

(A)

Chords: D<sup>m</sup>, A<sup>7</sup>, D<sup>m</sup>, A, D<sup>m</sup>, A, D<sup>m</sup>, E<sup>7</sup>, A, E

(B)

Chords: A<sup>m</sup>, E<sup>7</sup>, A<sup>m</sup>, E<sup>7</sup>, A<sup>m</sup>, E<sup>7</sup>, A<sup>m</sup>, B

Chords: B, A<sup>m</sup>, E, A<sup>m</sup>

Chords: A<sup>m</sup>, E<sup>7</sup>, A<sup>m</sup>

(2)

# Tango Ernesto

neu DJ7

(2313 B

1. 2. ©

Musical notation for the first system, including a melody line and a bass line with chords F, Am, and A7.

Musical notation for the second system, including a melody line and a bass line with chords A7, A, and F#.

1. 2.

Musical notation for the third system, including a melody line and a bass line with chords A and Dm.

1. 2.

Musical notation for the fourth system, including a melody line and a bass line with chords A, F#, A, and A57A.

h a

Tango Ernesto

menor 7 B-stimme

(2313A)

(A)

Section A, measures 1-4. The music is in 4/4 time with a key signature of two sharps (F# and C#). The notation consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, featuring eighth and quarter notes with some rests. The bass line provides a steady accompaniment with quarter notes.

(B)

Section B, measures 5-8. This section begins with a double bar line and repeat signs. Measures 5-7 are a first ending, and measure 8 is a second ending. The notation continues with four staves, showing a continuation of the melodic and bass lines from section A.

Section C, measures 9-12. This section continues the piece with four staves. It features a more active melody in the upper staves, with many eighth notes and some sixteenth notes. The bass line remains consistent with the previous sections.

Section D, measures 13-16. This section concludes the piece with four staves. The melody in the upper staves becomes more rhythmic and complex, with frequent eighth and sixteenth notes. The bass line continues to provide a solid foundation.

