

Appendix 2

Music Transcriptions

Sample bambuco scores:

1. El muro
2. Cuatro preguntas
3. Palo negro
4. San Pedro en el Espinal
5. Ontabas

El Muro

(bambuco)

Ricardo Cuberos (1890)

(Añez 1951, 34)

Voice

1 Es-te es - el mu - ro y en la ven - ta - na

5 que tie - ne un mar - co de en - re - da - de - ra

9 de - jé mis ver - sos u - na ma - ña - na

13 u - na ma - ña - na de pri - ma - ve - ra;

17 de - jé mis ver - sos u - na ma - ña - na, u - na

21 ma - ña - na de pri - ma - ve - ra. De - jé mis ver - sos

25 en que de - cí - a con tra - se in - ge - nua

29 cui - ta de a - mo - res De - jé mis ver - sos

33 y al o - tro dí - a su blan - ca ma - no pa - gó

37 con flo - res su blan - ca ma - no pa - gó con flo - res

This is the wall and in the window, which is framed by a vine,

I left my verse one spring morning.

I left my verse in which I spoke of, with naïve phrases, love's sorrow

I left my verse and the following day your white hand

paid for them with flowers.

(Translation by J. Varney)

Cuatro Preguntas

(Bambuco)

Version by "Obdulio y Julian"

Lyrics: L. Eduardo Lopez

Music: M. Pedro Morales Pino

Transcribed by J. Varney

1

Tiple

Guitar

5

9

13

Voices

1. Nie - gas con él lo que hi - cis - te y mis
en no ser t'em - peñ - as cul - pa-

B⁷ E- G

Tiple

Guitar

Cuatro Preguntas

17

sos - pe - chas te a - som - bran
ble co - mo pa - re - ces,

D⁷ G B⁷

21

pe - ro si no le qui - sis - te por - que te po - nes
si el te o - dia y tu le des - de - ñas por - que por - que tan -

F[#]-⁷ B⁷ A-

25

tan tris - te cuan - do en tu ca - sa le nom - bran?
tas ve - ces os vi en - ten - der - os por se - ñas?

E- B⁷ E-

29

Di - ces
Si no

A-

33

que son co - sas mi - as y que
de - jas - te en - de - rro - che de a - mor

D⁷ G A-

37

m'es- toy en - gañ - an do;
que te a - ca - ri - cia - ra, Mas por
por - que

B⁷ E- D#⁹

41

que le son - re - i - as
te a - zo - tó u - na no - che, son - re - i -
u - na no -

D⁷ G E

45

as cuan - do él t'es - ta - ba mi - ran - do?
che con el pa - ñue - lo la ca - ra?

A-

49

1. 2.

2. Si aho - ra

FOUR QUESTIONS

1.

You deny that you had anything to do with him
and my suspicions amaze you
but if you didn't love him
why do you become so sad
when they mention him in your home?

You say that they are things of my own invention
and that I am deluding myself;
but why do you smile at him, smile
when he is looking at you?

2.

If now you do not commit yourself
in accepting your apparent guilt,
if he hates you and you despise him,
why, why so many times
do you communicate by signs?

If inflamed by passion you didn't
allow yourself to be carressed by him,
why did he strike you one night,
one night on the face with his handkerchief?

(Translation: J. Varney)

Palo Negro

(bambuco)

Attrib.: José Eleuterio Suárez
(~1835-1880)
(50 canciones A nd, 44)

1. 2.

5. 1. 2.

10. 1. 2.

14. 1. 2.

19. 23.

Chords: B \flat , Dm 7 , D \flat dim., F 7 , B \flat , F 7 , B \flat , B \flat , Gm 7 , Cm, Dm, F 7 , B \flat , F 7 , B \flat , B \flat m, A \flat 7 , D \flat , B \flat m, F 7 , B \flat m.

Palo Negro

27

Db F7 Cm7

33

F7 Bbm Bb7 Ebm

38

Bbm F7 Bbm

1.

2.

43

Bb6 F7

49

Bb6

54

F7 Bb

A piano score for the piece 'Palo Negro'. The score is written for piano (p) and consists of six systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes measure numbers 27, 33, 38, 43, 49, and 54. Chord symbols are written above the staves: Db, F7, Cm7, F7, Bbm, Bb7, Ebm, Bbm, F7, Bbm, Bb6, F7, Bb6, F7, and Bb. The notation includes various musical symbols such as notes, rests, and accidentals.

San Pedro en el Espinal

(bambuco)

Milciades Garavito Wheeler

This musical score is for a piece titled "San Pedro en el Espinal" in the bambuco style, composed by Milciades Garavito Wheeler. The score is written for piano in 3/4 time and B-flat major. It consists of six systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. Chord symbols are placed above the bass staff: D7, Gm, D7, Gm, G7, Cm, Gm, D7, Gm, D7, Gm, G7, and Cm. The piece features a repeating melodic motif in the right hand and a complementary bass line in the left hand. The score ends with a double bar line and repeat signs.

1

D7

Gm

D7

5

Gm

9

G7

Cm

13

Gm

D7

Gm

17

D7

Gm

21

G7

Cm

This page contains six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The music is in a key with two flats (Bb and Eb). Measure numbers are placed at the beginning of each system: 25, 29, 33, 37, 41, and 45. Chords are indicated by letters above the notes. The systems are as follows:

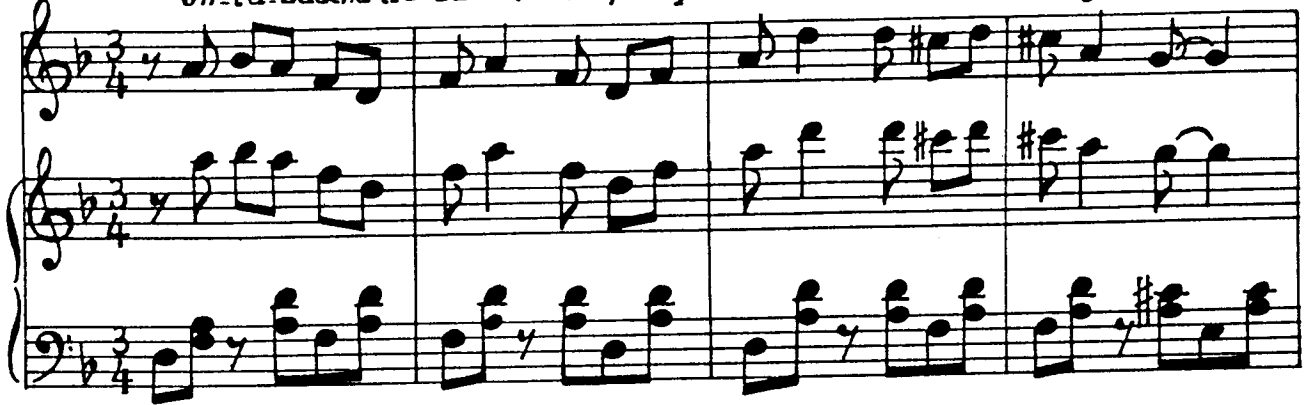
- System 1 (Measures 25-28):** Treble staff has chords D7 and Gm. Bass staff has a simple bass line.
- System 2 (Measures 29-32):** Treble staff has chords Cm, Gm, D7, and Gm. Bass staff has a simple bass line.
- System 3 (Measures 33-36):** Treble staff has chords Eb, F7, and Bb. Bass staff has a simple bass line.
- System 4 (Measures 37-40):** Treble staff has chords G7, Cm6, D7, and Gm. Bass staff has a simple bass line.
- System 5 (Measures 41-44):** Treble staff has chords Cm, F, F7, Bb, B°, and F15. Bass staff has a simple bass line.
- System 6 (Measures 45-48):** Treble staff has chords Cm, Bb, F7, and Bb. Bass staff has a simple bass line.

ON TABAS

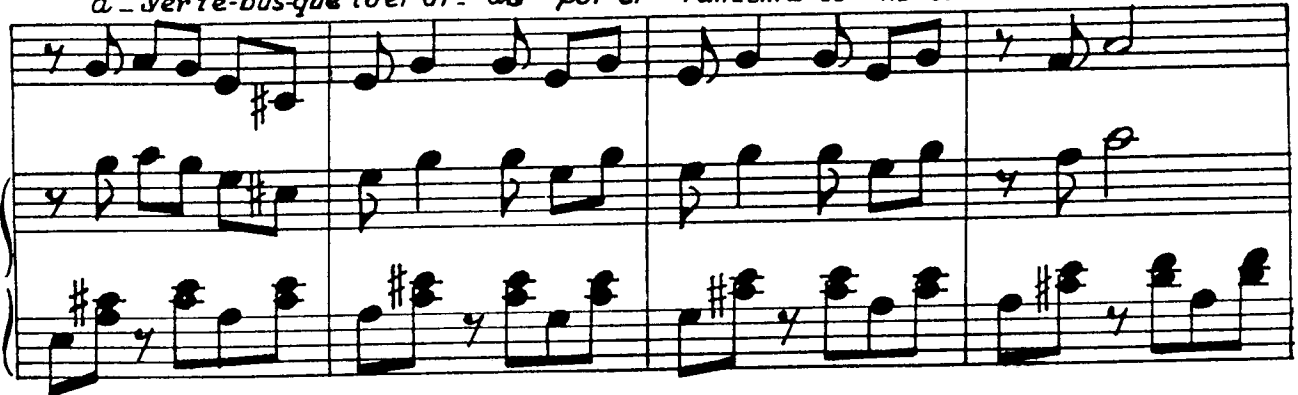
— Bambuco —

Emilio Sierra.

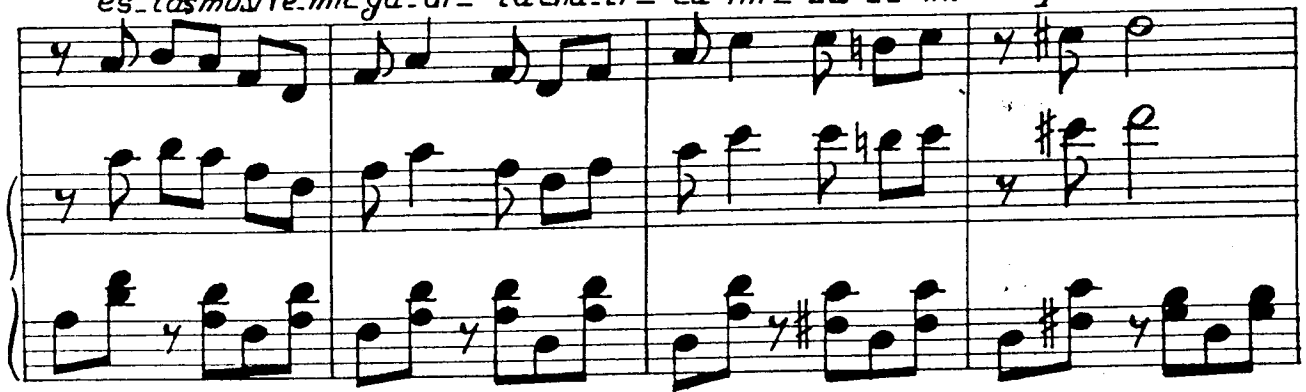
on-ta-bascha-ti- ca lin- da por-que te fuis- tes y me de- jas- tes



a- verte-bus-que tóel dí- aú por el ran-chi- to no tén con- tré



es- ta smûvre mil ga- di- tacha- ti- ca lin- da de mi que- rer



Ay de la mon- ta- ña he ve ni- do tra- yen- do flo- res lin- da ^{1^a} *mu- jer*



On tabas chatica linda
por qué te fuistes y me dejastes
ayer te busqué to'el día
por el ranchito y no te encontré.
Está muy remilgadita chatica linda

de mí querer
Ay! de la montaña he venido
trayendo flores linda mujer.
Vamos, a casarnos juntos

arregla tu mantelina
y tu blusita morada
que'l ranchito está pintao
con colores de los cielos
y los bueyes y los burros

2ª mu - jer Va - mos a - ca - sar - nos jun - tos ya - mos a - ca - sar

nos Va - a a - rre - gla tu man - te - li - na y - tu blu - si - ta

mo - ra - a qué'l ran - chi - tões - ta pin - tãõ con co - lo - res de

los cie - los y los bue - yes y los bu - rros tés pe - ran con an -

t'esperan con ansiedad. BIS

A cantar, a bailar
ya el curita nos "arremachó"
a beber, a gozar,
la chichita nos hace sudar.

El trigal piura está
picariando me iré a trabajar
abrázame mi chatica
que esto se llama felicidad.

1ª sie - dad Va - 2ª sie - dad a - can - tar a - bai - lar

yâel cu - ri - ta nos a - rre - ma - cho' a - be - ber Yâ - go - zar lachi - chi - ta nos ha -

ce su - dar El trigal piu - raës - ta pi - ca ri an - do me i rê a tra - ba - jor

a - bra - za - me mi - cha - ti - ca qués - to se lla - ma fe - li - ci - dad.

D.C.

ONTABAS

(from *donde estabas: Where were you?*)

Emdio Sierra

(Translation by J. Varney)

Where were you, my sweet
Why did you go and leave me?
Yesterday I looked for you all day
around the farm and I didn't find you.
You're so cute, delight of my heart
Alas! From the mountain I came
bringing flowers, beautiful lady.

Let's go, to get married
Let's go and get married now
arrange your shawl and your purple blouse
because the farmhouse has been coloured like the sky
and the oxen and donkeys are waiting for you anxiously.

Sing, dance, the priest already matched us up,
eat, have fun, the corn mead makes us sweat.
The wheat field is ready, I'll happily go to work
Hug me my sweet, this is real happiness.

Appendix 3

Map of Colombia

(See accompanying folder)

(Not scanned for online version)

Map of Colombia:
(Garret 1987, 124)