

# Lejos del Hogar

## Prelude Suite I

Tremolos en bandola y tiple a  
discreción del instrumentista

Trio Andino Colombiano

Jaime Romero - 1988

Moderato ♩=90

Bandola

Tiple

Guitarra

*espress.*  
*mf* rit.

4

*molto rit.* . . . . . *poco accel.* . . . . . ♩=95

7

*Solo*

*mf*  
*espress.*

*mp*

XII VII

II

12

*Solo*

*mf*

*mp*

♩=95

17

*Solo*

*mf*

*mp*

*rit.*

21

*Solo*

*dolce*

*dolce*

*mp*

*Solo*

*mf*

To Coda ⊕

♩=100

molto rit. . . . .

♩=100

3

26

Musical score for measures 26-30. The score is in treble clef with a key signature of one sharp (F#). It features three staves: a top staff with a melodic line, a middle staff with a similar melodic line, and a bottom staff with a bass line. The tempo is marked 'molto rit.' and the time signature is 3/4. The score includes dynamic markings such as *mf tenuto* and *mp*, and a section marked 'Solo' starting at measure 28. There are also hairpins indicating volume changes.

31

Musical score for measures 31-34. The score continues from the previous system. It features three staves. The tempo remains 'molto rit.'. A section marked 'Ritmo de Pasillo' begins at measure 33, characterized by a specific rhythmic pattern in the bass line. Dynamic markings include *mp* and *mf*. A section marked 'Solo' is also present.

35

Musical score for measures 35-38. The score continues from the previous system. It features three staves. The tempo remains 'molto rit.'. A section marked 'Solo' begins at measure 35. Dynamic markings include *mp* and *mf tenuto*. A section marked 'Ritmo de Pasillo' is also present. The score concludes with a final chord in the bass line.

39

**molto rit.**

**Solo**

Musical score for measures 39-42. The score is written for three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The tempo is marked **molto rit.** and the section is labeled **Solo**. The first two measures (39-40) feature a melodic line in the treble clef and a bass line in the bass clef. The third measure (41) is marked *dolce* and features a melodic line in the treble clef and a bass line in the bass clef. The fourth measure (42) features a melodic line in the treble clef and a bass line in the bass clef. A second ending bracket labeled **II** spans measures 41 and 42.

**D.S. al Coda**

43

Musical score for measures 43-45. The score is written for three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The tempo is marked **D.S. al Coda**. The first two measures (43-44) feature a melodic line in the treble clef and a bass line in the bass clef. The third measure (45) features a melodic line in the treble clef and a bass line in the bass clef. A second ending bracket labeled **II** spans measures 43 and 44.

**Coda**

**rit.**

Musical score for measures 46-48. The score is written for three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The tempo is marked **rit.**. The first two measures (46-47) feature a melodic line in the treble clef and a bass line in the bass clef. The third measure (48) features a melodic line in the treble clef and a bass line in the bass clef. The section is labeled **Coda** and includes the instruction **Arm. Artif.** and a Roman numeral **VII**.

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Bandola

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rit. . .

3 3 2

♩=95

*Solo*

*mf*  
*espress.*

poco rall. . .

12

17 *Solo* ♩=95

sul pont. rit. . .

*mf*

sul tasto

21 *Solo* To Coda ◊ ♩=100

*dolce* *mp*

26 *molto rit.* . . *Solo* ♩=100

*mf* tenuto

32

37 *molto rit.* . . *Solo*

*mp* *dolce*

43 *D.S. al Coda* Coda ◊ rit. . . 2

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Tiple

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Moderato  $\text{♩} = 90$  **3** **3** **2** rit. **3** **2** **2** **3** **2** **2** **3** poco accel.  $\text{♩} = 95$

*mp* *poco rall.*

12 *Solo* *mf*

17  $\text{♩} = 95$  *mp* *sul pont.* *rit.*

21 *dolce* *To Coda*

25 *Solo*  $\text{♩} = 100$  *mf* *molto rit.* *mp*

30  $\text{♩} = 100$  *Ritmo de Pasillo* *mp*

35 *Solo* *mp* *mf* *tenuto*

39 *molto rit.*

42 *D.S. al Coda* *Coda* *rit.* **2**

Guitarra

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Moderato  $\text{♩} = 90$

*mf* *espress.*

rit. . . . .  $\text{♩} = 90$

*rit.* . . . . .  $\text{♩} = 90$

molto rit. . . . . poco accel. . . . .  $\text{♩} = 95$

*molto rit.* . . . . . *poco accel.* . . . . .  $\text{♩} = 95$

poco rall. . . . .

*poco rall.* . . . . .

$\text{♩} = 95$  rit. . . . .

$\text{♩} = 95$  *rit.* . . . . .

21 *IV* *II* **To Coda** ♪=100 *II*

27 **molto rit.** ♪=100

32 *II*

37 *II* **molto rit.** *ii*

42 *II* **D.S. al Coda**

**rit.** **Coda** ♪ Arm. Artif. *VII*