

# EN CASA

*Lautaro Reinoso*  
QUINTETO



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# En casa

(Ritmo de cueca)

Compositor: Lautaro Reinoso

♩=62

Quena

Guitarra I

Guitarra II

Guitarra III

Guitarra IV

*i m i m i*

*pp*

© en LA

5

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mf*

*mf*

*mf*

9

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

13

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mf*

pizz.

real

pizz.

*mf*

17

Qna. *p* *f*

Guit. I *p* *f*

Guit. II *p* *f*

Guit. III *p* *f*

Guit. IV *p* *f*

real

21 Cmaj7 G7(b9add13) Cmaj7

Qna. *mf*

Guit. I

Guit. II

Guit. III

Guit. IV *mf*

25 Cmaj7 G7(b9add13) Cmaj7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

29 Cmaj7 G7(b9add13) Ab6 G7(b9) Cmaj7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

33 Cmaj7 G7(b9add13) Cmaj7

Qna. *p* *f*

Guit. I

Guit. II

Guit. III

Guit. IV *p*

37 Cmaj7 G7(b9add13) Cmaj7

Qna.

Guit. I *f* *p*

Guit. II *f* *p*

Guit. III *f* *p*

Guit. IV *f* *p*

41 Cmaj7 G7(b9add13) Cmaj7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*pp* *f* *p*

*f* *p*

*p*

45 G7alt. Cmaj9(add13) G7alt. Cmaj9(add13)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

*f*

*f*

*f*

6



49  $G^9(\text{add}13)$   $G^7(\text{b}9)$   $C^{\text{maj}7}$   $G^9(\text{add}13)$   $G^7(\text{b}9)$   $C^{\text{maj}7}$

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

53  $G^9(\text{add}13)$   $G^7(\text{b}9)$   $C^9(\text{add}13)$   $G^9(\text{add}13)$   $G^7\text{alt.}$   $C^6$

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

57

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*pp*

*pp*

61

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mf*

*mf*

*mf*

65 Cmaj7(#11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mf*

This musical score covers measures 65 to 68. The key signature is one sharp (F#), and the chord is Cmaj7(#11). The notation is as follows:

- Qna. (Vocal line):** Four measures of whole rests.
- Guit. I (Lead guitar):** Treble clef, 4/4 time. Measure 65: quarter notes G4, A4, B4, C5. Measure 66: quarter notes G4, A4, B4, C#5. Measure 67: quarter notes G4, A4, B4, C5. Measure 68: whole note C5.
- Guit. II (Rhythm guitar):** Treble clef, 4/4 time. Measure 65: quarter notes G4, A4, B4, C5. Measure 66: quarter notes G4, A4, B4, C5. Measure 67: quarter notes G4, A4, B4, C5. Measure 68: quarter notes G4, A4, B4, C5.
- Guit. III (Rhythm guitar):** Treble clef, 4/4 time. Measure 65: quarter notes G4, A4, B4, C5. Measure 66: quarter notes G4, A4, B4, C5. Measure 67: quarter notes G4, A4, B4, C5. Measure 68: quarter notes G4, A4, B4, C5.
- Guit. IV (Bass guitar):** Treble clef, 4/4 time. Measure 65: quarter notes C3, D3, E3, F#3. Measure 66: quarter notes C3, D3, E3, F#3. Measure 67: quarter notes C3, D3, E3, F#3. Measure 68: whole note C3.

The dynamic marking *mf* is placed below the first measure of the bass line.

69 Bbmaj7(#11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

This musical score covers measures 69 to 72. The key signature is two flats (Bb and Eb), and the chord is Bbmaj7(#11). The notation is as follows:

- Qna. (Vocal line):** Four measures of whole rests.
- Guit. I (Lead guitar):** Treble clef, 4/4 time. Measure 69: quarter notes Bb4, C5, D5, Eb5. Measure 70: quarter notes Bb4, C5, D5, Eb5. Measure 71: quarter notes Bb4, C5, D5, Eb5. Measure 72: quarter notes Bb4, C5, D5, Eb5.
- Guit. II (Rhythm guitar):** Treble clef, 4/4 time. Measure 69: quarter notes Bb4, C5, D5, Eb5. Measure 70: quarter notes Bb4, C5, D5, Eb5. Measure 71: quarter notes Bb4, C5, D5, Eb5. Measure 72: quarter notes Bb4, C5, D5, Eb5.
- Guit. III (Rhythm guitar):** Treble clef, 4/4 time. Measure 69: quarter notes Bb4, C5, D5, Eb5. Measure 70: quarter notes Bb4, C5, D5, Eb5. Measure 71: quarter notes Bb4, C5, D5, Eb5. Measure 72: quarter notes Bb4, C5, D5, Eb5.
- Guit. IV (Bass guitar):** Treble clef, 4/4 time. Measure 69: quarter notes Bb2, C3, D3, Eb3. Measure 70: quarter notes Bb2, C3, D3, Eb3. Measure 71: quarter notes Bb2, C3, D3, Eb3. Measure 72: whole note Bb2.

73  $A\flat$ maj7(#11)  $C$ maj7(#5)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

77  $F$ maj7(#11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

pizz

81  $G^9(\text{add}13)$   $G7(\text{b}9)$

Qna. *p*

Guit. I

Guit. II

Guit. III

Guit. IV

Real

85  $C^{\text{maj}7}$   $G^7$   $G7(\text{b}9)$   $C^{\text{maj}7}(\text{add}13)$

Qna. *mf*

Guit. I

Guit. II *mf*

Guit. III *mf*

Guit. IV *p*

89 G7(b9) Cmaj7(add13)

Qna. 

Guit. I 

Guit. II 

Guit. III 

Guit. IV 

93 Cmaj7 G7(b9) Cmaj7

Qna. 

Guit. I 

Guit. II 

Guit. III 

Guit. IV 

*p* *p* *p* *pizz* *mf*

97 Cmaj7(add13) G7(b9) Cmaj7(add13)

Qna.

Guit. I *mf*

Guit. II *mf*

Guit. III

Guit. IV

101 Cmaj7(add13) G7(b9) Cmaj7(add13)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

105 Em Fmaj9 G7(b9) Db7(#11) Cmaj9

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

109 G7alt. Cmaj9(add13) G7alt. Cmaj9(add13)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV



113

Chords: G<sup>9</sup>(add13) G<sup>7</sup>(b9) Cmaj7 G<sup>9</sup>(add13) G<sup>7</sup>(b9) Cmaj7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*p*

117

Chords: G<sup>9</sup>(add13) G<sup>7</sup>(b9) C<sup>9</sup>(add13) G<sup>9</sup>(add13) G<sup>7</sup>alt. C<sup>6</sup>

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

# Silencio

(Ritmo de huayno)

Compositor: Lautaro Reinoso

Quena

$\text{♩} = 57$   $D^{maj7}$

*p*

Guitarra I

$\text{♩} = 57$

*p* 3 3 3 3 3 3 3 3

Guitarra II

Guitarra III

Guitarra IV

© en LA

7

Qna.

$G^{(\#11)}$   $Bm$

Guit. I

3 3 3 3 3 3 3 3

Guit. II

Guit. III

Guit. IV

13 Em A<sup>7</sup>

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

18 D<sup>maj7</sup> Bm

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

22 Gmaj7 D(#11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*pp*

*pp*

*pp*

*pp*

8<sup>vb</sup>

27 G#m<sup>9</sup>(add11) G#m(maj9) Gmaj7 Gmaj7(#11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

*f*

*f*

*f*

31 F#7alt. Bm(maj7) Bm7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

35 Gmaj7(add13) F#m Fmaj7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

39 Em D/F# Gmaj9 G#m7(b5) G/A A#°

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

44 Dmaj7 E/D

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mf*

*mf*

*mf*

*mf*

8<sup>vb</sup>

48 Em D(#5) D

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

(8)

52 Dmaj7 E7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

(8) *mf*

56 Em7 C#° Dmaj7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Ritmo de huayno suave!

(8).....

60 Gmaj7 D/F# F7 Em7 A7 A7(b9)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*p*

*p*

*p*

*p*



67 Dmaj7 Bm7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

71 Gmaj7 Dmaj7(#5) D

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

75

Qna. *Dmaj7* *Bm7*

Guit. I

Guit. II

Guit. III *Ritmo de huayno suave!*

Guit. IV *8<sup>va</sup>*

79

Qna. *Gmaj7* *Dmaj7*

Guit. I

Guit. II

Guit. III

Guit. IV *8<sup>va</sup>*

83 Dmaj7(#11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*pp*

*pp*

*pp*

*pp*

87

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*pp*

# La isla y el río

(Ritmo de guarania)

Compositor: Lautaro Reinoso

Quena

Guitarra I

Guitarra II

Guitarra III

Guitarra IV

♩=76

*pp*

© en LA

5

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*p*

*p*

11

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

15

Em<sup>9</sup> Cmaj7(#11) D7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

20

Qna. *p*

G F Dm

Guit. I rasguido guarania F 2 Dm

Guit. II

Guit. III

Guit. IV *p*

25

Qna. Am Bm Cmaj7 To Qcho.

Guit. I Am 2 Bm7 Cmaj7 2

Guit. II *pp*

Guit. III

Guit. IV Cmaj7 rasguido guarania

29 <sup>Em<sup>9</sup></sup> Quenacho <sup>Cmaj7(#11)</sup>

Qcho. *f* *f*

Guit. I *mf* *f* *f*

Guit. II *f* *p* *f* *p* *f*

Guit. III *mf* *f* *f*

Guit. IV *f*

33 <sup>D7</sup> <sup>G</sup> <sup>D7</sup> <sup>D7(b13)</sup> <sup>G</sup> <sup>D7</sup>

Qcho. *p*

Guit. I *p*

Guit. II *p*

Guit. III *p*

Guit. IV *p*

37 G D7 D7(b13) G D7 G

Qcho.

Guit. I

Guit. II

Guit. III

Guit. IV

*p*

*p*

*mf*

41 B♭maj7 G E♭maj7 G

Qcho.

Guit. I

Guit. II

Guit. III

Guit. IV

B♭maj7 rasgueo

*pp*





54 *D*<sup>7</sup> *G*<sup>maj7</sup> *To Qcho.* *E*<sup>m</sup> *Quenacho*

Qna. *f*

Guit. I *pp* *f*

Guit. II *pp* *f*

Guit. III *f*

Guit. IV *f*

58 *C*<sup>maj7</sup>(*#11*) *D*<sup>7</sup>

Qcho. *f*

Guit. I *p* *f* *p* *f*

Guit. II *p* *f* *p* *f* *p*

Guit. III *f*

Guit. IV *f*

62 G

Qcho.

Guit. I

Guit. II

Guit. III

Guit. IV

Argmónicos

65

Qcho.

Guit. I

Guit. II

Guit. III

Guit. IV

*pp*

*pp*

*pp*

# Chacadeallá

(Ritmo de chacarera)

Compositor: Lautaro Reinoso

♩. = 96  
G7(b9) C7(b13) F7(b9) B♭9 Am(maj7)

Quena

Guitarra I

Guitarra II

Guitarra III

Guitarra IV

© en LA 8<sup>vb</sup>

5 Am<sup>9</sup>

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

9 Am<sup>9</sup>(add11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Detailed description: This system covers measures 9 through 12. The Qna. part begins with a treble clef and a key signature of one flat. Measure 9 has a chord marking 'Am<sup>9</sup>(add11)' and a melodic line starting with a quarter note G, followed by eighth notes A and B, and a dotted quarter note C. Measures 10 and 11 have similar melodic patterns with slurs and ties. Measure 12 continues the pattern. Guit. I and II are silent throughout. Guit. III has a bass line with a '2' marking in measure 9, followed by eighth notes G, A, B, C, D, E, F, G in measures 10-12, with slurs and ties. Guit. IV is silent.

13 G<sup>#7</sup>alt.

Am<sup>9</sup>

Fmaj<sup>9</sup>

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Detailed description: This system covers measures 13 through 16. The Qna. part begins with a treble clef and a key signature of one flat. Measure 13 has a chord marking 'G<sup>#7</sup>alt.' and a melodic line starting with a quarter note G, followed by eighth notes A and B, and a dotted quarter note C. Measure 14 has a chord marking 'Am<sup>9</sup>' and a melodic line starting with a quarter note G, followed by eighth notes A and B, and a dotted quarter note C. Measure 15 has a chord marking 'Fmaj<sup>9</sup>' and a melodic line starting with a quarter note F, followed by eighth notes G and A, and a dotted quarter note B. Measure 16 continues the melodic line with a triplet of eighth notes G, A, B. Guit. I and II are silent throughout. Guit. III has a bass line with eighth notes G, A, B, C, D, E, F, G in measures 13-16, with slurs and ties. Guit. IV is silent.

17 Dm/F E7 F#5 G7(b9) C7(b13) F7(b9) Bb9 Am(maj7)

Qna. *mf*<sup>3</sup>

Guit. I *f* *mf*

Guit. II *f* *mf*

Guit. III *f* *mf*  
D

Guit. IV *f* *mf*

22 Am9(add11)

Qna. *f*

Guit. I *f*

Guit. II *f*

Guit. III *f*

Guit. IV *f*

8<sup>th</sup>

26 G#7alt. Am<sup>9</sup> Fmaj<sup>9</sup>

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

30 Dm/F E7 Am

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

34 *ff* *Em*<sup>7(b5)</sup> *A*<sup>7alt.</sup> *Dm*<sup>(maj7)</sup>

Qna.

Guit. I *ff* 2

Guit. II *ff* 2

Guit. III *ff* 2

Guit. IV *ff* 3

38 *p* *Dm* *G*<sup>7alt.</sup> *C*<sup>maj7(#5)</sup>

Qna.

Guit. I 2 *p*

Guit. II 2 *p*

Guit. III 2 *p*

Guit. IV *p*



42 F(#5)

Bb9

G7(b9) C7(b13) F7(b9) Bb9 Am(maj7)

Qna.

Empty staff for Qna.

Guit. I

Guit. I staff with notes and dynamics (mf).

Guit. II

Guit. II staff with notes and dynamics (f, mf).

Guit. III

Guit. III staff with notes, fingerings (2 1 3 4, 1 0, 3 2), and dynamics (f, mf).

Guit. IV

Guit. IV staff with notes and dynamics (f, mf).

48 Am7

Qna.

Empty staff for Qna.

Am7  
x00000  
Impro

Guit. I

Guit. I staff with notes.

Guit. II

Guit. II staff with notes.

Guit. III

Guit. III staff with notes.

Guit. IV

Guit. IV staff with notes.

52

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

64

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

68

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

76

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Fmaj7

D7/F#

84 C/G E/G#

Qna.

Guit. I C/G E/G#

Guit. II 4

Guit. III 4

Guit. IV

88

Qna. *mf* 3

Guit. I *pp* 3

Guit. II *pp* 3 *f*

Guit. III *pp* 3 *f*

Guit. IV *pp* 3 *f*

91 Am<sup>9</sup>(add11)

Qna.

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV

8<sup>vb</sup> *mf*

95 G<sup>#7</sup>alt. Am<sup>9</sup> Fmaj<sup>9</sup> Dm/F E<sup>7</sup>

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

8<sup>vb</sup>

101

Qna.

Guit. I

Guit. II *pp*

Guit. III

Guit. IV *8<sup>va</sup>*

Detailed description: This block contains the musical notation for measures 101 through 104. The score is arranged in five staves. The top staff, labeled 'Qna.', contains four whole rests. The second staff, 'Guit. I', also contains four whole rests. The third staff, 'Guit. II', features a piano (*pp*) dynamic and a melodic line of eighth notes. The fourth and fifth staves, 'Guit. III' and 'Guit. IV', play a sustained bass line consisting of four dotted half notes, all of which are beamed together with a slur. A marking '*8<sup>va</sup>*' is placed below the first note of the Guit. IV staff.

Am<sup>7</sup> Impro

105

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Detailed description: This block contains the musical notation for measures 105 through 108. The score is arranged in five staves. The top staff, 'Qna.', contains four whole rests. The second staff, 'Guit. I', also contains four whole rests. The third staff, 'Guit. II', has two measures of improvisation, each marked with a 4/4 time signature and a slash. The fourth and fifth staves, 'Guit. III' and 'Guit. IV', contain four whole rests.

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

129

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

137

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV



141

Qna. *mf* 3

Guit. I *p* 3 *mf*

Guit. II *p* 3 *mf*

Guit. III *p* 3 *mf*

Guit. IV *p* 3 *mf*

144

Qna. *mf* Am(maj7) Fmaj7 F#m7(b5)

Guit. I *mf*

Guit. II *mf*

Guit. III *mf* ③ ④ ② ④

Guit. IV *mf* 8<sup>vb</sup>

148 G E7/G# Am A#o

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

8<sup>vb</sup>

152 Bm7(b5) E7 Am

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

8<sup>vb</sup>

156

Qna. *ff* *Em<sup>7</sup>(b5)* *A<sup>7</sup>alt.* *Dm(maj7)*

Guit. I *ff* 2

Guit. II *ff* 2

Guit. III *ff* 2

Guit. IV *ff* 3

160

Qna. *p* *Dm* *G<sup>7</sup>alt.* *C(maj7(#5))*

Guit. I *p* 2

Guit. II *p* 2

Guit. III *p* 2

Guit. IV *p* 8<sup>ub</sup> *D7*

164  $D7(\#11)$  Impro

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

170  $G7(b9) C7(b13) F7(b9) Bb^9 Am(maj7)$

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

# Vidala

(Ritmo de vidala)

Compositor: Lautaro Reinoso

Quena I

Quena II

Quena III y Quenacho

Mojseño

Guitarra I

Guitarra II

Guitarra III

Guitarra IV

Percusión  $\text{en LA}$

5

8<sup>va</sup>

*p*

*p*

*mf*

8<sup>va</sup>

© en LA

Detailed description: This system contains the first four measures of the score. It features five staves for Quena (I, II, III & Quenacho, and Mojseno), four staves for Guitarra (I, II, III, and IV), and a Percusión staff. The key signature is one sharp (F#) and the time signature is 3/4. The guitar parts include dynamic markings: *p* (piano) for Guit. II and Guit. III, and *mf* (mezzo-forte) for Guit. III. A double bar line is present at the end of the first measure. A double bar line is also present at the end of the first measure of the Percusión staff.

Qna.

Qna. II

Qna. III

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

5

8<sup>va</sup>

4

8<sup>va</sup>

Detailed description: This system contains the next four measures of the score. It features five staves for Quena (I, II, III, and Mojseno), four staves for Guitarra (I, II, III, and IV), and a Percusión staff. The key signature is one sharp (F#) and the time signature is 3/4. The guitar parts continue with dynamic markings: *p* (piano) for Guit. II and Guit. III, and *mf* (mezzo-forte) for Guit. III. A double bar line is present at the end of the first measure. A double bar line is also present at the end of the first measure of the Percusión staff.

9

Qna. I

Qna. II

Qna. III

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

*mf*

*mf espressivo*

*mf*

*mf*

8<sup>va</sup>

4

13

Qna. I

Qna. II

Qna. III

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

*pp*

*p*

*p*

*p*

8<sup>va</sup>

4

*pp*

17

Qna. I  
Qna. II  
Qna. III  
Mño.

Guit. I  
Guit. II  
Guit. III  
Guit. IV

Perc.

*p*

*p*

*p*

4

8<sup>va</sup>

8<sup>va</sup> 5

21

Qna. I  
Qna. II  
Qna. III  
Mño.

Guit. I  
Guit. II  
Guit. III  
Guit. IV

Perc.

*mp*

*mf*

*mf*

4

8<sup>va</sup> 5

8<sup>va</sup> 5

*pp*

Qna. I  
Qna. II  
Qna. III  
Mño.  
Guit. I  
Guit. II  
Guit. III  
Guit. IV  
Perc.



Qna.  
Qna. II  
Qcho.  
Mño.  
Guit. I  
Guit. II  
Guit. III  
Guit. IV  
Perc.



35

Qna. *mf*

Qna. II

Qcho.

Mño.

Guit. I

Guit. II *mf*

Guit. III *mf*

Guit. IV *mf*

Perc. *mf*

8<sup>va</sup>

39

Qna.

Qna. II

Qcho.

Mño.

Guit. I

Guit. II *mf*

Guit. III

Guit. IV *mf*

Perc. *mf*

8<sup>va</sup>

43

Qna. *p*

Qna. II

Qcho.

Mño.

Guit. I

Guit. II

Guit. III *p*

Guit. IV *p*

Perc.

48

Qna. *f*

Qna. II *f*

Qcho. *f*

Mño.

Guit. I *f*

Guit. II *f*

Guit. III *p*

Guit. IV *p*

Perc. *f*

52

Qna.

Qna. II

Qcho.

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

fuera de tempo

*p* 10 *pp*

fuera de tempo

*p* 10 *pp*

To Qna.

8<sup>va</sup>

8<sup>va</sup>

56

Qna.

Qna. II

Qcho.

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

Quena

*f*

*f*

fuera de tempo

*pp* 10 *f*

fuera de tempo

*pp* 10 *f*

*mf*

*f*

8<sup>va</sup>

8<sup>va</sup>

60

Qna. I

Qna. II

Qna. III

Mão.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

*p*

*p*

*p*

*p*

*p*

*pp*

8

# De los duendes

(Ritmo de bailecito)

Compositor: Lautaro Reinoso

$\text{♩} = 128$   
D7(b9) G(#5) F#7 F7 Em

Quena

Guitarra I

Guitarra II

Guitarra III

Guitarra IV

*pp* *mf* *pp* *mf p*

© en LA

5 D7(b9) G(#5) F#7 F7 Em

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*pp* *f* *f* *f* *mp* *f* *mp* *8va* *mp*

11 *mf* *f* *mp*

Qna. *Em* *F#m7(b5)* *F7* *Em*

Guit. I *f*

Guit. II *f*

Guit. III *mf*

Guit. IV *f*

15 *mp* *mp* *mp* *8<sup>vb</sup>*

Qna. *Bm7(b5)* *E7* *Am(maj7)* *D7* *Gmaj7(#5)*

Guit. I *mp*

Guit. II *mp*

Guit. III *mp*

Guit. IV *mp*

19 C D7(b9) G(#11) A7 C7 B7 Em

Qna. *p*

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV

23 D7 D7(b13) C#m F#7 C7 B7 Em

Qna. *f*

Guit. I *f*

Guit. II *f*

Guit. III *f*

Guit. IV *f*

8<sup>va</sup> *f*

*gliss.*

27

Qna.

Guit. I *p* *mp*

Guit. II *p* *mp*

Guit. III *p* *mp*

Guit. IV *pp*

(8) \_ . | *pp*

31

Bm<sup>7(b5)</sup> E<sup>7</sup> Am(maj7) D<sup>7</sup> Gmaj7(#5)

Qna. *pp*

Guit. I *p* *mf* 4

Guit. II *mf*

Guit. III *mf* 4

Guit. IV *mp* *mf* 2

(8) *mf*



35 Am D7(b9) C#m7(b5) F#7 C7 F7 Em

Qna. *mf*

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV *mf*

(8).....

4

39 Am A6 G F#m7(b5)/A B7 Em

Qna.

Guit. I *p*

Guit. II *p*

Guit. III *p*

Guit. IV *p*

43 *Cmaj7* *8va* *Fmaj7* *Cmaj7*

Qna. *f* 3 2 2 2 2

Guit. I *f*

Guit. II *f*

Guit. III *f*

Guit. IV *f*

*8vb*

49 *D<sup>9</sup>/C* *8va*

Qna. *ff*

Guit. I *ff*

Guit. II *ff* 3 3 3 3 3 3

Guit. III *ff*

Guit. IV *ff* (8)

55

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*p*

*mf*

*mf*

59

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

**4**

63

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

67

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

71

Qna. *pp*

Guit. I *f*

Guit. II *f*

Guit. III *f*

Guit. IV *f* 8<sup>vb</sup>

75

Qna. *mp*

Guit. I *mp*

Guit. II *mp*

Guit. III *mp*

Guit. IV *mp*

79

Qna. *f*

Guit. I *f*

Guit. II *f*

Guit. III *f* simile

Guit. IV *f*

Detailed description: This system covers measures 79 to 83. The Qna. part features a melodic line with triplets and a dynamic marking of *f*. Guitars I, II, III, and IV have various rhythmic parts, including triplets and chords. Guitars II and III have specific fingering annotations: 10, 4, 3, 4, 3, 3, and 5. The word "simile" is written above the Guit. III staff in measure 83.

84

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Detailed description: This system covers measures 84 to 87. The Qna. part has a melodic line with dynamic markings *f* and *mf*. Guitars I, II, and III play a rhythmic pattern of eighth-note triplets. Guitars II and III have a dynamic marking of *f*. Guitars I and IV have a dynamic marking of *mf*. The Qna. part has a dynamic marking of *f* in measure 85 and *mf* in measure 86.

88

Qna. *p*

Guit. I *p*

Guit. II *p*

Guit. III *p*

Guit. IV *p*

92

Qna.

Guit. I *pp*

Guit. II

Guit. III

Guit. IV *8<sup>vb</sup>*

96 *Em* *Em13(#11)* *Em13*

Qna. *f* *3* *f*

Guit. I *f* *mp* *f* *mp*

Guit. II *f* *f*

Guit. III *f* *f*

Guit. IV *f* *mp* *f* *mp*

100 *Bm7(b5)* *E7* *Am(maj7)* *D7(b9)* *Gmaj7(#5)*

Qna. *3* *4*

Guit. I *3*

Guit. II *mp* *3*

Guit. III *mp*

Guit. IV



104 Am D7(b9) C#m7 F#7 C7 F7(#11) Em

Qna. *p*

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV *mf*

108 D7 C#m7 F#7 C7 B7(#9) Em13

Qna. *f* *mf* 4

Guit. I *f*

Guit. II *f*

Guit. III *f*

Guit. IV *f* *gliss.*

8<sup>va</sup>

112

Qna. *p*

Guit. I *mf*

Guit. II *mf* *mp*

Guit. III *mf* *mp*

Guit. IV

*8<sup>vb</sup>* *pp*

116 *Bm<sup>7(b5)</sup>* *E<sup>7</sup>* *Am(maj7)* *D<sup>7(b13)</sup>* *Gmaj7(#5)*

Qna. *pp*

Guit. I *mp*

Guit. II

Guit. III

Guit. IV *mp*

(8)

120 Am D7(b9) C#m7(b5) F#7 C7 F7 Em

Qna. *mf*

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV *mf*

(8)

124 Am A7 Gmaj7 F#m7(b5) B7 Em

Qna.

Guit. I *p*

Guit. II *p*

Guit. III *p*

Guit. IV *p*

(8)

128 Am D7(b9) Gmaj7(#5) Am<sup>6</sup> B<sup>7</sup> Em<sup>6</sup>

Qna. *f*

Guit. I *mf* 4 4 4 4 *f*

Guit. II *mf* 4 4 4 4 *f*

Guit. III *mf*

Guit. IV *mf*

(8) *mf*

132 Am D7 Gmaj7(#11) F#7 F#m7(b5) B7 Em B7 Em7 B7 Em<sup>13</sup>

Qna. *f* *p*

Guit. I *f*

Guit. II *f* *p* *pp*

Guit. III *f* *f* *p* *pp*

Guit. IV *f* *f* *p* *pp*

(8) *f* *f* *p* *pp*

# A don Bracco

(Ritmo de tonada)

Compositor: Lautaro Reinoso

Quena

Guitarra I

Guitarra II

Guitarra III

Guitarra IV

♩=76

A C#m7(b5) F#7(b13) Bm(maj7) Bm7 E7 A

pp mf 3

pp mf 3

pp mf 3

pp mf

© en LA

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

6

Amaj7 Fm9 B13 E9

p

p

p

p

10  $D^{\#m7(b5)/A}$   $G^{\#7}$   $C^{\#m7(b5)/G}$   $F^{\#7}$   $Bm$   $E7$   $A$

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

8<sup>bb</sup>

14  $C^{\#m7(b5)}$   $C^{\#o}$   $Bm$   $E7$   $A^{maj7(\#5)}$

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mf*

*p*

*mf*

*p*

*mf*

*mf*

8<sup>bb</sup>

18

Qna. *p* Amaj7 Fm<sup>9</sup> B<sup>13</sup> E<sup>9</sup>

Guit. I *p*

Guit. II *p* 6

Guit. III *p*

Guit. IV *p* 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>2#</sup>

22

Qna. D<sup>#m7(b5)</sup> G<sup>#7</sup> C<sup>#m7(b5)</sup> F<sup>#7</sup> Bm E<sup>7</sup> Amaj7(<sup>#5</sup>)

Guit. I

Guit. II

Guit. III

Guit. IV 8<sup>vb</sup>

26 Dmaj7(#11) E/D A/C# Cm7 F7

Qna.

Guit. I *p*

Guit. II *p*

Guit. III *p*

Guit. IV *p*

8<sup>vb</sup>

32 Bbmaj7 Ebmaj7 Ab(#11) E7/D D7

Qna.

Guit. I

Guit. II Bb rasgueo de tonada Ebmaj7 Ab(#11) E7/D

Guit. III

Guit. IV

b. (8) - . |



35 A<sup>6</sup> Bm<sup>7(b5)</sup> E<sup>7</sup> A<sup>6</sup> Gm<sup>(b5)/Bb</sup> A<sup>7</sup>

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

39 Dmaj<sup>7</sup> E<sup>7</sup> G#m<sup>11(b5)</sup> C#7(b<sup>9</sup>) F#m(maj<sup>9</sup>) F#m

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

43

Bm E7 D#m7(b5) G#7 Cm7(b5)/G F#7 Bm E7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

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

*pp* *mp*

48

F#m C#7(b9) F#m(maj7) F#m7 B7 Bm E7 Amaj7(#5)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

8<sup>vb</sup>

*mf* *p* *pp*

53  $D^6(\#11)$   $Dmaj7(\#5)$   $E^7$

Qna.

Guit. I *mp* *f* *pp*

Guit. II *mp* *f* *pp*

Guit. III *mp* *f* *pp*

Guit. IV *mp* *f* *pp*   
8<sup>ub</sup>

57  $A^{\#}maj7(\#5)$   $F^{\#}m^9$   $F^{\#}m^7$   $B^7$   $Bm^7$   $E^7$

Qna. *f* *ff*

Guit. I *ff*

Guit. II *ff*

Guit. III *ff*

Guit. IV   
(8) *ff*

61 *D#m7(b5)* *G#7* *C#m7(b5)* *F#7* *G* *C* *F* *Bb* *A* *Eb9*

Qna. *mf*

Guit. I

Guit. II *D#m7(b5)* *G#7* *C#m7(b5)* *F#7*

Guit. III *p*

Guit. IV *8<sup>vb</sup>* *p*

65 *Dmaj7(#11)* *E7(#11)/D* *A/C#*

Qna. *p*

Guit. I *p* *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV *8<sup>vb</sup>* *mf*

69 Cm(maj7) Cm7 F7 G#m F#7(sus4) F#7 Bm

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

73 E7 Bb7 Amaj7 Amaj7(#5)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

# Pinceladas al aire

(Ritmo de milonga)

Compositor: Reinoso Lautaro

Quena

Guitarra I

Guitarra II

Guitarra III

Guitarra IV

*pp* *p*

© en LA

7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f* *p*

11

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mf*

15

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*p*

*f*

*8<sup>va</sup>*

19

Qna. *mp*

Guit. I *mp*

Guit. II *mp*

Guit. III *mp*

Guit. IV *mp*

22

Qna. *f*

Guit. I *f*

Guit. II *f*

Guit. III *f*

Guit. IV *f*



Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Qna. *p*

Guit. I *f p*

Guit. II *f p*

Guit. III *f p*

Guit. IV *f p*

Qna. *p*

Guit. I *p*

Guit. II *p*

Guit. III *p*

Guit. IV *p*

44

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*pp*

*pp*

*pp*

Gm solo

F#7alt.

Eb/F

E7

Eb

*cresc.*

49

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*pp*

Cm7

F7(#5)

Bbmaj7(#5)

Cm

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Gm Cm D7

*cresc.*

*f*

III..... VI..... V.....

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

61

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

65

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

69

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

73

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mf*

78 8<sup>va</sup>-----

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

82 8<sup>va</sup>-----

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

86 (8)

Qna. *f*

Guit. I *f*

Guit. II *f*

Guit. III *f*

Guit. IV *f*

90

Qna. *f*

Guit. I *mp* *mf* *f*

Guit. II *mp* *p* *f*

Guit. III *mp* *p* *f*

Guit. IV *mp* *p* *f*



94

Qna. *mp*

Guit. I *mp*

Guit. II *mp*

Guit. III *mp*

Guit. IV *mp*

99

Qna.

Guit. I *pp*

Guit. II *pp*

Guit. III *pp*

Guit. IV *pp*

# Repunteando Tierra

(Ritmo de chaya)

Compositor: Lautaro Reinoso

$\text{♩} = 97$  D<sup>maj7</sup>(#11)

Guitarra I

Guitarra II *mf*

Guitarra III *mf*

Guitarra IV

© en LA

5

Guit. I *mf* *pp*

Guit. II *pp*

Guit. III *pp*

Guit. IV

*8<sup>vb</sup>* *pp*

9

Guit. I *mf* *ppp* *f*

Guit. II *mf* *ppp* *f*

Guit. III *mf* *ppp* *f*

Guit. IV

*8<sup>vb</sup>* *mf* *ppp* *f*

13

Guit. I

Guit. II

Guit. III

Guit. IV

(8)-----

17

Guit. I

Guit. II

Guit. III

Guit. IV

*p* *f*

*p* *f* *mf*

*p* *f*

*p* *f*

(8)-----

*p* *f*

D/A

A7(b<sup>13</sup>)

20

Guit. I

Guit. II

Guit. III

Guit. IV

*mp* *mf*

Dmaj<sup>9</sup> Gm<sup>13</sup> Dmaj<sup>9</sup> Gm<sup>13</sup> Dmaj<sup>9</sup> Gm<sup>13</sup> Dmaj<sup>9</sup> Dmaj<sup>9</sup>

Rasgueo de Chaya

24

Dmaj9 Gm13 Dmaj9 Gm13 Dmaj9 Gm13 Am D9

Guit. I

Guit. II

Guit. III

Guit. IV

28

Dmaj9 Gm13 Dmaj9 Gm13 Dmaj9 Gm13 Dmaj9

*mp* *mf*

Guit. I

Guit. II

Guit. III

Guit. IV

32

Dmaj9 Gm13 Dmaj9 Gm13 A(sus4) A7(b9) Dmaj7

Guit. I

Guit. II

Guit. III

Guit. IV

36

Guit. I

Guit. II

Guit. III

Guit. IV

40

Guit. I

Guit. II

Guit. III

Guit. IV

*mf*

*mf*

*mf*

*mf*

44

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

*mf*

*f*

*mf*

*f*

*mf*

48 *rit.*

Guit. I

Guit. II

Guit. III

Guit. IV

8<sup>vb</sup>

52

F7(#5) =62

F(#5)

D/F#

Gmaj7(#11add13)

Guit. I

Guit. II

Guit. III

Guit. IV

p

56

Dmaj7

Fmaj7(#5)

Ebmaj7

Guit. I

Guit. II

Guit. III

Guit. IV

3

3

3

3

8<sup>vb</sup>

60 F7(#5) F(#5) Bbmaj7(#5) G

Sobre la cuerda 2

Guit. I *p*

Guit. II

Guit. III

Guit. IV

(8)

64 Dmaj7/F# F6 Ebmaj7

Guit. I

Guit. II

Guit. III

Guit. IV

(8)

♩=97 67 Dmaj9(#11)

Guit. I *pp*<sup>3</sup>

Guit. II *pp*

Guit. III

Guit. IV

71 Dm(maj7#11)

Guit. I

Guit. II

Guit. III *p*

Guit. IV *p*

75 Dmaj7(#11)    A/G    D/F#    F#5    Bb(#5)

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV *mf*

8<sup>th</sup>...1

81 D    C7    D    C7    D    C7    D    A9

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV *mf*

6



85

D C7 D C7 D C7 D Bb13 A(sus4) A7(add13)

Guit. I *mf* *p* mute

Guit. II *mf*

Guit. III *mf*

Guit. IV

91

Dmaj7 Gm D Gm7 Dmaj7(#11)

Guit. I *f* real

Guit. II mute *p* *f* real

Guit. III *p* mute *f* real

Guit. IV *f* real

95

rit. accel.

Guit. I *p* *f* *pp* *f*

Guit. II *p* *pp* *f*

Guit. III *p* *f* *pp* *f*

Guit. IV *p* *f* *pp* *f* 8vb

99 Bm A7 D

Guit. I *mp* *mf*

Guit. II *mp* *mf*

Guit. III *mp* *mf*

Guit. IV *mp* *mf*

8<sup>vb</sup>

103 D Gm/D D E/D

Guit. I

Guit. II

Guit. III

Guit. IV

8<sup>vb</sup>

107 G D/F# G G/A Gm/A Dm/A A7 D(#11)

Guit. I *p* *ff*

Guit. II *p* *ff*

Guit. III *p* *ff*

Guit. IV *p* *ff*

8<sup>vb</sup>

# Claroescuro

(Ritmo de chacarera)

Compositor: Lautaro Reinoso

Quena  $\text{♩} = 162$   
Dm  
*f*

Guitarra I  $\text{♩} = 162$

Guitarra II

Guitarra III

Guitarra IV

© en LA

Qna. 5

Guit. I

Guit. II

Guit. III

Guit. IV

Qna. 9  
*mp*

Guit. I  
*f*

Guit. II  
*f*

Guit. III  
*f*

Guit. IV  
*f*

8<sup>bb</sup>

13

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

17

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

Dm Bb C F7(b13) E7 Ebmaj7

21

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

Abmaj7 Bb E7(b13) Gm Abmaj9 A7

25

Qna. *Dm*

Guit. I

Guit. II *mp* 0 2 3 4

Guit. III *mp* 0 3 4 5

Guit. IV *mp* *8<sup>vb</sup>*

29

Qna.

Guit. I

Guit. II *4*

Guit. III *4*

Guit. IV *4*

33

Qna.

Guit. I

Guit. II *4*

Guit. III *4*

Guit. IV *4*

37

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

41

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

8<sup>th</sup> *mf*

Dm Bb Gm Bb(#5) Bb Dm

45

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

Bb A7 C7(sus4) E7 A7

0 1 4 0 1 4 0 1 4

pp ② ④ ③ f ④ ③

pp f ④ ③

pp f ④ ⑤

49 Dm

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mp*

*mp*

*mp*

8<sup>vb</sup>

53

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

4

4

4

(8) - 1

57

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

4

4

4

61

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

65

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

8<sup>vb</sup>

70

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

8



74

Qna. *fr.*

Guit. I

Guit. II *pp* ④ ⑤

Guit. III 4

Guit. IV 4

78

Qna.

Guit. I *mp* ③ ④

Guit. II *mp*

Guit. III 4

Guit. IV 4

82

Qna. *f* 3 3 3 3

Guit. I 4

Guit. II 4

Guit. III 4

Guit. IV 4

86

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

90

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*f*

*mp*

94

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*mf* 3

*mp* ③ ④

*mp* ④ ⑤

8<sup>vb</sup> *mp*

8<sup>vb</sup>

98

Qna. 

Guit. I  *p* *mp*

Guit. II  *f* 4 4 4

Guit. III  4

Guit. IV  8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

102

Qna.  3

Guit. I 

Guit. II  *mp*

Guit. III  *f* 3 4 4

Guit. IV  8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

106

Qna.  3 *p* *mf* 4 4

Guit. I  *p* *mf* 4 4

Guit. II  *p* *mf* 4 4 4 4

Guit. III  *mf* 4 4 4 4 4 4

Guit. IV  8<sup>vb</sup> *f* 4 4 2 *mf* 4 8<sup>vb</sup>

112

Qna. *f*

Guit. I *f*

Guit. II *f*

Guit. III *f*

Guit. IV *f*

116

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

120

Qna. *f*

Guit. I *ff*

Guit. II *ff*

Guit. III *ff*

Guit. IV *ff*

3

4

124

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

128

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*sf*

*sf*

*sf*

*sf*

*8<sup>vb</sup>*

132

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

*ff*

*ff*

*ff*

*ff*