

Rodrigo Ratier

TRES HISTORIAS  
RIOPLATENSES  
para violín y piano



Rodrigo Ratier

# Tres historias rioplatenses

para violín y piano

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[atuel.musica@yahoo.com.ar](mailto:atuel.musica@yahoo.com.ar)

**Editor: Rodrigo Ratier**  
[www.rodrigoratier.scd.cl](http://www.rodrigoratier.scd.cl)  
[rodrigoratier@scd.cl](mailto:rodrigoratier@scd.cl)

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# 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.

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

// 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 \*

Vi.

Pno. *MD*

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

rall... // Allegro ♩ = 124

Vi. *mp* *mf*

Pno. *mp* *mf*

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

Vi. *mf*

Pno. *mf*

Vi. *f* *ff*

Pno. *f* *ff*

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

Vi. *mf* *rall...* //Tempo I

Pno. *f* *mf*

Lea\* \* Lea \*

Vi. *arco*  
*mf*

Pno.

50

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

Vi.

Pno.

54

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

Vi. *f con espansione e massima espressività*

Pno. *f*

58

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

Vi.

Pno. *MD*

61

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



**Poco meno mosso (calando sempre)**

Vi. *p semplice*

Pno. *p*

65

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

*rallentando...*

**Tenuto e molto rallentando**

Vi. *mf*

Pno. *mf*

68

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

## II - Fantasia

Moderato (tempo rubato) ♩ = 66

sul ponticello

Violin

Violin staff with notes and dynamics. Dynamics include *pppp* and *perdendosi*. The staff shows a series of chords and notes, with a crescendo line indicating the *perdendosi* effect.

*pppp* come un fruscio

*perdendosi*

Piano

Piano staff with notes and dynamics. Dynamics include *pp* and *MD*. The staff shows a series of chords and notes, with a crescendo line indicating the *perdendosi* effect.

*pp*

*MD*

*MD*

*MD*

*MD*

Pno.

Piano staff with notes and dynamics. Dynamics include *p* and *MD*. The staff shows a series of chords and notes, with a crescendo line indicating the *perdendosi* effect.

*p*

*MD*

*MS*

*MS*

*Lea.*

*\* Lea.*

*\* Lea.*

*\* Lea.*

*\* Lea.*

*\* Lea.*

Pno.

Piano staff with notes and dynamics. Dynamics include *mp* and *MD*. The staff shows a series of chords and notes, with a crescendo line indicating the *perdendosi* effect.

*mp*

*MD*

*MD*

*mf*

*Lea.*

*\* Lea.*

*\* Lea.*

*\* Lea.*

*\* Lea.*

*\* Lea.*

*\* Lea.*

Pno.

Piano staff with notes and dynamics. Dynamics include *p*, *mf*, *f*, and *diminuendo*. The staff shows a series of chords and notes, with a crescendo line indicating the *perdendosi* effect.

*p*

*mf*

*f*

*diminuendo*

*Lea.*

*\* 8<sup>vb</sup>*

*\* 8<sup>vb</sup>*

*\* 8<sup>vb</sup>*

*\* 8<sup>vb</sup>*

*\* 8<sup>vb</sup>*

Più mosso (a tempo) ♩ = 80

*animando a poco a poco*

Pno.

17

*pp*

Two staves of music. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a series of chords, some with a fermata. The lower staff is also in bass clef and contains a continuous eighth-note accompaniment. There are dynamic markings *pp* and *leg.* with accents. Asterisks are placed below the lower staff at measures 17, 18, and 19.

Pno.

19

*mf*

Two staves of music. The upper staff continues the chordal progression from the previous system. The lower staff continues the eighth-note accompaniment. There is a dynamic marking *mf*. Asterisks are placed below the lower staff at measures 19, 20, 21, and 22.

Pno.

21

*p*

$\text{♩} = 87$

Two staves of music. The upper staff changes to a treble clef and contains a melodic line with sixteenth-note patterns. The lower staff continues the eighth-note accompaniment. There is a dynamic marking *p* and a tempo marking  $\text{♩} = 87$ . Asterisks are placed below the lower staff at measures 21, 22, 23, and 24.

Pno.

23

*mp*

*p*

Two staves of music. The upper staff continues the melodic line from the previous system. The lower staff continues the eighth-note accompaniment. There are dynamic markings *mp* and *p*. Asterisks are placed below the lower staff at measures 23, 24, 25, and 26.

*con molta calma . . . . .*

25

Pno. *p*

Lea. \* Lea. \*

27

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

$\text{♩} = 84$  8<sup>va</sup>

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

31

Pno.

8<sup>va</sup>

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

35

Vln. *p* *con molto sentimento*

$\text{♩} = 87$

35

Pno.

*p*

Lea. \* Lea. \*

Vln. 39

Pno. 39

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

Vln. 42

1. *mp*

Pno. 42

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

Vln. 45

2. *mp*

Pno. 45

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

Mosso ♩ = 104

48

Vln. *mf* *mf*

Pno. *mf* *mf*

52

Vln. *f*

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

56

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

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

Reo. \*

Vln. *mf* *f* *ff*

Pno. *f* *ff*

60

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

Un poco agitato ♩ = 114

Vln. *mf*

Pno. *mp*

64

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

Vln.

Pno. *mf*

69

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

Vln. 72 *f*

Pno. 72 *f*

Vln. 75 *mf*

Pno. 75 *mf*

Vln. 78 *f* *portamento*

Pno. 78 *f*



Meno mosso, calando

80

Vln. *p* intenso vibrato

Pno. *mp* *p*

Con molta calma ♩ = 80

85

Vln. *ppp*

Pno. *pp*

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

108

Ped. \*

Vln. *p* *molto rall.*

Pno. *p*

112

112

MD Ped. \*

Vln. *p* *Più calmo* ♩ = 92

Pno. *p* *mp*

116

116

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.

Pno.

144

145

21

21

Leo

\*

\*

Vln.

Pno. MD

146

147

21

21

MD

MD

Leo

\*

\*

148

Vln.

Pno.

21

21

Leo \*

150

Vln.

*mp*

Pno.

*mp*

21

21

Leo \*

152

Vln.

Pno.

21

21

Leo \*

Vln. 154

Pno. 154

MD

21

5

*Ad.*

Vln. 156

Pno. 156

*p*

*poco rall.*

21

15

*Ad.*

Vln. 158

Pno. 158

*mf*

*mf*

*poco rall.*

5

*Ad.*

**Più mosso (scherzando) ♩ = 132**



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

185 *Come prima* ♩ = 94  
(*en harm.*)  
Vln. *mp*  
Pno. *mp*

189 *poco rall.*  
Vln.  
Pno.

193  
Vln. *p senza vibrato*  
Pno. *p*

Vln. <sup>197</sup>

Pno. <sup>197</sup>

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

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

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

Pno. <sup>205</sup>

Vln. 209 *mp* *mf*

Pno. 209 *mp* *mf*

Vln. 211 *mp* *mf*

Pno. 211 *mp* *mf*

Vln. 213 *p*

Pno. 213 *fz*

*8vb*

Vln. <sup>215</sup>

Pno. *p*

Vln. <sup>218</sup>

Pno.

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

Pno.

Meno, quasi rubato (morendo) ♩ = 84

Vln. 224 *pp*

Pno. 224 *pp*

Vln. 226 *ppp*

Pno. 226 *pp*

### 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. \*

Detailed description: This system covers measures 16 to 21. The violin part (Vln.) begins with a rest in measure 16, followed by a rhythmic pattern of eighth notes in measures 17-18, and then rests in measures 19-21. The piano part (Pno.) features a complex texture with sixteenth-note runs in the right hand and eighth-note accompaniment in the left hand. Dynamics alternate between *mf* and *mp*. The bass line includes a sequence of chords marked 'Reo.' with asterisks.

22

Vln.

*f* *mf*

pizz. arco

3 3

Pno.

*f* *ff*

Reo. \* Reo. \*

Detailed description: This system covers measures 22 to 26. The violin part (Vln.) starts with a rhythmic pattern in measure 22, then plays a *f* dynamic note in measure 23, followed by a *mf* dynamic note in measure 24. It includes a *pizz.* (pizzicato) instruction in measure 23 and an *arco* instruction in measure 24. Triplet markings (3) are present in measures 25 and 26. The piano part (Pno.) continues with sixteenth-note runs, reaching a *ff* dynamic in measure 24. The bass line includes chords marked 'Reo.' with asterisks.

27

Vln.

3 3 3 3

Pno.

*mf*

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

Detailed description: This system covers measures 27 to 32. The violin part (Vln.) features a melodic line with triplet markings (3) in measures 28, 29, 30, and 31. The piano part (Pno.) consists of continuous sixteenth-note runs in both hands, maintaining a *mf* dynamic. The bass line includes a sequence of chords marked 'Reo.' with asterisks.

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 *pizz.*

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

8va

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

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

8va

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* *f*

Ped. \*

68

Vln. *mp* *f* *ff*

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

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

73

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

Pno. *f*

\* golpe seco (simulando el taconeo)

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. <sup>100</sup> *p* *p con malinconia*

Pno. <sup>100</sup> *p*

Vln. <sup>111</sup> *mp*

Pno. <sup>111</sup>

Vln. <sup>114</sup> *p* *scherzando ed accelerando* //

Pno. <sup>114</sup>

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

Vln. *mp* *p* *f*

Pno. *p* *f*

123 *mf* *f* *mf*

Vln. *mf* *f* *mf*

Pno. *mf* *f* *mf*

MD

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

129 *mf* *f* *mf*

Vln. *mf* *f* *mf*

Pno. *mf* *f* *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*

*mf*

13

*mf*

Cadenza (ad lib.)

17

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

20

*mf*

25

30

*f*

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

40 *f*

43 *ff*

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

50 *arco* *mf*

56 *f* con espansione e massima espressività

60 *f*

**Poco meno mosso (calando sempre)**

64 *p* *semplice*

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

## II - Fantasía

Moderato (tempo rubato) ♩ = 66

sul ponticello

10

*pppp* come un fruscio

*perdendosi*

♩ = 87

Piú mosso (a tempo) ♩ = 80

15

6

6

♩ = 84

1.

2.

♩ = 87

6

2

*p* con molto sentimento

39

43

1.

2.

*mp*

Mosso ♩ = 104

48

*mf*

*mf*

*f*

54

*f* con dolore

*ff*

intenso vibrato

59

portam.

intenso vibrato

*mf*

*f*

*ff*

Un poco agitato  $\text{♩} = 114$ 

64 *mf*

70 *f*

77 *mf* *p* *intenso vibrato*

Meno mosso, calando

*portam.*

Con molta calma  $\text{♩} = 80$ 

85 *ppp*

89 *p* *senza vibrato*

93 *ppp*

Moderato  $\text{♩} = 96$ 

97 *p* *molto cantabile*

105 *mp*



110 *molto rall.*

*p*

116 **Più calmo** ♩ = 92

*p*

120

*mf*

124

*mp*

128

*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.* 5

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* 3

174 3 3 3 3 3 *f* *con anima, espress.*

178 3 3 3 3 3 *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#). Measure 182 starts with a half note G#4. Measures 183-185 contain eighth-note triplets. Measure 184 has a fermata over the final note. Measure 185 has a fermata over the final note and is marked '(en harm.)'.

186 **Come prima** ♩ = 94

*mp*

Musical staff 186-189: Treble clef, key signature of three sharps. Measures 186-189 contain eighth-note triplets.

190 *poco rall.*

Musical staff 190-192: Treble clef, key signature of three sharps. Measures 190-192 contain eighth-note triplets. Measure 192 has a fermata over the final note.

193 *p* senza vibrato

Musical staff 193-198: Treble clef, key signature of three sharps. Measures 193-198 contain whole notes with fingerings 2, 3, 4, 5, 6, 7, and 8 indicated above the notes.

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

*mf*

Musical staff 201-204: Treble clef, key signature of three sharps. Measures 201-204 contain eighth-note chords with accents and slurs.

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

Musical staff 205-208: Treble clef, key signature of three sharps. Measures 205-208 contain eighth-note chords with accents and slurs.

209 *mp* *mf*

Musical staff 209-210: Treble clef, 4/4 time signature. Measures 209-210 contain eighth-note chords with slurs and a '12' above the notes.

211 *mp* *mf*

Musical staff 211-212: Treble clef, 4/4 time signature. Measures 211-212 contain eighth-note chords with slurs and a '12' above the notes.

213

*p*

221

*p*

Meno, quasi rubato (morendo) ♩ = 84

224

*pp*

226

*ppp*

# III - La ratonera (Milonga)

*lento... affrettando* Milonga ♩ = 96

The musical score is written in 2/4 time and consists of several systems of music. The first system (measures 1-6) features a melodic line with dynamics *mp*, *p*, and *f*. The second system (measures 7-13) includes a triplet in measure 7 and a pizzicato (pizz.) section with a tambor rhythm, marked *mf*. The third system (measures 14-21) continues the pizzicato section with a series of eighth notes. The fourth system (measures 22-26) transitions from pizzicato to arco, with dynamics *f* and *mf*, and includes triplets. The fifth system (measures 27-33) is a melodic line with triplets and dynamics *f* and *mf*. The sixth system (measures 34-40) continues the melodic line with triplets and dynamics *f* and *mf*. The seventh system (measures 41-48) begins with a tempo change to *Più mosso, con vita* (♩ = 99) and includes dynamics *mf*, *con anima, espress.*, *ff*, *mf*, and *f*, with a pizzicato section. The eighth system (measures 49-56) returns to the original tempo (♩ = 96) and includes dynamics *f*, *mp*, and *f*, with an arco section.

55 *f*

60 *mf*

65 *f* *mp*

69 *f* *ff*

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

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

88 *ff*

92 *f* *cres. ed affrettando*

95 *p*

(lunga)

// Lento, Ad Libitum ♩ = 80

98 *fff*

103 *p* con malinconia

109 *mp*

114 *p* scherzando ed accelerando //

118 *mp* *p* *f* Tempo I ♩ = 96

123 *mf*

128

134 *f* *mf*

The musical score is written for a single melodic line in treble clef. It begins at measure 98 with a series of eighth-note triplets, marked *fff*. At measure 103, the tempo is *Lento, Ad Libitum* with a quarter note equal to 80 beats per minute. The music features several triplet patterns and dynamic markings including *p*, *con malinconia*, *mp*, *f*, and *mf*. The score includes a section marked *scherzando ed accelerando* starting at measure 114. A tempo change to *Tempo I* (♩ = 96) occurs at measure 118. The piece concludes with a final triplet pattern at measure 134.

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.*



