

La Hora del Girasol (Danza)

Trio Andino Colombiano

Trinos en bandola y tiple a
discreción del instrumentista

Jaime Romero - 1995

Andante ♩=100



Bandola

Tiple

Guitarra

5

mp

Solo

mf

II

Brisa ---

p

mf

ad libitum

9

Solo

mf

p

rit. ---

13

mp a piacere *a tempo*

p

p *mp*

1 2 II IV

p *mp*

Solo

18

mf

Solo

II 3 VII XII

22

mf

mp

Solo

1/2CII CII 2 4 2 4

26 To Coda ϕ Solo

p Solo *mf* *pp*

II IV

p *mp*

31

mp Solo *mf*

II 3 3

35

p *mf*

2 3

39 *Solo*

f

mf

II

0 3 2 1 4

43

f

p

p

2 1 0 2

47

mf

p

mf

mp

4 3 1 0

0 3

3

51

f *ff* *ff* *mp*

Solo

2 1 0 2

3

54

p *f* *p* *f* *p* *f* *p* *f*

Solo

mf *passionato*

II I 1 0 2

58

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

Solo *Solo* *Solo* *Solo*

rit.

62

3

3

1. 2.

Brisa

p

VII III II

II

a piacere

D.S. al Coda

66

sul tasto

4 2 1 3

⑤

④ ③ ②

⑤ ⑥

molto rit.

⊕ Coda

mf

mp

II

mf

Bandola

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Musical notation for measures 1-4. Measure 1 starts with a *mf* dynamic. The key signature has three sharps (F#, C#, G#).

Musical notation for measures 5-8. Measure 5 starts with a *mp* dynamic.

Musical notation for measures 9-12. Measure 9 is marked *Solo* and *mf*. Measure 10 includes a *rit.* (ritardando) marking.

Musical notation for measures 13-16. Measure 13 starts with a *mp* dynamic. The marking *a piacere* is present, followed by *a tempo*.

Musical notation for measures 17-24. Measure 17 starts with a *p* dynamic. Measure 24 ends with a 4-measure rest.

Musical notation for measures 25-28. Measure 25 is marked *Solo* and *mf*. Measure 26 is marked *To Coda* with a Coda symbol. Measure 28 ends with a *p* dynamic.

Musical notation for measures 29-33. Measure 29 is marked *Solo* and *mf*.

Musical notation for measures 34-37. Measure 34 starts with a *mp* dynamic.

39 *Solo*

f *f* *p*

45

mf

50

p *f* *ff*

53 *Solo*

mf *appassionato*

59 *Solo*

mf *pp* *mf* *rit.*

63

1. 2.

67 *D.S. al Coda*

D.S. al Coda

♠ Coda
molto rit.

mf

Tiple

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Andante ♩=100 S

mf

5 *Solo* *Brisa* *p*

9 *rit.* *p*

13 *p*

17 *Solo* *mf*

21 *To Coda* \oplus *mp*

27 *Solo* *mf* *pp*

31 3 3

Tiple

34 *Solo*
mf

39
mf *p*

45

51 *Solo*
f *ff* *mp*

55
p *f* *p* *f* *p* *f*

59 *Solo* *Solo*
mf *mf*

62 *p* *2*

67 **D.S. al Coda**

molto rit. **Coda**
mp

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Andante ♩=100 $\text{\textcircled{S}}$

5 *p* *mf* *ad libitum*

9 *rit.*

13 $\frac{1}{2}$ *mp* *IV*

17 *mp* *II* *3* *3* *VII*

21 *XII Solo* *mf* $\frac{1}{2}$ *CII* *CII* 2 4 2 4

25 **To Coda** $\text{\textcircled{\Phi}}$ *p*

Guitarra

29 *mp* *IV* *IV II*

34

39 *II* *0 3 2 1 4*

43 *p* *mf metalico* *2 1 0 2*

48 *mf* *mp* *f* *ff* *4 3 1 0 0* *3* *II* *2 1 0 2*

52 *mp* *II* *II* *I*

55 *p* *f* *mf* *II* *I* *1 0* *2*

59

mf.

63

1. VII III II

2. II sul tasto 4 2 1 3

a piacere

⑤ ④ ③ ②

67

D.S. al Coda

⑤

⊕ Coda

molto rit.

II

mf