

**“Recreating *Bambuco*’s Expression in the Choral Arrangement of the
Song *El Regreso* by Efraín Orozco”**

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When adapting a piece, the professional music arranger takes advantage of standard techniques that allow him to fulfill the task ensuring that the final result will be playable by performers as well as do justice to the original piece. When it comes to arranging a traditional¹ song such as *El Regreso* by Efraín Orozco in a representative genre as Colombian *Bambuco*, the arranger must decide whether or not to preserve the ethnic integrity of the piece. If the latter is the case, how can an arranger approach the adaptation of a traditional folk piece in such a way that the arrangement enriches the piece while preserving its authenticity and expressivity?

In the best-case scenario, the answer to this question requires research by the arranger in order to identify the particularities of the genre in question. Otherwise, the arrangement may sound stiff or even be offensive to a certain population. In the case of *Bambuco*, research necessarily involves a discussion on how its rhythm is constructed, how different systems of accentuation interact simultaneously, the choice of time signatures, and characteristic melodic syncopations. This paper will analyze these elements and how the results of the analysis influenced the author's decisions in the adaptation for mixed choir of the song *El Regreso* in an attempt to preserve its authenticity and attain a performance that recreates the expression achieved by specialized performers of *Bambuco*.

Bambuco's Background

Bambuco can be defined in a very general way as a musical genre and dance from the Andean region of Colombia that combines elements of 3/4 and 6/8 meter. It is a

¹ For the context of this paper traditional song and traditional folk song have the same meaning, and refer to a piece of music with long-established performance practices.

product of the Spanish colonization that persisted from the end of the 15th century until the beginning of the 19th century, resulting in a complex interaction between African, European and Amerindian heritages. About its origins, Carlos Miñana states that:

Bambuco is a phenomenon of the beginnings of 19th century, that ‘appears’ in the Great Cauca and spreads rapidly to the south – even probably to Peru following the liberating campaign – and to the north by the shores of Cauca and Magdalena rivers, becoming in less than 50 years the national dance and music [of Colombia](Miñana 1997, 8).

The process that led *Bambuco* from its initial military use to its incursion as chamber music at the beginning of the 20th century resulted in a wide variety of sub-genres. Although the term *Bambuco* refers to a generalization of the principal musical genre of the Andean region, almost every zone within the region developed its own local version of it.

Despite of the singularities in each one of the local *Bambuco* variants, it is beyond the scope of this paper to separate *Bambucos* according to small social and regional differences. Instead, based on the recurring elements present in all *Bambucos*, a more practical approach results in dividing *Bambucos* in two broad categories: Vocal *Bambuco* and Instrumental *Bambuco*. Both types of *Bambuco* share defined musical characteristics that will be explained below.

The Rhythm of *Bambuco*

As other genres of the Colombian Andean region, all *Bambucos* share “an apparently syncopated triple time combining elements of 3/4 and 6/8” (Varney 2001, 124). *Bambuco*’s base rhythm pattern consists of a continuous series of five eighth-notes, and an eighth-note rest somewhere in the pattern creating the syncopation. According to Dirk Koorn, though most people would agree that there is a characteristic rhythm that

identifies *Bambuco*, “not everybody agrees where the syncopation comes”(Koorn 1977, 94). For instance, Jorge Añez (1972, 41) claims that the empty beat must be placed on the third eighth-note of the pattern (see Fig. 1):

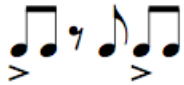


Figure 1. Basic rhythmic pattern of *Bambuco* with a rest placed on the third eighth-note. Adapted from Folk Music of the Colombian Andes (1977).

On the other hand, younger musicians and musicologists place the eighth-note rest on the first beat of the pattern (Koorn 1977, 90)(see Fig. 2):



Figure 2. Basic rhythmic pattern of *Bambuco* with a rest placed on the first eighth-note. Adapted from Folk Music of the Colombian Andes (1977).

The pattern mentioned above corresponds to what is played by the guitar in the *Trio de cuerdas*². An additional layer of complexity arises when the accents played by the *tiple* are added, because these accents do not coincide with the accents of the guitar creating the essence of *Bambuco*'s cross-rhythms and making the decision of where to place the first beat harder (see Fig. 3):

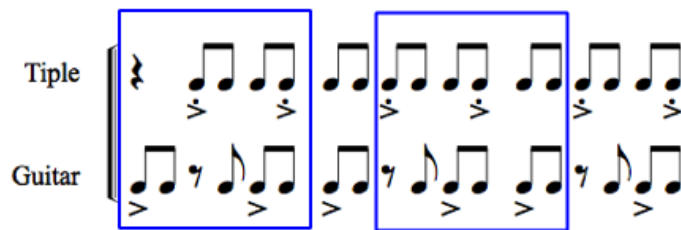


Figure 3. Polyrhythm generated by the accents of the *tiple* and the guitar. The squares show two possible interpretations for the placement of the first beat of the pattern.

² The basic format of the *trío de cuerdas* (string trio) consists of one *bandola* (string instrument similar to the lute) playing the melody, one *tiple* (small Colombian guitar with 4 strings) playing the chordal accompaniment, and one guitar playing both the chords and the bass line. The expanded version of the *trío de cuerdas* is the *estudiantina*, and may include an indefinite number of plucked string players, woodwinds, and a percussion section.

For specialized *Bambuco* performers the discussion about the placement of the first beat of the measure seems to be trivial. As Manuel Bernal explains, most of the performers can move through all of the systems and can even shift from one system to the other (Bernal 2004, 8). Nevertheless, when it comes to the creation of a written arrangement, the same discussion turns out to be relevant because the placement of that first beat defines the meter and how the musical elements of the arrangement will fit into the score. Then, the arranger must decide what kind of notation is the most accurate for their musical goals.

The Notation of *Bambuco*

The notation of *Bambuco* started in the middle of the 19th century, in the form of little piano pieces intended to be played as chamber music. The first documented example of a notated *Bambuco* is Manuel Párraga's *Aires Nacionales Neogranadinos Variados para el Piano*, Op. 14 (Neogranadinian National Airs Varied for Piano) published in 1859. The rationale behind the use of notation was to level *Bambuco* with the European tradition, providing it with a greater status reserved for written compositions. Then, it was possible for musicians trained in the European tradition to perform arrangements of traditional pieces and new compositions that resembled the style.

In Añez's opinion (1970, 54), Pedro Morales Pino accomplished the most exact transcription of the rhythm of *Bambuco* and other Colombian musical genres approximately in 1890, notating the rhythms in an accurate, precise and definitive way. In his song "*Cuatro Preguntas*" (Four Questions), Morales transcribed the pattern of the

guitar to the piano accompaniment using 3/4 meter (see Fig. 4):

The image shows a musical score for guitar and piano accompaniment in 3/4 meter. The score is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a style that is difficult to play on guitar, with chords and notes that do not align with the 3/4 meter. The lyrics are: "Nie - gas con él lo que hi - cis - te y mis". Dynamic accents (v) are placed above the notes for "gas", "hi", and "te".

Figure 4. Pedro Morales Pino's *Cuatro Preguntas* (Four Questions), measures 13 - 16. Adapted from *Canciones y Recuerdos* (1970). Dynamic accents were not present in the original score but are used to identify the stressed syllables of the lyrics.

According to Diego Sánchez, “it is unknown why Morales Pino conceived the *Bambuco* in this way, but what is known is that this composition created a strong debate around this way of notation” (Sánchez 2009, 123). The reason for the debate is the conflict between what is written and what is perceived by the listener; according to Koorn, despite the fact that a trained musician can read and play the song accurately, a listener will feel the eighth-note gap in the accompaniment at the beginning of the measure. This perception is reinforced by the fact that the accents of the lyrics do not coincide with the accents of the meter, stressing syllables that would not be stressed in normal speech (Koorn 1977, 95). Instead, the stressed syllables of the text and the agogic accents of the melody emphasize the second beat of the measure. An additional inconvenience that makes this style of notation unpractical is the placement of the chord changes that occur in the middle of the measure.

In spite of the apparent impossibility of Morales' notation, Carolina Santamaría (2007, 15) provides a explanation for his approach. Santamaría states that the logic behind this transcription resides on the metric accent received by the bass in every downbeat.

However, the notation system used by Morales seems to be whimsical. If a meter is a “repetitive pattern that combines accented and unaccented beats” (Aldwell and Schachter 2003, 39), and different kinds of accents are falling in an apparent second beat, it makes sense to drag all the elements in the score a quarter-note backwards so the agogic and harmonic accents in addition to the stresses of the lyrics’ syllables coincide with the metric accent. Varney (2001, 127) calls this type of notation *a destiempo* (about time). In order to replace the metric accent on the bass mentioned by Santamaría, a dynamic accent or a *tenuto* sign can be added on the third beat of the measure (see Fig.5):



Figure 5. Pedro Morales Pino’s *Cuatro Preguntas* (Four Questions), measures 13 - 16. Using ‘about time’ 3/4 notation with dynamic accents added on the third beat of every measure.

The system used in Fig. 5 “has the advantage of looking like it sounds, as well as being a little easier to read. Also, the accents of the words come in normal places in relation to the bar lines” (Koorn 1977, 95). An additional advantage of this style of notation is the coincidence of the downbeats with the accents of the pattern played by the *tiple* (see Fig. 6):



Figure 6. Pedro Morales Pino’s *Cuatro Preguntas* (Four Questions), measures 13 – 16; with added part for *tiple*.

With the addition of the *tiple*, a different approach to notation becomes evident. Now, both the voice and the *tiple* stress the first and the fourth eighth-note of every measure suggesting 6/8 meter instead of 3/4. Gonzalez (2014) explains: “we [Colombian researchers] have arrived to the conclusion that Morales Pino sung and played the Bambuco in 6/8. But at that time, 6/8 was associated to music with African heritage and what academics were pursuing was to give *Bambuco* the same position of European Role [sic] models written in 3/4”³. Using 6/8 facilitates the reading, but the bass never falls on a downbeat resulting in a weak accompanying pattern (Santamaría 2007, 15). In order to counteract the lack of metric accents in the bass a dynamic accent sign can be included (see Fig. 7):

Figure 7. Pedro Morales Pino’s *Cuatro Preguntas* (Four Questions); measures 13 – 16 written in 6/8.

For the arrangement of *El Regreso*, the decision about what meter to use was based on practical considerations. Of all the systems available, Morales’ notation resulted to be the most impractical due to its difficulty for reading. On the other hand, although both the shifted 3/4 and 6/8 seemed to be valid options, choosing only one of them would result in the conflicts already mentioned. Writing the arrangement in 3/4 would go

³ Carlos Renán Gonzalez (musicologist and *tiple* performer), personal communication with the author. October 14, 2014.

against the integrity of the melody's accents (see Fig. 8):

Figure 8 shows the Soprano and Bass parts for measures 17-23 in 3/4 time. The Soprano part features a melody with accents on certain notes, highlighted by red circles. The Bass part provides a rhythmic accompaniment with accents on specific notes, highlighted by blue rectangles. The lyrics are: "De re-gre-so_a mi tie-rra vol-vi_a mis la - res, — ca - bal - gan-do_al lo - mo de mis — le - ja - nos re - cuer - dos. —".

Figure 8. *El Regreso*: Soprano and Bass parts, measures 17 – 23 using 3/4. Beams are used to clarify the placement of the beats.

Figure 8 exemplifies the conflict between the accents of the melody (showed by red circles) and the metric accent, but also demonstrates the concordance between the same metric accents and the accents of the bass pattern (showed by blue rectangles).

On the other hand, choosing 6/8 would result in a weak accompaniment because of the lack of coincidence between the accompanying pattern and the metric accents, but the melodic accents and the stressed syllables fall in place (see Fig. 9):

Figure 9 shows the Soprano and Bass parts for measures 17-23 in 6/8 time. The Soprano part features a melody with accents on certain notes, highlighted by blue circles. The Bass part provides a rhythmic accompaniment with accents on specific notes, highlighted by red rectangles. The lyrics are: "De re-gre-so_a mi tie-rra vol-vi_a mis la - res, — ca - bal - gan-do_al lo - mo de mis — le - ja - nos re - cuer - dos. —".

Figure 9. *El Regreso*: Soprano and Bass parts, measures 17 – 23 using 6/8. Beams are used to clarify the placement of the beats.

chord under a slur. Otherwise, each note of the broken chord pattern will sound too detached (see Fig. 11):

Figure 11. Pedro Morales Pino’s *Cuatro Preguntas* (Four Questions), measures 13 – 16. Members of a same chord are grouped under a slur.

The same principle exemplified in Figure 11 was used for the accompanying lines of *El Regreso*, splitting the chordal accompaniment and the bass in different lines and adding an accent on the last beat of the 3/4 (see Fig. 12).

Figure 12. *El Regreso*, accompanying lines for measures 66 – 68.

Figure 12 shows how the basic pattern of *Bambuco* (see Fig. 12) is performed by sopranos and altos while the basses keep the metric accents of 3/4. *Tenuto* articulations in the bass line provide a slight accent that recreates the metric accent lost when changing from Morales’ system to the shifted 3/4 or 6/8 systems. The opposition of the chordal accompaniment in 6/8 and the bass line in 3/4 maintains the cross-rhythm.

A different technique to present the cross-rhythm is the inclusion of the *tambora* pattern⁴ (see Fig. 13).

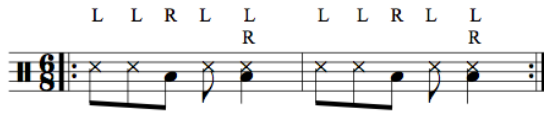


Figure 13. *Tambora* pattern for *Bambuco*. Adapted from “*Bambuco Fiestero*” *La Percusión y sus Bases Rítmicas en la Música Popular* (2001).

For the arrangement of *El Regreso*, the pattern of Figure 13 was adapted and presented by the basses throughout the piece (See Fig. 14):

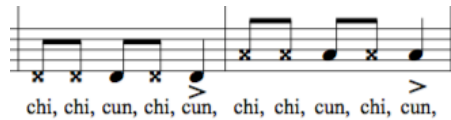


Figure 13. *Tambora* pattern sung by the basses.

In Figure 14, the slur presented in Figure 11 was not included because of the differences in the sustain time between the sound of the guitar and the sound of the *tambora*. The same device is included at measure 50, but here the pattern of the *tambora* is split between the altos and the basses (see Fig. 15):

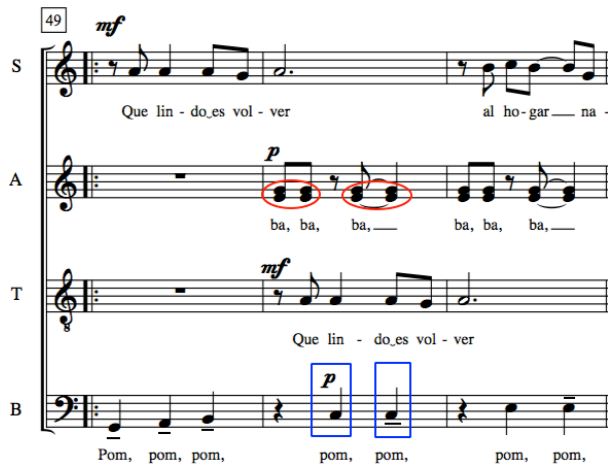


Figure 15. *Tambora* pattern adapted for Altos and Basses.

⁴ *Tambora* drum is mostly used in *Bambuco Fiestero*, one of *Bambuco*'s sub-genres.

Articulations in the melody are closely related to the phrasing of the speech and the meaning of the text, making it almost unnecessary for native Spanish-speaking singers to include detailed indications. However, if the intention of the arrangement is to be performed by non Spanish-speaking performers, some performance instructions are suggested in order to make explicit the nuances of the language. After rehearsing with the vocal ensemble *Cantemos!* at Florida Atlantic University during the fall 2014 semester, some conflicts between the melodic accents and the accents of the text became evident. One example of these conflicts occurred in measure 29 (see Fig.16):

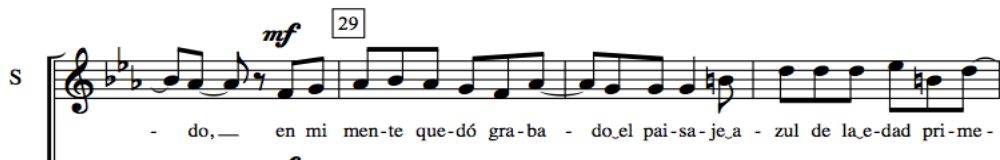


Figure 16. Melody of *El Regreso*, measures 28 – 31.

In measure 29 of Figure 16, the melodic accent of the melody takes place in the second eighth-note of the measure (B flat), while the stressed syllable should be men, which is placed at the beginning of the measure. The melodic accent brings an unnecessary emphasis to the syllable te making the word *mente* to sound awkward to the native Spanish-speaking listener. Then, the proposed solution to this problem was to include a *tenuto* symbol creating a subtle accent on the first eighth-note of the measure (See Fig.17):

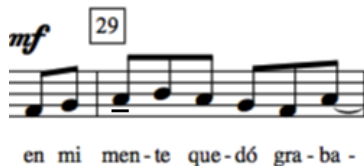


Figure 17. Inclusion of *tenuto* symbol reinforcing the accents of the text.

A different situation occurs at measure 49 of the piece. The agogic accent of the melody conflicts with the accent of the lyrics. The syllable do of the word *lindo* coincides

with a quarter note, the longest value in the measure receiving an unnecessary accent because the stress should be in the syllable lin (see Fig. 18):

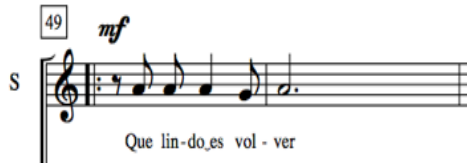


Figure 18. *El Regreso*. Conflict between agogic accent (quarter note) and the accent of the lyrics.

There, the inclusion of a *tenuto* symbol would not fix the problem because of the conspicuousness of the agogic accent. Then, one possible solution is to switch the values eliminating the syncopation in 3/4 but creating syncopation in 6/8 (see Fig. 19):

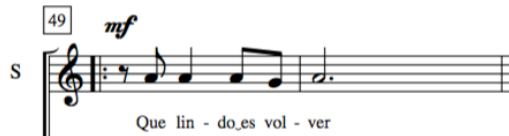


Figure 19. *El Regreso*. Measure 49 with switched values.

Despite of the fact that it is a big change in the melody, this change not only makes the text clearer but also makes it easier for the performers to sing it because it follows the stresses of the normal speech.

Conclusion

When arranging a traditional folk piece such as *El Regreso* for mixed choir, different challenges have to be faced by the arranger in order to enhance the piece and at the same time preserve its ethnic authenticity.

First, arranging Colombian *Bambuco* involves a discussion about what meter to use. Although different systems are available, a bimetric approach seemed to be the best option for *El Regreso*. Due to the multimetric behavior of each melodic line, it turned out to be impractical to add time signatures every single time the meter changed.

As an option, using different kinds of beaming were more useful and easier for reading. However, it is worth to mention that every *Bambuco* is different and the decisions made for a particular piece may not be equally effective in another.

Second, if the intention is for the arrangement to be performed by live musicians, then the arranger must face the challenge of putting the genre's performance singularities into standard musical notation. If the performers are not familiar with the genre, and an authentic performance is desired, the inclusion of articulation symbols is mandatory. Then, it is the arranger's responsibility to make explicit in the score all the nuances necessary for a good performance of the piece.

Third, the systematic lack of detail in editions of *Bambuco* hinders an authentic performance if the player is not familiar with the genre. This fact has created the belief that "some *Bambucos* must be read by ear" (Bernal 2004, 9). In other words, only musicians familiar with the genre can play it accordingly. However, if it is true that people from the Colombian Andes are surrounded by this rhythm since they are children, so the accents and other particularities of the genre are natural for them as their own speech (Koorn 1977, 123), it is also true that in many of the editions of sheet music published in Colombia there is a consistent lack of detail when it comes to the use of expression symbols such as: articulations, dynamics, and phrasing slurs delegating the responsibility of the decision making about expression to the performers. For specialized or native Colombian performers of *Bambuco*, the simplicity of the score does not hinder the effectiveness of their performance. Nevertheless, for a standard musician unfamiliar with Colombian music, the simplicity precludes their ability to recreate an ethnically

accurate performance without the necessary indications, resulting in what Colombian musicians call: *Gallego*⁵.

Fourth, one of the most important factors in *Bambuco*'s expressivity is the interaction of different accentuation systems that work simultaneously, and it is important for the arranger to consider how to preserve these accents when making the decision about what metric system to use. A possibility to compensate the loss of metrical accents when switching from 3/4 meter to 6/8 and bimmetrical writing is to provide articulations such as dynamic accents or *tenuto* symbols to make the performer aware of the importance of a musical event. The application of different symbols in order to characterize different sub-genres of *Bambuco* may be a fruitful topic for further research and may provide interesting conclusions not only about *Bambuco*'s notation and performance but also about other traditional genres worldwide.

To summarize, the rise of new technologies has made musical content available for people worldwide. Someone may question the importance of sheet music in an era when performers, conductors and teachers can access the original versions so easily on the Internet. Nonetheless, sheet music remains as a common vehicle for transmission of arrangements of choral music, especially for those that cannot be easily transcribed. Despite of the fact that a performer can listen to *Bambucos* relatively easy online, it is useful to provide them with a written part that helps them to know what to focus on when analyzing a recording. Without any guidance there is the risk that their assumptions may not be stylistically accurate or will not reflect the vision of the arranger.

⁵ The term *Gallego* refers to a person born in the Galicia region in Spain. But in Colombian musical context means a stiff performance that does not sound authentic.

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Appendix 1: Score of *El Regreso*, arrangement by Iván D. Beltrán

El Regreso

Colombian Bambuco

SATB, a capella

Lyrics and music: Efraín Orozco

Arrangement by: Iván D. Beltrán

Allegro ♩ = 140

Soprano *p*
Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba,

Alto *p*
Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba,

Tenor *p*
Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba,

Bass *p*
Tum, tum, tum, tum, tum, tum,

5

S
ba, ba, ba, ba, ba, ba, ba, ba, ba, pa, pa, pa,

A
ba, ba, ba, ba, ba, ba, ba, ba, ba, pa, pa, pa,

T
ba, ba, ba, pa, pa, pa,

B
tum, tum, tum, tum, tum, tum, pa, pa, pa,

9

S *mf* la, la, la, la, la, la, *sf* wa,

A *p* pa, pa, pa, pa, pa, pa, pa, pa, pa, *sf* wa, —

T *mf* La, la, la, la, la, la, *sf* wa,

B *mf* ba, ba, ba, ba, ba, ba, *sf* ba, ba, ba, ba, ba, wa,

13

S *p* la, la, la, la, pa, pa, pa, pa, pa.

A *p* la, la, la, la, la, pa, pa, pa, pa, pa.

T *p* la, la, la, la, la, la, pa, pa, pa, pa, pa.

B *p* ba, ba, ba, ba, ba, tum, tum, tum, pa, pa, pa, pa, pa.

17

S De re-gre-so_a mi tie-rra vol-ví_a mis la - res, — ca - bal-gan - do_al

A De re-gre-so_a mi tie-rra vol-ví_a mis la - res, — ca - bal-gan - do_al

T La, la, la, la, la, la, la, la, la, la,

B Tum, tum, tum, chi, chi, cun, chi, cun, chi, chi, cun, chi, cun,

p

21

S lo - mo de mis le - ja - nos re-cuer - dos. — Y_al vol-

A lo - mo de mis le - ja - nos re-cuer - dos. — Y_al vol-

T ba - um - ba - um-ba, ba - um - ba - um-ba, ba, ba, ba, ba, pa, pa, pa.

B chi, chi, cun, chi, cun, chi, chi, cun, chi, cun, chi, chi, cun, chi, cun, pa, pa, pa.

mf

25

S
ver o-tra - vez en mi men-te que-dó gra-ba - do, — en mi *mf*

A
ver o-tra - vez en mi men-te que-dó gra-ba - do, — en mi *mf*

T
p Y al vol-ver o-tra vez en mi men-te que-dó gra-ba - do, — en mi *mf*

B
p Y al vol-ver o-tra vez en mi men-te que-dó gra-ba - do, — en mi *mf*

29

S
men-te que-dó gra-ba - do, el pai-sa - je a - zul de la e-dad pri-me - ra. —

A
men-te que-dó gra-ba - do, el pai-sa - je a - zul de la e-dad pri-me - ra. —

T
men-te que-dó gra-ba - do, el pai-sa - je a - zul de la e-dad pri-me - ra. —

B
men-te que-dó gra-ba - do, el pai-sa - je a - zul de la e-dad pri-me - ra. —

33 *p*

S De re-gre-so_a mi tie-rra vol-ví_a mis la - res, — ca - bal - gan - doal

A De re-gre-so_a mi tie-rra vol-ví_a mis la - res, — ca - bal - gan - doal

T Yo vol-ví_a mis la - res, — ca - bal - gan - do,

B Yo vol-ví_a mis la - res, — chi, chi, cun, chi, cun,

37

S lo - mo de mis le - ja - nos re-cuer - dos. — Y al vol-

A lo - mo de mis le - ja - nos re-cuer - dos. — Y al vol-

T ba - um - ba - um - ba, ba - um - ba - um - ba. ba - um - ba - um - ba pa, pa, pa.

B chi, chi, cun, chi, cun, chi, chi, cun, chi, cun, chi, chi, cun, chi, cun, pa, pa, pa.

41

S
ver o-tra - vez en mi men-te que-dó gra-ba - do, — en mi *mf*

A
ver o-tra - vez en mi men-te que-dó gra-ba - do, — en mi *mf*

T
Y al vol-ver o-tra vez en mi men-te que-dó gra-ba - do, — en mi *mf*

B
Y al vol-ver o-tra vez en mi men-te que-dó gra-ba - do, — en mi *mf*

45

S
men-te que-dó gra-ba - do el pai-sa-je a - zul de la e-dad pri-me - ra. —

A
men-te que-dó gra-ba - do el pai-sa-je a - zul de la e-dad pri-me - ra. —

T
men-te que-dó gra-ba - do el pai-sa-je a - zul de la e-dad pri-me - ra. —

B
men-te que-dó gra-ba - do el pai-sa-je a - zul de la e-dad pri-me - ra. —

49 *mf*

S Que lin - do es vol - ver al ho - gar na - ti - vo —

A *p*
ba, ba, ba, ba, ba, ba, ba, ba, ba,

T *mf*
Que lin - do es vol - ver Al ho - gar na -

B *p*
Pom, pom, pom, pom, pom, pom, pom, pom,

53

S y po - der re - cor - dar con los vie - jos a - mi - gos la dul - ce in - fan - cia. —

A
ba, ba, ba, ba, ba, ba, ba, ba, ba.

T *p*
ti - vo, — ba, ba, ba, ba, ba, ba, ba, ba, ba.

B
pom, pom, pom, pom, pom, pom, Ba, ba, ba, ba, ba,

57

S *p*
Ah, _____

A
Ah, _____

T *mf*
la pe - lo - ta de tra - po, — el bar - qui - to de pa - pel,

B
ba, Ah, _____ pom, pom,

61

S *f*
la en cum - bra - da co - me - ta pi - de y pi - de ca - rre - tel.

A *f*
la en cum - bra - da co - me - ta pi - de y pi - de ca - rre - tel.

T *f*
la en cum - bra - da co - me - ta pi - de y pi - de ca - rre - tel.

B *f*
la en cum - bra - da co - me - ta pi - de y pi - de ca - rre - tel.

65

p

S Ba - um - ba - um - ba - ba. Ba - um - ba - um - ba -

p

A Ba - um - ba - um - ba - ba. Ba - um - ba - um - ba -

mf

T He vuel - to a es - cu - char la voz del ria - chue - lo, —

p

B Pom, pom, pom, pom, pom, pom,

69

mf

S ba. Ba - ba - ba - ba - ba, ba - ba - ba - ba - ba, pa, pa, pa,

mf

A ba. Ba - ba - ba - ba - ba, ba - ba - ba - ba - ba, pa, pa, pa,

T la mir - la que can - ta en la co - pa flo - ri - da del a - rra - yán —

mf

B pom, pom, pom, pom, pom, pom, pa, pa, pa,

73

f

S Y en la to - rre - del pue - blo mil cam - pa - ni - tas —

f

A Y en la to - rre - del pue - blo mil cam - pa - ni - tas —

f

T Y en la to - rre - del pue - blo mil cam - pa - ni - tas —

f

B Y en la to - rre - del pue - blo mil cam - pa - ni - tas —

77

S que cru - za - ron el cie - lo — con las no - tas de mi can - tar. 1.

sf

A A - - - - ah con las no - tas de mi can - tar.

sf

T A - - - - ah con las no - tas de mi can - tar.

sf

B A - - - - ah con las no - tas de mi can - tar.

81 2. *D.S. al Coda* \oplus *p*

S tar. Pa, pa, pa. no - tas de mi can - tar,

A tar. Pa, pa, pa. no - tas de mi can - tar,

T tar. Pa, pa, pa. no - tas de mi can - tar,

B tar. Pa, pa, pa. no - tas de mi can - tar,

85 *f* **Tempo primo**

S que cru - za - ron el cie - lo con las no - tas de mi can - tar.

A que cru - za - ron el cie - lo con las no - tas de mi can - tar.

T que cru - za - ron el cie - lo con las no - tas de mi can - tar.

B que cru - za - ron el cie - lo con las no - tas de mi can - tar.

89

S

A

T

B

¡Pam, pam!

[3'40" aprox.]