

Sergey Voytenko

Red Tango

Рэд танго

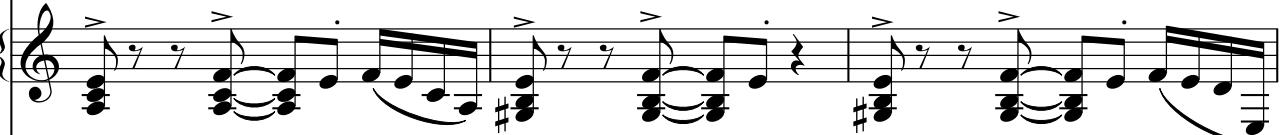
Musical score for "Red Tango" featuring seven staves:

- Accordion:** Two staves in treble clef, 4/4 time. The first staff has a single note at the beginning, followed by a measure of rests. The second staff begins with a measure of rests.
- Violin 1:** Treble clef, 4/4 time. Starts with a measure of rests, followed by a measure with eighth-note pairs.
- Violin 2:** Treble clef, 4/4 time. Starts with a measure of rests, followed by a measure with eighth-note pairs.
- Viola:** Bass clef, 2/4 time. Starts with a measure of rests, followed by a measure with eighth-note pairs.
- Violoncello:** Bass clef, 2/4 time. Starts with a measure of rests, followed by a measure with eighth-note pairs.
- Acoustic Guitar:** Treble clef, 4/4 time. Starts with a measure of rests, followed by a measure with eighth-note pairs. The label "Am" is placed above the staff.
- Bass Guitar:** Bass clef, 2/4 time. Starts with a measure of rests, followed by a measure with eighth-note pairs. The label "Am" is placed above the staff.
- Drum Set:** Staff with a bass clef, 4/4 time. Starts with a measure of rests, followed by a measure with eighth-note pairs. The label "Solo" is placed above the staff.

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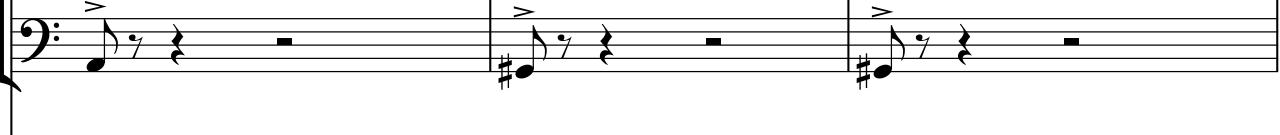
Accord. { 

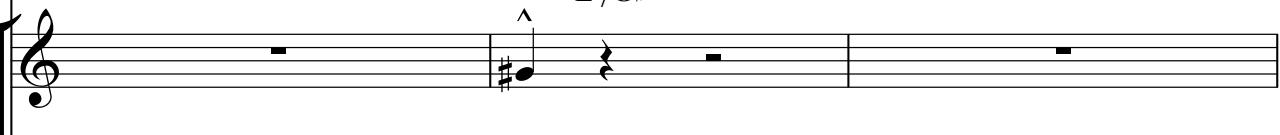
Accord. { 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

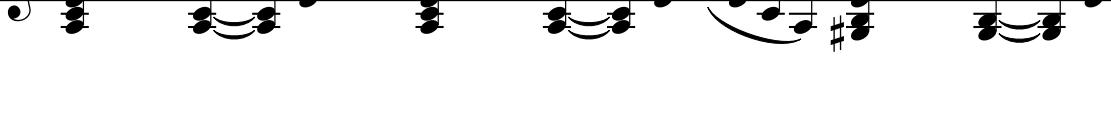
A. Gtr. 

Bass 

Dr. 

9

Accord. { 

Accord. { 

Vln. 1 { 

Vln. 2 { 

Vla. { 

Vc. { 

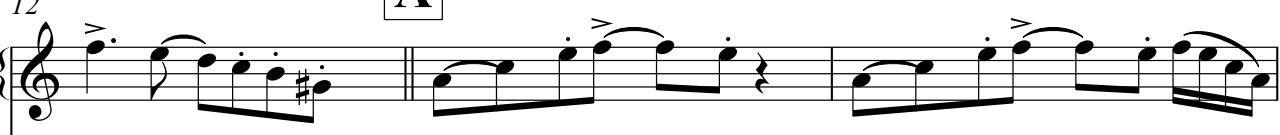
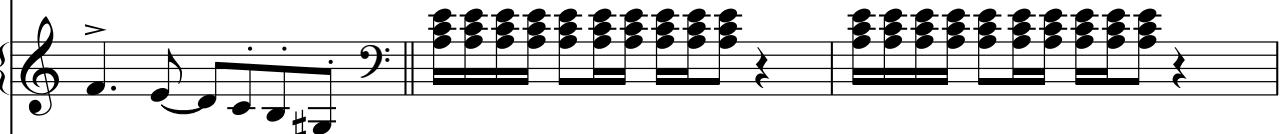
A. Gtr. { 

Bass { 

Dr. { 

A

12

Accord. {  |  |  |  |  |  |  |  |  | | | | }

Vln. 1

Vln. 2

Vla.

Vc.

A. Gtr.

Bass

Dr.

Am

Am

A

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15

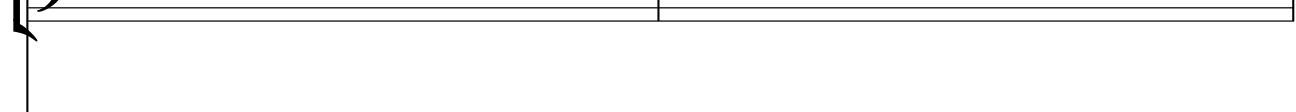
Accord. { G: 

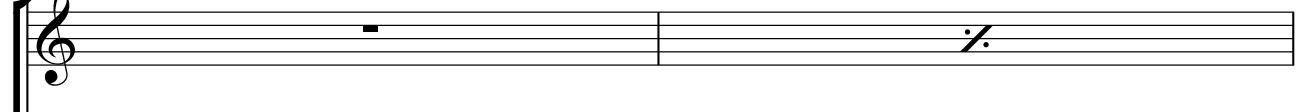
Accord. { C: 

Vln. 1 { G: 

Vln. 2 { G: 

Vla. { C: 

Vc. { C: 

A. Gtr. { G: 

E⁷/G[#]

Bass { C: 

E⁷/G[#]

Dr. { C: 

17

Accord. { G clef, 2 sharps
Accord. { F clef, 1 sharp
Vln. 1 { G clef
Vln. 2 { G clef
Vla. { F clef
Vc. { C clef

A. Gtr. { G clef, E⁹/G
Bass { F clef, E⁹/G
Dr. { bass clef

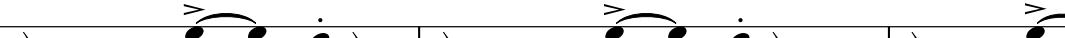
E⁹/G

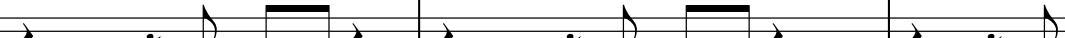
E⁹/G

19

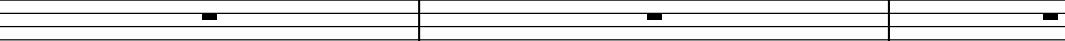
Accord. {  

Accord. {  

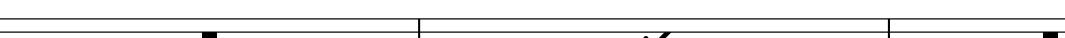
Vln. 1  

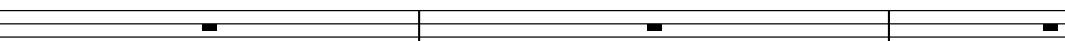
Vln. 2  

Vla.  

Vc.  

A. Gtr.  
D⁹/F#  Dm⁹/F

Bass  
D⁹/F#  Dm⁹/F

Dr.  

22

Accord. {

Accord. {

Vln. 1 {

Vln. 2 {

Vla. {

Vc. {

A. Gtr. { Am/E B7/D#

Bass { Am/E B7/D#

Dr. {

26

Accord. {  }

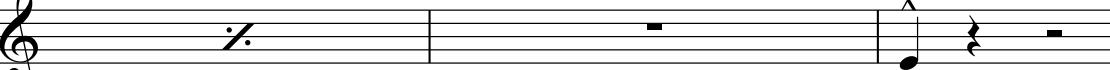
Accord. {  }

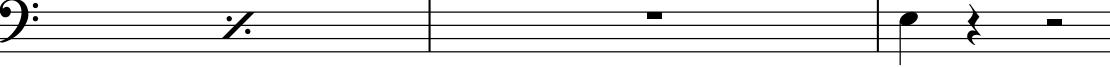
Vln. 1 

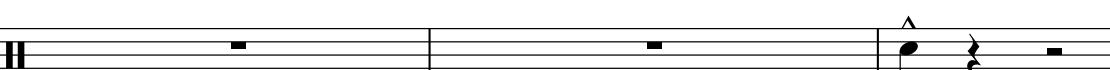
Vln. 2 

Vla. 

Vc. 

A. Gtr. 
Esus

Bass 
Esus

Dr. 

10

B

29

Accord.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

Am

E⁷/G[#]

A. Gtr.

Am

E⁷/G[#]

Bass

B

Dr.

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32

Accord. { G clef, 2 measures. Measure 1: open circle. Measure 2: eighth note followed by a sixteenth note. Measure 3: eighth note followed by a sixteenth note, with a bracket above labeled '6'. Measure 4: eighth note followed by a sixteenth note, with a bracket below labeled '6'.

Accord. { Bass clef, 2 measures. Measure 1: eighth note followed by a sixteenth note. Measure 2: eighth note followed by a sixteenth note.

Vln. 1 { G clef, 2 measures. Measure 1: open circle. Measure 2: open circle.

Vln. 2 { G clef, 2 measures. Measure 1: open circle. Measure 2: open circle.

Vla. { Bass clef, 2 measures. Measure 1: quarter note. Measure 2: half note.

Vc. { Bass clef, 2 measures. Measure 1: quarter note. Measure 2: half note.

A. Gtr. { G clef, 2 measures. Measure 1: open circle. Measure 2: open circle. Above the staff: E^ø/G.

Bass { Bass clef, 2 measures. Measure 1: open circle. Measure 2: open circle. Above the staff: E^ø/G.

Dr. { Common time signature, 2 measures. Measure 1: common time. Measure 2: common time.

38

Accord. {

Vln. 1 {

Vln. 2 {

Vla. {

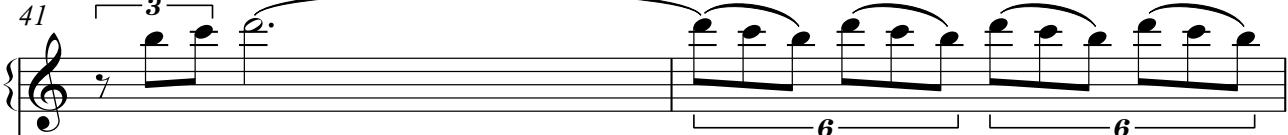
Vc. {

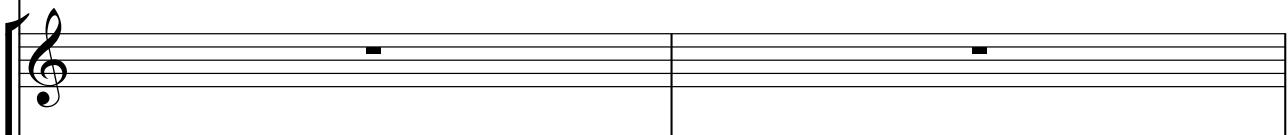
A. Gtr. {

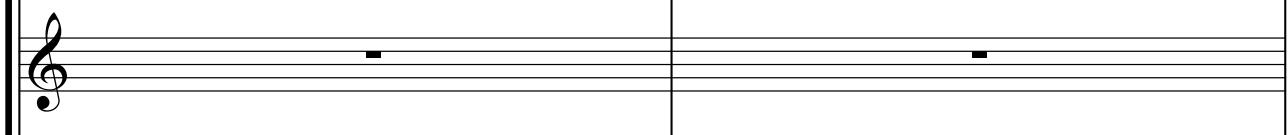
Bass {

Dr. {

41

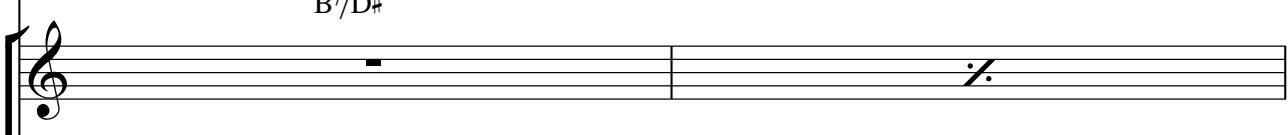
Accord. {  

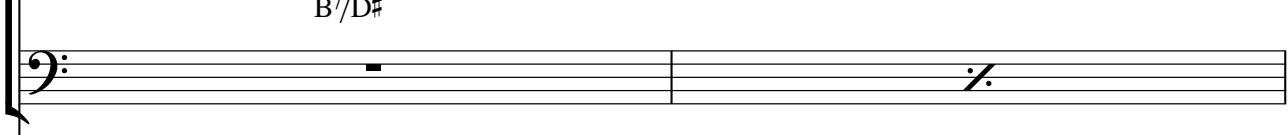
Vln. 1 

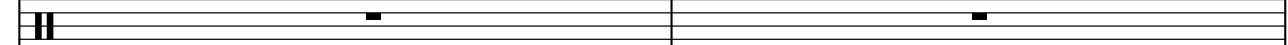
Vln. 2 

Vla. 

Vc. 

A. Gtr. 

Bass 

Dr. 

C

45

Accord. {

Accord. {

Vln. 1

Vln. 2

Vla.

Vc.

A. Gtr.

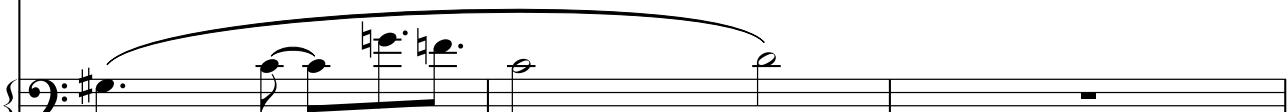
Bass

C

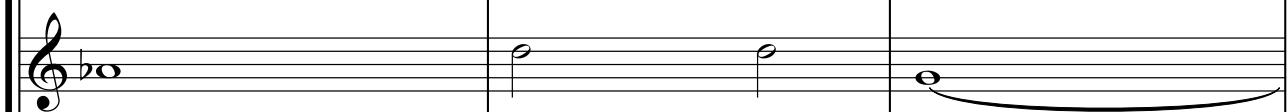
Dr.

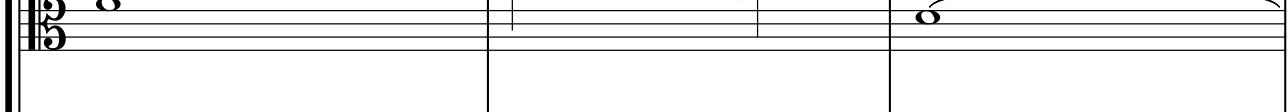
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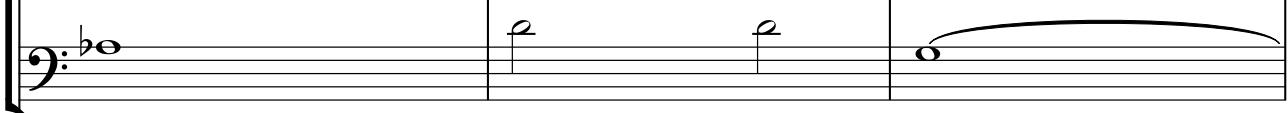
Accord. { 

Accord. { 

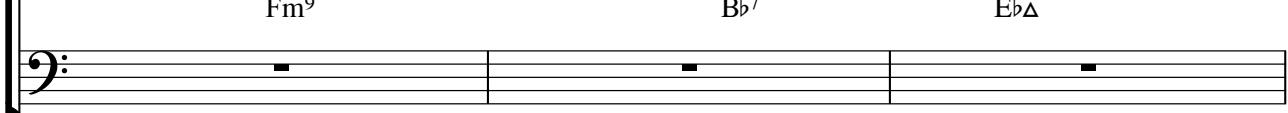
Vln. 1 { 

Vln. 2 { 

Vla. { 

Vc. { 

A. Gtr. { 

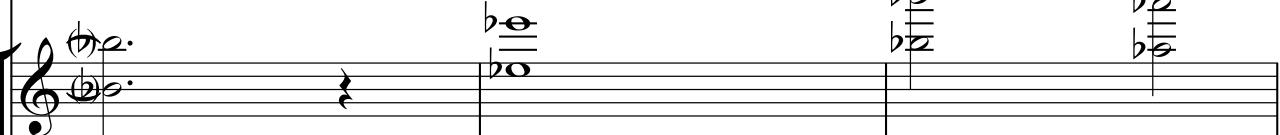
Bass { 

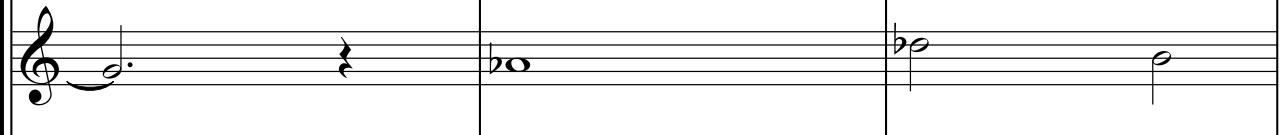
Dr. { 

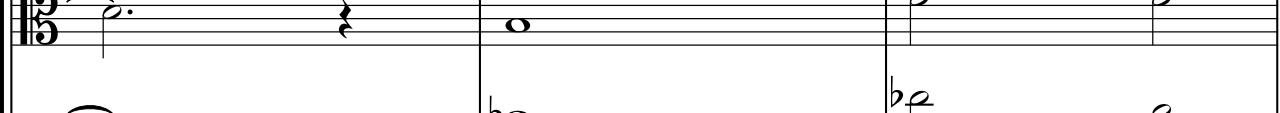
52

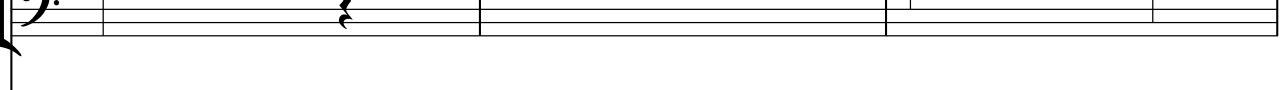
Accord. { 

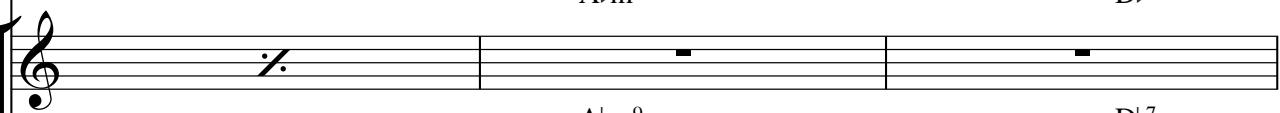
Accord. { 

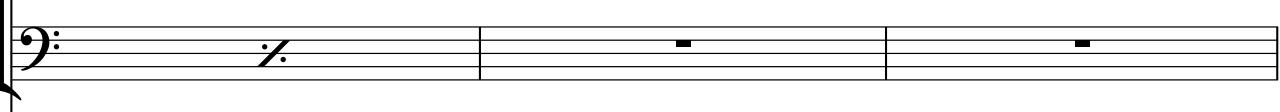
Vln. 1 { 

Vln. 2 { 

Vla. { 

Vc. { 

A. Gtr. { 

Bass { 

Dr. { 

A**m**⁹

D**7**

55

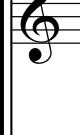
Accord. {  

Accord. { 

Vln. 1 { 

Vln. 2 { 

Vla. { 

Vc. { 

A. Gtr. { 

Bass { 

Dr. { 

G \flat Δ B Δ F 7 B 9

G \flat Δ B Δ F 7 B 9

||

59

D

Accord. {  

Accord. { 

Vln. 1 { 

Vln. 2 { 

Vla. { 

Vc. { 

A. Gtr. { 

Bass { 

Dr. { 

C¹¹ F⁷ B_bm

C¹¹ F⁷ B_bm

D

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63

3

Accord. {                  

Vln. 1 {             

Vln. 2 {           

Vla. {         

Vc. {       

F⁷/A F^ø/A[♭]

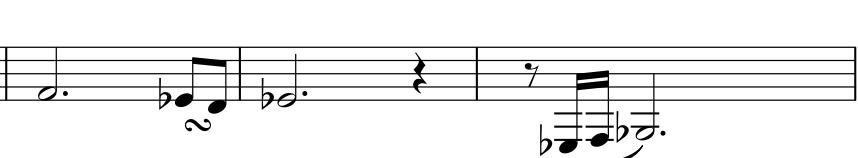
A. Gtr. {         

F⁷/A F^ø/A[♭]

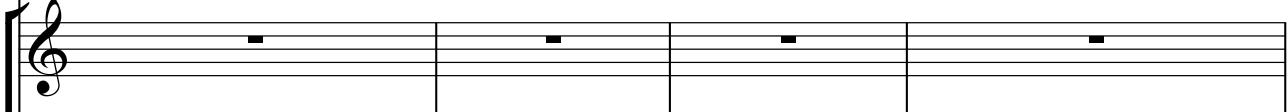
Bass {      

Dr. {   

66

Accord. {  

Accord. { 

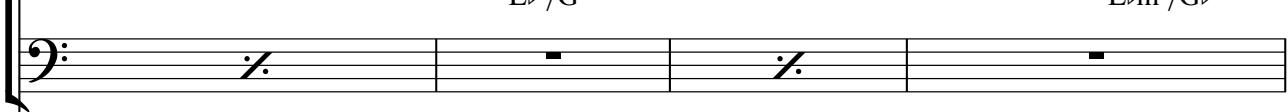
Vln. 1 { 

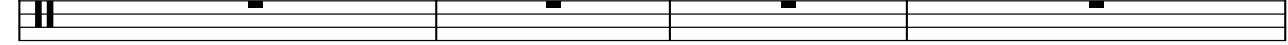
Vln. 2 { 

Vla. { 

Vc. { 

A. Gtr. { 

Bass { 

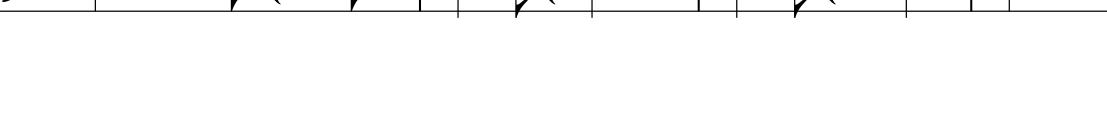
Dr. { 

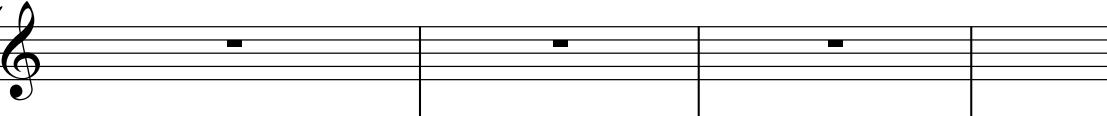
$E\flat^9/G$ $E\flat m^9/G\flat$

$E\flat^9/G$ $E\flat m^9/G\flat$

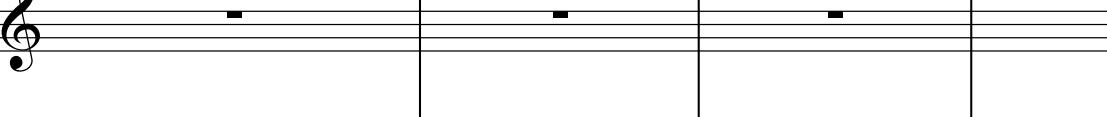
70

Accord. { 

Accord. { 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

A. Gtr. 

Bass 

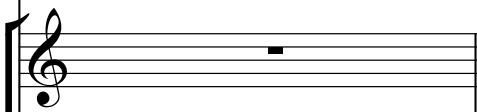
Dr. 

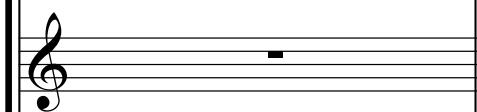
Bbm/F C7/E

Bbm/F C7/E

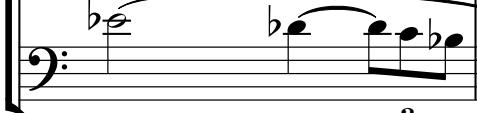
74

Accord. {  } 

Vln. 1 

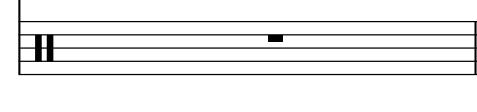
Vln. 2 

Vla. 

Vc. 

A. Gtr. 

Bass 

Dr. 

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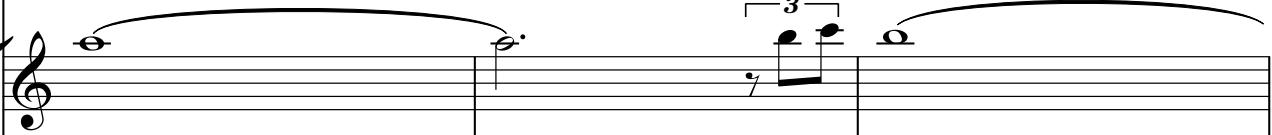
E

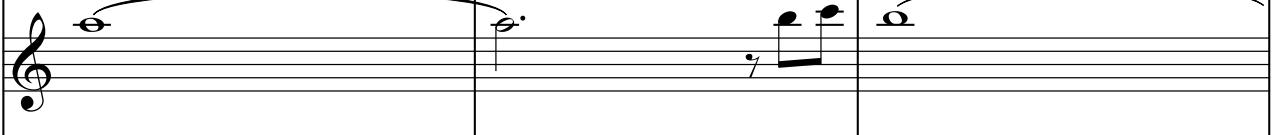
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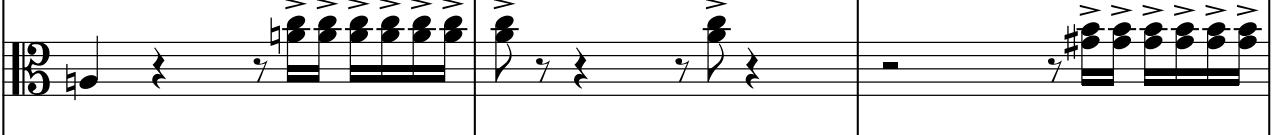
77

Accord. { 

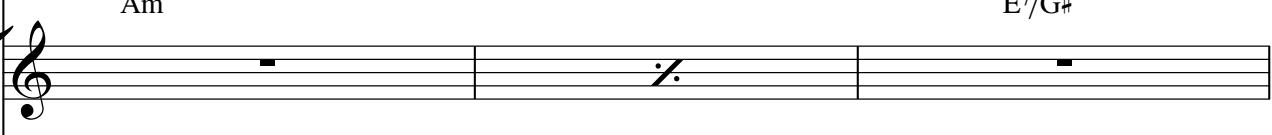
Accord. { 

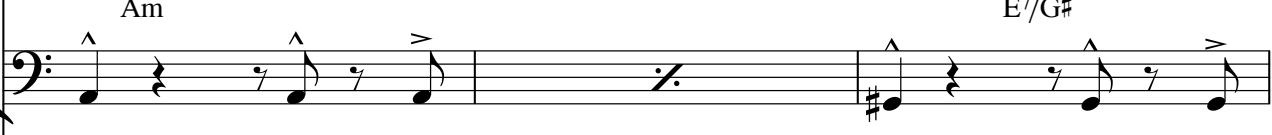
Vln. 1 

Vln. 2 

Vla. 

Vc. 

A. Gtr. Am E^{7/G#} 

Bass Am E^{7/G#} 

Dr. 

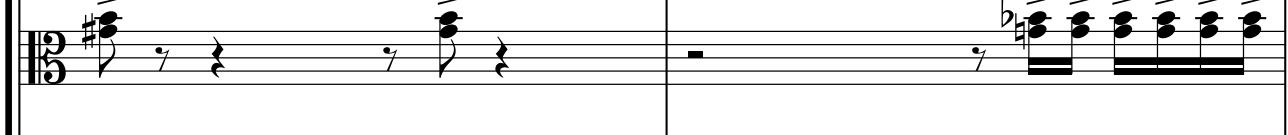
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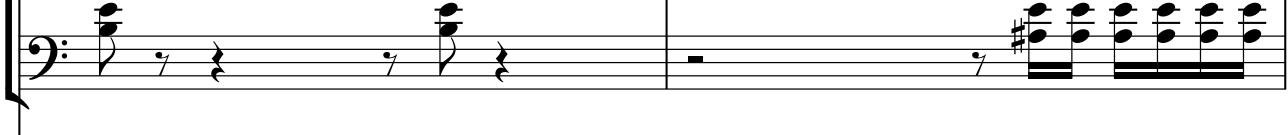
Accord. { 

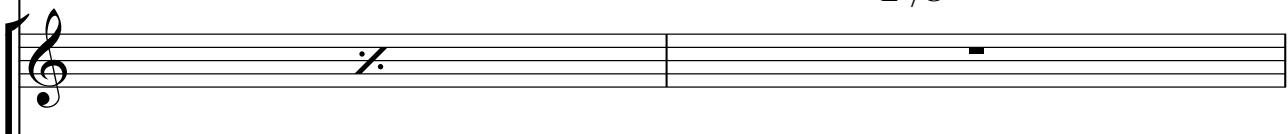
Accord. { 

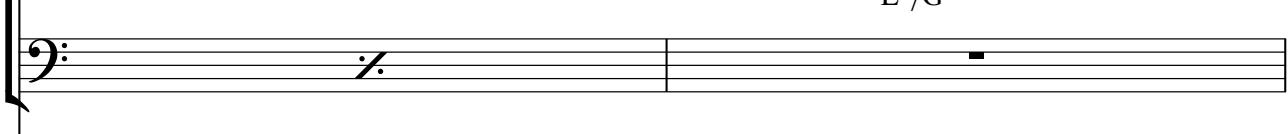
Vln. 1 

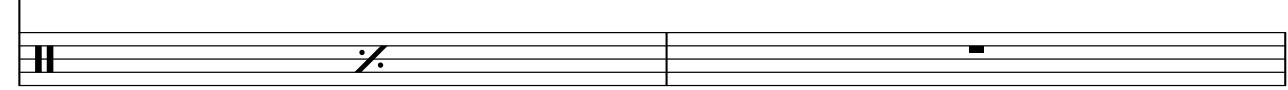
Vln. 2 

Vla. 

Vc. 

A. Gtr. 

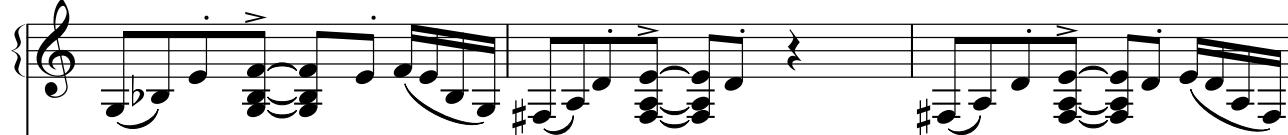
Bass 

Dr. 

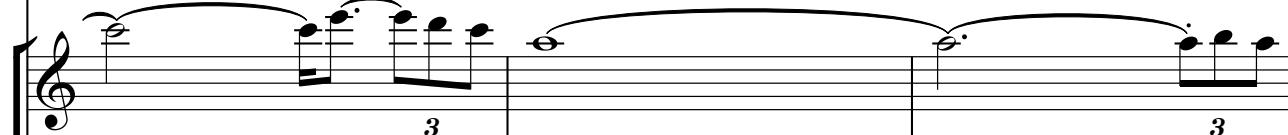
E^\varnothing/G

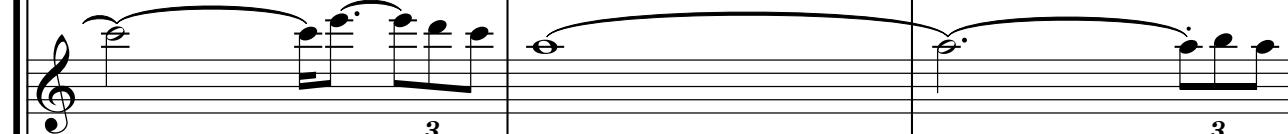
E^\varnothing/G

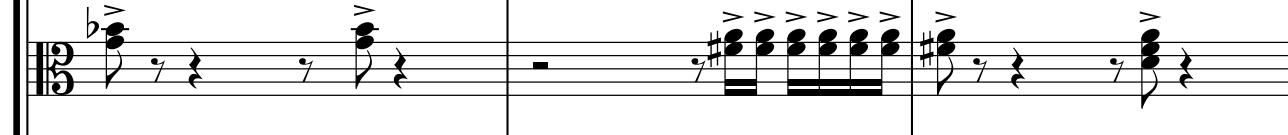
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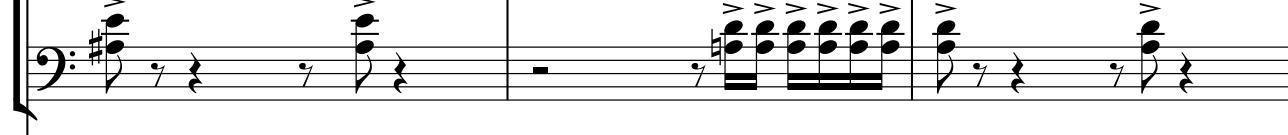
Accord. { 

Accord. { 

Vln. 1 
3 3

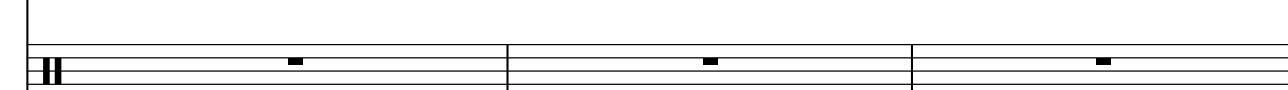
Vln. 2 
3 3

Vla. 
3 3

Vc. 
3 3

A. Gtr. 
D⁹/F#

Bass 
D⁹/F#

Dr. 

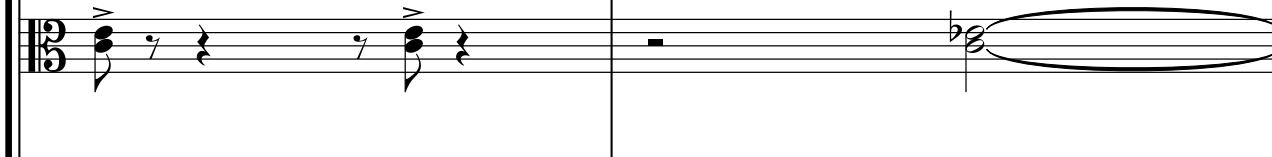
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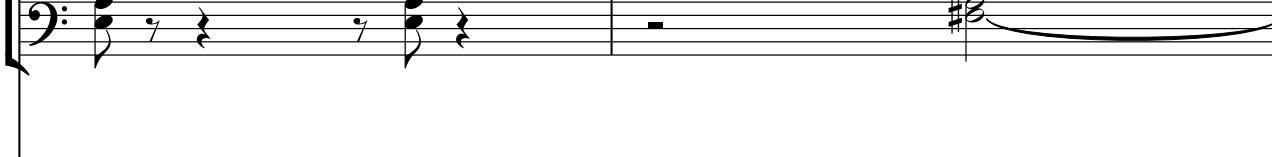
Accord. { 

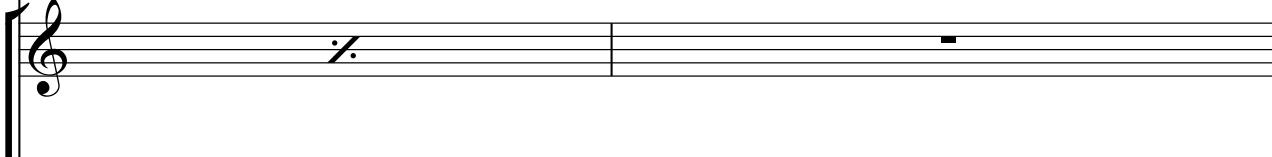
Accord. { 

Vln. 1 

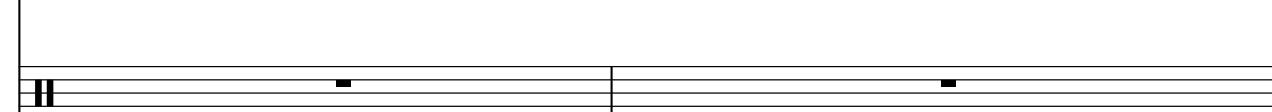
Vln. 2 

Vla. 

Vc. 

A. Gtr. 

Bass 

Dr. 

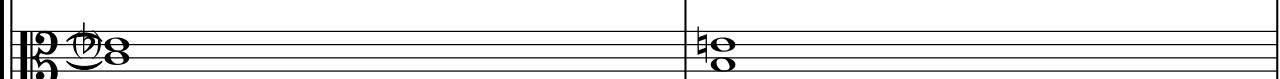
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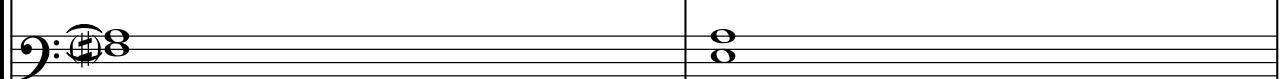
Accord. { 

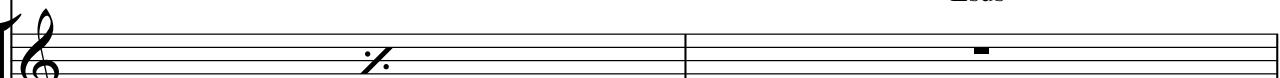
Accord. { 

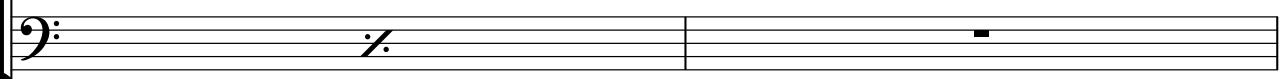
Vln. 1 

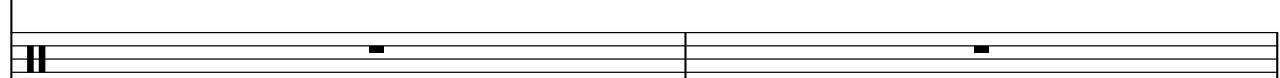
Vln. 2 

Vla. 

Vc. 

A. Gtr.  Esus

Bass  Esus

Dr. 

92

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

A. Gtr.

Bass

Dr.

31

F

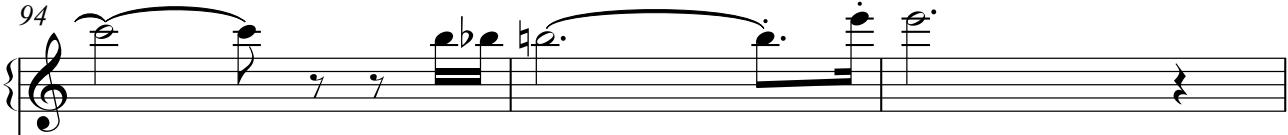
E⁷ Am

E⁷ Am

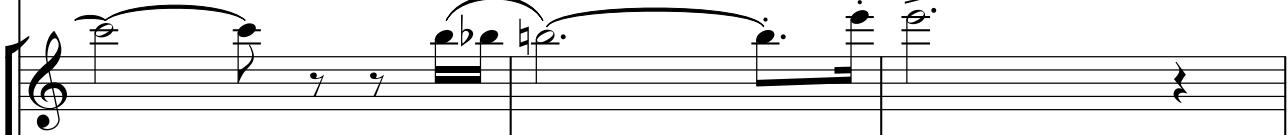
F

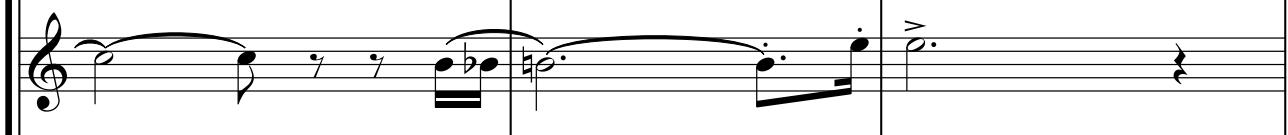
Red Tango / Sergey Voytenko

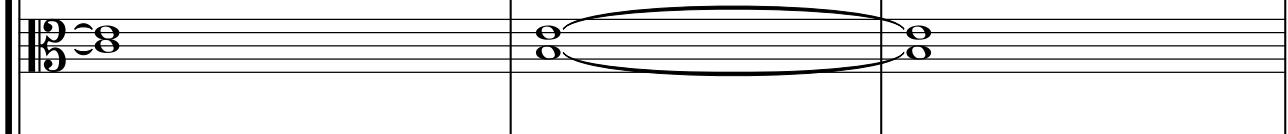
94

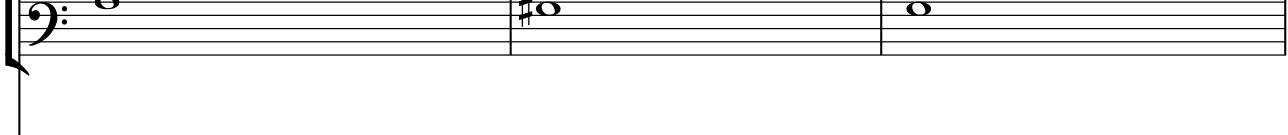
Accord. { 

Accord. { 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

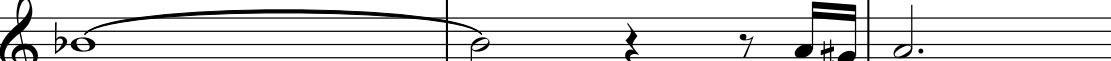
A. Gtr.  E7/G#

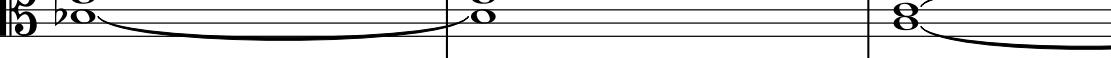
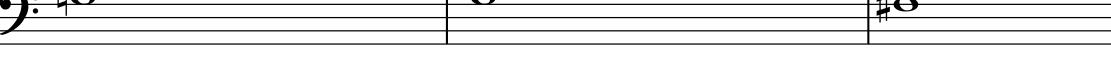
Bass  E7/G#

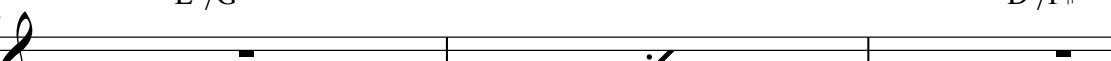
Dr. 

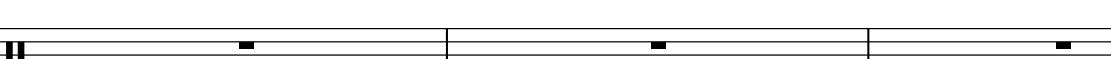
97

Accord. {  

Vln. 1 {  

Vla. {  

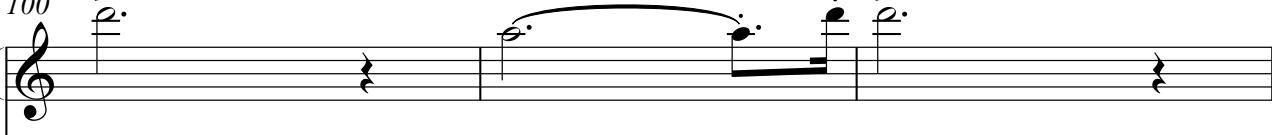
A. Grtr. {  

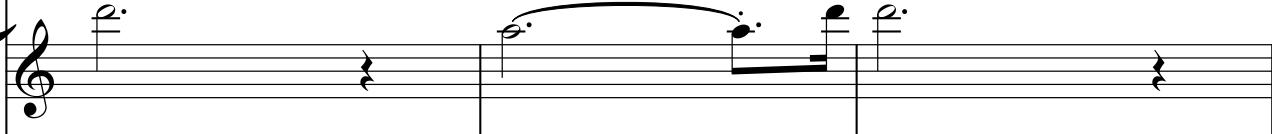
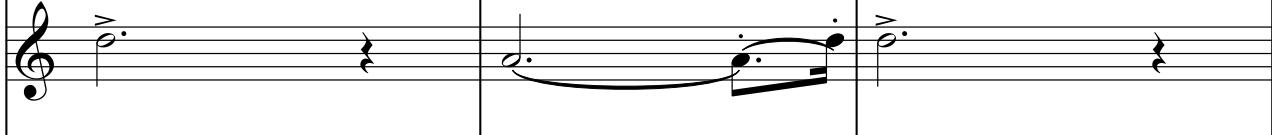
Dr. { 

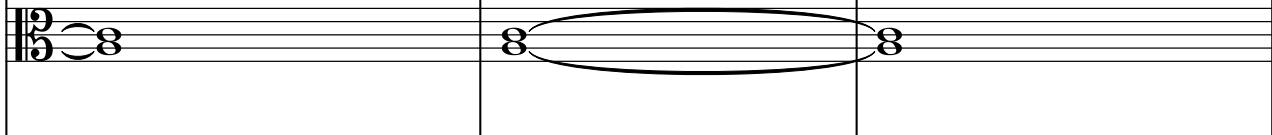
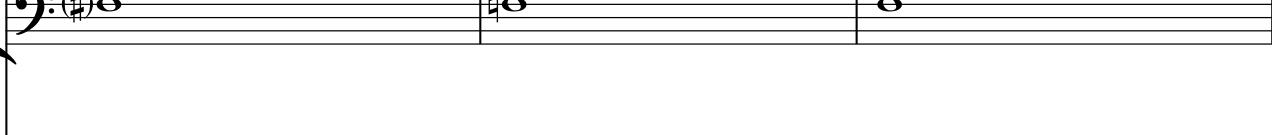
33

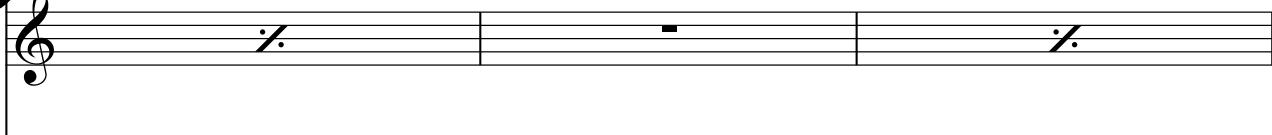
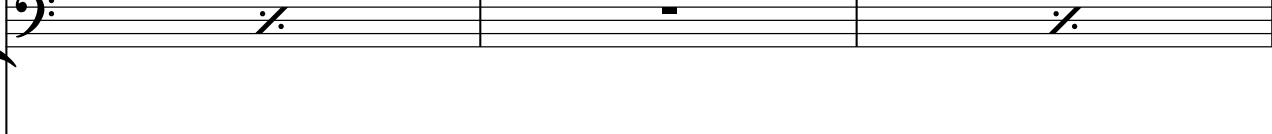
Red Tango / Sergey Voytenko

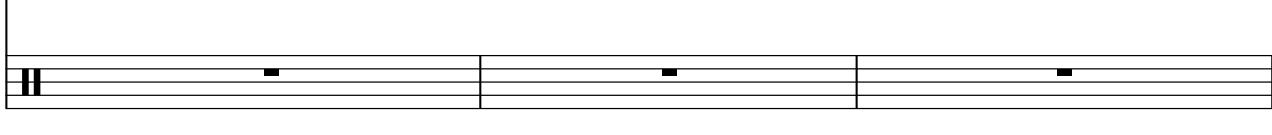
100

Accord. {  

Vln. 1 {  

Vla. {  

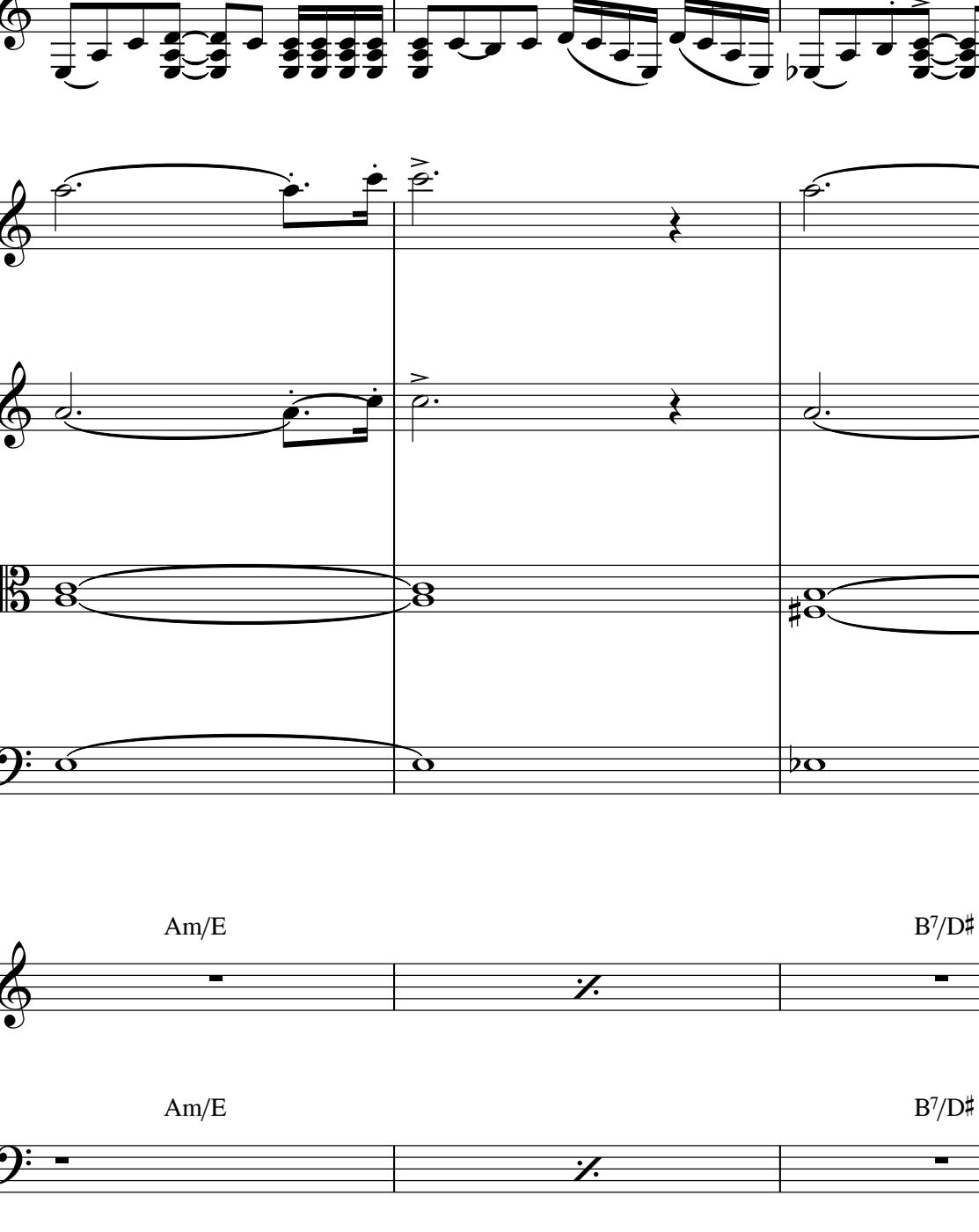
A. Gtr. {  

Dr. { 

Dm⁹/F

Dm⁹/F

103

Accord. { 

Vln. 1

Vln. 2

Vla.

Vc.

A. Gtr.

Bass

Dr.

Am/E B⁷/D[#]

Am/E B⁷/D[#]

106

Accord.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

A. Gtr.

Bass

Dr.

Esus

Esus

Red Tango / Sergey Voytenko

This musical score page contains six staves of music. The top two staves are for 'Accord.' (treble clef), with the second staff featuring sixteenth-note patterns. The third staff is for 'Vln. 1' (treble clef). The fourth staff is for 'Vln. 2' (treble clef). The fifth staff is for 'Vla.' (bass clef). The sixth staff is for 'Vc.' (bass clef). The bottom three staves are for 'A. Gtr.' (treble clef), 'Bass' (bass clef), and 'Dr.' (bass clef). The 'A. Gtr.' and 'Bass' staves both have the word 'Esus' written above them. The 'Dr.' staff has a double bar line with repeat dots at the beginning. Various dynamics are indicated throughout the score, including accents and slurs. The page number '36' is at the top left, and the tempo '106' is at the top center.

G

A musical score section labeled "Accord." at the beginning. It features a treble clef on a staff, followed by a tempo marking of "108" above a curved line with a fermata symbol.

A musical score for Accordion. The left hand part is labeled "Accord." and shows a melodic line with eighth-note patterns and grace notes. The right hand part shows harmonic chords with sustained notes and sixteenth-note patterns. The score consists of two systems separated by a double bar line. The key signature is A major (no sharps or flats). The time signature is common time.

Musical score for Violin 1 (Vln. 1) showing measures 1-2. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef and a common time signature. Measure 1 starts with a grace note followed by a eighth note tied to a sixteenth note. Measure 2 starts with a sixteenth note followed by a eighth note tied to a sixteenth note.

Musical score for Violin 2 (Vln. 2) showing four measures. The first measure starts with a fermata over a note on the G string. The second measure begins with a fermata over a note on the D string. The third measure starts with a note on the A string. The fourth measure starts with a note on the C string.

Musical score for strings section, measures 1-3. The score consists of three staves. The first staff is for the Cello (Cello), the second for the Double Bass (Double Bass), and the third for the Violin (Vln). The key signature is B-flat major (two flats). Measure 1: Cello has a half note A, Double Bass has a half note G, Violin has a half note F. Measure 2: Cello has a half note E, Double Bass has a half note D, Violin has a half note C. Measure 3: Cello has a half note D, Double Bass has a half note C, Violin has a half note B.

Musical score for the Cello (Vc.) part. The score consists of two staves. The top staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a dynamic instruction 'p' (piano) and a fermata over the first note. The bottom staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a dynamic instruction 'f' (forte) and a fermata over the first note.

A guitar tablature for an acoustic guitar (A. Gtr.) on a standard six-string guitar neck. The tab shows a single vertical tick mark on the 6th string at the 12th fret, indicating where to press the string. Above the tab, three chords are indicated: E7, Dm9, and G7. The tab is set against a background of horizontal lines representing the strings, with vertical bar lines separating the measures.

Bass

E⁷ Dm⁹ G⁷

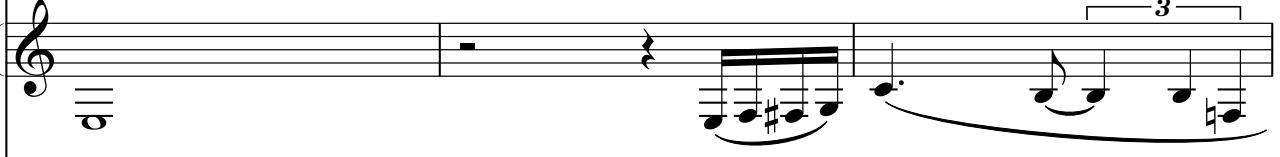
A musical staff for bass guitar. It features a bass clef at the beginning. The staff has four measures. The first measure contains an E7 chord symbol above the staff. The second measure contains a Dm9 chord symbol above the staff. The third measure contains a G7 chord symbol above the staff. The fourth measure is empty, ending with a short vertical line.

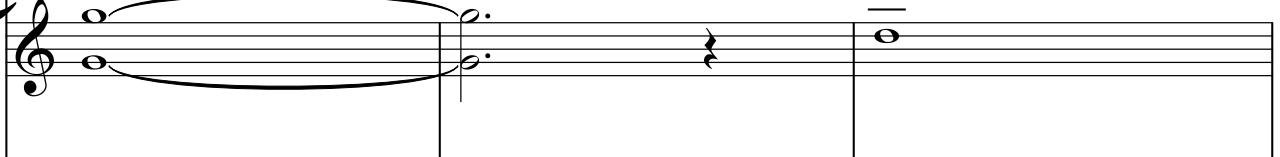
G

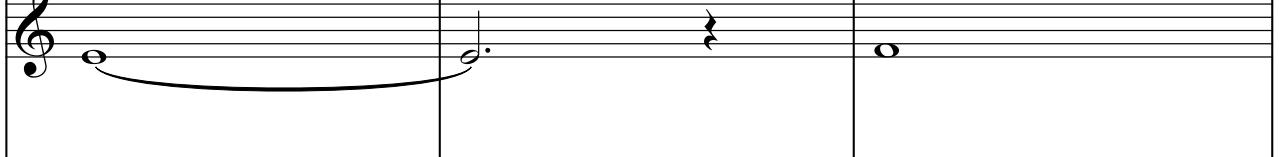
A musical staff with five horizontal lines and four spaces. Measure 1 starts with a bass clef, a 'C' key signature, and a common time signature. It contains two eighth notes: the first is a double bar line with a repeat sign, and the second is a note with a vertical stem and a small '1' below it. Measure 2 begins with a repeat sign. Measure 3 starts with a bass clef, a 'G' key signature, and a common time signature. It contains two eighth notes: the first is a double bar line with a repeat sign, and the second is a note with a vertical stem and a small '2' below it. Measure 4 begins with a repeat sign.

111

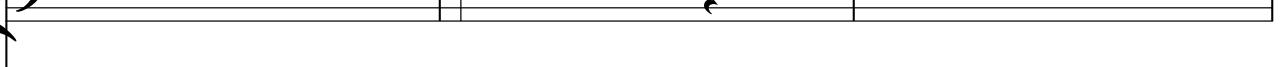
Accord. { 

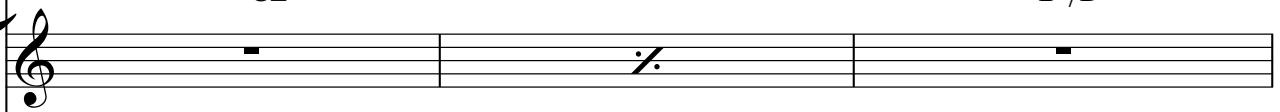
Accord. { 

Vln. 1 

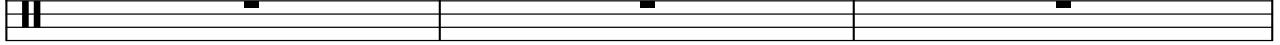
Vln. 2 

Vla. 

Vc. 

A. Gtr. 

Bass 

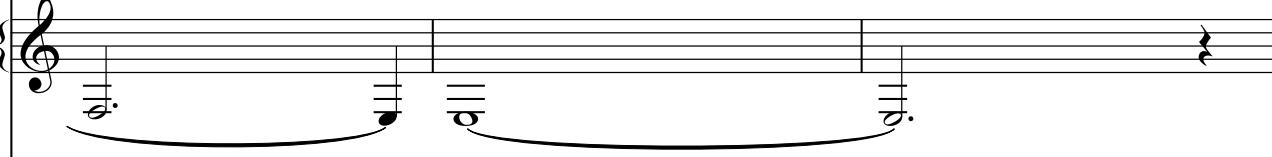
Dr. 

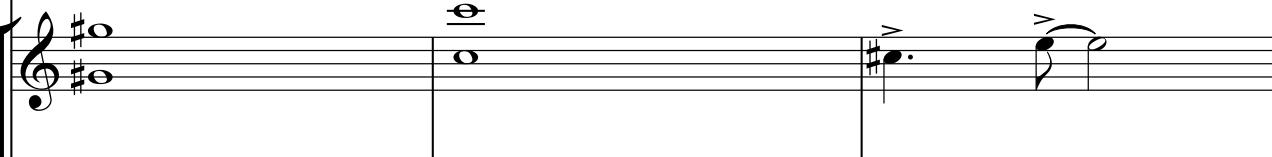
C Δ B \varnothing /D

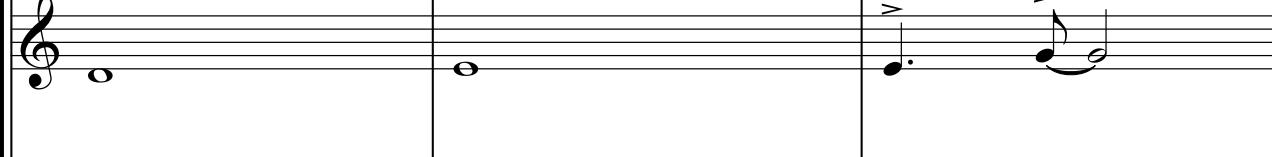
C Δ B \varnothing /D

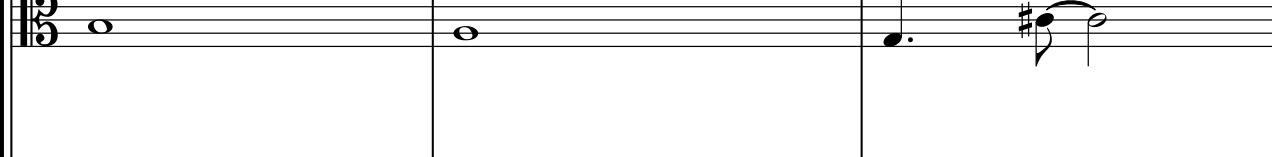
114

Accord. { 

Accord. { 

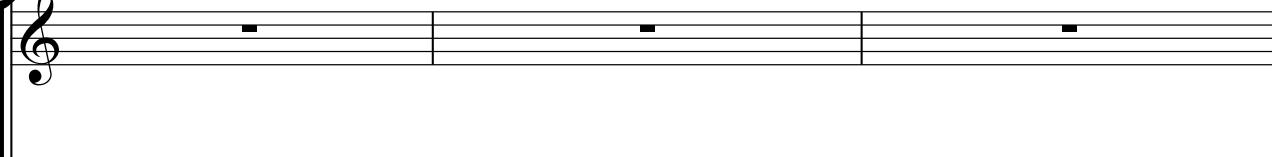
Vln. 1 

Vln. 2 

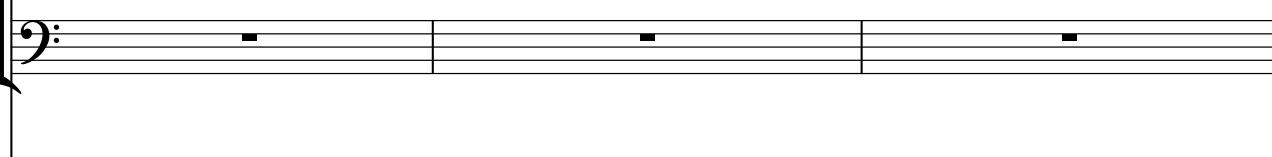
Vla. 

Vc. 

E⁷ Am A⁷/C[♯]

A. Gtr. { 

E⁷ Am A⁷/C[♯]

Bass { 

Dr. { 

117

Accord. { 

Accord. { 

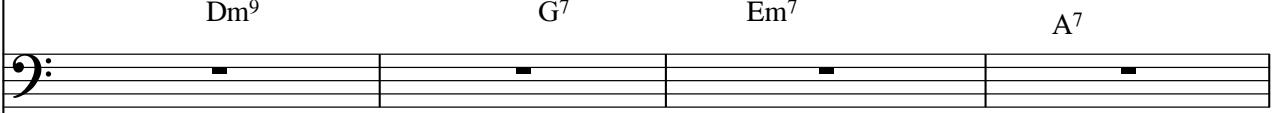
Vln. 1 

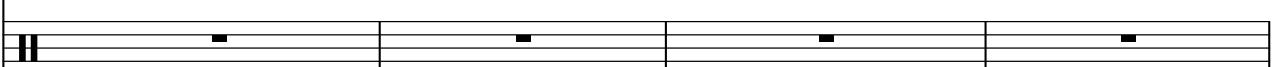
Vln. 2 

Vla. 

Vc. 

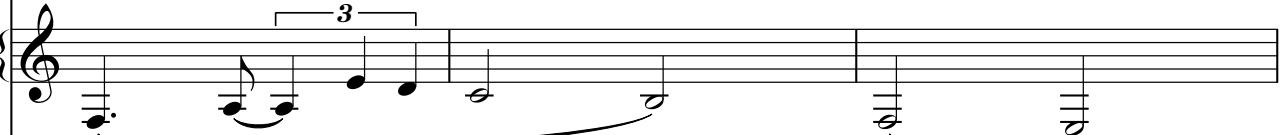
A. Gtr. 
 Dm⁹ G⁷ Em⁷ A⁷

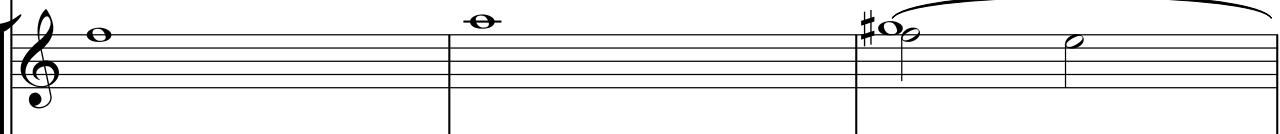
Bass 
 Dm⁹ G⁷ Em⁷ A⁷

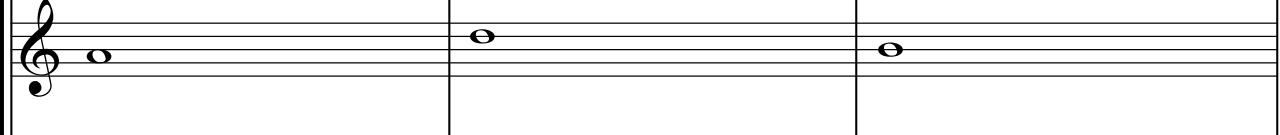
Dr. 

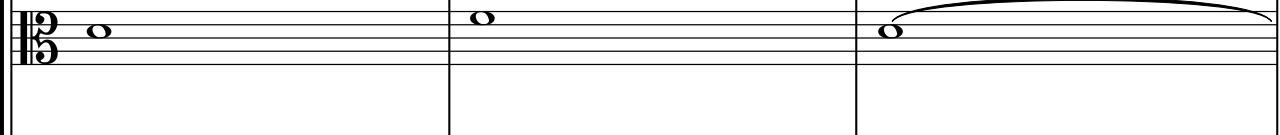
121

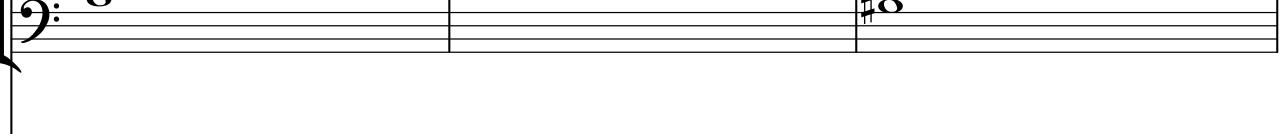
Accord. { 

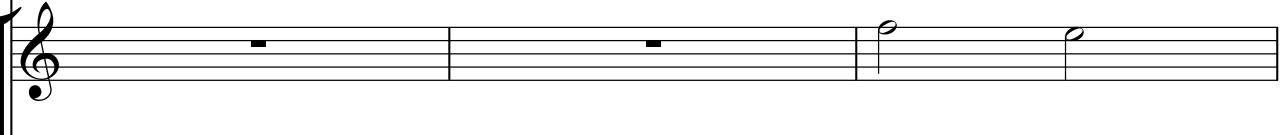
Accord. { 

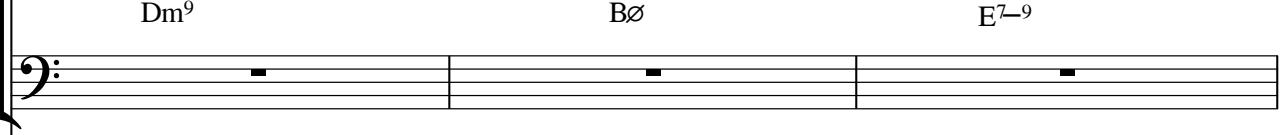
Vln. 1 

Vln. 2 

Vla. 

Vc. 

A. Gtr. 

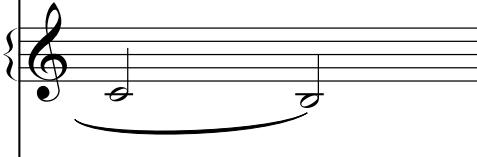
Bass 

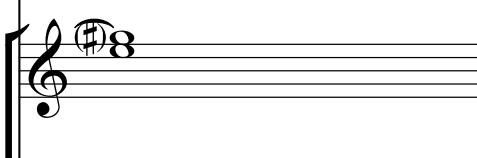
Dr. 

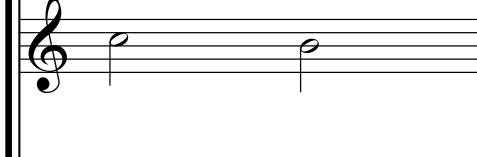
Dm⁹ Bø E⁷-⁹

Dm⁹ Bø E⁷-⁹

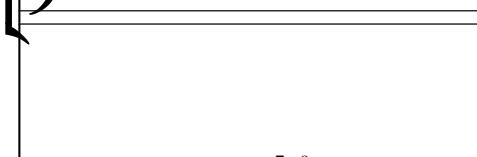
124

Accord. {  

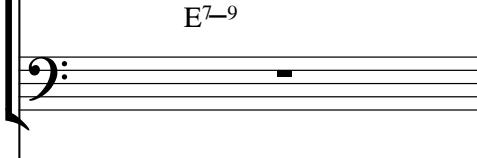
Vln. 1 

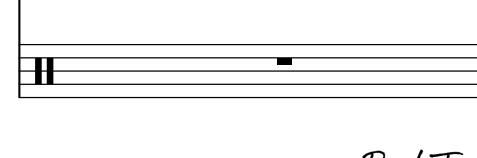
Vln. 2 

Vla. 

Vc. 

A. Gtr. 

Bass 

Dr. 

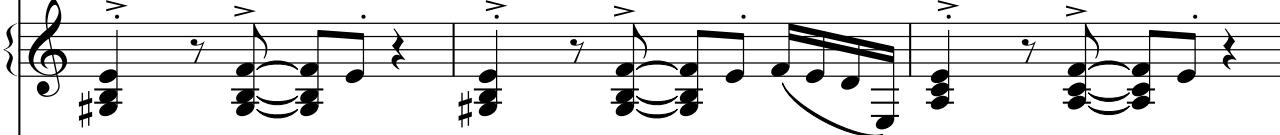
E⁷⁻⁹ Am

E⁷⁻⁹ Am

E⁷⁻⁹ Am

127

Accord. { 

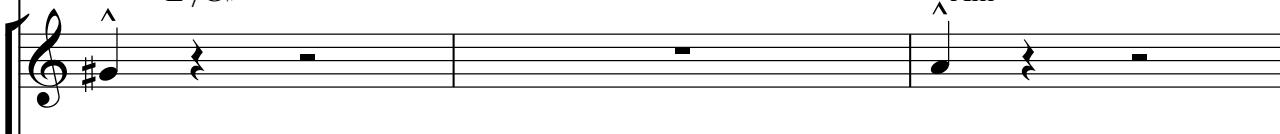
Accord. { 

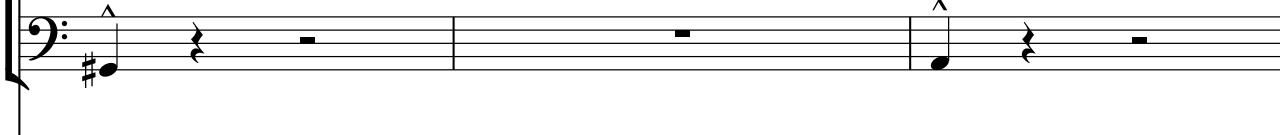
Vln. 1 

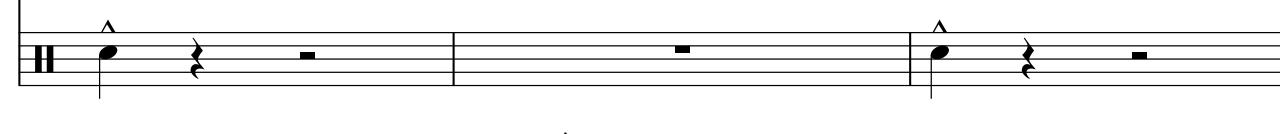
Vln. 2 

Vla. 

Vc. 

A. Gtr. 
 E⁷/G[#] Am

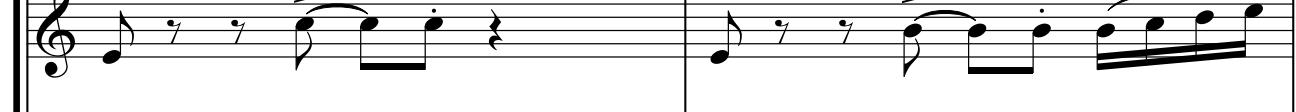
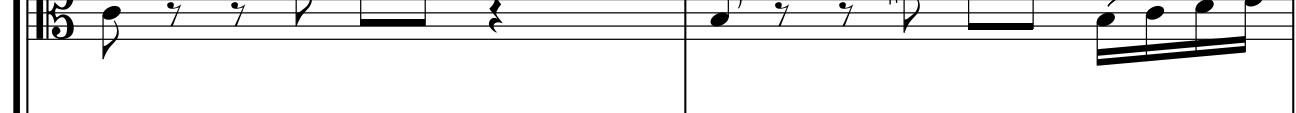
Bass 
 E⁷/G[#] Am

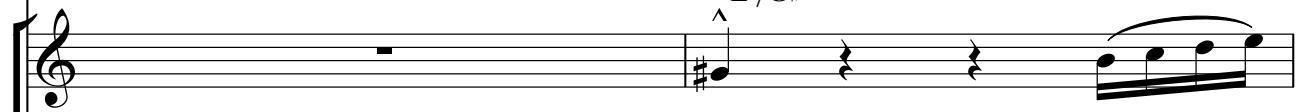
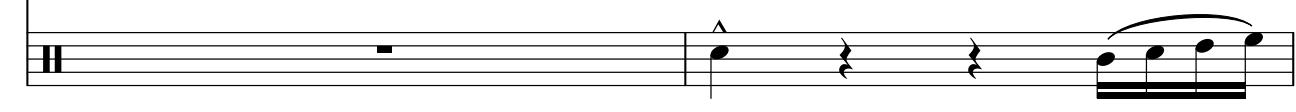
Dr. 
 Am

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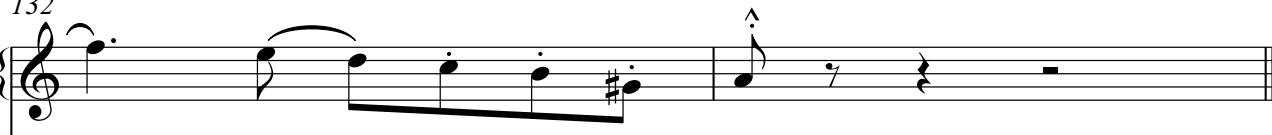
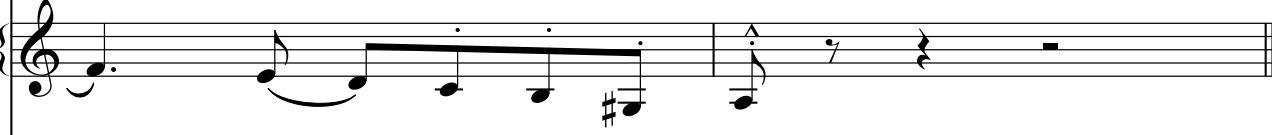
130

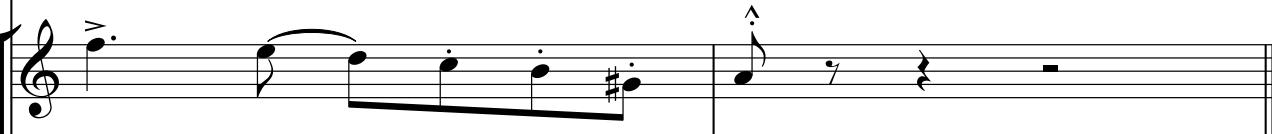
Accord. { 
Accord. { 

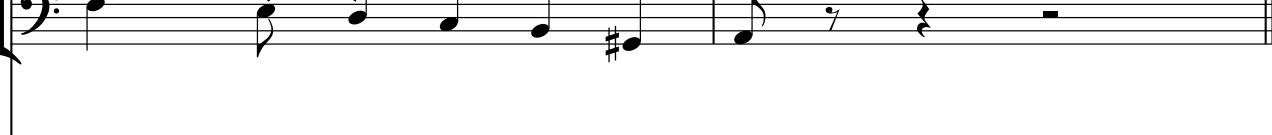
Vln. 1 
Vln. 2 
Vla. 
Vc. 

A. Gtr. 
Bass 
Dr. 

132

Accord. {  

Vln. 1 {  

Vla. {  

A. Gtr. {  

Dr. { 

Accordion 1

Red Tango

Рэд танго

Sergey Voytenko

4

8

12 A

16

20

24

28 B

33

38

43 C

48

V.S.

Red Tango / Sergey Voytenko

Accordion 1

52

56

3

61 **D**

66

6 6

71

3

76 **E**

79

82

86

89

91

Red Tango / Sergey Voytenko

Accordion 1

3

93 **F**

100

108 **G**

113

116

120

123

125

129

131

Accordion 2

Red Tango

Рэд танго

Sergey Voytenko

4

8

11

13 A

16

19

22

26

29 B

33

36

V.S.

Red Tango / Sergey Voytenko

Accordion 2

40

44 C

49

54

61 D

66

71

76 E

79

82

85

Accordion 2

3

88

91

93 F

96

99

102

105

108 G

112

118

124

V.S.

Red Tango / Sergey Voytenko

Accordion 2

Musical score for Accordion 2, featuring two staves of music. The key signature is A major (no sharps or flats). Measure 128 starts with a half note followed by a quarter note with a fermata, then a eighth-note pair with a grace note. Measure 131 begins with a half note followed by a quarter note with a fermata, then a eighth-note pair with a grace note.

Violin 1

Red Tango

Sergey Voytenko

Рэд танго

The sheet music consists of ten staves of violin notation. Staff 1 (measures 4-7) shows eighth-note patterns with grace notes. Staff 2 (measures 8-11) adds sixteenth-note patterns. Staff 3 (measures 12-15) is labeled 'A' and features eighth-note patterns with grace notes. Staff 4 (measures 16-19) continues the eighth-note pattern from staff 3. Staff 5 (measures 20-23) shows eighth-note patterns with grace notes. Staff 6 (measures 24-27) is labeled 'B' and features eighth-note patterns with grace notes. Staff 7 (measures 28-31) is labeled '14' and shows sixteenth-note patterns. Staff 8 (measures 32-35) is labeled 'C' and features eighth-note patterns with grace notes. Staff 9 (measures 36-39) shows eighth-note patterns with grace notes. Staff 10 (measures 40-43) shows eighth-note patterns with grace notes. Staff 11 (measures 44-47) shows eighth-note patterns with grace notes. Staff 12 (measures 48-51) shows eighth-note patterns with grace notes. Staff 13 (measures 52-55) shows eighth-note patterns with grace notes. Staff 14 (measures 56-59) shows eighth-note patterns with grace notes. Staff 15 (measures 60-63) is labeled 'D' and shows eighth-note patterns with grace notes.

Red Tango / Sergey Voytenko

2

Violin 1

77 **E**

84

89

91

93 **F**

99

106 **G**

115

123

128

131

Red Tango / Sergey Voytenko

Violin 2

Red Tango

Sergey Voytenko

Рэд танго

The sheet music for Violin 2 features ten staves of musical notation. The first staff begins at measure 4. Measures 8 through 11 show a repeating pattern of eighth-note pairs. Staff 12 starts with a fermata over a sixteenth note, followed by a sixteenth-note pattern labeled 'A'. Staff 17 shows a transition with quarter notes and sixteenth-note patterns. Staff 22 continues the sixteenth-note patterns. Staff 27 begins with a sixteenth-note pattern labeled 'B', followed by a measure of rests and a sixteenth-note pattern labeled '14'. Staff 44 shows a melodic line with grace notes and slurs, labeled 'C'. Staff 50 consists of sustained notes. Staff 56 shows a rhythmic pattern with a '3' below the staff. Staff 61 starts with a sixteenth-note pattern labeled 'D', followed by a measure of rests.

Red Tango / Sergey Voytenko

2

Violin 2

77 **E**

84

89

91

93 **F**

100

108 **G**

116

124

129

131

Red Tango / Sergey Voytenko

Viola

Red Tango

Рэд танго

Sergey Voytenko

4

8

12

A

17

22

27

B

34

43

C

51

59

D

V.S.

Red Tango / Sergey Voytenko

Viola

65



71

77 **E**

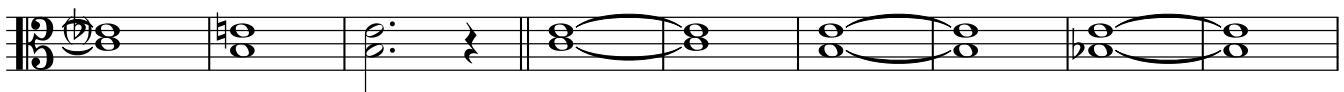
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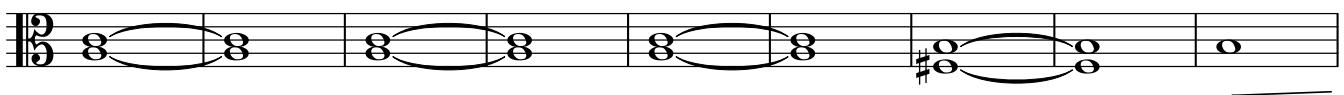
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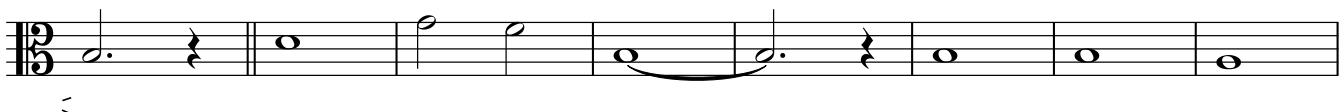
90

F

99



108

G

116



124



129



Red Tango / Sergey Voytenko

Viola

3

131



Violoncello

Red Tango

Рэд танго

Sergey Voytenko

The sheet music for Cello consists of ten staves of musical notation. The first staff begins with a measure number 4. Staff 2 starts at measure 9. Staff 3 starts at measure 13, with a box labeled 'A' above it. Staff 4 starts at measure 14. Staff 5 starts at measure 29, with a box labeled 'B' above it. Staff 6 starts at measure 37. Staff 7 starts at measure 45, with a box labeled 'C' above it. Staff 8 starts at measure 53. Staff 9 starts at measure 60, with a box labeled 'D' above it. Staff 10 starts at measure 66. Measures 71 and 77 are shown with boxes labeled 'E' above them.

Measure numbers: 4, 9, 13, 14, 29, 37, 45, 53, 60, 66, 71, 77.

Motif labels: A, B, C, D, E.

V.S.

Red Tango / Sergey Voytenko

2

Violoncello

81

85

90

F

99

108

G

116

124

129

Red Tango / Sergey Voytenko

Acoustic Guitar

Red Tango

Рэд танго

Sergey Voytenko

The sheet music for 'Red Tango' features 11 staves of musical notation for acoustic guitar. The chords are indicated below each staff. The chords include Am, E^{7/G#}, A, E^{7/G#}, E^{9/G}, D^{9/F#}, Dm^{9/F}, Am/E, B^{7/D#}, Esus, D^{9/F#}, Am, E^{7/G#}, E^{9/G}, D^{9/F#}, Dm^{9/F}, Am/E, B^{7/D#}, Esus, E⁷, C, Dm⁹, G⁷, CΔ, Fm⁹, B⁷, EbΔ, Abm⁹, Db⁷, GbΔ, BΔ, F⁷, B⁹, C¹¹, F⁷, D, Bbm, F^{7/A}, F^{9/Ab}, Eb^{9/G}, Ebm^{9/Gb}, Bbm/F, C^{7/E}, Fsus, E⁷, E, Am, E^{7/G#}, E^{9/G}, D^{9/F#}, Dm^{9/F}, Am/E, B^{7/D#}, Esus, E⁷.

Red Tango / Sergey Voytenko

Bass Guitar

Red Tango

Рэд танго

Sergey Voytenko

4 Am E^{7/G#} Am

11 E^{7/G#} A Am E^{7/G#}

16 E^{ø/G} D^{ø/F#} Dm^{ø/F} Am/E B^{7/D#}

26 Esus B Am E^{7/G#}

33 E^{ø/G} D^{ø/F#} Dm^{ø/F} Am/E B^{7/D#}

43 Esus E⁷ C Dm⁹ G⁷ CΔ Fm⁹ B^{b7} EbΔ

52 Abm⁹ Db⁷ GbΔ BΔ F⁷ B⁹ C¹¹ F⁷

61 D Bbm F^{7/A} F^{ø/Ab} Eb^{9/G}

68 Ebm^{9/Gb} Bbm/F C^{7/E} Fsus E⁷

77 E Am E^{7/G#} E^{ø/G} D^{ø/F#}

Red Tango / Sergey Voytenko

2

Bass Guitar

84

Dm⁹/F

Am/E

B⁷/D[♯]

Esus

E⁷

A bass guitar staff with five measures. The first measure has a note followed by a rest. The second measure has a rest. The third measure has a note followed by a rest. The fourth measure has a rest. The fifth measure has a note followed by a rest.

93 **F**

Am

E⁷/G[♯]E⁹/GD⁹/F[♯]

A bass guitar staff with five measures. The first measure has a note with a fermata, followed by a note with a grace note. The second measure has a note with a fermata, followed by a note with a grace note. The third measure has a note with a fermata, followed by a note with a grace note. The fourth measure has a rest. The fifth measure has a note followed by a rest.

100

Dm⁹/F

Am/E

B⁷/D[♯]

Esus

E⁷

A bass guitar staff with five measures. The first measure has a note followed by a rest. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a rest. The fifth measure has a note followed by a rest.

G109 Dm⁹G⁷C Δ B \varnothing /DE⁷

Am

A⁷/C $^{\sharp}$

A bass guitar staff with five measures. The first measure has a rest. The second measure has a rest. The third measure has a rest. The fourth measure has a note followed by a rest. The fifth measure has a rest.

117 Dm⁹G⁷Em⁷A⁷Dm⁹B \varnothing E⁷⁻⁹E⁷⁻⁹

A bass guitar staff with five measures. The first measure has a rest. The second measure has a rest. The third measure has a rest. The fourth measure has a rest. The fifth measure has a rest.

125 Am

E⁷/G $^{\sharp}$

Am

A bass guitar staff with three measures. The first measure has a note with a fermata, followed by a note with a grace note. The second measure has a note with a fermata, followed by a note with a grace note. The third measure has a note with a fermata, followed by a note with a grace note.

130

E⁷/G $^{\sharp}$

A bass guitar staff with one measure. It features a series of eighth-note patterns with grace notes and slurs, starting with a note with a fermata.

Drum Set

Red Tango

Sergey Voytenko

Рэд танго

Solo **4**

A four-measure drum solo line. It begins with a sustained note on the first beat, followed by a pattern of eighth notes with accents on the second and fourth beats. This pattern repeats three more times.

11

A

A line of sixteenth-note patterns. It includes grace notes and eighth-note pairs with accents. The measure ends with a sustained note.

16

11

A line consisting of a sustained note followed by a pattern of eighth notes with accents on the second and fourth beats. This pattern repeats three more times.

29 **B**

16

C

16

A line featuring sustained notes and eighth-note patterns. It includes grace notes and eighth-note pairs with accents. The measure ends with a sustained note.

61 **D**

A line of eighth-note patterns with grace notes and accents. The measure ends with a sustained note.

77 **E**

A line featuring sustained notes and eighth-note patterns. It includes grace notes and eighth-note pairs with accents. The measure ends with a sustained note.

93 **F**

16

G

16

A line featuring sustained notes and eighth-note patterns. It includes grace notes and eighth-note pairs with accents. The measure ends with a sustained note.

125

A line of eighth-note patterns with grace notes and accents. The measure ends with a sustained note.

130

A line of sixteenth-note patterns. It includes grace notes and eighth-note pairs with accents. The measure ends with a sustained note.

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