and **3.**: Saxophones (Sax). Part 2 has notes with dynamics like *lo7* and *lo7*. Part 3 has notes with dynamics like *sol* and *Col 1e*.
- 1A**: Trumpets (Trompas). Marked "Col 2" and "Col 2e", containing sustained notes.
- Piano**: Piano accompaniment with complex chordal textures and dynamics.

The score includes various musical notations such as accidentals (sharps, flats, naturals), dynamics (e.g., *lo7*, *sol*), and articulation marks. There are also some circled symbols on the staves, possibly indicating specific performance techniques or corrections.

Handwritten musical score for the first system, featuring staves for Flute 1, Flute 2, Flute 3, Flute 1A, Flute 1B, Viola, Cello, and Bass. The notation includes melodic lines with slurs and accents, and chordal accompaniment. The word "suelto" is written above several measures. Chord symbols "r3 7" are present above the flute parts.

Handwritten musical score for the second system, featuring staves for Flute 1, Flute 2, Flute 3, Flute 1A, and Piano. The notation includes melodic lines with slurs and accents, and chordal accompaniment. Chord symbols "Sol", "La7", "La b7", "Sol", "Fa7", "re m", "Mi b7" are written below the flute parts. The number "15" is written to the right of the staff.

Handwritten musical score for the third system, featuring staves for Flute 1, Flute 2, Flute 3, Flute 1A, and Piano. The notation includes melodic lines with slurs and accents, and chordal accompaniment. Chord symbols "do m", "Fa7", "re m", "Mi b" are written below the piano part. The word "Piano" is written on the left side of the staff.

4)

1. *svolto*

2. Col 1.

3. Col 1.

1A Col 1.

1B Col 1.

Viol. *svolto*

Cello *svolto*

Bass

1. *lamb. Ret* *sim* *sim* *lamb* *lamb* *sol* *mim* *lamb* *lamb*

2. Col 1.

3. Col 1.

1A Col 1. Col 2.

Piano

20

Handwritten musical score for strings and woodwinds. The score includes staves for Violin 1 (1.), Violin 2 (2.), Violin 3 (3.), Viola 1A, Viola 1B, Violoncello (Cello), and Contrabasso (Bass). The music is written in a key with one flat (B-flat) and a 4/4 time signature. Performance markings include *Suolto*, *ff*, *rit.*, and *3*. The score is marked with a circled '5' in the top right corner.

5)
A Pg. 9

Handwritten musical score for woodwinds. The score includes staves for Flute 1 (1.), Flute 2 (2.), Clarinet 3 (3.), and Viola 1A. The music is written in a key with one flat and a 4/4 time signature. Performance markings include *sol*, *ff*, *rit.*, and *3*. The score includes handwritten notes: *dom, Fa7, rem, Mi b, lam, Re7, sol, Re7, sol #* and *Col 2., Col 3., sol, Re7, sol #*.

A Pg. 9

Handwritten musical score for woodwinds. The score includes staves for Flute 1 (1.), Flute 2 (2.), Clarinet 3 (3.), and Viola 1A. The music is written in a key with one flat and a 4/4 time signature. Performance markings include *sol*, *ff*, *rit.*, and *3*. The score includes handwritten notes: *sol, Re7, sol #* and *2 Pg. 9*.

2 Pg. 9
A Pg. 9

6) = f =

1.

2.

3.

1A

1B

Viola

Cello

Bass

A

A

1.

2.

3.

1A

30

A

Piano

7)

1. *p*

2. *p*

3. Col 1 *p*

1A Col 2 *p*

1B Col 2

Viol^o *p*

Colla *p*

Bass *p*

B C

1. *p* Re7 sol

2. *p* Re7 sol Mi7

3. *p* Re7 sol Col 2.

1A *p* mim SiM col^o Do Re7 sol Col 2.

B C

Nota del editor: la numeración de las páginas de “La llamo silbando” tiene un salto entre la página 7 y la página 9, es decir que no hay página 8. Vale aclarar que esto no es un error ni un faltante, sino que el original tiene pegada la página 8 en el dorso de la página 7, resultado de una enmienda realizada por el maestro Salgán al momento de terminar el arreglo.

El lector deberá entonces seguir con minuciosa atención las indicaciones escritas en el papel por el propio Salgán, las cuales apuntan con detalle los saltos y cambios de página que permiten leer la obra en correcto orden y lograr una completa comprensión. Asimismo, se hace notar que en algunos compases el piano no está escrito.

Por todo esto, se recomienda seguir la partitura escuchando la grabación original realizada por la orquesta típica de Horacio Salgán (ver Discografía de Horacio Salgán, p. 215).

9)

A (Pg.6)

A

(Pg.6)

A

(Pg.6)

A

(Pg.6)

arco

sol 7

sol 7

sol 7

sol 7

sol 7

10)

1.
2.
3.
1A
1B
Viola
Cello
Bass

B
(Pg. 7)

1.
2.
3.
1A

B
(Pg. 7)

B
(Pg. 7)

Pianos

50

Handwritten musical score for orchestra and piano. The score is divided into three systems, each with a 'C' (C major) and 'A' (A major) section, both marked '(Pg.6)'. The instruments listed on the left are Flute 1, Flute 2, Flute 3, Flute 4, Viola, Cello, Bass, Violin 1, Violin 2, Violin 3, and Piano.

Key annotations and markings include:

- Flute 1-4:** 'Col 1-8' and 'Col 2-8' indicating columnar patterns.
- Viola:** 'Sol Re' marking.
- Violin 1-3:** 'Sol Sol7', 'Do #', 'Sol', and 'Sol' markings.
- Piano:** 'Como Bd. 1º, 8ª bala' and 'Do b.' markings.
- Handwritten notes:** '1st', '55', and '1st' are written in the right margin.

The score features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings and articulation symbols.

12)

1

2

3

4^A

4^B

Viola

Cello

Bass

Del

1

2

3

4^A

Piano

Al

sol. Ret. Sol. solo

mim. L27 L27

60

1.
2.
3.
1.^a
1.^o
Viola
Cello
Basso

1. (1) (2) (1)

2.
3.

1.^a

Sol sim mim Le 7 Le 7 Sol sim dom 7 7 rem y Mib

Piano

14)

Violins (1^a, 2^a), Celli, and Bass. The score shows rhythmic patterns and melodic lines. The Bass part includes markings for accents (>) and dynamics (p₂₂).

String section (1^a, 2^a) with first and second endings marked as (1) and (2).

String section (1^a, 2^a) with first and second endings marked as (1) and (2). A large number '2' is written above the staff.

String section (1^a, 2^a) with notes and slurs. Includes handwritten text: "min", "sol", "min", "L27", "L2b7".

String section (1^a, 2^a) with notes and slurs. Includes handwritten text: "sol", "min", "Col 3°".

Empty musical staves at the bottom of the page.

15)

1. *sol* *(v)* *ff*

2. *sol* *(v)* *ff*

3. Col

1A Col

1B Col

Violb *ff*

Colb *ff* *sol* *(v)*

Mzzo *ff* *p22*

1 { (1) (2)

2 {

3 { Sol

1A { Sol

P. 3. mo

15)

75

Handwritten musical score for orchestra and solo instruments. The score is divided into two systems. The first system includes staves for strings (Violins 1 & 2, Violas, Cellos, Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and Percussion. The second system includes staves for guitar (G), double bass (DB), and piano (Piano). The score is marked with dynamic levels such as *ff* (fortissimo) and *mf* (mezzo-forte), and includes performance instructions like *Suelto* and *Solo*. The page number 17 is written in the top right corner, and 85 is written in the bottom right corner. The bottom left corner contains the text: *Marca "CLAVE" Nº 2720 Ind. Arg.*

18)

Handwritten musical score for strings and woodwinds. The score is written on seven staves. The staves are labeled on the left as follows: 1, 2, 3, 1A, 1B, Viola, Cello, and Bass. The music is in a complex, atonal style with many accidentals and slurs. The first four staves (1, 2, 3, 1A) are grouped together with a brace on the left. The fifth staff (1B) is also grouped with the first four. The sixth and seventh staves (Viola and Cello) are grouped together with a brace on the left. The eighth staff (Bass) is not grouped. The score is divided into four measures by vertical bar lines. The notation includes various rhythmic values, accidentals, and slurs.

Handwritten musical score for strings, labeled '1'. It consists of a single staff with a brace on the left. The staff contains four measures of music, each with a circled number or letter: (2), (1), (F), and G. The notation is simple, with a few notes and accidentals.

Handwritten musical score for strings, labeled '2'. It consists of a single staff with a brace on the left. The staff contains four measures of music, each with a circled number or letter: (3), (4), (F), and G. The notation is simple, with a few notes and accidentals.

Handwritten musical score for strings, labeled '3'. It consists of a single staff with a brace on the left. The staff contains four measures of music, each with a circled number or letter: (3), (4), (F), and G. The notation is simple, with a few notes and accidentals.

Handwritten musical score for strings, labeled '1A'. It consists of a single staff with a brace on the left. The staff contains four measures of music, each with a circled letter: (F) and G. The notation is simple, with a few notes and accidentals.

Handwritten musical score for piano, labeled 'CIN.'. It consists of a single staff with a brace on the left. The staff contains four measures of music, each with a circled letter: (F) and G. The notation is simple, with a few notes and accidentals.

Handwritten musical score for piano, labeled 'Piano'. It consists of a single staff with a brace on the left. The staff contains four measures of music, each with a circled letter: (F) and G. The notation is simple, with a few notes and accidentals.

Handwritten musical score for orchestra and chamber ensemble. The score includes staves for strings (1st, 2nd, 3rd, 1A, 1B), woodwinds (Violins, Cellos, Basses), and percussion (Percussion 1, 2, 3, 4). The notation is dense with many notes, some crossed out with heavy black lines, and includes various performance markings such as "down.", "Ret.", "Col 1", and "Col 2". A vertical bar line is present on the right side of the page.

Motivo de vals

Handwritten musical score for a band. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamics. The instruments listed are:

- Violin (Viol.)
- Viola
- Cello
- Bass
- Batería
- Piano

The score is divided into several systems, with the first system containing the Violin, Viola, Cello, Bass, and Batería parts. The second system contains the Piano part. The score is written in a clear, legible hand.

Cantini de Salo.
 (Partitura para Violin.)

2

1. arco

2. arco

3. arco

1. A arco

Viola arco

Cello arco

Bass

Bateria

6 7 8 9 10 11 13

1. Solo

Piano

Handwritten musical score for orchestra and piano. The score is written on ten staves. The instruments are labeled on the left: 1, 2, 3, 1. A, Viola, Cello, Bass, Batería, 1, 2, 3, and Piano. The word "Marcato" is written above the first five staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score for a full orchestra, featuring staves for Flute (Fl.), Viola, Cello, Bass, Batería (Drums), Piano, and strings (1, 2, 3).

The score is written on a single page with a double bar line at the top left. The instruments are listed on the left side of the page. The Flute part (Fl.) is on the top staff, followed by Viola, Cello, Bass, Batería, Piano, and three string staves (1, 2, 3). The notation includes various rhythmic values, accidentals, and dynamic markings. The Batería part uses slash marks to indicate drum hits. The Piano part includes chord symbols and dynamic markings. The string parts are written in a standard staff notation.

This is a handwritten musical score for a waltz, titled "Motivo de vals". The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Violin I (1.ª):** Features a melodic line with various dynamics including *ff*, *sf*, and *f*. It includes first and second endings marked with circled numbers 1 and 2.
- Violin II (2.ª):** Provides harmonic support with a similar melodic contour to the first violin.
- Viola (3.ª):** Plays a supporting role with a melodic line.
- Viola (4.ª):** Labeled "Viola" on the left, this staff contains a melodic line.
- Cello (5.ª):** Features a melodic line with dynamics like *ff* and *sf*.
- Bass (6.ª):** Provides a steady bass line with a circled 2 indicating a second ending.
- Batería (7.ª):** Shows rhythmic notation for the drum set.
- Piano (8.ª - 11.ª):** A grand staff for piano, with four staves (1.ª, 2.ª, 3.ª, and 4.ª) showing complex chordal and melodic textures. Dynamics include *ff*, *sf*, and *f*.

The score is marked with various dynamics such as *ff* (fortissimo), *sf* (sforzando), and *f* (forte). It includes first and second endings for the violin parts, indicated by circled numbers 1 and 2. The bottom left corner of the page contains the text: "Marca 'CLAVE' Nº 5720 Ind. Arg."

This is a handwritten musical score for a full orchestra and piano. The score is written on ten staves, organized as follows:

- Flutes (Fl.):** Staves 1, 2, and 3. The first staff has a dynamic marking of *ppp* and a *Col 1* marking.
- Violins (Vln):** Staves 4 and 5. The first staff has a dynamic marking of *ppp* and a *Col 1* marking.
- Viola (Vla):** Staff 6. It has a dynamic marking of *ppp*.
- Cello (Vcl):** Staff 7. It has a dynamic marking of *ppp*.
- Bass (Cb):** Staff 8. It has a dynamic marking of *ppp*.
- Drums (Bateria):** Staff 9. It includes a *Vibrato* marking.
- Piano (Piano):** Staves 10, 11, and 12. The first staff has a *Solo* marking. The second staff has a *Mi* marking. The third staff has a *col 2* marking.

The score contains various musical notations including notes, rests, dynamics (*ppp*), articulation marks, and performance instructions like *Solo* and *Vibrato*. The key signature has one sharp (F#) and the time signature is 3/4.

Handwritten musical score for a waltz. The score is written on ten staves, with parts for Flute (Fl.), Cello (Cello), Bass (Bass), Bateria (Drums), and Piano (Piano). The music is in 3/4 time and features a key signature of one sharp (F#).

The score is divided into two systems. The first system includes staves 1 through 6, and the second system includes staves 7 through 10. The piano part includes a melodic line with lyrics: "si si do#m f#7 si7".

Dynamic markings include *ppp* (pianissimo) and *pp* (piano). Performance instructions such as *Col. 1* and *Col. 2* are present. A rehearsal mark *7* is located at the top right of the page.

At the bottom left, the manufacturer information reads: **Marcos "CLAVE" Nº 3720 Ind. Arg.**

This is a handwritten musical score for a string quartet and piano. The score is written on ten staves, with the following parts indicated by labels on the left:

- Violin 1 (V1):** The top staff, featuring a melodic line with slurs and dynamic markings like *cresc.* and *sf*.
- Violin 2 (V2):** The second staff, mirroring the first violin's melody.
- Viola:** The third staff, providing harmonic support with a lower melodic line.
- Cello:** The fourth staff, also providing harmonic support.
- Bass:** The fifth staff, playing a rhythmic bass line.
- Batería:** The sixth staff, showing a rhythmic pattern with various note values.
- Piano:** The bottom two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The piano part includes dynamic markings such as *Solo*, *pp*, *cresc.*, and *sf*.

The score is written in a clear, legible hand, with various musical notations including notes, rests, slurs, and dynamic markings. The overall style is that of a working manuscript.

Handwritten musical score for a waltz. The score is arranged in systems for various instruments:

- System 1:** Flute 1 (1), Flute 2 (2), Flute 3 (3), Violin (Vn.), Viola (Vla.), Cello (Cello), Bass (Bass), and Bateria (Bateria).
- System 2:** Piano (Piano).

The score is divided into measures 1, 2, and 3, with a final measure marked with a '9'. Dynamic markings include *ff*, *sf*, *p*, and *pp*. There are also performance instructions such as *tr* (trill) and *acc* (accents). A circled '3' is present in the Bass staff. The piano part includes a chord progression: $F \quad 8 \quad F \quad 8 \quad F$.

Handwritten musical score for a full orchestra, numbered 10. The score is divided into several systems of staves, each labeled with an instrument or section:

- Violins:** Staves 1, 2, and 3.
- Viola:** Staff 4.
- Cello:** Staff 5.
- Bass:** Staff 6.
- Bateria (Drums):** Staff 7.
- Piano:** Staves 8, 9, and 10.

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mp*), and articulation marks. A circled number "4" is present in the Bass staff. The bottom of the page shows chord symbols and bass line notation.

Handwritten musical score for a band. The score is written on ten staves, grouped into four systems. The instruments are labeled on the left: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet (Cl.), Viola, Cello (Cell.), Bass, Batería (Drums), Trumpet 1 (T. 1), Trumpet 2 (T. 2), Trumpet 3 (T. 3), and Piano (Piano). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated. The score includes a key signature of one sharp (F#) and a common time signature (C). The piece concludes with a final cadence. At the bottom left, there is a small text: "March 'CLAVE' Nº 3720 Ind. Arg."

12

Vn.
Vla.
Cello
Bass
Batería
Piano

1
2
3

5

Solo

F

1. Solo

1

2

3

1^a Viola

Cello

Bass

Bateria

2 3 4 5 6 7 8

1

2

3

Piano

8

Handwritten musical score for a full orchestra, numbered 14. The score is written on multiple staves with various instrument labels on the left side.

Instrument Labels (from top to bottom):
 Fl. (Flute)
 3 (Violins)
 3 (Violas)
 2.ª (Violins)
 Viola
 Cello
 Bass
 Batería (Drum)
 1.ª (Flutes)
 2.ª (Flutes)
 3.ª (Flutes)
 Piano

Musical Features:
 - The score consists of 14 measures.
 - Measures 9, 10, 11, 12, and 13 are marked with a large 'X' and a diagonal slash, indicating they are to be omitted or are a repeat.
 - The notation includes complex rhythmic patterns, dynamic markings such as *sf* (sforzando), and various articulations.
 - The bottom section (measures 14-17) features a piano part with dense chordal textures and intricate melodic lines.

Handwritten musical score for a band. The score is written on ten staves, with the following instruments labeled on the left:

- 1. Flute (Fl.)
- 2. Clarinet (Cl.)
- 3. Saxophone (Sax.)
- 1. A. Viola
- Cello
- Bass
- Batería
- 1. Piano (Piano)
- 2. Piano (Piano)
- 3. Piano (Piano)
- Piano (Piano)

The score includes various musical notations such as notes, rests, and dynamic markings. A circled number '6' is present in the Bass staff. At the bottom right, there is a 'Solo' marking with an upward-pointing arrow. The bottom left corner contains the text: 'Moros "CLAVE" Nº 3720 Ind. Arg.'.

16

Violin I

Violin II

Viola

Cello

Bass

Bateria

Piano

Annotations: Pizz, arco, Col., 3, 4, 5

Handwritten musical score for a band. The score includes staves for Flute 1, Flute 2, Flute 3, Flute A, Viola, Cello, Voice, Bass, and Bateria. The bottom section features piano accompaniment with chords and melodic lines.

Flute 1, 2, 3, A: Each staff begins with a whole note chord, followed by rests for the remainder of the measure.

Viola: Rests throughout the measure.

Cello: Rests throughout the measure.

Voz: A melodic line starting with a quarter note, followed by eighth notes and a half note.

Bass: A rhythmic line consisting of quarter notes and eighth notes.

Bateria: A drum line with a circled '7' in the first measure, followed by four measures of rhythmic notation with numbers 1, 2, 3, and 4 above the notes.

Piano:

- Staff 1: Chords with notes, including 'Mi' and 'Si 7'.
- Staff 2: Chords with 'Col 1.' and 'p.' markings.
- Staff 3: Chords with 'Col 3.' and 'p.' markings.
- Staff 4: Chords with notes.

Bottom Section: A series of chord symbols: +, =, =, 8+, +, #+, |, F, |.

Handwritten musical score for a symphony orchestra and piano. The score is divided into two systems. The first system includes parts for Flutes (1, 2, 3), Viola, Cello, Bass, and Battery. The second system includes parts for Flutes (1, 2, 3) and Piano. The music is in 3/4 time and features dynamic markings such as *p* (piano) and *Col 1* (col legno).

System 1:

- Flutes 1, 2, 3:** Flute 1 and 2 play a melodic line with slurs and accents. Flute 3 plays a rhythmic accompaniment.
- Viola:** Plays a melodic line with slurs and accents.
- Cello:** Plays a melodic line with slurs and accents.
- Bass:** Plays a rhythmic accompaniment.
- Bateria:** Plays a rhythmic accompaniment with dynamic markings 5, 1, 2, 3.

System 2:

- Flutes 1, 2, 3:** Flute 1 and 2 play a melodic line with slurs and accents. Flute 3 plays a rhythmic accompaniment.
- Piano:** Plays a rhythmic accompaniment with dynamic markings *p* and *Col 2^a*.

Handwritten musical score for a string quartet and piano. The score is arranged in a system with the following parts from top to bottom:

- Violin 1 (Vn. 1):** First staff, starting with a melodic line.
- Violin 2 (Vn. 2):** Second staff, mostly rests.
- Viola (Vla.):** Third staff, starting with a melodic line.
- Cello (Vcllo):** Fourth staff, starting with a melodic line.
- Bass (Bass):** Fifth staff, providing a bass line.
- Bateria (Drums):** Sixth staff, with drum notation and numbers 4 and 5.
- Piano (Piano):** Seventh staff, with piano accompaniment and dynamics like *f*, *dim.*, and *p*.

Additional markings include *Pizz* (pizzicato) above the strings, *Col 2º* (second coloratura) above the piano part, and *Solo* at the end of the piano part. The score is on aged paper with some staining.

20 *st*

1 *st*

2 *st*

3 Col

A Col

Viola

Cello

Bass

Bateria

1 *st*

2 *Mi*

3 Col 2.

Piano

#

Handwritten musical score for orchestra and piano. The score is organized into systems:

- Flute 1 (1):** Top staff, starting with a *pp* dynamic and a *>* mark.
- Flute 2 (2):** Second staff, starting with a *pp* dynamic and a *>* mark.
- Viola:** Third staff, starting with a *pp* dynamic and a *>* mark.
- Cello:** Fourth staff, starting with a *pp* dynamic and a *>* mark. A circled number **9** is written in the middle of the staff.
- Bass:** Fifth staff, containing a few notes.
- Percussion (Perc.):** Sixth staff, showing rhythmic patterns with numbers 2, 3, 4 and various symbols.
- Piano (Piano):** Bottom system, consisting of four staves:
 - Staff 1: Flute 1 part, starting with *pp* and a *>* mark.
 - Staff 2: Flute 2 part, with notes and dynamics like *fa#m*, *la m.*, and *si7*.
 - Staff 3: Piano accompaniment, starting with *col 2.*
 - Staff 4: Piano accompaniment, starting with *>* marks.

Section markers **A** and **B** are placed at the end of the first and second systems. The score includes various musical notations such as slurs, ties, and dynamic markings.

22

Handwritten musical score for a string quartet and piano. The score is written on ten staves, grouped into four systems. The instruments are labeled on the left: 1. A Viola, Cello, Bass, and Batería (Drums). The first system (staves 1-4) contains the string parts. The second system (staves 5-8) contains the piano part. The third system (staves 9-12) contains the piano part with lyrics. The fourth system (staves 13-16) contains the piano part. The score is in common time (C) and features a key signature of one sharp (F#). The first two staves of the string quartet (1. A Viola and Cello) play a simple harmonic progression: C major (C-E-G) in the first measure and D major (D-F#-A) in the second measure. The Bass staff plays a rhythmic pattern of eighth notes: C, E, G, C, E, G, C, E, G, C. The Batería staff plays a simple drum pattern: C, D, C, D, C, D, C, D. The piano part (staves 9-12) features a melodic line with lyrics: "s i 7" and "M i". The piano part also includes a complex rhythmic pattern in the final measure, marked with a fermata and a dynamic marking of pp .

1. E F G H H

2.

3.

1. A V. 1. E F G H H

2.

Cello E F G H H

Bass

Bateria E F G H

1. E F G H

2.

3. E F G H

Piano E F G H

2.

3.

Piano E F G H

2.

3.

Handwritten musical score for a symphony orchestra and piano. The score is written on ten staves, with the following instruments labeled on the left:

- 1. Flute (Fl.)
- 2. Flute (Fl.)
- 3. Flute (Fl.)
- 1. A. Viola
- Viola
- Cello
- Bass
- Batería
- 1. Clarinet (Cl.)
- 2. Clarinet (Cl.)
- 3. Clarinet (Cl.)
- Piano

The score begins at measure 24, marked *mf*. The key signature has one flat (B-flat). The time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various articulations and dynamics. A circled number "10" is written in the Bass staff. The Piano part includes a section with the word "lig." (ligature) and a section with the word "Mi." (Midi). The Clarinet parts have markings "col 1." and "Col 1." indicating col legno or similar effects. The score concludes with a double bar line and repeat signs.

Handwritten musical score for a band. The score is organized into systems for different instruments:

- 1.** (First staff)
- 2.** (Second staff)
- 3.** (Third staff)
- 1.ª** (Fourth staff)
- Viola** (Fifth staff)
- Cello** (Sixth staff)
- Bass** (Seventh staff)
- Batería** (Eighth staff)
- 1.** (Ninth staff)
- 2.** (Tenth staff)
- 3.** (Eleventh staff)
- Piano** (Twelfth staff)

The **Batería** staff includes rhythmic notation with numbers 4, 5, 6, 7 and a *Vibrat* marking. The **1.** staff (likely vocal or lead) contains lyrics: *Do#7 fo#m Si7 Mi.*

The **2.** and **3.** staves are marked *col 1ª* and contain wavy lines, possibly indicating a specific performance technique or a placeholder.

The **Piano** staff shows chordal accompaniment with various chord symbols and accidentals.

26

Violino 1

Violino 2

Viola

Cello

Bass

Batería

Piano

11

arco

L. 22

S^b7.

Re[#]7

Sol[#]7

col 1.

col 1.

col 1.

L.M.

Handwritten musical score for a band, including staves for Flute 1, Flute 2, Flute 3, Viola, Cello, Bass, Batería, and Piano. The score features complex rhythmic patterns, dynamic markings like 'f' and 'p', and various musical notations such as slurs and accents.

This is a handwritten musical score for a piece by Horacio Salgán, page 136. The score is written on ten staves, organized into three systems. The instruments are: Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Violin I (Vln. I), Violin II (Vln. II), Viola, Cello, Bass, Percussion (Perc.), Trumpet I (Tbn. I), Trumpet II (Tbn. II), Trombone (Tbn.), and Piano (Piano). The score is in 2/4 time and features a key signature of one sharp (F#). The first system includes staves for Flute, Clarinet, Bassoon, Violin I, Viola, Cello, Bass, and Percussion. The second system includes staves for Violin II, Trumpet I, Trumpet II, Trombone, and Piano. The third system includes staves for Flute, Clarinet, Bassoon, Violin I, Violin II, Trumpet I, Trumpet II, Trombone, and Piano. The score contains various musical notations, including dynamics such as *sf* (sforzando), *p* (piano), and *dis m* (diminuendo), and performance instructions like *col f* (col legno fortissimo) and *Solo*. There are also some handwritten annotations and markings, such as 'x' and 'x x' above notes, and 'Solo' written in the Flute staff.

Handwritten musical score for orchestra and piano. The score includes staves for Violin I and II, Viola, Cello, Bass, Trombones (1-3), and Piano. It features various musical notations such as notes, rests, dynamics (sf, f, p), and articulation marks. The piano part includes a 'solo' marking.

Handwritten musical score for orchestra, numbered 30. The score includes staves for Violino I, Violino II, Viola, Cello, Bass, Batería (Drum), and Piano. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score spans 8 measures, with a double bar line at the end.

30

Violino I

Violino II

Viola

Cello

Bass

Batería

Piano

8+

Handwritten musical score for orchestra and piano. The score is written on multiple staves, each labeled with an instrument:

- 1** (Violin I): *pp subito*, *sf*, *sf*, *Pizz*
- 2** (Violin II): *pp subito*, *Pizz*
- 3** (Violin III): *pp subito*, *Pizz*
- 4** (Viola): *pp subito*, *Pizz*
- Viola** (separate staff): *pp*, *f*, *Pizz*
- Cello**: *pp*, *f*, *sf*, *sf*, *Pizz*
- Bass**: *pp subito*, *f*, *sf*, *sf*, *Pizz*
- Bass** (separate staff): *pp*, *f*, *sf*, *sf*, *Pizz*
- 1** (Piano): *pp subito*, *f*, *sf*, *sf*, *Mi7*, *Lo*
- 2** (Piano): *pp subito*, *f*, *sf*, *sf*, *Mi7*, *Lo*
- 3** (Piano): *pp subito*, *f*, *sf*, *sf*, *Mi7*, *Lo*
- Piano** (separate staff): *ligado al bajo*, *sf*, *sf*, *807*

The score includes various musical notations such as dynamics (*pp*, *f*, *sf*), articulation (*subito*), and performance instructions (*Pizz*, *ligado al bajo*). The piece concludes with the chords *Mi7* and *Lo*.

Grillito

S.

2. AVEZ *mf*

Handwritten musical score for orchestra and voices. The score includes staves for Violins I, Violins II, Violas, Cellos, Basses, and a vocal line. The vocal line has lyrics "do m" and "Sib". The score is marked with "S." and "2. AVEZ".

Grillito

A handwritten musical score on aged paper, featuring multiple staves for different instruments. The score includes dynamic markings such as *pp*, *mf*, *dim*, *sol m*, and *sol*. It also contains performance instructions like *Col 1.*, *1. solo.*, *2. solo.*, and *3. solo.*. The notation includes various rhythmic values, accidentals, and articulation marks. The instruments listed on the left include Flute (Fl.), Clarinet (Cl.), Bassoon (Bs.), Bass (B.), Trumpet (TA), Trombone (TB), and Timpani (Timp.).

1.
2.
3.
1A
1B
Vcl's
Cello

Handwritten musical score for Percussion (Perc), Violins (Vcl's), and Cello. The score is divided into systems for Percussion (1, 2, 3), Violin 1A, Violin 1B, and Cello. The Percussion part includes various rhythmic patterns and dynamic markings such as *pp*, *sol*, *sol m*, and *Ret*. The Violin and Cello parts feature melodic lines with dynamic markings like *pp* and *sol*. The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for orchestra and strings, page 146 by Horacio Salgán. The score includes staves for Flute 1, Flute 2, Oboe 1, Oboe 2, Violin 1, Violin 2, Viola, Cello, Bass, and strings (1A, 1B, 2A, 2B, 3A, 3B, 4A, 4B). It features complex rhythmic patterns, dynamic markings like 'ppp', 'pp', 'p', 'sol', and 'obbligato', and various musical notations such as slurs, accents, and fingerings.

Handwritten musical score for orchestra and strings, page 5. The score includes staves for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Violin I, Violin II, Viola, Cello, Double Bass, and Percussion. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Performance markings include "Suelto", "Pz+ +", "ten.", and "Col 1.". The percussion part includes a "Con el P. 3-o" marking.

This handwritten musical score is for a full orchestral ensemble. The page is numbered 148. The notation includes:

- Violins (1 & 2):** Similar melodic lines with various articulations.
- Viola:** Melodic line with slurs and accents.
- Cellos (1 & 2):** Similar melodic lines, often marked *Col 1.*
- Double Basses:** Rhythmic accompaniment with notes like *Lo*, *Sib7*, *Mib*, *F7*, *Sib7*, *form*, and *col7*.
- Flutes:** Melodic lines with slurs.
- Clarinet:** Melodic line with slurs.
- Trumpets:** Melodic lines with slurs.
- Trombones:** Melodic lines with slurs.
- Piano:** Rhythmic accompaniment with chords and figures, including markings like *X Bds. Acomp.* and *2-3-7A*.

Dynamic markings include *pp*, *f*, *mf*, *sf*, and *arco*. The score is written in a 4/4 time signature.

Handwritten musical score for orchestra and voice. The score is written on multiple staves with various annotations and markings.

Instrumentation and Markings:

- Violins (1-4):** Staves 1-4. Markings include *arco*, *ff*, *pp*, and *Col. 2. 7^a bds*.
- Viola (Vio 5):** Staff 5. Markings include *arco*, *ff*, and *pp*.
- Cello (Cello 6):** Staff 6. Markings include *arco*, *ff*, and *pp*.
- Bass (Bass 7):** Staff 7. Markings include *arco*, *ff*, and *pp*.
- Woodwinds:** Staves 8-11. Markings include *stacc*, *pp*, and *com + tabl*.
- Voices:** Staves 12-15. Includes vocal lines with lyrics: *dom Mib*, *dom Mib solm Mib*, *Mib*, *Mib*, *Mib*, *Sib7*, *Mib*.
- Double Basses and Cellos (Bds. 2. 3. 1A):** Staves 16-17. Markings include *Bass y Cello* and *X Bds. 2. 3. 1A Acomp.*
- Percussion (Perc):** Staff 18. Includes rhythmic notation.

Other Annotations:

- Dynamic markings: *pp*, *ff*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.
- Performance instructions: *arco*, *stacc*, *com + tabl*, *Bass y Cello*, *X Bds. 2. 3. 1A Acomp.*
- Staff numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18.
- Measure numbers: 10, 10.

Handwritten musical score for a jazz ensemble, featuring ten staves with various instruments and vocal parts. The score includes complex rhythmic patterns, accidentals, and dynamic markings.

Staff 1: *1.* (Vocal part)
Staff 2: *2.* (Vocal part)
Staff 3: *3.* (Vocal part)
Staff 4: *1A* (Corno 1)
Staff 5: *1B* (Corno 2)
Staff 6: *Viol.* (Violin)
Staff 7: *Collo* (Collophone)
Staff 8: *Bass* (Bass)
Staff 9: *1.* (Piano)
Staff 10: *2.* (Piano)
Staff 11: *3.* (Piano)
Staff 12: *1A* (Corno 1)
Staff 13: *1B* (Corno 2)
Staff 14: *1B* (Corno 2)

Lyrics: *4. f-m 11b7 Mib Mib Sib7 Mib dom Ret solm. Ret*
1. f-m Sib7 solm v. Mib7 Ret
Col 1. solm v. Col 2.
Col 1. Col 2. Col 1. solm Ret
X Bd 1.

Handwritten musical score for a string quartet and piano. The score includes staves for Violin 1, Violin 2, Viola, Cello 1, Cello 2, Bass, and Piano. It features complex rhythmic patterns, dynamic markings like 'solm', 'pp', 'f', and 'soli', and various chordal textures. The piano part includes lyrics: 'solm', 'Mib', 'solm', 'Mib', 'Solo', 'Sib', 'Sib', 'Mib', 'Mib', 'Sib', 'Mib', 'Mib'.

Handwritten signature and date: *Grillo* 1911

This is a handwritten musical score for orchestra and voice. The score is written on ten staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bass), Violin I (Vln I), Violin II (Vln II), Viola, Cello (Cello), Double Bass (Bass), and Piano (Piano). The vocal part is written on the 7th staff, with lyrics in Spanish: "Lab Do F", "forn", "soli", "lab Ret sibt Mib". The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "p22". There are also some handwritten annotations and symbols, including "A1" and "H2 8to". The paper shows signs of age and wear.

Handwritten musical score for orchestra and strings, page 11. The score includes staves for Flutes (1-3), Clarinet, Bassoon, Violins (1-3), Viola, Cello, Double Bass, and a string section (Violins 1-3, Violas, Cellos, Double Basses). The music is in 4/4 time and features complex rhythmic patterns and dynamics.

Key markings and annotations include:

- Flutes 1-3:** *f*, *ten*
- Clarinet:** *f*, *ten*
- Bassoon:** *f*, *ten*
- Violins 1-3:** *f*, *ten*
- Viola:** *f*, *ten*
- Cello:** *f*, *ten*
- Double Bass:** *f*, *ten*
- String Section:** *f*, *ten*, *Mib7*, *b7*

This is a handwritten musical score for orchestra and piano. The score is written on ten staves, with the following parts indicated on the left:

- 1. (First Violin)
- 2. (Second Violin)
- 3. (Third Violin)
- 1A (First Viola)
- 2B (Second Viola)
- Viola
- Cell. (Cello)
- Bass
- 1. (First Trumpet)
- 2. (Second Trumpet)
- 3. (Third Trumpet)
- 1A (First Trombone)
- 1B (Second Trombone)
- Piano

The score is divided into three measures. The first measure contains rests for all parts. The second measure contains rests for the strings and brass, but has notes for the woodwinds and piano. The third measure contains notes for all parts. The piano part includes the instruction "Como Campanas" (Like Bells) and various chord symbols such as Mib , $Mib7$, lab , and $Do7$. There are also dynamic markings like pp and ppp , and performance instructions like "Probar pp y staccatissimo".

1. *(pizz)*

2. *(pizz)*

3. Col 1.

1A Col 2.

1B Col 1.

Viola *(pizz)*

Cello *(pizz)*

Bass *pp* *e* *molto* *stacc.*

1. Sib7 Mi7 Lab7 Re7 Sol7 Do7 Sib7 Mi7 Sib Mi7 Lab7

2. *Prob. bar*
 fam Col 1. Mi7 Mi7 Lab Do7 fam Col 1.

3. Col 1.

1A Col 1.

1B Col 1.

X Violines
 Viola
 Cello
 Contrabasso

This is a handwritten musical score for orchestra and piano. The score is written on ten staves. The top five staves are for the string section: Violins I (1A), Violins II (1B), Violas (Viol. o), Cellos (Cel. o), and Basses (Bass). The bottom five staves are for the piano and harp: Piano (Piano), Harp (Harp), and three additional staves for the piano's right hand. The score includes various musical notations such as notes, rests, dynamics (mp, ppp), articulation (accents, slurs), and performance instructions (arco, Col. 1., Col. 2.). The piano part features complex chordal textures and melodic lines. The string parts are primarily sustained notes with some rhythmic patterns. The harp part is indicated by a bracket and contains sparse notes.

1.

2.

3.

A

10

Viola

Collo

Bassi

1.

2.

3.

1A

10

10

Poco Ball

X Todos

10

10

10

This page of a handwritten musical score features ten staves. The instruments are labeled on the left as follows: 1. Flute (Fl.), 2. Clarinet (Cl.), 3. Bassoon (Fag.), 4. Trumpet (Tromp.), 5. Trombone (Tromb.), 6. Viola (Viola), 7. Cello (Cello), 8. Double Bass (Bajo), 9. Piano (Piano), and 10. Piano (Piano). The score is divided into two systems. The first system contains rhythmic notation for all instruments, with notes and rests. The second system contains harmonic notation, with notes and rests. The piano part includes chord symbols: Sib7, Mib, and F#9. The piano part also includes a section with notes and rests, and a section with notes and rests.

A handwritten musical score on aged paper, featuring multiple staves for different instruments. The staves are numbered 1 through 10 on the left side. The instruments are labeled as follows: 1 (Violin I), 2 (Violin II), 3 (Violin III), 1A (Viola), 10 (Cello), Viola, Cello, Piano (p), 1A (Piano Right Hand), 2 (Piano Left Hand), 3 (Piano Right Hand), 1A (Piano Right Hand), and 1A (Piano Right Hand). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like '8A', 'Col 1', and 'f'. There are also some handwritten annotations and corrections throughout the piece.

A fuego lento



A fuego lento

A fuego lento

A fuego lento ~ ~~Tempo de Francis H. Johnson~~

Handwritten musical score for a piece titled "A fuego lento". The score is written on ten staves, with various musical notations and annotations.

- Staff 1:** Features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a dynamic marking of *pp* and the instruction "AMPLIATO". The notation includes complex rhythmic patterns with many beamed notes and rests.
- Staff 2:** Continues the notation from the first staff, also marked *pp*.
- Staff 3:** Labeled "Col 1" and contains five large, handwritten letters: A, B, C, D, and e, positioned below the staff.
- Staff 4:** Labeled "Col 2" and contains the instruction "AMPLIATO".
- Staff 5:** Features a treble clef, a key signature of one flat, and a 4/4 time signature. It starts with *pp* and includes the instruction "AMPLIATO".
- Staff 6:** Continues the notation from the fifth staff, marked *pp*.
- Staff 7:** Labeled "Col 1" and contains five large, handwritten letters: A, B, C, D, and e, positioned below the staff.
- Staff 8:** Features a treble clef, a key signature of one flat, and a 4/4 time signature. It starts with *pp*.
- Staff 9:** Labeled "Col Cello" and contains the instruction "con el Cello". Below the staff, there are several notes with lyrics: "Ret", "solm", "dom", "fa", "Sib", and "Ret".
- Staff 10:** Continues the notation from the ninth staff, marked *pp*.

This page of handwritten musical notation is for Horacio Salgán's work, page 166. It features a complex orchestral arrangement with the following parts and markings:

- Flute (1, 2):** Both parts play a melodic line with many slurs and accents. Dynamic markings include *pp* and *f*.
- Clarinet (3):** Plays a rhythmic accompaniment. Dynamic markings include *f* and *pp*.
- Violin (1A, 1B):** Violin 1A has a *solm* marking. Violin 1B has a *solm* marking. Both parts play a melodic line.
- Viola:** Plays a melodic line.
- Cello (1, 2):** Cello 1 has a *solm* marking. Cello 2 has a *solm* marking. Both parts play a melodic line.
- Bass (1, 2, 3):** Bass 1 has a *solm* marking. Bass 2 has a *solm* marking. Bass 3 has a *solm* marking. All three parts play a melodic line.
- Voice (A, B):** Voice A has a *solm* marking. Voice B has a *solm* marking. Both parts play a melodic line.

Key markings and annotations include:

- Section letters: *A* and *B*.
- Dynamic markings: *f*, *pp*, *ppz*.
- Performance instructions: *solm*, *1.º*, *2.º*, *3.º*, *Andante*, *rit.*, *rit.*.
- Handwritten notes: *1.º*, *2.º*, *3.º*, *solm*, *rit.*, *rit.*.

Handwritten musical score for orchestra and piano. The score is written on 15 staves. The instruments are labeled on the left side: 1. Flute, 2. Clarinet, 3. Bassoon, A. Horn, B. Horn, Violin, Viola, Cello, Double Bass, and Piano. The piano part is indicated by a grand staff (treble and bass clefs) and includes markings such as *dom.*, *For*, *2 Sib*, *sol m*, and *Lo 7*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings. At the bottom of the page, there are large handwritten numbers 5, 6, and 7, likely indicating measure numbers. The manuscript is on aged, slightly stained paper.

This page of a handwritten musical score is for a string quartet and piano. The score is organized into systems, with parts for Violin I (1A), Violin II (1B), Viola, Cello, Bass, and Piano (1, 2, 3). The music is divided into four measures, labeled A, B, C, and D at the top. The piano part includes dynamic markings such as *pp* and *sol m*, and articulation like *Sib* and *down*. The string parts feature complex rhythmic patterns, often with slurs and accents. The notation is dense and characteristic of mid-20th-century modernist composition.

1. *E* *F* *G* *Col*

2. *5* *6* *7* *pp*

3. *5* *6* *7* *pp*

1A *E* *F* *G* *Col*

1B *E* *F* *G* *Col*

Violoncello *5* *6* *7* *pp*

Contrabajo *5* *6* *7* *pp*

Bass *5* *6* *7* *pp*

1. *5* *6* *7* *pp*

2. *5* *6* *7* *pp*

3. *5* *6* *7* *pp*

1A *5* *6* *7* *pp*

1B *5* *6* *7* *pp*

2A *5* *6* *7* *pp*

2B *5* *6* *7* *pp*

Handwritten musical score for orchestra and strings, page 170. The score includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Violin 1 & 2, Viola, Cello, Double Bass, and Piano. The music is in 4/4 time and features complex harmonic textures with many accidentals and dynamic markings like *pp*, *dolce*, and *sùolto*. The score is densely written with many accidentals and dynamic markings.

Handwritten musical score for orchestra and strings. The score includes the following parts and markings:

- Madera:** 1. and 2. parts with performance markings like *p*, *mf*, *ff*, *Cresc*, and *dim*.
- Col:** 1. and 2. parts.
- Viola:** 1. and 2. parts.
- Cello:** 1. and 2. parts.
- Bass:** 1. and 2. parts.
- Strings:** 1., 2., and 3. parts.

Performance markings include dynamics (*p*, *mf*, *ff*), crescendos (*Cresc*), and decrescendos (*dim*). There are also various articulation marks and slurs throughout the score.

This page of handwritten musical notation is for a string ensemble and orchestra. The score is organized into several systems:

- Violins:** Staves 1 and 2 are labeled "1." and "2." respectively.
- Viola:** Staff 3 is labeled "3."
- Cello:** Staves 4 and 5 are labeled "1A" and "1B".
- Bass:** Staves 6 and 7 are labeled "1A" and "1B".
- Violoncello:** Staff 8 is labeled "Viola".
- Cello:** Staff 9 is labeled "Cello".
- Basso:** Staff 10 is labeled "Bass".
- String Groups:** Staves 11-14 are grouped with brackets and labeled "1.", "2.", "3.", and "1A" from top to bottom. Staff 15 is labeled "1B".
- Solo:** Staves 16 and 17 are grouped with a bracket and labeled "Solo".

The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include:

- Pizz:** Pizzicato (plucked).
- arco:** Arco (bowed).
- Solo:** Solo performance.

The score is densely written with many accidentals (sharps, flats, naturals) and articulation marks (accents, slurs). The handwriting is in black ink on aged paper.

Handwritten musical score for orchestra, page 173. The score includes parts for Chicharra, Ritmar, etc., Violoncello, and various strings. The music is marked *st* *suelto* and *Ritmos, etc.*. The score is numbered 1 through 15 on the left margin. The bottom of the page features the text: *Martin "CLAVE" Nº 3720 Ind. Arg.*

This page contains a handwritten musical score for a large ensemble. The notation is dense and includes various performance instructions. At the top, there are markings for *st* (staccato), *svelto* (svelte), and *Ritmos etc.* (Rhythms etc.). The score is organized into several systems, each with a bracketed group of staves:

- System 1:** Three staves (1, 2, 3) with *st* and *svelto* markings.
- System 2:** Two staves labeled *1A* and *1B*, with the instruction *Col 1.* (Cello 1).
- System 3:** Two staves labeled *Viola* and *Cello*, with *st* and *svelto* markings.
- System 4:** A single staff labeled *Basso* (Bass).
- System 5:** A group of three staves (1, 2, 3) with *st* markings and dynamic markings *Col 1.* and *sib* (sibilo).
- System 6:** A group of two staves labeled *1A* and *1B*, with *Col 1.* markings.
- System 7:** A group of two staves labeled *Viola* and *Cello*, with *st* markings.

The notation includes complex rhythmic patterns, slurs, and various dynamic markings such as *st*, *svelto*, *Col 1.*, and *sib*. There are also some handwritten notes like *AMPLIO* and *tr. inq.* (tr. inq. - tr. inq.).

Handwritten musical score for a string quartet and piano. The score is written on 15 staves, with parts for Violin I (1A), Violin II (1B), Viola, Cello, and Bass. The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *ppz* (pianissimo). Performance instructions such as *svelto* (swiftly) and *arco* (arco) are present. The score includes various musical notations like slurs, accents, and fingering numbers (e.g., 3, 7, 18). A section marked "Solo" appears in the lower right. The manuscript is on aged paper with some staining and a small logo at the bottom left: "Mondo 'CLAVE' Nº 3720 Ind. Arg."

This is a handwritten musical score for orchestra and strings, page 176 by Horacio Salgán. The score is written on ten staves, organized as follows:

- Violins:** Staves 1 and 2, labeled "1." and "2." on the left.
- Viola:** Staff 3, labeled "Viola" on the left.
- Cello:** Staff 4, labeled "Cello" on the left.
- Bass:** Staff 5, labeled "Bassi" on the left.
- Violins 1 & 2:** Staves 6, 7, and 8, grouped together with a brace on the left and labeled "1.", "2.", and "3." respectively.
- Violins 1 & 2:** Staves 9 and 10, grouped together with a brace on the left and labeled "1A" and "1B" respectively.
- Percussion:** Staff 11, labeled "Perc" on the left.

The score contains various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *p* (piano). Performance instructions like *arco* (arco) and *pizz* (pizzicato) are present. There are also some handwritten annotations and corrections, including a large "De" and "Sib" marking on the Bass staff, and "sol m" and "solun" markings on the Violins 1 & 2 staves. The notation is dense and characteristic of Salgán's style.

Handwritten musical score for orchestra and strings. The score is written on multiple staves, with parts labeled on the left side: 1, 2, 3, 1A, 1B, Viola, Cello, Bass, 1, 2, 3, 1A, 1B, and 1, 2, 3. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom of the page features a small stamp: "Morceo 'CLASICO' 3725-100-100 SA 60-10".

Handwritten musical score for guitar and strings. The score is written on ten staves. The first three staves are for guitar, with a treble clef and a 4/4 time signature. The guitar part includes various chords and melodic lines. The next two staves are for Viola and Cello, with a bass clef and a 4/4 time signature. The Bass part is also in bass clef and 4/4 time. The score includes handwritten notes and markings such as "La Cuerda repite los", "Tambien el Bass.", "Solmi.", "dom", "Re 7", and "8a bala". There are also some handwritten numbers like "1.", "2.", "3.", "1A", "1B" and a circled "3" on the right side.

1.
2.
3.
1A
1B
Vios
Cello
Bass

am terrones 8 o o m m p a s o s

24

The musical score is handwritten and spans several systems. The bass part (Bass) is the most prominent, featuring complex rhythmic patterns with many beamed notes and rests. It includes dynamic markings like 'Sib', 'Re7', 'col m', 'lat', 'dom', and 'Re7'. The violin parts (Vios) and cello parts (Cello) are also present, with some parts marked 'Col 4'. The score is divided into sections by brackets on the left, labeled 1, 2, 3, 1A, and 1B. The overall style is that of a working manuscript.

Handwritten musical score for orchestra and solo instrument. The score is written on 18 staves, organized into several sections:

- 1.** Flute (Fl.)
- 2.** Clarinet (Cl.)
- 3.** Violin I (Viol. I)
- 4.** Violin II (Viol. II)
- 5.** Viola
- 6.** Cello
- 7.** Bass
- 8.** Solo instrument (Solo)

The score includes various musical notations such as notes, rests, and dynamics. Key markings include:

- mf** (mezzo-forte) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18.
- stacc.** (staccato) in measure 5.
- sol m** (sol m) in measure 8.
- Re 7** (Re 7) in measure 9.
- Col 1.** (Cello 1) in measures 10, 11, 12, 13, 14, 15, 16, 17, 18.
- Solo** in measure 19.
- f** (forte) in measure 19.

The score is written in a single system with a common time signature (C) and a key signature of one flat (Bb). The notation is clear and legible, with some corrections and markings throughout.

1. *pp* *>*

2. *pp* *>*

3. *pp* *>*

4. *pp* *>*

5. *pp* *>*

6. *pp* *>*

7. *pp* *>*

8. *pp* *>*

9. *pp* *>*

10. *pp* *>*

11. *pp* *>*

12. *pp* *>*

13. *pp* *>*

14. *pp* *>*

15. *pp* *>*

16. *pp* *>*

17. *pp* *>*

18. *pp* *>*

19. *pp* *>*

20. *pp* *>*

21. *pp* *>*

22. *pp* *>*

23. *pp* *>*

24. *pp* *>*

25. *pp* *>*

26. *pp* *>*

27. *pp* *>*

28. *pp* *>*

29. *pp* *>*

30. *pp* *>*

31. *pp* *>*

32. *pp* *>*

33. *pp* *>*

34. *pp* *>*

35. *pp* *>*

36. *pp* *>*

37. *pp* *>*

38. *pp* *>*

39. *pp* *>*

40. *pp* *>*

41. *pp* *>*

42. *pp* *>*

43. *pp* *>*

44. *pp* *>*

45. *pp* *>*

46. *pp* *>*

47. *pp* *>*

48. *pp* *>*

49. *pp* *>*

50. *pp* *>*

Col *f*

Violoncello *pp* *>*

Cello *pp* *>*

Basso *pp* *>*

1. *pp* *>*

do m Sol 7 do m F# 7

2. Col *f*

3. Col *f*

4. Col *f*

5. Col *f*

6. *pp* *>*

7. *pp* *>*

8. *pp* *>*

9. *pp* *>*

10. *pp* *>*

11. *pp* *>*

12. *pp* *>*

13. *pp* *>*

14. *pp* *>*

15. *pp* *>*

16. *pp* *>*

17. *pp* *>*

18. *pp* *>*

19. *pp* *>*

20. *pp* *>*

21. *pp* *>*

22. *pp* *>*

23. *pp* *>*

24. *pp* *>*

25. *pp* *>*

26. *pp* *>*

27. *pp* *>*

28. *pp* *>*

29. *pp* *>*

30. *pp* *>*

31. *pp* *>*

32. *pp* *>*

33. *pp* *>*

34. *pp* *>*

35. *pp* *>*

36. *pp* *>*

37. *pp* *>*

38. *pp* *>*

39. *pp* *>*

40. *pp* *>*

41. *pp* *>*

42. *pp* *>*

43. *pp* *>*

44. *pp* *>*

45. *pp* *>*

46. *pp* *>*

47. *pp* *>*

48. *pp* *>*

49. *pp* *>*

50. *pp* *>*

A handwritten musical score for orchestra and piano. The score is written on ten staves. The first four staves are for strings: Violins 1 (1.), Violins 2 (2.), Violas (3.), and Cellos/Double Basses (1A, 1B). The next three staves are for woodwinds: Flutes (Vob), Clarinets (Cello), and Bassoons (Bass). The fifth staff is for the Piano (Piano), with dynamic markings *Sib*, *Ret*, and *sol m*. The sixth, seventh, and eighth staves are for Percussion (Col 1, 2, 3). The ninth and tenth staves are for the Piano (Piano), with dynamic markings *f* and *f*. The score is marked with *mf* and *f* dynamics. The page number 25 is written in the right margin.

1.
2.
3.
1A
1B

Viola
Dolce
Basso

1.
2.
3.
1A
1B

Piano

The image shows a handwritten musical score for a string quartet and piano. The score is written on ten staves. The instruments are labeled on the left as follows: 1. Violin I (V. I.), 2. Violin II (V. II.), 3. Viola (V.), 4. Violoncello (Vcllo), 5. Contrabajo (Bajo), 6. Piano (Piano). The score is divided into two systems by a vertical line. The first system contains measures 1-4, and the second system contains measures 5-8. The piano part is written in the bottom two staves, with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The string parts are written in their respective clefs. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *solto*. There are also some handwritten annotations in Spanish at the bottom of the page.

esto nota se escribe - los notes entre paréntesis
no se parte de piano - pueden suprimirse

Handwritten musical score for the first system, measures 1-4. The staves are labeled 1, 2, 3, 1A, 1B, Viols, Cello, and Bass. The notation includes melodic lines with slurs and accents, and accompaniment with chords and rhythmic markings. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the second system, measures 5-8. The staff is labeled 1. The notation consists of a vocal line with lyrics: "do m", "F#7", "dom F#7". The notes are written on a grand staff.

Handwritten musical score for the third system, measures 9-12. The staves are labeled 2 and 3. The notation shows wavy lines representing sustained or tremolo textures, with the label "Col 1." written on the staves.

Handwritten musical score for the fourth system, measures 13-16. The staves are labeled 3 and 1A. The notation shows wavy lines representing sustained or tremolo textures, with the label "Col 1." written on the staves.

Handwritten musical score for the fifth system, measures 17-20. The staves are labeled 1A and 1B. The notation shows wavy lines representing sustained or tremolo textures, with the label "Col 1." written on the staves.

Handwritten musical score for the sixth system, measures 21-24. The staves are labeled 1A and 1B. The notation shows wavy lines representing sustained or tremolo textures, with the label "Col 1." written on the staves.

Handwritten musical score for the seventh system, measures 25-28. The staves are labeled 1A and 1B. The notation includes melodic lines with slurs and accents, and accompaniment with chords and rhythmic markings.

Handwritten musical score for the eighth system, measures 29-32. The staves are labeled 1A and 1B. The notation includes melodic lines with slurs and accents, and accompaniment with chords and rhythmic markings.

Suelto

1
2
3
1A
1B

Viola *Suelto*

Cello *Suelto*

Bass

1 { Sib Mi b7 Ro 7 solms Si b7

2 { Col 1.

3 { Col 1.

1A { Col 1.

1B { Col 1.

The image shows a page of handwritten musical notation. At the top, there are five staves labeled 1, 2, 3, 1A, and 1B, with the instruction 'Suelto' written above them. These staves contain melodic lines with various rhythmic values and accidentals. Below these are staves for Viola and Cello, also marked 'Suelto', and a Bass staff. A section of the score features a grand staff with five parts: 1, 2, 3, 1A, and 1B. Part 1 contains handwritten chord symbols: 'Sib', 'Mi b7', 'Ro 7', 'solms', and 'Si b7'. Parts 2, 3, 1A, and 1B contain wavy lines representing sustained notes or tremolos. The bottom of the page contains two staves with dense, complex rhythmic and harmonic notation, including many accidentals and rhythmic markings.

Handwritten musical score for orchestra and piano. The score is divided into two systems by a vertical line. The first system includes staves for strings (1A, 1B, 2, 3), Viola, Cello, Bass, and Piano. The second system includes staves for strings (1, 2, 3, 1A, 1B) and Piano. Dynamics include *ff*, *pl*, *pp*, and *ppz*. Performance markings include *Col 1.*, *Col 2.*, *dom*, and *Re 7*. The score features complex rhythmic patterns and melodic lines.

Handwritten musical score for orchestra and strings. The score is written on multiple staves with various markings and annotations.

Violins: *ppp* *svelto* (Violins 1 and 2).
Viola: *ppp* (Viola).
Cello: *ppp* (Cello).
Bass: (Bass).
String Groups: 1A, 1B, 2, 3, 1A, 1B.

Annotations for the string groups include: *col f.*, *col m*, *Fol m*, *Sol 7*, *Bass*, *Rds.*

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ppp* (pianissimo) and *svelto* (swiftness).

27

Handwritten musical score for orchestra and piano. The score is written on a page numbered 25. It features multiple staves for different instruments and sections.

- 1.** Flute (Fl) with a dynamic marking of *p*.
- 2.** Clarinet (Cl) with a dynamic marking of *p*.
- 3.** Clarinet (Cl) with a dynamic marking of *p*.
- 1A** Clarinet (Cl) with a dynamic marking of *p*.
- 1B** Clarinet (Cl) with a dynamic marking of *p*.
- Viola** with a dynamic marking of *p*.
- Cello** with a dynamic marking of *p*.
- Bass** with a dynamic marking of *p*.
- 1.** Piano (P) with chordal notation: *dom*, *b:*, *4b.*, *dom.*, *F27*.
- 2.** Clarinet (Cl) with a dynamic marking of *p*.
- 3.** Clarinet (Cl) with a dynamic marking of *p*.
- 1A** Clarinet (Cl) with a dynamic marking of *p*.
- 1B** Clarinet (Cl) with a dynamic marking of *p*.
- Piano** with chordal notation: *b:*, *4b.*, *b:*, *+*, *+*, *b:*, *+*.

1. 

2. Col. 1. 


3. Col. 1. 

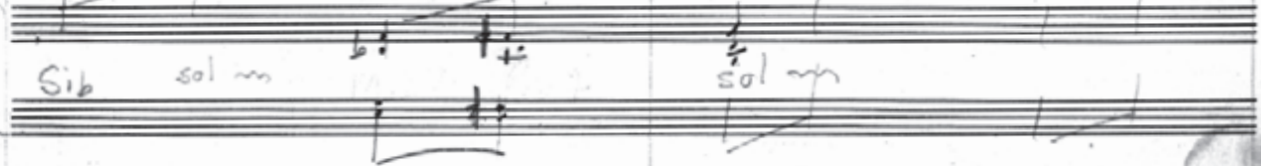
1A Col. 1. 

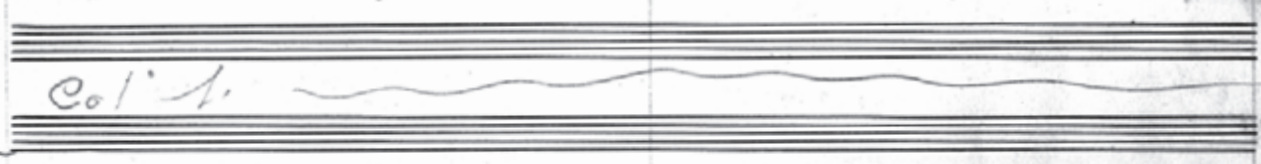
1B Col. 1. 

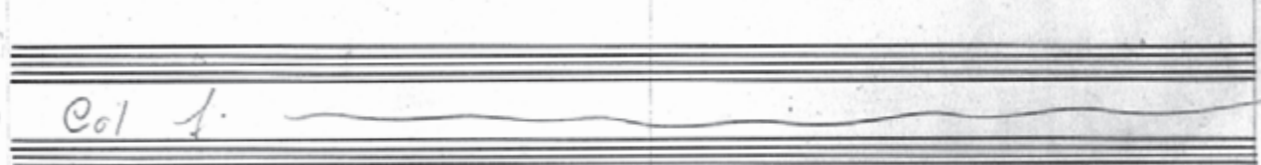
Viola 

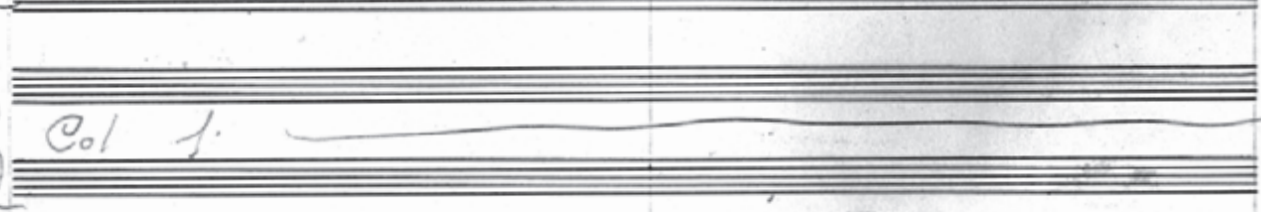
Cello 

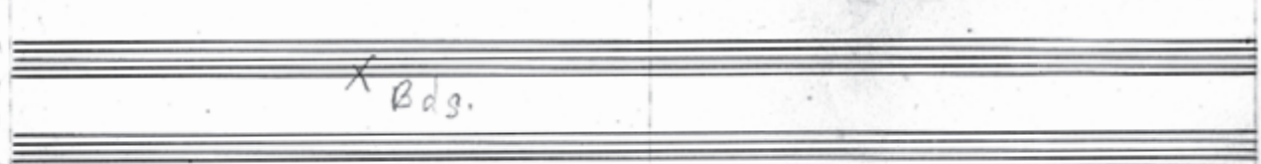
Bass 

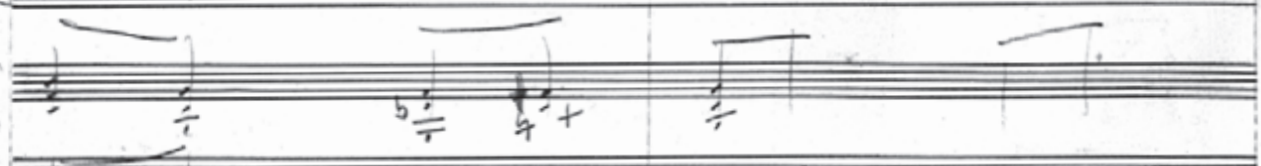
1. 

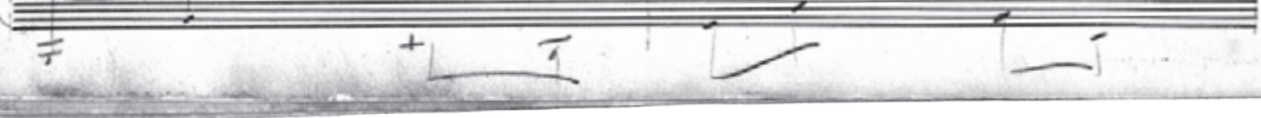
2. Col. 1. 

3. Col. 1. 

1A Col. 1. 

1B X Bdg. 





1. *Violino I*

2. *Violino II*

3. *Violino III*

1A *Viola*

1B *Viola*

Violino

Cello

Basso

1. *Voce*

2. *Voce*

2. *Coro*

3. *Coro*

3. *Coro*

1A *Coro*

1A *Coro*

1B *Coro*

1B *Coro*

Organo

Organo

Organo

Handwritten musical score for orchestra and strings. The score is written on multiple staves with various annotations and markings.

Annotations:

- ten.* (tension) markings above the first two staves.
- svolto* markings above the first, second, and fifth staves.
- ff* (fortissimo) marking above the Bass staff.
- Sib* (Sibylla) markings above the first three staves of the string section.
- 1A*, *1B*, *2A*, *2B*, *3A*, *3B* markings on the left side of the string section staves.
- dom* (dominant) markings above the first and second staves of the string section.
- sol* (sol) markings above the first and second staves of the string section.
- 7* (seventh) markings above the first and second staves of the string section.
- 7* (seventh) markings above the first and second staves of the string section.
- 7* (seventh) markings above the first and second staves of the string section.

The score includes various musical notations such as notes, rests, and dynamic markings. The first two staves are for woodwinds (1. and 2.), the next three for strings (Violins I, Violins II, and Violas), and the following three for strings (Cellos I, Cellos II, and Basses). The string section is further divided into first and second parts (1A, 1B, 2A, 2B, 3A, 3B). The score is written in a style characteristic of mid-20th-century manuscript notation.

1.

2.

3.

1A

1A

Viola

Cello

Bass

4.

2.

3.

1A

1B

2.

3.

1A

1B

2.

3.

1A

1B

Handwritten musical score for orchestra and strings. The score is written on multiple staves and includes the following parts and markings:

- 1.** First staff with melodic line and *Suelto* marking.
- 2.** Second staff, marked *Col 1*.
- 3.** Third staff, marked *Col 1*.
- 1A** and **1B** Staves, both marked *Col 1*.
- Viola** and **Cello** parts with *Suelto* markings and various accidentals.
- Bass** part with complex rhythmic notation and accidentals.
- String parts (1, 2, 3) with rhythmic notation and accidentals.
- 1A and 1B parts with rhythmic notation.
- 2A and 2B parts with rhythmic notation.

1. *Svelto*

2. Col 1.

3. Col 1.

1A Col 1.

1B Col 1.

Viola *Svelto*

Cello *Svelto*

Bass

4. $\sharp b = \sharp = b \sharp b \sharp +$

5. $\sharp b = \sharp = b \sharp b \sharp +$

6. $\sharp b = \sharp = b \sharp b \sharp +$

7A Col 1. 8A bato

9. *Piano*

Handwritten musical score for orchestra and strings. The score is written on 18 staves, grouped into sections:

- Flute (1):** Melodic line with notes and rests.
- Clarinet (2):** Melodic line with notes and rests.
- Oboe (3):** Melodic line with notes and rests.
- Horns (1A, 1B):** Melodic lines with notes and rests.
- Violin (Viola):** Melodic line with notes and rests.
- Cello (Cello):** Melodic line with notes and rests.
- Bass (Bass):** Melodic line with notes and rests.
- Piano (Piano):** Accompanying part with chords and textures.

Key markings and annotations include:

- Tempo/Performance:** *loco* (written above the piano part), *Rall* (written above the strings).
- Articulation:** *b+* (written above notes in the strings).
- Other:** *Col* (written above the oboe and horn staves).

string. y con mucho arco

33

1.

2.

3.

1A

1B

Viola

Cello

34

2.

3.

dom Sol 7 dom.

dom Sol 7 dom.

dom Sol 7 dom.

1A

Col. 4. 8A bala

32
x 5 165 216
165

2B

Aquellos tangos camperos

Violines

A.

B.

C.

D.

Viola

Cello

C. Basso

Bd. A.

Bd. B.

Bd. C.

Bd. D.

Clarón

Guitarra

Piano

Handwritten musical score for various instruments including woodwinds (Bassoon, Clarinet), strings (Violins, Viola, Cello, Double Bass), Clarinet, Guitar, and Piano. The score includes notes, rests, and dynamic markings such as 'piano', 'pp', and 'f'. Some parts are marked 'Como A)'. The bottom left corner contains the text 'PRINCIPE 22 Cangallo 1781'.

1)
"Aquellos campos camperos" de Horacio Salcean y Ubaldo De Lio
Arreglo de Horacio Salcean

Violines A. B. C. D. Viola Cello C. Bado Bd. A. B. C. D. Clarón Guit. Piano

PRINCIPE 22 Cangallo 1781

2)

The image shows a page of handwritten musical notation for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for Violins A, B, C, and D; Viola; Cello; Contrabass; four Trombones (A, B, C, D); Clarinet; Guitar; and Piano. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f' (forte), 'sf' (sforzando), and 'pp' (pianissimo). There are also articulation marks like accents and slurs. The piece is identified as 'PRINCIPE 22' by Horacio Salgán, with the number '1781' below it. A handwritten '2)' is in the top right corner. The guitar part includes chord diagrams and chord names like G7, C9, D9, D9, C9, Cm, and D9b.

violines

1

3)

A. 

B. 

C. 

D. 

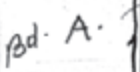
Viola 

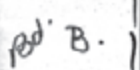
Cello 

C. Balo 

Tacet 

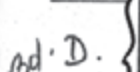
Solo 

Rad. A. 

Rad. B. 

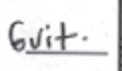
1

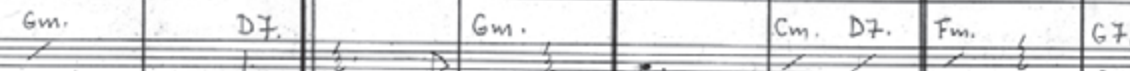
Rad. C. 

Rad. D. 

Clarín 

1

Guit. 

Gm. D7. Gm. Cm. D7. Fm. G7. 

Piano 

Solo 

3 

Violines A. B. C. D. Viola Cello C. Balo Bd. A. Bd. B. Bd. C. Bd. D. Clarón Guit. Piano

PRINCIPE 22
Cangallo 1781

Violines

A.

B.

C.

D.

Viola

Cello

C. Basso

Red. A.

Red. B.

Red. C.

Red. D.

Clavón

Guit.

Piano

TACET

E_b

Cm. D₇

Fm.

G₇

Violines

Violines A, B, C, D, Viola, Cello, C. Basso

Ed. A.

Ed. B.

Ed. C.

Ed. D.

Clarón

Guit.

Piano

Violines A. B. C. D. Viola Cello C. Basso

Ritmo (Percusión)

Bd. A. Bd. B. Bd. C. Bd. D.

Clavín

Guit.

Piano

PRINCIPE 22 Cagallo 1781

8A

Cb. re

7)

Violines

8)

A. *svolto*

B.

C.

D.

Viola *svolto*

Cello *arco Non div.* *svolto*

C. Balo *Pizz* *3Vco*

Bd. A. *Soli* *3 7* *Ambas Manos*

Bd. B. *Soli* *3 7*

Bd. C. *Soli* *3 7*

Bd. D. *Soli* *Como Bd. A.*

Clarin

Guit.

DF. *G.* *C#m7.* *C#m7.* *F#9.*

Piano

PRINCIPE 22
Cangallo 1781

Corregir
Bds. →

Violines

A. *sf* **4** *pzz* *37* Ritmo Percusión **9)**

B. *Como A*

C. *Como A*

D. *Como B*

Viola *sf* *pzz*

Cello *sf* *pzz*

C. Balo *pzz* *2400* *11 V* *pzz*

Bd. A. *Soli* Ritma (Percusión)

Bd. B. *Sol* Como Bd. A

Bd. C. *Sol* Como Bd. A

Bd. D. *Como A)* *Sol* Como Bd. A

Clarón **4**

Guit. *D7.* *C* *G#°* *D7.* *C.* *D7.* *A9.* *D7*

Piano

PRINCIPE 22
Cangallo 1781

Violines

A.

B.

C.

D.

Viola

Cello

C. Basso

A tempo

Bd. A.

Bd. B.

Bd. C.

Bd. D.

Clarón

Guit.

Piano

This is a handwritten musical score for the piece "Aquellos rangos camperos". The score is arranged in a standard orchestral layout with the following parts:

- Violines:** Four staves labeled A, B, C, and D. They play a melodic line with dynamic markings of *ff* and *sf*.
- Viola:** One staff, playing a supporting melodic line.
- Cello:** One staff, playing a supporting melodic line.
- C. Basso:** One staff, playing a supporting melodic line.
- Perc.:** Four staves labeled A, B, C, and D. Staff A includes guitar chords (G, D7, G, Gb7) and dynamic markings like *tam.* and *fam.*. Staves B, C, and D are mostly rests.
- Clarin:** One staff, with handwritten markings 1), 2), and 3) above it.
- Guit.:** One staff, showing guitar chords and melodic fragments.
- Piano:** One staff, playing a rhythmic accompaniment with dynamic markings like *sf*.

The score includes various musical notations such as notes, rests, stems, beams, and dynamic markings. At the bottom left, there is a printer's mark: "PRINCIPE 22 Cangallo 1781". At the bottom right, there are handwritten markings "Con 8A" and "Con 8A".

PRINCIPE 22
Cangallo 1781

Con 8A

Con 8A

Violines
A.
B.
C.
D.

Viola

Cello

C. Basso

Bd. A.
Bd. B.
Bd. C.
Bd. D.

Claron

Guit.
Piano

cb. (Bd Tacet)
como 7r

mp
ff
sf
st
dim.
Solo
Cm.
Bb7
Gm.

(A2)
(C5+)

Violines A. B. C. D. Viola Cello C. Basso Bds. A. B. C. D. Clarin Guit. Piano

5 1. 2.) 3) 13)

1.) 2.) 3.)

5

1.) 2.) 3.)

PRINCIPE 22
Gangello 1781

This is a handwritten musical score for a full orchestra and piano. The score is written on 18 staves, each labeled with an instrument. The instruments are: Violines A, B, C, D; Viola; Cello; C. Basso; Cuerdas A, B, C, D; Clarinet; Guitar; and Piano. The music is in a 4/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *p* (piano) and *pp* (pianissimo). The score includes various performance instructions, such as *Corno B. ↑*, *Corno A. ↑*, *Corno A.*, *Corno B.*, and *Corno A.*. The piano part features a *Solo* section. The score is written in a clear, legible hand.

Violines

15)

Handwritten musical score for a symphony orchestra. The score includes staves for Violines A, B, C, D; Viola; Cello; C. Basso; Bd. A, B, C, D; Claron; Guit.; and Piano. The music is in 4/4 time and features dynamic markings such as *pp subito*, *p*, *f*, and *ten.* (tenuendo). The score is marked with rehearsal numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15. The key signature is one sharp (F#).

PRINCIPE 22
Cangallo 1781

Bd. 2

Violines A. B. C. D. Viola Cello C. Bado Bd. A. Bd. B. Bd. C. Bd. D. Claron Guit. Piano

PRINCIPE 22
Cangallo 1781

Violines

A.
B.
C.
D.

Viola

Cello

C. Bado

Bd. A.

Bd. B.

Bd. C.

Bd. D.

Clarin

6

Guit.

Piano

PRINCIPE 22
Cangallo 1781

Violines

A. *Martelli. Vrv*

B.

C. *Como A.*

D. *Como B.*

Viola *Martelli. Vrv*

Cello *Martelli. Vrv*

C. Bolo

Bd. A. *Soli*

Bd. B. *Soli*

Bd. C. *Soli*

Bd. D. *Como A. 8ª banda*

Clarín

Guit. *Eb9. Cm7. Cm7. F9.*

Piano

Violines A. B. C. D. Viola Cello C. Bado Bd. A. Bd. B. Bd. C. Bd. D. Claron Guit. Piano

PRINCIPE 22 Cangallo 1781 conga

7

arco Martell. Pizz. arco

la guitarra

arco

Martell. Como A. Como B. Como A. Como A. Martell. Como A. Martell. Como A. Martell. Como A. Pizz. arco

Como A. 8ª bada. Como A. 8ª bada. Como Bd. A. Como A. 8ª bada.

osino bongo (optativo)

19

Violines A. B. C. D. Viola Cello C. Balo Bd. A. Bd. B. Bd. C. Bd. D. Claron Guit. Piano

OJO: Vn com-20

OJO: Vn com-84

OJO: Vn com-

OJO: Vn com-

PRINCIPE 22 Cagallo 1781

OJO: Vn com-

Handwritten musical score for orchestra and piano. The score is divided into two systems, each starting with a double bar line and a circled '8'.

System 1 (Top):

- Flutes (A, B, C, D):** Flute A has a circled '8' above the first measure. Flutes B, C, and D are marked 'Como A.' in the second measure.
- Violins (V):** Violin I and II parts are marked 'Martell.' in the second measure.
- Viola:** Marked 'Martell.' in the second measure.
- Cello and C. Basso:** Marked 'arco' in the second measure.
- Woodwinds:** Bassoon (Bd. A, B, C, D) and Clarinet parts are present.
- Piano:** The piano part is highly detailed with many notes and ornaments.

System 2 (Bottom):

- Flutes (A, B, C, D):** Flute A is marked 'Como A.' in the second measure. Flutes B, C, and D are marked 'Como B.' in the second measure.
- Violins (V):** Violin I and II parts are marked 'Martell.' in the second measure.
- Viola:** Marked 'Martell.' in the second measure.
- Cello and C. Basso:** Marked 'arco' in the second measure.
- Woodwinds:** Bassoon (Bd. A, B, C, D) and Clarinet parts are present.
- Piano:** The piano part continues with detailed notation.

Handwritten annotations include 'P&S' at the top and bottom of the page, and a circled '8' in the top right corner.

PRINCIPE 22
Cangallo 1781

Violines A. B. C. D. Viola Cello C. Bala Bd. A Bd. B Bd. C Bd. D Claron Guit. Piano

Martell. > y p v n v

Martell. > y p v n v

Como A ↑

Como B ↑

Martell. > y p v n v

div. > y p v n v

Vni. > y p v n v

arco

B C

B C

B C

(Eb) #7. A7 Eb 13

PRINCIPE 22
Cangallo 1781

22)

Violines

Ojo: un compás

A.

B.

C.

D.

Viola

Cello

C. Bajo

Ojo: un compás

Bd. A.

Bd. B.

Bd. C.

Bd. D.

Claron

fina.

Guit.

Probar

Guit.

Piano

Ojo: un compás

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Catálogo de la obra**

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SFX 7045 B 5	HAMIBE NO UTA	ARREGLO EN VALS	T. NARITA	INSTRUMENTAL	1963
SFX 7045 B 6	SUZUKAKE NO MCHI	ARREGLO EN VALS	N. HAIDA	INSTRUMENTAL	1963
(4) Estos temas fueron publicados en la Argentina en un disco doble titulado "Música japonesa en tempo de tango", bajo el número 84165-PT					
LARGA DURACIÓN TITULADO "HOMENAJE A CANARO"					
SELLO POLYDOR					
Disco de 33 1/3 rpm y 30 cm de diámetro					
20285 B 2	MILONGA CON VARIACIÓN	TANGO	FRANCISCO CANARO	INSTRUMENTAL	Vie 22-Ene-1965
20285 B 4	EL POLLITO	TANGO	FRANCISCO CANARO	INSTRUMENTAL	Vie 22-Ene-1965
LARGA DURACIÓN TITULADO "SALGÁN TANGO"					
SELLO PHILIPS					
Disco de 33 1/3 rpm y 30 cm de diámetro					
82126 PL A 1	RESPONSO	TANGO	ANÍBAL TROLO	INSTRUMENTAL	1965
82126 PL A 2	SUS OJOS SE DESHARON/LOS DESPOJOS	TANGOS	CARLOS GARDEL-ALFREDO LEFERAL/JOSÉ DAMES-HORACIO SANGUINETTI	INSTRUMENTAL	1965
82126 PL A 3	GALLO CIEGO	TANGO	AGUSTÍN BARDI	INSTRUMENTAL	1965
82126 PL A 4	MAL DE AMORES	TANGO	PEDRO B. LAURENZ	INSTRUMENTAL	1965
82126 PL A 5	LA ÚLTIMA CURDA	TANGO	ANÍBAL TROLO-CÁTULO CASTILLO	INSTRUMENTAL	1965
82126 PL A 6	ILUSIÓN DE MI VIDA	VALS	FELICIANO BRUNELLI/NOLO LÓPEZ	INSTRUMENTAL	1965
82126 PL B 1	MILONGUERO VIEJO	TANGO	CARLOS DI SARLI	INSTRUMENTAL	1965
82126 PL B 2	EL MOTIVO	TANGO	JUAN CARLOS COBIÁN-PASCUAL CONTURSI	INSTRUMENTAL	1965
82126 PL B 3	DEL 1 AL 5	TANGO	HORACIO A. SALGÁN	INSTRUMENTAL	1965
82126 PL B 5	ALICIA	VALS	GUILLEMO D. BARBIERI	INSTRUMENTAL	1965
82126 PL B 6	SIGA EL CORBO	TANGO	ANSELMO JUETA-FRANCISCO GARCÍA JIMÉNEZ	INSTRUMENTAL	1965
(E) larga duración se completa con MILONGA CON VARIACIÓN, banda B 4, publicado anteriormente en el disco HOMENAJE A CANARO					
LARGA DURACIÓN TITULADO "ENTRE TANGO Y TANGO"					
SELLO PHILIPS					
Disco de 33 1/3 rpm y 30 cm de diámetro					
85581 PY A 1	BANDONEÓN ARRABALERO	TANGO	JUAN BAUTISTA DEAMBROGGIO "BACHCHA"-PASCUAL CONTURSI	CANTA: EDMUNDO RIVERO	1969
85581 PY A 2	PEDACITO DE CIELO	VALS	ENRIQUE MARIO FRANCINI-FÉCTOR STAMPONI-HOMERO EXPÓSITO	CANTA: EDMUNDO RIVERO	1969
85581 PY A 3	FLOR CAMPERA	TANGO	JOSÉ MARÍA AGUILAR/JUAN PEDRO LÓPEZ	CANTA: EDMUNDO RIVERO	1969
85581 PY A 4	UNA LÁGRIMA	TANGO	NICOLÁS VERONA-EUGENIO CÁRDENAS	CANTA: EDMUNDO RIVERO	1969
85581 PY A 5	PAN	TANGO	EDUARDO PEREYRA-CELEDONIO ESTEBAN FLORES	CANTA: EDMUNDO RIVERO	1969
85581 PY A 6	LA CASITA DE MIS VIEJOS	TANGO	JUAN CARLOS COBIÁN-ENRIQUE CADICAMO	CANTA: EDMUNDO RIVERO	1969
85581 PY B 1	ENTRE TANGO Y TANGO	TANGO	HORACIO A. SALGÁN-JESUS OTERO	CANTA: EDMUNDO RIVERO	1969
85581 PY B 2	LA LUZ DE UN FÓSFORO	TANGO	ALBERTO SUÁREZ VILLANUEVA-ENRIQUE CADICAMO	CANTA: EDMUNDO RIVERO	1969
85581 PY B 3	DANDY	TANGO	LUCIO DEMARE-AGUSTÍN FRUSTA-ROBERTO FUGAZOT	CANTA: EDMUNDO RIVERO	1969
85581 PY B 4	LO HAN VISTO CON OTRA	TANGO	HORACIO PETTOROSI	CANTA: EDMUNDO RIVERO	1969
85581 PY B 5	SOBRE EL PUCHO	TANGO	SEBASTIÁN PIANA-JOSÉ GONZÁLEZ CASTILLO	CANTA: EDMUNDO RIVERO	1969
85581 PY B 6	YO SOY EL MISMO	TANGO	VÍCTOR FELICE-EDMUNDO RIVERO	CANTA: EDMUNDO RIVERO	1969
LARGA DURACIÓN TITULADO "LOS COSOS DE BUENOS AIRES"					
SELLO ODEÓN					
Arreglos de Daniel Lombardo y Leopoldo Federico					
Disco de 33 1/3 rpm y 30 cm de diámetro					
6442 A 1	40499	LOS COSOS DE BUENOS AIRES	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Lun 18-Jun-1973
6442 A 2	40507	PERFECTO GARRONELLI	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Vie 22-Jun-1973
6442 A 3	40620	EL REY DE LOS PLOMOS	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Vie 13-Jul-1973
6442 A 4	40505	EL PIPE CORAZÓN	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Vie 22-Jun-1973
6442 A 5	40621	INOCENCIO EL CHAPA CHAPA	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Vie 13-Jul-1973
6442 A 6	40548	EL VIEJITO MEJILLÓN	MILONGA	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Mié 27-Jun-1973
6442 B 1	40506	EL FUTURO SOLDADO	RANCHERA	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Vie 22-Jun-1973
6442 B 2	40506	EL GANADOR DEL PRODE	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Vie 22-Jun-1973
6442 B 3	40602	EL AS DE LA MANGA	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Lun 18-Jun-1973
6442 B 4	40549	EL TUERCA DE LOS DOMINGOS	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Mié 27-Jun-1973
6442 B 5	40600	EL QUE LO SABE TODO	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Lun 18-Jun-1973
6442 B 6	40501	SALVADOR EL INFLUYENTE	TANGO	HORACIO SALGÁN-ROBERTO LAMBERTUCCI	CANTA: MIGUEL MONTERO Lun 18-Jun-1973

GRABACIONES REALIZADAS POR EL DUO HORACIO SALGÁN-UBALDO DE LIO (PIANO Y GUITARRA ELÉCTRICA)				
SELLO PHILIPS				
Disco titulado "HORACIO SALGÁN Y SU PIANO" En la guitarra: Ubaldo De Lio disco doble de 45 rpm y 17,5 cm de diámetro				
Nº DE DISCO	TÍTULO	GÉNERO	AUTORES	FECHA DE GRABACIÓN
P-427718-E A 1	MALENA	TANGO	LUCIO DEMARE	1960
P-427718-E A 2	TAQUITO MILITAR	MILONGA	MARIANO MÓRES	1960
P-427718-E B 1	UN TROPEZÓN	TANGO	RAÚL DE LOS HOYOS	1960
P-427718-E B 2	RISA LOCA	TANGO	PEDRO LAURENZ	1960
LARGA DURACIÓN TITULADO "BUENOS AIRES AT 3 AM" (AL BUENOS AIRES DE LAS TRES DE LA MAÑANA)				
SELLO VERVÉ				
Disco de 33 1/3 rpm y 30 cm de diámetro				
V 2149 A 1	ORGULLO CRIOLLO	TANGO	JULIO DE CARO-PEDRO LAURENZ	19637
V 2149 A 2	PARA QUÉ	QUECA	CARLOS MONTEBRÚN OCAMPO	19637
V 2149 A 3	BOEDO	TANGO	JULIO DE CARO	19637
V 2149 A 4	AY TIRANA	GATO	JOSÉ MARÍA DE HOYOS	19637
V 2149 A 5	TANGO DEL ECO	TANGO	HORACIO A. SALGÁN	19637
V 2149 A 6	VALSECTO AMIGO	VALS	ANIBAL TROILO-JOSÉ MARÍA CONTURSI	19637
V 2149 A 7	TAQUITO MILITAR	MILONGA	MARIANO MÓRES	19637
V 2149 B 1	AL BUENOS AIRES DE LAS TRES DE LA MAÑANA	TANGO	ADOLFO ÁBALOS	19637
V 2149 B 2	MAMA VIEJA	ZAMBA	JUAN LARENZA	19637
V 2149 B 3	LA CASITA DE MIS VIEJOS	TANGO	JUAN CARLOS COBIÁN-ENRIQUE CADICAMO	19637
V 2149 B 4	A FUEGO LENTO	TANGO	HORACIO A. SALGÁN	19637
V 2149 B 5	EL BOSQUE MÁGICO	LITORALEÑA	HORACIO A. SALGÁN	19637
V 2149 B 6	DON AGUSTÍN BARDI	TANGO	HORACIO A. SALGÁN	19637
LARGA DURACIÓN TITULADO "TANGUERO"				
SELLO PHILIPS				
Disco de 33 1/3 rpm y 30 cm de diámetro				
82145 A 1	LA TABLADA	TANGO	FRANCISCO CANARO	1967
82145 A 2	VIDA MÍA	TANGO	OSVALDO FRESEDO-EMILIO FRESEDO	1967
82145 A 3	EL POLLO RICARDO	TANGO	LUIS ALBERTO FERNÁNDEZ	1967
82145 A 4	MANO BRAVA	MILONGA	MANUEL BUZÓN	1967
82145 A 5	EL AMANECEER	TANGO	ROBERTO FIRPO	1967
82145 A 6	EL ARRANQUE	TANGO	JULIO DE CARO	1967
82145 B 1	EL ENTERRIANO	TANGO	ROSENDO MENDIZÁBAL	1967
82145 B 2	FUMOS	TANGO	JOSÉ DAMAS-HOMERO MANZI	1967
82145 B 3	GRILLITO	TANGO	HORACIO SALGÁN	1967
82145 B 4	DE PURO GUAPO	TANGO	PEDRO LAURENZ	1967
82145 B 5	LA LOCA DE AMOR	VALS	ENRIQUE CAVIGLIA-R. PODESTÀ SOBRE UN MOTIVO POPULAR	1967
82145 B 6	TANGO DEL ECO	TANGO	HORACIO SALGÁN	1967
LARGA DURACIÓN TITULADO "TANGO"				
SELLO PHILIPS				
Disco de 33 1/3 rpm y 30 cm de diámetro				
8347027 A 1	ORGULLO CRIOLLO	TANGO	JULIO DE CARO-PEDRO LAURENZ	1971
8347027 A 2	TIERNAMENTE	TANGO	AGUSTÍN BARDI	1971
8347027 A 3	TE VAS MILONGA	MILONGA	ABEL FLEURY	1971
8347027 A 4	EL SAJEL	TANGO	FRANCISCO DE CARO-JULIO DE CARO	1971
8347027 A 5	EL VALS Y TU	VALS	HORACIO SALGÁN-UBALDO DE LIO	1971
8347027 A 6	GRAN HOTEL VICTORIA	TANGO	FELICIANO LATASA	1971
8347027 B 1	BAHÍA BLANCA	TANGO	CARLOS DI SARLI	1971
8347027 B 2	ORLANDO GOÑI	TANGO	ALFREDO GOBBI	1971
8347027 B 3	DESVELO	TANGO	EDUARDO BONESSI	1971
8347027 B 4	VALSECTO AMIGO	VALS	ANIBAL TROILO	1971
8347027 B 5	MIS CALLES PORTENAS	TANGO	HORACIO SALGÁN-JOSÉ DE ÁNGELIS	1971
8347027 B 6	LOS MAREADOS	TANGO	JUAN CARLOS COBIÁN	1971
LARGA DURACIÓN TITULADO "CONCIERTO EN VIVO EN EL BUENOS AIRES SHERATON HOTEL" (Tomado del recital del mencionado hotel de Mar del Plata)				
SELLO CABAL				
Disco de 33 1/3 rpm y 30 cm de diámetro				
LPN-11018 A 1	GRAN HOTEL VICTORIA	TANGO	FELICIANO LATASA	1976
LPN-11018 A 2	PALOMITA BLANCA	VALS	ANGELMO AIETA	1976
LPN-11018 A 3	BOEDO	TANGO	JULIO DE CARO	1976
LPN-11018 A 4	TE VAS MILONGA	MILONGA	ABEL FLEURY	1976
LPN-11018 A 5	DON AGUSTÍN BARDI	TANGO	HORACIO A. SALGÁN	1976
LPN-11018 A 6	TAQUITO MILITAR	MILONGA	MARIANO MÓRES	1976
LPN-11018 B 1	ORGANITO DE LA TARDE	TANGO	CÁTULO CASTILLO-JOSÉ GONZÁLEZ CASTILLO	1976
LPN-11018 B 2	CORRALERA	MILONGA	ANGELMO AIETA	1976
LPN-11018 B 3	VIDA MÍA	TANGO	OSVALDO FRESEDO-EMILIO FRESEDO	1976
LPN-11018 B 4	LA LOCA DE AMOR	VALS	ENRIQUE CAVIGLIA-R. PODESTÀ SOBRE UN MOTIVO POPULAR	1976
LPN-11018 B 5	TAL VEZ NO TENGA FIN	TANGO	HORACIO A. SALGÁN	1976
LPN-11018 B 6	A FUEGO LENTO	TANGO	HORACIO A. SALGÁN	1976
CD TITULADO "TROTTOIRS DE BUENOS AIRES" "TANGO" (Grabado en vivo en el Troitours de Buenos Aires, en París)				
SELLO CIRCÉ				
87116 LD 1	EL AMANECEER	TANGO	ROBERTO FIRPO	1988
87116 LD 2	MALENA	TANGO	LUCIO DEMARE	1988
87116 LD 3	CORRALERA	MILONGA	ANGELMO AIETA	1988
87116 LD 4	GRAN HOTEL VICTORIA	TANGO	FELICIANO LATASA	1988
87116 LD 5	LOS MAREADOS	TANGO	JUAN CARLOS COBIÁN	1988
87116 LD 6	LA LOCA DE AMOR	VALS	ENRIQUE CAVIGLIA SOBRE UN MOTIVO POPULAR	1988
87116 LD 7	EL ARRANQUE	TANGO	JULIO DE CARO	1988
87116 LD 8	A FUEGO LENTO	TANGO	HORACIO SALGÁN	1988
87116 LD 9	DON AGUSTÍN BARDI	TANGO	HORACIO SALGÁN	1988
87116 LD 10	AQUELLOS TANGOS CAMPEROS	TANGO	HORACIO SALGÁN-UBALDO DE LIO	1988
87116 LD 11	EL BOSQUE MÁGICO	LITORALEÑA	HORACIO SALGÁN	1988
87116 LD 12	ORGANITO DE LA TARDE	TANGO	CÁTULO CASTILLO	1988
87116 LD 13	LA TABLADA	TANGO	FRANCISCO CANARO	1988
87116 LD 14	TE VAS MILONGA	MILONGA	ABEL FLEURY	1988
CD TITULADO "TANGOS '91"				
SELLO MILÁN SUR				
CH 806 1	BOEDO	TANGO	JULIO DE CARO	Mar-91
CH 806 2	VALSECTO AMIGO	VALS	ANIBAL TROILO-JOSÉ MARÍA CONTURSI	Mar-91
CH 806 3	TAL VEZ NO TENGA FIN	TANGO	HORACIO SALGÁN-SANTOS HERNÁNDEZ	Mar-91
CH 806 4	EL CHOCLO	TANGO	ÁNGEL VILLODO-ENRIQUE SANTOS DISCEPOLO-CARLOS MARAMBIO CATÁN	Mar-91
CH 806 5	TANGO DEL ECO	TANGO	HORACIO SALGÁN	Mar-91
CH 806 6	LA PULPERA DE SANTA LUCÍA	VALS	ENRIQUE MAGIEL-HECTOR PEDRO BLOWBERG	Mar-91
CH 806 7	SPUSHETA	TANGO	JUAN CARLOS COBIÁN-ENRIQUE CADICAMO	Mar-91

CH 806 8	FUMOS	TANGO	JOSÉ DAMAS-HOMERO MANZI	Mar-91
CH 806 9	MANO BRAVA	MILONGA	MANUEL BUZÓN	Mar-91
CH 806 10	RISA LOCA	TANGO	PEDRO LAURENZ	Mar-91
CH 806 11	COMME IL FAUT	TANGO	EDUARDO AROLAS	Mar-91
CH 806 12	EL VALS Y TU	VALS	HORACIO SALGÁN-UBALDO DE LIÓ	Mar-91
CH 806 13	INDEPENDIENTE CLUB	TANGO	AGUSTÍN BARDI	Mar-91
CH 806 14	ORGULLO CRIOLLO	TANGO	JULIO DE CARO-PEDRO LAURENZ	Mar-91
CD TITULADO "EN VIVO EN EL CLUB DEL VINO"				
SELLO WARNER MUSIC				
8573-86076-2 1	COMME IL FAUT	TANGO	EDUARDO AROLAS	07-08/2000
8573-86076-2 2	MALENA	TANGO	LUCIO DEMARE-HOMERO MANZI	07-08/2000
8573-86076-2 3	MANO BRAVA	MILONGA	MANUEL BUZÓN ENRIQUE CADICAMO	07-08/2000
8573-86076-2 4	AQUELLOS TANGOS CAMPEROS	TANGO	HORACIO SALGÁN-UBALDO DE LIÓ	07-08/2000
8573-86076-2 5	LA LOCA DE AMOR	VALS	ENRIQUE CAVIGLIA-RICARDO PODESTÀ	07-08/2000
8573-86076-2 6	EL ENTRERRIANO	TANGO	ROSENDO MENDIZÁBAL	07-08/2000
8573-86076-2 7	TAL VEZ NO TENGA FIN	TANGO	HORACIO SALGÁN-M. MASSOUM-G. SANTOS HERNANDO	07-08/2000
8573-86076-2 8	LA CUMPARSITA	TANGO	GERARDO MATOS RODRIGUEZ	07-08/2000
8573-86076-2 9	HOTEL VICTORIA	TANGO	FELICIANO LATASA	07-08/2000
8573-86076-2 10	EL VALS Y TU	VALS	HORACIO SALGÁN-UBALDO DE LIÓ	07-08/2000
8573-86076-2 11	TE VAS MILONGA	MILONGA	ABEL FLEURY	07-08/2000
CD TITULADO "TANGO EN VIVO-MAPA MUSICAL DEL TANGO DE LA CIUDAD DE BUENOS AIRES"				
CD "LOS COMPOSITORES"				
SELLO EPISA MUSIO				
0422-02 6	AQUELLOS TANGOS CAMPEROS	TANGO	HORACIO SALGÁN-UBALDO DE LIÓ	01-04/29-10-2003

GRABACIONES REALIZADAS POR HORACIO SALGÁN Y DANTE AMICARELLI					
DUO DE PIANOS					
LARGA DURACIÓN TITULADO "DOS VIRTUOSOS DEL PIANO"					
SELLO PHILIPS					
Disco de 33 1/3 rpm y 30 cm de diámetro					
Nº DE DISCO	TÍTULO	GÉNERO	AUTORES		FECHA DE
6347009 A 1	MALAMBO DE LAS CAMPANAS	MALAMBO	HORACIO SALGÁN	DUO DE PIANOS	1970
6347009 A 2	SANGRE Y RAZÓN	BOLERO	DANTE AMICARELLI-WALTER ORDOÑEZ-MIGUEL RODOLFO FERNÁNDEZ	DUO DE PIANOS	1970
6347009 A 3	BONITA	VALS	CIRIACO ORTIZ	DUO DE PIANOS	1970
6347009 A 4	AVE MARÍA		FRANZ SCHUBERT	DUO DE PIANOS	1970
6347009 A 5	FUEGOS ARTIFICIALES	TANGO	ROBERTO FIRPO-EDUARDO AROLAS	DUO DE PIANOS	1970
6347009 A 6	RITMO FASCINANTE (VERTIGO CIUDADANO)	FOX TROT	GEORGE GERSWIN-IRA GERSWIN ARREGLO DE DANTE AMICARELLI	DUO DE PIANOS	1970
6347009 B 1	LA CHICA DE IPANEMA (GAROTA DE IPANEMA)	BOSSA NOVA	V. DE MORAES-C. JOBIM Y GIMBEL ARREGLO DE DANTE AMICARELLI	DUO DE PIANOS	1970
6347009 B 2	EN BATEAU		CLAUDE DEBUSSY	DUO DE PIANOS	1970
6347009 B 3	AMARRADITOS	VALS PERUANO	PEDRO BELISARIO PÉREZ	DUO DE PIANOS	1970
6347009 B 4	ZAMBA DE VARGAS	ZAMBA	TRADICIONAL	DUO DE PIANOS	1970
6347009 B 5	RUMBA DE JAMAICA (JAMAICAN RUMBA)	RUMBA	ARTHUR BENJAMIN ARREGLO DE DANTE AMICARELLI	DUO DE PIANOS	1970
LARGA DURACIÓN TITULADO "EL BOSQUE MÁGICO"					
SELLO PHILIPS					
Disco de 33 1/3 rpm y 30 cm de diámetro					
6347041 A 1	LA SOMBRA DE TU SONRISA (THE SHADOW OF YOUR SMILE)	MELODÍA	JOHNNY MANDEL ARREGLO DE DANTE AMICARELLI	DUO DE PIANOS CON ACOMPAÑAMIENTO DE ORQUESTA	1971
6347041 A 2	ANCORANZAS	CHACARERA	JULIO ARGENTINO JEREZ	DUO DE PIANOS	1971
6347041 A 3	CARAVANA	FOX TROT	DUKE ELLINGTON-JUAN TIXOL ARREGLO DE DANTE AMICARELLI	DUO DE PIANOS CON ACOMPAÑAMIENTO DE ORQUESTA	1971
6347041 A 4	PIMIENTA	TANGO	OSVALDO FRESEDO	DUO DE PIANOS	1971
6347041 A 5	EL BOSQUE MÁGICO	LITORALEÑA	HORACIO SALGÁN	DUO DE PIANOS CON ACOMPAÑAMIENTO DE ORQUESTA	1971
6347041 A 6	LAURA	FOX TROT	D. RASKIN-J. MERCER	DUO DE PIANOS	1971
6347041 B 1	TU ROMANZA	TANGO	HORACIO SALGÁN	DUO DE PIANOS CON ACOMPAÑAMIENTO DE ORQUESTA	1971
6347041 B 2	LAS HOJAS MUERTAS (LES FEUILLES MORTES)	CANCIÓN	JOSEPH KOSMA ARREGLO DE DANTE AMICARELLI	DUO DE PIANOS	1971
6347041 B 3	CHIGLANA	TANGO	JULIO DE CARO	DUO DE PIANOS CON ACOMPAÑAMIENTO DE ORQUESTA	1971
6347041 B 4	EL ENSUEÑO DE BAHÍA	BOSSA NOVA	HORACIO SALGÁN-DANTE AMICARELLI ARREGLO DE DANTE AMICARELLI	DUO DE PIANOS	1971
6347041 B 5	JUEGO DE DAMAS	VALS JAZEADO	HORACIO SALGÁN-DANTE AMICARELLI ARREGLO DE DANTE AMICARELLI	DUO DE PIANOS CON ACOMPAÑAMIENTO DE ORQUESTA	1971
6347041 B 6	SCHERZO		FELIX MENDELSSOHN	DUO DE PIANOS	1971

GRABACIONES REALIZADAS POR EL QUINTETO REAL						
SELLO COLUMBIA						
Disco de 78 rpm y 25 cm de diámetro						
Nº DE DISCO	MATRIZ	Nº DE FAZ	TÍTULO	GÉNERO	AUTORES	FECHA DE GRABACIÓN
20880 A	Cao 1913	—	FELICIA	TANGO	ENRIQUE SABORIDO	Mar 25-Ago-1959
20880 B	Cao 1918	—	CANARÓ EN PARÍS	TANGO	JUAN CALDARELLA-ALEJANDRO SCARPINO	Vie 26-Ago-1959
LARGA DURACIÓN TITULADO "QUINTETO REAL"						
SELLO COLUMBIA						
Disco de 33 1/3 rpm y 30 cm de diámetro						
8236 A 1	Cao 1913 (*)	XLP-45403	FELICIA	TANGO	ENRIQUE SABORIDO	Mar 25-Ago-1959
8236 A 2	Cao 2022	XLP-45403	JULIAN	TANGO	EDGARDO DONATO-JOSÉ L. PANIZZA	Mié 16-Nov-1959
8236 A 3	Cao 2146	XLP-45403	CORRALERA	MILONGA	ANSELMO A. AIETA	Mar 23-Feb-1960
8236 A 4	Cao 1912	XLP-45403	ENSUEÑOS	TANGO	LUIS A. BRIGHENTI-ENRIQUE CADICAMO	Mar 25-Ago-1959
8236 A 5	Cao 2025	XLP-45403	YA NO CANTAS CHINGOLO	TANGO	ANTONIO SCATASSO-EDMUNDO BIANCHI	Mié 16-Nov-1959
8236 A 6	Cao 2006	XLP-45403	ROMANCE DE BARRIO	VALS	ANIBAL TROLO-HOMERO MANZI	Jun 05-Nov-1959
8236 A 7	Cao 2094	XLP-45403	A FUEGO LENTO	TANGO	HORACIO A. SALGÁN	Jun 21-Ene-1960
8236 B 1	Cao 2072	XLP-45404	ORGANITO DE LA TARDE	TANGO	CÁTULO CASTILLO-JOSÉ GONZÁLEZ CASTILLO	Jun 14-Ene-1960
8236 B 2	Cao 2005	XLP-45404	EL ARRANQUE	TANGO	JULIO DE CARO-MARIO C. GOMILA	Jun 05-Nov-1959
8236 B 3	Cao 2007	XLP-45404	LA TRAMPERA	MILONGA	ANIBAL TROLO	Jun 05-Nov-1959
8236 B 4	Cao 2023	XLP-45404	BUENOS AIRES	TANGO	MANUEL JÓVÉS-MANUEL ROMERO	Mié 16-Nov-1959
8236 B 5	Cao 2141	XLP-45404	MAL DE AMORES	TANGO	PEDRO B. LAURENZ	Mar 16-Feb-1960
8236 B 6	Cao 2024	XLP-45404	POBRE GALLO BATARAZ	VALS	CARLOS GARDEL-JOSÉ RAZZANO-ADOLFO HERSICHEL	Mié 16-Nov-1959
8236 B 7	Cao 1918 (*)	XLP-45404	CANARÓ EN PARÍS	TANGO	JUAN CALDARELLA-ALEJANDRO SCARPINO	Vie 26-Ago-1959
(*): Las versiones publicadas en disco 78, difieren de las incluidas en el larga duración. Figura el mismo número de matriz, ya que por estos años no se agregaban una toma ni la diferenciaban con un número de matriz diferente.						
LARGA DURACIÓN TITULADO "SU MAJESTAD EL TANGO"						
SELLO COLUMBIA						
Disco de 33 1/3 rpm y 30 cm de diámetro						
9050 A 1	Cao 3993	ALS-33	EL AMANECER	TANGO	ROBERTO FIRPO	Mié 18-Mar-1964
9050 A 2	Cao 3922	ALS-33	EL POLLO RICARDO	TANGO	LUIS ALBERTO FERNÁNDEZ	Jun 23-Ene-1964
9050 A 3	Cao 3524	ALS-33	VIDA MÍA	TANGO	OSVALDO FRESEDO-EMILIO FRESEDO	Mié 26-Jun-1963
9050 A 4	Cao 3540	ALS-33	A LA GRAN MUÑECA	TANGO	JESÚS VENTURA-MIGUEL OSÉS	Jun 11-Jul-1963
9050 A 5	Cao 3990	ALS-33	LA LOCA DE AMOR	VALS	ENRIQUE CAVALLA-RICARDO J. PODESTÀ	Lun 16-Mar-1964
9050 A 6	Cao 3989	ALS-33	DE PURO GUAPO	TANGO	PEDRO B. LAURENZ-MANUEL A. MEAÑOS	Lun 16-Mar-1964
9050 B 1	Cao 3525	ALS-34	TAQUITO MILITAR	MILONGA	MARIANO MÓRES	Mié 26-Jun-1963
9050 B 2	Cao 3985	ALS-34	TANGO DEL ECO	TANGO	HORACIO A. SALGÁN	Jun 05-Sep-1963
9050 B 3	Cao 3995	ALS-34	EL ABRUJITO	TANGO	LUIS BERNSTEIN J. FERNÁNDEZ BLANCO	Mié 19-Mar-1964
9050 B 4	Cao 3923	ALS-34	ADIÓS MUCHACHOS	TANGO	JULIO CÉSAR SANDERS-CÉSAR F. VEDANI	Jun 23-Ene-1964
9050 B 5	Cao 3541	ALS-34	GRAN HOTEL VICTORIA	TANGO	FELICIANO LATASA-CARLOS PESCE	Jun 11-Jul-1963
9050 B 6	Cao 3994	ALS-34	TEMA OTONAL	TANGO	ENRIQUE MARIO FRANCINI	Mié 18-Mar-1964
Este larga duración también tuvo difusión comercial en monaural, bajo el número 8454.						
LARGA DURACIÓN TITULADO "QUINTETO REAL EN JAPÓN" VOL. 1						
SELLO COLUMBIA						
GRABADO EN JAPÓN						
Disco de 33 1/3 rpm y 30 cm de diámetro						
PSS-93-C A 1	Cao 4273	C-358-403-1 B-1	LA CUMPARSITA	TANGO	GERARDO MATOS RODRÍGUEZ-ENRIQUE PEDRO MARONI-PASCUAL CONTURSI	10-1964
PSS-93-C A 2	Cao 4274	C-358-403-1 B-1	CANARÓ EN PARÍS	TANGO	JUAN CALDARELLA-ALEJANDRO SCARPINO	10-1964
PSS-93-C A 3	Cao 4275	C-358-403-1 B-1	A MEDIA LUZ	TANGO	EDGARDO DONATO-JOSÉ L. PANIZZA	10-1964
PSS-93-C A 4	Cao 4276	C-358-403-1 B-1	OJOS NEGROS	TANGO	VICENTE GRECO	10-1964
PSS-93-C A 5	Cao 4277	C-358-403-1 B-1	LA TRAMPERA	MILONGA	ANIBAL TROLO	10-1964
PSS-93-C A 6	Cao 4278	C-358-403-1 B-1	BUENOS AIRES	TANGO	MANUEL JÓVÉS-MANUEL ROMERO	10-1964
PSS-93-C B 1	Cao 4279	C-358-404-1 A-4	EL CHÓCLO	TANGO	ÁNGEL VILLOLDO-ENRIQUE SANTOS DISCÉPOLO-CARLOS MARAMBIO CATÁN	10-1964
PSS-93-C B 2	Cao 4280	C-358-404-1 A-4	ORGANITO DE LA TARDE	TANGO	CÁTULO CASTILLO-JOSÉ GONZÁLEZ	10-1964
PSS-93-C B 3	Cao 4281	C-358-404-1 A-4	LA PUÑALADA	MILONGA	PINTÍN CASTELLANOS	10-1964
PSS-93-C B 4	Cao 4282	C-358-404-1 A-4	YA NO CANTAS CHINGOLO	TANGO	ANTONIO SCATASSO-EDMUNDO BIANCHI	10-1964
PSS-93-C B 5	Cao 4283	C-358-404-1 A-4	ROMANCE DE BARRIO	VALS	ANIBAL TROLO-HOMERO MANZI	10-1964
PSS-93-C B 6	Cao 4284	C-358-404-1 A-4	ADIÓS MUCHACHOS	TANGO	JULIO CÉSAR SANDERS-CÉSAR F. VEDANI	10-1964
LARGA DURACIÓN TITULADO "QUINTETO REAL EN JAPÓN" VOL. 2						
SELLO COLUMBIA						
GRABADO EN JAPÓN						
Disco de 33 1/3 rpm y 30 cm de diámetro						
PSS-94-C A 1	Cao 4295	C-358-405-1 A-2	CAMINITO	TANGO	JUAN DE DIOS FLIBERTO	10-1964
PSS-94-C A 2	Cao 4296	C-358-405-1 A-2	FELICIA	TANGO	ENRIQUE SABORIDO	10-1964
PSS-94-C A 3	Cao 4297	C-358-405-1 A-2	PALOMITA BLANCA	VALS	ANSELMO AIETA	10-1964
PSS-94-C A 4	Cao 4298	C-358-405-1 A-2	A FUEGO LENTO	TANGO	HORACIO SALGÁN	10-1964
PSS-94-C A 5	Cao 4299	C-358-405-1 A-2	ENSUEÑOS	TANGO	LUIS BRIGHENTI	10-1964
PSS-94-C A 6	Cao 4290	C-358-405-1 A-2	MAL DE AMORES	TANGO	PEDRO LAURENZ	10-1964
PSS-94-C B 1	Cao 4291	C-358-406-2 A-3	EL AMANECER	TANGO	ROBERTO FIRPO	10-1964
PSS-94-C B 2	Cao 4292	C-358-406-2 A-3	JULIAN	TANGO	EDGARDO DONATO	10-1964
PSS-94-C B 3	Cao 4293	C-358-406-2 A-3	CORRALERA	MILONGA	ANSELMO AIETA	10-1964
PSS-94-C B 4	Cao 4294	C-358-406-2 A-3	TEMA OTONAL	TANGO	ENRIQUE MARIO FRANCINI	10-1964
PSS-94-C B 5	Cao 4295	C-358-406-2 A-3	POBRE GALLO BATARAZ	BSTILO EN TIEMPO DE VALS	JOSÉ RICARDO	10-1964
PSS-94-C B 6	Cao 4296	C-358-406-2 A-3	ADIÓS PAMPA MÍA	TANGO	FRANCISCO CANARÓ-MARIANO MÓRES	10-1964
	Cao 4297		ARA TOMBO (*)			10-1964
(*) Figura en el libro de grabación del sello Columbia. Sería una grabación sin publicar.						
SELLO COLUMBIA						
Disco doble de 33 1/3 rpm y 17,5 cm de diámetro						
33321 A	Cao 5205	ADM-681	LA CUMPARSITA	TANGO	GERARDO MATOS RODRÍGUEZ	Sáb 27-Nov-1965
33321 B 1	Cao 5206	ADM-682	LA PUÑALADA	MILONGA	PINTÍN CASTELLANOS	Sáb 27-Nov-1965
33321 B 2	Cao 5207	ADM-682	OJOS NEGROS	TANGO	VICENTE GRECO	Sáb 27-Nov-1965
CINTA (OPEN REEL, CON DIFUSIÓN COMERCIAL) TITULADA "QUINTETO REAL IN STUDIO"						
MARCAS TEAC (S)						
ATP-2010 A 1			LA CUMPARSITA	TANGO	GERARDO MATOS RODRÍGUEZ-ENRIQUE PEDRO MARONI-PASCUAL CONTURSI	1966
ATP-2010 A 2			CANARÓ EN PARÍS	TANGO	JUAN CALDARELLA-ALEJANDRO SCARPINO	1966
ATP-2010 A 3			ORGANITO DE LA TARDE	TANGO	CÁTULO CASTILLO-JOSÉ GONZÁLEZ CASTILLO	1966
ATP-2010 A 4			FELICIA	TANGO	ENRIQUE SABORIDO	1966
ATP-2010 A 5			EL AMANECER	TANGO	ROBERTO FIRPO	1966
ATP-2010 A 6			HOTEL VICTORIA	TANGO	FELICIANO LATASA-CARLOS PESCE	1966
ATP-2010 A 7			TEMA OTONAL	TANGO	ENRIQUE MARIO FRANCINI	1966
ATP-2010 B 1			TAQUITO MILITAR	MILONGA	MARIANO MÓRES	1966

ATP-2010 B 2			CONTRABAJEANDO	TANGO	ASTOR PIAZZOLLA-ANIBAL TROILO	1966
ATP-2010 B 3			LA PUNALADA	MILONGA	PINTIN CASTELLANOS	1966
ATP-2010 B 4			LA TRAMPERA	MILONGA	ANIBAL TROILO	1966
ATP-2010 B 5			DE PURO GUAIPO	TANGO	PEDRO B. LAURENZ-MANUEL A. MEANOS	1966
ATP-2010 B 6			COMME IL FAUT	TANGO	EDUARDO AROLAS	1966
ATP-2010 B 7			A FUEGO LENTO	TANGO	HORACIO A. SALGAN	1960
(B) TEAC, además de ser productor de equipos de audio, editó en Japón varias cintas con grabaciones y tuvieron difusión comercial igual que si fueran discos. Creo que esto constituye un hecho inédito						
LARGA DURACIÓN TITULADO "QUINTETO REAL EN AKASAKA"						
SELLO CROWN						
GRABADO EN JAPÓN						
Disco de 33 1/3 rpm y 30 cm de diámetro						
GW-7003 A 1			IMA HA SIWASEKAI (¿ERES FELIZ AHORA?)		YASUSHI NAKAMURA	1969
GW-7003 A 2			AME NO AKASAKA (LLUVIA EN AKASAKA)		TSUNAKI MIHARA-JUN HASHIMOTO	1969
GW-7003 A 3			TOSHIE NO ONNA (MUJER MAYOR)		MASAO SAKI-TAKAMI NAKAYAMA-TAKESHI MIZUSAWA	1969
GW-7003 A 4			SAYONARA NO ATODE (DESPUÉS DEL ADIÓS)		KYDHEI TSUTSUMI-JUN HASHIMOTO	1969
GW-7003 A 5			KIRI NI MUSEBU YORU (UNA NOCHE DE NIEBLA ESPESA)		JUN SUZUKI-HARUMI TANGO	1969
GW-7003 A 6			AI NO SAZANAMI (OLAS DE AMOR)		KURANOSUKE HAMASUCHI-REI NAKANISHI	1969
GW-7003 A 7			LA CUMPARSITA		GERARDO MATOS RODRIGUEZ-ENRIQUE PEDRO MARONI-PASCUAL CONTURSI	1969
GW-7003 B 1			HANA TO CHOU (LA FLOR Y LA MARIPOSA)		MASAO SAKI-KOHAN KAWAUCHI	1969
GW-7003 B 2			KOI NO KISETSU (LA ESTACIÓN DE AMOR)		TAKU IZUMI-TOKURO IWATANI	1969
GW-7003 B 3			KUSHIRO NO YORU (NOCHES DE KUSHIRO)		HIDECI USA	1969
GW-7003 B 4			SIRISUGITANONE (BABES DEMASIADO)		REI NAKANISHI	1969
GW-7003 B 5			YUZUKI (LUNA DE LA TARDE)		MIKI TAKASHI-REI NAKANISHI	1969
GW-7003 B 6			HOSHI HA NURETERU (LA ESTRELLA MOJADA)		TOSHIMASA ARAI-TATSUMI MAKI	1969
GW-7003 B 7			EL CHOCLÓ		ÁNGEL VILLOLDO	1969
DISCO TITULADO "DIRECT CUTTING" (1) VOL. 1						
SELLO COLUMBIA						
GRABADO EN JAPÓN						
Disco de 45 rpm y 30 cm de diámetro						
45PX-2006-AX A 1			EL AMANECER	TANGO	ROBERTO FIRPO	Mie 05-Feb-1969
45PX-2006-AX A 2			HOTEL VICTORIA	TANGO	FELICIANO LATASA-CARLOS PESCE	Mie 05-Feb-1969
45PX-2006-AX A 3			TAQUITO MILITAR	MILONGA	MARIANO MORES	Mie 05-Feb-1969
45PX-2006-AX B 1			A LA GRAN MUÑECA	TANGO	JESUS VENTURA-MIGUEL OSÉS	Mie 05-Feb-1969
45PX-2006-AX B 2			ORGANITO DE LA TARDE	TANGO	CÁTULO CASTILLO-JOSÉ GONZÁLEZ CASTILLO	Mie 05-Feb-1969
45PX-2006-AX B 3			LA CUMPARSITA	TANGO	GERARDO MATOS RODRIGUEZ-ENRIQUE PEDRO MARONI-PASCUAL CONTURSI	Mie 05-Feb-1969
DISCO TITULADO "DIRECT CUTTING" (1) VOL. 2						
SELLO COLUMBIA						
GRABADO EN JAPÓN						
Disco de 45 rpm y 30 cm de diámetro						
45PX-2007-AX A 1			EL CHOCLÓ	TANGO	ÁNGEL VILLOLDO	Mie 05-Feb-1969
45PX-2007-AX A 2			FELICIA	TANGO	ENRIQUE SABORDO	Mie 05-Feb-1969
45PX-2007-AX A 3			CANARO EN PARÍS	TANGO	A. SCARPINO-JUAN CALDARELLA	Mie 05-Feb-1969
45PX-2007-AX B 1			A FUEGO LENTO	TANGO	HORACIO A. SALGAN	Mie 05-Feb-1969
45PX-2007-AX B 2			QUES NEGROS	TANGO	VICENTE GRECO	Mie 05-Feb-1969
45PX-2007-AX B 3			LA PUNALADA	MILONGA	PINTIN CASTELLANOS	Mie 05-Feb-1969
(1) Grabaciones de "Corte directo"						
GRABACIONES SIN PUBLICAR						
SELLO COLUMBIA						
(Grabadas en Buenos Aires)						
	Cao 2409		GRAN HOTEL VICTORIA	TANGO	FELICIANO LATASA-CARLOS PESCE	Mie 30-Nov-1960
	Cao 2418		TAQUITO MILITAR	MILONGA	MARIANO MORES	Mie 07-Dic-1960
	Cao 2419		A LA GRAN MUÑECA	TANGO	JESUS VENTURA-MIGUEL OSÉS	Mie 07-Dic-1960
	Cao 2426		VIDA MÍA	TANGO	OSVALDO FRESEDO-EMILIO FRESEDO	Jue 15-Dic-1960
	Cao 2427		MADRESELVA	TANGO	FRANCISCO CANARO-LUIS CÉSAR AMADORI	Jue 15-Dic-1960
	Cao 2428		TEMA OTONAL	TANGO	ENRIQUE MARIO FRANCONI	Mie 28-Dic-1960
	Cao 2429		AMANTE CORAZÓN	VALS	DÓMINGO JULIO VIVAS	Mie 28-Dic-1960
	Cao 2538		ORLANDO GOÑI	TANGO	ALFREDO GOBBI	Mar 06-Jun-1961
	Cao 2543		MANO BRAVA	MILONGA	MANUEL BUZÓN	Jue 08-Jun-1961
	Cao 5206		EL CHOCLÓ	TANGO	ÁNGEL VILLOLDO	Sáb 27-Nov-1965

GRABACIONES REALIZADAS POR EL NUEVO GRAN QUINTETO REAL				
LARGA DURACIÓN TITULADO "MAESTROS DEL TANGO"				
SELLO PHILIPS				
Disco de 33 1/3 rpm y 30 cm de diámetro				
Nº DE DISCO	TÍTULO	GÉNERO	AUTORES	FECHA DE GRABACIÓN
28PP-132 A 1	EL AMANECEER	TANGO	ROBERTO FIRPO	1987
28PP-132 A 2	FELICIA	TANGO	ENRIQUE SABORIDO	1987
28PP-132 A 3	AQUELLOS TANGOS CAMPEROS	TANGO	HORACIO SALGÁN-UBALDO DE LÍO	1987
28PP-132 A 4	CAMINITO	TANGO	JUAN DE DIOS FILIBERTO-GABINO CORIA PEÑALOZA	1987
28PP-132 A 5	TAQUITO MILITAR	MILONGA	MARIANO MORES	1987
28PP-132 A 6	LA CLAVADA	TANGO	ERNESTO F. ZAMBONINI	1987
28PP-132 A 7	GRAN HOTEL VICTORIA	TANGO	FELICIANO LATASA-CARLOS PESCE	1987
28PP-132 B 1	A FUEGO LENTO	TANGO	HORACIO A. SALGÁN	1987
28PP-132 B 2	MAL DE AMORES	TANGO	PEDRO B. LAURENZ	1987
28PP-132 B 3	ORGANITO DE LA TARDE	TANGO	CÁTULO CASTILLO-JOSÉ GONZÁLEZ CASTILLO	1987
28PP-132 B 4	EL CHOCLO	TANGO	ÁNGEL VILLOLDO	1987
28PP-132 B 5	CANARO EN PARÍS	TANGO	A. SCARPINO-JUAN CALDARELLA	1987
28PP-132 B 6	LA PUÑALADA	MILONGA	PINTÍN CASTELLANOS	1987
28PP-132 B 7	LA CUMPARSITA	TANGO	PASCUAL CONTURSI	1987
GRABACIONES REALIZADAS POR EL NUEVO QUINTETO REAL				
SELLO FOREVER MUSIC				
CD DE LA SERIE "TIMELESS TANGO"				
FMCD 9708 1	VIDA MIA	TANGO	OSVALDO FRESEDO-EMILIO FRESEDO	1996
FMCD 9708 2	NUEVE DE JULIO	TANGO	JOSÉ LUIS PADULA	1996
FMCD 9708 3	CORRALERA	MILONGA	ANSELMO A. AJETA	1996
FMCD 9708 4	DESVELO	TANGO	EDUARDO BONESSI	1996
FMCD 9708 5	LA PULPERA DE SANTA LUCÍA	VALS	ENRIQUE MACIEL-HECTOR PEDRO BLONBERG	1996
FMCD 9708 6	HOMENAJE A PEDRO LAURENZ	TANGO	HORACIO A. SALGÁN	1996
FMCD 9708 7	GALLO CIEGO	TANGO	AGUSTÍN BARDI	1996
FMCD 9708 8	LA LLAMO SILBANDO	TANGO	HORACIO SALGÁN	1996
FMCD 9708 9	EL CHOCLO	TANGO	ÁNGEL VILLOLDO-ENRIQUE SANTOS DISCÉPOLO-CARLOS MARAMBIO CATÁN	1996
FMCD 9708 10	ADIÓS MUJACHOS	TANGO	JULIO CÉSAR SANDERS-CÉSAR F. VEDANI	1996
FMCD 9708 11	EL ABRIGITO	TANGO	LUIS BERNSTEIN-J. FERNÁNDEZ BLANCO	1996
FMCD 9708 12	EL MOTIVO	TANGO	JUAN CARLOS COBIÁN-PASCUAL CONTURSI	1996
CD TITULADO "TANGO" (BANDA DE SONIDO DE LA PELÍCULA DE CARLOS SAURA)				
SELLO DEUTSCHE GRAMMOPHON				
459-1452 10	A FUEGO LENTO	TANGO	HORACIO A. SALGÁN	1998
CD TITULADO "NUEVO QUINTETO REAL"				
SELLO WARNER MUSIC				
3984 28367-2 1	MAL DE AMORES	TANGO	PEDRO B. LAURENZ	1999
3984 28367-2 2	ENSUEÑOS	TANGO	LUIS BRIGHENTI-ENRIQUE CADICAMO	1999
3984 28367-2 3	SHUSHETA	TANGO	JUAN CARLOS COBIÁN-ENRIQUE CADICAMO	1999
3984 28367-2 4	YA NO CANTAS CHINGOLO	TANGO	ANTONIO SCATASSO-EDMUNDO BIANCHI	1999
3984 28367-2 5	EL AMANECEER	TANGO	ROBERTO FIRPO	1999
3984 28367-2 6	CAMINITO	TANGO	JUAN DE DIOS FILIBERTO-GABINO CORIA PEÑALOZA	1999
3984 28367-2 7	JULIAN	TANGO	EDGARDO DONATO-JOSÉ L. PANIZZA	1999
3984 28367-2 8	ORGANITO DE LA TARDE	TANGO	CÁTULO CASTILLO-JOSÉ GONZÁLEZ CASTILLO	1999
3984 28367-2 9	GRAN HOTEL VICTORIA	TANGO	FELICIANO LATASA-CARLOS PESCE	1999
3983 28367-2 10	DON AGUSTÍN BARDI	TANGO	HORACIO A. SALGÁN	1999
CD TITULADO "TANGOS"				
SELLO WARNER MUSIC				
857385944-2 1	CANARO EN PARÍS	TANGO	ALEJANDRO Y JOSÉ SCARPINO-JUAN CALDARELLA	2000
857385944-2 2	CONTRAMARCA	TANGO	RAFAEL ROSSI-FRANCISCO BRANCATTI	2000
857385944-2 3	LA CLAVADA	TANGO	ERNESTO ZAMBONINI	2000
857385944-2 4	TANGO DEL ECO	TANGO	HORACIO A. SALGÁN	2000
857385944-2 5	LA PUÑALADA	MILONGA	PINTÍN CASTELLANOS-CELEDONIO FLORES	2000
857385944-2 6	DEL 1 AL 5	TANGO	HORACIO A. SALGÁN	2000
857385944-2 7	INDEPENDIENTE CLUB	TANGO	AGUSTÍN BARDI	2000
857385944-2 8	FELICIA	TANGO	ENRIQUE SABORIDO-CARLOS PACHECO	2000
857385944-2 9	TAQUITO MILITAR	MILONGA	MARIANO MORES	2000
857385944-2 10	AQUELLOS TANGOS CAMPEROS	TANGO	HORACIO A. SALGÁN-UBALDO DE LÍO	2000

GRABACIONES REALIZADAS POR "LOS NOSTÁLGICOS DEL TANGO"						
LARGA DURACIÓN TITULADO "LOS NOSTÁLGICOS DEL TANGO INTERPRETAN A COBIÁN"						
SELLO GROOVE						
Disco de 33 1/3 rpm y 30 cm de diámetro						
Nº DE DISCO	Nº DE FAZ	TÍTULO	GÉNERO	AUTORES	FORMACIÓN	FECHA DE GRABACIÓN
GSO-80029 A 1	ZAAY-3559	NEBLA DEL RIACHUELO	TANGO	JUAN CARLOS COBIÁN	PIANO: HORACIO SALGÁN BANDONEÓN: LEOPOLDO FEDERICO FLAUTA: DOMINGO RUIJO GUITARRAS: UBALDO DE LÍO Y HÉCTOR DAVIS CONTRABAJO: KICHO DÍAZ	05-10-61
GSO-80029 A 2	ZAAY-3559	ALMITA HERIDA	TANGO	JUAN CARLOS COBIÁN	PIANO: HORACIO SALGÁN BANDONEÓN: LEOPOLDO FEDERICO FLAUTA: DOMINGO RUIJO GUITARRAS: UBALDO DE LÍO Y HÉCTOR DAVIS CONTRABAJO: KICHO DÍAZ	05-10-61
GSO-80029 A 3	ZAAY-3559	LOS MAREADOS	TANGO	JUAN CARLOS COBIÁN	PIANO: HORACIO SALGÁN BANDONEÓN: LEOPOLDO FEDERICO FLAUTA: DOMINGO RUIJO GUITARRAS: UBALDO DE LÍO Y HÉCTOR DAVIS CONTRABAJO: KICHO DÍAZ	13-10-61
GSO-80029 A 4	ZAAY-3559	EL MOTIVO	TANGO	JUAN CARLOS COBIÁN	PIANO: HORACIO SALGÁN BANDONEÓN: LEOPOLDO FEDERICO FLAUTA: DOMINGO RUIJO GUITARRAS: UBALDO DE LÍO Y HÉCTOR DAVIS CONTRABAJO: KICHO DÍAZ	13-10-61
GRABACIÓN REALIZADA POR LA ORQUESTA DE LUIS STAZO						
Participan Horacio Salgán en piano, Leopoldo Federico en bandoneón y Enrique Mario Francini en violín						
LARGA DURACIÓN TITULADO "LOS 14 DE JULIO DE CARO (7 TANGOS DE AYER Y 7 TANGOS DE HOY)"						
SELLO PERMATA						
Disco de 33 1/3 rpm y 30 cm de diámetro						
SLF-2006 A 1		COPACABANA (NIDO DE AMOR)	TANGO	JULIO DE CARO. ARREGLO DE LUIS STAZO	INSTRUMENTAL	1975

LARGA DURACIÓN TITULADO "ORATORIO CARLOS GARDEL"				
PARA ORQUESTA SINFÓNICA, CORO MIXTO, SOLISTAS Y RECITANTE. (Grabado en el Auditorium Belgrano)				
SELLO ABR DISCOS				
Disco de 33 1/3 rpm y 30 cm de diámetro				
Nº DE DISCO	TÍTULO	AUTORES	FORMACIÓN	FECHA DE GRABACIÓN
Ti-003 A 1	1er. MOVIMIENTO: EN UNA IGLESIA DE MEDELLÍN	HORACIO SALGÁN-HORACIO FERRER	ORQUESTA SINFÓNICA CORO POLIFÓNICO NACIONAL HORACIO SALGÁN (PIANO) HORACIO FERRER (RECITANTE) UBALDO DE LÍO (GUITARRA) LEOPOLDO FEDERICO (BANDONEÓN) SIMÓN BLECH (DIRECTOR)	10 y 13-07-90
Ti-003 A 2	2do. MOVIMIENTO: ANUNCIACIÓN DE GARDEL	HORACIO SALGÁN-HORACIO FERRER	ORQUESTA SINFÓNICA CORO POLIFÓNICO NACIONAL HORACIO SALGÁN (PIANO) HORACIO FERRER (RECITANTE) UBALDO DE LÍO (GUITARRA) LEOPOLDO FEDERICO (BANDONEÓN) SIMÓN BLECH (DIRECTOR)	10 y 13-07-90
Ti-003 A 3	3er. MOVIMIENTO: EL DÍA DE SANTA GUITARRITA	HORACIO SALGÁN-HORACIO FERRER	ORQUESTA SINFÓNICA CORO POLIFÓNICO NACIONAL HORACIO SALGÁN (PIANO) HORACIO FERRER (RECITANTE) UBALDO DE LÍO (GUITARRA) LEOPOLDO FEDERICO (BANDONEÓN) SIMÓN BLECH (DIRECTOR)	10 y 13-07-90
Ti-003 A 4	4to. MOVIMIENTO: EN UN CIRCO CRIOLLO	HORACIO SALGÁN-HORACIO FERRER	ORQUESTA SINFÓNICA CORO POLIFÓNICO NACIONAL HORACIO SALGÁN (PIANO) HORACIO FERRER (RECITANTE) UBALDO DE LÍO (GUITARRA) LEOPOLDO FEDERICO (BANDONEÓN) SIMÓN BLECH (DIRECTOR)	10 y 13-07-90
Ti-003 B 1	5to. MOVIMIENTO: EN EL BARRIO DEL ABASTO	HORACIO SALGÁN-HORACIO FERRER	ORQUESTA SINFÓNICA CORO POLIFÓNICO NACIONAL HORACIO SALGÁN (PIANO) HORACIO FERRER (RECITANTE) UBALDO DE LÍO (GUITARRA) LEOPOLDO FEDERICO (BANDONEÓN) SIMÓN BLECH (DIRECTOR)	10 y 13-07-90
Ti-003 B 2	6to. MOVIMIENTO: EL MAGO DE BUENOS AIRES	HORACIO SALGÁN-HORACIO FERRER	ORQUESTA SINFÓNICA CORO POLIFÓNICO NACIONAL HORACIO SALGÁN (PIANO) HORACIO FERRER (RECITANTE) UBALDO DE LÍO (GUITARRA) LEOPOLDO FEDERICO (BANDONEÓN) SIMÓN BLECH (DIRECTOR)	10 y 13-07-90
Ti-003 B 3	7mo. MOVIMIENTO: CARTA AL RÍO DE LA PLATA	HORACIO SALGÁN-HORACIO FERRER	ORQUESTA SINFÓNICA CORO POLIFÓNICO NACIONAL HORACIO SALGÁN (PIANO) HORACIO FERRER (RECITANTE) UBALDO DE LÍO (GUITARRA) LEOPOLDO FEDERICO (BANDONEÓN) SIMÓN BLECH (DIRECTOR)	10 y 13-07-90
Ti-003 B 4	8vo. MOVIMIENTO: DESDE EL AZUL DEL CIELO	HORACIO SALGÁN-HORACIO FERRER	ORQUESTA SINFÓNICA CORO POLIFÓNICO NACIONAL HORACIO SALGÁN (PIANO) HORACIO FERRER (RECITANTE) UBALDO DE LÍO (GUITARRA) LEOPOLDO FEDERICO (BANDONEÓN) SIMÓN BLECH (DIRECTOR) SOLO DE VIOLÍN. ANTONIO AGRÍ	10 y 13-07-90

La discografía de Horacio Salgán

Las grabaciones realizadas por Salgán, están presentadas en este estudio por orden correlativo de publicación. El número de matriz, es el orden en que se registraban las grabaciones en una empresa grabadora. Es decir, la secuencia en que se grababan los temas. Notará el lector que tanto en los sellos RCA Victor y TK luego del número figura un guión con otro número; éste está indicando la toma. A veces, por problemas de sonido, deficiencias interpretativas o tan sólo por comparar si podía salir mejor, se registraban los temas en más de una oportunidad. Este número de toma lo documenta. El número de disco, es otro orden que señala la correlación en que la empresa ofrecía a la venta dichas versiones, y aparecía en ambas caras de la placa. Notará el lector, que sólo al principio de la discografía de Horacio Salgán, en su disco grabado para el sello Marci, los registrados para la compañía RCA Victor y luego para la casa Columbia, se detalla el número de matriz. Ocurre que las otras compañías, o dejaron de existir, o en el caso que hayan sobrevivido no conservan los libros donde se registraban las grabaciones. En este estudio, siempre que fue posible obtenerlo, allí figura. El número de faz indica los casos en que en el vinilo aparece entre el surco final de grabación y la etiqueta del mismo una numeración que incluye todos los temas que formaban parte en cada lado del disco. Generalmente, 6 ó 7 temas. Obvié los casos en que dicho número coincide con el del disco, por considerarlo reiterativo e innecesario. Es el caso de los discos Philips. En las etiquetas de los discos originales del sello RCA Victor, cuando el tema es cantado, figura casi siempre la leyenda: "Estribillo cantado por...". Obvié esta referencia, decidiendo poner: "Canta: ...", dado que tal aseveración se encontraba envejecida desde ya hacía muchos años: en la década de 1930, el cantor de orquesta sólo cantaba un estribillo; avanzados los años 40, la usanza general era cantar primera y segunda parte, y luego del puente orquestal, repetir el estribillo, tal el caso de las grabaciones que hoy nos ocupan. No incluyo en este estudio las obras que afortunadamente se conservan a través de acetatos, o grabaciones de cinta de actuaciones del maestro: serán trabajo para otra publicación. En este mismo sentido, existen una serie de grabaciones realizadas por el Quinteto Real, detalladas aquí, que aún no fueron publicadas. Es probable que la empresa discográfica que hoy tiene todo ese material busque esas cintas, y vean la luz. Hasta aquí, una pequeña guía que creo simplifica la lectura y el análisis de la discografía de Horacio Salgán.

La colección *Cuadernos de Música* se inicia con la edición facsimilar de arreglos manuscritos para orquesta típica realizados por el maestro Horacio Salgán sobre obras de su autoría. El objetivo de contribuir a la recuperación de la memoria artística de la nación y el minucioso trabajo de conservación del patrimonio histórico cultural permiten a la Biblioteca Nacional brindar al público el rescate de piezas extraordinarias de un capítulo fundamental en la historia del tango argentino.

El pianista, compositor y director Horacio Salgán nació en Buenos Aires el 15 de junio de 1916. Comenzó sus estudios de música a temprana edad en un conservatorio de Caballito. Más adelante se perfeccionaría con Pedro Rubione, Vicente Scaramuzza, Alejandro Borovsky, Cayetano Marcoli, Raúl Spivak y Amelia Weygand. Comenzó su carrera profesional a los 14 años trabajando como pianista en un cine de barrio. En los años 30 integró por poco tiempo el sexteto de Elvino Vardaro y la orquesta de Juan Caló. Formó parte del elenco de Radio El Mundo. Estudió también saxofón y contrabajo e incursionó en la música tropical como pianista de la orquesta de Angel Riela. Tocó el órgano en la iglesia de San Antonio de Villa Devoto y el piano en el Teatro Florida. Su primer arreglo lo hizo sobre el tango Los indios de Francisco Canaro, para la orquesta de Miguel Caló. En 1944 formó su primera orquesta, con la que debutó en Radio El Mundo. Con esta orquesta descubrió al cantor Edmundo Rivero, quien a partir de allí comenzó su carrera como cantante de tango. Años más tarde pasaría algo similar con Roberto Goyeneche, quien si bien comenzó cantando con Raúl Kaplún, vio beneficiada su carrera a través de la exposición pública y el prestigio que brindaba el cantar en la orquesta de Salgán. A partir de 1950 la orquesta comenzó a grabar para el sello RCA Victor. Luego lo haría para otras compañías discográficas, incluyendo las extranjeras Verve (Estados Unidos) y Phillips (Japón). Disuelta su orquesta, en 1958 comenzó a tocar a dúo junto al guitarrista Ubaldo De Lío, creando un dúo que se proyectaría en el tiempo por más de 40 años. Sobre esta base formó, en 1959, el Quinteto Real, un grupo de notables instrumentistas con el cual tocó y grabó discos hasta 1970. En los 70 constituyó un dúo de pianos con Dante Amicarelli, actuó en el Lincoln Center de Nueva York y en el Teatro Colón de Buenos Aires. Estrenó en Mar del Plata su *Oratorio Carlos Gardel* (1975) para orquesta sinfónica, coro y solistas. En 1987 formó el Nuevo Quinteto Real. Además de haber creado una obra insoslayable dentro del tango, Salgán abordó en su larga trayectoria como compositor diversos géneros. Entre los recuerdos más queridos del maestro se destaca la creación de una correa que sostiene la guitarra española al cuerpo del intérprete cuando éste toca de pie, un dato curioso que ilustra su inventiva. Salgán ha recibido importantes galardones y homenajes tales como el Premio Konex de Brillante y el Gran Premio de Honor de SADAIC, ha sido destacado como Personalidad Emérita de la Cultura Argentina por la Secretaría de Cultura de la Nación y nombrado Ciudadano Ilustre por la Legislatura de la Ciudad de Buenos Aires.

ISBN 978-987-9350-52-2



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LA "CLAVE" Nº 3724 Ind. Arg.