

La del Cuartico de Abajo

Trio Andino Colombiano (Tango-Vals)

A Felipe Ruiz

Jaime Romero - 2023

$\text{♩} = 115$

Bandola

Tiple

Guitar

2 4

C1

2 3 3 1

4

$\frac{1}{2}C1$ C1 $\frac{1}{2}C1$ 3 3 2 1 2 0 4 1

8

0 4 2 2 2 2 0

$\frac{4}{3}$
2

$\frac{4}{3}$
2

0 1 0 3

11

Musical score for measures 11-13. The system consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a similar melodic line. The bottom staff contains a bass line with chords and single notes. Chord labels 'C5', 'C3', and '1/2 C3' are present above the bass staff. A '2' is written below the final measure of the system.

14

Musical score for measures 14-16. The system consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a similar melodic line. The bottom staff contains a bass line with chords and single notes. Chord labels '1/2 C1' and '0 0 0 0' are present above the bass staff. A circled '4' is written above the bass staff in measure 15. A '2' is written below the first measure, and a '3' is written below the last measure of the system.

17

Musical score for measures 17-19. The system consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a similar melodic line. The bottom staff contains a bass line with chords and single notes. Chord labels '4' and 'C1' are present above the bass staff. A '3' is written below the first measure, and another '3' is written below the second measure of the system.

20

1/2 C1 2 2/4 CI 4/3 0

1 4 3 3 2 1

24

f 2/4 2 1.

1 3 3 1 0 1 1 3 3 1

rit.

28

3/4 3/4 3/4 3/4 2/4 2.

2 2 2 2 2 2 1 2 1 2

⑤

♩=145

31

mf

p

mf

2 2 0

4 3 1

35

0 1 0 4 0

C3

2 3 1 0

3 2

41

0 4 1 4 1 0

2/3

4/3

4/3

C3

3 2 2

⑥

46

4 2 1 4 C3 C1 p 2 0 3 0

③ 1

51

3 1 0 4 2 3 4 2 4 C3 C4 C3

1. 2 1

56

rit. 2. C2 C3 0 2 4 3 C1

6

♩=145

60

p

2 3 4

2 1 3

0 v v v v v v v v

4 v v v v v v v v

64

mf

1 4 3 4

0 2 3

2 v v v v v v v v

1 v v v v v v v v

68

p

mf

0 2

2 1

3 0 v v v v v v v v

v0 v 4 2 v v0 v v v v

72

1 3

1 0 4

2 3 0 2 3 0

2 4 4 6

v v v v v v v

76

f

mf

4/3/2

1/3/2

0 1 1 0

0 2 4 4

80

f

mf

4/2

1/2/4

1 2 4

84

1.

C1

$\frac{0}{4}$ $\frac{3}{4}$ $\frac{2}{3}$ $\frac{1}{4}$

3 0 2 1 2 1

88

2 2 2 0 2 4 2 2 4 4

92

2.

$\frac{3}{4}$ $\frac{2}{2}$ $\frac{1}{2}$ $C1$ $\frac{1}{2}$

1 1 0 3 2 3 2 4 0 1 4 0

96

4/3 0/4/1 4/3 4/3 0/1/4 0/3

1 0 2 2 2 0 2 1 1 0 0 2 2 0

100

4/3/2 4/3/2 4/3/2

7 7 7 7 7 7

103

4/3/2

7 7 7

ff

ff

efecto de acorde glisando

ff

efecto de acorde glisando

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Bandola

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♩=115

6

12

16

21

26

31

38

51

56

mf

f

rit.

2

4

5

1.

2.

1.

2.

rit.

V.S.

Bandola

60 $\text{♩} = 145$

Musical staff 60-64: Treble clef, common time signature. Measures 60-64 contain a melodic line with various rhythmic values including eighth and sixteenth notes, and rests.

Musical staff 65-69: Treble clef, common time signature. Measures 65-69 continue the melodic line with eighth and sixteenth notes, and rests.

Musical staff 70-74: Treble clef, common time signature. Measures 70-74 continue the melodic line with eighth and sixteenth notes, and rests.

Musical staff 75-79: Treble clef, common time signature. Measures 75-79 include a series of eighth notes with accents, followed by a repeat sign and a dynamic marking of *f* (forte).

Musical staff 80-83: Treble clef, common time signature. Measures 80-83 continue the melodic line with eighth and sixteenth notes.

Musical staff 84-89: Treble clef, common time signature. Measures 84-89 include a first ending bracket labeled "1." and a dynamic marking of *f*.

Musical staff 90-94: Treble clef, common time signature. Measures 90-94 include a second ending bracket labeled "2." and a dynamic marking of *f*.

Musical staff 95-99: Treble clef, common time signature. Measures 95-99 continue the melodic line with eighth and sixteenth notes.

Musical staff 100-104: Treble clef, common time signature. Measures 100-104 include a series of eighth notes with accents, followed by a dynamic marking of *ff* (fortissimo).

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Tiple

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♩=115

6

12

18

22

rit. . . .

26

31

♩=145

p *mf*

Tiple

36



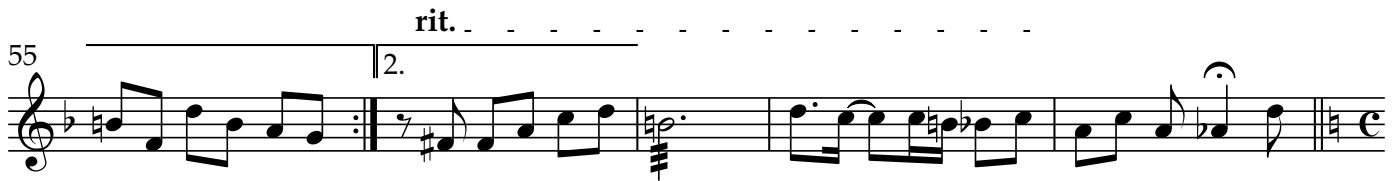
42



48



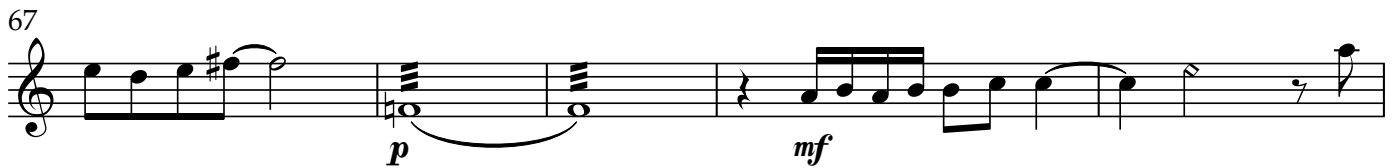
55



60



67



72



76



81 $\frac{4}{2}$

1.

86

90

2.

94

99

102

ff

efecto de acorde glisando

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Guitar

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♩=115 C1

2 4

2 3 3 1

5 ½C1 C1 ½C1 3 3 2 1 2 0 4 1 0 4 2 2 2 2 0

9 4 4 C5 C5

13 C3 ½C3 ½C1 0 0 0 0 3 4 4 4 4 3 1 ½C1

17 4 C1 ½C1

21 2 2 C1 4 4 4 2 2

Guitar

56 *rit.* C2 C3 0 2 4 3 C1

$\text{♩} = 145$

60 2 3 4 2 1 3 1 4 3 4

65 0 2 3 0 2

70 2 1 1 3 1 0 4

75 2 3 0 2 3 0 4 3 2 1 3 2 0 2 4 4

79 1 2 4

82 C1 1.

Guitar

4

85

0/4 3/4 2/3 1/4 2 2 2 0/3

3 0 2 1 2 1 4 1 1 0 2 4 2 2

90

4 4 1 1 0 3

2. 3/4 1/2 C1

94

2 3 2 4 0 1 4 0 1 0 2 2 2 0 2

1/2 4/3 4/3 0/1 4/3

98

1 1 0 0 2 2 0

4/3 0/4 0/3 4/2 4/2

102

4 4

4/2 4/2

efecto de acorde glisando
ff