

VOL 2



CONCIERTO DE MÚSICA COLOMBIANA PARA SOPRANO Y GRUPO DE CÁMARA

Rolando Chamorro Jiménez



Editorial
Universidad de Nariño



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CONCIERTO DE MÚSICA COLOMBIANA PARA SOPRANO Y GRUPO DE CÁMARA. VOL 2

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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

Para continuar contribuyendo en la preservación y divulgación de la música tradicional colombiana, se presenta el segundo recital para soprano y grupo de cámara, el cual contiene diez arreglos de las obras más destacadas de los compositores colombianos del siglo XX, quienes se visten de frac en un formato: voz, flauta, violín, tiple y guitarra; utilizando elementos armónicos y contrapuntísticos propios de la academia, que combinados junto a los timbres de estos instrumentos, da como resultado un excelente material que puede ser utilizado para cualquier presentación.

Este trabajo, va dirigido a estudiantes de pregrado, músicos profesionales, autodidactas y a quienes puedan sacar provecho de este material didáctico y presentarlo en diversos escenarios. Por otra parte, se pretende que se despierte en los estudiantes la inquietud por la composición, realizar arreglos y continuar interpretando música tradicional colombiana dentro de los programas de música y de profesionalización de las diferentes entidades de educación superior.

En este material, se puede encontrar diez arreglos de obras que tienen como base los ritmos de bambuco, pasillo y vals, los cuales pretenden fortalecer la divulgación y preservación de la música colombiana en los espacios académicos tanto nacionales como internacionales. Además, cada una de las obras cuenta con su score y las partes de cada uno de los instrumentos de las mismas, adicionalmente y como apoyo cuenta con los audios de los respectivos arreglos para ayudar a tener una idea general de la sonoridad de estos.

Rolando Chamorro Jiménez

PRESENTACIÓN

La música andina colombiana que está representada en las obras de compositores como: Jorge Augusto Villamil Cordovez, José A morales, Héctor Ochoa Cárdenas, Arnulfo Briseño, muchos más que se han posicionado como un requisito indispensable en los conciertos y festivales a nivel nacional e internacional, fortaleciendo ese sentimiento de la identidad y el nacionalismo.

Aproximadamente son 20 concursos y festivales los que se llevan a cabo dentro de la zona andina colombiana, en donde asisten los más versátiles instrumentistas y compositores para poner en escena todo su potencial creativo plasmado en bambucos, valeses, pasillos y guabinas.

Desde la experiencia participativa, el Maestro Rolando Chamorro Jiménez, presenta este recital de música Colombiana para soprano y grupo de cámara, mezclando los instrumentos tradicionales (tiple) y los universales como el violín y la flauta, complementados con la voz soprano, logrando un equilibrio armónico y melódico, el cual enriquece desde ya los materiales didácticos de los programas de música existentes en Colombia, Los músicos autodidactas, y por qué no los músicos que desde los programas no formal aprendieron el lenguaje escritural musical.

Este recital permite además incrementar la memoria cultural representativa de nuestro país que, ante el masivo incremento de nuevas propuestas interpretativas y compositivas, podrían en cierto momento generar un desconocimiento a nuestro patrimonio.

Javier Botina Mora

PRESENTATION

The Colombian Andean music that is represented in the works of composers such as: Jorge Augusto Villamil Cordovez, José A Morales, Héctor Ochoa Cárdenas, Arnulfo Briseño, many more that are positioned as an essential requirement in concerts and festivals nationally and internationally, strengthening that feeling of identity and nationalism.

Approximately 20 contests and festivals are held in the Colombian Andean region, attended by the most versatile instrumentalists and composers to stage all their creative potential embodied in bambucos, valsés, pasillos and guabinas.

From the participatory experience, Maestro Rolando Chamorro Jiménez, presents this Colombian music recital for soprano and chamber group, mixing traditional instruments (tiple) and universal ones such as violin and flute, complemented by the soprano voice, achieving a balance harmonic and melodic, which already enriches the didactic materials of the existing music programs in Colombia, the self-taught musicians, and why not the musicians who learned the musical scriptural language from the non-formal programs.

This recital also makes it possible to increase the representative cultural memory of our country which, given the massive increase in new interpretative and compositional proposals, could at a certain point generate a lack of knowledge of our heritage.

Javier Botina Mora

AMOR SE ESCRIBE CON LLANTO
(BAMBUCO)

Letra y música:

Álvaro Dalmar (1917 – 1999)

Amor se escribe con llanto
en el diario amargo de mi desencanto.
Amor que sembraste un día
rosas de esperanzas en el alma mía.

Amor que llegaste riendo,
amor que te vas llorando.
Ayer, de dicha cantando,
hoy sin ilusiones con mi tristeza muriendo.

Tu querer fue un cariño como de santo,
tibia luz en las noches de mi extravío.
Te adoré y a pesar de quererte
tanto, hoy me has enseñado
que amor se escribe con llanto.

AMOR SE ESCRIBE CON LLANTO

Score

(Bambuco)

♩ = 80

Alvaro Dalmar

Arreglo: Rolando Chamorro Jiménez

The score is written for Soprano, Flute, Violin, Tiple, and Guitar. It is in 6/8 time and the key of D major. The piece is in the Bambuco style. The score is divided into three systems, each containing five staves. The first system (measures 1-8) features a flute and violin melody starting with a *mf* dynamic. The guitar accompaniment includes chords: Em, Bm, Em, Bm, F#7, Bm. The second system (measures 9-16) features a violin melody starting with a *f* dynamic. The guitar accompaniment includes chords: Em6, F#, Bm, Em6, Bm, Em6, Bm, F#7, Bm. The third system (measures 17-24) features a vocal line with lyrics: "A mor se es cri be con llan to en el dia rio amar go de mi de sen can to." The flute and violin accompaniment start with a *mf* dynamic. The guitar accompaniment includes chords: Em6, F#7, Bm, Em, Bm, Em, Bm, C#7, F#7, Bm.

AMOR SE ESCRIBE CON LLANTO

2

25 *p*

S A mor que sem bras teun di a ro sas dees pe ran zas en el al ma mi a.

Fl. *p* *mf*

Vln. arco pizz. arco *mf*

Tpl. Em6 F#7 Bm Em Bm Em Bm C#7 F#7 Bm *mf*

Gtr. Em6 F#7 Bm Em Bm Em Bm C#7 F#7 Bm *mf*

p *mf*

33 *f*

S A mor que lle gas te rien do, a mor que te vas llo ran do,

Fl. *p*

Vln. *p*

Tpl. F#m Fm Em A7 F#m Fm Em A7 D

Gtr. F#m Fm Em A7 F#m Fm Em A7 D

41 *mf* \emptyset

S a yer de di cha can tan do hoy sin i lu sio nes con mis tris te za mu rrien do.

Fl. *f*

Vln. *f*

Tpl. D#7 Em F#7 Bm C#7 F#7 Bm *mf*

Gtr. D#7 Em F#7 Bm C#7 F#7 Bm *mf*

p *mf*

49 *f*

S Tu que rer fue en ca ri ño co mo de san to, ti bía luz en las no ches de mi extra vi o.

Fl. *mf*

Vln. *mf*

Tpl. Bm Em A7 D F#m F°7 Em A7 D

Gtr. Bm Em A7 D F#m F°7 Em A7 D

57 *mf*

S Tea do ré ya pe sar de que rer te tan to, hoy me has en se ña do que a mor sees cri be con llan to.

Fl. *p* *mf*

Vln. *p* *mf* pizz.

Tpl. B7 Em F#7 Bm D Em F#7 Bm

Gtr. B7 *p* Em F#7 Bm D Em F#7 *mf* Bm

p *mf*

D.C. al Coda

65 *f*

S to. Hoy me has en se ña do que a mor sees cri be con llan to.

Fl. *f* *ff*

Vln. *f* *ff* pizz.

Tpl. Em F#7 Bm Em F# Bm Bm F#7

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

f *ff*

COMO TÚ NO HAY DOS
(PASILLO)

Letra y música:

Rolando Efraín Chamorro Jiménez (n. 1963)

La vida me enseñó tantas cosas de ti,
lo que no descubrí cuando te conocí.
Descubrirte el amor, sintiendo tu
calor, la vida me enseñó que como tú
no hay dos.

En tu mar de pasiones cual río mi amor
desemboca y sin temor ni dudas te doy mi
juventud. Seguro de que nada, ni nadie es como
tú, la vida me enseñó que como tú no hay dos.

Si la vida es amor, más vida quiero para darte,
perfume leña seca mi calor en la fogata ardiente del amor.

Tu indiferencia aumenta mi deseo ,
si procuro no verte más te veo.
En todos estos años si alguna duda tienes,
yo no he sido el mejor, pero sí quien más te quiere.

Score

COMO TÚ NO HAY DOS

(Pasillo)

Letra y Música: Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

♩ = 90

The score is for a piece in 3/4 time with a key signature of two sharps (F# and C#). It features five instrumental parts and a vocal line. The instruments are Soprano, Flute, Violin, Tiple, and Guitar. The score is divided into three systems, each starting at measure 8, 15, and 22 respectively. The first system (measures 8-14) includes dynamics like *f*, *mf*, and *p*, and chords such as A, B7, Bm, and Bb7. The second system (measures 15-21) includes dynamics like *f* and *mf*, and chords such as A, Am, Dm, G7, C, Gm7, A7, and Dm. The third system (measures 22-28) includes dynamics like *f*, *mf*, and *p*, and chords such as E7, Dm, E7, Am, Gm7, and A7. The vocal line (Soprano) has lyrics: "La vi da me en se ño, tan tas co sas de ti lo que no des cu".

COMO TÚ NO HAY DOS

22

S
bri cuan do te co no cí. des cu brir teel a mor sin tien do tu ca lor

Fl.

Vln.

Tpl.

Gtr.

p

p

p

Dm G7 C Bm7 E7 Am

29

S
la vi da meen se ñó que co mo tú no hay dos en tu mar de pa sio nes cual rio mia mor de sem

Fl.

Vln.

Tpl.

Gtr.

p

mf

p

Dm E7 Am Dm E7

36

S
bo ca y sin te mor ni du das te doy mi ju ven tud se gu ro de que na da

Fl.

Vln.

Tpl.

Gtr.

p

p

mf

p

C Dm

Am Dm G7 C C Dm

COMO TÚ NO HAY DOS

43

S
ni na dies — co mo tú la vi da meen se ñó que co mo tú nohay do — os si la vi daes a

Fl.

Vln.

Tpl.
E7 Am Dm E7 A A#°7

Gtr.
E7 Am Dm E7 A A#°7

rit. *a tempo* *mf*

p

50

S
mor más vi da que ro — pa raa mar te per fu me le ña se ca mi ca lor en la fo ga taar dien te del a mor

Fl.

Vln.

Tpl.
Bm E7 A F#m C#m G#7 C#m

Gtr.
Bm E7 A F#m C#m G#7 C#m

f

p

mf

57

S
tuin di fe ren ciaau men ta mi de se o si pro cu ro no ver te más te ve o en to dos es tos a ños sial gu na — du da

Fl.

Vln.

Tpl.
C#m F#7 B Bm B7

Gtr.
C#m F#7 B Bm B7 Em F#7

mf

p

COMO TÚ NO HAY DOS

64

S. *f* tie nes yo no he si do el me jor pe ro si quien más te quie re.

Fl.

Vln.

Tpl. C#m F#7 B

Gtr. Bm *f* C#m *mf* F#7 B

70

S.

Fl. *mf*

Vln. *f* *mf*

Tpl. C#m F#7 B Bm F#m

Gtr. C#m F#7 B Bm F#m *p*

75

S. 1. *mf* si la vi da es a que re. 2. *f* **Fine**

Fl.

Vln.

Tpl. F7 E7 *mf* *f*

Gtr. F7 E7 *p* *mf* *f*

CUATRO PREGUNTAS
(BAMBUCO)

Letra:

Eduardo López (1988 - 1972)

Música:

Pedro Morales Pino (1863 - 1926)

Niegas con él lo que hiciste, y mis
sospechas te asombran, pero si
no le quisiste por qué te pones
tan triste, ¿cuándo en tu casa le nombran?

Si ahora, en no ser te empeñas
culpable como pareces,
si él te odia y tú le desdeñas
¿porqué?, ¿porqué tantas veces
os vi entenderos por señas?

Dices que son cosas mías
y que te estoy engañando,
más ¿porqué le sonreías, sonreías
cuando él te estaba mirando?

Si no dejaste en derroche de
amor que te acariciara,
¿porqué te azotó una noche,
una noche con el pañuelo la cara?

Score

CUATRO PREGUNTAS (Bambuco)

♩ = 85

Letra: Eduardo Lopez
Música: Pedro Morales Pino
Arreglo: Rolando Chamorro Jiménez

The musical score is arranged for Soprano, Flute, Violin, Tiple, and Guitar. It is in 6/8 time and features a variety of dynamics and articulations. The score is divided into three systems. The first system (measures 1-6) includes a *rit.* marking. The second system (measures 7-12) includes a *a tempo* marking and a repeat sign. The third system (measures 13-16) includes lyrics in Spanish. The guitar part includes chord diagrams and chord names (Am, E7, C, G7).

System 1 (Measures 1-6):

- Soprano:** Rests throughout.
- Flute:** *f* dynamics, pizz. and arco markings.
- Violin:** *f* dynamics, pizz. and arco markings.
- Tiple:** *f* dynamics.
- Guitar:** *f* dynamics.

System 2 (Measures 7-12):

- Soprano:** Rests throughout.
- Flute:** *mf* dynamics, repeat sign.
- Violin:** *mf* dynamics, arco marking.
- Tiple:** *f* dynamics.
- Guitar:** *mf* dynamics, chords: Am, E7, Am.

System 3 (Measures 13-16):

- Soprano:** *f* dynamics, lyrics: Nie gas con él lo quehi cis te y mis sos pe chas tea som bran Sia hora en no ser teen pe ñas cul pa sible pe co mo pa re ces,
- Flute:** *mf* dynamics.
- Violin:** *mf* dynamics.
- Tiple:** *mf* dynamics, chords: Am, C, G7, C.
- Guitar:** *mf* dynamics, chords: Am, C, G7, C.

19 *mf*

S pe ro si no le qui sis te por qué te po nes tan tris te cuan do en tu
 siél teo dia y tú le des de ñas por qué, por qué tan tas ve ces osvi en ten

Fl. *mf*

Vln. *mf*

Tpl. *mf* E7 B7 E7 Am

Gtr. *mf* E7 Am B7 Am

25 1. 2.

S ca sa le nom bran? bra?
 de ros por se ñas? ñas?

Fl. *f* *f* *mf*

Vln. *f* *f*

Tpl. E7 Am Am Dm Am E7

Gtr. E7 Am Am Dm Am E7

31 *f* *mf*

S Di ces que son co sas mí as y que
 Si no de jas teen de rro che dea mor

Fl. *mf*

Vln. *mf*

Tpl. *f* *mf* Am Dm G7 C Dm

Gtr. *f* *mf* Am Dm G7 C Dm

CUATRO PREGUNTAS

37

S *mf*
 tees toy en ga ñan do mas por por qué le son re í as,
 que tea ca ri cia do ra, por por qué tea zo tó una no che,

Fl. *mf* *p* *mf*

Vln. *mf* *p*

Tpl. E7 Am Dm G7 C

Gtr. E7 Am Dm G7 C *p*

43

S *f* *rit.*
 son re i as cuan do él tees taba mi ran do?
 u na no che con el pa ñue lo la ca ra?

Fl. *mf* *f*

Vln. *mf* *f*

Tpl. A7 Dm *mf*

Gtr. A7 Dm *mf*

49

S *lento* 2.

Fl. *mf* *f* *ff*

Vln. *f* *f* *ff*

Tpl. Dm Am E7 Am *f* *ff*

Gtr. Dm Am E7 Am *f* *ff*

LA MONTERA
(BAMBUCO)

Letra:

Eduardo López (1988 - 1972)

Música:

Pedro Morales Pino (1863 - 1926)

Niegas con él lo que hiciste, y mis
sospechas te asombran, pero si
no le quisiste por qué te pones
tan triste, ¿cuándo en tu casa le nombran?

Si ahora, en no ser te empeñas
culpable como pareces,
si él te odia y tú le desdeñas
¿porqué?, ¿porqué tantas veces
os vi entenderos por señas?

Dices que son cosas mías
y que te estoy engañando,
más ¿porqué le sonreías, sonreías
cuando él te estaba mirando?

Si no dejaste en derroche de
amor que te acariciara,
¿porqué te azotó una noche,
una noche con el pañuelo la cara?

LA MONTERA (Bambuco)

Ana Maria Jaramillo / Beatriz Helena Restrepo
Arreglo: Rolando Chamorro Jiménez

♩. = 95

Soprano

Flute

Violin

Tiple

Guitar

9 *mf*
 Más os cu ra que la no__ che es la tie rra de mi ve re__ da Más clara que la ma ña__ na, es el a gua de mi par ce

17 *f*
 __ la. Es más lin do el pai sa je más fres ca la ce men te__ ra es más lin da tú ca ra en mar ca en la mon te

mf

25 *mf*

S — ra. Le ván ta te de ma ña — na va mos a re co ger co se — cha, le ván ta te de ma dru ga da queel ca

Fl. *p*

Vln. *p*

Tpl. *p*

Gtr. *p*

Am Am Dm E7 Am Dm

33 *f*

S mi noes lar goy a pric — ta. Va mos a re co ger — la co se cha quces tá en la siem — bra a guan ta te mi ye — gua co mo sea

Fl. *mf*

Vln. *mf*

Tpl. *mf*

Gtr. *mf*

E7 Am Dm G7 C Dm G7 C Dm Am

41 *mf* *f*

S guan ta mi tie — rra Te ne mos cer ca de pie — dra pi es de ma de — ra ca mi nos de

Fl. *mf*

Vln. *mf*

Tpl. *mf*

Gtr. *mf*

E7 Am Dm G7 C Dm G7 C Dm

49

S *mf* 1. *mf* 2. *mf*

pol vo con ce rros de pri ma ve ras. Te ne mos ras. si me lle ga ra a mo__rir le de joel cuer po a mi tie__rra. Laes

Fl.

Vln. *pp*

Tpl. *pp*

Gtr. *p*

Am E7 Am Am Dm E7 Am

57

S *f*

peran za pa mis hi__jos yel re cuer do a mi ve re__da. Me cui dan bien la vie ja, tam bi en mi ce men te__ra. En

Fl. *mf*

Vln. *mf*

Tpl. *mf*

Gtr. *mf*

Dm E7 Am Dm G7 C Dm G7 C

65

S 1. 2. *ff*

si lloy me voy dea qui el que se que da se que__da Me da__

Fl.

Vln. *f ff*

Tpl. *f ff*

Gtr. *f ff*

Dm Am E7 Am Am

LIBRES
(BAMBUCO)

Letra y música:

Rolando Efraín Chamorro Jiménez (n. 1963)

Paseando por estas tierras colombianas,
le doy la razón a aquellos que una vez
miraron a los cerros, como el azul del cielo
y en su alma hecha cumbia se inspiró.

Desde el vientre de mi madre yo te amo,
colombiano soy por do quiera que voy.
Que importa si el vecino ya no siente lo
mismo hace ya doscientos años libre soy.

Libres son tus montañas y tus valles,
libres son esos ríos y tus mares.
Libre son tus hijos y aunque atados con
cadenas despiertan su espíritu siempre y
vuelan añorando el dulce hogar.

Colombia si es que por unos te
desangras, recuerda conmigo hay miles
que te cantan , y que sueñan verte como
eterna primavera, libre como el águila
gozando tu libertad.

Score

LIBRES (Bambuco)

Letra y Música: Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

♩ = 90

Soprano

Flute
mf *f*

Violin
f

Tiple
f *mf*

Guitar
mf
A7 F#m B9 Em A7 D F7

S
Pa sean do por es tas ti rras co lom

Fl.
p

Vln.
p

Tpl.
B \flat Em A7 D *p*

Gtr.
B \flat Em A7 D Em A7 *p*
Arpeggio

S
bia nas le doy la ra zón aa que llos que una vez mi ra ron a los ce rros co moel a zul del cie lo yen su

Fl.
mf

Vln.
mf

Tpl.
Bm Em A7 D B7 Em A7 A#7 Bm

Gtr.
Bm Em A7 D B7 *p* Em A7 A#7 Bm
Rítmico

31

S
al ma he cha cum ___ bia seins pi ró. Des deel vien tre de mi ma ___ dre yo te a mo co lom bia no soy por do ___ quie ra que

Fl.

Vln.

Tpl.
E7 A7 D F#m Bm

Gtr.
E7 A7 D F#m Bm Em A7

mf
Arpeggio

41

S
voy queim por ta siel ve ci ___ no ya no sien te lo mis ___ mo ha ce ya do cien tos a ___ ños li bre soy.

Fl.

Vln.

Tpl.
B7 Em A7 A#7 Bm Em A7

Gtr.
D B7 Em A7 A#7 Bm Em A7

p *mf*

Ríto

51

S
Li bres son tus mon ta ñas y tus va ___ lles li bres son e sos rí os y tus ma ___ res, li bres son tus hi ___ jos yaun quea

Fl.

Vln.

Tpl.
Em A7 F#m B7 Em A7 D B7 Em A7

Gtr.
A7 F#m B7 Em A7 D B7 Em A7

f *mf* *p*

61

S
ta dos en ca de nas des pier tan sues piri tu siem prey vue lan a ño ran doel dulce ho gar. Co lom bia sies que por

Fl.

Vln.

Tpl.
F#m B7 E7 A7

Gtr.
F#m B7 E7 Em A7

mf *mf*

Ritmo

71

S
u nos te de san gras, re cuer da con mi gohay mi les que te can tan y que sue ñan ver te co moe ter na pri ma ve ra

Fl.

Vln.

Tpl.
F#m B7 Em A7 D B7 Em A7 F#m B7

Gtr.
F#m B7 Em A7 D B7 Em A7 F#m B7

mf *p* *mf* *p*

81

S
li bre co mo clé gui la go zan do tu li ber tad.

Fl.

Vln.

Tpl.
Em A7 D

Gtr.
Em A7 D FΔ

f *f*

91

S

1. 2.

Fl.

Vln.

Tpl.

Gtr.

Em A7 A7 Cm F7 B Δ Em

mf

Rímo

101

S

f al X y $\text{\textcircled{+}}$

Li bres. tad.

Fl.

mf *f* *subito p*

Vln.

mf *f* *subito p*

Tpl.

A7 D B7 Em

Gtr.

A7 D B7 Em

f *subito p*

f *subito p*

CUANDO VOY POR LA CALLE
(VALS)

Letra y música:

Jaime R. Echavarriga (1923 - 2010)

Cuando voy por la calle y me acuerdo de
ti, me lleno de alegría, de ganas de vivir.
Me parece que fueran las flores más bonitas,
el cielo más radiante y el aire más sutil.

Cuando escucho en la noche alguna
melodía, qué cosas no daría por estar
junto a ti, para sentir que vivo, que vivo
intensamente y para que tú sientas lo
que eres para mí.

Estoy enamorado de tu vida, estoy
enamorado de tu amor.
Y cada vez que pienso en tu dulzura,
comienza a florecer mi corazón.

Me acuerdo que tú tienes tu luz
propia, que siempre estás
sonriendo para mí, y vuelvo a
revivir en mi memoria la gloria
que le has dado a mi vivir.

Score

CUANDO VOY POR LA CALLE

♩ = 137

(Vals)

Jaime R. Echavarriga

Arreglo: Rolando Chamorro Jiménez

The musical score is arranged for Soprano, Flute, Violin, Tiple, and Guitar. It is in 3/4 time with a key signature of three sharps (F#, C#, G#). The score is divided into three systems, each starting with a measure number (1, 9, and 17).
- **System 1 (Measures 1-8):** Soprano and Flute are silent. Violin starts with a half note G4 (p), followed by a half note A4, and then a half note G4 (f). Tiple plays a rhythmic eighth-note pattern starting with a half rest (f). Guitar plays a bass line with chords: E7, A, Bm, C#m, Cm, Bm, E7, A. Dynamics range from p to mf.
- **System 2 (Measures 9-16):** Soprano is silent. Flute enters with a melodic line (f). Violin continues with a melodic line. Tiple plays chords: T, T, C#7, F#m, G#7, and a final chord (f). Guitar continues with chords: A, C#7, F#m, G#7, C#7.
- **System 3 (Measures 17-24):** Soprano is silent. Flute continues with a melodic line (mf, f). Violin continues with a melodic line (mf, f). Tiple plays chords: G#, C#7, F#m, and a final chord (mf). Guitar continues with chords: F#7, Bm, F#m, G#, C#7, F#m.

CUANDO VOY POR LA CALLE

25 *f*

S
Cuan do voy por la ca lle y me a cuer do de tí me lle no de ale gri a y ga nas de vi vir
no che al gu na me lo día que co sas no da tí a por es tar jun toa tí

Fl.
p *mf*

Vln.
p *mf*

Tpl.
p *mf*

Gtr.
p *mf*

F#m Bm E7 A Bm C#m Cm Bm E7 A

33 *mf*

S
me pa re ce que fue ran las flo res mas bo ni tas el cie lo más ra dían te yel ai re más su til
pa ra sen tir que vi vo que vi voin ten sa men te y pa ra que tu sien tas lo

Fl.
p

Vln.
p

Tpl.
p

Gtr.
p

A#7 Bm C# F#m G# D7 C#7

41 *f* 2. *f*

S
cuan does cu choen la que eres pa ra mi. Es toy e na mo ra do de tu vi da es

Fl.
mf

Vln.
mf

Tpl.
mf

Gtr.
mf

C#7 C#7 F#m E7 E7 A Bm C#m Cm

CUANDO VOY POR LA CALLE

49

S
toy e na mo ra do de tua mor y ca da vez que pien soen tu dul zu ra co

Fl.
mf

Vln.
mf

Tpl.
Bm E7 A C#7 F#m

Gtr.
Bm E7 A C#7 F#m

57

S
mien zaa flo re cer mi co ra zón mea cuer do que tú tie nes tu luz pro pia que

Fl.
mf

Vln.
pizz.

Tpl.
B7 E7 Bm E7

Gtr.
B7 E7 Bm E7 A Bm C#m Cm

p

65

S
siem preses tas son eien do pa ra mi y vuel voa re vi vir en mi me mo ria la

Fl.
mf

Vln.
arco
mf

Tpl.
C#7 F#m

Gtr.
Bm E7 A C#7 F#m

mf

CUANDO VOY POR LA CALLE

73 ♩

S
glo ria que le has da do a mi vi vir

Fl.

Vln. pizz.

Tpl. D C#7 E7 A

Gtr. D C#7 E7 A

mf

f

81

S

Fl.

Vln. pizz.

Tpl. E7 A F#m

Gtr. E7 A C#7 F#m

f

mf

89

S

Fl.

Vln. arco

Tpl. G#7

Gtr. G#7 C#7 F#7 Bm F#m

f

mf

97

S *f* \oplus *mf*
 Es toy e na mo da doa mi vi vir la

Fl. *f*

Vln. *mf* *f*

Tpl. *mf* G# C#7 F#m E7 C#7 F#m A

Gtr. *mf* G# C#7 F#m E7 C#7 F#m A *p*

105

S *f*
 glo ria quele has da doa mi vi vir la glo ria queles has da doa mi vi vir

Fl. *mf* pizz. arco

Vln. *mf*

Tpl. D C#7 F#m A D C#7 D C#7

Gtr. D C#7 F#m A D C#7 D C#7 *mf*

113

S

Fl. *f* *ff*

Vln. *f* *ff*

Tpl. F#m F#m C#7 *f* *ff*

Gtr. F#m F#m C#7 *f* *ff*

ME BORRARÁS
(VALS)

Letra y música:

María Isabel Saavedra (n. 1968)

Me borrarás,
de tu memoria, de tu alma, de tu vida,
como se borra algún error de ortografía,
como las huellas de una larga y onda
herida, que no queremos ni siquiera recordar.

Me borrarás,
sin importar si me derrumbo con un
beso o sea distinto lo que digo y lo que
pienso, porque lo nuestro es
simplemente imposible, haber amado es
aprender a renunciar.

Me borrarás, me borrarás,
porque es lo único que espero,
aunque mis labios te repitan que te quiero.
Me borrarás,
porque ya no te pertenezco y a partir de este momento
fue una historia que contar.

Me borrarás, y aunque nos duela
cada intento, cuando pase mucho
tiempo yo seré una sombra más.

ME BORRARÁS

25 e rror deor to gra fia. Co mo las hue llas deu na lar gay hon dahe ri da que no que re mos ni si

S *mf*

Fl. *mf* *p* *mf*

Vln. *mf* *p* *mf*

Tpl. F E7 A7 Dm Bb *p*

Gtr. F E7 A7 Dm Bb *p*

33 que ra re cor dar. Me bo rra ras sin im por tar si me de rrum bo con un be so

S *f*

Fl. *p* *mf*

Vln. *p* *mf*

Tpl. Gm A7 Dm Gm *mf*

Gtr. Gm A7 Dm Dm Gm *mf*

41 o sea dis tin to lo que di goy lo que pien so por que lo nues tros sim ple men teun im po si ble

S *mf*

Fl. *p*

Vln. *p*

Tpl. E7 A7 Dm

Gtr. C7 F E7 A7 Dm

ME BORRARÁS

49

S
ha ber a ma does a pren der a re nun ciar. Me bo rra ras, me bo rra ras por quees lo

Fl.

Vln.

Tpl.

Gtr.

57

S
úni co que es pe ro, aun que mis la bios te re pi tan que te que ro. Me bo rra ras por que ya

Fl.

Vln.

Tpl.

Gtr.

65

S
no te per te nez co ya par tir dees te mo men to fue una his to ria que con tar. Me bo rra rras yaun que nos

Fl.

Vln.

Tpl.

Gtr.

ME BORRARÁS

73

S due la cada in ten to, cuan do pa se mu cho tiem po yo se ré una som bra más.

Fl.

Vln. *p*

Tpl. *p*

Gtr. *f*

Dm A7 Dm Gm

81

S

Fl.

Vln. *mf*

Tpl.

Gtr. Dm A7 Cm D7 Gm

89

S Me bo rra me bo rra

Fl. *mf*

Vln. *mf*

Tpl. Dm Dm

Gtr. C7 F Bb Gm A7 Dm Dm

97 **Fine**

S
rras yaun que nos due la cada in ten to cuan do pa se mu cho tiem po yo se ré una som bra más.

Fl.
mf *p*

Vln.
mf *p*

Tpl.
Gm Dm A7 Dm A7
p

Gtr.
Gm Dm A7 Dm A7
p

MUY NARIÑENSE
(BAMBUCO)

Letra y música:

Rolando Efraín Chamorro Jiménez (n. 1963)

Por siempre estará presente en el
tono de mi voz decir de dónde yo
vengo, la tierra dónde soy, pedacito
de mi patria por allá mirando al sur.

Soy muy nariñense y tengo de
Agualongo su valor, es romántico
mi espíritu cuando escucha un trio
cantar y alegre como la costa
cuando llega el carnaval.

Mi raza es de gente noble, querida
en cualquier región, me pinto
amarillo y verde con orgullo el corazón.

Que imponente se ve el Galeras,
siempre pendiente de mí Pasto y el
mar le grita desde lejos no se te
ocurra hacerle daño.

Amo el barniz, soy un poeta y con
las manos de artesano toco en mi
guitarra compañera en cualquier
parte del mundo El Chambú y la Guaneña.

MUY NARIÑENSE

(Bambuco)

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

Score

♩ = 86

Soprano

Flute

Violin

Tiple

Guitar

9

S

Fl.

Vln.

Tpl.

Gtr.

17

S

Fl.

Vln.

Tpl.

Gtr.

Por siem prees ta rá pre sen te en el to no de mi
es ro mán ti co mies piri tu cuan does cu chaun trio can

MUY NARIÑENSE

25 *f*

S
voz de cir de don de yo ven go la tie rra de don de soy pe da ci to de mi pa tria por a lla mi ran doal
tar ya le gre co mo la cos ta cuan do lle gael car na val. Mi ra zacs de gen te no ble que ri daen cual quier re

Fl. *mf*

Vln. *mf* pizz.

Tpl. *mf* Am Gm A7 Dm Dm G7

Gtr. *mf* Am Gm A7 Dm Dm G7

33 *p*

S
sur. Soy muy na ri ñen sey ten go deA gua lon go su va lor zón.
gión, me pin toa ma ri lloy ver de con or gu lloel co ra zón.

Fl. *p* *mf*

Vln. *p* arco

Tpl. *p* C Dm Am E7 *f* C#m C7 Bm7 *mf*

Gtr. *p* C Dm Am E7 Am C#m C7 Bm7 *mf*

41 *f* *mf*

S
Queim po nen te se veel Ga le ras siem pre pen dien te de mi Pas

Fl. *p*

Vln. *p*

Tpl. *p* *mf* A C#m Cm Bm *p*

Gtr. *p* *mf* A C#m Cm Bm *p* ritmo

49 *f* *mf*

S to yel mar le gri ta des de le ___ jos no se teo cu rraha cer le da

Fl.

Vln. *p*

Tpl. *p* E7 Bm F#7 Bm E7 C#m Cm

Gtr. *mf* *p* E7 Bm F#7 Bm E7 C#m Cm

57 *f* *mf*

S ño. A moel bar niz soy un po e ___ ta y con las ma nos dear te sa

Fl. *mf* *p*

Vln. *mf* *p*

Tpl. *mf* *p* Bm Bb7 A Bm C#7 F#m

Gtr. *mf* *p* Bm Bb7 A Bm C#7 F#m

65 *f* *f*

S no, to coen mi gui ta ___ rra com pa ñe ra en cual quier par te del mun ___ do el Cham bú y la Gua ne ___ ña.

Fl. *f*

Vln. *f*

Tpl. *mf* *f* Em A7 D G7 A F#7 Bm E7 A

Gtr. *mf* *f* Em A7 D G7 A F#7 Bm E7 A

73

S

Fl.

Vln.

Tpl.

Gtr.

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

B7 E7 Am

mf arpeggio *ritmo*

81

S

Fl.

Vln.

Tpl.

Gtr.

p *f* *p* *f*

A A Dm

arpeggio *ritmo*

89

S

Fl.

Vln.

Tpl.

Gtr.

p *f* *mf*

E7 A E7 A D D#7 C#m Cm Bm E7 A

MUY NARIÑENSE

ad libitum

The musical score is arranged in five staves. The vocal line (S) begins at measure 97 with a fermata and a dynamic marking of *f*. The lyrics "do el Cham bú y la gua ne" are written below the notes, with a long horizontal line extending to the end of the phrase "ña." The Flute (Fl.) part starts with a *mf* dynamic and includes a *pizz.* marking. The Violin (ln.) part also starts with *mf* and includes a *arco* marking. The Piano (pl.) and Contrabass (itr.) parts both start with *mf* and include a *Bm* chord marking. The score concludes with dynamic markings of *f* and *ff* across the instrumental parts.

S
do el Cham bú y la gua ne _____ ña.

Fl.
mf *f* *ff*

ln.
mf *f* *ff*

pl.
mf *f* *ff*

itr.
mf *f* *ff*

PUEBLITO VIEJO
(VALS)

Letra y música:

José A. Morales (1913 - 1978)

Lunita consentida colgada del cielo,
como un farolito que puso mi Dios.
Para que alumbraras las noches calladas
de este pueblo viejo de mi corazón.

Pueblito de mis cuitas, de casas
pequeñitas, por tus calles tranquilas
corrió mi juventud.
En ti aprendí a querer por la primera vez
y nunca me enseñaste lo que es la ingratitud.

Hoy que vengo a tus lares,
trayendo mis cantares
y con el alma enferma de tanto padecer.
Quiero pueblito viejo,
morirme aquí en tu suelo,
bajo la luz del cielo que un día me vio nacer.

PUEBLITO VIEJO

(Vals)

José A. Morales
Arreglo: Rolando Chamorro Jiménez

Soprano

Flute

Violin

Tiple

Guitar

9

S

Fl.

Vln.

Tpl.

Gtr.

17

S

Fl.

Vln.

Tpl.

Gtr.

Lu ni ta con sen ti da col ga da del cie lo, como un fa ro li to que pu so mi Dios.

PUEBLITO VIEJO

25 *mf*

S pa ra que lum bra ra las no ches ca lla das dees te pue blo vie jo de mi co ra zón. 1.

Fl.

Vln.

Tpl. *mf* Gm A7 Dm Am E7 Am

Gtr. *mf* Gm A7 Dm Am E7 Am

33 2. *f*

S zón Pue bli to de mis cui tas de ca sas pe que ñi tas por tus ca lles tran qui las co

Fl. *f*

Vln. *f* pizz.

Tpl. A A Bm C#m Bm A

Gtr. A A Bm C#m Bm A *f*

41

S rrió mi ju ven tud. En tía pren día que rer por la pri me ra vez. ynun ca me en se ñas te lo

Fl. *mf*

Vln. *mf* arco

Tpl. A#7 Bm E7 Bm E7

Gtr. A#7 Bm E7 Bm E7 *mf*

PUEBLITO VIEJO

49

S
quees lain gra ti tud. Hoy que vengo a tus la res, tra yen do mis can ta res y con el al ma en fer ma de

Fl.

Vln.

Tpl.

Gtr.

f

f

C#m Cm Bm A Em

57

S
tan to pa de cer. Quie ro pue bli to vie jo mo rirme a quien tu sue lo, ba jo la luz del cie lo que un

Fl.

Vln.

Tpl.

Gtr.

mf

mf

A7 D D G7 A F#7 Bm

mf

mf

65

S
di a me vio na cer.

Fl.

Vln.

Tpl.

Gtr.

f

f

E7 A

Musical score for measures 73-80. The score is for Soprano (S), Flute (Fl.), Violin (Vln.), Trumpet (Tpl.), and Guitar (Gtr.). The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *mf*. The guitar part shows chords: A#7, Bm, E7, Bm, E7. The S part has rests. The Fl. part has a melodic line starting at measure 73. The Vln. part has a melodic line starting at measure 73. The Tpl. part has a rhythmic pattern of eighth notes.

Musical score for measures 81-88. The score is for Soprano (S), Flute (Fl.), Violin (Vln.), Trumpet (Tpl.), and Guitar (Gtr.). The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *f*. The lyrics are: "Pue bli to de mis cui tas cer." The S part has a melodic line starting at measure 81. The Fl. part has a melodic line starting at measure 81. The Vln. part has a melodic line starting at measure 81. The Tpl. part has a rhythmic pattern of eighth notes. The Gtr. part has a rhythmic pattern of eighth notes.

TIPLE DE AMOR Y FIESTA
(BAMBUCO)

Letra y música:

Rolando Efraín Chamorro Jiménez (n. 1963)

Toca y canta viejo tiple,
bellas melodías de antaño
con las que se enamoraron
todos mis antepasados.
Entona nuevas canciones,
todas llenas de emociones.
Eres bandera y escudo de mi folklor colombiano.

Cuando el amor toca a la puerta de
un corazón enamorado, en el
silencio de la noche sonará un tiple ilusionado.

Cuando se siente muy adentro ese
orgullo de colombiano, siento que a
pesar de todo lo que digan, lo que
hagan seré de casta colombiana.

Toca tiple danzas, pasillos, bambucos, valeses,
rajaleñas, toca guabina y torbellino.
Toca tiple lo que quieras con mis diez dedos y
tus cuerdas, vamos tiple compañero
comencemos ya la fiesta.

Score

TIPLE DE AMOR Y FIESTA

(Bambuco)

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

♩. = 115

The musical score is arranged for Soprano, Flute, Violin, Tiple, and Guitar. It is in 6/8 time and the key of F# major. The score is divided into three systems. The first system (measures 1-8) features a Soprano part with the instruction 'add libitum' and 'a tempo'. The Flute and Violin parts enter in measure 5 with a forte (*f*) dynamic. The Tiple and Guitar parts play a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. The second system (measures 9-17) includes lyrics: 'To cay can ta vie jo ti ple be llas'. The Soprano part has 'rit.' and 'add libitum' markings. The Flute and Violin parts have trills and pizzicato markings. The Tiple and Guitar parts have a series of chords: A, A#7, G#m, C#7, F#m, B7, E. The third system (measures 18-24) includes lyrics: 'me lo días de anta ño con las que se ena mo ra ron to dos mis an te pa sa dos en to nan nue vas can cio nes to das'. The Soprano part is marked 'a tempo'. The Flute and Violin parts have a mezzo-forte (*mf*) dynamic. The Tiple and Guitar parts have a series of chords: E, F°7, F#m, B7, F#m, B7, E, F°7.

Score

TIPLE DE AMOR Y FIESTA

(Bambuco)

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

♩. = 115

The score is for a piece in 6/8 time, key of F# major. It features five staves: Soprano, Flute, Violin, Tiple, and Guitar. The piece is marked *add libitum* and *a tempo*. The Tiple and Guitar parts include chord diagrams and chord names: A, B7, E, F°7, F#m, B7. The lyrics are in Spanish: "To cay can ta vie jo ti ple be llas" and "me lo días de anta ño con las que se ena mo ra ron to dos mis an te pa sa dos en to nan nue vas can cio nes to das".

Staff 1: Soprano
Musical notation with *add libitum* and *a tempo* markings.

Staff 2: Flute
Musical notation with *f* dynamic marking.

Staff 3: Violin
Musical notation with *f* dynamic marking.

Staff 4: Tiple
Musical notation with *mf* dynamic marking and chord diagrams: A, B7, E, F°7, F#m, B7.

Staff 5: Guitar
Musical notation with *mf* dynamic marking and chord diagrams: A, B7, E, F°7, F#m, B7.

Staff 6: Soprano (Lyrics)
Lyrics: To cay can ta vie jo ti ple be llas

Staff 7: Flute
Musical notation with *tr*, *pizz.*, *arco*, and *mf* markings.

Staff 8: Violin
Musical notation with *tr*, *pizz.*, *arco*, and *mf* markings.

Staff 9: Tiple
Musical notation with chord diagrams: A, A#7, G#m, C#7, F#m, B7, E.

Staff 10: Guitar
Musical notation with chord diagrams: A, A#7, G#m, C#7, F#m, B7, E.

Staff 11: Soprano (Lyrics)
Lyrics: me lo días de anta ño con las que se ena mo ra ron to dos mis an te pa sa dos en to nan nue vas can cio nes to das

Staff 12: Flute
Musical notation with *mf* dynamic marking.

Staff 13: Violin
Musical notation with *mf* dynamic marking.

Staff 14: Tiple
Musical notation with chord diagrams: E, F°7, F#m, B7, F#m, B7, E, F°7.

Staff 15: Guitar
Musical notation with chord diagrams: E, F°7, F#m, B7, F#m, B7, E, F°7.

a tempo

26

S *p* lle nas dee mo cio nes e res ban de ra yes cu do de mi fol klor co lom bia no *f* cuan do ela

Fl.

Vln. *mf*

Tpl. *p* *mf*

Gtr. *p* *mf*

F#m B7 A A#7 G#m C#7 F#m B7

34

S *p* mor to ca la puer ta de un co ra zón ena mo ra do en el si

Fl.

Vln.

Tpl. *mf* *p*

Gtr. *mf* *p*

G#m C#7 F#m C#m

42

S *mf* len cio de la no che *f* so na ráun tí ple ilu sio na do cuan do se sien te muy a den

Fl. *p*

Vln. *p*

Tpl. *mf*

Gtr. *mf*

C#m F# B7

51

S *mf*
tro ese or gu llo de co lom bia no sien to que ape sar de to

Fl. *p*

Vln. *pizz.* *p*

Tpl. E G#m C#7 F#m Am D7

Gtr. E G#m C#7 F#m *mf* Am D7 *mf*

59

S *f*
do lo que di gan lo que ha gan se ré de cas ta co lom bia na to ca ti ple dan zas pa si

Fl.

Vln.

Tpl. G#m C#7 F#m B7 *mf*

Gtr. G#m C#7 F#m B7 *mf*

67

S *mf*
llos bam bu cos val ses ra ja le ñas to ca gua bi nay tor be lli

Fl. *mf* *p* *tr*

Vln. *arco* *mf* *p*

Tpl.

Gtr. *mf*

75

S *f*
 — no to ca ti ple lo que quie — ras con mis diez de dos y tus cuer — das va mos

Fl. *mf*

Vln. *mf*

Tpl. *f* F#m B7 Bm E7 A D9 G#m

Gtr. *f* F#m B7 Bm E7 A D9 G#m

83

S *mf*
 ti ple com pa ñe — ro co men ce mos ya la fies — ta.

Fl. *mf*

Vln. *mf*

Tpl. *mf* C#7 F#m B7

Gtr. *mf* C#7 F#m B7

91

S

Fl. *mf*

Vln. *mf*

Tpl. *mf*

Gtr. *mf*

100

S

Fl.

Vln.

Tpl.

Gtr.

f

p

p

Am F#m B7 A D9 G#m C#7

rítmico

109

S

Fl.

Vln.

Tpl.

Gtr.

f

f

f

f

F#m B7 E

ta.

Fine

ANEXOS PARTES

Soprano

AMOR SE ESCRIBE CON LLANTO (Bambuco)

♩ = 80

Alvaro Dalmar
Arreglo: Rolando Chamorro Jiménez

15

A mor
f

19
sees cri be con llan to en el día rio amar go

23
de mi de sen can to. A mor
p

27
que sem bras teun di a ro sas dees pe ran zas

31
en el al ma mi a. A mor
f

35
que lle gas te rien do, a mor

39
que te vas llo ran do, a yer
mf

AMOR SE ESCRIBE CON LLANTO

43

de di cha can tan do hoy sin i lu sio nes con mis tris

47

te za mu rrien do. Tu que rer fueun ca

f

51

ri ño co mo de san to, ti bia luz en las

55

no ches de mi extra vi o. Tea do ré ya pe

mf

59

sar de que rer te tan to, hoy mehas en se ña do quea mor sees

D.C. al Coda

63

cri be con llan to. Hoy mehas en se

f

68

ña do quea mor sees cri be con llan to

Flauta

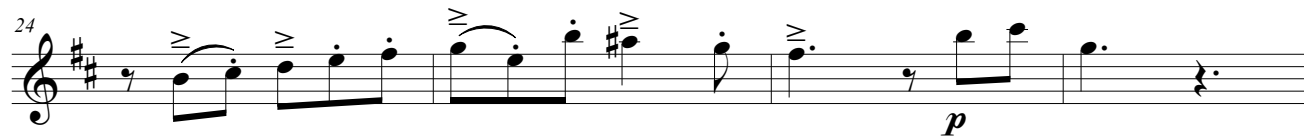
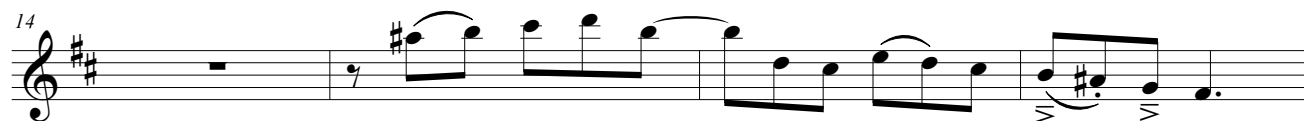
AMOR SE ESCRIBE CON LLANTO

(Bambuco)

♩. = 80

Alvaro Dalmar

Arreglo: Rolando Chamorro Jiménez



AMOR SE ESCRIBE CON LLANTO

32 *mf*

Musical staff 32-35: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a dotted quarter note C5 and a dotted quarter note B4. The fourth measure contains a half note A4.

36 *p*

Musical staff 36-39: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a quarter rest. The second measure contains a dotted quarter note B4 and a dotted quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4.

40 *4*

Musical staff 40-46: Treble clef, key signature of two sharps. The staff contains seven measures of music. The first measure has a quarter rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a dotted quarter note C5 and a dotted quarter note B4. The fourth measure contains a half note A4. The fifth measure contains a quarter rest. The sixth and seventh measures contain a whole rest, with a '4' above the staff indicating a four-measure rest.

47 *f*

Musical staff 47-50: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a quarter rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a dotted quarter note C5 and a dotted quarter note B4. The fourth measure contains a half note A4.

51 *mf*

Musical staff 51-54: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a quarter rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a dotted quarter note C5 and a dotted quarter note B4. The fourth measure contains a half note A4.

55 *p*

Musical staff 55-58: Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure has a quarter rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a dotted quarter note C5 and a dotted quarter note B4. The fourth measure contains a half note A4.

59 *mf* D.C. al Coda

Musical staff 59-65: Treble clef, key signature of two sharps. The staff contains seven measures of music. The first measure has a quarter rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a dotted quarter note C5 and a dotted quarter note B4. The fourth measure contains a half note A4. The fifth measure contains a quarter rest. The sixth and seventh measures contain a whole rest, with a '3' above the staff indicating a three-measure rest.

66 *f* *ff*

Musical staff 66-72: Treble clef, key signature of two sharps. The staff contains seven measures of music. The first measure has a quarter rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a dotted quarter note C5 and a dotted quarter note B4. The fourth measure contains a half note A4. The fifth measure contains a quarter rest. The sixth and seventh measures contain a whole rest, with a '4' above the staff indicating a four-measure rest.

Violín

AMOR SE ESCRIBE CON LLANTO

(Bambuco)

♩. = 80

Alvaro Dalmar
Arreglo: Rolando Chamorro Jiménez

The musical score is written for a violin in the key of D major (two sharps) and 6/8 time. It consists of seven staves of music. The first staff begins with a measure rest, followed by a repeat sign and a half note G4. The tempo is marked as quarter note = 80. The first staff includes the dynamic *mf* and the instruction *arco*. The second staff starts at measure 6. The third staff starts at measure 11 and includes the dynamic *f*. The fourth staff starts at measure 16 and includes the instruction *pizz.*, a fermata with a '2' above it, and the instruction *arco* with the dynamic *mf*. The fifth staff starts at measure 22 and includes the instruction *pizz.*, a fermata with a '2' above it, and the instruction *arco* with the dynamic *p*. The sixth staff starts at measure 28 and includes the instruction *pizz.* and the instruction *arco* with the dynamic *mf*. The seventh staff starts at measure 33 and includes the dynamic *p*.

AMOR SE ESCRIBE CON LLANTO

38

43

f

51

mf

56

p

D.C. al Coda

62

1. pizz. *mf*

66

2. pizz. *f* *ff*

Tiple

AMOR SE ESCRIBE CON LLANTO

(Bambuco)

♩. = 80

Alvaro Dalmar
Arreglo: Rolando Chamorro Jiménez

Em Bm Em Bm

7 F#7 Bm Em6 F# Bm Em6 Bm

13 Em6 Bm F#7 Bm Em6 F#7 Bm

19 Em Bm Em Bm C#7 F#7 Bm

25 Em6 F#7 Bm Em Bm Em Bm

p

31 C#7 F#7 Bm F#m Fm Em A7 F#m

mf

37 Fm Em A7 D D#7 Em

p

AMOR SE ESCRIBE CON LLANTO

43 F#7 Bm C#7 F#7 Bm

mf

49 Bm Em A7 D F#m F°7 Em

55 A7 D B7 Em F#7 Bm

p

61 D Em F#7

D.C. al Coda

| | | | |
|----|----|----|-----|
| 1. | Bm | Em | F#7 |
| 2. | Bm | | |

mf

67 Em F# Bm Bm F#7

f *ff*

Guitarra

AMOR SE ESCRIBE CON LLANTO

(Bambuco)

Alvaro Dalmar

Arreglo: Rolando Chamorro Jiménez

♩. = 80

7

7

13

19

25

31

37

AMOR SE ESCRIBE CON LLANTO

43 $\text{F}\sharp 7$ Bm $\text{C}\sharp 7$ $\text{F}\sharp 7$ Bm mf

49 Bm Em $\text{A} 7$ D $\text{F}\sharp m$ $\text{F}\circ 7$ Em

55 $\text{A} 7$ D $\text{B} 7$ Em $\text{F}\sharp 7$ Bm p

61 D Em $\text{F}\sharp 7$ Bm Em $\text{F}\sharp 7$ Bm mf

D.C. al Coda

67 Em $\text{F}\sharp$ Bm Bm $\text{F}\sharp$ f ff

Soprano

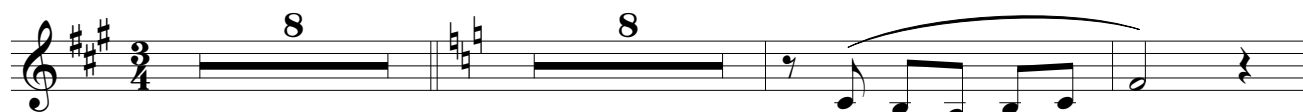
COMO TÚ NO HAY DOS

(Pasillo)

♩ = 90

Letra y Música: Rolando Chamorro Jiménez

Arreglo: Rolando Chamorro Jiménez



La vi da meen se ñó,

mf



tan tas co sas de ti lo que no des cu bri cuan



do te co no cí. des cu brir teel a mor

p



sin tien do — tu ca lor la vi da meen se ñó que co mo



tú nohay dos en tu mar de pa sio nes cual

mf



rio mia mor de sem bo ca y sin te mor ni du das te



doy mi ju ven tud se gu ro de que na da

p

COMO TÚ NO HAY DOS

43
ni na dies — co mo tú la vi da meen se ñó que co mo

47
tú nohay do — os si la vi daes a mor más
rit. *a tempo*
mf

51
vi da quie ro — pa raa mar te per fu me le ña se ca mi ca lor
f

55
en la fo ga taar dien te del a mor tu in di fe ren ciaau men ta mi de se o

59
si pro cu ro no ver te más te ve o en to dos es tos a ños
mf

63
sial gu na — du da tie nes yo nohe si doel me jor pe ro
f

67
si quien más te quie re.
§ 4 4

77
1. si la vi daes a quie re.
2. *mf* **Fine**

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of nine staves of music. The first staff (43) has a 7/8 time signature. The second staff (47) has a 3/4 time signature and includes tempo markings 'rit.' and 'a tempo', and dynamic markings 'mf'. The third staff (51) has a 3/4 time signature and a dynamic marking 'f'. The fourth staff (55) has a 3/4 time signature. The fifth staff (59) has a 3/4 time signature and a dynamic marking 'mf'. The sixth staff (63) has a 3/4 time signature and a dynamic marking 'f'. The seventh staff (67) has a 3/4 time signature, a section symbol (§), and two measures of 4/4 time. The eighth staff (77) has a 3/4 time signature and includes first and second endings. The piece concludes with a 'Fine' marking.

Flauta

COMO TÚ NO HAY DOS

(Pasillo)

♩ = 90

Letra y Música: Rolando Chamorro Jiménez

Arreglo: Rolando Chamorro Jiménez

1 *f*

5 *mf*

9 *f*

13 *f*

17 *p*

25 *p*

32 *p*

COMO TÚ NO HAY DOS

44 **3** *rit.* *a tempo*

50 **2** *p* **3**

57 **10** **§** *f*

70 *mf*

74

77 **§** **Fine**

1. 2.

Violin

COMO TÚ NO HAY DOS

(Pasillo)

♩ = 90

Letra y Música: Rolando Chamorro Jiménez

Arreglo: Rolando Chamorro Jiménez

The score is written for violin in treble clef, key of D major (two sharps), and 3/4 time. It consists of seven staves of music. The first staff begins with a whole rest followed by a series of eighth notes, marked with a forte (*f*) dynamic. The second staff starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The third staff features a triplet of eighth notes marked *mf*, followed by a piano (*p*) dynamic. The fourth staff begins with a forte (*f*) dynamic, includes a five-measure rest, and ends with a piano (*p*) dynamic. The fifth staff is marked *p* throughout. The sixth staff starts at measure 27 and ends with a piano (*p*) dynamic. The seventh staff begins at measure 31 with a piano (*p*) dynamic and includes a nine-measure rest.

COMO TÚ NO HAY DOS

43 *rit.*
3

Musical staff for measures 43-45. Measure 43 contains a whole note G4. Measure 44 contains a whole note A4. Measure 45 contains a whole rest. The key signature has three sharps (F#, C#, G#). A fermata is placed over the whole rest in measure 45.

49 *a tempo*
2
p

Musical staff for measures 49-53. Measure 49 contains a whole rest. Measure 50 contains a repeat sign followed by a whole rest. Measure 51 contains a quarter rest. Measure 52 contains a quarter note B4. Measure 53 contains a quarter note A4. The dynamic marking *p* is placed below the staff. The key signature has three sharps (F#, C#, G#).

54 **3** **10** §

Musical staff for measures 54-58. Measure 54 contains a whole rest. Measure 55 contains a whole rest. Measure 56 contains a whole rest. Measure 57 contains a whole rest. Measure 58 contains a whole rest. A section symbol (§) is placed above the staff at the end of measure 58. The key signature has three sharps (F#, C#, G#).

69 *f*

Musical staff for measures 69-72. Measure 69 contains a whole rest. Measure 70 contains a quarter rest followed by eighth notes G4, A4, B4. Measure 71 contains a quarter rest followed by eighth notes G4, F4. Measure 72 contains a quarter rest followed by eighth notes G4, A4, B4. The dynamic marking *f* is placed below the staff. The key signature has three sharps (F#, C#, G#).

73 *mf*

Musical staff for measures 73-76. Measure 73 contains a whole rest. Measure 74 contains a quarter rest followed by eighth notes G4, A4, B4. Measure 75 contains eighth notes G4, A4, B4, G4. Measure 76 contains a quarter note G4. The dynamic marking *mf* is placed below the staff. The key signature has three sharps (F#, C#, G#).

77 § **Fine**

Musical staff for measures 77-80. Measure 77 contains a whole rest. Measure 78 contains a whole rest. Measure 79 contains a whole rest. Measure 80 contains a whole rest. A section symbol (§) is placed above the staff at the beginning of measure 77. The word **Fine** is placed above the staff at the end of measure 80. The key signature has three sharps (F#, C#, G#).

Tiple

COMO TÚ NO HAY DOS

(Pasillo)

♩ = 90

Letra y Música: Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

mf p

mf

p f p

mf

p

COMO TÚ NO HAY DOS

43 E7 Am Dm E7 *rit.*

49 *a tempo* A A#°7 Bm E7 A F#m C#m

p *mf*

55 G#7 C#m C#m F#7 B

61 Bm B7 C#m

p *mf* *f* *mf*

67 F#7 B C#m F#7 B

73 Bm F#m F7 E7

1. 2. *Fine*

p *mf* *f*

Guitarra

COMO TÚ NO HAY DOS

(Pasillo)

♩ = 90

Letra y Música: Rolando Chamorro Jiménez

Arreglo: Rolando Chamorro Jiménez

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. It starts with a melodic line (*mf*) and a chordal line with chords A and B7. The piece ends with a repeat sign and a dynamic marking of *p*.

Musical staff 2: Treble clef, key signature of three sharps. Chords Bm, Bb7, A, Am, and Dm are indicated. The staff ends with a melodic line and a dynamic marking of *mf*.

Musical staff 3: Treble clef, key signature of three sharps. Chords G7, C, Gm7, A7, Dm, and E7 are indicated.

Musical staff 4: Treble clef, key signature of three sharps. Chords Dm, E7, and Am are indicated. The staff begins with a melodic line (*p*) and a chordal line (*f*).

Musical staff 5: Treble clef, key signature of three sharps. Chords Gm7, A7, Dm, G7, and C are indicated.

Musical staff 6: Treble clef, key signature of three sharps. Chords Bm7, E7, Am, and Dm are indicated.

Musical staff 7: Treble clef, key signature of three sharps. Chords E7, Am, Dm, and E7 are indicated. The staff ends with a melodic line.

Musical staff 8: Treble clef, key signature of three sharps. Chords Am, Dm, G7, and C are indicated.

COMO TÚ NO HAY DOS

41 *p* Dm E7 Am

46 Dm E7 rit. *a tempo* A A#°7 Bm *p*

51 E7 A F#m C#m G#7 *mf*

56 C#m C#m F#7 B

61 Bm B7 Em F#7 Bm *p* *f*

66 C#m F#7 B C#m *mf*

71 F#7 B Bm F#m F7 *p*

76 E7 *mf* *f* **Fine**

Soprano

CUATRO PREGUNTAS (Bambuco)

♩. = 85

Letra: Eduardo Lopez
Música: Pedro Morales Pino
Arreglo: Rolando Chamorro Jiménez

5 *rit.* 2 *a tempo*

10 3
Nie gas con él lo quehi cis te
Sia hora en no ser teen pe ñas
f

16
y mis sos pe chas tea som bran
cul pa ble co mo pa re ces,

20
pe ro si no le qui sis te por qué te po nes tan tris
siél teo día ytú le des de ñas por qué, por qué tan tas ve
mf

24
— te cuan do en tu ca sa le nom bran? bra?
— ces osví en ten de ros por se ñas? ñas?

28 4
Di ces que son co sas mí as
Si no de jas teen de rro che
f

CUATRO PREGUNTAS

35

y que tees toy en ga ñan do
dea mor que tea ca ri cia ra,

39

mas por que le son re í _____ as,
por que tea zo tó una no _____ che,

mf

43

son re i as cuan do / u na no che con el / él tees taba mi ran _____ / pa ñue lo la ca _____

rit.

f

46

_____ do?
_____ ra?

lento

1. 2. 2. 5

Flauta

CUATRO PREGUNTAS (Bambuco)

♩. = 85

Letra: Eduardo Lopez
Música: Pedro Morales Pino
Arreglo: Rolando Chamorro Jiménez

Musical staff 1: Treble clef, 3/8 time signature. Notes: quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter. Dynamics: *f*

Musical staff 2: Treble clef. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *mf*

Musical staff 3: Treble clef. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*

Musical staff 4: Treble clef. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *mf*

Musical staff 5: Treble clef. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *mf*, *f*

Musical staff 6: Treble clef. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*, *mf*

Musical staff 7: Treble clef. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *mf*

CUATRO PREGUNTAS

36

40

45

49

mf

p *mf*

rit. *mf* *f*

lento *mf* *f* *ff*

1. 2.

2.

Detailed description: This block contains four staves of musical notation in treble clef. The first staff (measures 36-39) starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, ending with a dynamic marking of *mf*. The second staff (measures 40-43) begins with a dynamic marking of *p*, followed by *mf*, and includes a fermata over a whole note in measure 43. The third staff (measures 44-48) includes a *rit.* marking, a first ending bracket (1.) over measures 46-48, and dynamic markings of *mf* and *f*. The fourth staff (measures 49-52) starts with a *lento* marking and a second ending bracket (2.) over measures 49-50. It concludes with dynamic markings of *mf*, *f*, and *ff*.

Violin

CUATRO PREGUNTAS (Bambuco)

♩. = 85

Letra: Eduardo Lopez
Música: Pedro Morales Pino
Arreglo: Rolando Chamorro Jiménez

pizz. *arco* *pizz.* *rit.*
f

7 *arco* *a tempo*
mf *f*

13 *mf* *mf*

25 1. 2. *f* *f*

31 2. *mf* *mf*

39 4. *rit.* 1. *p* *mf* *f*

48 *lento* 2. *f* *ff*

Tiple

CUATRO PREGUNTAS (Bambuco)

♩. = 85

Letra: Eduardo Lopez
Música: Pedro Morales Pino
Arreglo: Rolando Chamorro Jiménez

f

rit.
f

a tempo

mf

G7 C E7

B7 E7 Am
mf

E7 1. Am 2. Am

CUATRO PREGUNTAS

29 Am E7 Am

f

33 G7 C

mf

37 E7 Am

p

41 G7 C A7

mf

45 *rit.*

1.

49 *lento*

2.

Am E7 Am

mf *f* *ff*

Guitarra

CUATRO PREGUNTAS

(Bambuco)

♩. = 85

Letra: Eduardo Lopez
Música: Pedro Morales Pino
Arreglo: Rolando Chamorro Jiménez

f

mf *rit.*

a tempo *mf* Am E7 Am

Am C

G7 C E7 Am

B7 Am *mf*

E7 1. Am 2. Am

CUATRO PREGUNTAS

29 Am E7 Am

f

33 G7 C

p

37 E7 Am

p

41 G7 C A7

45 *rit.*

mf *mf*

49 2.

f *ff*

Soprano

LA MONTERA (Bambuco)

♩. = 95

Ana Maria Jaramillo / Beatriz Helena Restrepo

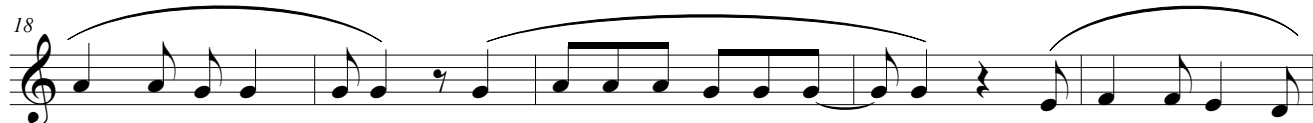
Arreglo: Rolando Chamorro Jiménez



Más os cu ra que la no___ che es la tie rra de mi ve re
mf



___ da Más clara que la ma ña___ na, es el a gua de mi par ce___ la. Es
f



más lin doel pai sa je más fres ca la ce men te___ ra es más lín da tú



ca ra en mar ca en la mon te___ ra. Le ván ta te de ma ña
mf



___ na va mos a re co ger co se___ cha, le ván ta te de ma dru ga da queel ca



mi noes lar goy a prie___ ta. Va mos a re co ger___ la co se cha quees tá en la siem
f

38

bra a guan ta te mi ye gua co mo sea guan ta mi tie rra

43

mf Te ne mos *f* cer ca de pie dra pi es de ma de ra

48

ca mi nos de pol vo con ce rros de pri ma ve ras. Te ne mos ras. si me
mf *mf*

53

lle ga ra a mo rir le de joel cuer po a mi tie rra. Laes peran za pa mis hi

58

jos yel re cuer do a mi ve re da. Me cui dan bien la vie ja, tam
f

63

bi en mi ce men te ra. En si lloy me voy dea qui el que se que da se que

68

da Me da
ff

Flauta

LA MONTERA (Bambuco)

♩. = 95

Ana Maria Jaramillo / Beatriz Helena Restrepo
Arreglo: Rolando Chamorro Jiménez

Musical staff 1: Flute part, measures 1-4. Dynamics: *f*

Musical staff 2: Flute part, measures 5-8. Dynamics: *mf*

Musical staff 3: Flute part, measures 9-12. Dynamics: *p*

Musical staff 4: Flute part, measures 13-18. Dynamics: *mf*. Includes a triplet of eighth notes in measure 16.

Musical staff 5: Flute part, measures 19-24. Dynamics: *mf*. Includes a triplet of eighth notes in measure 24.

Musical staff 6: Flute part, measures 25-28. Dynamics: *p*

Musical staff 7: Flute part, measures 29-32. Dynamics: *mf*. Includes a triplet of eighth notes in measure 32.

2

LA MONTERA

35 *mf*

39 *mf*

45

49

53 *pp*

57 *mf*

63

69 *f ff*

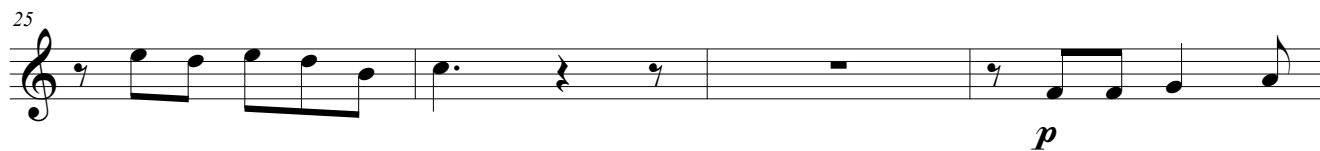
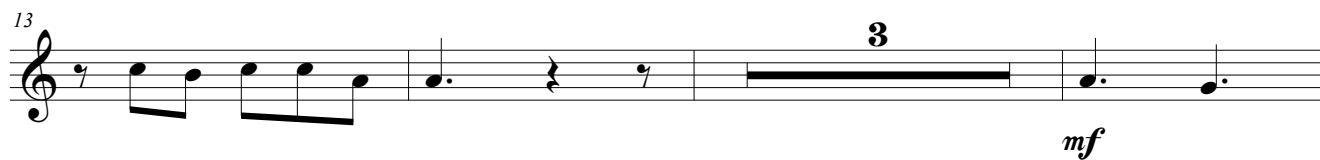
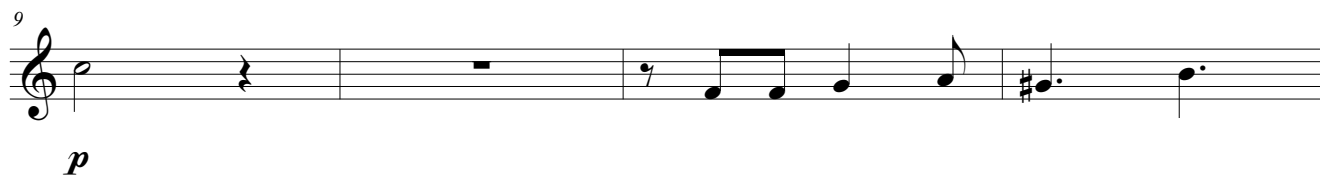
Violin

LA MONTERA

(Bambuco)

♩. = 95

Ana Maria Jaramillo / Beatriz Helena Restrepo
Arreglo: Rolando Chamorro Jiménez



LA MONTERA

35 *mf*

39 **3** *mf*

45

49 1. 2.

53 *pp*

57 **3** *mf*

63 **3** 1.

69 2. *f* *ff*

Tiple

LA MONTERA (Bambuco)

♩. = 95

Ana Maria Jaramillo / Beatriz Helena Restrepo
Arreglo: Rolando Chamorro Jiménez

mf *p*

6 *p*

11

16 *mf*

21

26 *p*

31 *mf*

LA MONTERA

36 C Dm G7 C Dm Am

41 E7 Am Dm G7 C

mf

46 Dm G7 C Dm Am E7

51 1. Am 2. Am Dm E7

p

p

56 Am Dm E7 Am

61 Dm G7 C Dm G7 C Dm

mf

66 Am E7 1. Am 2. Am

f

ff

Guitarra

LA MONTERA

(Bambuco)

Ana Maria Jaramillo / Beatriz Helena Restrepo
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 95$

The score consists of seven staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a tempo marking of quarter note = 95. It contains a melodic line with a half note followed by a quarter note, and a bass line with a dotted half note. Chords Dm, G7, C, and Dm are indicated above the staff. Dynamics *mf* and *p* are present. The second staff starts at measure 6 with chords Am, E7, Am, and Am. The third staff starts at measure 11 with chords Dm, E7, Am, and Dm. The fourth staff starts at measure 16 with chords E7, Am, Dm, G7, C, Dm, and G7. The fifth staff starts at measure 21 with chords C, Dm, Am, E7, and Am. The sixth staff starts at measure 26 with chords Am, Dm, E7, and Am. The seventh staff starts at measure 31 with chords Dm, E7, Am, Dm, and G7. Dynamics *mf* and *p* are used throughout.

mf *p*

6 Am E7 Am Am

11 Dm E7 Am Dm

16 E7 Am Dm G7 C Dm G7

mf

21 C Dm Am E7 Am

26 Am Dm E7 Am

p

31 Dm E7 Am Dm G7

mf

LA MONTERA

36 C Dm G7 C Dm Am

41 E7 Am Dm G7 C

mf

46 Dm G7 C Dm Am E7

51 1. Am 2. Am Dm E7

p *p*

56 Am Dm E7 Am

61 Dm G7 C Dm G7 C Dm

mf

66 Am E7 1. Am 2. Am

f *ff*

Soprano

LIBRES (Bambuco)

♩. = 90

Letra y Música: Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

17

Pa sean do por es tas ti rras co lom bia nas

f

22

le doy la ra zón aa que llos que una vez

mi
mf

27

ra ron a los ce rros co mo el a zul del cie lo yen su al ma he cha cum

32

__ bia seins pi ró. Des deel vien tre de mi ma dre yo te

f

37

a mo co lom bia no soy por do quie ra que voy

42

queim por ta siel ve ci no ya no sien te lo mis mo ha ce

mf

47

ya do cien tos a ños li bre soy. Li bres

f

LIBRES

52 S

son tus mon ta ñas y tus va___ lles li bres son e sos
mf

57
rí os y tus ma___ res, li bres son tus hi___ jos ya un quea ta dos en ca de

62
___ nas des pier tan sues piri___ tu siem prey vue lan a ño ran doel dulce ho

67
gar. *f* Co lom bia sies que por u nos te de san

72
___ gras, re cuer da con mi gohay mi les que te can___ tan

77
y que sue ñan ver___ te co moe ter na pri ma ve___ ra li bre co mo elá

82 O

___ gui la go zan do tu li ber tad. **7**

93 1. 2. **11** *f* al S y O

Li bres. tad.

Flauta

LIBRES (Bambuco)

♩. = 90

Letra y Música: Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

mf

7

f

13

p

19

mf

31

mf

42

p

49

mf *p*

59

65

79

86

92

98

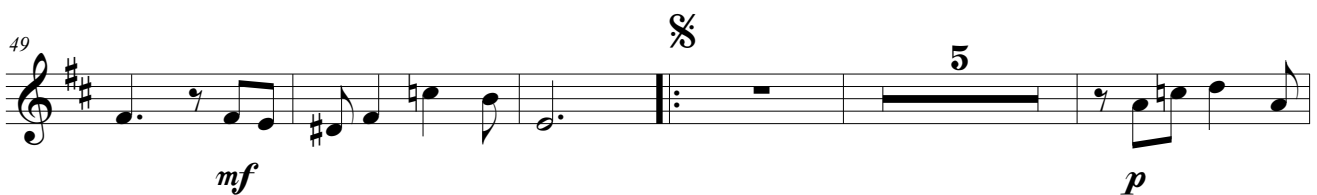
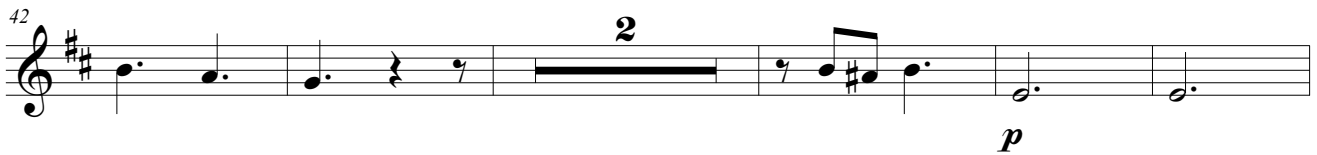
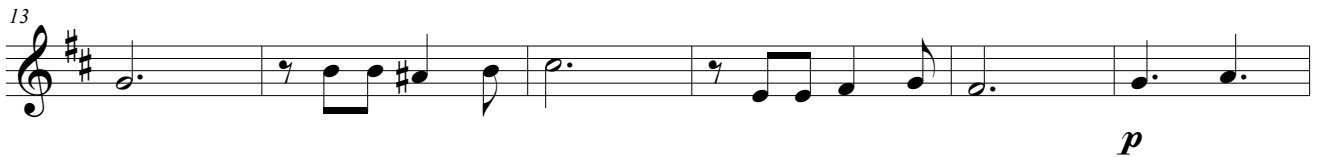
104

Violin

LIBRES (Bambuco)

♩ = 90

Letra y Música: Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez



59

65

79

85

91

97

103

Tiple

LIBRES (Bambuco)

♩. = 90

Letra y Música: Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

f *mf*

9 F7 B \flat Em A7

17 D Bm Em A7

25 D B7 Em A7 A \sharp 7 Bm E7

p

33 A7 D F \sharp m Bm

mf

41 B7 Em A7 A \sharp 7 Bm Em A7

49 Em A7 F \sharp m B7 Em A7

mf *p*

57 D B7 Em A7 F#m B7

65 E7 A7 F#m B7

mf

73 Em A7 D B7 Em A7 F#m B7

81 Em A7 D

f

89 1. 2. Cm F7

mf

97 BbΔ Em A7

103 D B7 Em

al S y \emptyset

f *subito p*

Guitarra

LIBRES (Bambuco)

Letra y Música: Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

♩ = 90

Musical staff 1 (measures 1-9): Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Measure 1 contains a melodic phrase with an accent and a dynamic marking of *mf*. Measures 2-8 are filled with rhythmic slashes. Chord symbols above the staff are: A7, F#m, B9, Em, A7, D. Measure 9 contains a melodic phrase.

Musical staff 2 (measures 10-18): Treble clef, key signature of two sharps. Measures 10-18 are filled with rhythmic slashes. Chord symbols above the staff are: F7, Bb, Em, A7, D, Em, A7.

Musical staff 3 (measures 19-27): Treble clef, key signature of two sharps. Measure 19 contains a melodic phrase with an accent and a dynamic marking of *p*. Measure 20 contains a melodic phrase with an accent and a dynamic marking of *p*. Measures 21-27 are filled with rhythmic slashes. Chord symbols above the staff are: Bm, Em, A7, D, B7, Em. The word "Arpeggio" is written above measure 19, and "Ritmo" is written above measure 21.

Musical staff 4 (measures 28-36): Treble clef, key signature of two sharps. Measures 28-36 are filled with rhythmic slashes. Chord symbols above the staff are: A7, A#7, Bm, E7, A7, D, F#m. The word "Arpeggio" is written above measure 28.

Musical staff 5 (measures 37-45): Treble clef, key signature of two sharps. Measures 37-45 are filled with rhythmic slashes. Chord symbols above the staff are: Bm, Em, A7, D, B7, Em, A7, A#7. The word "Ritmo" is written above measure 37.

Musical staff 6 (measures 46-54): Treble clef, key signature of two sharps. Measures 46-48 are filled with rhythmic slashes. Measure 49 contains a melodic phrase. Measure 50 contains a melodic phrase. Measure 51 contains a melodic phrase. Measure 52 contains a melodic phrase. Measure 53 contains a melodic phrase. Measure 54 is a double bar line. Chord symbols above the staff are: Bm, Em, A7, A7, F#m, B7. A section symbol (§) is placed above measure 52.

Musical staff 7 (measures 55-63): Treble clef, key signature of two sharps. Measures 55-63 are filled with rhythmic slashes. Chord symbols above the staff are: Em, A7, D, B7, Em, A7, F#m, B7. A dynamic marking of *p* is placed below measure 55. The staff ends with a double bar line and a repeat sign.

LIBRES

64 E7 *Ritmo* Em A7 F#m B7

mf

Detailed description: Musical staff 64-72. Treble clef, key signature of two sharps (F# and C#). Measure 64: slash. Measure 65: slash. Measure 66: slash. Measure 67: slash. Measure 68: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 69: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 70: slash. Measure 71: slash. Measure 72: slash. Dynamics: *mf*.

73 Em A7 D B7 Em A7 F#m B7 Em

Detailed description: Musical staff 73-81. Treble clef, key signature of two sharps. Measures 73-81: all slashes. Dynamics: none.

82 A7 D F Δ

Detailed description: Musical staff 82-90. Treble clef, key signature of two sharps. Measure 82: slash. Measure 83: slash. Measure 84: slash. Measure 85: chord D (F#4, A4, C5). Measure 86: chord D (F#4, A4, C5). Measure 87: chord D (F#4, A4, C5). Measure 88: chord D (F#4, A4, C5). Measure 89: slash. Measure 90: slash. Dynamics: none.

91 Em 1. A7 2. A7 *Ritmo* Cm F7 Bb Δ Em

Detailed description: Musical staff 91-99. Treble clef, key signature of two sharps. Measure 91: slash. Measure 92: slash. Measure 93: slash. Measure 94: slash. Measure 95: slash. Measure 96: slash. Measure 97: slash. Measure 98: slash. Measure 99: slash. Dynamics: none.

100 A7 D B7 *al* S y O Em *f* *subito p*

Detailed description: Musical staff 100-107. Treble clef, key signature of two sharps. Measure 100: slash. Measure 101: slash. Measure 102: slash. Measure 103: slash. Measure 104: slash. Measure 105: slash. Measure 106: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 107: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Dynamics: *f*, *subito p*.

Soprano

CUANDO VOY POR LA CALLE

(Vals)

♩ = 137

Jaime R. Echavarriga
Arreglo: Rolando Chamorro Jiménez

24

Cuan do voy por la ca lle y mea cuer do de ti
no che al gu na me lo día

f

29

me lle no de ale gri a y ga nas de vi vir ti me pa re ce que
que co sas no da ri a por es tar jun toa ti pa ra sen tir que

mf

34

fue ran las flo res mas bo ni tas el cie lo más ra dian te yel
vi vo que vi voin ten sa men te y pa ra que tu sien tas lo

39

ai re más su til cuan does cu choen la que eres pa ra mi.

f

44

Es toy e na mo ra do de tu vi da es

f

49

toy e na mo ra do de tua mor y ca da vez que

CUANDO VOY POR LA CALLE

54

pien soen tu dul zu ra co mien zaa flo re cer mi co ra

59

zón mea cuer do que tú tie nes tu luz pro pia

mf

64

que siem preses tas son eien do pa ra mi y

f

69

vuel voa re vi vir en mi me mo ria la glo ria quele has

74

da doa mi vi vir

24

Es toy e na mo da doa mi vi

f

103

vir la glo ria quele has da doa mi vi vir la

mf

f

109

glo ria quele has da doa mi vi vir

2

Flauta

CUANDO VOY POR LA CALLE

(Vals)

♩ = 137

Jaime R. Echavarriga
Arreglo: Rolando Chamorro Jiménez

8 *f*

13

18 *mf* *f*

23 *p* *mf*

28 *p*

34

39 1. 2. *mf*

44 *mf*

Musical score for 'Cuando voy por la calle' in G major (one sharp). The score consists of eight staves of music, each starting with a measure number. The key signature is G major (one sharp). The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

53 **3**

60 **6** *mf*

70 **3** \emptyset *f*

77

82 **4** *f*

90 **5** *f*

99 \emptyset **5** *mf*

109 **2** *f ff*

Violin

CUANDO VOY POR LA CALLE

(Vals)

♩ = 137

Jaime R. Echavariaga

Arreglo: Rolando Chamorro Jiménez

Violin score for "Cuando voy por la calle" in 3/4 time, key of A major. The score consists of seven staves of music. The first staff starts with a dynamic of *p*, followed by a *f* dynamic. The second staff is marked *mf*. The third staff features dynamics of *f* and *mf*, with a fermata and a second ending marked '2'. The fourth staff begins a first ending marked '1.'. The fifth staff starts a second ending marked '2.' with a fermata, and ends with a *mf* dynamic. The sixth staff includes dynamics of *p* and *mf*, with a triplet marked '3' and 'pizz.' indicated. The seventh staff contains dynamics of *mf* and *pizz.*, with numerical markings '13', '25', '5', and '7' above the notes.

Tiple

CUANDO VOY POR LA CALLE

(Vals)

Jaime R. Echavarriga

Arreglo: Rolando Chamorro Jiménez

♩ = 137

f

mf

f

mf

p

mf

mf

CUANDO VOY POR LA CALLE

50 E7 A C#7 F#m

57 B7 E7 Bm E7

p

64 C#7

mf

71 F#m D C#7 E7

mf

78 A E7 A

f

85 F#m G#7

mf *f*

92 G# C#7 F#m

mf

100 E7 C#7 F#m A D C#7 F#m

p *mf*

108 A D C#7 D C#7 F#m F#m C#7

f *ff*

Guitarra

CUANDO VOY POR LA CALLE

(Vals)

♩ = 137

Jaime R. Echavarriga
Arreglo: Rolando Chamorro Jiménez

The musical score is written for guitar in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 137. The score consists of seven staves of music, each containing a series of chords and rhythmic patterns. The chords are indicated above the staff lines, and the rhythmic patterns are shown as slanted lines with stems. The score includes dynamic markings such as *mf* and *p*, and repeat signs with first and second endings. The first ending is marked with '1.' and the second ending with '2.'. The score ends with a double bar line.

Chords and patterns for each staff:

- Staff 1: E7, A, Bm, C#m, Cm, Bm, E7, A. Dynamic: *mf*.
- Staff 2: A, C#7, F#m, G#7, C#7.
- Staff 3: F#7, Bm, F#m, G#, C#7, F#m.
- Staff 4: F#m, Bm, E7, A, Bm, C#m, Cm, Bm, E7, A.
- Staff 5: A#7, Bm, C#, F#m, G#, D7, C#7. Dynamic: *p*. First ending.
- Staff 6: C#7, C#7, F#m, E7, E7, A, Bm, C#m, Cm. Dynamic: *mf*. Second ending.
- Staff 7: Bm, E7, A, C#7, F#m.

CUANDO VOY POR LA CALLE

57 B7 E7 Bm E7 A Bm C#m Cm

p

65 Bm E7 A C#7 F#m

mf

73 D C#7 E7 A

mf

81 E7 A C#7 F#m

mf

89 G#7 C#7 F#7 Bm F#m G#

mf

98 C#7 F#m E7 C#7 F#m A D C#7

p

107 F#m A D C#7 D C#7 F#m F#m C#7

mf *f* *ff*

Soprano

ME BORRARÁS

(Vals)

♩ = 130

Maria Isabel Saavedra
Arreglo: Rolando Chamorro Jiménez

16

Me bo rra rás de tu me mo ria de tu al ma de tu

f

22

vi da, co mo se bo rra al gún e rror de or to gra fía. Co mo las

28

hue llas deu na lar gay hon dahe ri da que no que re mos ni si quie ra re cor

mf

34

dar. Me bo rra ras sin im por tar si me de rrum bo con un

f

40

be so o sea dis tin to lo que di goy lo que pien so por que lo

mf

46

nues troes sim ple men te un im po si ble ha ber a ma does a pren der a re nun

52

ciar. Me bo rra ras, me bo rra ras por que es lo úni co que es

f

ME BORRARÁS



pe ro, aun que mis la bios te re pi tan que te quie ro. Me bo rra



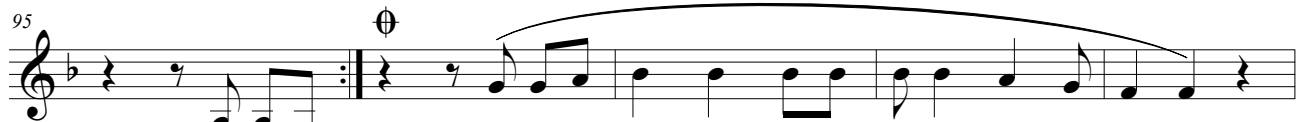
ras por que ya no te per te nez co ya par tir dees te mo men to fue una his to ria que



con tar. Me bo rra rras yaun que nos due la cada in ten to, cuan do pa se mu cho



tiem po yo se ré una som bra más.



f Me bo rra *f* me bo rra rras yaun que nos due la cada in ten to



cuan do pa se mu cho tiem po yo se ré una som bra más.

Flauta

ME BORRARÁS

(Vals)

♩ = 130

Maria Isabel Saavedra

Arreglo: Rolando Chamorro Jiménez

The musical score is written for Flute in 3/4 time, F major. It consists of eight staves of music. The tempo is marked as ♩ = 130. The piece is in 3/4 time and contains various musical notations including rests, slurs, and articulation marks. The dynamics range from *f* (forte) to *p* (piano).

Staff 1: Starts with a whole rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamic: *f*.

Staff 2: Starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamic: *f*.

Staff 3: Starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Dynamic: *f*. Ends with a 4-measure rest.

Staff 4: Starts with a half note G4, half note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamic: *p*. Ends with a 4-measure rest.

Staff 5: Starts with a half note G4, half note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamic: *p*. Ends with a 2-measure rest.

Staff 6: Starts with a half note G4, half note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamic: *mf*. Ends with a 2-measure rest.

Staff 7: Starts with a 4-measure rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamic: *p*. Ends with a 2-measure rest.

Staff 8: Starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamic: *mf*.

ME BORRARÁS

58

2 4

68

3

76

Φ
p

82

7
mf

94

Φ
mf

99

2
p
Fine

Violin

ME BORRARÁS

(Vals)

♩ = 130

Maria Isabel Saavedra
Arreglo: Rolando Chamorro Jiménez

f

p

f *mf*

p *mf* *p*

mf *p* *mf*

p

mf

Tiple

ME BORRARÁS (Vals)

♩ = 130

Maria Isabel Saavedra
Arreglo: Rolando Chamorro Jiménez

Musical staff 1 (measures 1-7): Treble clef, 3/4 time signature. Measure 1: whole rest. Measures 2-3: chords with 'T' above. Measure 4: C7. Measure 5: F. Measure 6: Bb. Measure 7: Gm. Measure 8: A7. Dynamics: *mf*.

Musical staff 2 (measures 8-14): Treble clef. Measures 8-14: chords: Cm, D7, Gm, C7, F, Bb, Gm. Dynamics: *mf*.

Musical staff 3 (measures 15-21): Treble clef. Measures 15-16: chords: A7, Dm. Measure 17: melodic line with a fermata. Measure 18: melodic line. Measure 19: melodic line. Measure 20: chord: Dm. Measure 21: repeat sign. Dynamics: *mf*.

Musical staff 4 (measures 22-28): Treble clef. Measures 22-28: chords: Gm, C7, F, E7. Dynamics: *mf*.

Musical staff 5 (measures 29-35): Treble clef. Measures 29-35: chords: A7, Dm, Bb, Gm, A7. Measure 35 ends with a double bar line and a sharp sign. Dynamics: *p*.

Musical staff 6 (measures 36-42): Treble clef. Measures 36-37: melodic line with a repeat sign. Measure 38: chord: Dm. Measure 39: chord: Gm. Measure 40: repeat sign. Measure 41: melodic line. Measure 42: melodic line. Dynamics: *mf*.

Musical staff 7 (measures 43-49): Treble clef. Measures 43-49: chords: E7, A7, Dm. Dynamics: *mf*.

ME BORRARÁS

50 B♭ Gm Gm C7

p *mf*

Detailed description: Musical staff 50-56. Treble clef, key signature of one flat. Measure 50: slash. Measure 51: slash. Measure 52: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Measure 53: quarter note B4, quarter note A4, quarter rest. Measure 54: slash. Measure 55: repeat sign. Measure 56: slash.

57 F

Detailed description: Musical staff 57-63. Treble clef, key signature of one flat. Measure 57: repeat sign. Measure 58: slash. Measure 59: repeat sign. Measure 60: quarter note G4, quarter note A4, quarter note B4. Measure 61: quarter note C5, quarter note B4, quarter note A4. Measure 62: quarter note G4, quarter note F4, quarter note E4. Measure 63: quarter note D4, quarter note C4, quarter note B3.

64 A7 Cm

Detailed description: Musical staff 64-70. Treble clef, key signature of one flat. Measure 64: quarter note D4, quarter note C4, quarter note B3. Measure 65: quarter note A3, quarter note G3, quarter note F3. Measure 66: quarter note E3, quarter note D3, quarter note C3. Measure 67: quarter note B2, quarter note A2, quarter note G2. Measure 68: slash. Measure 69: repeat sign. Measure 70: slash.

71 D7 Gm Dm A7

Detailed description: Musical staff 71-77. Treble clef, key signature of one flat. Measure 71: slash. Measure 72: slash. Measure 73: repeat sign. Measure 74: slash. Measure 75: repeat sign. Measure 76: slash. Measure 77: repeat sign.

78 Dm ⊕

f

Detailed description: Musical staff 78-84. Treble clef, key signature of one flat. Measure 78: slash. Measure 79: quarter note D4, quarter note C4, quarter note B3. Measure 80: quarter note A3, quarter note G3, quarter note F3. Measure 81: quarter note E3, quarter note D3, quarter note C3. Measure 82: quarter note B2, quarter note A2, quarter note G2. Measure 83: quarter note F2, quarter note E2, quarter note D2. Measure 84: quarter note C2, quarter note B1, quarter note A1.

85

Detailed description: Musical staff 85-91. Treble clef, key signature of one flat. Measure 85: quarter note G4, quarter note F4, quarter note E4. Measure 86: quarter note D4, quarter note C4, quarter note B3. Measure 87: quarter note A3, quarter note G3, quarter note F3. Measure 88: quarter note E3, quarter note D3, quarter note C3. Measure 89: quarter note B2, quarter note A2, quarter note G2. Measure 90: quarter note F2, quarter note E2, quarter note D2. Measure 91: quarter note C2, quarter note B1, quarter note A1.

92 Dm ⊕ Dm Gm

Detailed description: Musical staff 92-98. Treble clef, key signature of one flat. Measure 92: quarter note D4, quarter note C4, quarter note B3. Measure 93: quarter note A3, quarter note G3, quarter note F3. Measure 94: quarter note E3, quarter note D3, quarter note C3. Measure 95: quarter note B2, quarter note A2, quarter note G2. Measure 96: slash. Measure 97: repeat sign. Measure 98: slash.

99 Dm A7 Dm A7

p Fine

Detailed description: Musical staff 99-105. Treble clef, key signature of one flat. Measure 99: slash. Measure 100: repeat sign. Measure 101: slash. Measure 102: repeat sign. Measure 103: slash. Measure 104: slash. Measure 105: quarter note D4, quarter note C4, quarter note B3.

Guitarra

ME BORRARÁS

(Vals)

♩ = 130

Maria Isabel Saavedra
Arreglo: Rolando Chamorro Jiménez

The sheet music is written for guitar in 3/4 time, key of B-flat major. It consists of seven systems of chords and rhythmic notation. The first system starts with a half rest, followed by a quarter rest, then a half note chord (B-flat major) with a *mf* dynamic. The subsequent systems contain various chords and rhythmic patterns, including slurs and repeat signs. The dynamics range from *mf* to *p*.

System 1: Chords: C7, F, B \flat , Gm, A7. Dynamic: *mf*.

System 2: Chords: Cm, D7, Gm, C7, F, B \flat , Gm.

System 3: Chords: A7, Dm, Dm. Includes a slur and repeat sign.

System 4: Chords: Gm, C7, F, E7. Includes a slur and repeat sign.

System 5: Chords: A7, Dm, B \flat , Gm, A7. Includes a slur and repeat sign. Dynamic: *p*.

System 6: Chords: Dm, Dm, Gm, C7. Includes a slur and repeat sign. Dynamic: *mf*.

System 7: Chords: F, E7, A7, Dm. Includes a slur and repeat sign.

2

ME BORRARÁS

50 B♭ Gm Gm C7

p *mf*

Detailed description: This musical staff contains measures 50 through 56. It begins with a treble clef and a key signature of one flat (B♭). Measures 50 and 51 are filled with diagonal slashes, with a B♭ chord symbol above measure 50 and a Gm chord symbol above measure 51. Measures 52 and 53 feature a half note G4 with a fermata, with a Gm chord symbol above each measure. Measure 54 contains a half note G4 with a fermata and a Gm chord symbol above. Measure 55 is a whole rest with a C7 chord symbol above. Measure 56 is filled with diagonal slashes.

57 F E7 A7

Detailed description: This musical staff contains measures 57 through 63. Measures 57, 59, and 61 are whole rests with F, E7, and A7 chord symbols above them, respectively. Measures 58, 60, and 62 are filled with diagonal slashes. Measure 63 features a half note G4 with a fermata and a Gm chord symbol below it.

64 Gm Dm A7 Cm

Detailed description: This musical staff contains measures 64 through 70. Measures 64, 66, 68, and 70 are filled with diagonal slashes, with Gm, Dm, A7, and Cm chord symbols above them, respectively. Measures 65, 67, and 69 are whole rests.

71 D7 Gm Dm A7

Detailed description: This musical staff contains measures 71 through 77. Measures 71, 73, 75, and 77 are filled with diagonal slashes, with D7, Gm, Dm, and A7 chord symbols above them, respectively. Measures 72, 74, and 76 are whole rests.

78 Dm Gm Dm A7

Detailed description: This musical staff contains measures 78 through 84. Measures 78, 80, 82, and 84 are filled with diagonal slashes, with Dm, Gm, Dm, and A7 chord symbols above them, respectively. Measures 79, 81, 83, and 84 feature a whole note G4 with a fermata, with a Gm chord symbol above measure 79 and a Dm chord symbol above measure 83. Measure 84 also has a Dm chord symbol above.

85 Cm D7 Gm C7 F B♭

Detailed description: This musical staff contains measures 85 through 91. Measures 85, 87, 89, and 91 are filled with diagonal slashes, with Cm, D7, Gm, and C7 chord symbols above them, respectively. Measures 86, 88, and 90 are whole rests. Measure 91 is a whole rest with an F chord symbol above.

92 Gm A7 Dm Dm Gm

Detailed description: This musical staff contains measures 92 through 98. Measures 92, 94, 96, and 98 are filled with diagonal slashes, with Gm, A7, Dm, and Gm chord symbols above them, respectively. Measures 93, 95, and 97 are whole rests. Measure 98 features a half note G4 with a fermata and a Gm chord symbol below it.

99 Dm A7 Dm A7

p Fine

Detailed description: This musical staff contains measures 99 through 105. Measures 99, 101, 103, and 105 are filled with diagonal slashes, with Dm, A7, Dm, and A7 chord symbols above them, respectively. Measures 100, 102, and 104 are whole rests. Measure 105 features a half note G4 with a fermata and a Dm chord symbol below it. The piece ends with the word 'Fine' and a dynamic marking of *p*.

Soprano

MUY NARIÑENSE

(Bambuco)

♩ = 86

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

Por siem pre es ta rá pre sen te en el
es ro mán ti co mies piri tu cuan does
mf

to no de mi voz de cir de don de yo ven go la tie rra de don de
cu chaun trio can tar ya le gre co mo la cos ta cuan do lle gael car na
f

soy pe da ci to de mi pa tria por a lla mi ran doal sur. Soy
val. Mi ra zaes de gen te no ble que ri daen cual quier re gión, me
p

muy na ri ñen sey ten go deA gua lon go su va lor zón.
pin toa ma ri lloy ver de con or gu lloel co ra zón.

Queim po nen te se veel Ga le
f

— ras siem pre pen dien te de mi Pas
mf

MUY NARIÑENSE

49

 to yel mar le gri ta des de le____ jos
f

54

 no se teo cu rraha cer le da ño. A moel bar
mf *f*

59

 niz soy un po e____ ta y con las ma nos dear te
mf

64

 sa no, to coen mi gui ta____ rra com pa ñe ra en cual
f

69

 quier par te del mun____do el Cham bú y la Gua ne____ña.
f 15

89

 do el Cham bú y la gua ne____ña.
f 9 2

Flauta

MUY NARIÑENSE

(Bambuco)

♩. = 86

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

Musical staff 1: Flute part, measures 1-6. Dynamics: *mf*, *f*.

Musical staff 2: Flute part, measures 7-12. Dynamics: *mf*.

Musical staff 3: Flute part, measures 13-19. Dynamics: *mf*, *f*.

Musical staff 4: Flute part, measures 20-29. Dynamics: *p*, *mf*.

Musical staff 5: Flute part, measures 30-36. Dynamics: *p*.

Musical staff 6: Flute part, measures 37-52. Dynamics: *mf*, *p*.

Musical staff 7: Flute part, measures 53-62. Dynamics: *p*.

MUY NARIÑENSE

59 **2**
mf *p*

66 \emptyset
f

72
p

78
f *p*

84
f

90

96 \emptyset *ad libitum*
mf

102
f *ff*

Violín

MUY NARIÑENSE

(Bambuco)

♩. = 86

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

Musical staff 1: Treble clef, 6/8 time signature. Measures 1-6. Dynamics: *mf*, *f*.

Musical staff 2: Treble clef. Measures 7-12. Dynamics: *mf*.

Musical staff 3: Treble clef. Measures 13-18. Dynamics: *mf*.

Musical staff 4: Treble clef. Measures 19-28. Dynamics: *f*, *p*, *mf*. Includes triplets.

Musical staff 5: Treble clef. Measures 29-35. Dynamics: *p*. Includes *pizz.* and *arco* markings.

Musical staff 6: Treble clef. Measures 36-41. Dynamics: *p*. Includes first and second endings.

Musical staff 7: Treble clef. Measures 42-47. Dynamics: *p*. Includes an 11-measure rest.

MUY NARIÑENSE

58 **2**
mf *p*

65 \oplus
f

71 *p*

77 *f* *p*

83 *f*

89 *p*

95 *f* pizz. \oplus arco *ad libitum* *mf*

101 *f* *ff*

The musical score is written on a single treble clef staff with a key signature of three sharps (F#, C#, G#). It consists of eight lines of music, each starting with a measure number. The first line (58) features a double bar line with a '2' above it, indicating a second ending. Dynamic markings include *mf* and *p*. The second line (65) has a \oplus symbol above the staff and a *f* dynamic. The third line (71) has a *p* dynamic. The fourth line (77) has *f* and *p* dynamics. The fifth line (83) has a *f* dynamic. The sixth line (89) has a *p* dynamic. The seventh line (95) includes performance instructions: *f*, pizz. (pizzicato), a \oplus symbol, arco (arco), *ad libitum*, and *mf*. The eighth line (101) has *f* and *ff* dynamics.

Tiple

MUY NARIÑENSE

(Bambuco)

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

♩. = 86

1. *mf* E7 Am Gm C

8. *p* F E7 Am E7 Am *f*

15. Am

22. *p* B7 E7 Am Gm A7 *mf*

29. Dm Dm G7 C Dm Am *p*

36. E7 1. *f* 2. C#m C7 Bm7 *mf* *p* *mf*

43. A C#m Cm Bm E7 *p*

MUY NARIÑENSE

50 Bm F#7 Bm E7 C#m Cm

mf *p*

57 Bm Bb7 A Bm C#7

mf *p*

64 F#m Em A7 D G7 A F#7

mf *f*

71

78

85 E7 A E7

mf

92 A D D#7 C#m Cm Bm E7 A Bm

mf

99 *ad libitum*

mf *f* *ff*

Guitarra

MUY NARIÑENSE

(Bambuco)

♩. = 86

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

1. *mf* E7 Am Gm C

8. *p* F E7 Am E7 Am Dm Am

15. E7 Am Dm Am E7 Am

22. *p* Am B7 E7 Am *mf* Gm A7

29. Dm G7 C Dm Am *p*

36. E7 1. Am 2. C#m C7 Bm7 *mf* *p* *mf*

43. A C#m Cm Bm E7 *p*

MUY NARIÑENSE

50 *Bm F#7 Bm E7 C#m Cm*

mf *p*

57 *Bm Bb7 A Bm C#7*

mf *p* ⊕

64 *F#m Em A7 D G7 A F#7 Bm*

mf

71 *E7 A B7*

f *mf* *arpeggio*

78 *E7 Am A*

ritmo *arpeggio* ⊕

85 *A Dm E7 A E7*

ritmo

92 *A D D#7 C#m Cm Bm E7 A Bm*

ritmo *f* ⊕

99 *ad libitum*

ad libitum *mf* *f* *ff* *p* ⊕

Soprano

PUEBLITO VIEJO

(Vals)

José A. Morales
Arreglo: Rolando Chamorro Jiménez

15
Lu ni ta con sen ti da col
f

19
ga da del cie lo, como un fa ro li to que

23
pu so mi Dios. pa ra quea lum bra ra las
mf

27
no ches ca lla das dees te pue blo vie jo de

31
mi co ra zón. 1. zón 2.

35
Pue bli to de mis cui tas de ca sas pe que ñi tas
f

39
por tus ca lles tran qui las co rrió mi ju ven tud.

PUEBLITO VIEJO

43

En tía pre n día que rer por la pri me ra vez.

47

ynun ca me en se ñas te lo quees la in gra ti tud.

51

Hoy que vengo a tus la res, tra yen do mis can ta res

f

55

y con el al ma en fer ma de tan to pa de cer.

59

Quie ro pue bli to vie jo mo rirme a quién tu sue lo,

63

ba jo la luz del cie lo que un dí a me vio na cer.

mf

67

Pue bli to de mis cui tas cer.

Flauta

PUEBLITO VIEJO

(Vals)

José A. Morales
Arreglo: Rolando Chamorro Jiménez

1 *f*

6 *tr* *mf*

11

16 *mf*

22

30 *f*

35 *mf*

PUEBLITO VIEJO

44

49

f

54

60

mf

65

mf

75

81

f

Violín

PUEBLITO VIEJO

(Vals)

José A. Morales
Arreglo: Rolando Chamorro Jiménez

1 *f*

6 *f*

11

16 *mf*

22

30 *f*

35 *mf*

PUEBLITO VIEJO

44 arco

Musical staff 44-48: Treble clef, key signature of three sharps (F#, C#, G#). Measure 44 starts with a quarter rest, followed by eighth notes G#4, A4, B4, C5. Measure 45 has quarter notes D5, E5, F#5. Measure 46 has quarter notes G#5, A5, B5. Measure 47 has a quarter rest, followed by a triplet of eighth notes G#5, A5, B5. Measure 48 has a quarter note G#5, followed by a quarter rest.

49

Musical staff 49-53: Treble clef, key signature of three sharps. Measure 49 has a quarter rest, followed by a triplet of eighth notes G#5, A5, B5. Measure 50 has quarter notes C6, B5, A5. Measure 51 has quarter notes G#5, F#5, E5. Measure 52 has a quarter note D5, followed by a quarter rest. Measure 53 has a quarter note C5, followed by a repeat sign and a quarter rest.

f

54

Musical staff 54-59: Treble clef, key signature of three sharps. Measure 54 has a quarter rest, followed by a half note G#4. Measure 55 has a half note A4. Measure 56 has a quarter rest, followed by a whole note G#4. Measure 57 has a whole note G#4. Measure 58 has quarter notes A4, B4, C5. Measure 59 has a quarter note D5, followed by a quarter rest.

2

60

Musical staff 60-64: Treble clef, key signature of three sharps. Measure 60 has a quarter rest, followed by a quarter note G#4. Measure 61 has a quarter note A4. Measure 62 has a quarter note B4. Measure 63 has a quarter note C5. Measure 64 has a quarter note D5, followed by a quarter rest.

mf

65

Musical staff 65-74: Treble clef, key signature of three sharps. Measure 65 has a quarter note G#4. Measure 66 has a quarter note A4. Measure 67 has a quarter note B4. Measure 68 has a quarter note C5. Measure 69 has a quarter note D5. Measure 70 has a quarter note E5. Measure 71 has a quarter note F#5. Measure 72 has a quarter note G#5. Measure 73 has a quarter note A5. Measure 74 has a quarter note B5, followed by a quarter rest.

6

mf

75

Musical staff 75-80: Treble clef, key signature of three sharps. Measure 75 has a quarter note G#4. Measure 76 has a quarter note A4. Measure 77 has a quarter note B4. Measure 78 has a quarter note C5. Measure 79 has a quarter note D5. Measure 80 has a quarter note E5, followed by a quarter rest.

81

Musical staff 81-85: Treble clef, key signature of three sharps. Measure 81 has a quarter rest, followed by a triplet of eighth notes G#5, A5, B5. Measure 82 has quarter notes C6, B5, A5. Measure 83 has quarter notes G#5, F#5, E5. Measure 84 has a quarter note D5, followed by a quarter rest. Measure 85 has a quarter note C5, followed by a repeat sign and a quarter rest.

f

Tiple

PUEBLITO VIEJO

(Vals)

José A. Morales
Arreglo: Rolando Chamorro Jiménez

The musical score is written for Tiple in 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The first measure is a whole rest. The second measure is a repeat sign. The third measure has a treble clef and a chord of E7. The fourth measure has a chord of Am. The fifth measure has a repeat sign. The sixth measure has a chord of E7. The dynamic marking *mf* is placed below the first measure. The second staff starts at measure 7 with a chord of Am, followed by Dm, G7, and C. The third staff starts at measure 13 with a chord of F, followed by E7, Am, and Am. The dynamic marking *mf* is placed below the fifth measure. The fourth staff starts at measure 19 with a chord of A7, followed by Dm, E7, and Am. The fifth staff starts at measure 25 with a chord of Gm, followed by A7, Dm, and Am. The dynamic marking *mf* is placed below the first measure. The sixth staff starts at measure 31 with a chord of E7, followed by a first ending (1.) with a chord of Am, a repeat sign, a second ending (2.) with a chord of A, and another chord of A. The dynamic marking *f* is placed below the fifth measure. The seventh staff starts at measure 37 with a key signature change to three sharps (F#, C#, G#), followed by chords of Bm, C#m, Bm, A, A#7, and Bm.

PUEBLITO VIEJO

43 *mf* E7 Bm E7

49 C#m Cm Bm

55 A Em A7 D D

61 *mf* G7 A F#7 Bm E7 A

67 *f*

73

80 *f*

Guitarra

PUEBLITO VIEJO

(Vals)

José A. Morales
Arreglo: Rolando Chamorro Jiménez

Musical score for guitar, featuring a 3/4 time signature and various chords and dynamics. The score is divided into systems of six measures each, with measure numbers 7, 13, 19, 25, 31, and 37 indicated at the start of each system. The key signature is one sharp (F#).

System 1 (Measures 1-6):
Measure 1: Rest
Measure 2: Rest, then a half note chord (F#4) with a fermata and *mf* dynamic.
Measure 3: Chord E7
Measure 4: Chord Am
Measure 5: Rest
Measure 6: Chord E7

System 2 (Measures 7-12):
Measure 7: Rest
Measure 8: Chord Am
Measure 9: Rest
Measure 10: Chord Dm
Measure 11: Chord G7
Measure 12: Chord C

System 3 (Measures 13-18):
Measure 13: Chord F
Measure 14: Chord E7
Measure 15: Rest
Measure 16: Chord Am
Measure 17: Rest, then a half note chord (F#4) with a fermata and *mf* dynamic.
Measure 18: Chord Am

System 4 (Measures 19-24):
Measure 19: Chord A7
Measure 20: Chord Dm
Measure 21: Chord Bm
Measure 22: Chord E7
Measure 23: Chord C7
Measure 24: Chord Am

System 5 (Measures 25-30):
Measure 25: Rest
Measure 26: Chord Gm
Measure 27: Chord A7
Measure 28: Chord Dm
Measure 29: Chord E7
Measure 30: Chord Am

System 6 (Measures 31-36):
Measure 31: Chord E7
Measure 32: Chord Am (first ending)
Measure 33: Rest
Measure 34: Chord A (second ending)
Measure 35: Rest
Measure 36: Chord A

System 7 (Measures 37-42):
Measure 37: Chord Bm
Measure 38: Chord C#m
Measure 39: Chord Bm
Measure 40: Chord A
Measure 41: Chord A#7
Measure 42: Chord Bm

PUEBLITO VIEJO

43 E7 Bm E7

mf

49 C#m Cm Bm

55 A Em A7 D D

61 G7 A F#7 Bm E7 A

mf

67

f

73 A#7 Bm E7 Bm

80 E7

Soprano

TIPLE DE AMOR Y FIESTA

(Bambuco)

♩. = 115

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

add libitum **4** *a tempo* **5** *rit.* **2**

15 *add libitum* *a tempo*

To cay can ta vie jo ti ple be llas me lo días de anta ño con

f *mf*

20

las que se ena mo ra ron to dos mis an te pa sa dos en to nan nue vas can

25

cio nes to das lle nas dee mo cio nes e res ban de ra yes cu do de mi fol

p

30 *a tempo*

klor co lom bia no cuan do ela mor to ca la puer

f

35

ta de un co ra zón ena mo ra do

40

en el si len cio de la no che

p

45

so na ráun ti ple ilu sio na do cuan do se

mf *f*

TIPLE DE AMOR Y FIESTA

50

 sien te muy a den tro ese or gu llo de co lom bia

55

 no sien to que ape sar de to do lo que
mf

60

 di gan lo que ha gan se ré de cas ta co lom bia na

65

 to ca ti ple dan zas pa si llos bam bu cos
f

70

 val ses ra ja le ñas to ca gua bi nay tor be lli
mf

75

 no to ca ti ple lo que quie ras
f

80

 con mis diez de dos y tus cuer das va mos ti ple com pa ñe ro

85

 co men ce mos ya la fies ta.

90

 ta. **Fine**

Flauta

TIPLE DE AMOR Y FIESTA

(Bambuco)

♩. = 115

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

add libitum **3** *a tempo*

f

9 *tr* *rit.*

add libitum *a tempo*

15 *mf*

21 **3** **4**

32 *a tempo* *mf*

38 **4** *p*

47 **9** *p*

TIPLE DE AMOR Y FIESTA

61 **4** **2** *mf*

71 *p* *tr* **3** *mf*

79 **3**

87 \emptyset *mf*

93

100 *tr* **3** *p*

109 \emptyset **Fine** *f*

Detailed description: This musical score is for a piece titled 'TIPLE DE AMOR Y FIESTA'. It consists of seven staves of music in treble clef, with a key signature of three sharps (F#, C#, G#). The piece begins at measure 61 with a 4-measure rest followed by a 2-measure rest, then a melodic line starting with a quarter rest and eighth notes, marked *mf*. Measure 71 features a melodic line starting with a quarter rest and eighth notes, marked *p*, followed by a trill (*tr*) and a 3-measure rest, then a melodic line marked *mf*. Measure 79 contains a 3-measure rest followed by a melodic line. Measure 87 starts with a whole rest, followed by a melodic line with a circled cross symbol (\emptyset) above it, marked *mf*. Measure 93 continues the melodic line. Measure 100 begins with a trill (*tr*) and a quarter rest, followed by a 3-measure rest, then a melodic line marked *p*. Measure 109 starts with a melodic line, followed by a circled cross symbol (\emptyset) above it, a repeat sign, and a melodic line ending with a fermata and a circled cross symbol (\emptyset) above it, marked *f* and **Fine**.

Violin

TIPLE DE AMOR Y FIESTA (Bambuco)

♩. = 115

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

add libitum **3** *a tempo*
f

9 *tr* *pizz.* *rit.* *arco*

15 *add libitum* *a tempo*
mf

21 **3** **3**

31 *a tempo*
mf

37 **4** *p*

46 **9** *pizz.* *p*

TIPLE DE AMOR Y FIESTA

60 arco **4** **2** *mf*

70 *p* **3** *mf*

78 **3**

86 \emptyset *mf*

92

98 *tr* **3** *p*

106

112 \emptyset *f* **Fine**

Detailed description: This is a musical score for a piece titled "TIPLE DE AMOR Y FIESTA". The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music, numbered 60 to 112. The first staff (60) features a 4-measure rest followed by a 2-measure rest, then a melodic line starting with a quarter note G#4, marked *arco* and *mf*. The second staff (70) begins with a whole rest, followed by a melodic line marked *p*, and ends with a 3-measure rest marked *mf*. The third staff (78) continues the melodic line with a 3-measure rest. The fourth staff (86) starts with a whole rest, followed by a melodic line marked *mf*, and includes a circled empty set symbol \emptyset . The fifth staff (92) continues the melodic line. The sixth staff (98) features a trill (*tr*) on a quarter note, followed by a 3-measure rest marked *p*. The seventh staff (106) continues the melodic line. The eighth staff (112) concludes the piece with a melodic line marked *f* and the word **Fine**, also including a circled empty set symbol \emptyset .

Tiple

TIPLE DE AMOR Y FIESTA

(Bambuco)

♩ = 115

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

add libitum *a tempo*

mf A B7

7 *rit.* E F°7 F#m B7 A A#°7 G#m C#7 F#m B7 E

add libitum *a tempo*

15 E F°7 F#m B7

23 F#m B7 E F°7 F#m B7 A A#°7 G#m C#7 F#m B7

p

31 *a tempo* G#m C#7

mf *mf*

39 F#m C#m F#

p *mf*

47 B7 E G#m C#7

Detailed description: This is a musical score for a Tiple instrument, titled 'TIPLE DE AMOR Y FIESTA (Bambuco)'. The score is in the key of D major (indicated by two sharps) and 3/4 time. It begins with a tempo of 115 beats per minute. The first system (measures 1-6) features a melodic line starting with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and C5, ending with a quarter rest. The dynamic is *mf*. The second system (measures 7-14) consists of chords: E, F°7, F#m, B7, A, A#°7, G#m, C#7, F#m, B7, and E. The tempo is marked *rit.* (ritardando). The third system (measures 15-22) shows chords: E, F°7, F#m, B7, A, A#°7, G#m, C#7, F#m, B7, and E. The tempo is *a tempo*. The fourth system (measures 23-30) consists of chords: F#m, B7, E, F°7, F#m, B7, A, A#°7, G#m, C#7, F#m, and B7. The dynamic is *p*. The fifth system (measures 31-38) features a melodic line starting with a quarter rest, followed by quarter notes D4, E4, F#4, G4, A4, and B4, then a half note C5. The dynamic is *mf*. The sixth system (measures 39-46) consists of chords: F#m, C#m, F#, and F#. The dynamic is *mf*. The seventh system (measures 47-54) consists of chords: B7, E, G#m, and C#7. The dynamic is *mf*.

TIPLE DE AMOR Y FIESTA

55 F#m Am D7 G#m C#7 F#m B7

mf

63

mf

71 F#m B7

f

79 Bm E7 A D9 G#m C#7 F#m

f

87 B7

mf

95 *rítmo*

f

103

111 *Fine*

f

Guitarra

TIPLE DE AMOR Y FIESTA (Bambuco)

♩. = 115

Rolando Chamorro Jiménez
Arreglo: Rolando Chamorro Jiménez

add libitum *a tempo*
mf A B7

7 E F°7 F#m B7 A A#°7 G#m C#7 F#m B7 E *rit.*

15 *add libitum* *a tempo* E F°7 F#m B7

23 F#m B7 E F°7 F#m B7 A A#°7 G#m C#7 F#m B7 *p*

31 *a tempo* G#m C#7 *mf*

39 F#m C#m C#m F# *p* *mf*

47 B7 E G#m C#7

TIPLE DE AMOR Y FIESTA

55 F#m Am D7 G#m C#7 F#m B7

mf

63

mf

71 F#m B7

f

79 Bm E7 A D9 G#m C#7 F#m

87 B7

mf

95 Am F#m

ritmo

103 B7 A D9 G#m C#7 F#m

110 B7 E Fine

f

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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Para continuar contribuyendo en la preservación y divulgación de la música tradicional colombiana, se presenta el segundo recital para soprano y grupo de cámara, el cual contiene diez arreglos de las obras más destacadas de los compositores colombianos del siglo XX, quienes se visten de frac en un formato: voz, flauta, violín, tiple y guitarra; utilizando elementos armónicos y contrapuntísticos propios de la academia, que combinados junto a los timbres de estos instrumentos, da como resultado un excelente material que puede ser utilizado para cualquier presentación.

Este trabajo, va dirigido a estudiantes de pregrado, músicos profesionales, autodidactas y a quienes puedan sacar provecho de este material didáctico y presentarlo en diversos escenarios. Por otra parte, se pretende que se despierte en los estudiantes la inquietud por la composición, realizar arreglos y continuar interpretando música tradicional colombiana dentro de los programas de música y de profesionalización de las diferentes entidades de educación superior.

En este material, se puede encontrar diez arreglos de obras que tienen como base los ritmos de bambuco, pasillo y vals, los cuales pretenden fortalecer la divulgación y preservación de la música colombiana en los espacios académicos tanto nacionales como internacionales. Además, cada una de las obras cuenta con su score y las partes de cada uno de los instrumentos de las mismas, adicionalmente y como apoyo cuenta con los audios de los respectivos arreglos para ayudar a tener una idea general de la sonoridad de estos.



**Editorial
Universidad de Nariño**