

Rodrigo Ratier

TRES HISTORIAS  
RIOPLATENSES  
para violín y piano

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música



Rodrigo Ratier

# Tres historias rioplatenses

para violín y piano

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## **Rodrigo Ratier, TRES HISTORIAS RIOPLATENSES**

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**DERECHOS RESERVADOS © 2010**, respecto a la primera edición en español, por Rodrigo Ratier y Atuel Música, Santiago, Chile.  
Jorge Washington 540, B-103  
7790594, Ñuñoa  
Santiago de Chile

ISBN: En trámite.

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**Publicado por Atuel Música**  
[www.rodrigoratier.scd.cl/atuelmusica](http://www.rodrigoratier.scd.cl/atuelmusica)  
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IMPRESO EN CHILE - PRINTED IN CHILE

# Tres historias rioplatenses

## I - Preludio

**Lento** ♩ = 76  
*Rubato (a piacere)*

Violín

*p* *espress.*

5

Vi.

9 *a tempo*

Pno.

*p*

13

Vi.

*mf*

Pno.

*mf*

17 **Cadenza (ad lib.)**

Vi.

*rallentando...*

Pno.

// Tempo I

Vi. *mp*

Pno. *mp*

Lea \* Lea \* Lea \* Lea \* Lea \* Lea \* Lea \*

Vi.

Pno.

Lea \* Lea \* Lea \* Lea \* Lea \* Lea \* Lea \*

Vi. *f*

Pno. *f*

Lea \* Lea \* Lea \* Lea \* Lea \* Lea \*

Vi.

Pno. *MD*

Lea \* Lea \* Lea \* Lea \* Lea \* Lea \*

rall... // Allegro ♩ = 124

The musical score is arranged in four systems, each with a Violin (Vi.) staff on top and a Piano (Pno.) grand staff below. The key signature has one sharp (F#) and the time signature is 3/4. Measure numbers 35, 39, 42, and 46 are indicated at the start of their respective systems. The score includes various dynamics such as *mp*, *mf*, *f*, and *ff*, as well as performance markings like *pizz.*, *trill*, and *Leg.*. The piece concludes with a *rall...* marking and a double bar line followed by *// Tempo I*.

Vi. *arco*  
*mf*

Pno.

50

Vi.

Pno.

54

Vi. *f con espansione e massima espressività*

Pno. *f*

58

Vi.

Pno. *MD*

61



**Poco meno mosso (calando sempre)**

Vi. *p semplice*

Pno. *p*

65

3

3

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*rallentando...*

**Tenuto e molto rallentando**

Vi. *mf*

Pno. *mf*

68

3

mf

mf

68

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

## II - Fantasia

Moderato (tempo rubato) ♩ = 66

sul ponticello

Violin

*pppp* come un fruscio*perdendosi*

Piano

*pp*

MD

MD

MD

MD

Leo.

\*

Leo.

\*

Leo.

\*

Leo.

\*

Pno.

*p*

MS

MS

Leo.

\*

Leo.

\*

Leo.

\*

Pno.

*mp**mf*

Leo.

\*

Leo.

\*

Leo.

\*

Leo.

\*

Leo.

\*

Pno.

*p**mf**f**diminuendo*

Leo.

\*

8<sup>vb</sup>8<sup>vb</sup>8<sup>vb</sup>8<sup>vb</sup>8<sup>vb</sup>

*animando a poco a poco*

Pno.

17

*pp*

Two staves of piano music. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains chords with a fermata over the first two measures. The lower staff is in bass clef and contains a continuous eighth-note accompaniment. Dynamic marking is *pp*. There are *Leg.* markings and asterisks below the lower staff.

Pno.

19

*mf*

Two staves of piano music. The upper staff is in bass clef with a key signature of two sharps. It contains chords with a fermata over the first two measures. The lower staff is in bass clef and contains a continuous eighth-note accompaniment. Dynamic marking is *mf*. There are *Leg.* markings and asterisks below the lower staff.

Pno.

21

*p*

$\text{♩} = 87$

Two staves of piano music. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with a fermata over the first two measures. The lower staff is in bass clef and contains chords with a fermata over the first two measures. Dynamic marking is *p*. There are *Leg.* markings and asterisks below the lower staff.

Pno.

23

*mp*

*p*

Two staves of piano music. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with a fermata over the first two measures. The lower staff is in bass clef and contains chords with a fermata over the first two measures. Dynamic markings are *mp* and *p*. There are *Leg.* markings and asterisks below the lower staff.

*con molta calma* . . . . .

25

Pno. *p*

Leo \* Leo \*

27

Pno. *p* *il canto come lontano misterioso*

♩ = 84 *8<sup>va</sup>*

Leo \* Leo \* Leo \* Leo \*

31

Pno.

*8<sup>va</sup>*

Leo \* Leo \* Leo \* Leo \*

35

Vln. *p* *con molto sentimento*

♩ = 87

35

Pno.

*p*

Leo \* Leo \* Leo \*

Vln. 39

Pno. 39

Reo. \* Reo. \* Reo. \*

Vln. 42

Pno. 42

Reo. \* Reo. \* Reo. \*

Vln. 45

Pno. 45

Reo. \* Reo. \* Reo. \*

Mosso ♩ = 104

Vln. 48 *mf* *mf*

Pno. 48 *mf* *mf*

Vln. 52 *f*

Pno. 52 *f* *ff* *fff* *mf*

Vln. 56 *f con dolore* *ff* *intenso vibrato* *portamento* *intenso vibrato*

Pno. 56 *ff* *ff* *ff* *ff*

Vln. *mf* *f* *ff*

Pno. *f* *ff*

60

Ped. \* Ped. \* Ped. \*

Un poco agitato ♩ = 114

Vln. *mf*

Pno. *mp*

64

Ped. \* Ped. \* Ped. \* Ped. \*

Vln.

Pno. *mf*

69

Ped. \* Ped. \* Ped. \*

Vln. 72 *f*

Pno. 72 *f*

Vln. 75 *mf*

Pno. 75 *mf*

Vln. 78 *portamento*

Pno. 78 *f*



Meno mosso, calando

80

Vln. *p* intenso vibrato

Pno. *mp* *p*

Con molta calma ♩ = 80

85

Vln. *ppp*

Pno. *pp*

*8va*

89

Vln. *p* senza vibrato

Pno. *p*

Vln. 93

Pno. 93

Moderato ♩ = 96

Vln. 97

*p* molto cantabile

Pno. 97

*p*

Ped. \*

Vln. 102

Pno. 102

Ped. MD \*

Vln. *mp*

Pno. *mp*

108

Ped. \* Ped. \* Ped. \* Ped. \*

Vln. *p* *molto rall.*

Pno. *p*

112

MD Ped. \* Ped. \* Ped. \* Ped. 3

Vln. *p*

Pno. *p* *mp*

116

Più calmo ♩ = 92

3 3 3 3 3

Vln. 119 *mf*

Pno. 119 *mf*

Vln. 123 *mp*

Pno. 123 *mp*

Vln. 126 *mf* *f*

Pno. 126 *mf* *f*

Vln. 129 *f* *ff*

Pno. 129 *f* *ff*

Vln. 133 *p subito* *f*

Pno. 133 *p subito* *f*

Vln. 138 *mp* *mf* *poco rall.*

Pno. 138 *mp* *mf*

Come prima (ma un poco rubato) ♩ = 96

Vln. *p*

Pno. *p*

142

143

21

21

Leo \*

Vln. *p*

Pno. *p*

144

145

21

21

Leo \*

Vln. *p*

Pno. *p*

MD

146

147

21

21

MD Leo \*

Vln. <sup>148</sup>

Pno. <sup>148</sup>

21

21

Lea. \*

Vln. <sup>150</sup>

*mp*

Pno. <sup>150</sup>

*mp*

21

21

Lea. \*

Vln. <sup>152</sup>

Pno. <sup>152</sup>

21

21

Lea. \*

Vln. 154

Pno. 154

MD

21

5

\* *Ad.*

Vln. 156

Pno. 156

*poco rall.*

*p*

21

15

\* *Ad.*

Vln. 158

Pno. 158

**Più mosso (scherzando)** ♩ = 132

*mf*

*poco rall.*

5



Come prima (allargando) ♩ = 96

Vln. 162 *mp* *p*

Pno. 162 *mp* *p* *8va*

Lea \* Lea \*

Un poco meno ♩ = 94

Vln. 166 *pizz. (tambor)* *arco (chicharra)* *pizz. (tambor)* *arco (chicharra)* *arco (suono naturale)* *mp*

Pno. 166 *mp* *mp*

Vln. 171 3 3 3 3 3

Pno. 171

Vln. 175 *f con anima, espress.*

Pno. 175

Vln. 179 *mp*

Pno. 179 *mp*

Vln. 182 *mf con dolore*

Pno. 182 *mf*

Un poco più mosso ♩ = 98

**Come prima** ♩ = 94

Vln. 185 (enarm.) *mp*

Pno. 185 *mp*

Vln. 189 *poco rall.*

Pno. 189

Vln. 193 *p senza vibrato*

Pno. 193 *p*

Vln. <sup>197</sup>

Pno. <sup>197</sup>

Vln. <sup>201</sup> *gettate (strappata)* *mf* *simile* *simile* *simile*

Pno. <sup>201</sup> *mf* *8va*

Vln. <sup>205</sup> *simile* *simile* *simile* *simile*

Pno. <sup>205</sup> *8va*

209

Vln.

*mp* *mf*

12 12

Pno.

*mp* *mf*

211

Vln.

*mp* *mf*

12 12

Pno.

*mp* *mf*

213

Vln.

*p*

Pno.

*fz*

*8vb*

Vln. <sup>215</sup>

Pno. *p*

Vln. <sup>218</sup>

Pno.

Vln. <sup>221</sup> 1. 2.

Pno. 1. 2.

Meno, quasi rubato (morendo) ♩ = 84

Vln. 224 *pp*

Pno. 224 *pp*

Vln. 226 *ppp*

Pno. 226 *pp*

8vb

### III - La ratonera (Milonga)

*lento ... affrettando* Milonga ♩ = 96

Violin

*mp* *p* *f*

Piano

*p* *f*

Vln. *mf* *f* *mp* *pizz. (tambor)*

Pno. *mf* *f* *mp*

Reo. \*

Vln.

Pno. *mf* *mp*

Reo. \*



16

Vln.

Pno.

*mf* *mp* *mf* *mp*

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

22

Vln.

Pno.

*f* *mf* *ff*

pizz. arco

Reo. \* Reo. \*

27

Vln.

Pno.

*mf*

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

Vln. 34 *f* *mf*

Pno. 34 *f* *mf*

34 *f* *mf*

34 *f* *mf*

ped. ped. ped. ped. ped. ped. ped. ped.

Vln. 41 *mf* *con anima, espress.* *ff* *mf* **Tempo I** ♩ = 96

Pno. 41 *ff* *f* *ff* *mf*

41 *mf* *con anima, espress.* *ff* *mf* **Tempo I** ♩ = 96

41 *ff* *f* *ff* *mf*

8va pizz.

ped. ped. ped. ped. ped. ped. ped. ped.

Vln. 47 *f* *f* *mp* **arco**

Pno. 47 *f* *mp*

47 *f* *f* *mp* **arco**

47 *f* *mp*

52

Vln.

Pno.

*f* *mf* *f*

58

Vln.

Pno.

*f* *ff* *mf*

Ped. \*

63

Vln.

Pno.

*f*

Ped. \*

68

Vln. *mp* *f* *ff*

Pno. *ff* *mp* *f* *ff*

Lea. \* Lea. \* Lea. \* Lea.

Lento, Ad Libitum ♩ = 80

73

Vln. *mf* *espressivo* *f* *p* *allarg. molto...*

Pno. *f*

\* golpe seco (simulando el taconeo)

Mosso, molto deciso ♩ = 88

84

Vln. *f* *f*

Pno. *f*

Lea. \* Lea. \* Lea. \* Lea.

Vln. 88 *ff*

Pno. 88 *ff*

Reo. \* Reo. \* Reo. > > > \*

Vln. 92 *f*

Pno. 92 *f*

Vln. 96 *p* *fff*

Pno. 96 *p* *fff*

*cres. ed affrettando* ----- //

Lento, Ad Libitum  $\text{♩} = 80$   
(lunga)

Vln. *p* *p con malinconia*

Pno. *p*

Vln. *mp*

Pno.

Vln. *p* *scherzando ed accelerando*

Pno.

118 *lento . . . affrettando* **Tempo I** ♩ = 96

Vln. *mp* *p* *f*

Pno. *p* *f*

123 *mf*

Vln. *mf*

Pno. *mf* *f* *mf*

MD

Lea. \* Lea. \* Lea. \*

129

Vln. *mf*

Pno. *mf*

Lea. \* Lea. \* Lea. \* Lea. \* Lea. \*

135

Vln. *f* *mf*

Pno. *f* *mf*

\* Leo. \* Leo. \* Leo. \* Leo. \* Leo. \* Leo.

141

Vln. *mf* con anima, espress. *ff* Tempo I ♩ = 96

Pno. *ff* *f* *ff*

\* Leo. \* Leo. \* Leo. \*

146

Vln. *mf* *f* pizz.

Pno. *mf* *f*



Vln. 149 arco *f* *mp* *f*

Pno. 149 *mp* *f*

Vln. 154 *fff* senza rall.

Pno. 154 *mf* *fff* senza rall.





**Rodrigo Ratier** nace en Buenos Aires en 1969. Su formación musical estuvo bajo la guía de Haydée Schwartz en piano, Roberto Lara en guitarra clásica y Ani Grunwald en armonía y educación audioperceptiva; realizando estudios, además, en el Conservatorio Municipal Manuel De Falla y en el Antiguo Conservatorio Beethoven.

Desde 1985 se desempeña profesionalmente como compositor y pianista. Ha fundado los grupos "Los Rodrigo Ratier Trío", "Vallegrande", "Atuel" —que resultara Finalista del Festival Pre Cosquín '92— y "La Puerta del Vino"; presentándose en importantes escenarios del medio musical de la ciudad de Buenos Aires y

del interior argentino, tales como Teatro Municipal General San Martín, Teatro Municipal Presidente Alvear, Teatro Luz y Fuerza, SADAIC (Sociedad Argentina de Autores y Compositores), SADEM (Sociedad Argentina de Músicos), Radio Municipal de Buenos Aires, Escenario Atahualpa Yupanqui de Cosquín, Córdoba —cosechando el aplauso de una enorme multitud—, Complejo Cultural La Plaza, Anfiteatro ATE, Plaza Italia y Plaza Congreso, entre otros.

Desde 1997, Rodrigo Ratier, se encuentra radicado en Santiago de Chile donde ha continuado su carrera musical liderando la agrupación "Rodrigo Ratier Quinteto" y participando, desde 2002, del grupo de jazz fusión latinoamericana "Sur". Su inserción en el ámbito musical chileno le ha permitido desempeñarse como sesionista junto a notables figuras del jazz local, como Mickey Mardones, Rita Góngora, Cristian Gallardo, Hugo Díaz, Jorge Almonacid, Waldo Cáceres, Nicolás Ríos, Hugo Rojas y Fernando Verdugo, entre muchos otros; como pianista y arreglador musical ha trabajado junto a los cantantes Cristina Gálvez en repertorio de fusión, Omar Lavadié en tango y Ximena Rodríguez en folklore latinoamericano.

Su constante actividad le ha llevado a tocar en salas y eventos tales como el Club de Jazz de Santiago, Thelonious, El Mesón Nerudiano, La Barcaza, Sala Master (Radio Univ. de Chile), Sala SCD Bellavista, Centro Cultural Estación Mapocho, Casa de la Cultura Anahuac del Parque Metropolitano de Santiago, Teatro Municipal de Ñuñoa, Instituto Chileno-Norteamericano de Cultura, La Piedra Feliz de Valparaíso, Festival de Jazz El Bosque, Café Literario de la I. Munic. de Providencia, Festival de Jazz de San Miguel, Casa de la Cultura de Algarrobo, Teatro Municipal de Los Angeles (VIII Región de Chile) Festival de Jazz La Chimenea, Festival de Jazz de Pirque y Festival de Jazz de Lebu (financiado por el Fondo Nacional de la Cultura y las Artes, FONDART); sorprendiendo a los amantes del jazz, a la comunidad musical y al gran público con su sonido de tango-jazz.

Paralelamente ha realizado actuaciones en Mendoza, Argentina, entre las que destacan sus presentaciones en el Festival de Jazz Fotojazzendo, en el Auditorio de "LV4" Radio San Rafael, y en La Fiesta de los Pueblos y el Vino —actuando ante más de 10.000 personas—.

Su discografía incluye trabajos como "Terra Australis" con el grupo La Puerta del Vino (1997, edic. independiente, Atuel Música), "Sur, fusión jazzística latinoamericana" con el grupo Sur (2006, edic. independiente, Atuel Música), y "Neurotango", con el grupo Rodrigo Ratier Quinteto (2008, edic. independiente, Atuel Música).



## I - Preludio

Lento ♩ = 76

*Rubato (a piacere)*

Violín

*p* *espress.*

5

*mf*

9 *a tempo*

13

*mf*

Cadenza (ad lib.)

17

*rallentando...* // **Tempo I**

20

*mf*

25

30

*f*

35 *rall...* *mp* // **Allegro** ♩ = 124 *mf*

Musical staff 35-40: Treble clef, key signature of one flat. Measure 35 starts with a *rall...* marking and a *mp* dynamic. A hairpin crescendo leads to a *mf* dynamic at measure 38. The tempo changes to **Allegro** with a quarter note equal to 124 (♩ = 124). The music features eighth-note patterns and slurs.

40 *f*

Musical staff 40-43: Continuation of the previous staff. Measure 40 has a *f* dynamic. A triplet of eighth notes is marked with a '3' below it. The music continues with eighth-note patterns and slurs.

43 *ff*

Musical staff 43-46: Continuation of the previous staff. Measure 43 has a *ff* dynamic. The music features eighth-note patterns and slurs.

46 *pizz.* *mf* *rall...* // **Tempo I**

Musical staff 46-50: Treble clef, key signature of one flat. Measure 46 starts with a *pizz.* marking and a *mf* dynamic. The tempo changes to *rall...* and then to **Tempo I**. The music consists of quarter notes with accents.

50 *arco* *mf*

Musical staff 50-56: Treble clef, key signature of one flat. Measure 50 starts with an *arco* marking and a *mf* dynamic. The music features eighth-note patterns with slurs.

56 *f* con espansione e massima espressività

Musical staff 56-60: Treble clef, key signature of one flat. Measure 56 has a *f* dynamic. The music features eighth-note patterns with slurs. A hairpin crescendo is shown. A sixteenth-note triplet is marked with a '6' below it.

60 *f*

Musical staff 60-64: Treble clef, key signature of one flat. Measure 60 has a *f* dynamic. The music features eighth-note patterns with slurs. A seventh-note triplet is marked with a '7' below it.

64 *p* *semplice* **Poco meno mosso (calando sempre)**

Musical staff 64-67: Treble clef, key signature of one flat. Measure 64 has a *p* dynamic. The tempo changes to **Poco meno mosso (calando sempre)**. The music features quarter notes with slurs. A triplet of quarter notes is marked with a '3' below it.

67 *rallentando...* **Tenuto e molto rallentando** *mf*

Musical staff 67-70: Treble clef, key signature of one flat. Measure 67 has a *rallentando...* marking. The tempo changes to **Tenuto e molto rallentando**. The music features quarter notes with slurs. A triplet of quarter notes is marked with a '3' below it. The key signature changes to one sharp (F#) at measure 69. The music ends with a *mf* dynamic and a hairpin crescendo.

## II - Fantasía

Moderato (tempo rubato) ♩ = 66

sul ponticello

10

*pppp* *come un fruscio* *perdendosi*

♩ = 87

Piú mosso (a tempo) ♩ = 80

6

6

♩ = 84

6

2

♩ = 87

*p* *con molto sentimento*

*mp* *mp*

Mosso ♩ = 104

*mf* *mf* *f*

*f* *con dolore* *ff* *intenso vibrato*

*portam.* *intenso vibrato* *mf* *f* *ff*

## Un poco agitato ♩ = 114

64 *mf*

70 *f*

77 *mf* *p* *intenso vibrato*

Meno mosso, calando

*portam.*

## Con molta calma ♩ = 80

85 *ppp*

89 *p* *senza vibrato*

93 *ppp*

## Moderato ♩ = 96

97 *p* *molto cantabile*

105 *mp*



110 *molto rall.*

*p*

116 **Più calmo** ♩ = 92

*p*

120

*mf*

124

*mp* *mf*

128

*f* *f*

132

*ff* *p subito* *f*

137 *poco rall.*

*mp* *mf*

**Come prima (ma un poco rubato)** ♩ = 96

142

*p*

147 *mp*

152 *p* *poco rall.*

158 **Più mosso (scherzando)** ♩ = 132 *mf* *poco rall.*

162 **Come prima (allargando)** ♩ = 96 *mp* *p*

166 **Un poco meno** ♩ = 94

pizz. (tambor) arco (chicharra) pizz. (tambor) arco (chicharra)

170 arco (suono naturale) *mp*

174 *f* *con anima, espress.*

178 *mp*

182 **Un poco più mosso** ♩ = 98

*mf* *con dolore* (en harm.)

Musical staff 182-185: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with several triplet markings (3) and a trill marked '(en harm.)' at the end. The dynamics are *mf* and *con dolore*.

186 **Come prima** ♩ = 94

*mp*

Musical staff 186-189: Treble clef, key signature of three sharps. The staff contains a melodic line with five triplet markings (3). The dynamic is *mp*.

190 *poco rall.*

Musical staff 190-192: Treble clef, key signature of three sharps. The staff contains a melodic line with four triplet markings (3) and a trill. The dynamic is *poco rall.*

193 *p* senza vibrato

Musical staff 193-198: Treble clef, key signature of three sharps. The staff contains a series of notes with fingerings 2, 3, 4, 5, 6, 7, and 8 indicated above them. The dynamic is *p* senza vibrato.

201 *gettate (strappata)* *simile* *simile* *simile*

*mf*

Musical staff 201-204: Treble clef, key signature of three sharps. The staff contains a series of chords with accents and slurs. The dynamic is *mf*.

205 *simile* *simile* *simile* *simile*

Musical staff 205-208: Treble clef, key signature of three sharps. The staff contains a series of chords with accents and slurs. The dynamic is *mf*.

209 *mp* *mf*

Musical staff 209-210: Treble clef, 4/4 time signature. The staff contains a series of chords with accents and slurs, with a '12' marking above the first chord. The dynamics are *mp* and *mf*.

211 *mp* *mf*

Musical staff 211-212: Treble clef, 4/4 time signature. The staff contains a series of chords with accents and slurs, with a '12' marking above the first chord. The dynamics are *mp* and *mf*.

213

*p*

221

7 1. 8 7 2.

Meno, quasi rubato (morendo) ♩ = 84

224

*pp*

226

*ppp*

# III - La ratonera (Milonga)

*lento... affrettando* Milonga ♩ = 96

*mp* *p* *f*

7 *3* *pizz. (tambor)* *mf*

14

22 *pizz.* *arco* *f* *mf* *3* *3*

27 *3* *3* *3* *3*

34 *3* *3* *3* *3* *3* *3* *f* *mf*

41 *Più mosso, con vita* ♩ = 99 *Tempo I* ♩ = 96 *mf* *con anima, espress.* *ff* *pizz.* *mf* *f*

49 *arco* *f* *mp* *f*

55 *f*

60 *mf*

65 *f* *mp*

69 *f* *ff*

73 **Lento, Ad Libitum** ♩ = 80 *mf* *espressivo* *f* *p* *allarg. molto...*

84 **Mosso, molto deciso** ♩ = 88 *f* *f*

88 *ff*

92 *f* *cres. ed affrettando*

95 *p*

98 *Lento, Ad Libitum* ♩ = 80 (lunga) *p*

103 *p con malinconia*

109 *mp*

114 *schierzando ed accelerando*

118 *lento ... affrettando* **Tempo I** ♩ = 96

123 *mf*

128

134 *f* *mf*

140 **Piú mosso, con vita** ♩ = 99 **Tempo I** ♩ = 96

*mf* con anima, espress. *ff*

146 *pizz.* *mf* *f*

149 *arco* *f* *mp*

153 *f* *fff* senza rall.



