

Rodrigo Ratier

NEUR  TANGO

И Е П О Т А И Е О

ATVE!
música

Rodrigo Ratier

NEUROTANGO

ATVE[®]
música
Atuel ediciones musicales
Santiago - Chile

Rodrigo Ratier, NEUROTANGO

No está permitida la reproducción total o parcial de este libro ni su tratamiento informático, ni la transmisión de ninguna forma o por cualquier medio, ya sea electrónico, mecánico, por fotocopia, por registro u otros métodos, sin el permiso previo y por escrito de los titulares del Copyright.

DERECHOS RESERVADOS © 2008, 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.

Copyright © 2008, por Rodrigo Ratier, derechos reservados, Ley 17.336.

Publicado por Atuel Música
www.rodrigoratier.scd.cl/atuelmusica
atuel.musica@yahoo.com.ar

Editor: Rodrigo Ratier
www.rodrigoratier.scd.cl
rodrigoratier@scd.cl

HECHO EN CHILE - MADE IN CHILE

A la memoria de Sebastián Leonardo Ratier (1987-2004)

CONTENIDO

Mardel tango	1
Doble de ajenjo	25
Neurotango	39
Quilmes Este	55
Milonga infame	71
Llueve sobre Lebu	89



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 (Premio Altazor) 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).

Mardel tango

Música: Rodrigo Ratier

$\bullet = 108$ Molto deciso

This system contains the first five staves of the score. The Violin staff begins with a dynamic marking of *f*. The Guitarra staff also starts with *f*. The Piano staff is split into two parts, with the upper part starting at *f*. The Bajo staff begins with *f*. The Bateria staff is marked with *f* and contains a series of rests.

This system contains the next five staves. The Violin staff has a dynamic marking of *mf*. The Guitarra staff is marked *mp*. The Piano staff is marked *mp*. The Bajo staff is marked *mp* and includes the instruction "Pizz (mute)". The Bateria staff is marked *mp* and features a complex rhythmic pattern.

7

Vln.

Gtr.

Pno.

Bajo

Bat.

Musical score for measures 7-9. The Vln. part has rests in measures 7 and 8, followed by a triplet of eighth notes in measure 9 with bowing marks. The Gtr. part has a melodic line with accents. The Pno. part has chords in the right hand and a bass line in the left hand. The Bajo part has a bass line with a chromatic run in measure 9. The Bat. part has a rhythmic pattern of eighth notes.

10

Vln.

Gtr.

Pno.

Bajo

Bat.

Musical score for measures 10-12. The Vln. part has a melodic line with accents and a dynamic marking of *mp* in measure 11. The Gtr. part has a melodic line with accents. The Pno. part has chords in the right hand and a bass line in the left hand. The Bajo part has a bass line with a chromatic run in measure 11. The Bat. part has a rhythmic pattern of eighth notes.

13

Vln.

Gtr.

Pno.

Bajo

Bat.

16

Vln.

Gtr.

Pno.

Bajo

Bat.

son. nat.

Con passione

This musical score page contains five systems of music for Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Drums (Bat.).

- System 1 (Measures 19-22):** The Violin part begins with a dynamic of *f* and features a triplet of eighth notes in measure 20. The Guitar, Piano, and Bass parts are marked *mf*. The Drums part features a consistent rhythmic pattern of eighth notes with accents.
- System 2 (Measures 23-26):** The Violin part concludes with a *dim.* marking. The Guitar, Piano, and Bass parts also conclude with a *dim.* marking. The Drums part continues with its rhythmic pattern, ending with a *dim.* marking. A rehearsal mark *Leo.* is placed above measure 23, and an asterisk *** is placed above measure 24.

27

Vln. *mp*

Gtr. *mp*

Pno. *mp*

Bajo *mp*

Bat. *mp*

31

Vln. *f*

Gtr. *f*

Pno. *f*

Bajo *f*

Bat. *f*

This musical score page contains measures 35 through 41. It is arranged in a system with five staves: Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Drums (Bat.).

- Measures 35-37:** The Violin part features a melodic line with a dynamic marking of *f*. The Guitar and Piano parts play chords with a dynamic marking of *mf*. The Bass part has a rhythmic pattern with dynamics of *f*, *mf*, and *f*. The Drums play a consistent rhythmic pattern with dynamics of *f*, *mf*, and *f*.
- Measures 38-41:** The Violin part continues with a melodic line. The Guitar and Piano parts play chords with a dynamic marking of *mf*. The Bass part has a rhythmic pattern with a dynamic marking of *mf*. The Drums play a consistent rhythmic pattern with a dynamic marking of *mf*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *mf*) to guide the performer.

42

Vln. *ff* *ff* *f intenso*

Gtr. *f*

Pno. *f*

Bajo *f* *8vb*

Bat. *ff*

47

Vln. *ff* *f intenso* *ff*

Gtr. *mp*

Pno.

Bajo *mp* *8vb*

Bat.

Ritenu
Pizz

♩ = 79 Con molta calma

Vln. 51 *p* *mp espress.* Arco 3 3

Gtr. 51 *p* *p espress.*

Pno. 51 *p* *p*

Bajo 51 *p* *p*

Bat. 51 *p* *p*

Vln. 56 3 3

Gtr. 56

Pno. 56

Bajo 56

Bat. 56

Meno mosso, quasi rubato

61

Vln. *mp*

Gtr. *mp*

Pno. *mp* *p espress.*

Bajo *mp*

Bat.

A tempo, come prima

66

Vln. *pp semplice* *mp con espressione crescente*

Gtr. *pp semplice* *mp molto sientato*

Pno. *con espressione crescente*

Bajo *pp semplice*

Bat. *pp*

70 *Molto ritenuto*

Vln. *marcato ed allarg.*

Gtr.

Pno.

Bajo

Bat.

75 $\bullet = 77$ *Misterioso*

Vln. *p*

Gtr. *p*

Pno. *pp*

Bajo *pp*

Bat. *pp*

79

Vln. *mp*

Gtr. *mp* son. nat.

Pno. *p*

Bajo *p*

Bat. *p*

82

Vln. *mf* sempre cres. a poco a poco

Gtr. *mf* sempre cres. a poco a poco

Pno. *mf* sempre cres. a poco a poco

Bajo *mf* sempre cres. a poco a poco

Bat. *mf* sempre cres. a poco a poco

85

Vln. *f* *mf*

Gtr. *f* *mf*

Pno. *f* *mf*

Bajo *f* *mf*

Bat. *f* *mf*

89

Vln. *p*

Gtr. *p*

Pno. *pp*

Bajo *pp*

Bat. *pp*

93

Vln. *mp*

Gtr. *mp* son. nat.

Pno. *p*

Bajo *p*

Bat. *p*

96

Vln. *mf* sempre cres. a poco a poco

Gtr. *mf* sempre cres. a poco a poco

Pno. *mf* sempre cres. a poco a poco

Bajo *mf* sempre cres. a poco a poco

Bat. *mf* sempre cres. a poco a poco

99 *f* *molto allarg.*

Vln.

Gtr.

Pno.

Bajo

Bat.

103 *f* *sempre marcatissimo* $\bullet = 90$ *Con violenza e decisione*

Vln.

Gtr.

Pno.

Bajo

Bat.

106

Vln. *secco, più marcato ancora*

Gtr. *secco, più marcato ancora*

Pno. *secco, più marcato ancora*

Bajo *secco, più marcato ancora*

Bat. *secco, più marcato ancora*

109

Vln.

Gtr.

Pno.

Bajo

Bat.

Vln. 112 *ff* con intensità crescente

Gtr. 112 *ff* con intensità crescente

Pno. 112 *ff* con intensità crescente

Bajo 112 *ff* con intensità crescente

Bat. 112 *ff* con intensità crescente

Vln. 116 *fff* tutta la forza *molto allarg.* ♯ = 108 Tempo I

Gtr. 116 *fff* tutta la forza *molto allarg.*

Pno. 116 *fff* tutta la forza *molto allarg.* *mf*

Bajo 116 *fff* tutta la forza *molto allarg.* *mf*

Bat. 116 *fff* tutta la forza *molto allarg.*

119

Vln.

Gtr.

Pno.

Bajo

Bat.

mf

Pizz (mute)

mp

122

Vln.

Gtr.

Pno.

Bajo

Bat.

125

Vln.

Gtr.

Pno.

Bajo

Bat.

mp

son. nat.

mp

128

Vln.

Gtr.

Pno.

Bajo

Bat.

131

Vln.

Gtr.

Pno.

Bajo

Bat.

134

Vln. *Con passione*

Gtr. *mf*

Pno. *mf*

Bajo *son. nat.* *mf*

Bat.

137

Vln.

Gtr.

Pno.

Bajo

Bat.

140

Vln.

Gtr.

Pno.

Bajo

Bat.

dim.

f

mf

dim.

f

mf

dim.

dim.

dim.

144

Vln. *mp*

Gtr. *mp*

Pno. *mp*

Bajo *mp*

Bat. *mp*

148

Vln. *f*

Gtr. *f*

Pno. *f*

Bajo *f*

Bat. *f*

152

Vln. *f*

Gtr. *mf*

Pno. *mf* *f* *mf*

Bajo *mf* *f* *mf*

Bat.

155

Vln.

Gtr.

Pno.

Bajo

Bat.

Molto deciso

158

Vln. *ff*

Gtr. *ff*

Pno. *ff*

Bajo *ff*

Bat. *ff*

161

Vln. *mf* Pizz *poco rit.* *p* *Con furia* *fff* Arco

Gtr. *mf* *arm. 7* *poco rit.* *p* *fff*

Pno. *mf* *poco rit.* *p* *fff*

Bajo *mf* *arm. 12* *poco rit.* *p* *fff*

Bat. *mf* *poco rit.* *p* *fff*

Doble de ajenjo

Música: Rodrigo Ratier

Tempo rubato, con espressione

Violin

Piano

Vln.

Pno.

Vln.

Pno.

Vln.

Pno.

♩ = 100

22

Vln. *mp*

Gtr. *p*

Pno. *p*

Bass *p*

Bat. *p*

Chords: Dm7(b5) G7(b9) C^Δ Am(add9) F#m7(b5) B7sus4 Em9 A7(b9)

27

Vln.

Gtr.

Pno.

Bass

Bat.

Chords: Dm7 G7 C^Δ Am9 Dm7 D^bΔ D/C D^b/C D/C

allarg. //

33 *Più Mosso* ♩ = 110

Vln. *mf*

Gtr. *E^b/C* *mf*

Pno. *mf*

Bass *mf*

Bat. *mf*

37

Vln.

Gtr.

Pno.

Bass

Bat.

41 *Tempo I*

Vln. *mp*

Gtr. *p* Dm7(b5) G7(b9) C Δ Am(add9) F#m7(b5) B7sus4

Pno. *p* Dm7(b5) G7(b9) C Δ Am(add9) F#m7(b5) B7sus4

Bass *p*

Bat. *p*

46 *Affrettando*

Vln. *f*

Gtr. *f* Em9 A7(b9) Dm7 G7 C Δ Am9 Dm7 D $\flat\Delta$

Pno. *f* Em9 A7(b9) Dm7 G7 C Δ Am9 Dm7 D $\flat\Delta$

Bass *f*

Bat. *f* *allarg.* //

• = 120

51

Vln. *ff*

Gtr. *ff*

Pno. *ff*

Bass *ff*

Bat. *ff*

54

Vln. *ff*

Gtr. *ff*

Pno. *ff*

Bass *ff*

Bat. *ff*

This musical score page contains two systems of music, each starting at measure 51 and ending at measure 54. The instruments are Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Bat.). The tempo is marked as quarter note = 120. The music is in a minor key, indicated by three flats in the key signature. The Violin and Piano parts feature complex rhythmic patterns with many accents and slurs. The Guitar part has a driving, rhythmic feel. The Bass and Drums provide a steady, powerful accompaniment. The score includes dynamic markings of *ff* (fortissimo) and various performance instructions like accents and slurs.

57 1 2

Vln.

Gtr.

Pno.

Bass

Bat.

60 Poco rallentando Meno Mosso (calmando sempre) allarg. //

Vln. *f* *mf con molta espress.* *p*

Gtr. *f* *mf* *p* D \flat 7 Cm7 G7 Cm

Pno. *f* *mf* *p* D \flat 7 Cm7 G7 Cm

Bass *f* *mf* *p*

Bat. *f* *mf* *p*

Tempo I

The musical score is arranged in five systems, each containing five staves. The instruments are Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass, and Drum (Bat.).

- System 1 (Measures 65-69):**
 - Vln.:** Starts at measure 65 with a *mp* dynamic. Features eighth-note patterns with triplets (marked '3') and a half note at the end.
 - Gtr.:** Starts at measure 65 with a *p* dynamic. Features chords and eighth-note patterns, ending with a *mf* dynamic.
 - Pno.:** Starts at measure 65 with a *p* dynamic. Features chords and eighth-note patterns, ending with a *mf* dynamic.
 - Bass:** Starts at measure 65 with a *p* dynamic. Features a steady eighth-note bass line.
 - Bat.:** Starts at measure 65 with a *p* dynamic. Features a steady eighth-note drum pattern.
- System 2 (Measures 70-74):**
 - Vln.:** Starts at measure 70 with a *p* dynamic. Features eighth-note patterns with triplets (marked '3') and a half note at the end.
 - Gtr.:** Starts at measure 70 with a *p* dynamic. Features chords and eighth-note patterns.
 - Pno.:** Starts at measure 70 with a *p* dynamic. Features chords and eighth-note patterns.
 - Bass:** Starts at measure 70 with a *p* dynamic. Features a steady eighth-note bass line.
 - Bat.:** Starts at measure 70 with a *p* dynamic. Features a steady eighth-note drum pattern.

76 *allarg.* **Mosso**

Vln. *allarg.* **f**

Gtr. *allarg.* **f**

Pno. *allarg.* **f**

Bass *allarg.* **f**

Bat. **f**

82 **SOLOS** $\bullet = 120$

Vln. **mf** G7(b9) G7(b9) Cm9 Cm9

Gtr. **mf** G7(b9) Cm9

Pno. **mf** G7(b9) Cm9

Bass **mf** G7(b9) Cm9

Bat. **mf**

86 G7(b9) G7(b9) Cm9 1 Cm9

Vln.

Gtr.

Pno.

Bass

Bat.

(8^{vb})

90 2 Cm9 F 4sus(b9) F 4sus(b9) Ab7(b9)

Vln.

Gtr.

Pno.

Bass

Bat.

mf

mf

mf

mf

94 $A\flat 7(b9)$

Vln.

Gtr.

Pno.

Bass

Bat.

f

99 $Cm9$ $A\flat m9$ $Cm9$ $A\flat m9$

Vln.

Gtr.

Pno.

Bass

Bat.

103 Cm9 A^bm9 Cm9

Vln.

Gtr.

Pno.

Bass

Bat.

106 A^bm9

Vln.

Gtr.

Pno.

Bass

Bat.

109 F 4sus(b9) F 4sus(b9) A^b7(b9)

Vln. *mf*

Gtr. *mf* F 4sus(b9) A^b7(b9)

Pno. *mf* F 4sus(b9) A^b7(b9)

Bass *mf*

Bat. *mf*

112 A^b7(b9) **A SOLOS**

Vln. *f*

Gtr. *f*

Pno. *f*

Bass *f*

Bat. *f*

Un Poco Meno Mosso

117 Pizz *ff* *sempre dim.*

Vln.

Gtr. *ff* *sempre dim.*

Pno. *ff* *sempre dim.*

Bass *ff* *sempre dim.*

Bat. *ff* *sempre dim.*

121 **Lento e rubato** **Arco** *pp* *p con molta espress.*

Vln.

Gtr. *pp* *p*

Pno. *pp* *p* Dm7(b5) G7(b9)

Bass *pp* *p*

Bat. *pp* *p*

125

Vln. *animando a poco a poco* *ritenuto* *D.S. al Coda*

Gtr. *animando a poco a poco* *ritenuto* *D.S. al Coda*

Pno. *animando a poco a poco* *ritenuto* *D.S. al Coda*

	<i>animando a poco a poco</i>			<i>ritenuto</i> <i>D.S. al Coda</i>
	F#m7(b5) B7(#5)	E m7(b5) A7(b13)	Fm(add9)/A ^b G13	C Maj7
				D m7 G7

Bass *animando a poco a poco* *ritenuto* *D.S. al Coda*

Bat. *animando a poco a poco* *ritenuto* *D.S. al Coda*

132 CODA (Lento)

Vln. *p*

Gtr. *p*

Pno. *p*

Bass *p*

Bat. *p*

Neurotango

Música: Rodrigo Ratier

• = 138

Violín

Guitarra

Piano

Bajo

Batería

mf

mf

3 armonicicos (glissando)

Vln.

3

Gtr.

mp

arm. 12

3

Pno.

mp

3

Bajo

3

Bat.

6

Vln. *Pizz*

Gtr. *arm. 12*

Pno.

Bajo

Bat.

9

Vln. *Arco*

Gtr.

Pno. *8va---*

Bajo

Bat.

11

Vln. *mf*

Gtr. *mf*

Pno. *mf*

Bajo *mf*

Bat. *mf*

13

Vln.

Gtr.

Pno.

Bajo *mp*

Bat. *Ad lib... huevear un poco al bajista*

16

Vln. *mf*

Gtr. *mf*

Pno. *mf*

Bajo *mf*

Bat. *mf*

19

Vln. *p* *Meno Mosso* $\bullet = 132$ *Pizz*

Gtr. *p*

Pno. *p*

Bajo *p*

Bat. *p*

Tempo I
Arco

22

Vln.

Gtr.

Pno.

Bajo

Bat.

f

f

f

f

f

Detailed description: This block contains the musical notation for measures 22 through 25. It features five staves: Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Drums (Bat.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tempo I' and the violin part is marked 'Arco'. The dynamic marking 'f' (forte) is present in each staff. The violin part consists of eighth-note patterns. The guitar part features a steady eighth-note accompaniment. The piano part has a similar eighth-note accompaniment. The bass part plays a rhythmic eighth-note pattern. The drum part includes a consistent eighth-note pattern with accents.

26

Vln.

Gtr.

Pno.

Bajo

Bat.

Detailed description: This block contains the musical notation for measures 26 through 30. It features the same five staves as the previous block. The key signature changes to one flat (Bb) and the time signature remains 4/4. The violin part features a more complex melodic line with slurs and accents. The guitar part consists of block chords. The piano part has a complex texture with many beamed notes and slurs. The bass part plays a simple eighth-note accompaniment. The drum part continues with a steady eighth-note pattern.

29

Vln.

Gtr.

Pno.

Bajo

Bat.

33

Meno Mosso $\text{♩} = 132$
Pizz

Vln.

Gtr.

Pno.

Bajo

Bat.

p

Tempo I
Arco

Vln. *f*

Gtr. *f*

Pno. *f*

Bajo *f*

Bat. *f*

Vln. *f*

Gtr. *f*

Pno. *f*

Bajo *f*

Bat. *f*

45

Vln.

Gtr.

Pno.

Bajo

Bat.

mp

mf

Ad lib... algún hueveo

48

Vln.

Gtr.

Pno.

Bajo

Bat.

f

f

f

SOLOS (improv. VIOLIN / PIANO)

51

Vln. *mp* Em9 Em9 A(add9)/C#

Gtr. *mp* Em9 Em9 A(add9)/C#

Pno. *mp* Em9 Em9 A(add9)/C#

Bajo *mp*

Bat. *mp*

54

Vln. A(add9)/C# C Maj7(#11) C Maj7(#11)

Gtr. A(add9)/C# C Maj7(#11) C Maj7(#11)

Pno. A(add9)/C# C Maj7(#11) C Maj7(#11)

Bajo

Bat.

57 F7 13 F7 13 A SOLOS

Vln.

Gtr.

Pno.

Bajo

Bat.

f

ff

f

f

Detailed description: This block contains the musical notation for measures 57, 58, and 59. The Vln. part is mostly silent with some diagonal lines. The Gtr. part has a melodic line starting in measure 59 with a forte (*f*) dynamic. The Pno. part features a complex texture with many chords and notes, reaching fortissimo (*ff*) in measure 59. The Bajo part has a steady bass line with a forte (*f*) dynamic in measure 59. The Bat. part has a rhythmic pattern with accents and a forte (*f*) dynamic in measure 59. The key signature has one sharp (F#) and the time signature is 2/4.

60

Vln.

Gtr.

Pno.

Bajo

Bat.

f

Detailed description: This block contains the musical notation for measures 60, 61, and 62. The Vln. part is silent. The Gtr. part continues its melodic line. The Pno. part has a complex texture with many chords and notes. The Bajo part has a steady bass line. The Bat. part has a rhythmic pattern with accents and a forte (*f*) dynamic. The key signature has one sharp (F#) and the time signature is 2/4.

63

Vln.

Gtr.

Pno.

Bajo

Bat.

mp

65

Vln.

Gtr.

Pno.

Bajo

Bat.

mf

67

Vln. *mf*

Gtr. *mf*

Pno. *mf*

Bajo *mf*

Bat. *mf*

69

Vln.

Gtr.

Pno.

Bajo *mp*

Bat. *mp*

Ad lib... huevar al bajista nuevamente

72

Vln. *mf*

Gtr. *mf*

Pno. *mf*

Bajo *mf*

Bat. *mf*

75

Vln. *f* Tempo I

Gtr. *f*

Pno. *f*

Bajo *f*

Bat. *f*

78

Vln.

Gtr.

Pno.

Bajo

Bat.

82

Vln.

Gtr.

Pno.

Bajo

Bat.

86

Vln.

Gtr.

Pno.

Bajo

Bat.

90

Vln.

Gtr.

Pno.

Bajo

Bat.

93 Deciso

Vln. *ff*

Gtr. *ff*

Pno. *ff*

Bajo *ff*

Bat. *ff*

97

Vln. *fff*

Gtr. *fff*

Pno. *fff*

Bajo *fff*

Bat. *fff*

Glissando

Quilmes Este

Música: Rodrigo Ratier

Milonga (molto Adagio)

Violín

Guitarra
c/Sinte. MIDI

Piano

Bajo

Batería

p

p

p

Vi.

Guit.

Pno.

B.

Bat.

unis. con Bandoneón, a la 8va.

mf

mp

Vi. *mf* *molto espressivo*

Guit.

Pno.

B.

Bat. *pp*

10

Vi.

Guit.

Pno.

B.

Bat. *mp*

20

Vi.

Guit.

Guitarra sola

mf

Pno.

B.

Bat.

p

Vi.

Guit.

Pno.

B.

Bat.

Vi. *intenso vibrato*

Guit. *ff rinforz.*

Pno.

B.

Bat. *mf*

30

Vi.

Guit. *f deciso*
unis. con Bandoneón, a la 8va.

Pno.

B.

Bat.

Vi. *p*

Guit. *Guit. sola*
p

Pno. *p*

B.

Bat. *p*

40

Vi. *crescendo sempre*

Guit. *crescendo sempre*

Pno. *crescendo sempre*

B. *crescendo sempre*

Bat. *crescendo sempre*

3 3 *espress.*

Mosso Assai

Vi. *ff* *f*

Guit. *ff*

Pno. *ff*

B. *ff*

Bat. *ff*

Vi. 50

Vi. *f*

Pno. *f*

Bat. *mf*

Vi. 60 *non legare*

Guit. *f*

Pno. *f*

Bat. *f*

Vi.

Guit.

Pno.

B.

Bat.

70

Vi.

Guit.

Pno.

B.

Bat.

non legare

f

70

f

Vi.
Guit.
Pno.
B.
Bat.

The first system of the score includes five staves. The Violin staff (Vi.) has a melodic line with slurs and accents. The Guitar staff (Guit.) has a rhythmic accompaniment with slurs and accents. The Piano staff (Pno.) has a complex rhythmic pattern in the right hand and rests in the left hand. The Bass staff (B.) has a melodic line with slurs and accents. The Drums staff (Bat.) has a rhythmic pattern with slurs and accents.

SOLOS

80

non legare

Violin 1er. IMPRO

Guitarra 2da. IMPRO

80

f

The second system of the score includes five staves. The Violin staff (Vi.) has a melodic line with slurs and accents, and a section marked "SOLOS" with a box containing "80". The Guitar staff (Guit.) has a rhythmic accompaniment with slurs and accents, and a section marked "SOLOS" with a box containing "80". The Piano staff (Pno.) has a complex rhythmic pattern in the right hand and rests in the left hand. The Bass staff (B.) has a melodic line with slurs and accents. The Drums staff (Bat.) has a rhythmic pattern with slurs and accents, and a section marked "SOLOS" with a box containing "80".

Vi. $B^{\flat} \text{sus}4$ $E^{\flat} \text{sus}4$ $A^{\flat}7$ $A^{\flat}9$

Guit. $B^{\flat} \text{sus}4$ $E^{\flat} \text{sus}4$ $A^{\flat}7$ $A^{\flat}9$

Pno. $B^{\flat} \text{sus}4$ $E^{\flat} \text{sus}4$ $A^{\flat}7$ $A^{\flat}9$

B.

Bat.

Vi. $Fm7$ $G7(\flat 9)$ $Fm7$ $B^{\flat}9$ $E^{\flat}\Delta$

Guit. $Fm7$ $G7(\flat 9)$ $Fm7$ $B^{\flat}9$ $E^{\flat}\Delta$

Pno. $Fm7$ $G7(\flat 9)$ $Fm7$ $B^{\flat}9$ $E^{\flat}\Delta$

B.

Bat.

90

Vi. $A^{\flat}7$ $D^{\flat}7$ $D^{\flat}9$ $Dm7$ $G7(\#9)$ Repite SOLOS

Guit. $A^{\flat}7$ $D^{\flat}7$ $D^{\flat}9$ $Dm7$ $G7(\#9)$

Pno. $A^{\flat}7$ $D^{\flat}7$ $D^{\flat}9$ $Dm7$ $G7(\#9)$

B. $A^{\flat}7$ $D^{\flat}7$ $D^{\flat}9$ $Dm7$ $G7(\#9)$

Bat. 90

2da vez

Vi. *ff* $Cm(\text{add}9)$ $Cm(\text{add}9)/B^{\flat}$ $A^{\flat}maj9$ $G7sus4$ $Cm(\text{add}9)$

Guit. *ff*

Pno. *ff* $Cm(\text{add}9)$ $Cm(\text{add}9)/B^{\flat}$ $A^{\flat}maj9$ $G7sus4$ $Cm(\text{add}9)$

B. *ff*

Bat. *ff*

100

Vi.

Cm(add9)/B^b A^bmaj9 G7sus4 A^bm(add9)

Guit.

Pno.

B.

Bat.

100

Vi.

A^bm(add9)/G^b E maj9 E^b7sus4 A^bm(add9)

Guit.

Pno.

B.

Bat.

110

Vi.

Guit.

Pno.

B.

Bat.

Chords: A^bm(add9)/G^b, E maj9, E^b7sus4, Fm(add9)

110

Vi.

Guit.

Pno.

B.

Bat.

Chords: Fm(add9)/E^b, D^bmaj9, C7sus4, Fm(add9), Fm(add9)/E^b

Vi. *mf* *molto espressivo* **120** *Tempo I* // *tornando a*

Guit.

Pno. *p*

B.

Bat. *pp* **120**

Vi.

Guit.

Pno.

B.

Bat.

130

Vi.

Guit.

Pno.

B.

Bat.

p

130

Vi.

Guit.

Pno.

B.

Bat.

mf

mf

mp

Vi. 

Guit. 

Pno. 

B. 

Bat. 

mf

Vi. *intenso vibrato*
ff rinforz. 

Guit. 

Pno. 

B. 

Bat. 

p

Vi. *pp*

Guit.

Pno.

B.

Bat.

Detailed description: This block contains the musical notation for measures 1 through 149. It features five staves: Violin (Vi.), Guitar (Guit.), Piano (Pno.), Bass (B.), and Drum (Bat.). The Violin part consists of a single melodic line with a *pp* dynamic marking. The Guitar part has a complex, rhythmic pattern of sixteenth notes. The Piano part is divided into two staves, with the right hand playing a melodic line and the left hand playing a bass line. The Bass part has a simple, steady melodic line. The Drum part features a consistent rhythmic pattern of eighth notes.

150

Vi. *morendo e sempre rallentando* *mf*

Guit. *morendo e sempre rallentando* *mf*

Pno. *morendo e sempre rallentando* *mf*

B. *morendo e sempre rallentando* *mf*

Bat. *morendo e sempre rallentando* *mf*

Detailed description: This block contains the musical notation for measures 150 through 154. It features the same five staves as the previous block. A box labeled '150' is placed above the first measure of the Violin staff. The instruction *morendo e sempre rallentando* is written below the first measure of each staff. The dynamics *mf* are indicated at the end of each staff. The music concludes with a double bar line and repeat dots.

Milonga infame

Música: Rodrigo Ratier

Milonga, allegro
Pizz

Violin

Electric Guitar

Piano

Bass

Bateria

This system of the musical score includes staves for Violin, Electric Guitar, Piano, Bass, and Bateria. The Violin part starts with a *ff* dynamic, marked *Pizz* (pizzicato), and then switches to *Arco* (arco) with a *fff* dynamic. The Electric Guitar, Piano, Bass, and Bateria parts all maintain a *ff* dynamic throughout. The Piano part features a decrescendo hairpin at the end of the system. The Bateria part shows a drum set with various rhythmic patterns.

Vln.

E.Gtr.

Pno.

Bass

Bat.

This system of the musical score includes staves for Vln., E.Gtr., Pno., Bass, and Bat. All parts in this system are marked with a *mf* dynamic. The Vln. part begins with a repeat sign and a fermata. The E.Gtr., Pno., Bass, and Bat. parts feature complex rhythmic patterns with accents and slurs. The Bat. part shows a drum set with a complex, syncopated rhythm.

12 1 2 Arco *f* *mf*

Vln.

E.Gtr.

Pno.

Bass

Bat.

18 *mf* *f* *mf*

Vln.

E.Gtr.

Pno.

Bass

Bat.

25

Vln.

E.Gtr.

Pno.

Bass

Bat.

p

32

Vln.

E.Gtr.

Pno.

Bass

Bat.

ff *f* *mf*

ff *f* *mf*

ff *f*

38

Vln.

E.Gtr.

Pno.

Bass

Bat.

mf

45

Vln.

E.Gtr.

Pno.

Bass

Bat.

ff *f*

52

Vln. *mf* *p*

E.Gtr. *mf* *p*

Pno. *mf* *p*

Bass *mf* *p*

Bat. *mf* *p*

Un poco meno mosso

57

Vln. *f* *mf*

E.Gtr. *f* *mf*

Pno. *f* *mf*

Bass *f* *mf*

Bat. *f* *mf*

Milonga, allegro

64

Vln. *f* *mf*

E.Gtr. *f* *mf*

Pno. *f* *mf*

Bass *f* *mf*

Bat. *f* *mf*

69

Vln.

E.Gtr.

Pno.

Bass

Bat.

75

Vln. *f* *ff*

E.Gtr. *f* *ff*

Pno. *f* *ff*

Bass *f* *ff*

Bat. *f* *ff*

80

Vln. *Lento, rubato*
a piacere
mp *p*

88

Vln. *Più mosso (ma sempre ad lib)* *3*

96

Vln.

103

Vln.

110

Vln. (golpe en la tapa)

117

Vln. *Arco (detrás del puente)* *Arco*

Vln. 124

Violin staff 124-127. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The key signature has two flats (Bb, Eb).

Vln. 128 *Tempo I, deciso*

Violin staff 128-134. The staff begins with a double bar line and a *f* dynamic marking. It features a rhythmic pattern of eighth notes with accents, starting on G4.

E. Gtr. 128

Electric guitar staff 128-134. The staff begins with a double bar line and a *f* dynamic marking. It features a rhythmic pattern of eighth notes with accents, starting on G4.

Pno. 128

Piano staff 128-134. The staff begins with a double bar line and a *f* dynamic marking. It features a rhythmic pattern of eighth notes with accents, starting on G4.

Bass 128

Bass staff 128-134. The staff begins with a double bar line and a *f* dynamic marking. It features a rhythmic pattern of eighth notes with accents, starting on G2.

Bat. 128

Drum staff 128-134. The staff begins with a double bar line and a *f* dynamic marking. It features a rhythmic pattern of eighth notes with accents, starting on G2.

Vln. 135

Violin staff 135-141. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The key signature has two flats (Bb, Eb).

E. Gtr. 135

Electric guitar staff 135-141. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The key signature has two flats (Bb, Eb).

Pno. 135

Piano staff 135-141. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The key signature has two flats (Bb, Eb).

Bass 135

Bass staff 135-141. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has two flats (Bb, Eb).

Bat. 135

Drum staff 135-141. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has two flats (Bb, Eb).

141 SOLOS
Gm(add9)

Vln.

E.Gtr.

Pno.

Bass

Bat.

p

147 E \flat 7/D \flat

Vln.

E.Gtr.

Pno.

Bass

Bat.

X4

Gm(add9)

E \flat 7/D \flat

153

Vln. Gm(add9) D7/F# F13

E.Gtr. Gm(add9) D7/F# F13

Pno. D7(#11) Eb7/Db Gm(add9) D7/F# F13

Bass Gm(add9) D7/F# F13

Bat.

158

Vln. BbΔ G7/B Cm9 A7/C#

E.Gtr. BbΔ G7/B Cm9 A7/C#

Pno. BbΔ G7/B Cm9 A7/C#

Bass BbΔ G7/B Cm9 A7/C#

Bat.

162 D sus4 E^bΔ A7(Δ5^b9) B^bΔ

Vln.

E.Gtr.

Pno.

Bass

Bat.

166 Bm11 Gm/B^b A7(Δ9) Vuelve a SOLOS

Vln.

E.Gtr.

Pno.

Bass

Bat.

169 Gm(add9) E^b7/D^b Pizz

Vln. *mf* X4

E.Gtr. *mf* X4

Pno. Gm(add9) E^b7/D^b *mf* X4

Bass *mf* X4

Bat. *mf* X4

175 Arco

Vln. *f* *ff*

E.Gtr. *f* *ff*

Pno. *f* *ff*

Bass *f* *ff*

Bat. *f* *ff*

This musical score page contains two systems of music for measures 179-183. The instruments are Violin (Vln.), Electric Guitar (E.Gtr.), Piano (Pno.), Bass, and Drums (Bat.).

System 1 (Measures 179-182):

- Measures 179-182:** All instruments play a rhythmic pattern of eighth notes. The Violin and Electric Guitar parts are marked with *f* and *ff*. The Piano part includes dynamic markings *f* and *ff*. The Bass part is marked *f*. The Drums play a consistent pattern of eighth notes, marked *f*. Boxed annotations 'X4' and 'X3' are present in the Violin and Electric Guitar staves.
- Measure 183:** The Violin part is marked *f* and includes the instruction 'Pizz' (pizzicato). The Electric Guitar, Piano, and Bass parts are marked *f*. The Drums are marked *f*.

System 2 (Measures 183-186):

- Measures 183-186:** The Violin part is marked *mp* and includes the instruction 'Pizz'. The Electric Guitar, Piano, and Bass parts are marked *mp*. The Drums are marked *mp*.

189

Vln. *Arco* *ff* *mf* *f*

E.Gtr. *ff* *mf* *f*

Pno. *ff* *mf* *f*

Bass *ff* *mf* *f*

Bat. *ff* *mf* *f*

Pizz

196

Vln. *mf* *f*

E.Gtr. *mf* *f*

Pno. *mf* *f*

Bass *mf* *f*

Bat. *mf* *f*

204

Vln. *ff*

E.Gtr. *ff*

Pno. *ff*

Bass *ff*

Bat. *ff*

211

Vln. *mf* *D.S. al CODA*

E.Gtr. *mf* *D.S. al CODA*

Pno. *mf* *D.S. al CODA*

Bass *mf* *D.S. al CODA*

Bat. *mf* *D.S. al CODA*

CODA

217

Vln. *f* *deciso*

E.Gtr. *f* *deciso*

Pno. *f* *deciso*

Bass *f* *deciso*

Bat. *f* *deciso*

222

Vln. *ff*

E.Gtr. *ff*

Pno. *ff*

Bass *ff*

Bat. *ff*

229

Vln. *f* *ff*

E.Gtr. *f* *ff*

Pno. *f* *ff*

Bass *f* *ff*

Bat. *f* *ff*

233

Vln. *f* *ff*

E.Gtr. *f* *ff*

Pno. *f* *ff*

Bass *f* *ff*

Bat. *f* *ff*

Llueve sobre Lebu

Música: Rodrigo Ratier

♩ = 156 Molto agitato

Violín

Guitarra

Piano

Bajo

Batería

Vi.

Guit.

Piano

Bajo

Bat.

9

Vi. *ff* *mf*

Guit. *ff* *mf*

Piano *ff* *mf*

Bajo *ff* *mf*

Bat. *ff* *mf*

13

Vi. *ff* *mf*

Guit. *ff* *mf*

Piano *ff* *mf*

Bajo *ff* *mf*

Bat. *ff* *mf*

This musical score is for a five-piece band, consisting of Violin (Vi.), Guitar (Guit.), Piano, Bass (Bajo), and Drums (Bat.). The score is divided into two systems, each covering five measures (measures 17-21).

System 1 (Measures 17-21):

- Violin (Vi.):** Measures 17-18 feature a melodic line with a *ff* dynamic. Measures 19-21 continue with a similar melodic line, marked *f*, and end with a *ff* dynamic.
- Guitar (Guit.):** Measures 17-18 feature a melodic line with a *ff* dynamic. Measures 19-21 feature a melodic line with a *f* dynamic.
- Piano:** Measures 17-18 feature a melodic line with a *ff* dynamic. Measures 19-21 feature a melodic line with a *f* dynamic.
- Bajo:** Measures 17-18 feature a melodic line with a *ff* dynamic. Measures 19-21 feature a melodic line with a *f* dynamic.
- Bat. (Drums):** Measures 17-18 feature a rhythmic pattern with a *ff* dynamic. Measures 19-21 feature a rhythmic pattern with a *f* dynamic.

System 2 (Measures 21-25):

- Violin (Vi.):** Measure 21 features a melodic line with a *f* dynamic. Measures 22-25 feature a melodic line with a *ff* dynamic.
- Guitar (Guit.):** Measure 21 features a melodic line with a *ff* dynamic. Measures 22-25 feature a melodic line with a *ff* dynamic.
- Piano:** Measure 21 features a melodic line with a *ff* dynamic. Measures 22-25 feature a melodic line with a *ff* dynamic.
- Bajo:** Measure 21 features a melodic line with a *ff* dynamic. Measures 22-25 feature a melodic line with a *ff* dynamic.
- Bat. (Drums):** Measure 21 features a rhythmic pattern with a *ff* dynamic. Measures 22-25 feature a rhythmic pattern with a *ff* dynamic.

The score includes various musical notations such as slurs, accents, and repeat signs. The dynamics *ff* (fortissimo) and *f* (forte) are used throughout to indicate the intensity of the music.

25

Vi. *p*

Guit. *p* *mp*

Piano *p* *mp*

Bajo *p* *mp*

Bat. *p* *mp*

Pizz

30

Vi. *mf* *ff*

Guit. *mf*

Piano *mf*

Bajo *mf*

Bat. *mf*

35 Arco $\bullet = 100$ Un poco meno (stentato)

Vi. *f* X4 *f*

Guit. *f* X4 *f*

Piano *f* X4 *f*

Bajo *f* X4 *f*

Bat. *f* X4 *f*

41 $\bullet = 156$ Tempo I

Vi. *ff* *f*

Guit. *ff* *f*

Piano *ff* *f*

Bajo *ff* *f*

Bat. *ff* *f*

47

Vi. *ff* *f* *ff*

Guit. *p*

Piano *p*

Bajo *p*

Bat. *p*

51

Vi. *mp* *fff* Pizz IMPROV.: (Free) SOLO (Batería) SOLO (Batería)

Guit. *fff* IMPROV.: (Free) SOLO (Batería) SOLO (Batería)

Piano *fff* IMPROV.: (Free) SOLO (Batería) SOLO (Batería)

Bajo *fff* IMPROV.: (Free) SOLO (Batería) SOLO (Batería)

Bat. *fff* IMPROV.: (Free) SOLO (Batería) SOLO (Batería)

57 $\bullet = 86$ Con calma

Vi. *p* *pp* Arco

Guit. *p* *pp*

Piano *p* *pp*

Bajo *p* *pp*

Bat. *p* *pp*

62

Vi.

Guit.

Piano

Bajo

Bat. 62

Detailed description of the musical score: The score is for measures 57-62. It features five staves: Violin (Vi.), Guitar (Guit.), Piano (Piano), Bass (Bajo), and Drums (Bat.).
- Measure 57: The Violin part begins with a half note rest, followed by a half note G4, and then a half note F4. The Guitar part has a half note G4, followed by a half note F4, and then a half note E4. The Piano part has a half note G4, followed by a half note F4, and then a half note E4. The Bass part has a half note G4, followed by a half note F4, and then a half note E4. The Drums part has a half note G4, followed by a half note F4, and then a half note E4.
- Measure 58: The Violin part has a half note G4, followed by a half note F4, and then a half note E4. The Guitar part has a half note G4, followed by a half note F4, and then a half note E4. The Piano part has a half note G4, followed by a half note F4, and then a half note E4. The Bass part has a half note G4, followed by a half note F4, and then a half note E4. The Drums part has a half note G4, followed by a half note F4, and then a half note E4.
- Measure 59: The Violin part has a half note G4, followed by a half note F4, and then a half note E4. The Guitar part has a half note G4, followed by a half note F4, and then a half note E4. The Piano part has a half note G4, followed by a half note F4, and then a half note E4. The Bass part has a half note G4, followed by a half note F4, and then a half note E4. The Drums part has a half note G4, followed by a half note F4, and then a half note E4.
- Measure 60: The Violin part has a half note G4, followed by a half note F4, and then a half note E4. The Guitar part has a half note G4, followed by a half note F4, and then a half note E4. The Piano part has a half note G4, followed by a half note F4, and then a half note E4. The Bass part has a half note G4, followed by a half note F4, and then a half note E4. The Drums part has a half note G4, followed by a half note F4, and then a half note E4.
- Measure 61: The Violin part has a half note G4, followed by a half note F4, and then a half note E4. The Guitar part has a half note G4, followed by a half note F4, and then a half note E4. The Piano part has a half note G4, followed by a half note F4, and then a half note E4. The Bass part has a half note G4, followed by a half note F4, and then a half note E4. The Drums part has a half note G4, followed by a half note F4, and then a half note E4.
- Measure 62: The Violin part has a half note G4, followed by a half note F4, and then a half note E4. The Guitar part has a half note G4, followed by a half note F4, and then a half note E4. The Piano part has a half note G4, followed by a half note F4, and then a half note E4. The Bass part has a half note G4, followed by a half note F4, and then a half note E4. The Drums part has a half note G4, followed by a half note F4, and then a half note E4.

65

Vi.

Guit.

Piano

Bajo

Bat.

69

Vi.

Guit.

Piano

Bajo

Bat.

mf

72 Tornando al Tempo I

Vi.

Guit.

Piano

Bajo

Bat.

f

f

f

f

f

f

76 $\bullet = 156$ Tempo I

IMPROV. GUITARRA

Vi.

Guit.

Piano

Bajo

Bat.

D.S. al Coda

? veces

IMPROV. GUITARRA

Am(add9) Am(add9) B^bΔ B^bΔ B^b9 *D.S. al Coda*

? veces

IMPROV. GUITARRA

Am(add9) Am(add9) B^bΔ B^bΔ B^b9 ? veces

IMPROV. GUITARRA

Am(add9) Am(add9) B^bΔ B^bΔ B^b9 *D.S. al Coda*

? veces

IMPROV. GUITARRA

Am(add9) Am(add9) B^bΔ B^bΔ B^b9 *D.S. al Coda*

? veces

IMPROV. GUITARRA

D.S. al Coda

? veces

CODA $\text{♩} = 156$

Vi. *ff*

Guít. *ff*

Piano *ff*

Bajo *ff*

Bat. *ff*

Vi. *mf* *p*

Guít. *mf* *p*

Piano *mf* *p*

Bajo *mf* *p*

Bat. *mf* *p*

