

EN CASA

Lautaro Reinoso
QUINTETO 

Índice

En casa.....	3
Silencio.....	18
La isla y el río.....	28
Chacadeallá.....	36
Vidala.....	53
De los duendes.....	61
A don Bracco.....	77
Pinceladas al aire.....	86
Primera infancia.....	98
Repunteando tierra.....	103
Claroscuro.....	112

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

p

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

f

fp

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):** Four measures of whole rests.
- Guit. I:** Treble clef, quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 66: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 67: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 68: C4, D4, E4, F#4, G4, A4, B4, C5.
- Guit. II:** Treble clef, quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 66: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 67: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 68: C4, D4, E4, F#4, G4, A4, B4, C5.
- Guit. III:** Treble clef, quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 66: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 67: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 68: C4, D4, E4, F#4, G4, A4, B4, C5.
- Guit. IV:** Treble clef, quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 66: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 67: C4, D4, E4, F#4, G4, A4, B4, C5. Measure 68: C4, D4, E4, F#4, G4, A4, B4, C5.

The dynamic marking *mf* is placed below the first measure of Guit. IV.

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):** Four measures of whole rests.
- Guit. I:** Treble clef, quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 70: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 71: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 72: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4.
- Guit. II:** Treble clef, quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 70: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 71: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 72: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4.
- Guit. III:** Treble clef, quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 70: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 71: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 72: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4.
- Guit. IV:** Treble clef, quarter notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 70: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 71: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Measure 72: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4.

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*

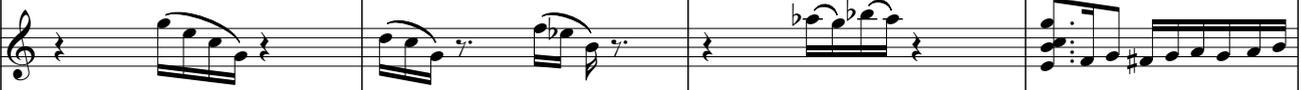
Guit. IV *p*

89 G7(b9) Cmaj7(add13)

Qna. 

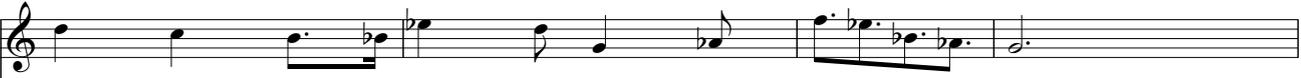
Guit. I 

Guit. II 

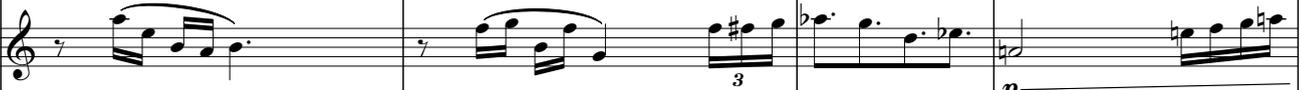
Guit. III 

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: G⁹(add13) G⁷(b9) Cmaj7 G⁹(add13) G⁷(b9) Cmaj7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

p

117

Chords: G⁹(add13) G⁷(b9) C⁹(add13) G⁹(add13) G⁷alt. C⁶

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 A⁷

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

18 D^{maj7} 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^{vb}

27 G#m⁹(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

8^{vb}
mf

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

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

83 Dmaj7(#11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

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

Em⁹ Cmaj7(#11) D7

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

20 G F Dm

Qna. *p*

Guit. I rasguido guarania F 2 Dm

Guit. II

Guit. III

Guit. IV *p*

25 Am Bm Cmaj7 To Qcho.

Qna.

Guit. I Am 2 Bm7 Cmaj7 2

Guit. II *pp*

Guit. III

Guit. IV Cmaj7 rasguido guarania

29 ^{Em⁹} Quenacho ^{Cmaj7(#11)}

Qcho. *f* *f*

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

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

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

Guit. IV *f*

33 ^{D7} ^G ^{D7} ^{D7(b13)} ^G ^{D7}

Qcho.

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 Bbmaj7 G Ebmaj7 G

Qcho.

Guit. I

Guit. II

Guit. III

Guit. IV

pp

Bbmaj7 rasgueo

G

Ebmaj7

46 $G^{(\#11)}$
To Qna. Quena

Qcho. *p*

Guit. I $\frac{2}{\text{trill}}$

Guit. II *p* $\frac{3}{\text{trill}}$

Guit. III *mf* *p*

Guit. IV *mf* *p*

50 G^7 F/C Dm A/E

Qna.

Guit. I $\frac{2}{\text{trill}}$

Guit. II $\frac{3}{\text{trill}}$

Guit. III

Guit. IV

54 *D*⁷ *G*^{maj7} *To Qcho.* *E*^m *Quenacho*

Qna. *f*

Guit. I *pp* *f*

Guit. II *pp* *f*

Guit. III *f*

Guit. IV *f*

58 *C*^{maj7}(*#11*) *D*⁷

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

Detailed description of the musical score for measures 62-64: The score is written for five staves. The top staff is for Qcho. (Quinto), which has a whole note G in measure 62 and rests in 63 and 64. The second staff is for Guit. I, featuring a melodic line with eighth notes and accents. The third staff is for Guit. II, playing a continuous eighth-note triplet pattern. The fourth staff is for Guit. III, which has a sustained chord indicated by a 'G' above the staff and a large oval. The fifth staff is for Guit. IV, playing a bass line with eighth notes. The section concludes in measure 64 with the instruction 'Argmónicos'.

65

Qcho.

Guit. I

Guit. II

Guit. III

Guit. IV

pp

pp

pp

Detailed description of the musical score for measures 65-67: The score is written for five staves. The top staff is for Qcho., which has rests in measures 65, 66, and 67. The second staff is for Guit. I, featuring a melodic line with eighth notes and accents. The third staff is for Guit. II, playing a continuous eighth-note triplet pattern. The fourth staff is for Guit. III, which has rests in measures 65, 66, and 67. The fifth staff is for Guit. IV, playing a bass line with eighth notes. The section concludes in measure 67 with the instruction '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^{vb}

5 Am⁹

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

9 Am⁹(add11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

13 G[#]7^{alt.} Am⁹ Fmaj⁹

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

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

Qna. *mf*³

Guit. I *f* *mf*

Guit. II *f* *mf*

Guit. III *f* *mf*
D

Guit. IV *f* *mf*

22 Am⁹(add11)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV *8^{va}*

34 *ff* *Em*^{7(b5)} *A*^{7alt.} *Dm*^(maj7)

Qna.

Guit. I *ff* 2

Guit. II *ff* 2

Guit. III *ff* 2

Guit. IV *ff* 3

38 *p* *Dm* *G*^{7alt.} *C*^{maj7(#5)}

Qna. 2 *p*

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.

Guit. I

Guit. II

Guit. III

Guit. IV

48 Am7

Qna.

Am7
 Impro

Guit. I

Guit. II

Guit. III

Guit. IV

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 Am⁹(add11)

Qna.

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV

8^{vb} *mf*

95 G^{#7}alt. Am⁹ Fmaj⁹ Dm/F E⁷

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

8^{vb}

101

Qna.

Guit. I

Guit. II *pp*

Guit. III

Guit. IV *8^{va}*

Detailed description: This system contains measures 101 through 104. The vocal line (Qna.) and Guit. I are silent, indicated by horizontal lines. Guit. II plays a melodic line of eighth notes, starting on a G4 and moving up stepwise. Guit. III and Guit. IV play a sustained chord, with a slur connecting the notes across all four measures. Guit. IV has an *8^{va}* marking below the first measure.

Am⁷ Impro

105

Qna.

Guit. I

Guit. II *4*

Guit. III

Guit. IV

Detailed description: This system contains measures 105 through 108. The vocal line (Qna.), Guit. I, Guit. III, and Guit. IV are silent, indicated by horizontal lines. Guit. II has two measures of rhythmic notation, each consisting of a quarter note followed by a slash and a period, with a '4' above it. Guit. II is silent in the other two measures.

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

mf

mf

137

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

ff

ff

ff

ff

8vb

141

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

p

mf

mf

mf

mf

144

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

mf

mf

mf

mf

mf

Am(maj7)

Fmaj7

F#m7(b5)

8^{va}

148 G E7/G# Am A#o

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

152 Bm7(b5) E7 Am

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

156

Qna. *ff* *Em^{7(b5)}* *A^{7alt.}* *Dm(maj7)*

Guit. I *ff* 2

Guit. II *ff* 2

Guit. III *ff* 2

Guit. IV *ff* 3

160

Qna. *p* *Dm* *G^{7alt.}* *C(maj7(#5))*

Guit. I *p* 2

Guit. II *p* 2

Guit. III *p* 2

Guit. IV *p* 8^{ub} *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 3/4 6/8 8 en LA

p

p

mf

p

8^{vb}

Detailed description: This system contains the first four measures of the piece. It features five staves for Quena (I, II, III & Quenacho, and Mojseño), 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 with a 6/8 feel. Dynamics include piano (*p*) and mezzo-forte (*mf*). A double bar line is present at the end of the first measure.

Qna.

Qna. II

Qna. III

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

5

v

v

4

8^{vb}

Detailed description: This system contains measures 5 through 8. It features five staves for Quena (I, II, III, and Mño.), 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 with a 6/8 feel. Dynamics include piano (*p*) and mezzo-forte (*mf*). A double bar line is present at the end of the first measure. A measure rest of 4 is indicated in the third measure of the Guitarra III staff.

9

Qna. I

Qna. II

Qna. III

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

13

Qna. I

Qna. II

Qna. III

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

17

Qna. I
Qna. II
Qna. III
Mño.

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

Perc.

21

Qna. I
Qna. II
Qna. III
Mño.

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

Perc.

Qna. I

Qna. II

Qna. III

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.



Qna. I

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^{va}

39

Qna.

Qna. II

Qcho.

Mño.

Guit. I

Guit. II *mf*

Guit. III

Guit. IV *mf*

Perc. *mf*

8^{va}

43

Qna. *p*

Qna. II

Qcho.

Mño.

Guit. I

Guit. II

Guit. III *p*

Guit. IV

Perc.

48

Qna. *f*

Qna. II *f*

Qcho. *f*

Mño.

Guit. I *f*

Guit. II *f*

Guit. III *p*

Guit. IV *p* 8va

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^{va}

8^{va}

56

Qna.

Qna. II

Qcho.

Mño.

Guit. I

Guit. II

Guit. III

Guit. IV

Perc.

Quena

f

f

f

f

fuera de tempo

pp 10 *f*

fuera de tempo

pp 10 *f*

mf

f

8^{va}

8^{va}

f

60

Qna. I
Qna. II
Qna. III
Mão.

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

Perc.

p
p
p
p
pp

(8)

Detailed description: This is a musical score for a string quartet and a guitar ensemble. The score is divided into two systems. The first system includes three Violin parts (Qna. I, II, III) and a Viola part (Mão.). The second system includes four Guitar parts (Guit. I, II, III, IV) and a Percussion part (Perc.). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 60. The score shows a melodic line in the Violin I part, with the other strings providing harmonic support. The guitars play a rhythmic accompaniment. The percussion part is mostly silent, with a few small accents. Dynamics include piano (*p*) and pianissimo (*pp*). A rehearsal mark (8) is placed at the beginning of the guitar parts. A fermata is present over the final measure of the guitar parts.

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*

Em F#m7(b5) 4 F7 Em

Qna.

Guit. I *f*

Guit. II *f*

Guit. III *mf*

Guit. IV *f*

15 *mp* *mp* *mp*

Bm7(b5) E7 Am(maj7) D7 Gmaj7(#5)

Qna.

Guit. I *mp* 3

Guit. II *mp* 3

Guit. III *mp* 4 2

Guit. IV *mp* 8^{bb}

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^{va} *f*

gliss.

27

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

p

p

p

mp

mp

(8) _ . |

8^{vb}
pp

31

Bm^{7(b5)}

E⁷

Am(maj7)

D⁷

Gmaj7(#5)

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

pp

p

mf

mf

mp

mf

(8) _ . |

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 *D⁹/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.

Guit. I

Guit. II

Guit. III

Guit. IV

pp

f

f

f

f

75

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

mp

mp

mp

mp

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^{vb}*

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.*

8th

112

Qna. *p*

Guit. I *mf*

Guit. II *mf* *mp*

Guit. III *mf* *mp*

Guit. IV *8^{vb}* *pp*

116 *Bm^{7(b5)}* *E⁷* *Am(maj7)* *D^{7(b13)}* *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) Am⁶ B⁷ Em⁶

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 Em¹³

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

© en LA

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

6 Amaj7 Fm9 B13 E9

mf 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^{bb}

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^{bb}

18

Qna. *p*

Guit. I *p*

Guit. II *p*

Guit. III *p*

Guit. IV *p*

Amaj7 Fm⁹ B¹³ E⁹

8^{vb} 8^{vb} 8^{2#}

22

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

D^{#m7(b5)} G^{#7} C^{#m7(b5)} F^{#7} Bm E⁷ Amaj7(^{#5})

2

8^{vb}

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

Qna.

Guit. I *p*

Guit. II *p*

Guit. III *p*

Guit. IV *p*

8^{vb}

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 A⁶ Bm^{7(b5)} E⁷ A⁶ Gm^{(b5)/Bb} A⁷

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

39 Dmaj⁷ E⁷ G#m^{11(b5)} C#^{7(b9)} F#m(maj⁹) 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^{vb}

pp *mp* *mp* *pp*

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^{vb}

mf *p* *p* *pp* *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^{ub}

57 $Amaj7(\#5)$ $F\#m^9$ $F\#m^7$ 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^{vb}* *p*

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

Qna. *p*

Guit. I *p* *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV *8^{vb}* *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

p

f

p

f

p

f

8^{va}

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

f

f

f

73

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

f

mf

78 8^{va}-----

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

82 8^{va}-----

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^{maj7}(#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^{vb} *pp*

9

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

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

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

Guit. IV

8^{vb} *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(b¹³)

20

Guit. I

Guit. II

Guit. III

Guit. IV

mp

mf

Dmaj⁹ Gm¹³ Dmaj⁹ Gm¹³ Dmaj⁹ Gm¹³ Dmaj⁹ Dmaj⁹

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

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^{vb}

52

F7(#5) F(#5) D/F# Gmaj7(#11add13)

Guit. I

Guit. II

Guit. III

Guit. IV

p

③ =62

56

Dmaj7 Fmaj7(#5) Ebmaj7

Guit. I

Guit. II

Guit. III

Guit. IV

3

3

3

3

8^{vb}

60 $F7(\sharp 5)$ $F(\sharp 5)$ $B\flat maj7(\sharp 5)$ G

Sobre la cuerda 2

Guit. I *p*

Guit. II

Guit. III

Guit. IV

(8)

64 $Dmaj7/F\sharp$ $F6$ $E\flat maj7$

Guit. I

Guit. II

Guit. III

Guit. IV

(8)

67 $\text{♩} = 97$ $Dmaj9(\sharp 11)$

Guit. I *pp*³

Guit. II *pp*

Guit. III

Guit. IV

71 *Dm(maj7#11)*

Guit. I *p*

Guit. II *p*

Guit. III *p*

Guit. IV *p*

Detailed description: This system covers measures 71 to 74. The key signature is two sharps (F# and C#). Measure 71 has a *Dm(maj7#11)* chord. Guitars I and II play melodic lines with accents. Guitars III and IV play block chords. Dynamics are marked *p* (piano).

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

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV *mf*

Detailed description: This system covers measures 75 to 79. The key signature is two sharps. Measure 75 has a *Dmaj7(#11)* chord. Measure 76 has *A/G*. Measure 77 has *D/F#*. Measure 78 has *F#5*. Measure 79 has *Bb(#5)*. Guitars I and II play melodic lines. Guitars III and IV play block chords. Dynamics are marked *mf* (mezzo-forte).

81 *D* *C7* *D* *C7* *D* *C7* *D* *A9*

Guit. I *mf*

Guit. II *mf*

Guit. III *mf*

Guit. IV *mf*

Detailed description: This system covers measures 81 to 84. The key signature is two sharps. Measure 81 has a *D* chord. Measure 82 has *C7*. Measure 83 has *D*. Measure 84 has *A9*. Guitars I, II, and III play melodic lines. Guitars I, II, and III have a '6' marking under the final measure. Guitars III and IV play block chords. Dynamics are marked *mf*.

99 Bm A7 D

Guit. I *mp* *mf*

Guit. II *mp* *mf*

Guit. III *mp* *mf*

Guit. IV *mp* *mf*

8^{vb}

103 D Gm/D D E/D

Guit. I

Guit. II

Guit. III

Guit. IV

8^{vb}

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^{vb}

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^{vb}

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^{vb}*

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*

49 Dm

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

mp

mp

mp

8^{vb}

53

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

(8) - 1

57

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

mf

mf

mf

mf

8^{vb}

70

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

mf

3

3

3

3

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

mp

8^{vb}
mp

8^{vb}

98

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

p *mp* *f*

8^{vb} 8^{vb} 8^{vb}

102

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

mp *f*

8^{vb} 8^{vb} 8^{vb} 8^{vb}

106

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

p *mf* *f* *mf*

8^{vb} 8^{vb}

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^{bb}

132

Qna.

Guit. I

Guit. II

Guit. III

Guit. IV

ff

ff

ff

ff