

VOL 1



CONCIERTO DE MÚSICA COLOMBIANA
PARA SOPRANO Y GRUPO DE CÁMARA

Rolando Chamorro Jiménez



Editorial
Universidad de Nariño



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A mis hijos María José, Jéssica María, Rolando de
Jesús, Manuel Alejandro.
A mis estudiantes de guitarra del Departamento de
Música de la Universidad de Nariño.

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CONVENCIONES PARA LA EJECUCIÓN DEL TIPLE

T = Aplatillado subiendo.

⊥ = Apaltillado bajando.

R = Rasgueo.

↓ = Golpe bajando.

↑ = Golpe subiendo.

INTRODUCCIÓN

La música de autores y compositores nariñenses, está tomando cada día más relevancia en espacios donde se busca promocionar, divulgar y fomentar la preservación de ésta dentro y fuera de Colombia. Esto se ve claramente reflejado en las presentaciones en vivo, festivales, concursos y en redes sociales, donde se utilizan diferentes formatos interpretativos y son realizados por artistas de diferentes orígenes, quienes tienen el objetivo de cantar de la forma más excelsa bambucos, pasillos, vales, boleros, entre otros ritmos.

Por otra parte, los programas de formación musical formal y no formal por medio de sus sistemas de audiciones y evaluaciones, proyectan excelentes ensambles con los docentes del área vocal e instrumental, que permiten mantener vivo ese sentir patrio a través de las obras autóctonas y representativas de cada compositor.

Por lo anterior, el presente trabajo titulado “Concierto de Música Colombiana para Soprano y Grupo de Cámara, Vol. 1” pretende brindar un aporte de un nuevo repertorio de música tradicional con un formato constituido por: soprano, flauta, violín, tiple y guitarra, para de este modo dar a conocer los ritmos de pasillo, fox-trop, fantasía, bolero, sonsureño, danza y bambuco, los cuales son interpretados comúnmente en Colombia y así este lenguaje pueda ser conocido a nivel nacional e internacional.

En este trabajo se van a encontrar diez arreglos musicales, los cuales cuentan cada uno con su score y con las partituras para cada uno de los instrumentos utilizados, adicionalmente, se cuenta con los audios de cada obra, los cuales ayudan a tener una idea general de la sonoridad de los arreglos.

Rolando Chamorro Jiménez

PRESENTACIÓN

Parto agradeciendo la oportunidad que el maestro Rolando Chamorro me da al ser partícipe de la presentación de este libro “Concierto de Música Colombiana para Soprano y Grupo de Cámara”, lo cual me llena de gran emoción, ya que el mantener vivas nuestras raíces debe ser el propósito de los que sentimos esta música y por lo cual esas raíces deben actualizarse y renovarse para mantener su valor, pero sin perder su esencia.

Es entonces cuando nos adentramos bajo el rumor de arrayanes muy cerca de río, con esta preciosa canción de la “Molienda”, que nos narra con dulce cantar, como el trapiche abraza la caña verde para verter con olor a miel, ese fruto fresco, ese olor de tierra, y pasar luego a sentir las notas que identifica al nariñense cada vez que escucha el “Chambú” de mi vida, que despierta las mas profundas emociones, que son parte esencial del repertorio colombiano.

Quiero perderme en la nada, quiero entregarme al olvido, este hermoso bolero “Desesperación”, nos entrega una profunda tristeza por la perdida del ser mas especial que existe sobre la tierra, nuestra madre, ella es la luz y cuando se va parece a veces que perdiéramos el rumbo. “Lejos de mi hogar”, con raíces de Sonsureño, nos despierta esas ganas de volver a nuestro pueblo natal, para recordar nuestra infancia, recorrer esas calles y volver a reencontrarnos con nosotros mismos bajo ese cielo de luna que nos estremece. Llega el sentir patrio con “Serenata colombiana”, un hermoso pasillo que inunda con las palabras nacidas del alma, a este bello país. “Sindamanoy”, una danza que nos transporta a esos lugares mágicos donde el sol en cada tarde se adormece, con el silbido del viento que habla a nuestro oído, con una dulce voz de arrullo. “Tu 50%”, homenaje a la mujer esposa, madre, hermana, amiga, que es capaz de darlo todo, en las buenas y malas siempre presente estará. El amor infaltable en los temas de los compositores, “Viejo dolor”, un fox-trop, lleno de ritmo y picardía; viejo dolor ríndete fiel tras la estela de esencia y amor. “Ojos de lago”, un bambuco, que habla de aquellos sitios testigos de lo humano y lo divino. Y para terminar una canción que ha sido insignia no solo de Nariño, si no de Colombia, “Águila”, tu que puedes volar llévame en tus alas, llévame contigo por el camino que no hay que andar; como no cantar este bello repertorio que enaltece el alma y el espíritu sintiéndonos más colombianos, más nariñenses, más amantes de nuestras raíces.

Exalto, por tanto, la gran labor del maestro Rolando Chamorro, por revivir con esas melodías, nuestras raíces colombianas, por sus composiciones y por el aporte de este material de estudio, no solo para nuestro Programa de Licenciatura en Música de la Universidad de Nariño, sino para esas nuevas generaciones que se interesen por la música colombiana.

Gracias a todos lo que han contribuido para que esta obra se pueda consolidar y ser finalmente impresa, conocida, divulgada y que sin duda se convertirá en legado para nuestra región y para nuestra Colombia.

Adriana Tobar
Licenciada en Música
Universidad de Nariño

PRESENTATION

I start gratefully for the opportunity that Master Rolando Chamorro gives me by participating in the presentation of this book “Colombian Music Concert for Soprano and Chamber Group”, which fills me with great emotion, since keeping our roots alive must be the purpose of those who we feel this music and whereby those roots must be updated and renewed to maintain its value, but without losing its essence.

It is then when we enter under the murmur of myrtles very close to the river, with this beautiful song “Molienda”, which tells us with sweet singing, how the sugar mill embraces the green cane to pour with honey smell, that fresh fruit, that land smell, and then it takes you to feel the notes that identify the Nariñense every time he listens the “Chambú” of my life, which awakens the deepest emotions, which are an essential part of the Colombian repertoire.

I want to lose myself in nothing, I want to give myself up to oblivion, this beautiful bolero “Desesperación”, gives us a deep sadness for the loss of the most special being that exists on earth, our mother, she is the light and when she leaves, it seems sometimes that we lose our way. “Lejos de mi Hogar”, with Sonsureño roots, awakens us that the desire to return to our hometown, to remember our childhood, walk those streets and re-find ourselves under that moonlight sky that shakes us. The homeland feeling arrives with “Serenata Colombiana”, a beautiful song that floods this beautiful country with the words born from the soul. “Sindamanoy”, a dance that transports us to those magical places where the sun falls asleep every afternoon, with the whistle of the wind that speaks to our ears, with a sweet lullaby voice. “Your 50%”, a tribute to the woman, wife, mother, sister, friend, who is capable of giving everything, in good and bad times, she will always be present. The inevitable love in the songs of the composers, “Viejo Dolor”, a Fox-Trop, full of rhythm and mischief; old pain gets surrender faithfully in the wake of essence and love. “Ojos de Lago”, a Bambuco, which speaks of those sites that witness the human and the divine. And to finish, a song that has been the insignia not only of Nariño but also of Colombia, “Águila”, you who can fly take me on your wings, take me with you along the path that I don´t have to walk; How not to sing this beautiful repertoire that exalts the soul and the spirit feeling us more Colombian, more Nariñenses, more lovers of our roots.

Therefore, I exalt the great work of Maestro Rolando Chamorro, for reviving with these melodies, our Colombian roots, for his compositions, and for the contribution of this study material, not only for our Bachelor of Music Program at the University of Nariño but for those new generations that are interested in Colombian music.

Thanks to all who have contributed so that this work can be consolidated and finally be printed, known, disclosed and that will undoubtedly become a legacy for our region and for our Colombia.

Adriana Tobar
Licenciada en Música
Universidad de Nariño

LA MOLIENDA

Fantasia

Letra de P. Rodolfo de Roux S.J.

Música P. Juan José Briceño

Bajo un rumor de arrayanes muy cerca del río
pasa el trapiche las horas moliendo un cantar.
Hay un tapiz en el patio de caña madura
sobre el clavel de las llamas las mieles burbujan
y sigue volcando el sonoro trapiche en las pailas
su verde cantar.

Arre mula vieja, sigue la molienda
Sangre verde mar de cañaduzal el guarapo rueda.
En una canción de aroma y color por la chumacera.
Van abriendo, van abriendo flores de panela
que dan al caney perfumes de miel olor de mi tierra.

Y al tender la tarde su manto de grana
por la verde calma del cañaduzal
los tiples se van de vuelta al hogar.
Por el callejón sube la canción de los molenderos
y sus tiples van por el cafetal cuajando luceros.

Llega a mí su adiós entre el arrebol
que incendia el camino canta el corazón
el ardiente son de sus torbellinos.
Van cantando despertando
los ecos del río cantan el corazón
al ardiente son de sus torbellinos.

Score

LA MOLIENDA

(Fantasia)

Juan José Briceño / Rodolfo Eduardo de Roux

Arreglo: Rolando Chamorro Jiménez

♩ = 90

The score is for a piece titled "LA MOLIENDA" (Fantasia) by Juan José Briceño and Rodolfo Eduardo de Roux, arranged by Rolando Chamorro Jiménez. It is in 4/4 time with a tempo of 90 beats per minute. The key signature has two sharps (F# and C#).

The score is divided into three systems. The first system (measures 1-7) features a Soprano part with two endings, a Flute part with a forte (*f*) melody, a Violin part with a forte (*f*) melody, a Trumpet part with a melody and chords (Gm, C7), and a Guitar part with a melody and chords (D, F#7, Em, A7, A7, Gm, C7). The second system (measures 8-14) features a Soprano part with a melody, a Flute part with a melody, a Violin part with a melody, a Trumpet part with chords (F, Bb, Em, A7, D) and a melody, and a Guitar part with chords (F, Bb, Em, A7, D, Em, A7, D). The third system (measures 15-21) features a Soprano part with a melody and lyrics, a Flute part with a melody, a Violin part with a melody, a Trumpet part with chords (D, A7, D, A7, D, D, A7, D, E), and a Guitar part with chords (Em, A7, D, A7, D, A7, D, D, A7, D, E).

Lyrics:
Ba joun ru mor des rra ya nes muy cer ca del ri o, pa sael tra pi che las ho ras mo lien doun ca

22

S tar ha yun ta piz en el pa tio de ca ña ma du ra so brec la vel de

Fl.

Vln.

Tpl. A7 D A7 D A7 D Am D7

Gtr. A7 D A7 D A7 D Am D7

p

29

S las lla mas, las mie les bur bu jan y si gue vol can doel sono ro tra pi cheen las pai las su ver de can tar.

Fl.

Vln.

Tpl. G Em F#m Bm G Em A7 D

Gtr. G Em F#m Bm G Em A7 D

mf

a tempo lento

36

S A re mu la vie

Fl.

Vln.

Tpl. A7 D A7 D A7 D

Gtr. A7 D A7 D A7 D

mf

a tempo bambuco

$\text{♩} = 90$

43

S — ja si gue la mo lien da

Fl.

Vln.

Tpl. D A7 D A7 D

Gtr. D A7 D A7 D

50

S *mf* san gre ver de mar del ca ña du zal el gua ra po rue da

Fl. *p* *mf*

Vln. *p* *mf*

Tpl. A7 D A7 D A7

Gtr. A7 D A7 D A7 *p*

57

S en u na can ción dea ro may co lor por la chu ma se ra van a brien do van a

Fl. *p* *f*

Vln. *p*

Tpl. D A7 D *f*

Gtr. D A7 D *f*

vals *ff*

f rit.

LA MOLIENDA

64 *♩ = 90 vals lento* *f* *mf*

S brien do flo res de pa ne la que dan al ca ney per fu me de miel... yal ten der la

Fl. *mf* *espress.*

Vln. *mf* *espress.*

Tpl. *D* *A7*

Gtr. *D* *A7*

71 *a tempo lento* *f*

S tar de su man to de gra na por la ver de cal ma delca ña du zal

Fl. *p*

Vln. *p*

Tpl. *Dm* *Dm*

Gtr. *p* *Dm* *mf*

78 *♩ = 90 a tempo bambuco* *f*

S lo ti ple se van de vuel taal ho gar Por el ca lle jón Lie gaa mi sua díos

Fl. *mf*

Vln. *mf*

Tpl. *mf* *Dm*

Gtr. *mf* *Dm*

85

S
 — su be la can ción — de los mo lien de — ros y sus ti ples van — por el ca fe tal
 — en tre laa rre bol — queen cien deel ca mi — no can tael co ra zón — de la tie rraal son

Fl.
mf

Vln.
mf

Tpl.
 Dm A7 A7 A7

Gtr.
 Dm A7 A7 A7

92

a tempo de vals *f* ♩ = 88

S
 — cua jan do lu ce — ros van can tan do des per tan do los e cos del ri o can tael co ra
 — de sus tor be lli — nos.

Fl.
mf

Vln.
mf

Tpl.
 Dm D G

Gtr.
 Dm D G

mf *add libitum* *vals*

99

S
 zón de la tie rraal son de sus tor be lli nos

Fl.
f

Vln.
f

Tpl.
 D A7

Gtr.
 D A7

add libitum *f*

CHAMBÚ

Bambuco

Letra Edmundo Chávez

Música Luis E. Nieto

El Chambú de mi vida,
gigante roca, que en sus picachos
se recuestan las estrellas,
Más entre rocas sales molinerita,
La más bonita, desprendida del peñón.

Soy el minero mejor de Ambiyaco y Guelmambí
Molinerita querida todo el oro es para ti.

Tierra, tierra del sol Chambú,
tierra paisaje azul Chambú,
Tierra bella región que piensa en ti mujer
Tierra bella y morena donde vive el nariñense.

Soy el minero mejor de Ambiyaco y Guelmambí
Molinerita querida todo el oro es para ti,
Tierra, tierra del sol Chambú,
tierra paisaje azul Chambú,
Tierra bella y morena donde vive el nariñense.

Tierra bella y morena donde vive el nariñense.
Nariñense, nariñense...

Score

CHAMBÚ

(Bambuco)

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

♩. = 98

The score is written for Soprano, Flauta, Violin, Tiple, and Guitarra. It is in 6/8 time and B-flat major. The piece is divided into three systems of music.

System 1 (Measures 1-7): The Soprano part is silent. The Flauta and Violin parts play a rhythmic melody starting with a forte (*f*) dynamic, which then softens to piano (*p*) in measure 5. The Tiple and Guitarra provide harmonic accompaniment with chords C7, F, Cm, and F7, also transitioning from *f* to *p*.

System 2 (Measures 8-14): The Soprano part remains silent. The Flauta and Violin parts continue their melodic lines with a forte (*f*) dynamic. The Tiple and Guitarra accompaniment features chords Bb, C7, F, C7, F, Gm, and Dm, with a dynamic of *mf* in measure 8 and *f* in measure 12.

System 3 (Measures 15-21): The Soprano part enters with the lyrics: "El Cham bú de mi vi da gi gan te ro ca". The melody is marked *mf*. The Flauta and Violin parts continue their accompaniment. The Tiple and Guitarra accompaniment features chords A7, Dm, Dm, Gm, A7, and Dm, with a dynamic of *mf*.

22

S
queen sus pi ca ____ chos se re cues ____ tan las es tre ____ llas, más deen tre ro cas sa ____ les mo lí ne ri

Fl.

Vln.

Tpl.

Gtr.

p

A7 Dm Cm D7 Gm A7

29

S
____ ta la más bo ni ____ ta des pren dí da del pe ñon. Soy el mi ne ro me jor deAm bi

Fl.

Vln.

Tpl.

Gtr.

f

Dm A7 Dm Gm

mf

36

S
ya coy guel mam bi, mo lí ne ri ta que ri da to doel o roes pa ra tí, tie rra, tie ____ rra del

Fl.

Vln.

Tpl.

Gtr.

mf

C7 F Am D9b Gm Gb7

1.

S
sol, tie rra pai sa jea zúl tie rra be llay mo rena don de pienso enti mu jer

Fl.

Vln.

Tpl.

Gtr.

p
p add libitum

2.

S
Tie rra be llay mo re na don de vi veel na ri ñen se. Tie rra be llay mo re na don de

Fl.

Vln.

Tpl.

Gtr.

mf

3.

S
vi veel na ri ñen se.

Fl.

Vln.

Tpl.

Gtr.

f
mf

64

1. 2. *al* S O

S *ñen se na ri*

Fl. *f* *mf*

Vln. *f* *mf*

Tpl. *f* Dm A7

Gtr. Em A7 Dm A7 Dm Dm A7 *f*

71 *Fine*

S *ñen se na ri ñen se na ri ñen se*

Fl. *f*

Vln. *f*

Tpl. Dm A7 Dm A7 Dm *f*

Gtr. Dm A7 Dm A7 Dm *f* *rit.*

DESESPERACIÓN

Bolero

Letra y Música Luis A. "Chato" Guerrero Hidalgo

Quiero perderme en la nada
Quiero entregarme al olvido
Tengo el alma destrozada
Por la crueldad del destino.

Yo te adoré sin medida
Y te entregué el corazón
Tú me quitaste la vida
Y me entregaste al dolor.

Cada que pasan los días
Sigo con rumbo al abismo
Ni ilusiones, ni alegrías
Renaces en mi camino.

Yo te adoré sin medida
Y te entregué el corazón
Tú me quitaste la vida
Y me entregaste al dolor

Score

DESESPERACIÓN

(Bolero)

Luis A. "chato" Guerrero
Arreglo: Rolando Chamorro Jiménez

♩ = 102

The musical score is arranged for Soprano, Flute, Violin, Trumpet, and Guitar. It begins with a 4/4 time signature and a tempo of 102 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into three systems of five staves each. The first system (measures 1-7) features a dynamic of *f* for the Flute, Violin, and Guitar, and *mf* for the Trumpet. The second system (measures 8-14) features a dynamic of *f* for the Soprano and Flute, and *mf* for the Violin, Trumpet, and Guitar. The third system (measures 15-21) features a dynamic of *mf* for the Soprano and Flute, and *p* for the Violin, Trumpet, and Guitar. The lyrics are: "Quie ro per der meen la na da quie roen tre gar meal ol vi do ten goel al ma des tro sa da por la crueldad del des ti no Quie ro per der meen la na da as quie roen tre gar meal ol vi do mo, Ca da que pa san los di si go con rum boal a bis".

22 *f*

S ten goel al ma des tro sa da, por la cruel dad del des ti no yo tea do ré sin me di da y teen tre guéel co ra
nii lu sio nes, nia le gri as, re na cen en mi ca mi no

Fl. *mf* *f*

Vln. *mf* *f*

Tlp. *mf* *f*

Gtr. *mf* *f*

29 *mf*

S zón, tú que me dis te la vi da y laen tre gas teal do lor, tú que me dis te la

Fl. *mf*

Vln. *mf*

Tlp. *mf*

Gtr. *mf*

36 1. 2.

S vi da y laen tre gas teal do lor. lor.

Fl.

Vln.

Tlp.

Gtr.

LEJOS DE MI HOGAR

Sonsureño

Letra: Blanca Paz Chachinoy

Música: Héctor Buesaquillo

Estoy lejos de mi tierra si,
Aquí tan solo un extraña soy
Solita y triste lejos de mi hogar
A mi casita quiero regresar.
En tierno abrazo a mi madre estrechar
Y mis amores.

Son tus ojos indios y tus caricias
Que me hacen falta todos mis amigos y mi guitarra
Cuando en la plaza, hicimos de las penas una esperanza.

Tal vez esta mi noche aquí
Pero algo me hace falta acá
Será del campo la tranquilidad,
La hermosa luna y la soledad
Que en los caminos del pueblo
Que añoro me acompaña.

Quizá lo que ayer quisimos
Hoy no esté, ni lo sienta el corazón
Y los caminos que hicimos los dos
Se hayan borrado por no caminar
Como las dulces promesas de amor
Que nos juramos.

Score

LEJOS DE MI HOGAR

(Sonsureño)

Blanca Paz Chachinoy / Hector Buesaquillo
Arreglo: Rolando Chamorro Jiménez

♩ = 102

The score is written for Soprano, Flute, Violin, Tiple, and Guitar. It is in 6/8 time and the key signature has two flats (B-flat and E-flat). The piece begins with a dynamic marking of *f* (forte). The lyrics are: "Es toy le jos de mi tie rra si a qui tan so loun ex tra ño soy so li tay tris te le jos de miho gar a mi ca si ta quie ro re gre sar en tier noa bra zoa mi ma drees tre char ya mis a mi gos so li tay tris te le jos del ho". The score includes a repeat sign at the beginning of the first system. The guitar part includes chord diagrams for Gm, D7, Cm, and Gm. The dynamic markings change from *f* to *mf* (mezzo-forte) and then to *p* (piano) in the later systems.

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22

S
gar a mi ca si — ta que ro re gre sar en tier noa bra — zoa mi ma drees tre char ya mis a mi — gos

Fl.

Vln.

Tpl.

Gtr.

Gm D7 Gm *f*

f

29

S
vés es la mis ma no — chea qui pe ro

Fl.

Vln.

Tpl.

Gtr.

Gm Gm D7 Gm Cm

Gm Gm *mf* D7 Gm Cm

mf

36

S
al go me ha ce fal ta a cá se rá del cam — po la tran qui li dad la her mo sa lu — na que en la so le

Fl.

Vln.

Tpl.

Gtr.

Cm Gm *p* D7 Gm

Cm Gm *p* D7 Gm

p

43

S
dad queen los ca mi nos del pue blo quea ño roy mea com pa ña Se rá del cam po la tran qui li dad laher mo sa lu

Fl.

Vln.

Tpl.

Gtr.

D7 Gm D7

f

f

50

S
na y la so le dad queen los ca mi nos del pue blo quea ño roy mea com pa ña.

Fl.

Vln.

Tpl.

Gtr.

Gm D7 Gm Gm

p

p

57

S
Son tus o jos in dios y tus ca ri cias que me ha cen fal ta to dos mis a mi gos y mi gui ta

Fl.

Vln.

Tpl.

Gtr.

Gm *mf* F Bb F

mf

mf

64

S
rra cuan do en la pla — za hi ci mos de las pe nas u naes pe ran

Fl.
mf

Vln.
p

Tpl.
B \flat B \flat D7 D7

Gtr.
B \flat B \flat D7 D7

p

71

S
— za hi ci mos de las pe nas u naes pe ran — za

Fl.
mf *p* *mf*

Vln.
mf *p* *mf*

Tpl.
Gm D7 D7 Gm *mf*

Gtr.
Gm D7 D7 Gm *mf*

mf

78

S
1. 2. *al* S y C

Fl.
f Es

Vln.

Tpl.
Gm

Gtr.
Gm

SERENATA COLOMBIANA

Pasillo

Letra y música: Maruja Hiniestrosa de Rosero

¡Para ti Colombia mía, para ti esta serenata!

Yo quisiera para ti, una canción que brote
del alma como una flor
nacida en tus montañas
y quisiera entonar en mi guitarra.

¡Para ti Colombia, para ti esta serenata!

En las noches serenas de los veranos
Cuando la luna llena acaricia con su luz
Embriagan el ambiente exótico perfumes
Que llegan hasta el alma
Brindándonos amor.

¡Para ti Colombia, para ti esta serenata!

Score

SERENATA COLOMBIANA

(Pasillo)

Maruja Hinestrosa de Rosero
Arreglo: Rolando Chamorro Jiménez

♩ = 80

The musical score is arranged for Soprano, Flauta, Violin, Tiple, and Guitarra. It begins with a tempo marking of *add libitum* and a metronome marking of 80. The first system (measures 1-7) features the Soprano line with lyrics: "Pa ra ti Co lom bia mi a pa ra ti es ta se re na ta". The Flauta, Violin, and Guitarra parts are marked *f* (forte) and *mf* (mezzo-forte). The second system (measures 8-14) includes parts for Soprano (S), Flauta (Fl.), Violin (Vln.), Tiple (Tpl.), and Guitarra (Gtr.). The Flauta and Violin parts are marked *p* (piano) and *mf*. The Tiple and Guitarra parts include chord markings: Gm, D7, Gm, Cm, Gm, D7. The third system (measures 15-21) continues the vocal line with lyrics: "yo qui sie ra pa ra ti u na can cion que bro te del al ma co mou na flor na ci daen tus mon". The Flauta and Violin parts are marked *f*. The Tiple and Guitarra parts include chord markings: Gm, D7, Cm, D7.

22 *add libitum*

S ta ñas y qui sie raen to nar nar en mi gui ta rra pa ra ti Co lom bia

Fl. *mf* *f*

Vln. *mf*

Tpl. *mf* Gm D7 Gm Fm G7 Cm *f*

Gtr. *mf* Gm D7 Gm Fm G7 Cm *f*

29 *a tempo*

S mi a pa ra ti es ta se re na ta

Fl. *f* *p*

Vln. *f* *p*

Tpl. B \flat D7 Gm *p*

Gtr. B \flat D7 D7 Gm Cm Gm D7 *p*

36

S en las no ches se re nas

Fl. *f*

Vln. pizz. arco pizz. arco

Tpl. Cm Gm D7 Gm Cm *f*

Gtr. Gm Cm Gm D7 Gm Cm *f*

SERENATA COLOMBIANA

43 *rit.* *tempo lento*

S de los ve ra nos cuan do la lu na lle na a ca ri cia con su luz em bria gan el am

Fl. *f*

Vln. *f*

Tpl. F7 B \flat Cm C \sharp m Dm D \flat 7 Cm

Gtr. F7 B \flat Cm C \sharp m Dm D \flat 7 Cm B \flat Fm G7

50 bien te e xó ti cos per fu mes que lle gan has ta el al ma brin dán do nos a mor.

Fl. *tr* *mf*

Vln. *mf*

Tpl. Cm D7 Gm *mf*

Gtr. Cm D7 Gm *mf*

57 *a tempo inicial* *rit.* *lento*

S a ca ri cia con su

Fl. *p* *f*

Vln. *p* *pizz.* *arco*

Tpl. Cm F7 B \flat Cm C \sharp m Dm D \flat 7 Cm F7

Gtr. Cm F7 B \flat Cm C \sharp m Dm D \flat 7 Cm F7 *p*

SERENATA COLOMBIANA

64

S
luz em bria gan el am bien te el am bien tee xó ti cos per fu mes que lle gan

Fl.

Vln.

Tpl.

Gtr.

mf

B \flat Fm G7 C m D7 Gm A7

mf

B \flat Fm G7 C m D7 Gm A7

mf arpeggio

71

S
has ta el al ma brin dán do nos a mor pa ra ti Co lom bia

Fl.

Vln.

Tpl.

Gtr.

F7 E \flat

F7 E \flat

76

S
mi a pa ra ti es ta se re na ta

Fl.

Vln.

Tpl.

Gtr.

Gm

Gm

Fine

SINDAMANÓY

Danza

Letra y música: Faustino Arias Reynel

En una barquilla con rumbo a la luna
Los dos nos iremos en viaje de amor,
Tus manos tocando el calor de las mías
Y tu corazón, junto a mi corazón.

Sindamanoy, Sindamanoy,
Sindamanoy, Sindamanoy
Sagrada laguna, refugio del sol.

Las flautas del viento dirán a tu oído
La canción que nunca te pude cantar
Y al fondo del lago brillarán las estrellas
Y un rumor de olas nos arrullaran.

Sindamanoy, Sindamanoy,
Sindamanoy, Sindamanoy.
Sagrada laguna, refugio del sol.

Las flautas del viento dirán a tu oído
La canción que nunca te pude cantar,
Y al fondo del lago, brillaran las estrellas
Y un rumor de olas nos arrullaran,

Sindamanoy, Sindamanoy, ...

Score

SINDAMANOY

(Danza)

Faustino Arias Reynel
Arreglo: Rolando Chamorro Jiménez

♩ = 84

Musical score for Soprano, Flauta, Violin, Tiple, and Guitarra, measures 1-6. The score is in 4/4 time and B-flat major. The Soprano part is mostly rests. The Flauta part starts in measure 5 with a melodic line marked *f*. The Violin part starts in measure 5 with a melodic line marked *f*. The Tiple part has chords marked *f*, C9, and Dm. The Guitarra part has chords marked *p*, C9, and Dm.

Musical score for Soprano, Flauta, Violin, Tiple, and Guitarra, measures 7-11. The score is in 4/4 time and B-flat major. The Soprano part is mostly rests, with a *rit.* marking at the end. The Flauta part starts in measure 7 with a melodic line marked *mf*. The Violin part starts in measure 7 with a melodic line marked *mf*, then *p* in measure 10. The Tiple part has chords marked *mf*, Dm, C9, Dm, and *p*. The Guitarra part has chords marked *mf*, Dm, C9, Dm, and *p*.

SINDAMANOY

13 *add libitum*

S En u na bar qui lla con tum boa la lu na los dos nos hi *a tempo*

Fl. *mf*

Vln. *mf*

Tpl. *mf*

Gtr. *mf*

19

S re mos en via je dea mor. tus ma nos to can doel ca lor de las mi as y tú co ra *p*

Fl. *mf*

Vln. *mf*

Tpl. A7 Dm C9 Gm C7 F F

Gtr. A7 Dm C9 Dm Gm C7 F F

25

S zón jun toa mi co ra zón Sin da ma no y Sin da ma *mf*

Fl. *p*

Vln. *p*

Tpl. *p* Dm Dm F Em A7 *mf*

Gtr. *p* Dm Dm F Em A7 *mf*

SINDAMANOY

31

S
noy Sin da ma no y Sin da ma noy sa gra da la

Fl.
mf *p*

Vln.
pizz. arco
mf *p*

Tpl.
Dm

Gtr.
Dm Dm C7 F Em A7 Dm
p

37

S
cu na re fu gio del sol Las flau tas del vien to di rán a tuo í do la can ción que

Fl.
mf *mf*

Vln.
mf

Tpl.
Dm Dm F F F#7
mf

Gtr.
Dm Dm C9 Dm Dm F F F#7
mf

43

S
nun ca te pu de can tar yal fon do deel la go bri llarán las es tre llas yun ru mor de o las

Fl.
p *p*

Vln.
p

Tpl.
Gm C7 A7 Dm Dm
p

Gtr.
Gm C7 F F A7 Dm Dm
p

49

S
nos a rru lla rán yun ru mor de o las nos a rru lla rán Sin da ma

Fl.
mf

Vln.
f

Tpl.
C7 Dm
f

Gtr.
C7 Dm Dm C9
f

55

S
no y Sin da ma noy Sin da ma no y Sin da ma

Fl.
f

Vln.
f

Tpl.
F Em A7 Dm Em A7
mf *f*

Gtr.
F Em A7 Dm F Em A7
mf *f*

61

S
noy al y muriendo

Fl.
mf

Vln.
mf

Tpl.
Dm
mf

Gtr.
Dm Dm
mf

TU 50%

Bambuco

Letra y música: Rolando Efraín Chamorro Jiménez

Como la nota dulce
Que se mueve entre tus versos
Soy esa voz de aliento
Que se da en el sufrimiento.

Sufro lo que tú sufres
Y disfruto lo que alcanzas
Soy mujer, soy tu cincuenta por ciento,
Soy mujer, soy tu cincuenta por ciento.

Cuando Dios hizo al hombre
Lo vio demasiado solo
Quiso que yo estuviera
Para verte más contento.

Soy tu madre, tu esposa,
Soy tu hermana, soy tu amiga
Soy mujer, soy tu cincuenta por ciento,
Soy mujer, soy tu cincuenta por ciento.

Cántame canciones que alegren mi corazón
Formemos un trio con Dios de amor y de paz
Eres tu mi hombre dame la seguridad
que en las buenas y en las malas
Contigo yo estoy.

Soy tu buena suerte, soy.
Tú eres mi única verdad
Del principio hasta el final
Porque al sumar
Somos el ciento por ciento.

Score

TU 50% (Bambuco)

♩ = 102

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

The score is for the piece "TU 50% (Bambuco)" by Rolando Chamorro Jiménez. It is in 6/8 time with a tempo of 102 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for Soprano, Flauta, Violin, Tiple, and Guitarra. The music is divided into three systems. The first system (measures 1-8) features a melodic line in Flauta and Violin, with Tiple and Guitarra providing harmonic accompaniment. The second system (measures 9-16) includes vocal entries for Soprano and Flauta, with lyrics in Spanish. The third system (measures 17-24) continues the vocal and instrumental parts. Dynamics range from *mf* to *f*. Performance instructions include *pizz.* (pizzicato) for the violin and *arco* (arco) for the flute. Chord progressions are indicated above the Tiple and Guitarra staves.

System 1 (Measures 1-8):

- Soprano: Rests
- Flauta: *mf* (measures 1-4), *p* (measures 5-8), includes *pizz.* and *arco* markings
- Violin: *mf* (measures 1-4), *p* (measures 5-8)
- Tiple: *mf* (measures 1-4), *p* (measures 5-8)
- Guitarra: *mf* (measures 1-4), *p* (measures 5-8)

System 2 (Measures 9-16):

- Soprano: Rests (measures 9-12), then vocal entry (measures 13-16) with lyrics: "Co mo la no ta dul ce que se / Cuan do Dios hi zoal hom bre lo vió"
- Flauta: *f* (measures 9-16), includes *tr* marking
- Violin: *f* (measures 9-16)
- Tiple: *f* (measures 9-16), includes chords: Cm, F7, Bb, Eb, Am7, D7, Gm
- Guitarra: *f* (measures 9-16), includes chords: Cm, F7, Bb, Eb, Am7, D7, Gm, Cm, D7, Gm

System 3 (Measures 17-24):

- Soprano: Vocal entry (measures 17-24) with lyrics: "mueve en tre tus ver sos, soy e sa voz dea lien to que se daen el su fri mien to. Su fro lo que tú su fres y dis / de ma sia do so lo qui zo que yoes tu vie ra pa ra ver te más con ten to. Soy tu ma dre, tues po sa, soy tuher"
- Flauta: *mf* (measures 17-20), *f* (measures 21-24)
- Violin: *mf* (measures 17-20), *f* (measures 21-24)
- Tiple: *f* (measures 17-24), includes chords: Eb7, D7, D7, Gm, Fm
- Guitarra: *f* (measures 17-24), includes chords: Eb7, D7, D7, Gm, Fm

25

S
 fru to lo que al can zas. Soy mu jer, soy tu cin cuen ta por cien to. Soy mu jer soy
 ma na, soy tua mi ga. Soy mu jer soy tu cin cuen ta por cien to. Soy mu jer soy

Fl.

Vln.

Tpl.
 G7 Cm F7 Bb D7 Gm Cm F7 Bb Eb

Gtr.
 G7 Cm F7 Bb D7 Gm Cm F7 Bb Eb

33

S
 tú cin cuen ta por cien to. to. *mf* Can ta me can cio nes quea le
 tú cin cuen ta por cien to. to.

Fl.

Vln.

Tpl.
 Am D7 Gm G G *mf* G

Gtr.
 Am D7 Gm G G *mf* G

41

S
 gren mi co ra zón for me mos un trio con Dios de a mor y de paz. *f* E res tú mi hom

Fl.
mf *f*

Vln.
f pizz.

Tpl.
 C#7 G G Bm Bb7 Am Dm E7 Am *f*

Gtr.
 C#7 G G Bm Bb7 Am Dm E7 Am *f*

49

S
— bre da me tu se gu ri dad, queen las bue nas yen — las ma las con ti go yoes toy.

Fl.

Vln. arco

Tpl. Am E7 Am D7 D7 Dm

Gtr. Am E7 Am D7 D7 Dm

57

S
p Soy tu bue na suer te soy tue res miú — ni ca ver da

Fl.

Vln. *p* pizz.

Tpl. G7 C F F7 Bm Dm

Gtr. G7 C F F7 Bm Dm

p

65

S
ad del prin ci — piohas tael fi nal, por queal su mar so mos el cien to por cien — to.

Fl.

Vln. arco *f* *mf* pizz.

Tpl. E7 D7 *mf*

Gtr. E7 D7 *mf*

73

S

Fl.

Vln.

Tpl.

Gtr.

arco

pizz.

arco

Am D7 Bm E7 Am D7 Dm

81

S

Fl.

Vln.

Tpl.

Gtr.

f

f

f

G7 C F G E7 Am D7 G

89

S

Fl.

Vln.

Tpl.

Gtr.

to.

Fine

VIEJO DOLOR

Fox-trop

Letra del poeta Teófilo Albán Ramos

Música: Luis E. Nieto

Amando he vivido tus labios en flor
tus siempre has herido mi viejo dolor
Y aunque has convertido en penumbra y duelo
Mi adorado cielo, te pido piedad por mi amor.

Sumiso yo adoro la cruel verdad
nimbada de oro de tu idealidad
Y aunque sin calor, perezca este amor
Solo frente al polo del viejo dolor.

Viejo dolor me va a matar
Mi vida en flor de alegre alborear
Si el cielo vez en tu mirar
Es como el mar su gran lobreguez.

Y aunque cruel te brinde hiel
Con sus manos de yerta blancura
Viejo dolor ríndete fiel
Tras la estela de esencia y amor.

Score

VIEJO DOLOR

(Fox-trop)

Luis E. Nieto Sánchez

Arreglo: Rolando Chamorro Jiménez

♩ = 88

The musical score is arranged for Soprano, Flute, Violin, Tiple, and Guitar. It is in the key of D major and 2/4 time. The tempo is marked as ♩ = 88. The score is divided into three systems. The first system (measures 1-6) features a Soprano vocal line with lyrics 'A man dohe vi vi do tus' and dynamics *mf*. The Flute, Violin, and Tiple parts play a rhythmic accompaniment with dynamics *f* and *mf*. The Guitar part has dynamics *f* and *mf*. The second system (measures 7-12) continues the vocal line with lyrics 'la bio en flor y siem pre hashe ri do mi vie jo do lor'. The Flute part has dynamics *f* and *mf*. The Violin part includes *pizz.* and *arco* markings. The Tiple and Guitar parts show chord changes: A7, D, D, F#m, Fm, Em. The third system (measures 13-18) features a vocal line with lyrics 'yaun quehas con ver ti do en pe num bray due lo mia do ra do cie lo te'. The Flute part has dynamics *p*. The Violin part has dynamics *p*. The Tiple and Guitar parts show chord changes: Em, A7, A7, A7. The score concludes with a *p* dynamic marking.

VIEJO DOLOR

19 *mf*

S pi do pie dad por mia mor tí mi do yoa do ro la cru el ver dad

Fl.

Vln. *mf* pizz. arco

Tpl. A7 F#m Fm A7 D A7 D

Gtr. A7 F#m Fm A7 D A7 D *mf*

25 *p*

S im ba na do deo ro de tui dea li dad yaun que sin ca lor,

Fl.

Vln. *p*

Tpl. D Am D7 G *p* Gm

Gtr. D Am D7 G *p* Gm *p*

31

S e res es tea mor so lo fren teal po lo del vie jo do lor.

Fl.

Vln.

Tpl. Gm D A7 D

Gtr. Gm D A7 D

37

S *mf*

Fl. *mf*

Vln. *f* *mf*

Tpl. *f* D Bm Bm *mf* Bm

Gtr. *f* D Bm Bm *mf* Bm

vie jo do lor me vaa ma tar

43

S *f*

Fl. *f*

Vln.

Tpl. Bm F#7 F#7 *f*

Gtr. Bm F#7 F#7 *f*

mi vi daen flor dea le greal bo rear sial cie lo ves

49

S

Fl.

Vln.

Tpl. F#7 F#7 Bm

Gtr. F#7 F#7 Bm

en tu mi rar es co moel mar su gran lo bre guez

VIEJO DOLOR

55 *mf* *f*

S yaun que cruel te brin de hiel con sus ma nos de

Fl. *mf* *f*

Vln. *mf* *f*

Tpl. Bm Bm Bm B7

Gtr. Bm Bm Bm B7

mf *f*

61

S yer ta blan cu ra vie jo do lor rin de te fiel

Fl.

Vln. pizz. arco

Tpl. B7 Em Em Bm

Gtr. B7 Em Em Bm

67

S tra laes te la dee sen cia y a mor

Fl. *mf*

Vln. *mf*

Tpl. Bm F#7 F#7 Bm

Gtr. Bm F#7 F#7 Bm

mf

a tempo

73

S

Fl.

Vln.

Tpl.

Gtr.

D A7 D F#m

79

S

Fl.

Vln.

Tpl.

Gtr.

mf *mf* *mf* *mf*

Em Em A7 A7

85

S

Fl.

Vln.

Tpl.

Gtr.

A7 A7 D D

A7 A7 D D

pizz. arco

OJOS DE LAGO

Bambuco

Letra y música: Eugenio Arellano

Bienvenido viajero hasta mi alero
Soy la nueva silueta del paisaje
Si es de amor tu misión entra sin miedo
A beberte la paz de mi paraje.

Toma el tiple que hay fiel en mis paredes
Cántame ese bambuco de la tarde
Hazme vibrar del techo a los cimientos
Hasta que sienta celos el paisaje.

Soy la silueta que te guió los pasos
Que atajó tu mirada en el camino
Mis ventanales son ojos de lago
Donde se ve lo humano y lo divino.

Soy una diversión hecha en madera
Arcilla, lienzo, tabla, teja y barro
Mucho me dicen casa, hogar o estancia
Pero pueden llamarme ojos de lago
Muchos me dicen casa, hogar o estancia
pero pueden llamarme ojos de lago.

Score

OJOS DE LAGO

(Bambuco)

Eugenio Arellano

Arreglo: Rolando Chamorro Jiménez

♩. = 98

The musical score is arranged for Soprano, Flauta, Violin, Tiple, and Guitarra. It is in 6/8 time with a tempo of 98. The score is divided into three systems. The first system (measures 1-9) features a dynamic of *f* and includes guitar chords: G7, Em, E^b7, Dm, G7, Gm, and C7. The second system (measures 10-18) features a dynamic of *mf* and includes guitar chords: F, F[#]7, Em, A7, D9, D^b6, C, G7, and C. The third system (measures 19-27) features a dynamic of *f* and includes guitar chords: G7, C, Gm C7, F, G7, Em, Gm C7, F, and G7. The vocal line includes the lyrics: "Bien ve ni do via", "je rohas ta mia le ro", "soy la nue va si lue ta del pai sa je", and "sies dea mor tu mi sion en tra sin mie".

28

S *mf*

— do a be ber__ te la paz de mi pa ra ___ je To mael ti ple quehay fiel en mis pa re ___ des

Fl. *mf*

Vln. *mf*

Tpl. C Gm C7 F G7 C Dm G7 C G7 C

Gtr. C Gm C7 F G7 C Dm G7 C G7 C *mf*

mf

37

S *f*

cán ta mee se bam bu co de la tar ___ de haz me vi brar del te choa los ci mien ___ tos

Fl. *f*

Vln. *f*

Tpl. Gm C7 F G7 Em Gm C7 F *f* G7 C Gm C7

Gtr. Gm C7 F G7 Em Gm C7 *f* F G7 C Gm C7 *f*

f

46

S

has ta que sien ta ce los el pai sa je.

Fl. *p*

Vln. *p*

Tpl. F G7 C Dm G7 C7

Gtr. F G7 C Dm G7 Dm G7 C C7 *p*

p

55

S *mf*
Soy la si lue — ta

Fl.

Vln.

Tpl. F G7 Em A7 Dm G7 C Fm G7 Cm

Gtr. F G7 Em A7 Dm G7 C Fm G7 Cm *mf*

mf

64

S *p*
que te guió los pa sos quea ta jó tu mi ra — daen el ca mi no mis ven ta na les son o jos de

Fl. *mf* *p*

Vln. *mf* *p*

Tpl. G7 Cm Bbm C7 Fm G7 Cm Ab G7

Gtr. G7 Cm Bbm C7 Fm G7 Cm *p* Ab G7

p

73

S *mf*
la go don de se ve lohu ma noy lo di vi — no. Soy u na dí ver sión he chaen ma de ra

Fl. *mf*

Vln. *mf*

Tpl. Cm D7 G7 C G7 Am

Gtr. Cm D7 G7 C *mf* G7 Am

mf

82

S *f*

Ar ci lla, lien zo, ta bla, te jay ba rro mu chos me di cen ca saho gar oes tan cia

Fl. *f*

Vln. *f*

Tpl. *f*

Gtr. *f*

Gm C7 F G7 C A \flat 7 B \flat 7 E \flat

91

S *mf*

pe ro pue den lla mar meo jos de la go mu chos me di cen ca saho gar oes tan cia pe ro pue den lla mar

Fl.

Vln.

Tpl.

Gtr.

Dm G7 C A \flat 7 B \flat 7 E \flat Dm

100

S

— me o jos de la go

Fl.

Vln.

Tpl. *mf*

Gtr. *mf*

G7 C Dm G7 Em Am Dm

OJOS DE LAGO

109

S

Fl.

Vln.

Tpl.

Gtr.

118

S

Fl.

Vln.

Tpl.

Gtr.

la go o jos de la go

f

f

C Dm G7 C F G7 C F G7

C Dm G7 C F G7 C F G7

ÁGUILA

Sonsureño

Letra y música: Harold Raúl Rosero Polo

¡Águila! ...

Tú que puedes volar llévame en tus alas
Llévame contigo por los caminos que no hay que andar.

Quiero ver

Si es que crecen en los olivos
El trigo de la esperanza desde la sierra hasta el mar.

Vuela bajo esta luna, americana.

Que nació en los Andes al arrullo de una canción
La canción que cantó el indio a su tierra
Con su flauta enamorada en una noche de amor.

Águila, vuela con libertad

Águila, desde la sierra al mar.
Tú volar, vuelo de sueños queridos
El sueño de una mirada buscando su enamorada
El sueño de los corazones que quieren verte volar.

Ojalá nunca el sol, ese sol de fuego
no queme tus alas por volar en la inmensidad
Porque habrá lagrimas en los ojos
Espadas entre las manos por defender tu volar.

Águila vuela con libertad

Águila desde la sierra al mar
Tú volar, vuelo de sueños queridos
El sueño de una mirada buscando su enamorada
El sueño de los corazones que quieren verte volar.

¡Águila! ...

Score

ÁGUILA

(Bambuco)

Raúl Rosero Polo
Arreglo: Rolando Chamorro Jiménez

♩ = 90

The musical score is arranged for Soprano, Flute, Violin, Tiple, and Guitar. It consists of three systems of staves. The first system (measures 1-7) features a Soprano line with lyrics 'A gui la a gui la a gui la' and a guitar line with a strong bass line. The second system (measures 8-14) continues the vocal line with lyrics 'Tú que pue des vo lar lle va méen tus a las lle va mé con' and includes a Tiple part with a rhythmic pattern. The third system (measures 15-21) features lyrics 'ti go por los ca mi nos que nohay quean dar, que ro ver sies que cre cen en los oli vos el' and includes a Tiple part with chords (G7, C, F, G7, C) and a guitar line with a rhythmic pattern. Dynamics include *f*, *mf*, and *p*.

22

S tri go de laes pe ran za des de la sie rrahas tael mar. A gui la a gui la a gui la

Fl.

Vln.

Tpl. C G7 C E7 Am

Gtr. C G7 C E7 Am

f

29

S

Fl.

Vln.

Tpl.

Gtr.

p *mf*

Vue la ba joes ta
O ja lá nun cael

36

S luna a me ri ca na que na ción los an des al a rru llo deu na can ción.
sol e se sol de fue go no que me tus a las por vo lar en la in mensi dad

Fl.

Vln.

Tpl. C G7 C

Gtr. C G7 C

f

43

S *mf*
 la can ción que can toel in dioa su tie rra con su flau tae na mo ra da en u na no che dea
 por queha brá la gri mas en los o jos es pa das en tre las ma nos por de fen der tu vo

Fl. *mf*

Vln. *mf*

Tpl. *mf*
 C F F G7 C C G7 C E7

Gtr. *mf*
 C F F G7 C C G7 C E7

50

S *f*
 mor A guí la vue la con lí ber
 lar. A guí la des de la sic rral

Fl. *f*

Vln. *f*

Tpl. *f*
 Am G7 C G7

Gtr. *f*
 Am Am G7 C G7

repetir 4 veces

57

S
 tad tu vo lar vue lo de sue
 mar.

Fl.

Vln.

Tpl.
 C C F F F

Gtr.
 C C F F F

64

S. *p*
 ños que ri dos el sue ño deu na mi ra da bus

Fl.

Vln.

Tpl. *p*
 F G7 C D7 C

Gtr. *p*
 F G7 C D7 C

71

S. \emptyset
 can do sue na mo ra da sue ño de los co ra zo nes que quie ren ver te vo lar

Fl.

Vln.

Tpl. *p*
 D7 C D7 C E7 Am

Gtr. *p*
 D7 C D7 C E7 Am

78

S.

Fl. *mf*

Vln.

Tpl. *mf*

Gtr. *mf*

ANEXOS PARTES

Soprano

LA MOLIENDA

(Fantasia)

♩ = 90

Juan José Briceño / Rodolfo Eduardo de Roux

Arreglo: Rolando Chamorro Jiménez

3 1. 2. 10

Ba joun ru mor des rra
mf

17

ya nes muy cer ca del rí o, pa sael tra pi che las ho ras mo lien doun ca

22

tar ha yun ta piz en el pa tío de ca ña ma du ra

27

so breel cla vel de las lla mas, las mie les bur bu jan y si gue vol can doel sono ro tra

p *mf rit.*

32

pi cheen las pai las su ver de can tar.

a tempo lento

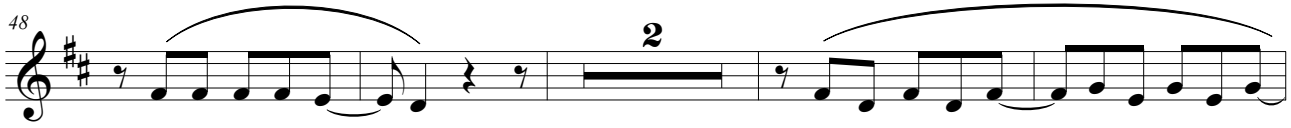
37

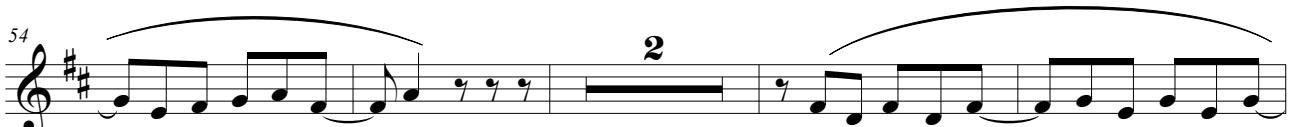
♩ = 90
a tempo bambuco

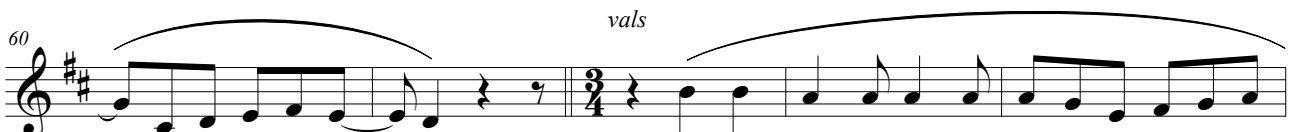
4 4

A rre mu la vie ja
mf

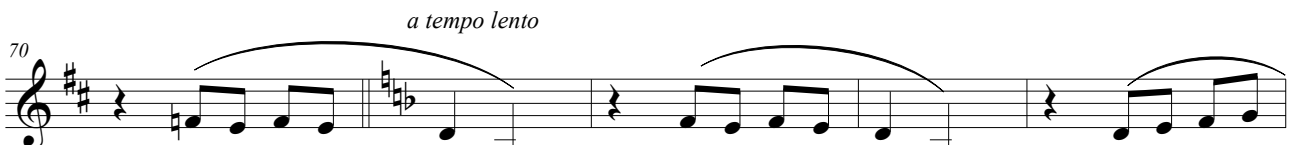
LA MOLIENDA

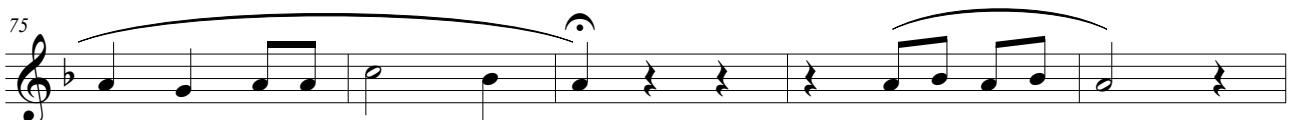
48  **2**
 si gue la mo lien — da san gre ver de mar — del ca ña du zal


54  **2**
 — el gua ra po rue — da en u na can ción — dea ro may co lor

60  *vals*
 — por la chu ma se — ra van a brien do van a brien do flo res de pa
f rit.

65  *vals lento* ♩ = 90
 ne la que dan al ca ney per fu me de miel...

70  *a tempo lento*
 yal ten der la tar de su man to de gra na por la ver de
mf *f*

75 
 cal ma delca ña du zal lo tí ple se van

80  ♩ = 90 *a tempo bambuco*
 de vuel taal ho gar Por el ca lle jón
 Lle gaa mi sua díos *f*

LA MOLIENDA

85

— su be la can ción — de los mo lien de — ros y sus
— en tre laa rre bol — queen cien deel ca mi — no can tael

91

a tempo de vals

— por el ca fe tal — cua jan do lu ce — ros van can tan
— de la tie rraal son — de sus tor be lli — nos. **f** *add lib*

96

$\text{♩} = 88$ *vals*

tan do los e cos del rí o can tael co ra zón de la tie rraal sor

101

de sus tor be lli nos
add libitum **f**

Flauta

LA MOLIENDA

(Fantasia)

♩ = 90

Juan José Briceño / Rodolfo Eduardo de Roux

Arreglo: Rolando Chamorro Jiménez

Musical notation for measures 1-8. Measure 1 is a whole note chord with a triplet '3' above it. Measures 2-3 are rests. Measure 4 begins a melodic line with a first ending bracket over measures 4-5 and a second ending bracket over measures 6-7. The dynamic *f* is indicated below measure 4.

Musical notation for measures 9-14. The melodic line continues with various rhythmic patterns. The dynamic *p* is indicated below measure 12.

Musical notation for measures 15-20. The melodic line features several rests and eighth-note patterns. The dynamic *mf* is indicated below measure 17.

Musical notation for measures 21-26. The melodic line continues with eighth-note patterns. The dynamic *p* is indicated below measure 25.

Musical notation for measures 27-34. Measure 27 has a triplet '3' above it. Measures 28-29 are rests. Measure 30 has a 2/4 time signature change. Measure 31 has a 4/4 time signature change. Measure 32 has a 2/4 time signature change. Measure 33 has a 4/4 time signature change. Measure 34 has a 4/4 time signature change. The tempo marking *a tempo lento* is above measure 32.

Musical notation for measures 35-40. Measure 35 has a 4/4 time signature change. Measure 36 has a 6/8 time signature change. Measure 37 has a 6/8 time signature change. Measure 38 has a 4/4 time signature change. Measure 39 has a 4/4 time signature change. Measure 40 has a 4/4 time signature change. The tempo marking *a tempo bambuco* and the tempo *♩ = 90* are above measure 36. The dynamic *mf* is indicated below measure 35. A trill *tr* is indicated above measure 38.

Musical notation for measures 41-46. Measure 41 has a 4/4 time signature change. Measure 42 has a 2/4 time signature change. Measure 43 has a 4/4 time signature change. Measure 44 has a 4/4 time signature change. Measure 45 has a 4/4 time signature change. Measure 46 has a 4/4 time signature change. The dynamic *mf* is indicated below measure 41.

LA MOLIENDA

48 **2** *p*

55 *mf* *p*

61 *vals* *f rit.* *mf* $\text{♩} = 90$ *vals lento*

67 *espress.* *a tempo lento* *p*

73 **4** *mf*

82 $\text{♩} = 90$ *a tempo bambuco* **2** *mf*

89 *a tempo de vals* **3** *mf* *add libitum*

97 $\text{♩} = 88$ *vals* *add libitum* *f*

Violin

LA MOLIENDA

(Fantasia)

♩ = 90

Juan José Briceño / Rodolfo Eduardo de Roux

Arreglo: Rolando Chamorro Jiménez

3 1. 2.

f

9

p

15

mf

21

p

27

a tempo lento

mf

35

♩ = 90
a tempo bambuco

mf

41

2

mf

LA MOLIENDA

48 **2**

p

55

mf *p*

61 $\text{♩} = 90$
vals lento

f rit. *mf*

67 *a tempo lento*

espress. *p*

73 **4**

mf

$\text{♩} = 90$
 82 **2**
a tempo bambuco

mf

89 *a tempo de vals*
3

mf *add libitum*

$\text{♩} = 88$ *vals*
 97

f *add libitum*

Tiple

LA MOLIENDA

(Fantasia)

♩ = 90

Juan José Briceño / Rodolfo Eduardo de Roux

Arreglo: Rolando Chamorro Jiménez

1. 2. R T T Gm C7

mf *f*

8 F Bb Em A7 D

p

15 D A7 D A7 D D A7 D E

mf

22 A7 D A7 D A7 D Am D7

p

29 G Em F#m Bm G Em A7 D

mf rit. *a tempo lento*

36 A7 D A7 D A7

a tempo bambuco

43 D A7 D A7 D

LA MOLIENDA

50 A7 D A7 D A7

p

57 D A7 D

f rit. vals

64 $\text{♩} = 90$ vals lento

D A7

71 Dm Dm

p a tempo lento *mf*

78 $\text{♩} = 90$ a tempo bambuco

mf Dm

85 Dm A7 A7 A7

92 a tempo de vals $\text{♩} = 88$ vals

mf add libitum D G

99 D A7

add libitum *f*

Guitarra
⑥ = D

LA MOLIENDA

(Fantasia)

Juan José Briceño / Rodolfo Eduardo de Roux
Arreglo: Rolando Chamorro Jiménez

♩ = 90

Musical notation for measures 1-7. Chords: D, F°7, Em, A7 (1st ending), A7 (2nd ending), Gm, C7. Dynamics: *mf*, *f*.

Musical notation for measures 8-14. Chords: F, Bb, Em, A7, D, Em, A7, D. Dynamics: *p*.

Musical notation for measures 15-21. Chords: Em, A7, D, A7, D, A7, D, D, A7, D, E. Dynamics: *mf*.

Musical notation for measures 22-28. Chords: A7, D, A7, D, A7, D, Am, D7. Dynamics: *p*.

Musical notation for measures 29-35. Chords: G, Em, F#m, Bm, G, Em, A7, D. Includes time signature changes (3/4, 4/4, 3/4, 4/4). Dynamics: *mf rit.*, *a tempo lento*.

Musical notation for measures 36-42. Chords: A7, D, A7, D, A7. Includes tempo marking *a tempo bambuco* and a ♩ = 90 marking.

Musical notation for measures 43-49. Chords: D, A7, D, A7, D.

LA MOLIENDA

50 A7 D A7 D A7

p

57 D A7 D

f rit.

vals ♩ = 90

64

p

71 Dm Dm Dm

a tempo lento

mf

78

a tempo bambuco ♩ = 90

mf

85 Dm A7 A7 A7

92

a tempo de vals

mf

vals ♩ = 88

99 D A7

f

Soprano

CHAMBÚ

(Bambuco)

♩. = 98

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

17

El Cham bú de mi vi da gi gan te ro ca queen sus pi ca

mf

23

chos se re cues tan las es tre llas, más deen tre ro cas sa les mo li ne ri

29

ta la más bo ni ta des pren di da del pe ñon. Soy el mi ne ro me

f

35

jor deAm bi ya coy guel mam bi, mo li ne ri ta que ri da to doel o roes pa ra tí,

42

tie rra, tie rra del sol, tie rra pai sa jea zúl tie rra be llay mo rena don

mf *add libitum*

48

de pienso enti mu jer Tie rra be llay mo re na don de vi veel na ri ñen

f

54

— se. Tie rra be llay mo re na don de vi veel na ri ñen — se.

60

ñen se na ri

71

ñen se na ri ñen se na ri ñen se

rit.

Fine

Flauta

CHAMBÚ

(Bambuco)

♩. = 98

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

f *p*

7 *f*

13 4

22 *p*

28 2 2 2 *f* %

37 *mf* 4

CHAMBÚ

46

1. 2.

p add libitum *f*

Detailed description: This musical staff contains measures 46 through 51. It begins with a first ending bracket over measures 46-50, and a second ending bracket over measure 51. The music starts with a whole rest in measure 46. In measure 47, there is a half note G4 with a fermata. In measure 48, there is a half note A4. In measure 49, there is a quarter note B4. In measure 50, there is a quarter note C5. In measure 51, there is a quarter note D5 with a fermata. Dynamics are *p add libitum* and *f*.

52

3

mf *f*

\emptyset

Detailed description: This musical staff contains measures 52 through 55. Measure 52 has a whole rest. Measure 53 has a triplet of eighth notes: G4, A4, B4. Measure 54 has a quarter note C5. Measure 55 has a quarter note D5. There is a fermata symbol above measure 54. Dynamics are *mf* and *f*.

60

mf

Detailed description: This musical staff contains measures 60 through 64. Measure 60 has a whole rest. Measure 61 has a quarter note G4. Measure 62 has a quarter note A4. Measure 63 has a quarter note B4. Measure 64 has a quarter note C5. Dynamics is *mf*.

65

1. 2. $\$$

f

Detailed description: This musical staff contains measures 65 through 69. It has a first ending bracket over measures 65-68 and a second ending bracket over measure 69. Measure 65 has a whole rest. Measure 66 has a half note G4. Measure 67 has a quarter note A4. Measure 68 has a quarter note B4. Measure 69 has a quarter note C5. Dynamics is *f*.

70

mf *rit.* *f*

Fine

Detailed description: This musical staff contains measures 70 through 74. Measure 70 has a whole rest. Measure 71 has a half note G4. Measure 72 has a half note A4. Measure 73 has a quarter note B4. Measure 74 has a quarter note C5. Dynamics are *mf*, *rit.*, and *f*. The piece ends with a double bar line and the word "Fine".

Violin

CHAMBÚ

(Bambuco)

♩. = 98

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

The score is written for violin in 6/8 time, featuring a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with a dynamic marking of *f* and includes a *p* marking later in the line. The second staff starts at measure 7 and ends with a *f* marking. The third staff starts at measure 13 and includes a 4-measure rest. The fourth staff starts at measure 22 and includes a *p* marking. The fifth staff starts at measure 28 and includes a 2-measure rest, a *f* marking, a repeat sign, and another 2-measure rest. The sixth staff starts at measure 37 and includes a *mf* marking and a 4-measure rest.

CHAMBÚ

46 1. *p* *f* 2.

Musical staff 46-51: Treble clef, key signature of one flat. Measure 46: whole rest. Measure 47: half note G4 with a slur over it. Measure 48: half note G4. Measure 49: quarter rest. Measure 50: quarter notes A4, B4, C5. Measure 51: quarter note C5 with a fermata. First ending bracket covers measures 46-51. Second ending bracket covers measure 52.

52 *mf* *f*

Musical staff 52-59: Treble clef, key signature of one flat. Measure 52: triplet of quarter notes G4, A4, B4. Measure 53: quarter note G4. Measure 54: quarter note A4. Measure 55: quarter note B4. Measure 56: quarter note C5. Measure 57: quarter note B4. Measure 58: quarter note A4. Measure 59: quarter note G4. Measure 60: quarter rest. Measure 61: quarter notes A4, B4, C5. Measure 62: quarter note C5. A circled cross symbol is placed above measure 59.

60 *mf* 1.

Musical staff 60-65: Treble clef, key signature of one flat. Measure 60: quarter note G4 with a fermata. Measure 61: quarter rest. Measure 62: quarter notes A4, B4, C5. Measure 63: quarter note C5. Measure 64: quarter note B4. Measure 65: quarter note A4. First ending bracket covers measures 60-65.

66 *f* *mf* *rit.*

Musical staff 66-71: Treble clef, key signature of one flat. Measure 66: quarter note G4. Measure 67: quarter rest. Measure 68: quarter notes A4, B4, C5. Measure 69: quarter note C5. Measure 70: quarter note B4. Measure 71: quarter note A4. Measure 72: quarter note G4. Measure 73: quarter note G4. Measure 74: quarter note A4. Measure 75: quarter note B4. Measure 76: quarter note C5. Measure 77: quarter note B4. Measure 78: quarter note A4. Measure 79: quarter note G4. Measure 80: quarter note G4. A circled cross symbol is placed above measure 72. A circled S symbol is placed above measure 73. Second ending bracket covers measures 66-80. The word "add libitum" is written above measures 66-71. The word "rit." is written below measure 80.

72 *f* Fine

Musical staff 72-80: Treble clef, key signature of one flat. Measure 72: quarter note G4. Measure 73: quarter rest. Measure 74: quarter note A4. Measure 75: quarter note B4. Measure 76: quarter note C5. Measure 77: quarter note B4. Measure 78: quarter note A4. Measure 79: quarter note G4. Measure 80: quarter note G4. The word "Fine" is written below measure 80.

Tiple

CHAMBÚ

(Bambuco)

♩. = 98

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

The musical score is written for Tiple in 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The first measure is marked with a forte (*f*) dynamic and contains a complex chordal texture. The second measure is marked with a piano (*p*) dynamic and contains a similar texture. The third and fourth measures are marked with chords C7 and F, respectively, and contain slash marks indicating a continuation of the previous texture. The fifth measure is marked with a Cm chord and contains slash marks. The sixth staff begins at measure 7 with an F7 chord and a mezzo-forte (*mf*) dynamic, followed by a melodic line. The seventh staff begins at measure 13 with a Gm chord and a forte (*f*) dynamic, followed by a series of chords (Dm, A7, Dm) and slash marks. The eighth staff begins at measure 19 with an A7 chord and a mezzo-forte (*mf*) dynamic, followed by a melodic line. The ninth staff begins at measure 25 with a Dm chord and a forte (*f*) dynamic, followed by a series of chords (Cm, D7, Gm, A7, Dm) and slash marks. The tenth staff begins at measure 31 with an A7 chord and a forte (*f*) dynamic, followed by a series of chords (Dm, Gm, C7) and slash marks. The eleventh staff begins at measure 37 with an F chord and a forte (*f*) dynamic, followed by a series of chords (Am, D9b, Gm, Gb7) and slash marks.

CHAMBÚ

add libitum

43

Musical staff 43-48: Treble clef, key signature of one flat. Measure 43 has a melodic line with a slur. Measure 44 has a whole note chord. Measure 45 has a whole rest. Measure 46 has a whole note chord. Measure 47 has a whole rest. Measure 48 has a whole note chord. Chord labels: Dm. Dynamics: *p*.

49

Musical staff 49-54: Treble clef, key signature of one flat. Measure 49 has a whole note chord. Measure 50 has a whole note chord. Measure 51 has a double bar line. Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest. Chord labels: Gm, Dm, A7, Dm. Dynamics: *mf*.

55

Musical staff 55-60: Treble clef, key signature of one flat. Measure 55 has a whole rest. Measure 56 has a whole rest. Measure 57 has a whole rest. Measure 58 has a whole rest. Measure 59 has a whole rest. Measure 60 has a whole note chord. Chord labels: Gm, C7, F, Bb, Em, A7, Dm, Gm. Dynamics: *f*, *mf*.

51

Musical staff 51-57: Treble clef, key signature of one flat. Measure 51 has a whole rest. Measure 52 has a whole note chord. Measure 53 has a melodic line with a slur. Measure 54 has a melodic line with a slur. Measure 55 has a melodic line with a slur. Measure 56 has a melodic line with a slur. Measure 57 has a whole note chord. Chord labels: A7. Dynamics: *f*.

58

Musical staff 58-64: Treble clef, key signature of one flat. Measure 58 has a melodic line with a slur. Measure 59 has a whole note chord. Measure 60 has a whole rest. Measure 61 has a whole rest. Measure 62 has a whole rest. Measure 63 has a whole rest. Measure 64 has a whole note chord. Chord labels: Dm, A7, Dm, A7, Dm, A7, Dm. Dynamics: *rit.*, *f*. Markings: *al* with a repeat sign, Φ , **Fine**.

Guitarra

CHAMBÚ

(Bambuco)

♩. = 98

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

Musical staff 1: Treble clef, key signature of one flat (Bb). Measures 1-6. Measure 1: *f* (forte), chordal texture. Measure 2: *p* (piano), melodic line with eighth notes. Measure 3: *p*, chordal texture. Measure 4: *p*, chordal texture. Measure 5: *p*, chordal texture with chord label C7. Measure 6: *p*, chordal texture with chord label F. Measure 7: *p*, chordal texture with chord label Cm.

Musical staff 2: Treble clef, key signature of one flat. Measures 7-12. Measure 7: *p*, chordal texture with chord label F7. Measure 8: *p*, chordal texture with chord label Bb. Measure 9: *p*, chordal texture with chord label C7. Measure 10: *p*, chordal texture with chord label F. Measure 11: *p*, chordal texture with chord label C7. Measure 12: *p*, chordal texture with chord label F.

Musical staff 3: Treble clef, key signature of one flat. Measures 13-18. Measure 13: *f*, chordal texture with chord label Gm. Measure 14: *f*, chordal texture with chord label Dm. Measure 15: *f*, chordal texture with chord label A7. Measure 16: *f*, chordal texture with chord label Dm. Measure 17: *mf* (mezzo-forte), chordal texture with chord label Dm. Measure 18: *mf*, chordal texture with chord label Dm.

Musical staff 4: Treble clef, key signature of one flat. Measures 19-24. Measure 19: *f*, chordal texture with chord label Gm. Measure 20: *f*, chordal texture with chord label A7. Measure 21: *f*, chordal texture with chord label Dm. Measure 22: *f*, chordal texture with chord label A7. Measure 23: *f*, chordal texture with chord label A7. Measure 24: *f*, chordal texture with chord label A7.

Musical staff 5: Treble clef, key signature of one flat. Measures 25-30. Measure 25: *f*, chordal texture with chord label Dm. Measure 26: *f*, chordal texture with chord label Cm. Measure 27: *f*, chordal texture with chord label D7. Measure 28: *f*, chordal texture with chord label Gm. Measure 29: *f*, chordal texture with chord label A7. Measure 30: *f*, chordal texture with chord label Dm.

Musical staff 6: Treble clef, key signature of one flat. Measures 31-36. Measure 31: *mf*, chordal texture with chord label A7. Measure 32: *mf*, chordal texture with chord label A7. Measure 33: *mf*, chordal texture with chord label Dm. Measure 34: *mf*, chordal texture with chord label Dm. Measure 35: *mf*, chordal texture with chord label Gm. Measure 36: *mf*, chordal texture with chord label C7.

CHAMBÚ

37 F Am D9b Gm Gb7

43 Gm A7 Dm Dm

add libitum

1.

49 Gm Dm A7 Dm

2.

55 Gm C7 F Bb Em A7 Dm Gm

61 A7 Em A7 Dm

1.

68 A7 Dm Dm A7 Dm A7 Dm A7 Dm

2.

al S

rit.

Fine

Soprano

DESESPERACIÓN

(Bolero)

♩ = 102

Luis A. "chato" Guerrero
Arreglo: Rolando Chamorro Jiménez

8
Quie ro per der meen la na da que roen tre gar meal ol
f

13
vi do ten goel al ma des tro sa da por la cruel dad del des ti no

18
Quie ro per der meen la na da que roen tre gar meal ol vi do
Ca da que pa san los di as si go con rum boal a bis mo,
mf

22
ten goel al ma des tro sa da por la cruel dad del des ti no
nii lu sio nes, nia le gri as, re na cen en mi ca mi no
f

26
yo tea do ré sin me di da y teen tre guél co ra zón,

31
tú que me dis te la vi da y laen tre gas teal do lor, tú que me dis te la
mf

36
vi da y laen tre gas teal do lor. 1. lor. 2.

Flauta

DESESPERACIÓN

(Bolero)

♩ = 102

Luis A. "chato" Guerrero
Arreglo: Rolando Chamorro Jiménez

The musical score is written for a flute in 4/4 time, with a tempo of 102 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of seven staves of music. The first staff begins with a dynamic marking of *f* (forte). The second staff starts at measure 7 and has a dynamic marking of *mf* (mezzo-forte). The third staff starts at measure 13 and has a dynamic marking of *p* (piano). The fourth staff starts at measure 19 and has a dynamic marking of *mf*. The fifth staff starts at measure 25 and has a dynamic marking of *f*. The sixth staff starts at measure 31 and has a dynamic marking of *mf*. The seventh staff starts at measure 37 and includes a first ending (marked '1.') and a second ending (marked '2.').

Violin

DESESPERACIÓN

(Bolero)

♩ = 102

Luis A. "chato" Guerrero
Arreglo: Rolando Chamorro Jiménez

The image shows a violin score for the piece "DESESPERACIÓN (Bolero)". The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 102. The score consists of seven staves of music, each starting with a measure number (6, 12, 18, 24, 30, 36). The dynamics are marked as *mf*, *f*, *mf*, *p*, *mf*, *f*, and *mf*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a first and second ending at the 36th measure.

Tiple

DESESPERACIÓN

(Bolero)

♩ = 102

Luis A. "chato" Guerrero
Arreglo: Rolando Chamorro Jiménez

Musical score for Tiple in 4/4 time, featuring chords and dynamics. The score is divided into five systems of music.

System 1 (Measures 1-7): Starts with a treble clef, key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure contains a complex chord with a downward arrow and an upward arrow. The second measure has a trill (T) over the chord. The third measure has a trill (T) over the chord. The fourth measure has a trill (T) over the chord. The fifth measure has a trill (T) over the chord. The sixth measure has a trill (T) over the chord. The seventh measure has a trill (T) over the chord. The dynamics are *f*. Chords: Fm, Fm, Cm, G7.

System 2 (Measures 8-16): Dynamics are *mf*. Chords: Cm, Cm, Cm, Fm, G7.

System 3 (Measures 17-25): Dynamics are *p* and *mf*. Chords: Cm, Cm, Fm, G7, Cm.

System 4 (Measures 26-34): Dynamics are *f* and *mf*. Chords: Bb7, Eb, Bb7, Eb, G, Cm, G7, Cm.

System 5 (Measures 35-42): Dynamics are *f* and *mf*. Chords: G7, Cm, G, Cm, Cm. The score ends with a double bar line and a final chord.

Guitarra

DESESPERACIÓN

(Bolero)

♩ = 102

Luis A. "chato" Guerrero
Arreglo: Rolando Chamorro Jiménez

The sheet music is written for guitar in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a melodic line and a dynamic marking of *f*. The second staff starts at measure 8 with a dynamic marking of *mf*. The third staff starts at measure 17 with a dynamic marking of *p*. The fourth staff starts at measure 26 with a dynamic marking of *f*. The fifth staff starts at measure 35 and includes first and second endings. Chord symbols are placed above the staff lines, and dynamic markings are placed below the staff lines.

Chord symbols: Fm, Cm, G7, Cm, Cm, Cm, Fm, G7, Cm, Cm, Cm, Fm, G7, Cm, Bb7, Eb, Bb7, Eb, G, Cm, G7, Cm, G7, Cm, G, Cm, G, 1. Cm, 2. Cm.

Dynamics: *f*, *mf*, *p*, *f*.

Soprano

LEJOS DE MI HOGAR

(Sonsureño)

♩. = 102

Blanca Paz Chachinoy / Hector Buesaquillo

Arreglo: Rolando Chamorro Jiménez

2

Es toy le jos de mi tie rra si a

f

8

qui tan so loun ex tra ño soy so li tay tris te le jos de miho

mf

14

gar a mi ca si ta quie ro re gre sar en tier noa bra zoa mi ma drees tre char ya mis a mi gos

20

so li tay tris te le jos del ho gar a mi ca si ta quie ro re gre sar en tier noa bra zoa mi ma drees tre

p

26

char ya mis a mi gos

Tal vés es la mis ma no

mf

33

— chea qui pe ro al go me ha ce fal ta a cá

39

se rá del cam po la tran qui li dad la her mo sa lu na queen la so le dad queen los ca mi nos del pue blo quea

p

LEJOS DE MI HOGAR

45

ño roy mea com pa — ña Se rá del cam — po la tran qui li dad la her mo sa lu — na y la so le

f

51

dad queen los ca mi — nos del pue blo quea ño roy mea com pa — ña. Son tus o jos in

f

59

— dios y tus ca ri — cias que me ha cen fal — ta to dos mis a mi — gos y mi gui ta — rra cuan do en la pla

65

— za hi ci mos de las pe nas u naes pe ran

mf

71

— za hi ci mos de las pe nas u naes pe ran — za

77

2. 1. 2.

Es

f

Flauta

LEJOS DE MI HOGAR

(Sonsureño)

♩ = 102

Blanca Paz Chachinoy / Hector Buesaquillo

Arreglo: Rolando Chamorro Jiménez



LEJOS DE MI HOGAR

42

Musical staff 42-46: Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and sixteenth notes, including a trill on the fifth measure.

47

Musical staff 47-50: Treble clef, key signature of two flats. Measure 47 features an 8-measure rest. Measures 48-50 contain a melodic line. Dynamics: *p* (piano) at the start of measure 48, *mf* (mezzo-forte) at the start of measure 50. A repeat sign is present at the end of measure 50.

59

Musical staff 59-63: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes.

64

Musical staff 64-68: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. Dynamics: *p* (piano) at the start of measure 66.

69

Musical staff 69-75: Treble clef, key signature of two flats. Measure 69 starts with a half note. Measure 70 features a 3-measure rest. Measures 71-75 contain a melodic line. Dynamics: *mf* (mezzo-forte) at the start of measure 71.

76

Musical staff 76-80: Treble clef, key signature of two flats. Measure 76 starts with a half note. Measures 77-80 contain a melodic line. Dynamics: *p* (piano) at the start of measure 77, *mf* (mezzo-forte) at the start of measure 78. A first ending bracket (1.) covers measures 79-80, and a second ending bracket (2.) covers measures 81-82.

Violin

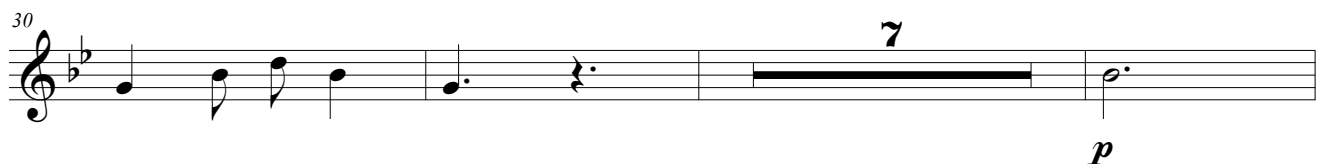
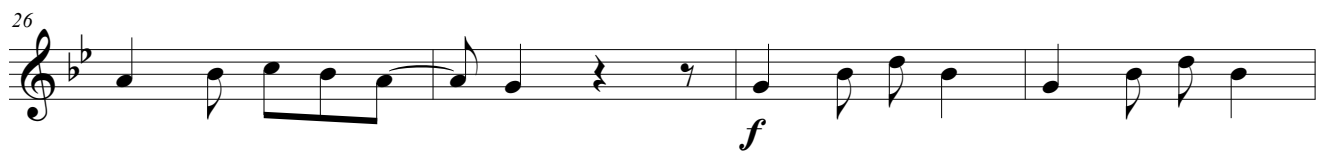
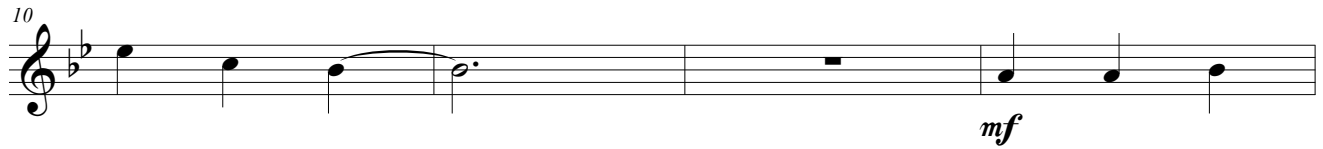
LEJOS DE MI HOGAR

(Sonsureño)

♩. = 102

Blanca Paz Chachinoy / Hector Buesaquillo

Arreglo: Rolando Chamorro Jiménez



LEJOS DE MI HOGAR

40

Musical staff 40-43: Treble clef, key signature of two flats (Bb, Eb). Measure 40: half note Bb. Measure 41: quarter notes Bb, Bb, Bb. Measure 42: half note Bb. Measure 43: half note Bb.

44

Musical staff 44-47: Treble clef, key signature of two flats. Measure 44: quarter rest, quarter Bb, quarter Bb, quarter Bb. Measure 45: quarter Bb, quarter Bb, quarter Bb, quarter Bb. Measure 46: quarter Bb, quarter Bb, quarter Bb, quarter Bb. Measure 47: quarter rest, quarter rest, quarter rest, quarter rest. Measure 48: whole rest with an '8' above it, indicating an 8-measure rest.

55

Musical staff 55-58: Treble clef, key signature of two flats. Measure 55: quarter Bb, quarter Bb, quarter Bb. Measure 56: quarter Bb, quarter Bb, quarter Bb. Measure 57: quarter Bb, quarter Bb, quarter Bb. Measure 58: quarter Bb, quarter rest, quarter rest. A repeat sign is placed at the end of the staff.

p

59

Musical staff 59-62: Treble clef, key signature of two flats. Measure 59: half note Bb. Measure 60: half note Bb. Measure 61: quarter Bb, quarter Bb. Measure 62: quarter Bb, quarter Bb. A repeat sign is placed at the end of the staff.

mf

63

Musical staff 63-66: Treble clef, key signature of two flats. Measure 63: half note Bb. Measure 64: quarter Bb, quarter Bb, quarter Bb. Measure 65: quarter Bb, quarter Bb, quarter Bb. Measure 66: half note Bb.

67

Musical staff 67-70: Treble clef, key signature of two flats. Measure 67: whole rest. Measure 68: quarter Bb, quarter Bb, quarter Bb. Measure 69: quarter Bb, quarter Bb, quarter Bb. Measure 70: quarter Bb, quarter Bb, quarter Bb. A repeat sign is placed at the end of the staff.

p

73

Musical staff 73-76: Treble clef, key signature of two flats. Measure 73: half note Bb. Measure 74: quarter Bb, quarter Bb, quarter Bb. Measure 75: quarter Bb, quarter Bb, quarter Bb. Measure 76: half note Bb, quarter rest. A repeat sign is placed at the end of the staff.

mf *p*

77

Musical staff 77-80: Treble clef, key signature of two flats. Measure 77: quarter Bb, quarter Bb, quarter Bb. Measure 78: quarter Bb, quarter Bb, quarter Bb. Measure 79: quarter Bb, quarter Bb, quarter Bb. Measure 80: quarter Bb, quarter Bb, quarter Bb. A repeat sign is placed at the end of the staff.

mf

1. 2.

Tiple

LEJOS DE MI HOGAR

(Sonsureño)

♩ = 102

Blanca Paz Chachinoy / Hector Buesaquillo

Arreglo: Rolando Chamorro Jiménez

1. T

f

Gm Gm D7 Gm Cm Cm

11

mf *p*

Gm D7 Gm D7 Gm

21

f

D7 Gm D7 Gm Gm

31

mf *p*

Gm D7 Gm Cm Cm Gm D7

41

f

Gm D7 Gm D7 Gm

51

mf

D7 Gm Gm Gm F

61

p

Bb F Bb Bb D7 D7

71

mf

Gm D7 D7 Gm Gm

1. 2.

Guitarra

LEJOS DE MI HOGAR

(Sonsureño)

♩. = 102

Blanca Paz Chachinoy / Hector Buesaquillo

Arreglo: Rolando Chamorro Jiménez

The score is written for guitar in 6/8 time, featuring a mix of chords and rhythmic patterns. The key signature has two flats (Bb and Eb). The piece begins with a dynamic marking of *f* and a grace note. The first system (measures 1-10) includes chords Gm, Gm, D7, Gm, Cm, and Cm. The second system (measures 11-20) includes Gm, D7, Gm, D7, and Gm, with dynamics *mf* and *p*. The third system (measures 21-30) includes D7, Gm, D7, Gm, and Gm, with a dynamic marking of *f*. The fourth system (measures 31-40) includes Gm, D7, Gm, Cm, Cm, Gm, and D7, with dynamics *mf* and *p*. The fifth system (measures 41-50) includes Gm, D7, Gm, D7, and Gm, with a dynamic marking of *f*. The sixth system (measures 51-60) includes D7, Gm, Gm, Gm, and F, with a dynamic marking of *mf*. The seventh system (measures 61-70) includes Bb, F, Bb, Bb, D7, and D7, with a dynamic marking of *p*. The eighth system (measures 71-80) includes Gm, D7, D7, Gm, and Gm, with a dynamic marking of *mf*, and concludes with a first and second ending.

SERENATA COLOMBIANA

45 *rit.* *tempo lento*

cuan do la lu na lle na a ca ri cia con su luz em bria gan el am

50

bien te e xó ti cos per fu mes que lle gan has tael al ma

55 *a tempo inicial* **6** *lento*

brin dán do nos a mor. a ca ri cia con su luz

f

65

em bria gan el am bien te el am bien tee xó ti cos per fu mes que

70

lle gan has tael al ma brin dán do nos a mor, pa ra

75 **Fine**

ti Co lom bia mi a pa ra ti es ta se re na ta _____

Flauta

SERENATA COLOMBIANA

(Pasillo)

♩ = 80

Maruja Hinestrosa de Rosero
Arreglo: Rolando Chamorro Jiménez

6 *a tempo*
mf

10 *p* *mf*

14 *f* 4

21 *add libitum* *mf* 5

29 *a tempo* *f*

33 2 *p*

38

SERENATA COLOMBIANA

42 **4** *f* *rit.* *tempo lento* **2**

50 *tr.*

54 *mf* *a tempo inicial* *p*

58 *rit.*

62 *lento* **3** *mf*

68 **4**

76 *Fine*

Violin

SERENATA COLOMBIANA

(Pasillo)

♩ = 80

Maruja Hinestrosa de Rosero
Arreglo: Rolando Chamorro Jiménez

The musical score is written for violin in 3/4 time, with a tempo of 80 beats per minute. It is in the key of B-flat major. The score is divided into seven staves, each with a measure number at the beginning. The first staff starts with a measure number of 6 and includes the instruction "add libitum" above the staff. The second staff starts with a measure number of 10 and includes the instruction "a tempo" above the staff. The third staff starts with a measure number of 14 and includes the instruction "f" below the staff. The fourth staff starts with a measure number of 21 and includes the instruction "add libitum" above the staff. The fifth staff starts with a measure number of 29 and includes the instruction "a tempo" above the staff. The sixth staff starts with a measure number of 33 and includes the instructions "pizz." and "arco" above the staff. The seventh staff starts with a measure number of 38 and includes the instructions "pizz." and "arco" above the staff. The score includes various dynamics such as *mf*, *p*, and *f*, and performance instructions like "add libitum", "a tempo", "pizz.", and "arco".

SERENATA COLOMBIANA

42 **4** *rit.* **2**

f

Musical staff 42-49: Treble clef, key signature of two flats. Measure 42: whole rest. Measure 43: whole rest. Measure 44: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 45: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 46: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 47: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 48: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 49: quarter note G2, quarter note F2, quarter note E2, quarter note D2.

50

Musical staff 50-53: Treble clef, key signature of two flats. Measure 50: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 51: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 52: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 53: quarter note B0, quarter note A0, quarter note G0, quarter note F0.

54 *a tempo inicial*

mf *p*

Musical staff 54-57: Treble clef, key signature of two flats. Measure 54: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 55: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 56: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 57: quarter note B0, quarter note A0, quarter note G0, quarter note F0.

58 *pizz.*

rit.

Musical staff 58-61: Treble clef, key signature of two flats. Measure 58: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 59: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 60: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 61: quarter note B0, quarter note A0, quarter note G0, quarter note F0.

62 *arco* *lento* **3**

mf

Musical staff 62-67: Treble clef, key signature of two flats. Measure 62: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 63: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 64: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 65: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Measure 66: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 67: quarter note A1, quarter note G1, quarter note F1, quarter note E1.

68 **4**

Musical staff 68-75: Treble clef, key signature of two flats. Measure 68: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 69: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 70: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 71: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Measure 72: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 73: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 74: quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 75: quarter note G1, quarter note F1, quarter note E1, quarter note D1.

76 **Fine**

Musical staff 76-79: Treble clef, key signature of two flats. Measure 76: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 77: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 78: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 79: quarter note B0, quarter note A0, quarter note G0, quarter note F0.

Tiple

SERENATA COLOMBIANA

(Pasillo)

♩ = 80

Maruja Hinestrosa de Rosero
Arreglo: Rolando Chamorro Jiménez

add libitum

f

a tempo

mf

Gm D7

f

D7 Gm D7

add libitum

mf

Cm D7 Gm D7 Gm

a tempo

f

Fm G7 Cm Bb

p

D7 Gm

SERENATA COLOMBIANA

37 Cm Gm D7 Gm Cm *f*

43 F7 Bb Cm C#m Dm Db°7 Cm *rit.*

49 *tempo lento* Cm D7 Gm *mf*

55 *a tempo inicial* Cm F7 Bb Cm C#m *p*

61 *rit.* Dm Db°7 Cm *lento* F7 Bb Fm G7 Cm *mf*

67 D7 Gm *arpeggio* A7 F7

74 Eb Gm *Fine*

Guitarra

SERENATA COLOMBIANA (Pasillo)

Maruja Hinestrosa de Rosero
Arreglo: Rolando Chamorro Jiménez

♩ = 80

The musical score is written for guitar in 3/4 time, with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with the instruction "add libitum" and a dynamic marking of *f*. The second staff starts at measure 7 with the instruction "a tempo" and a dynamic marking of *mf*. The third staff starts at measure 13 with a dynamic marking of *f*. The fourth staff starts at measure 19 with a dynamic marking of *mf*. The fifth staff starts at measure 25 with a dynamic marking of *f*. The sixth staff starts at measure 31 with a dynamic marking of *p*. The seventh staff starts at measure 37 with a dynamic marking of *f*. Chord symbols are placed above the staff lines: Gm, D7, Cm, Fm, G7, Bb, and D7. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with slurs and accents.

SERENATA COLOMBIANA

43 *rit.*
F7 B♭ Cm C♯m Dm D♭°7 Cm B♭

49 *tempo lento*
Fm G7 Cm D7 Gm *mf*

55 *a tempo inicial*
Cm F7 B♭ Cm C♯m *p*

61 *rit.* Dm D♭°7 Cm *lento* F7 B♭ Fm G7 Cm *mf*

67 *arpeggio*
D7 Gm A7 F7

74 *Fine*
E♭ Gm

Soprano

SINDAMANÓY

(Danza)

♩ = 84

Faustino Arias Reynel
Arreglo: Rolando Chamorro Jiménez

The musical score is written for Soprano in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo of 84 beats per minute. The score is divided into six systems of music, each with a starting measure number (1, 15, 19, 23, 27, 31). The first system includes a repeat sign with first and second endings, marked with '2' and '9' respectively, followed by a 'rit.' (ritardando) marking and a '2' marking. The lyrics are: 'En u na bar'. The second system starts at measure 15 and includes the lyrics: 'qui lla con tum boa la lu na los dos nos hi'. The third system starts at measure 19 and includes the lyrics: 're mos en via je dea mor. tus ma nos to can doel ca lor de las'. The fourth system starts at measure 23 and includes the lyrics: 'mi as y tú co ra zón jun toa mi co ra'. The fifth system starts at measure 27 and includes the lyrics: 'zón Sin da ma no y Sin da ma'. The sixth system starts at measure 31 and includes the lyrics: 'noy Sin da ma no y Sin da ma'. Dynamics include *mf* (mezzo-forte) and *p* (piano). Performance markings include 'add libitum' and 'a tempo'. The score uses a treble clef and a key signature of one flat.

En u na bar
mf

15 qui lla con tum boa la lu na los dos nos hi
a tempo


19 re mos en via je dea mor. tus ma nos to can doel ca lor de las

23 mi as y tú co ra zón jun toa mi co ra
p

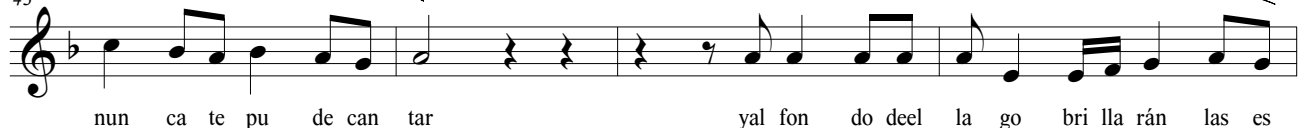
27 zón Sin da ma no y Sin da ma
mf

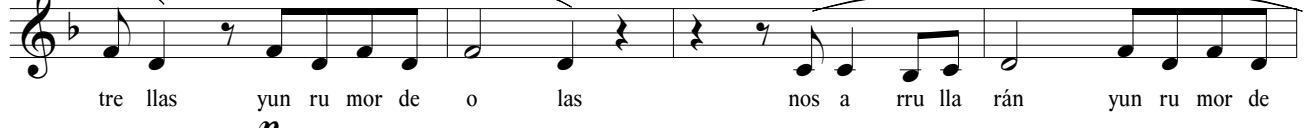
31 noy Sin da ma no y Sin da ma


SINDAMANOY


35 
 noy sa gra da la cu na re fu gio del
p

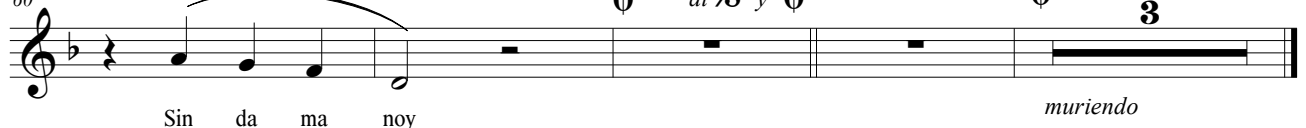

39 
 sol Las flau tas del vien to di rán a tuo í do la can ción que
mf

43 
 nun ca te pu de can tar yal fon do deel la go bri lla rán las es

47 
 tre llas yun ru mor de o las nos a rru lla rán yun ru mor de
p

51 
 o las nos a rru lla rán Sin da ma
mf

55 
 no y Sin da ma noy Sin da ma no y
f

60 
 Sin da ma noy *al*  *S*  y  **3** 
 muriendo

Flauta

SINDAMANÓY

(Danza)

♩ = 84

Faustino Arias Reynel
Arreglo: Rolando Chamorro Jiménez

2

f *mf*

8

rit. 2 *add libitum* 4 *a tempo*

19

mf *p*

27

mf

35

§ *p* *mf*

43

p

51

f *f*

60

mf *al* § *y* *ϕ* *ϕ* 2

SINDAMANÓY

36 S
p

40 **2**
mf

45 **2**
p

50 *f*

54 **3**
f

61 \oplus *mf* $\text{al } \text{S} \text{ y } \oplus$ \oplus **2**

Tiple

SINDAMANÓY

(Danza)

♩ = 84

Faustino Arias Reynel
Arreglo: Rolando Chamorro Jimenez

2

f

7

mf *p*

12

rit.

3

mf *a tempo*

19

A7 Dm C9 Gm C7 F

24

p

29

mf

34

p

SINDAMANÓY

39

Dm F F F#7 Gm C7

mf

44

A7 Dm Dm

p

49

C7 Dm

f

54

F Em A7 Dm

mf *f*

59

Em A7

al $\frac{\text{S}}{\text{y}}$

Dm

mf

64

mf

Guitarra

SINDAMANROY

(Danza)

♩ = 84

Faustino Arias Reynel
Arreglo: Rolando Chamorro Jiménez

1 *p* *f* C9 Dm

6 Dm C9 Dm *mf* *p*

11 *rit.* *add libitum* *mf*

16 *a tempo* A7 Dm C9

21 Dm Gm C7 F Dm *p*

26 Dm F Em A7 *mf*

31 Dm Dm C7 F Em A7 Dm

SINDAMANOY

36 *p* *mf*

41 *F* *F* *F#7* *Gm* *C7* *F*

46 *A7* *Dm* *C7* *Dm* *p*

51 *C9* *F* *f* *mf*

56 *Em* *A7* *Dm* *F* *Em* *A7* *f*

61 *Dm* *Dm* *mf*

Soprano

TU 50%

(Bambuco)

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

♩. = 102

14

Co mo la no ta dul _____ ce que se mueve en tre tus ver
Cuan do Dios hi zoal hom _____ bre lo vió de ma sia do so _

mf

18

— sos, soy e sa voz dea lien _____ to que se daen el su fri mien
— lo qui zo que yoes tu vie _____ ra pa ra ver te más con ten _

22

— to. Su fro lo que tú su _____ fres y dis fru to lo queal can
— to. Soy tu ma dre, tues po _____ sa, soy tuher ma na, soy tua mi _

f

26

— zas. Soy mu jer, soy tú cin cuen ta por cien _
— ga. Soy mu jer soy tú cin cuen ta por cien _

30

— to. Soy mu jer soy tú cin cuen ta por cien _
— to. Soy mu jer soy tú cin cuen ta por cien _

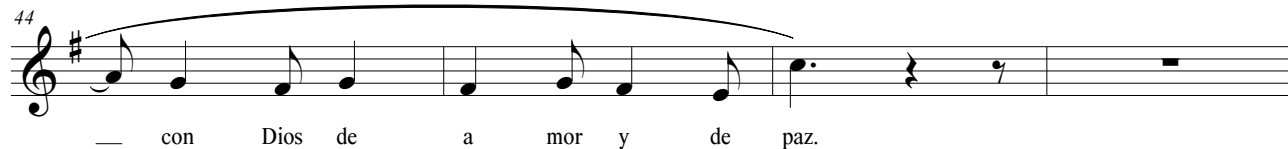
34

— to. to. Can ta me can cio
— to. to. *mf*

40

— nes quea le gren mi co ra zón for me mos un trio _

44



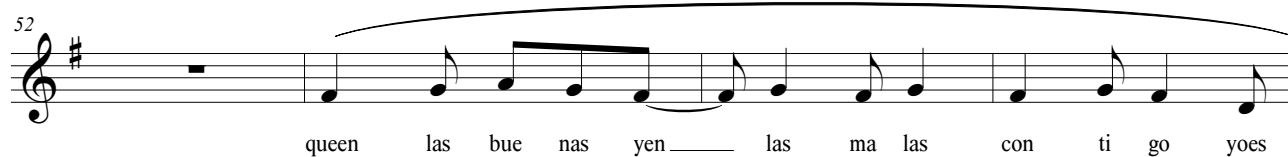
— con Dios de a mor y de paz.

48



f
E res tú mi hom — bre da me tu se gu ri dad,

52



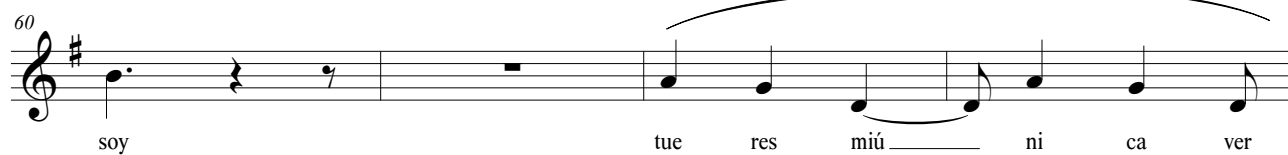
queen las bue nas yen — las ma las con ti go yoes

56



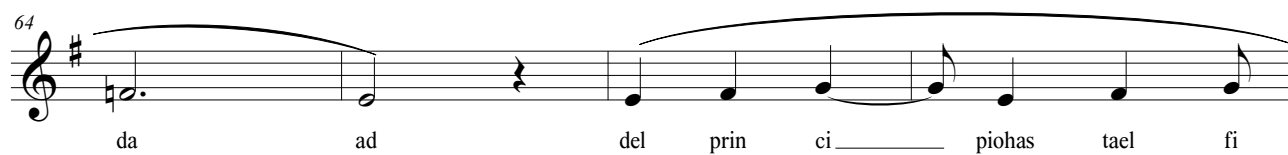
toy. Soy tu bue na suer te
p

60



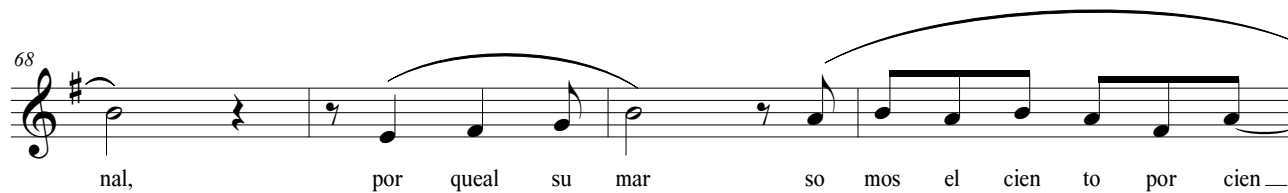
soy tue res miú — ni ca ver

64



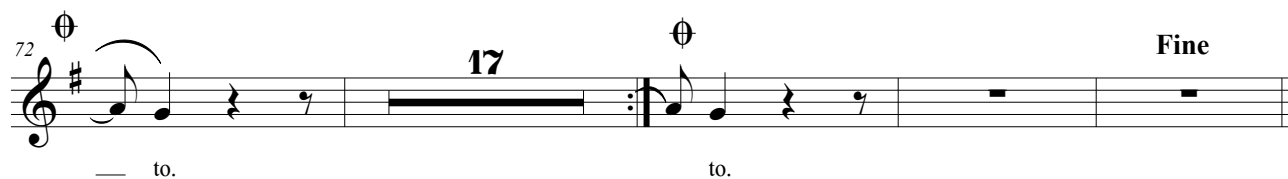
da ad del prin ci — piohas tael fi

68



nal, por queal su mar so mos el cien to por cien —

72



— to. to. **17** **Fine**

Flauta

TU 50%

(Bambuco)

♩. = 102

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

mf *p*

6 *f*

11 *tr* 3

18 *mf* 2 *f*

24 3

31 1. 2.

36 3 *mf*

43 *f*

Musical score for TU 50% in G major, 4/4 time. The score consists of eight staves of music. The first staff (measures 48-53) features a half rest, a double bar line with a '2' above it, and a melodic phrase starting with a quarter rest. The second staff (measures 54-59) begins with a double bar line and a '2', followed by a melodic phrase that ends with a *p* dynamic marking. The third staff (measures 60-65) starts with a quarter rest, followed by a melodic phrase with a double bar line and a '2'. The fourth staff (measures 66-70) begins with a *f* dynamic marking and a melodic phrase. The fifth staff (measures 71-75) starts with a whole rest, a \oplus symbol, and a melodic phrase with an *mf* dynamic marking and an accent (>). The sixth staff (measures 76-80) continues the melodic phrase. The seventh staff (measures 81-86) begins with a *f* dynamic marking, a melodic phrase, and a *tr* (trill) marking. The eighth staff (measures 87-92) starts with a melodic phrase, a repeat sign, and ends with a *Fine* marking.

48

54

60

66

71

76

81

87

p

f

mf

f

tr

Fine

Violin

TU 50%

(Bambuco)

♩. = 102

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

The musical score is written for violin in 6/8 time. It consists of seven staves of music. The key signature starts with two flats (B-flat and E-flat) and changes to one flat (B-flat) at measure 36, and finally to one sharp (F-sharp) at measure 47. The score includes various dynamic markings: *mf* (measures 1, 18), *p* (measure 4), and *f* (measures 10, 19, 37). Articulation includes *pizz.* (measures 2, 37) and *arco* (measures 6, 48). The score features several slurs, accents, and fingerings (1., 2., 3., 7., 8.). Measure numbers 6, 11, 18, 24, 36, and 47 are indicated at the start of their respective staves.

2

TU 50%

53

p

59

pizz.

65

f

70

mf

75

pizz.

80

f

85

f

90

Fine

Tiple

TU 50%

(Bambuco)

♩. = 102

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

Musical staff 1: Treble clef, 6/8 time signature, key signature of two flats. Starts with a *mf* dynamic. The first measure contains a bass line with a double bar line and a repeat sign. The second measure has a trill (T) over a chord. The third measure has a trill (T) over a chord. The fourth measure has a slash. The fifth measure has a slash. The sixth measure has a slash. The seventh measure has a slash. The eighth measure has a slash. The ninth measure has a slash. The tenth measure has a slash. The eleventh measure has a slash. The twelfth measure has a slash. The thirteenth measure has a slash. The fourteenth measure has a slash. The fifteenth measure has a slash. The sixteenth measure has a slash. The dynamic *p* is indicated at the end of the staff.

Musical staff 2: Treble clef, 6/8 time signature, key signature of two flats. Starts with a slash. The second measure has a slash. The third measure has a slash. The fourth measure has a slash. The fifth measure has a slash. The sixth measure has a slash. The seventh measure has a slash. The eighth measure has a slash. The ninth measure has a slash. The tenth measure has a slash. The eleventh measure has a slash. The twelfth measure has a slash. The thirteenth measure has a slash. The fourteenth measure has a slash. The dynamic *f* is indicated at the end of the staff.

Musical staff 3: Treble clef, 6/8 time signature, key signature of two flats. Starts with a slash. The second measure has a slash. The third measure has a slash. The fourth measure has a slash. The fifth measure has a slash. The sixth measure has a slash. The seventh measure has a slash. The eighth measure has a slash. The ninth measure has a slash. The tenth measure has a slash. The eleventh measure has a slash. The twelfth measure has a slash. The thirteenth measure has a slash. The fourteenth measure has a slash. The dynamic *mf* is indicated at the end of the staff.

Musical staff 4: Treble clef, 6/8 time signature, key signature of two flats. Starts with a slash. The second measure has a slash. The third measure has a slash. The fourth measure has a slash. The fifth measure has a slash. The sixth measure has a slash. The seventh measure has a slash. The eighth measure has a slash. The ninth measure has a slash. The tenth measure has a slash. The eleventh measure has a slash. The twelfth measure has a slash. The thirteenth measure has a slash. The fourteenth measure has a slash. The dynamic *f* is indicated at the end of the staff.

Musical staff 5: Treble clef, 6/8 time signature, key signature of two flats. Starts with a slash. The second measure has a slash. The third measure has a slash. The fourth measure has a slash. The fifth measure has a slash. The sixth measure has a slash. The seventh measure has a slash. The eighth measure has a slash. The ninth measure has a slash. The tenth measure has a slash. The eleventh measure has a slash. The twelfth measure has a slash. The thirteenth measure has a slash. The fourteenth measure has a slash. The dynamic *f* is indicated at the end of the staff.

Musical staff 6: Treble clef, 6/8 time signature, key signature of two flats. Starts with a slash. The second measure has a slash. The third measure has a slash. The fourth measure has a slash. The fifth measure has a slash. The sixth measure has a slash. The seventh measure has a slash. The eighth measure has a slash. The ninth measure has a slash. The tenth measure has a slash. The eleventh measure has a slash. The twelfth measure has a slash. The thirteenth measure has a slash. The fourteenth measure has a slash. The dynamic *f* is indicated at the end of the staff.

Musical staff 7: Treble clef, 6/8 time signature, key signature of one sharp. Starts with a slash. The second measure has a slash. The third measure has a slash. The fourth measure has a slash. The fifth measure has a slash. The sixth measure has a slash. The seventh measure has a slash. The eighth measure has a slash. The ninth measure has a slash. The tenth measure has a slash. The eleventh measure has a slash. The twelfth measure has a slash. The thirteenth measure has a slash. The fourteenth measure has a slash. The dynamic *mf* is indicated at the end of the staff.

2

TU 50%

43

G Bm B \flat 7 Am Dm E7 Am

f

49

Am E7 Am D7

55

D7 Dm G7 C F

p

61

F7 Bm Dm E7

f

67

D7

mf

73

Am D7 Bm E7 Am

79

D7 Dm G7 C F G E7

f

86

Am D7 G

Fine

Guitarra

TU 50%

(Bambuco)

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

♩. = 102

mf *p*

f

mf

f

G7 Cm F7 Bb D7 Gm

Cm F7 Bb Eb Am D7 1. Gm 2. G

mf

43

G Bm B^b7 Am Dm E7 Am

f

49

Am E7 Am D7

55

D7 Dm G7 C F

p

61

F7 Bm Dm E7

67

D7

mf

73

Am D7 Bm E7 Am

79

D7 Dm G7 C F G E7

f

86

Am D7 G

Fine

Soprano

VIEJO DOLOR

(Fox-trop)

♩ = 88

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

4

A man do he vi vi do tus la bio en flor
mf

9

y siem pre hashe ri do mi vie jo do lor yaun quehas con ver
p

14

ti do en pe num bray due lo mia do ra do cie lo te

19

pi do pie dad por mia mor tí mi do yoa do ro la cru el ver
mf

24

dad im ba na do deo ro de tui dea li dad

29

yaun que sin ca lor, e res es tea mor so lo fren teal
p

34

po lo del vie jo do lor. vie jo do
mf

VIEJO DOLOR

40

lor me vaa ma tar mi vi daen flor dea

45

le greal bo rear sial cie lo ves en tu mi

f

50

rar es co moel mar su gran lo bre guez

55

yaun que cruel te brin de hiel con sus

mf

f

60

ma nos de yer ta blan cu ra vie jo do lor

§

65

rin de te fiel tra laes te la dee sen cia y a

70

35

mor

vie jo do lor.
mf mor.

Flauta

VIEJO DOLOR

(Fox-trop)

♩ = 88

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

The musical score is written for a flute in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and ends with *mf*. The second staff starts at measure 8, includes a slur with a '2' above it, and ends with a dynamic marking of *p*. The third staff starts at measure 16 and ends with *mf*. The fourth staff starts at measure 23. The fifth staff starts at measure 30 and ends with *p*. The sixth staff starts at measure 37, includes a slur with a '2' above it, and ends with *mf*. The seventh staff starts at measure 44 and ends with *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

2

VIEJO DOLOR

51

51 *mf*

58

58 *f*

§

65

65 *mf*

72

a tempo

72 *a tempo* *mf*

79

79 *mf* *mf*

86

86 *f*

93

93 *mf*

100

100 *mf*

§

Violin

VIEJO DOLOR

(Fox-trop)

♩ = 88

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

8 *f* *mf*

8 *pizz.* *arco* *pizz.* *arco* *p*

15

22 *pizz.* *arco* *mf*

29 *p*

36 *f* *mf*

43 2

VIEJO DOLOR

51

mf

Musical staff 51-57: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes, eighth notes, and sixteenth notes. A dynamic marking of *mf* is placed below the staff.

58

f pizz.

Musical staff 58-64: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with various note values and rests. A dynamic marking of *f* is placed below the staff, and a *pizz.* marking is placed above the staff.

65

arco

mf

Musical staff 65-71: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a slur over a group of notes. A dynamic marking of *mf* is placed below the staff. A section symbol (a stylized 'S' with a vertical line) is placed above the staff.

72

a tempo

Musical staff 72-78: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a slur over a group of notes. A tempo marking of *a tempo* is placed above the staff.

79

tr

mf

Musical staff 79-85: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a trill marking (*tr*) above a note. A dynamic marking of *mf* is placed below the staff.

86

pizz. arco

f

Musical staff 86-92: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a slur over a group of notes. A dynamic marking of *f* is placed below the staff. *pizz.* and *arco* markings are placed above the staff.

93

Musical staff 93-99: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a slur over a group of notes.

100

pizz. arco

mf

Musical staff 100-106: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with a slur over a group of notes. A dynamic marking of *mf* is placed below the staff. *pizz.* and *arco* markings are placed above the staff. A section symbol is placed above the staff.

Tiple

VIEJO DOLOR

(Fox-trop)

♩ = 88

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

VIEJO DOLOR

50 F#7 F#7 Bm Bm *mf*

57 Bm Bm B7 Em *f*

64 Em Bm F#7 Bm

71 *a tempo* D A7 D

78 F#m *mf*

85 A7 D D D

92 *f*

98 A7

103 D *mf*

Guitarra

VIEJO DOLOR

(Fox-trop)

♩ = 88

Luis E. Nieto Sánchez
Arreglo: Rolando Chamorro Jiménez

Musical notation for measures 1-8. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody starts with a forte (*f*) dynamic. Chords A7 and D are indicated above the final two measures.

Musical notation for measures 9-16. The notation consists of slash marks (/:) on a treble clef staff. Chords D, F#m, Fm, Em, A7, and A7 are indicated above the staff. The dynamic is piano (*p*).

Musical notation for measures 17-24. The notation consists of slash marks (/:) on a treble clef staff. Chords A7, A7, F#m, Fm, A7, D, A7, and D are indicated above the staff. The dynamic is mezzo-forte (*mf*).

Musical notation for measures 25-32. The notation consists of slash marks (/:) on a treble clef staff. Chords Am, D7, G, Gm, and D are indicated above the staff. The dynamic is piano (*p*).

Musical notation for measures 33-40. The notation consists of slash marks (/:) on a treble clef staff. Chords A7, D, D, Bm, and Bm are indicated above the staff. The dynamic is forte (*f*) for measures 33-39 and mezzo-forte (*mf*) for measure 40.

Musical notation for measures 41-48. The notation consists of slash marks (/:) on a treble clef staff. Chords Bm, Bm, F#7, and F#7 are indicated above the staff. The dynamic is forte (*f*).

Musical notation for measures 49-56. The notation consists of slash marks (/:) on a treble clef staff. Chords F#7, F#7, Bm, and Bm are indicated above the staff. The dynamic is mezzo-forte (*mf*).

VIEJO DOLOR

57 *Bm Bm B7 Em Em*

f

65 *Bm F#7 Bm* *a tempo*

73 *D A7 D D F#m Em*

mf

81 *A7 A7 A7 D*

89 *D D D7 G*

f

97 *Gm D A7*

103 *D*

mf

Soprano

OJOS DE LAGO

(Bambuco)

♩. = 98

Eugenio Arellano
Arreglo: Rolando Chamorro Jiménez

17

Bien ve ni do via je rohas ta mia le ___ ro soy la nue va si lue ___ ta del pai

mf

24

sa je sies dea mor tu mi sión en tra sin mie ___ do a be ber ___ te la

f

31

paz de mi pa ra ___ je To mael ti ple quehay fiel en mis pa re ___ des

mf

38

cán ta mee se bam bu co de la tar ___ de haz me vi brar del te choa los ci mien ___ tos

f

45

13

has ta que sien ta ce los el pai sa je. Soy la si lue ___ ta

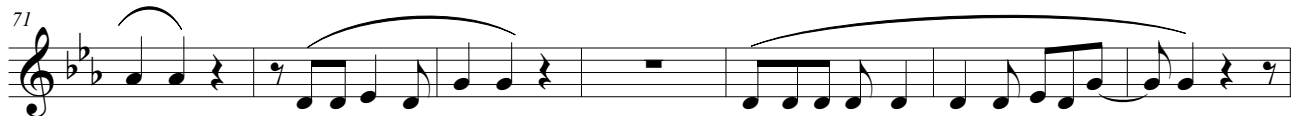
mf

64

que te guió los pa sos quea ta jó tu mi ra ___ daen el ca mi no mis ven ta

p

OJOS DE LAGO

71 
 na les son o jos de la go don de se ve lo hu ma noy lo di vi ____ no.

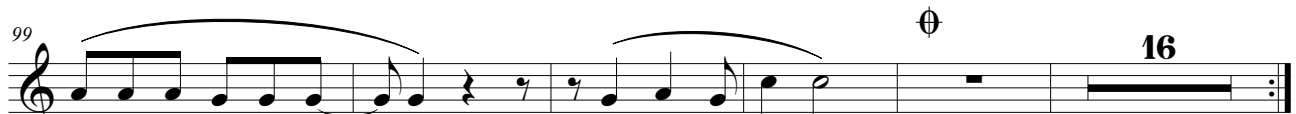
78 
 Soy u na di ver sión he chaen ma de ra Ar ci lla, lien zo, ta bla, te jay

mf

85 
 ba rro mu chos me di cen ca sa ho gar oes tan cia pe ro pue den lla mar


f

92 
 ____ meo jos de la go mu chos me di cen ca sa ho gar oes tan cia

99 
 pe ro pue den lla mar ____ me o jos de la go

mf

16

120 
 la go o jos de la go

2

Flauta

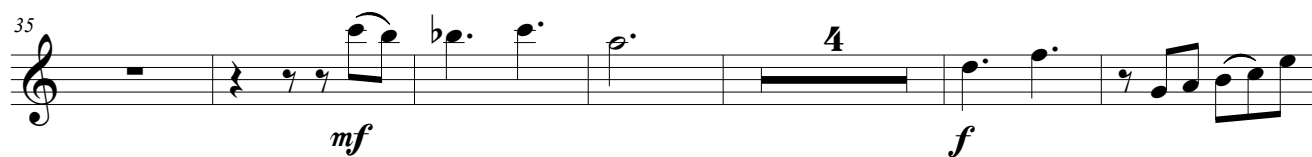
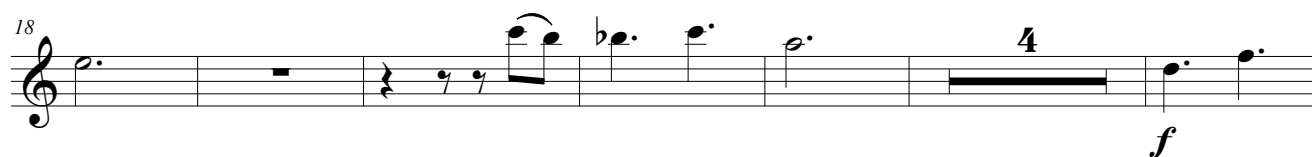
OJOS DE LAGO

(Bambuco)

♩. = 98

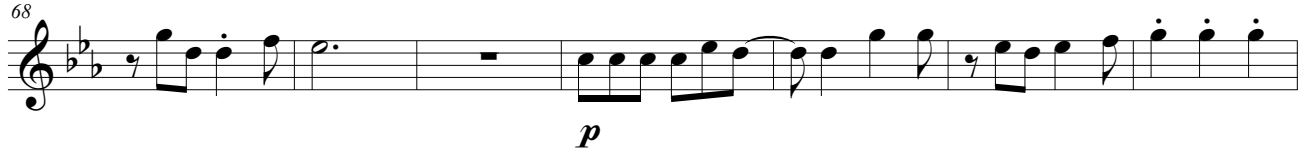
Eugenio Arellano

Arreglo: Rolando Chamorro Jiménez



OJOS DE LAGO

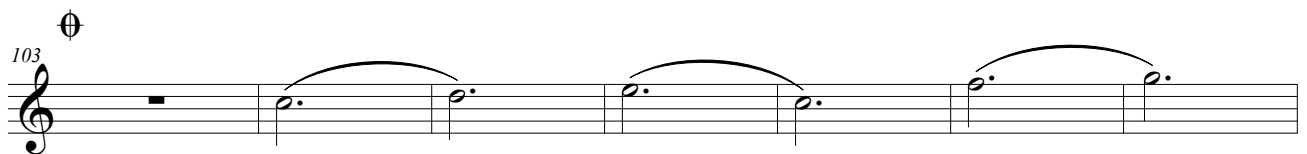
59 
mf

68 
p

75 
mf

82 
f

91 
f

103 
f

110 
f

118 
f

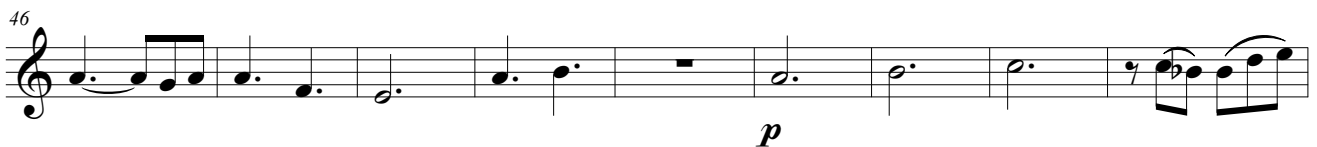
Violin

OJOS DE LAGO

(Bambuco)

♩ = 98

Eugenio Arellano
Arreglo: Rolando Chamorro Jiménez



OJOS DE LAGO

Musical score for 'Ojos de Lago' in G minor, 3/4 time. The score consists of seven staves of music. The first staff (measures 62-71) features a 4-measure rest followed by a melody starting on a half note G4, with dynamics *mf* and *p*. The second staff (measures 72-78) continues the melody. The third staff (measures 79-88) includes a 3-measure rest and a triplet of eighth notes, with dynamics *mf* and *f*. The fourth staff (measures 89-97) continues the melody. The fifth staff (measures 98-107) features a 3-measure rest and a triplet of eighth notes, with a fermata over the first measure. The sixth staff (measures 110-116) continues the melody. The seventh staff (measures 117-124) concludes the piece with a fermata and a final *f* dynamic.

Tiple

OJOS DE LAGO

(Bambuco)

♩ = 98

Eugenio Arellano
Arreglo: Rolando Chamorro Jiménez

1 *f* G7 Em Eb°7 Dm G7 Gm

9 C7 *mf*

17 G7 C G7 C Gm C7 F G7 Em *f*

25 Gm C7 F G7 C Gm C7 F G7 C

33 Dm G7 C G7 C Gm C7 F G7 Em *mf*

41 Gm C7 F G7 C Gm C7 F G7 C *f*

49 Dm G7 C7 F G7 *p*

57 Em A7 Dm G7 C Fm G7 Cm G7

mf

65 Cm Bbm C7 Fm G7 Cm Ab G7

p

73 Cm D7 G7 C G7

mf

81 Am Gm C7 Ab7 Bb7

f

89 Eb Dm G7 C Ab7 Bb7

97 Dm G7 C

mf

105 C7

113 Dm G7 C Dm G7

120 C F G7 C F G7

f

Guitarra

OJOS DE LAGO

(Bambuco)

♩. = 98

Eugenio Arellano
Arreglo: Rolando Chamorro Jiménez

The musical score is written for guitar in 6/8 time. It consists of seven systems of music, each with a treble clef and a key signature of one flat (Bb). The first system (measures 1-8) begins with a dynamic of *f* and includes chords G7, Em, Eb7, Dm, G7, and Gm. The second system (measures 9-16) starts with a dynamic of *mf* and includes chords C7, F, F#7, Em, A7, D9, Db6, and C. The third system (measures 17-24) begins with a dynamic of *f* and includes chords G7, C, G7, C, Gm, C7, F, G7, and Em. The fourth system (measures 25-32) includes chords Gm, C7, F, G7, C, Gm, C7, F, G7, and C. The fifth system (measures 33-40) starts with a dynamic of *mf* and includes chords Dm, G7, C, G7, C, Gm, C7, F, G7, and Em. The sixth system (measures 41-48) begins with a dynamic of *f* and includes chords Gm, C7, F, G7, C, Gm, C7, F, G7, and C. The seventh system (measures 49-56) starts with a dynamic of *p* and includes chords Dm, G7, Dm, G7, C, C7, F, and G7. The score concludes with a final chord and a dynamic of *p*.

OJOS DE LAGO

57 Em A7 Dm G7 C Fm G7 Cm G7

mf

65 Cm Bbm C7 Fm G7 Cm Ab G7

p

73 Cm D7 G7 C G7

mf

81 Am Gm C7 F G7 C Ab7 Bb7

f

89 Eb Dm G7 C Ab7 Bb7

mf

97 Eb Dm G7 C Dm

mf

105 G7 Em Am Dm G7 Gm C7 F

113 F#7 Em A7 Dm G7 C Dm G7

120 C F G7 C F G7

f

Soprano

ÁGUILA

(Bambuco)

♩. = 90

Raúl Rosero Polo
Arreglo: Rolando Chamorro Jiménez

A gui la a gui la a gui la

Tú que pue des vo lar lle va méen tus a las lle va mé con

ti go por los ca mi nos que nohay quean dar, quie ro ver sies

que cre cen en los oli vos el tri go de laes pe ran za des de la sie rrahas tael

mar. A gui la a gui la a gui la

Vue la ba joes ta luna a me ri ca na
O ja lá nun cael sol e se sol de fue go

que na ción los an des al a rru llo deu na can ción.
no que me tus a las por vo lar en la in mensi dad la can por queha

ÁGUILA

44

ción que can toel in dioa su tie rra con su flau tae na mo ra da en u na
brá la gri mas en los o jos es pa das en tre las ma nos por de fen

mf

49

no che dea mor A gui la
der tu vo lar. A gui la

f

repetir 4 veces

56

vue la con li ber tad tue vo lar
des de la sie rral mar.

61

vue lo de sue ños

66

que ri dos el sue ño deu na mi ra da bus

p

71

can do sue na mo ra da sue ño de los co ra zo nes que quie ren ver te vo

76

lar A gui la a gui la

f

al S sin repetir

100

a gui la

Fine

Flauta

ÁGUILA

(Bambuco)

Raúl Rosero Polo
Arreglo: Rolando Chamorro Jiménez

♩. = 90

1 *f*

7 **10** *p* *mf*

22 *f*

28 **3** $\text{\$}$

36 **6** *f* *mf*

47 *f*

53 *f* *repetir 4 veces*

ÁGUILA

59

66

p

72

mf

82

88

f

94

al & sin repetir Θ

f

99

Fine

Violin

ÁGUILA

(Bambuco)

♩ = 90

Raúl Rosero Polo
Arreglo: Rolando Chamorro Jiménez

f

7 **10**
p *mf*

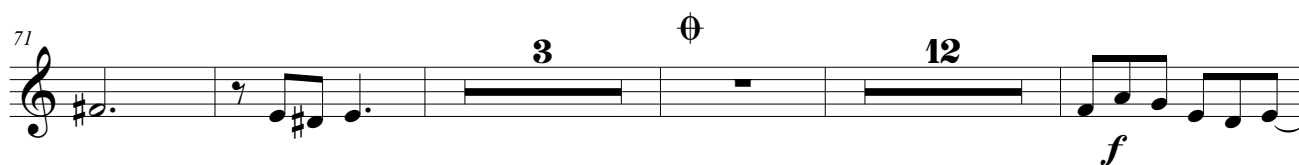
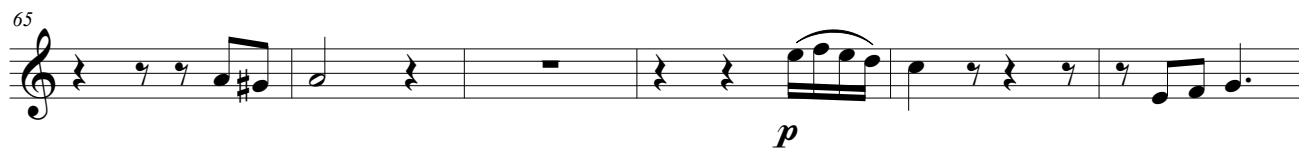
22 *f*

28 **3** $\frac{3}{8}$

36 **6**
f *mf*

53 *repetir 4 veces*
f

ÁGUILA



Tiple

ÁGUILA

(Bambuco)

Raúl Rosero Polo

Arreglo: Rolando Chamorro Jiménez

♩. = 90

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-7. Dynamics: *f* (measures 1-4), *p* (measures 5-7).

Musical staff 2: Treble clef, 3/4 time signature. Measures 8-14. Dynamics: *f* (measures 8-14).

Musical staff 3: Treble clef, 3/4 time signature. Measures 15-21. Chords: G7, C, F, F, G7, C. Dynamics: *mf* (measures 15-21).

Musical staff 4: Treble clef, 3/4 time signature. Measures 22-28. Chords: C, G7, C, E7, Am. Dynamics: *f* (measures 22-28).

Musical staff 5: Treble clef, 3/4 time signature. Measures 29-35. Dynamics: *p* (measures 29-32), *mf* (measures 33-35). Section symbol § at measure 35.

Musical staff 6: Treble clef, 3/4 time signature. Measures 36-42. Chords: C, G7, C. Dynamics: *mf* (measures 36-42).

Musical staff 7: Treble clef, 3/4 time signature. Measures 43-49. Chords: C, F, F, G7, C, C, G7, C, E7. Dynamics: *mf* (measures 43-49).

ÁGUILA

50 Am *repetir 4 veces* G7 C G7
f

57 C C F F F

64 F G7 C D7 C
p

71 D7 C D7 C E7 \emptyset Am
p

78 *mf*

85 Dm G7 C F Dm G E7
f

92 Am Dm G7 C F Dm G E7 Am *al \S sin repetir* \emptyset
f

99 **Fine**

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of eight staves of music. The first staff (measures 50-56) features a melodic line with a repeat sign and a dynamic marking of *f*. The second staff (measures 57-63) contains a series of chords with repeat signs. The third staff (measures 64-70) continues with chords and a dynamic marking of *p*. The fourth staff (measures 71-77) includes chords and a dynamic marking of *p*. The fifth staff (measures 78-84) is a melodic line with a dynamic marking of *mf*. The sixth staff (measures 85-91) features a melodic line with a dynamic marking of *f*. The seventh staff (measures 92-98) includes chords and a dynamic marking of *f*, with a section marked 'al \S sin repetir'. The eighth staff (measures 99-104) concludes with a melodic line and the word 'Fine'.

Guitarra

ÁGUILA

(Bambuco)

♩ = 90

Raúl Rosero Polo
Arreglo: Rolando Chamorro Jiménez

f *p*

f G7

C F F G7 C C G7 C E7
mf

Am *f* *p*

mf C

G7 C F F G7 C C G7 C
mf

E7 Am Am G7 C G7
f repetir 4 veces

ÁGUILA

57 C C F F F

65 F G7 C D7 C D7 C

p

73 D7 C E7 \emptyset Am

p *mf*

81

89 Dm G7 C F Dm G E7 Am Dm G7 C F Dm G E7 Am

f

97 *al \emptyset sin repetir* \emptyset

f **Fine**

EL AUTOR
ROLANDO CHAMORRO JIMÉNEZ

Músico, compositor, arreglista y productor musical nacido en Ricaurte - Nariño - Colombia.

Estudios

- Maestro en música y guitarra egresado de la Pontificia Universidad Javeriana de Bogotá.
- Magister en Educación, de la Universidad de Nariño.
- Estudios de música colombiana y latinoamericana en la Academia Luis A. Calvo de Bogotá.
- Estudios de inglés en Centro Colombo-Americano de Bogotá.

Premios

- Gran premio “Príncipes de la Canción Garzón y Collazos” - Ibagué 1998.
- Primer puesto concurso “Jorge Villamil Cordovéz” con la obra “Nos gusta vivir así” - Neiva 1998.
- Primer puesto Festival Universitario “Fesucanto” con la obra “Muy nariñense” - Manizales 2004.
- Mejor requinto de Colombia “Mangostino de Oro” – Mariquita (Tolima) 2009.
- Gran premio “Mono Núñez” con el Cuarteto Colombia y Consuelo López - Ginebra 2006.

Conciertos

- Biblioteca Luis Ángel Arango – Bogotá.
- Auditorio Universidad del Tolima.
- Teatro Jorge Eliécer Gaitán – Bogotá.
- Teatro Municipal – Cali.
- Teatro Imperial – Pasto.
- Auditorios Luis Carlos Galán y Pablo Sexto, Universidad Javeriana – Bogotá.
- Club San Fernando – Cali.
- Auditorio Universidad del Cauca.
- Planetario Distrital – Bogotá.
- Auditorio Sayco – Bogotá.
- Club del Comercio – Pasto.
- Auditorio Luis Santander Benavides - Universidad de Nariño.

Como arreglista y productor musical

- Trio Martino C.D. 1987.
- Música tradicional del Amazonas “Arbeláez y Ramírez” 1988.
- Trio los Tres – 1993.
- Villamil tradicional -1998.
- Dueto Tradiciones – 1998.
- Por ti Colombia - Dueto Tradiciones -1999.
- Sabor a miel -Trio Cantoral – 2000.

- Vieja luna- Trio Cantoral – 2002.
- Amada mía-Trio Cantoral – 2004.
- Locura mía-Jaime Enríquez – 2005.
- Muy nariñense-Consuelo López – 2006.
- Cantoral de rumba- Trio Cantoral – 2007.
- Consuelo López - Johana Coral – 2007.
- Te quiero -Trio Cantoral – 2009.
- Julio Cesar Villota - El Emperador – 2012.
- Vanesa Montenegro-Soy- 2012.
- Nuestra música campesina de frack – 2013.
- Mujeres románticas – Boleros – 2013.
- Trio Cantoral Instrumental – 2017.

Publicaciones

- Colombia y Ecuador en seis cuerdas de guitarra. Recital 1.
- Colombia y Ecuador en seis cuerdas de guitarra. Recital 2.
- Colombia y Ecuador en seis cuerdas de guitarra. Recital 3.
- Nueve obras colombianas para coro mixto.
- Diez obras para pre-orquesta de cuerdas sinfónicas.
- Diez obras para guitarra solista.
- Diez obras nariñenses para guitarra solista. Recital 1 (Misterio).
- Diez obras nariñenses para guitarra solista. Recital 2 (Convicción).
- Diez obras nariñenses para guitarra solista. Recital 3 (Luz).
- Acuarelas andinas I, música de los andes colombianos.

Como Docente

- Docente de la cátedra de Guitarra, Universidad Javeriana – 1995.
- Docente de la cátedra de Guitarra, Academia Superior de Artes de Bogotá ASAB - 1995 – 1998.
- Talleres de Guitarra funcional en Confamiliar, Sena, Universidad Cooperativa, Cesmag y Secretaria de Cultura de Pasto. 2002 – 2010.
- Docente de la cátedra de Guitarra, en la Universidad de Nariño desde el 2005 hasta la fecha.



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La música de autores y compositores nariñenses, está tomando cada día más relevancia en espacios donde se busca promocionar, divulgar y fomentar la preservación de ésta dentro y fuera de Colombia. Esto se ve claramente reflejado en las presentaciones en vivo, festivales, concursos y en redes sociales, donde se utilizan diferentes formatos interpretativos y son realizados por artistas de diferentes orígenes, quienes tienen el objetivo de cantar de la forma más excelsa bambucos, pasillos, valeses, boleros, entre otros ritmos.

Por otra parte, los programas de formación musical formal y no formal por medio de sus sistemas de audiciones y evaluaciones, proyectan excelentes ensambles con los docentes del área vocal e instrumental, que permiten mantener vivo ese sentir patrio a través de las obras autóctonas y representativas de cada compositor.

Por lo anterior, el presente trabajo titulado “Concierto de Música Colombiana para Soprano y Grupo de Cámara, Vol. 1” pretende brindar un aporte de un nuevo repertorio de música tradicional con un formato constituido por: soprano, flauta, violín, tiple y guitarra, para de este modo dar a conocer los ritmos de pasillo, fox-trop, fantasía, bolero, sonsureño, danza y bambuco, los cuales son interpretados comúnmente en Colombia y así este lenguaje pueda ser conocido a nivel nacional e internacional.

En este trabajo se van a encontrar diez arreglos musicales, los cuales cuentan cada uno con su score y con las partituras para cada uno de los instrumentos utilizados, adicionalmente, se cuenta con los audios de cada obra, los cuales ayudan a tener una idea general de la sonoridad de los arreglos.



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