

Rodrigo Ratier

TRES HISTORIAS  
RIOPLATENSES  
para violín y piano



Rodrigo Ratier

# Tres historias rioplatenses

para violín y piano

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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.* \*

The musical score is written for Violin and Piano. It begins with a tempo marking of 'Lento' at 76 beats per minute and a 'Rubato (a piacere)' instruction. The Violin part starts with a piano (*p*) dynamic and an 'espress.' marking. The Piano part features a series of chords marked 'Lea.' with asterisks. The score is divided into systems, with measures 5, 9, and 13 marked at the beginning of their respective systems. The Piano part includes a 'Cadenza (ad lib.)' section starting at measure 17, which is marked 'rallentando...'. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

// 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*

Lea \*

Vi. *f* *ff*

Pno. *f* *ff*

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

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

Pno. *f* *mf*

Lea \*

Vi. *arco*  
*mf*

Pno.

50

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

Vi.

Pno.

54

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

Vi. *f con espansione e massima espressività*

Pno. *f*

58

Lea \* Lea \* Lea \*

Vi.

Pno. *MD*

61

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



**Poco meno mosso (calando sempre)**

Vi. *p semplice*

Pno. *p*

65

65

3

3

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

*rallentando...*

**Tenuto e molto rallentando**

Vi. *mf*

Pno. *mf*

68

68

3

*mf*

*mf*

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

## 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 in a 4/4 time signature.

*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 in a 4/4 time signature.

Reo.

\*

Reo.

\*

Reo.

\*

Reo.

\*

Reo.

\*

Pno.

Piano staff with notes and dynamics. Dynamics include *p*, *MD*, and *MS*. The staff shows a series of chords and notes in a 4/4 time signature.

*p*

*MD*

*MS*

*MS*

Reo.

\*

Reo.

\*

Reo.

\*

Pno.

Piano staff with notes and dynamics. Dynamics include *mp*, *MD*, and *mf*. The staff shows a series of chords and notes in a 4/4 time signature.

*mp*

*MD*

*MD*

*mf*

Reo.

\*

Reo.

\*

Reo.

\*

Reo.

\*

Reo.

\*

Reo.

\*

Pno.

Piano staff with notes and dynamics. Dynamics include *p*, *mf*, *f*, and *diminuendo*. The staff shows a series of chords and notes in a 4/4 time signature.

*p*

*mf*

*f*

*diminuendo*

Reo.

\*

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.

pp

Measures 17-18: The left hand plays a series of chords in the bass clef, while the right hand plays a melodic line with slurs. The dynamic is *pp*. There are asterisks and *ped.* markings below the bass line.

Pno.

mf

Measures 19-20: The left hand continues with chords, and the right hand has a more active melodic line. The dynamic is *mf*. There are asterisks and *ped.* markings below the bass line.

Pno.

*p*

*p*

*p* = 87

Measures 21-22: The right hand has a complex melodic passage with slurs and ornaments. The left hand plays chords. The dynamic is *p*. There are asterisks and *ped.* markings below the bass line.

Pno.

*mp*

*p*

Measures 23-24: The right hand continues with a complex melodic line. The left hand plays chords. The dynamic is *mp* in measure 23 and *p* in measure 24. There are asterisks and *ped.* markings below the bass line.

*con molta calma . . . . .*

25

Pno. *p*

Lea. \* Lea. \*

$\text{♩} = 84$  8<sup>va</sup>

27

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

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

(8<sup>va</sup>)

31

Pno.

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

35

Vln. *p* *con molto sentimento*

(8<sup>va</sup>)

35

Pno. *p*

Lea. \* Lea. \*

Vln. 39

Pno. 39

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

Vln. 42

Pno. 42

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

Vln. 45

Pno. 45

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

Mosso ♩ = 104

Vln. 48 *mf* *mf*

Pno. 48 *mf* *mf*

Vln. 52 *f*

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

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

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

Vln. *mf* *f* *ff*

Pno. *f* *ff*

60

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

Un poco agitato ♩ = 114

Vln. *mf*

Pno. *mp*

64

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

Vln.

Pno. *mf*

69

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

Vln. 72 *f*

Pno. 72 *f*

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

Vln. 75 *mf*

Pno. 75 *mf*

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

Vln. 78 *f* *portamento*

Pno. 78 *f*

Reo. \* Reo. \*



Meno mosso, calando

80

Vln. *p* intenso vibrato

Pno. *mp* *p*

Con molta calma ♩ = 80

85

Vln. *ppp*

Pno. *pp*

*8va*

89

Vln. *p* senza vibrato

Pno. *p*

Vln. 93

Pno. 93

Moderato ♩ = 96

Vln. 97

*p molto cantabile*

Pno. 97

*p*

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

Vln. 102

Pno. 102

*p*

MD MD

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

Vln. *mp*

Pno. *mp*

108

108

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Vln. *p* *molto rall.*

Pno. *p*

112

112

MD

MD

Ped. \*

Ped. \*

Ped. \*

Ped. \*

3

Vln. *p* *Più calmo* ♩ = 92

Pno. *p* *mp*

116

116

3 3 3 3 3

3 3

Vln. 119 *mf*

Pno. 119 *mf*

Vln. 123 *mp*

Pno. 123 *mp*

Vln. 126 *mf* *f*

Pno. 126 *mf* *f*

Vln. 129 *f* *ff*

Pno. 129 *f* *ff*

Vln. 133 *p subito* *f*

Pno. 133 *p subito* *f*

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

Pno. 138 *mp* *mf*

Come prima (ma un poco rubato) ♩ = 96

Vln. *p*

Pno. *p*

142

143

Leo

\*

\*

Vln.

Pno.

144

145

Leo

\*

\*

Vln.

Pno. MD

146

147

MD

Leo

\*

\*

Vln. <sup>148</sup>

Pno. <sup>148</sup>

21

21

Lea \*

Vln. <sup>150</sup>

*mp*

Pno. <sup>150</sup>

*mp*

21

21

Lea \*

Vln. <sup>152</sup>

Pno. <sup>152</sup>

21

21

Lea \*

Vln. 154

Pno. 154

MD

21

5

*Ad.*

Vln. 156

Pno. 156

*p*

*poco rall.*

21

15

*Ad.*

Vln. 158

Pno. 158

*mf*

*più mosso (scherzando)* ♩ = 132

*poco rall.*

5



Come prima (allargando) ♩ = 96

Vln. 162 *mp* *p*

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

Lea \* Lea \*

Un poco meno ♩ = 94

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

Pno. 166 *mp* *mp*

Vln. 171 3 3 3 3 3

Pno. 171

Vln. 175 *f* con anima, espress.

Pno. 175

Vln. 179 *mp*

Pno. 179 *mp*

Vln. 182 *mf* con dolore

Pno. 182 *mf*

Un poco più mosso ♩ = 98

**Come prima** ♩ = 94

*(enarm.)*

Vln. *mp*

Pno. *mp*

Vln. *poco rall.*

Pno.

Vln. *p senza vibrato*

Pno. *p*

Vln. <sup>197</sup>

Pno.

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

Pno. *mf*

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

Pno.

Vln. *mp* *mf*

Pno. *mp* *mf*

209

12

12

Vln. *mp* *mf*

Pno. *mp* *mf*

211

12

12

Vln. *p*

Pno. *fz*

*8vb*

213

213

Vln. <sup>215</sup>

Pno. <sup>215</sup> *p*

Violin part: Measures 215-217. A single long note with a fermata, spanning across the three measures.

Piano part: Measures 215-217. Features triplet chords in both hands. The dynamic marking is *p* (piano).

Vln. <sup>218</sup>

Pno. <sup>218</sup>

Violin part: Measures 218-220. A single long note with a fermata, spanning across the three measures.

Piano part: Measures 218-220. Features triplet chords in both hands.

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

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

Violin part: Measures 221-223. Shows first and second endings. The first ending leads to a repeat sign, and the second ending leads to a different section.

Piano part: Measures 221-223. Features first and second endings with triplet chords.

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. \* Reo. \*

22

Vln.

Pno.

*f* *mf* *ff*

pizz. arco

Reo. \* Reo. \*

27

Vln.

Pno.

*mf*

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

Vln. 34 *f* *mf*

Pno. 34 *f* *mf*

34 *f* *mf*

34 *f* *mf*

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

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

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. *p* *p con malinconia*

Pno. *p*

Vln. *mp*

Pno.

Vln. *p* *scherzando ed accelerando*

Pno.

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

Vln. *mp* *p* *f*

Pno. *p* *f*

123 *mf*

Vln. *mf*

Pno. *mf* *f* *mf*

MD

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

129

Vln. *mf*

Pno. *mf*

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

135

Vln. *f* *mf*

Pno. *f* *mf*

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

141

Vln. *mf* *con anima, espress.* *ff*

Pno. *ff* *f* *ff*

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

*8va*

**Tempo I** ♩ = 96

146

Vln. *pizz.* *mf* *f*

Pno. *mf* *f*



Vln. <sup>149</sup> arco *f* *mp* *f*

Pno. <sup>149</sup> *mp* *f*

Vln. <sup>154</sup> *fff* senza rall.

Pno. <sup>154</sup> *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 Fotojazzando, 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

*mp*

9 *a tempo*

*a tempo*

13

*mf*

Cadenza (ad lib.)

17

*rallentando...*

// **Tempo I**

20

*mp*

25

30

*f*

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

Musical staff 35-40: Treble clef, key signature of one flat. Measures 35-40. Dynamics: *mp* (measures 35-37), *mf* (measures 38-40). Tempo: **Allegro** ♩ = 124. Performance markings: *rall...* above measure 35, hairpins for dynamics, and accents.

40 *f*

Musical staff 40-43: Treble clef. Measures 40-43. Dynamics: *f* (measures 40-43). Performance markings: accents, a triplet of eighth notes in measure 42, and a hairpin.

43 *ff*

Musical staff 43-46: Treble clef. Measures 43-46. Dynamics: *ff* (measures 43-46). Performance markings: accents and hairpins.

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

Musical staff 46-50: Treble clef. Measures 46-50. Dynamics: *mf* (measures 46-50). Performance markings: *pizz.* above measure 46, *rall...* above measure 49, and a hairpin.

50 *arco* *mf*

Musical staff 50-56: Treble clef. Measures 50-56. Dynamics: *mf* (measures 50-56). Performance markings: *arco* above measure 50, accents, and hairpins.

56 *f* con espansione e massima espressività

Musical staff 56-60: Treble clef. Measures 56-60. Dynamics: *f* (measures 56-60). Performance markings: *con espansione e massima espressività* below measure 58, accents, and hairpins.

60

Musical staff 60-64: Treble clef. Measures 60-64. Performance markings: accents, a quintuplet of eighth notes in measure 61, and hairpins.

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

Musical staff 64-67: Treble clef. Measures 64-67. Dynamics: *p* (measures 64-67). Performance markings: *Poco meno mosso (calando sempre)* above measure 64, *semplice* below measure 65, a trill in measure 64, accents, and a hairpin.

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

Musical staff 67-71: Treble clef. Measures 67-71. Dynamics: *mf* (measures 67-71). Performance markings: *rallentando...* above measure 67, **Tenuto e molto rallentando** above measure 69, accents, and a hairpin.

## 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 ♩ = 114

64 *mf*

70 *f*

77 *mf* *p* *intenso vibrato*

Meno mosso, calando

*portam.*

## Con molta calma ♩ = 80

85 *ppp*

89 *p* *senza vibrato*

93 *mf*

## Moderato ♩ = 96

97 *p* *molto cantabile*

105 *mp*



110 *molto rall.*

*p*

116 **Più calmo** ♩ = 92

*p*

120

*mf*

124

*mp* *mf*

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*

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

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

**Un poco meno** ♩ = 94 *pizz. (tambor)* *arco (chicharra)* *pizz. (tambor)* *arco (chicharra)*

170 **arco (suono naturale)** *mp*

174 *f* *con anima, espress.*

178 *mp*

182 **Un poco più mosso** ♩ = 98

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

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

186 **Come prima** ♩ = 94

*mp*

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

190 *poco rall.*

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

193 *p* senza vibrato

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

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

*mf*

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

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

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

209 *mp* *mf*

Musical staff 209-210: Treble clef, 4/4 time signature. The staff contains a series of chords with accents and slurs, with a 12-measure rest indicated above. The dynamics are *mp* and *mf*.

211 *mp* *mf*

Musical staff 211-212: Treble clef, 4/4 time signature. The staff contains a series of chords with accents and slurs, with a 12-measure rest indicated above. The dynamics are *mp* and *mf*.

213

*p*

221

7 1. 8 7 2.

Meno, quasi rubato (morendo) ♩ = 84

224

*pp*

226

*ppp*

# III - La ratonera (Milonga)

*lento... affrettando* Milonga ♩ = 96

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 section of pizzicato (pizz.) with a tambor (drum) accompaniment marked *mf*. The third system (measures 14-21) continues the pizzicato accompaniment. The fourth system (measures 22-26) transitions from pizz. to arco (arco) with dynamics *f* and *mf*, including triplet figures. The fifth system (measures 27-33) features a melodic line with triplet figures. The sixth system (measures 34-40) continues the melodic line with dynamics *f* and *mf*. The seventh system (measures 41-48) is marked *Più mosso, con vita* ♩ = 99 and *Tempo I* ♩ = 96, featuring dynamics *mf*, *con anima, espress.*, *ff*, *mf*, and *f*, with pizz. and arco markings. The eighth system (measures 49-55) returns to a melodic line with dynamics *f*, *mp*, and *f*, including arco markings.

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*

98 *fff* *p* (lunga)

103 *p* *con malinconia*

109 *mp*

114 *p* *scherzando ed accelerando*

118 *mp* *p* *f* *Tempo I* ♩ = 96 *lento ... affrettando*

123 *mf*

128

134 *f* *mf*

The image shows a musical score for 'La ratonera (Milonga)'. It consists of eight staves of music in treble clef. The first staff (measures 98-102) features a series of triplet eighth notes, starting with a dynamic of *fff* and ending with a *p* dynamic and a fermata marked '(lunga)'. The second staff (measures 103-108) begins with a *p* dynamic and the instruction 'con malinconia', featuring triplet eighth notes and a melodic line with a fermata. The third staff (measures 109-113) continues with a *mp* dynamic and includes a fermata. The fourth staff (measures 114-117) is marked 'scherzando ed accelerando' and starts with a *p* dynamic, showing a change in tempo and meter. The fifth staff (measures 118-122) is marked 'Tempo I' with a tempo of ♩ = 96 and includes the instruction 'lento ... affrettando'. It features dynamics of *mp*, *p*, and *f*. The sixth staff (measures 123-127) starts with a *mf* dynamic and includes triplet eighth notes. The seventh staff (measures 128-133) continues with triplet eighth notes. The eighth staff (measures 134-138) features dynamics of *f* and *mf* with triplet eighth notes.

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.*



