

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

38
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

The musical score is arranged in four systems. The first system (measures 1-4) features Tiple and Guitar. The second system (measures 5-8) features Tiple and Guitar. The third system (measures 9-12) features Tiple and Guitar. The fourth system (measures 13-16) features Voices, Tiple, and Guitar. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "1. Nie - gas con él lo que hi - cis - te y mis en no ser t'em - peñ - as cul - pa". Chord markings B7 and E- are present above the Tiple staff in measures 14 and 15, and G is present above the Tiple staff in measure 16.

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

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; Mas por
que te a- ca - ri - cia - ra, por - que

B⁷ E- D⁹

41

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

B⁷

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. $B\flat$ Dm^7 $D\flat m$ F^7 $B\flat$

5. F^7 $B\flat$ $B\flat$

10. $B\flat$ F^7 $B\flat$

14. Gm^7 Cm Dm F^7 $B\flat$ F^7 $B\flat$

19. $B\flat m$ $A\flat^7$ $D\flat$

23. $B\flat m$ F^7 $B\flat m$

Palo Negro

27

Db F7 Cm7

Musical notation for measures 27-32. The system consists of a grand staff with treble and bass clefs. Measure 27 starts with a repeat sign. Chords are indicated above the staff: Db, F7, and Cm7.

33

F7 Bbm Bb7 Ebm

Musical notation for measures 33-37. The system consists of a grand staff with treble and bass clefs. Chords are indicated above the staff: F7, Bbm, Bb7, and Ebm.

38

Bbm F7 Bbm

1.

Musical notation for measures 38-42. The system consists of a grand staff with treble and bass clefs. Chords are indicated above the staff: Bbm, F7, and Bbm. A first ending bracket is shown above measure 42.

2

43

Bb6 F7

Musical notation for measures 43-48. The system consists of a grand staff with treble and bass clefs. Chords are indicated above the staff: Bb6 and F7. A second ending bracket is shown above measure 48.

49

Bb6

Musical notation for measures 49-53. The system consists of a grand staff with treble and bass clefs. Chords are indicated above the staff: Bb6.

54

F7 Bb

Musical notation for measures 54-58. The system consists of a grand staff with treble and bass clefs. Chords are indicated above the staff: F7 and Bb.

San Pedro en el Espinal

(bambuco)

Milciades Garavito Wheeler

The musical score is written for piano in 3/4 time, featuring a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The score is divided into six systems, each containing four measures. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated at the start of their respective systems. Chords are labeled above the notes: D7, Gm, G7, and Cm. The piece concludes with a double bar line and repeat dots in the final measure of the sixth system.

25

D⁷ Gm

This system contains measures 25 through 28. The right hand features a melodic line with accents and slurs, while the left hand provides a bass line with chords. Chord symbols D⁷ and Gm are indicated above the staff.

29

Cm Gm D⁷ Gm

This system contains measures 29 through 32. The right hand continues the melodic development with slurs and accents. Chord symbols Cm, Gm, D⁷, and Gm are indicated above the staff.

33

E_b F⁷ B_b

This system contains measures 33 through 36. The right hand has a melodic line with slurs and accents. Chord symbols E_b, F⁷, and B_b are indicated above the staff.

37

G⁷ Cm⁶ D⁷ Gm

This system contains measures 37 through 40. The right hand features a melodic line with slurs and accents. Chord symbols G⁷, Cm⁶, D⁷, and Gm are indicated above the staff.

41

Cm F F⁷ B_b B^o F¹⁵

This system contains measures 41 through 44. The right hand has a melodic line with slurs and accents. Chord symbols Cm, F, F⁷, B_b, B^o, and F¹⁵ are indicated above the staff.

45

Cm B_b F⁷ B_b

This system contains measures 45 through 48. The right hand features a melodic line with slurs and accents. Chord symbols Cm, B_b, F⁷, and B_b are indicated above the staff.

ON TABAS

— Bambuco —

Emilio Sierra.

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

The first system of music consists of three staves. The top staff is the vocal line, written in a treble clef with a 3/4 time signature. It begins with a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style. The middle and bottom staves are for piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady, rhythmic accompaniment with chords and single notes.

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

The second system of music continues the piece. It follows the same three-staff format as the first system. The vocal line continues with the same melodic and rhythmic patterns. The piano accompaniment provides a consistent harmonic and rhythmic foundation.

es-tas mŷre mil ga-di-tacha-ti-ca lin-da de mi que-rer

The third system of music continues the piece. It follows the same three-staff format. The vocal line and piano accompaniment maintain the established style and structure.

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

The fourth system of music concludes the piece. It follows the same three-staff format. The vocal line and piano accompaniment end with a final cadence. The system includes a repeat sign at the end of the vocal line.

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

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

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'va' and then continues with the lyrics 'mos a - ca - sar - nos jun - tos ya - mos a - ca - sar'. The piano accompaniment consists of chords and eighth-note patterns in the right hand and chords in the left hand.

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

The second system continues the vocal line with the lyrics 'nos va - a a - rre - gla tu man - te - li - na y - tu blu - si - ta'. The piano accompaniment continues with similar chordal and rhythmic patterns.

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

The third system continues the vocal line with the lyrics 'mo - ra - a qué'l ran - chi - tões ta pin - tãõ con co - lo - res de'. The piano accompaniment continues with similar chordal and rhythmic patterns.

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

The fourth system continues the vocal line with the lyrics 'los cie - los y los bue - yes y los bu - rros tés pe - ran con an -'. The piano accompaniment continues with similar chordal and rhythmic patterns.

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

ya el cu - ri - ta nos a rre - ma - cho' a - be - ber Ya - go - zar la chi - chi - ta nos ha -

ce su - dar El trigal pi - ra - es - ta pi - ca - ri - an - do me iré a tra - ba - jar

a - bra - za - me mi - cha - ti - ca qué - 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)**