

# RUSIA

Tango

Nehuen Martino  
Buenos Aires - Mayo 2015  
Op. 61

♩ = 110

**A**

Violin I (A y B)

Violin II

Viola

Violonchelo

Bandoneon I (A y B)

Bandoneon II

Bandoneon III

Piano

Guitarra de jazz

Contrabajo

pizz. arco

pizz.

pizz.

pizz. arco

♩ = 110

**A**

6

Vln I.

Vln II.

Vla. arco

Vc. arco

Band I. solo

Band II.

Band III.

Pno.

J. Gtr.

Cb.

Detailed description: This is a page of a musical score, page 2, starting at measure 6. The score is for a chamber ensemble and includes parts for Violin I and II, Viola, Violoncello, Band I, Band II, Band III, Piano, Jazz Guitar, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. The Violin I and II parts feature a melodic line with a triplet of eighth notes in measure 3. The Viola and Violoncello parts are marked 'arco' and play a rhythmic accompaniment. Band I has a 'solo' section in measure 4. The Piano part features a complex accompaniment with triplets and chords. The Jazz Guitar and Contrabass parts provide harmonic support with chords and rhythmic patterns.

11

Vln I. *f* *mf*

Vln II. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Band I. *f* *p*

Band II. *f* *p*

Band III. *f* *p*

Pno. *f* *mf* *solo*

J. Gtr. *f* *mf*

Cb. pizz. arco pizz. arco

Detailed description: This page of a musical score, numbered 11, features ten staves. The top four staves are for strings: Violin I and II, Viola, and Violoncello. The next three staves are for woodwinds: Band I, Band II, and Band III. The seventh staff is for Piano, and the eighth is for Jazz Guitar. The bottom staff is for Contrabass. The score is in a key with one sharp (F#) and a 4/4 time signature. It begins with a dynamic of *f* (forte) and transitions to *mf* (mezzo-forte) in the first measure. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano part features a triplet in the first measure and a *solo* section with a triplet in the fifth measure. The jazz guitar part has a triplet in the eighth measure. The contrabass part alternates between *pizz.* (pizzicato) and *arco* (arco) playing.

**B**

17

Vln. I.

Vln. II.

Vla.

Vc.

Band I.

Band II.

Band III.

Pno.

J. Gtr.

Cb.

*mf* *mp* *f*

*f* *f* *f* *f* *f*

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

23

Vln I. *p* *f* *mf* pizz.

Vln II. *p* *f* *mf* pizz.

Vla. *p* *f* *mf* pizz.

Vc. *p* *f* *mf* pizz.

Band I. *p* *f* *mf* solo

Band II. *p* *f*

Band III. *p* *f*

Pno. *p* *mf* *p*

J. Gtr. Am<sup>7</sup>9 D<sup>7</sup>9 G<sup>Maj</sup>7 C<sup>7</sup>9#11 F<sup>#dim</sup>7

Cb. pizz. arco pizz. *p* *mf* *mp*

Detailed description: This is a page of a musical score, page 5, starting at measure 23. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and piano. The key signature has one sharp (F#) and the time signature is 3/4. The first four staves (Vln I, Vln II, Vla, Vc) feature a rhythmic pattern of eighth notes with triplets, starting at measure 23. Dynamics range from piano (*p*) to forte (*f*) and mezzo-forte (*mf*). The strings play *pizzicato* (pizz.) from measure 25 onwards. The Piano (Pno.) part begins in measure 25 with a solo section, marked *solo* and *mf*. The Piano part features complex chordal textures and arpeggiated figures. The J. Gtr. (Jazz Guitar) part provides harmonic support with chords: Am<sup>7</sup>9, D<sup>7</sup>9, G<sup>Maj</sup>7, C<sup>7</sup>9#11, and F<sup>#dim</sup>7. The Cb. (Contrabass) part starts at measure 25 with a pizzicato (*pizz.*) section, then switches to arco (arco) and returns to pizzicato. Dynamics for the Cb. are *p*, *mf*, and *mp*.

31

Vln I. arco 3 *f*

Vln II. arco 3 *f*

Vla. arco 3 *f*

Vc. arco 3 *f*

Band I. 3 *f* *mf*

Band II. 3 *f*

Band III. 3 *f*

Pno. *mf* 3 *f*

J. Gtr. 3 *f*

Cb. arco *mf* 3 *f* *pizz.* *mf*

37 *mp* *chicharra, tambor, etc*

Vln I. *mp* *chicharra, tambor, etc*

Vln II. *mp* *chicharra, tambor, etc*

Vla. *mp* *chicharra, tambor, etc*

Vc. *mp* *percussion*

Band I. *solo*

Band II. *percussion*

Band III. *mp* *percussion*

Pno. *mf* *mf*

J. Gtr.

Cb. *arco* *pizz.* *arco*

42

Vln I. *pp*

Vln II. *pp*

Vla. *pp*

Vc. *pp*

Band I. *pp*

Band II. *pp*

Band III. *pp*

Pno. *solo*

J. Gtr. *f* *olo* *3* *mf*

Cb. *pizz.* *arco* *pizz.* *p*



47

Vln I. *mf*

Vln II. *mf*

Vla. *mf*

Vc. *mf*

Band I. *mf*

Band II. *mf*

Band III. *mf*

Pno.

J. Gtr.

Cb. *mf* arco gliss.

Detailed description of the musical score: The score is for measures 47 to 52. It features a variety of instruments: Violins I and II, Viola, Violoncello, three Bands (I, II, III), Piano, and Electric Guitar. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is used for the strings and bands. The Violin I and II parts have accents and a triplet in measure 50. The Viola part has a triplet in measure 50. The Violoncello part has a triplet in measure 50. The Piano part has a triplet in measure 50. The Electric Guitar part has a triplet in measure 50. The Bass part has a triplet in measure 50 and a glissando in measure 52. The score is written in a standard musical notation with a grand staff for each instrument.

53 **C**

Vln I.

Vln II. pizz. arco

Vla. pizz. arco

Vc. pizz. arco

Band I.

Band II.

Band III.

Pno.

J. Gtr.

**C** pizz. arco

**C**



64 *rall.* . . . . . CODA

Vln I. *mp* CODA

Vln II. *mp* CODA

Vla. *mp* CODA

Vc. *mp* CODA

Band I. *p* *solo* *mp* *3* *puTTI* CODA

Band II. *p* CODA

Band III. *p* CODA

Pno. *f* *solo* *3* CODA

J. Gtr. *mf* CODA

Cb. *pizz.* *rall.* *arco* CODA

69 *rall.* *rall.*

Vln I.

Vln II.

Vla.

Vc.

Band I.

Band II.

Band III.

Pno.

J. Gtr.

Cb. *rall.* *rall.*

Detailed description of the musical score: The score is for measures 69-72. It features nine staves: Vln I, Vln II, Vla, Vc, Band I, Band II, Band III, Pno, and Cb. The key signature has one sharp (F#). Measure 69 starts with a 'rall.' marking. Vln I has triplet eighth notes. Vln II, Vla, and Vc have quarter notes. Band I, II, and III have quarter notes. Pno has chords and a melodic line starting in measure 70 with a '5' fingering. J. Gtr. has a sustained chord. Cb. has a half note. Measure 70 continues the patterns. Measure 71 has a 'rall.' marking. Vln I has a half note. Vln II, Vla, and Vc have half notes. Band I, II, and III have half notes. Pno has a melodic line starting with a 'p' dynamic. J. Gtr. has a sustained chord. Cb. has a half note. Measure 72 concludes the section with sustained notes in Vln I, Vln II, Vla, Vc, Band I, II, and III, and a half note in Cb.