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A Pleno Sol

Cueca

Miguel Ángel Valda Paredes

$\text{♩} = 184$

f

8

1. 2.

Cueca

p

7

10

13

16

1. 2.

19

8

22

8

25

8

28

8

31

ff sonoro

ff sonoro

34

ff sonoro

37

ff sonoro

40

ff sonoro

Calla no llores

Yaraví Incaico

Recopilación de Teófilo Vargas

$\text{♩} = 140$

mf

6

p

11

16

21

26

System 1, measures 26-30. The music is in B-flat major (two flats). The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure 26 starts with a treble clef and a bass clef. The key signature has two flats. The system ends with a repeat sign.

31

System 2, measures 31-35. Measure 31 begins with a repeat sign. The right hand has a rest in measure 31, followed by chords. The left hand continues its eighth-note accompaniment. A forte (*f*) dynamic marking appears in measure 32. The system ends with a repeat sign.

36

System 3, measures 36-40. The right hand features chords and moving lines, including a trill in measure 39. The left hand continues its eighth-note accompaniment. The system ends with a repeat sign.

41

System 4, measures 41-45. The right hand features chords and moving lines, including a trill in measure 44. The left hand continues its eighth-note accompaniment. The system ends with a repeat sign.

46

System 5, measures 46-50. The right hand features chords and moving lines, including a trill in measure 49. The left hand continues its eighth-note accompaniment. A piano (*p*) dynamic marking appears in measure 50. The system ends with a double bar line.

Inquietud

Cueca

Miguel Ángel Valda Paredes

$\text{♩} = 168$

mf
cantado

4 1. 2. *melancólico*

7 *mp*

10 *mf*

13

16

1. 2.

19

8va

22

8va

mp

mf

25

8va

mp

mf

28

8va

31

ff

34

mf *ff*

37

mf

40

ff *mf*

This musical score is for a piano piece in D major, spanning measures 31 to 40. The notation is in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into four systems of three measures each. Measure numbers 31, 34, 37, and 40 are placed at the beginning of their respective systems. Dynamics include fortissimo (ff) and mezzo-forte (mf). The piece features a mix of chords, eighth-note patterns, and some melodic lines in the right hand. The final measure (40) ends with a double bar line.

Julia

Cueca

Simeón Roncal

♩ = 184

Introducción.

5 2. Cueca. mf

10 mf

15 mf p

20 1. fz 2. p

26

sf *mp* *p*

31

p *f* *sonoro*

36

ff *energico* *rfz* *rfz* *rfz*

41

rfz *rfz* *rfz* *rfz* *rfz*

46

rfz *rfz* *rfz* *rfz* *secco*

La Ausencia

Cueca

Simeón Roncal

$\text{♩} = 168$

p

1. 2.

6

legato con melancolia

10

sf

14

1. 2.

sf

The musical score is written for piano in the key of D major (two sharps) and 6/8 time. The tempo is marked as 168 BPM. The piece is titled 'La Ausencia' and is a 'Cueca' by Simeón Roncal. The score is divided into four systems. The first system (measures 1-5) begins with a piano introduction marked 'p'. The second system (measures 6-9) is marked 'legato con melancolia'. The third system (measures 10-13) is marked 'sf'. The fourth system (measures 14-17) is marked 'sf' and includes first and second endings. The piece concludes with a double bar line and a repeat sign.

19

p
con dolor

22

sf

25

sf

28

sf *f* *ff y sonoro*

33

Measures 33-37 of a musical score in D major. Measure 33 features a treble staff with a sixteenth-note triplet and a bass staff with a half-note triplet. Measure 34 has a treble staff with a half-note triplet and a bass staff with a half-note triplet. Measure 35 has a treble staff with a half-note triplet and a bass staff with a half-note triplet. Measure 36 has a treble staff with a half-note triplet and a bass staff with a half-note triplet. Measure 37 has a treble staff with a half-note triplet and a bass staff with a half-note triplet. The score includes dynamic markings *sf* and *sf* with accents.

38

Measures 38-42 of a musical score in D major. Measure 38 features a treble staff with a half-note triplet and a bass staff with a half-note triplet. Measure 39 has a treble staff with a half-note triplet and a bass staff with a half-note triplet. Measure 40 has a treble staff with a half-note triplet and a bass staff with a half-note triplet. Measure 41 has a treble staff with a half-note triplet and a bass staff with a half-note triplet. Measure 42 has a treble staff with a half-note triplet and a bass staff with a half-note triplet. The score includes dynamic markings *sf*, *sf*, *sf*, and *ff* with accents.

La Brisa

Cueca

Simeón Roncal

♩ = 200

Introducción

First system of the musical score, labeled 'Introducción'. It consists of two staves (treble and bass clef) in 6/8 time. The music features a series of chords and eighth notes. Dynamics include *f* (forte), *sf* (sforzando), and *mf* (mezzo-forte). There are two endings: the first ending leads back to the beginning, and the second ending leads to the start of the 'Cueca' section.

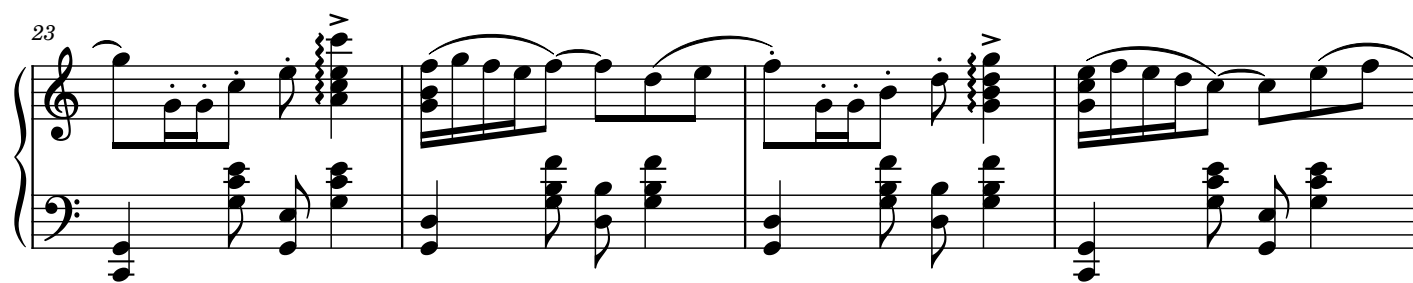
Second system of the musical score, labeled '6 Cueca'. It continues the melody and accompaniment from the introduction. The music is in 6/8 time and features a mix of chords and moving lines in both staves.

Third system of the musical score, labeled '10'. It continues the melody and accompaniment. The music is in 6/8 time and features a mix of chords and moving lines in both staves.

Fourth system of the musical score, labeled '14'. It continues the melody and accompaniment. The music is in 6/8 time and features a mix of chords and moving lines in both staves. There are two endings: the first ending leads back to the beginning, and the second ending leads to the start of the 'Cueca' section.

Fifth system of the musical score, labeled '19'. It continues the melody and accompaniment. The music is in 6/8 time and features a mix of chords and moving lines in both staves. The key signature changes to one flat (B-flat) in the final measures.

23

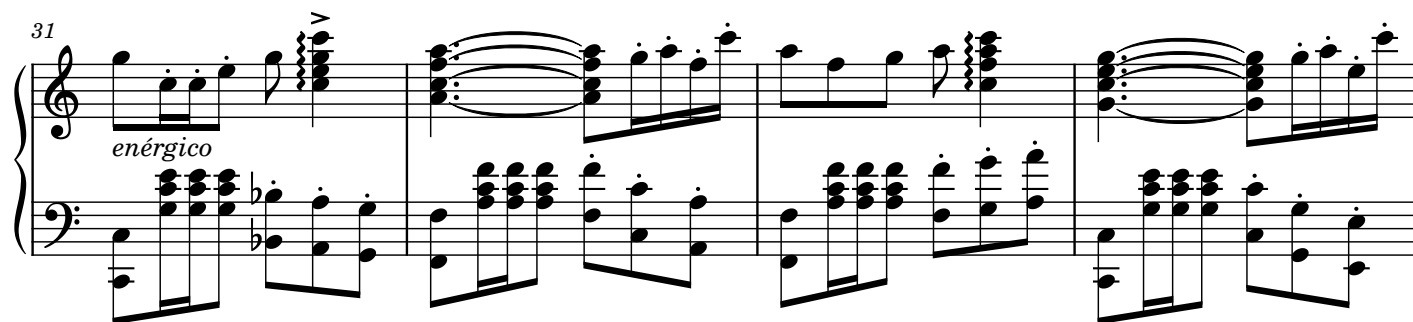


27



31

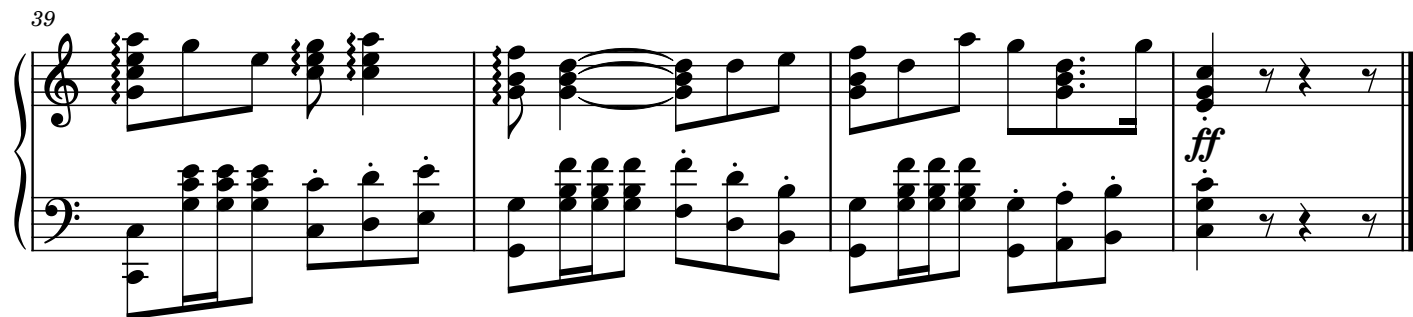
enérgico



35



39



La Chuquisaqueña

Cueca

Arreglo: Arold Valda

Autor: Jose Lavadenz

♩ = 170

The musical score is written for piano and guitar in 6/8 time. It begins with a tempo marking of 170 beats per minute. The first system (measures 1-4) features a piano introduction with a mezzo-piano (*mp*) dynamic. The second system (measures 5-8) continues the piano part with a mezzo-forte (*mf*) dynamic. The third system (measures 9-11) shows the guitar part with a mezzo-forte (*mf*) dynamic. The fourth system (measures 12-14) continues the guitar part. The fifth system (measures 15-18) includes a first ending (1.) and a second ending (2.) with a piano (*p*) dynamic. The score concludes with a final chord marked with a 'To' symbol and a '6' (chord 6).

1. 2.

mp *mf*

6

9

12

15

To 6

1. 2.

p *f* *f*

2

19

mp

22

mf

25

28

D.S. al Coda

f *mf*

6

31

Noche Tempestuosa

Cueca

Simeón Roncal

♩ = 208

Introducción.

The musical score is written for piano in 6/8 time, with a tempo of 208 bpm. It is in the key of B-flat major (three flats). The score is divided into three systems of staves.

System 1 (Measures 1-4): Labeled "Introducción." and "p". The melody in the right hand consists of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

System 2 (Measures 5-8): Continues the introduction. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. The left hand maintains the eighth-note accompaniment.

System 3 (Measures 9-12): Labeled "Cueca." and "mf con expresión dolente". The right hand has a more melodic line with slurs, and the left hand continues with eighth notes. The dynamics are marked "mf" (mezzo-forte) and "con expresión dolente" (with a sorrowful expression).

System 4 (Measures 13-15): Continues the "Cueca" section. The right hand features a series of chords and slurs, and the left hand continues with eighth notes. The dynamics are marked "sf" (sforzando) and "sf".

16

sf

19

1. 2.

8

22

p

8

27

8

30

8

33 8-----
ff
fieramente

37

40 *fz* *fz*

43 *fz* *secco*

Ollantay

Yaraví

Recopilación de Teófilo Vargas

♩. = 80

The musical score is written for piano and bass. It consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as ♩. = 80. The score includes various dynamics such as *pp*, *p*, *f*, and *cresc.*. There are also markings for *Fine* and *D.S. al Fine*. The score is numbered 5, 9, 13, 17, and 21 at the beginning of each system.

5

9

13

17

21

pp

p

f

cresc.

Fine

(cresc.)

f

p

f

p

cresc.

D.S. al Fine

Paceñita

Khaluyo

Arreglo: Arold Valda

Autor: Alberto Ruiz Lavadenz

♩ = 165

mp

7

mf

13

1. 2.

19

24

mf *f*

30

mf

This system contains measures 30 through 35. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the right hand features eighth-note runs and chords, while the left hand provides a steady eighth-note accompaniment. A mezzo-forte (mf) dynamic marking is present in measure 33.

36

f mf

This system contains measures 36 through 41. The melody continues with eighth-note patterns. A forte (f) dynamic marking is in measure 36, and a mezzo-forte (mf) marking is in measure 40.

42

This system contains measures 42 through 47. The musical texture remains consistent with the previous systems, featuring eighth-note accompaniment and melodic lines with chords.

48

This system contains measures 48 through 53. The eighth-note accompaniment in the left hand continues throughout this section.

54

1. 2. mp

This system contains measures 54 through 59. It includes a first ending (marked '1.') and a second ending (marked '2.') with a repeat sign. A mezzo-piano (mp) dynamic marking is in measure 56.

61

Measures 61-66 of a piano piece in B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

67

Measures 67-72. Measure 67 begins with a *mf* (mezzo-forte) dynamic marking. The right hand continues with a melodic line, and the left hand maintains the accompaniment.

73

Measures 73-78. The right hand features a melodic line with some slurs, and the left hand provides a steady accompaniment.

79

Measures 79-84. Measure 79 is marked with an 8-measure rest in the right hand. Measure 84 begins with a *f* (forte) dynamic marking. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

85

Measures 85-90. Measure 85 is marked with an 8-measure rest in the right hand. Measure 88 begins with a *mf* (mezzo-forte) dynamic marking. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

91 8

f *mf*

This system contains measures 91 through 96. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. Measures 91-96 are marked with an 8-measure repeat sign. The first half (measures 91-93) is marked *f* (forte), and the second half (measures 94-96) is marked *mf* (mezzo-forte). The melody in the right hand features eighth-note patterns and chords, while the left hand provides a steady accompaniment.

97 8

This system contains measures 97 through 102. Measures 97-102 are marked with an 8-measure repeat sign. The melody in the right hand continues with eighth-note patterns and chords, and the left hand provides a steady accompaniment.

103 8

This system contains measures 103 through 108. Measures 103-108 are marked with an 8-measure repeat sign. The melody in the right hand continues with eighth-note patterns and chords, and the left hand provides a steady accompaniment.

109 8

pp

This system contains measures 109 and 110. Measures 109-110 are marked with an 8-measure repeat sign. The piece concludes with a final chord in the right hand and a melodic phrase in the left hand, marked *pp* (pianissimo).

Panchita

Cueca

Miguel Ángel Valda Paredes

$\text{♩} = 168$

p

4

7

mp

10

p

13

The musical score is written for piano in 6/8 time, with a tempo of 168 beats per minute. The key signature has one sharp (F#). The score is divided into five systems, each with a measure number (4, 7, 10, 13) at the beginning of the first staff. The first system (measures 1-3) is marked *p* (piano). The second system (measures 4-6) is marked *mp* (mezzo-piano). The third system (measures 7-9) is marked *p*. The fourth system (measures 10-12) is marked *p*. The fifth system (measures 13-15) is marked *p*. The score features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line is generally more active than the treble line, with many sixteenth-note patterns. The treble line often has rests or simple chords. The dynamics range from piano (*p*) to mezzo-piano (*mp*).

16

1. *sf*

19

2. *mp (con dulzura)*

22

24

25

27

28

30

31

34

37

40

ff

mp

3

The musical score consists of four systems of piano music, measures 31 through 40. The key signature is G major (one sharp) and the time signature is 3/4. The notation is for a grand piano, with a treble and bass staff joined by a brace. Measure 31 begins with a treble staff containing a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. A forte (f) dynamic is indicated. Measure 32 features a treble staff with a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. A fortissimo (ff) dynamic is indicated. Measure 33 shows a treble staff with a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. Measure 34 begins with a treble staff containing a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. Measure 35 features a treble staff with a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. Measure 36 shows a treble staff with a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. Measure 37 begins with a treble staff containing a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. Measure 38 features a treble staff with a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. Measure 39 shows a treble staff with a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. Measure 40 begins with a treble staff containing a dotted quarter note and an eighth note, followed by a half note. The bass staff has a dotted quarter note and an eighth note, followed by a half note. A mezzo-piano (mp) dynamic is indicated. The score concludes with a double bar line in measure 40.

Verbenita

Huayño

Recopilacion de Teófilo Vargas

$\text{♩} = 116$

p

6

11

f

16

21

3

3

2

26

Measures 26-30. Treble clef: Measure 26 has a chord of F#4, A#4, C#5 with a slur over it. Measure 27 has a chord of F#4, A#4, C#5. Measure 28 has a chord of F#4, A#4, C#5. Measure 29 has a chord of F#4, A#4, C#5. Measure 30 has a chord of F#4, A#4, C#5. Bass clef: Measures 26-30 have a continuous eighth-note line: F#3, A#3, C#4, E4, G4, B4, D5, F#5, A#5, C#6, E6, G6, B6, D7, F#7, A#7, C#8, E8, G8, B8, D9, F#9, A#9, C#10, E10, G10, B10, D11, F#11, A#11, C#12, E12, G12, B12, D13, F#13, A#13, C#14, E14, G14, B14, D15, F#15, A#15, C#16, E16, G16, B16, D17, F#17, A#17, C#18, E18, G18, B18, D19, F#19, A#19, C#20, E20, G20, B20, D21, F#21, A#21, C#22, E22, G22, B22, D23, F#23, A#23, C#24, E24, G24, B24, D25, F#25, A#25, C#26, E26, G26, B26, D27, F#27, A#27, C#28, E28, G28, B28, D29, F#29, A#29, C#30, E30, G30, B30, D31, F#31, A#31, C#32, E32, G32, B32, D33, F#33, A#33, C#34, E34, G34, B34, D35, F#35, A#35, C#36, E36, G36, B36, D37, F#37, A#37, C#38, E38, G38, B38, D39, F#39, A#39, C#40, E40, G40, B40, D41, F#41, A#41, C#42, E42, G42, B42, D43, F#43, A#43, C#44, E44, G44, B44, D45, F#45, A#45, C#46, E46, G46, B46, D47, F#47, A#47, C#48, E48, G48, B48, D49, F#49, A#49, C#50, E50, G50, B50, D51, F#51, A#51, C#52, E52, G52, B52, D53, F#53, A#53, C#54, E54, G54, B54, D55, F#55, A#55, C#56, E56, G56, B56, D57, F#57, A#57, C#58, E58, G58, B58, D59, F#59, A#59, C#60, E60, G60, B60, D61, F#61, A#61, C#62, E62, G62, B62, D63, F#63, A#63, C#64, E64, G64, B64, D65, F#65, A#65, C#66, E66, G66, B66, D67, F#67, A#67, C#68, E68, G68, B68, D69, F#69, A#69, C#70, E70, G70, B70, D71, F#71, A#71, C#72, E72, G72, B72, D73, F#73, A#73, C#74, E74, G74, B74, D75, F#75, A#75, C#76, E76, G76, B76, D77, F#77, A#77, C#78, E78, G78, B78, D79, F#79, A#79, C#80, E80, G80, B80, D81, F#81, A#81, C#82, E82, G82, B82, D83, F#83, A#83, C#84, E84, G84, B84, D85, F#85, A#85, C#86, E86, G86, B86, D87, F#87, A#87, C#88, E88, G88, B88, D89, F#89, A#89, C#90, E90, G90, B90, D91, F#91, A#91, C#92, E92, G92, B92, D93, F#93, A#93, C#94, E94, G94, B94, D95, F#95, A#95, C#96, E96, G96, B96, D97, F#97, A#97, C#98, E98, G98, B98, D99, F#99, A#99, C#100, E100, G100, B100, D101, F#101, A#101, C#102, E102, G102, B102, D103, F#103, A#103, C#104, E104, G104, B104, D105, F#105, A#105, C#106, E106, G106, B106, D107, F#107, A#107, C#108, E108, G108, B108, D109, F#109, A#109, C#110, E110, G110, B110, D111, F#111, A#111, C#112, E112, G112, B112, D113, F#113, A#113, C#114, E114, G114, B114, D115, F#115, A#115, C#116, E116, G116, B116, D117, F#117, A#117, C#118, E118, G118, B118, D119, F#119, A#119, C#120, E120, G120, B120, D121, F#121, A#121, C#122, E122, G122, B122, D123, F#123, A#123, C#124, E124, G124, B124, D125, F#125, A#125, C#126, E126, G126, B126, D127, F#127, A#127, C#128, E128, G128, B128, D129, F#129, A#129, C#130, E130, G130, B130, D131, F#131, A#131, C#132, E132, G132, B132, D133, F#133, A#133, C#134, E134, G134, B134, D135, F#135, A#135, C#136, E136, G136, B136, D137, F#137, A#137, C#138, E138, G138, B138, D139, F#139, A#139, C#140, E140, G140, B140, D141, F#141, A#141, C#142, E142, G142, B142, D143, F#143, A#143, C#144, E144, G144, B144, D145, F#145, A#145, C#146, E146, G146, B146, D147, F#147, A#147, C#148, E148, G148, B148, D149, F#149, 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