

Rodrigo Ratier

NEUR  TANGO

ИЕП  ИЕО



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Rodrigo Ratier

NEUROTANGO

ATVE[®]
música
Atuel ediciones musicales
Santiago - Chile

Rodrigo Ratier, NEUROTANGO

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HECHO EN CHILE - MADE IN CHILE

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

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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, both starting with *f*. The Bajo staff starts with *f*. The Bateria staff starts with *f*. The music is in 4/4 time and features a variety of rhythmic patterns and articulations.

Violin

Guitarra

Piano

Bajo

Bateria

This system contains the next five staves of the score. The Violin staff has a dynamic marking of *mf*. The Guitarra staff has a dynamic marking of *mp*. The Piano staff has a dynamic marking of *mp*. The Bajo staff has a dynamic marking of *mp* and includes the instruction "Pizz (mute)". The Bateria staff has a dynamic marking of *mp*. The music continues with complex rhythmic patterns and articulations.

Vln.

Gtr.

Pno.

Bajo

Bat.

7

Vln.

Gtr.

Pno.

Bajo

Bat.

10

Vln.

Gtr.

Pno.

Bajo

Bat.

mp

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 eighth-note pattern with accents.
- System 2 (Measures 23-26):** The Violin part ends with a *dim.* marking. The Guitar, Piano, and Bass parts also conclude with a *dim.* marking. The Drums part continues with its pattern, ending with a *dim.* marking. A rehearsal mark *Leo.* with an asterisk is placed above the Bass staff at measure 23.

27

Vln. *mp*

Gtr. *mp*

Pno. *mp*

Bajo *mp*

Bat. *mp*

31

Vln. *f*

Gtr. *f*

Pno. *f*

Bajo *f*

Bat. *f*

35

Vln. *f*

Gtr. *mf*

Pno. *mf* *f*

Bajo *f* *mf* *f*

Bat. *f* *mf* *f*

38

Vln.

Gtr.

Pno. *mf*

Bajo *mf*

Bat. *mf*

42

Vln. *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-
to
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 *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.

Gtr.

Pno.

Bajo

Bat.

f *mf*

89

Vln.

Gtr.

Pno.

Bajo

Bat.

p *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 marcatisimo* $\bullet = 90$ *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 *mf*

Bajo 116 *fff* tutta la forza *mf*

Bat. 116 *fff* tutta la forza

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 *p* *ff* Arco

Gtr. *mf* *p* *ff*

Pno. *mf* *p* *ff*

Bajo *mf* *p* *ff*

Bat. *mf* *p* *ff*

poco rit. *Con furia*

Doble de ajenjo

Música: Rodrigo Ratier

Tempo rubato, con espressione

The musical score is written for Violin (Vln.) and Piano (Pno.). It is in 3/4 time and consists of three systems of music. The first system (measures 1-5) features a violin melody starting with a piano (*p*) dynamic and a piano accompaniment. The second system (measures 6-9) continues the violin melody and piano accompaniment. The third system (measures 10-15) concludes the piece with a final cadence in the piano part.

♩ = 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. //

Più Mosso $\bullet = 110$

Vln. *mf*

Gtr. *mf* E \flat /C

Pno. *mf*

Bass *mf*

Bat. *mf*

Vln. *mf*

Gtr. *mf*

Pno. *mf*

Bass *mf*

Bat. *mf*

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 Δ

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

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 120 beats per minute. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The first system (measures 51-54) features a Violin part with a dynamic marking of *ff* and a trill-like figure in measure 54. The Guitar part has a *ff* dynamic and a melodic line with accents. The Piano part has a *ff* dynamic and a complex chordal texture. The Bass part has a *ff* dynamic and a steady eighth-note bass line. The Drums part has a *ff* dynamic and a consistent eighth-note pattern. The second system (measures 54-57) continues the same instrumental textures, with the Violin part featuring a trill in measure 57.

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*

65 *Tempo I*

Vln. *mp*

Gtr. *p* *mf*

Pno. *p* *mf*

Bass *p*

Bat. *p*

70

Vln. *p*

Gtr. *p*

Pno. *p*

Bass

Bat.

The image shows a page of a musical score for measures 65 to 70. The score is arranged in five systems, each with a different instrument: Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Bat.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Tempo I'. Measure 65 is the first measure of the system. The Violin part starts with a dynamic of *mp* and features several triplet markings. The Guitar part starts with a dynamic of *p* and changes to *mf* later in the system. The Piano part has a dynamic of *p* in the first half and *mf* in the second half. The Bass part has a dynamic of *p*. The Drums part has a dynamic of *p* and features a pattern of eighth notes with accents. Measure 70 is the first measure of the second system. The Violin part starts with a dynamic of *p* and features several triplet markings. The Guitar part has a dynamic of *p*. The Piano part has a dynamic of *p*. The Bass part has a dynamic of *p*. The Drums part has a dynamic of *p* and features a pattern of eighth notes with accents.

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.

This musical score page contains two systems of music, measures 109-112. The instruments are Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Bat.).

System 1 (Measures 109-111):

- Violin (Vln.):** Measures 109-111 are marked with a double bar line and a slash, indicating they are to be played as a solo. Chord markings above the staff are F 4sus(b9), F 4sus(b9), and A b7(b9). The dynamic is *mf*.
- Guitar (Gtr.):** Measures 109-111 feature a rhythmic pattern of eighth notes with accents. Chord markings above the staff are F 4sus(b9) and A b7(b9). The dynamic is *mf*.
- Piano (Pno.):** Measures 109-111 feature a rhythmic pattern of eighth notes with accents. Chord markings above the staff are F 4sus(b9) and A b7(b9). The dynamic is *mf*.
- Bass:** Measures 109-111 feature a rhythmic pattern of eighth notes with accents. The dynamic is *mf*.
- Drums (Bat.):** Measures 109-111 feature a rhythmic pattern of eighth notes with accents. The dynamic is *mf*.

System 2 (Measures 112):

- Violin (Vln.):** Measure 112 is marked with a double bar line and a slash, indicating it is to be played as a solo. Chord marking above the staff is A b7(b9). The dynamic is *f*. A box labeled "A SOLOS" is placed above the staff.
- Guitar (Gtr.):** Measure 112 features a rhythmic pattern of eighth notes with accents. Chord marking above the staff is A b7(b9). The dynamic is *f*.
- Piano (Pno.):** Measure 112 features a rhythmic pattern of eighth notes with accents. Chord marking above the staff is A b7(b9). The dynamic is *f*.
- Bass:** Measure 112 features a rhythmic pattern of eighth notes with accents. The dynamic is *f*.
- Drums (Bat.):** Measure 112 features a rhythmic pattern of eighth notes with accents. The dynamic is *f*.

Un Poco Meno Mosso

117 Pizz *ff* *sempre dim.*

Vln.

117 *ff* *sempre dim.*

Gtr.

117 *ff* *sempre dim.*

Pno.

117 *ff* *sempre dim.*

Bass

117 *ff* *sempre dim.*

Bat.

ff *sempre dim.*

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

Vln.

121 *pp* *p*

Gtr.

121 *pp* *p*

Pno.

121 *pp* *p* Dm7(b5) G7(b9)

Bass

121 *pp* *p*

Bat.

121 *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

$\bullet = 138$

Violín

Guitarra

Piano

Bajo

Batería

mf

mf

3 armonicos (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.

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* ♩ = 132 *Pizz*

Gtr. *p*

Pno. *p*

Bajo *p*

Bat. *p*

Tempo I

Arco

f

f

f

f

f

Vln.

Gtr.

Pno.

Bajo

Bat.

Vln.

Gtr.

Pno.

Bajo

Bat.

Musical score for measures 22-25. The score is for five instruments: 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 music begins at measure 22. The Violin part features a melodic line with eighth notes and a dynamic marking of *f* starting at measure 24. The Guitar part plays a rhythmic accompaniment of eighth notes with a dynamic marking of *f* at measure 24. The Piano part has a similar rhythmic accompaniment in the left hand and a melodic line in the right hand, with a dynamic marking of *f* at measure 24. The Bass part plays a steady eighth-note pattern with a dynamic marking of *f* at measure 24. The Drums part features a consistent eighth-note pattern with a dynamic marking of *f* at measure 24. The score concludes at measure 25 with a double bar line.

Musical score for measures 26-30. The score is for five instruments: Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Drums (Bat.). The key signature changes to one flat (Bb) and the time signature changes to 7/8. The music begins at measure 26. The Violin part plays a melodic line with eighth notes and a dynamic marking of *f* starting at measure 28. The Guitar part plays a rhythmic accompaniment of eighth notes with a dynamic marking of *f* at measure 28. The Piano part has a similar rhythmic accompaniment in the left hand and a melodic line in the right hand, with a dynamic marking of *f* at measure 28. The Bass part plays a steady eighth-note pattern with a dynamic marking of *f* at measure 28. The Drums part features a consistent eighth-note pattern with a dynamic marking of *f* at measure 28. The score concludes at measure 30 with a double bar line.

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# CMaj7(#11) CMaj7(#11)

Gtr. A(add9)/C# CMaj7(#11) CMaj7(#11)

Pno. A(add9)/C# CMaj7(#11) CMaj7(#11)

Bajo

Bat.

57 F7 13 F7 13 A SOLOS

Vln.

Gtr.

Pno.

Bajo

Bat.

60

Vln.

Gtr.

Pno.

Bajo

Bat.

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 *fff*

Gtr. *fff*

Pno. *fff* *Glissando*

Bajo *fff*

Bat. *fff*

Quilmes Este

Música: Rodrigo Ratier

Milonga (molto Adagio)

Violín

Guitarra
c/Sinte. MIDI

Piano

Bajo

Batería

Vi.

Guit.
unis. con Bandoneón, a la 8va.

Pno.

B.

Bat.

Vi. *mf* *molto espressivo*

Guit.

Pno.

B.

Bat. *pp*

10

Vi.

Guit.

Pno.

B.

Bat. *mp*

10

20

Vi.

Guit. *Guitarra sola* *mf* 3

Pno.

B.

Bat. *p*

20

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*

Vi. *crescendo sempre*

Guit. *crescendo sempre*

Pno. *crescendo sempre*

B. *crescendo sempre*

Bat. *crescendo sempre*

40

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

Cm9 F9

Cm9 F9

Cm9 F9

Bat.

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" starting at measure 80. The Guitar staff (Guit.) has a rhythmic accompaniment with slurs and accents, and a section marked "SOLOS" starting at measure 80. The Piano staff (Pno.) has a complex rhythmic pattern in the right hand and rests in the left hand, and a section marked "SOLOS" starting at measure 80. 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" starting at measure 80. The tempo marking "non legare" is present at the beginning of the system.

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* *Tempo I*

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.

140

mf

Vi.

Guit.

Pno.

B.

Bat.

intenso vibrato

ff rinforz.

p

p

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 Drums (Bat.). The Violin part consists of a long, sustained note with a hairpin crescendo leading to a fortissimo (pp) dynamic. The Guitar part plays a complex, rhythmic pattern of sixteenth notes. The Piano part has a bass line with eighth notes and a treble line with chords. The Bass part plays a steady eighth-note line. The Drums part features a consistent pattern of snare and bass drum hits.

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 containing the number '150' is placed above the first measure of the Violin staff. The instruction 'morendo e sempre rallentando' is written below the first 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, followed by a *fff* dynamic section marked 'Arco'. The Electric Guitar, Piano, Bass, and Bateria parts all begin with a *ff* dynamic. The Piano part features a decrescendo hairpin at the end of the system.

Vln.

E.Gtr.

Pno.

Bass

Bat.

This system continues the musical score for Violin, Electric Guitar, Piano, Bass, and Bateria. The Violin part is mostly silent. The Electric Guitar, Piano, Bass, and Bateria parts all begin with a *mf* dynamic. The Bateria part features a complex rhythmic pattern with many accents.

12 1 2 Arco

Vln. *f* *mf*

E.Gtr. *f* *mf*

Pno. *f*

Bass *f*

Bat. *f*

18

Vln.

E.Gtr.

Pno. *mf* *f* *mf*

Bass *mf*

Bat. *mf*

25

Vln.

E.Gtr.

Pno.

Bass

Bat.

p

32

Vln.

E.Gtr.

Pno.

Bass

Bat.

ff *f* *mf*

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 music begins with a melodic line in the right hand, featuring eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes.

Vln. 128 *Tempo I, deciso*



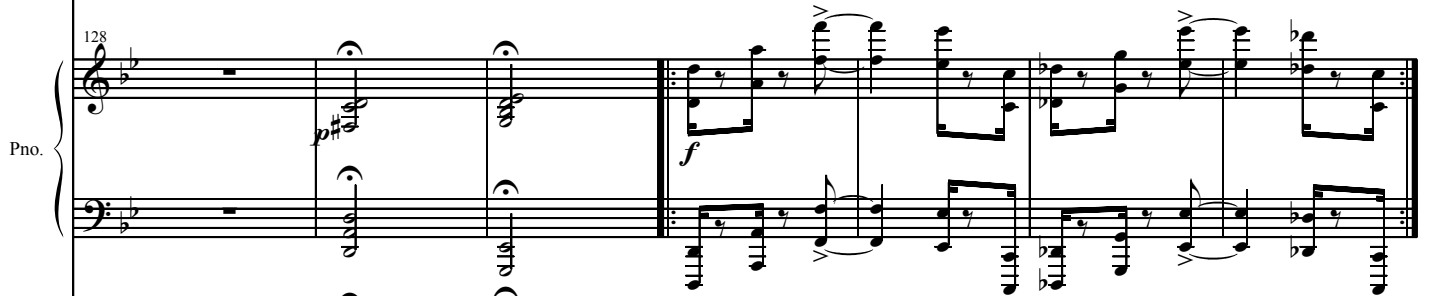
Violin staff 128-134. The tempo changes to *Tempo I, deciso*. The music is marked *f* (forte). The melodic line continues with more rhythmic activity, including accents and slurs.

E. Gtr. 128



Electric guitar staff 128-134. The music is marked *f*. The guitar part features a rhythmic pattern of eighth notes and chords, with some bends and slurs.

Pno. 128



Piano staff 128-134. The music is marked *f*. The piano part consists of chords and arpeggiated figures in both hands, supporting the overall texture.

Bass 128



Bass staff 128-134. The music is marked *p* (piano) at the beginning and *f* (forte) later. The bass line provides a steady rhythmic foundation with eighth notes.

Bat. 128



Drum staff 128-134. The music is marked *p* (piano) at the beginning and *f* (forte) later. The drum part features a consistent rhythmic pattern with snare and bass drum hits.

Vln. 135



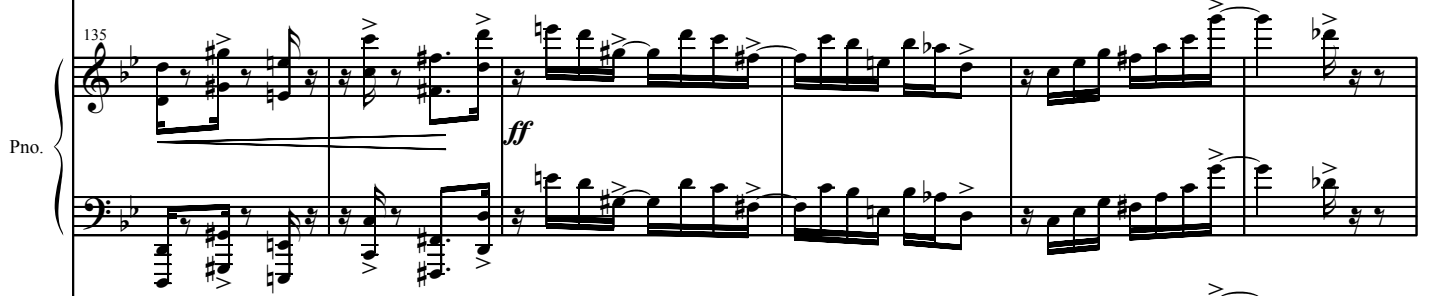
Violin staff 135-141. The music is marked *ff* (fortissimo). The melodic line becomes more intense with frequent accents and slurs.

E. Gtr. 135



Electric guitar staff 135-141. The music is marked *ff*. The guitar part features a driving rhythmic pattern with many accents.

Pno. 135



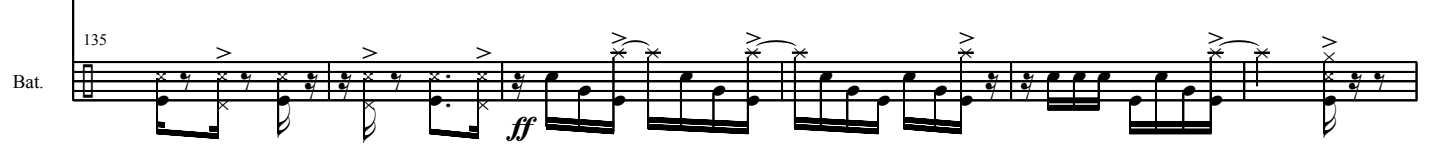
Piano staff 135-141. The music is marked *ff*. The piano part features a complex, rhythmic accompaniment with many accents.

Bass 135



Bass staff 135-141. The music is marked *ff*. The bass line continues with a strong rhythmic presence and many accents.

Bat. 135



Drum staff 135-141. The music is marked *ff*. The drum part features a powerful rhythmic pattern with many accents.

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) E^b7/D^b Gm(add9) D7/F# F13

Bass Gm(add9) D7/F# F13

Bat.

158

Vln. B^bΔ G7/B Cm9 A7/C#

E.Gtr. B^bΔ G7/B Cm9 A7/C#

Pno. B^bΔ G7/B Cm9 A7/C#

Bass B^bΔ 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 *mf* X4

Vln.

E.Gtr.

Pno.

Bass

Bat.

175 *f* *ff* Arco

Vln.

E.Gtr.

Pno.

Bass

Bat.

179

Vln. *f* *ff* X4 X3

E.Gtr. *f* *ff* X4 X3

Pno. *f* *ff* X4 X3

Bass *f* *ff* X4 X3

Bat. *f* *ff* X4 X3

183

Vln. *f* *mp* Pizz

E.Gtr. *f* *mp*

Pno. *f* *mp*

Bass *f* *mp*

Bat. *f* *mp*

189

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

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

Pno. *ff* *mf* *f*

Bass *ff* *mf* *f*

Bat. *ff* *mf* *f*

196

Vln. *mf* *f*

E.Gtr. *mf* *f*

Pno. *mf* *f*

Bass *mf* *f*

Bat. *mf* *f*

204

Vln.

E.Gtr.

Pno.

Bass

Bat.

ff

211

Vln.

E.Gtr.

Pno.

Bass

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 slurs and accents, marked *ff* and *f*. Measure 19 has a repeat sign. Measures 20-21 feature a rapid sixteenth-note pattern with accents, marked *ff*.
- Guitar (Guit.):** Measures 17-18 feature a melodic line with slurs and accents, marked *ff* and *f*. Measure 19 has a repeat sign. Measures 20-21 feature a rapid sixteenth-note pattern with accents, marked *ff*.
- Piano:** Measures 17-18 feature a melodic line with slurs and accents, marked *ff* and *f*. Measure 19 has a repeat sign. Measures 20-21 feature a rapid sixteenth-note pattern with accents, marked *ff*.
- Bajo:** Measures 17-18 feature a melodic line with slurs and accents, marked *ff* and *f*. Measure 19 has a repeat sign. Measures 20-21 feature a rapid sixteenth-note pattern with accents, marked *ff*.
- Bat. (Drums):** Measures 17-18 feature a melodic line with slurs and accents, marked *ff* and *f*. Measure 19 has a repeat sign. Measures 20-21 feature a rapid sixteenth-note pattern with accents, marked *ff*.

System 2 (Measures 21-25):

- Violin (Vi.):** Measure 21 features a melodic line with slurs and accents, marked *f*. Measure 22 has a repeat sign. Measures 23-25 feature a rapid sixteenth-note pattern with accents, marked *ff*.
- Guitar (Guit.):** Measure 21 features a melodic line with slurs and accents, marked *f*. Measure 22 has a repeat sign. Measures 23-25 feature a rapid sixteenth-note pattern with accents, marked *ff*.
- Piano:** Measure 21 features a melodic line with slurs and accents, marked *f*. Measure 22 has a repeat sign. Measures 23-25 feature a rapid sixteenth-note pattern with accents, marked *ff*.
- Bajo:** Measure 21 features a melodic line with slurs and accents, marked *f*. Measure 22 has a repeat sign. Measures 23-25 feature a rapid sixteenth-note pattern with accents, marked *ff*.
- Bat. (Drums):** Measure 21 features a melodic line with slurs and accents, marked *f*. Measure 22 has a repeat sign. Measures 23-25 feature a rapid sixteenth-note pattern with accents, marked *ff*.

25

Vi. *p*

Guit. *p* *mp*

Piano *p* *mp* *8vb*

Bajo *p* *mp*

Bat. *p* *mp*

Pizz

30

Vi. *mf* *ff*

Guit. *mf*

Piano *mf* *8vb*

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*

Guít. *p*

Piano *p*

Bajo *p*

Bat. *p*

51

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

Guít. *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, then a half note F4, and a half note E4. The Guitar part has a half note G4, then a half note F4, and a half note E4. The Piano part has a half note G4, then a half note F4, and a half note E4. The Bass part has a half note G4, then a half note F4, and a half note E4. The Drums part has a half note G4, then a half note F4, and a half note E4.
- Measure 58: The Violin part has a half note G4, then a half note F4, and a half note E4. The Guitar part has a half note G4, then a half note F4, and a half note E4. The Piano part has a half note G4, then a half note F4, and a half note E4. The Bass part has a half note G4, then a half note F4, and a half note E4. The Drums part has a half note G4, then a half note F4, and a half note E4.
- Measure 59: The Violin part has a half note G4, then a half note F4, and a half note E4. The Guitar part has a half note G4, then a half note F4, and a half note E4. The Piano part has a half note G4, then a half note F4, and a half note E4. The Bass part has a half note G4, then a half note F4, and a half note E4. The Drums part has a half note G4, then a half note F4, and a half note E4.
- Measure 60: The Violin part has a half note G4, then a half note F4, and a half note E4. The Guitar part has a half note G4, then a half note F4, and a half note E4. The Piano part has a half note G4, then a half note F4, and a half note E4. The Bass part has a half note G4, then a half note F4, and a half note E4. The Drums part has a half note G4, then a half note F4, and a half note E4.
- Measure 61: The Violin part has a half note G4, then a half note F4, and a half note E4. The Guitar part has a half note G4, then a half note F4, and a half note E4. The Piano part has a half note G4, then a half note F4, and a half note E4. The Bass part has a half note G4, then a half note F4, and a half note E4. The Drums part has a half note G4, then a half note F4, and a half note E4.
- Measure 62: The Violin part has a half note G4, then a half note F4, and a half note E4. The Guitar part has a half note G4, then a half note F4, and a half note E4. The Piano part has a half note G4, then a half note F4, and a half note E4. The Bass part has a half note G4, then a half note F4, and a half note E4. The Drums part has a half note G4, then a half note F4, and a half note E4.

65

Vi.

Guit.

Piano

Bajo

Bat.

69

Vi.

Guit.

Piano

Bajo

Bat.

mf

72 Tornado al Tempo I

Vi.
Guit.
Piano
Bajo
Bat.

76 $\bullet = 156$ Tempo I
IMPROV. GUITARRA

Vi. *D.S. al Coda* ? veces

Guit. IMPROV. GUITARRA
Am(add9) Am(add9) B^bΔ B^bΔ B^b9 *D.S. al Coda* ? veces

Piano IMPROV. GUITARRA *D.S. al Coda* ? veces
Am(add9) Am(add9) B^bΔ B^bΔ B^b9

Bajo IMPROV. GUITARRA *D.S. al Coda* ? veces
Am(add9) Am(add9) B^bΔ B^bΔ B^b9

Bat. 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*

