

Capítulo IV

Luis Emilio
González Arteaga
(1947)



Capítulo IV

Luis Emilio González Arteaga

Figura 4

Fotografía de Luis Emilio González Arteaga.



Fuente: González (2021). Archivo personal.

Reseña bibliográfica

Nace en Villa-caro, Norte de Santander. Es licenciado en Ciencias de la Educación, especialidad Ingles–Francés y Especialista en la Metodología de la Enseñanza del Español y la Literatura de la Universidad de Pamplona.

Se desempeñó como docente durante 43 años en las ciudades de Cúcuta, Arboledas y Pamplona, en donde alternó de manera indistinta la música y las artes visuales. En el campo musical es un notable intérprete del tiple, la guitarra, la bandola y el tiple requinto con los cuales ha recorrido festivales y concursos musicales a lo largo de la región central del país. Junto a estos instrumentos musicales también interpreta la trompeta, lo cual le ha hecho ser partícipe en las bandas municipales de Salazar de las Palmas y de Arboledas.

Como compositor ha realizado importantes trabajos en el lenguaje andino colombiano con más de 30 obras. Ha obtenido en cuatro ocasiones el primer lugar en el

prestigioso concurso nacional de Intérpretes y Compositores de la Rumba Criolla “Emilio Sierra” que se realiza en Fusagasugá – Cundinamarca, y es considerado hoy en día como uno de los más importantes compositores de este género a nivel nacional. Su música es interpretada principalmente por diferentes agrupaciones musicales del interior del país y su rumba criolla Nicolasa, fue incluida en la Cartilla de formación musical “Viva quien toca” editada por el Ministerio de Cultura de Colombia en 2008.

En el año 2023 realizó el lanzamiento de su disco titulado *Requinto de mi Pueblo*, en el cual se encuentran 21 temas compuestos e interpretados por él. Dentro de este compendio sonoro se hallan *El “Chueco” Miguel*, pasillo creado en honor a su padre y la rumba criolla titulada *Las palmeras del Cínera*, obra ganadora del ya mencionado concurso “Emilio Sierra” en el año 2018, la cual fue inspirada en el municipio de Salazar de las Palmas.

Estos dos temas fueron objeto de interés, análisis y arreglo musical para el presente libro, los cuales se abordaron desde su lenguaje tradicional para ser interpretados en formatos instrumentales no tradicionales ni correspondientes a los géneros musicales ya mencionados y dentro de un lenguaje armónico compositivo contemporáneo.

EL "CHUECO" MIGUEL

(Pasillo)

Compositor: Luis Emilio González

Arreglo: Sergio Andrés Torres

Créditos de grabación

Flauta: Dr. Jesús Augusto Castro Turriago.
Piano: Mg. Joseph Theodomirus Carrillo Rico.
Guitarra: Dr. Jesús Emilio González Espinosa.
Bajo eléctrico: Mg. Sergio Andrés Torres Ruiz.
Percusión: Mg. Leonardo Rafael González.

Arreglo: Mg. Sergio Andrés Torres Ruiz.
Producción: Mg. Leonardo Rafael González.

Estructura general de la obra

Tabla 9

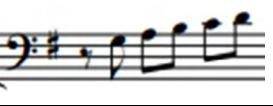
Datos generales de *El “Chueco” Miguel*.

Contextualización de la obra	Autor: Luis Emilio González Arteaga
	Título: El “Chueco” Miguel
	Género: Pasillo
	Fecha de composición: 1987
Consideraciones estético-estilísticas	Ámbito: Tonal
	Armonía: Densa
	Características rítmicas generales: La melodía suele comenzar en la segunda corchea del primer tiempo. Frecuente polirritmia entre las voces. Encontramos monorrítmia en los compases 89-91, 148-150, 56 y 57. En pequeños casos hay monorrítmia entre dos instrumentos, pero en no más de 3 o 4 compases
	Comentario del arreglo: Se implementaron técnicas de rearmonización tonal, escritura acorde a los instrumentos del ensamble, lo cual se ve reflejado en un puente original escrito en lenguaje musical contemporáneo.

Fuente: Elaboración propia (2024)

Tabla 10

Análisis Análisis general de la forma de *El “Chueco” Miguel*.

Sección	A		B		C
Compás	1-36	37-60	61-76	77-92	93-157
Motivo					
Armonía	Tonal: Em		Tonal: Em		Tonal: Em
Métrica	3/4		3/4		3/4
Forma	Ternaria compuesta				

Fuente: Elaboración propia (2024)

Score

EL "CHUECO" MIGUEL

(Pasillo)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Presto $\text{♩} = 190$

The musical score consists of five staves. The Flauta staff starts with a dynamic *f*. The Guitarra staff has a dynamic *f* at the end of the measure. The Bajo eléctrico staff has a dynamic *f* at the end of the measure. The Piano staff has a dynamic *f* at the end of the measure. The Percusión staff consists of vertical bars with X's.

Flauta
Guitarra
Bajo eléctrico
Piano
Percusión

A

The musical score consists of five staves. The Flute (Fl.) staff starts with a dynamic *f*. The Guitar (Gtr.) staff shows chords Em, Am7, Ab7, G7, and F#m7(b5). The Bass (B.e.) staff has a dynamic *mf* at the end of the measure. The Piano (Pno.) staff shows a continuous line of eighth notes. The Percussion (Perc.) staff consists of vertical bars with X's.

Fl.
Gtr.
B.e.
Pno.
Perc.

2

Fl.

Gtr. B7 Em *ff*

B.e.

Pno. *mf* *ff*

Perc. *ff*

=

16

Fl.

Gtr. C maj7 F#m7(b5) F7 Em7 B7 Em7

B.e. *mp*

Pno. *f*

Perc. *ff*

B

Fl. *f*

Gtr. 21 B9 E m7 G maj7 F#m7(b5)

B.e.

Perc. 21

Fl. 25

Gtr. 25 B7 A m7 G7 F#7 F7 Em

B.e.

Perc. 25

Gtr. 29 Em(maj7) Em7 Em6 C7 Bm7 E7 Am7

B.e.

Pno. 29

Perc. 29

4

Fl.

Gtr.

B.e.

Pno.

Perc.

33

D 7 G maj7 A m7(b5) A♭7 E m7

f *p*

f

f *p*

f *p*

33

f *mp*

=

C

Gtr.

B.e.

Pno.

Perc.

f

mf

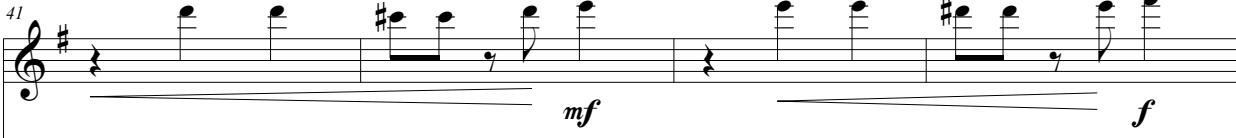
37

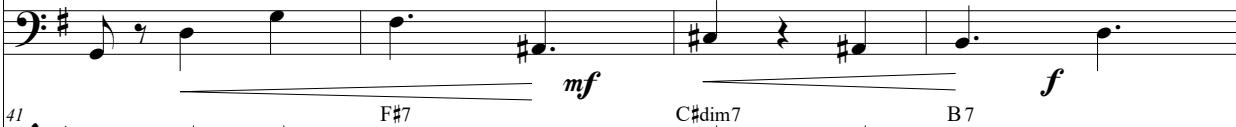
mf

37

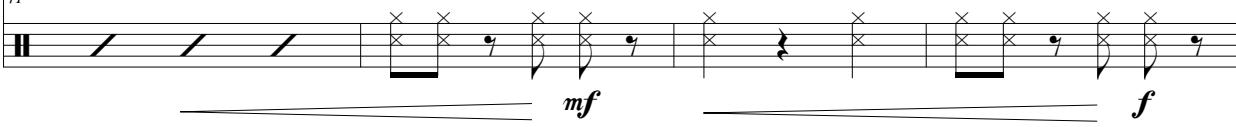
mf

5

Fl. 

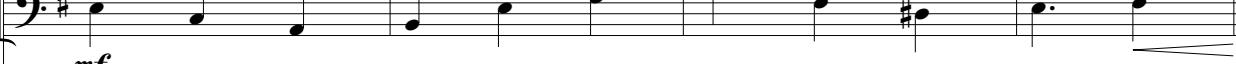
B.e. 

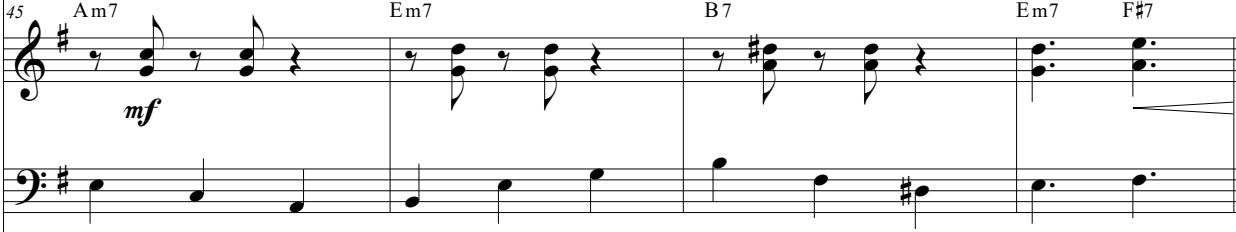
Pno. 

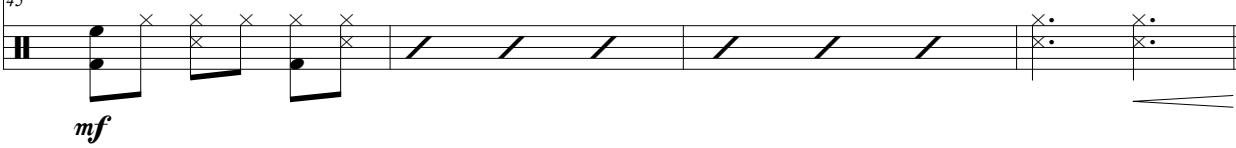
Perc. 

==

Gtr. 

B.e. 

Pno. 

Perc. 

D

Fl.

B.e.

Pno.

Perc.

Gtr.

B.e.

Perc.

Fl.

B.e.

Pno.

Perc.

The musical score consists of six systems of music. System 1 (measures 48-50) features a flute (Fl.) playing eighth-note patterns, a bassoon (B.e.) with sustained notes and grace notes, a piano (Pno.) providing harmonic support, and a percussion instrument (Perc.) with rhythmic patterns. Dynamics include **f** and **mp**. System 2 (measures 51-53) shows a guitar (Gtr.) with strumming patterns, a bassoon (B.e.) with eighth-note patterns, and a piano (Pno.) with sustained notes. Dynamics include **f** and **mf**. System 3 (measures 54-56) features a flute (Fl.) with eighth-note patterns, a bassoon (B.e.) with sustained notes, and a piano (Pno.) with sustained notes. System 4 (measures 57-59) shows a flute (Fl.) with eighth-note patterns, a bassoon (B.e.) with sustained notes, and a piano (Pno.) with sustained notes. Dynamics include **mf**.

E

7

Gtr. C maj7 E m7 F maj7

B.e.

Pno.

Perc. 61 G 7 61

=

Fl. 65

Pno. D m7 G 7 D m7 B m7(b5) C maj7

Perc. 65

— 162 —

8

69

Fl.

Gtr.

B.e.

C maj7 E m7 B7

Pno.

Perc.

69

≡

73

Fl.

Gtr.

F#m7(b5) F7 Em7 B7 Em7

B.e.

Pno.

F#m7(b5) F7 Em7 B7 Em7

Perc.

73

F 9

Gtr. F maj7 G 7 C maj7 E m7 F 7 E 7 E♭7

B.e.

Pno. f

Perc. 77

77

Perc. mf



Fl. 81

Gtr. mp D m7 B m7(♭5) A m7 F maj7 D m7 G 7 C maj7 f

B.e. mp

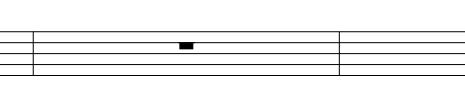
Pno. mp

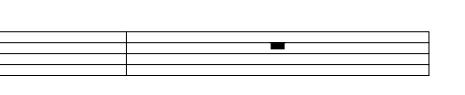
Perc. 81 f

81 mp

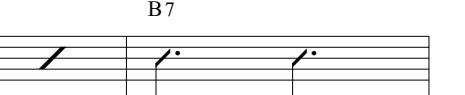
10

Fl. 

Gtr. 

B.e. 

Pno. 
f 

Perc. 

85 G7 C maj7 A m7 B7

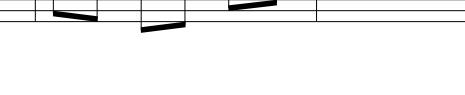
==

89 Fl. 
p 

89 Gtr. 
p 

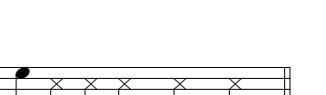
89 B.e. 
p 

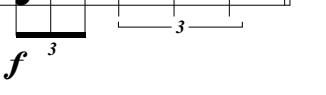
89 Pno. 
p 

89 Perc. 
p 

f 
f 

f 
f 

f 
f 

f 
f 

G

11

Gtr. Slap A m7 Ab7 G7

B.e. f

Perc. 93

Gtr. F#m7(b5) G7 F#7 F7 Em7 f

B.e. 3

Perc. 97

Gtr. 3

B.e. mf

Perc. 101

Fl. 105

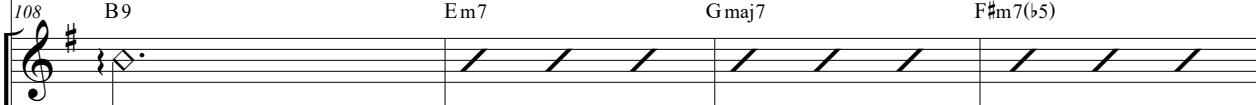
Gtr. A7 A#7 B7 Em7 f

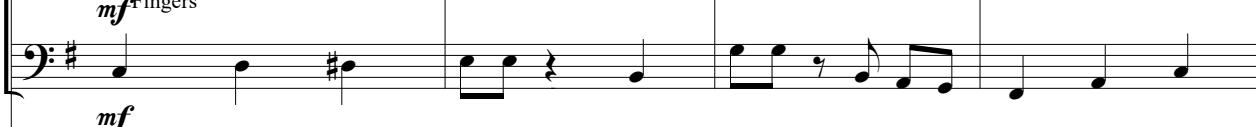
B.e. mp

Perc. 105

H2

Fl. 

Gtr. 

B.e. 

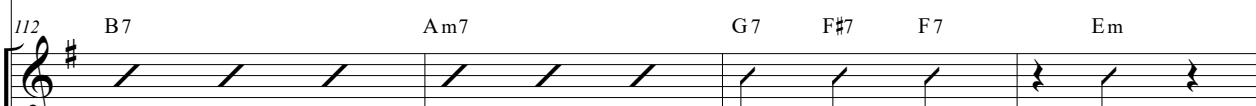
Pno. 

Perc. 

≡

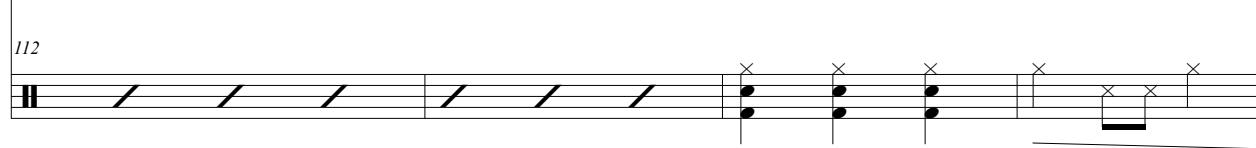
I12

Fl. 

Gtr. 

B.e. 

Pno. 

Perc. 

116 E m(maj7) E m7 E m6 C 7 B m7 E 7

Gtr. B.e. Pno.

Perc.

=

120 Fl.

Gtr. B.e. Pno.

Perc.

I4

Gtr. G7 G#7 Am7 A♭7 C maj7 D7 Em7

B.e. *f* *mp*

Pno. *f* *mp*

I24

Perc. *f* *mp*

I28

Gtr.

B.e. *f*

Perc. *f*

I32

Fl. *f*

B.e.

Pno. *mf*

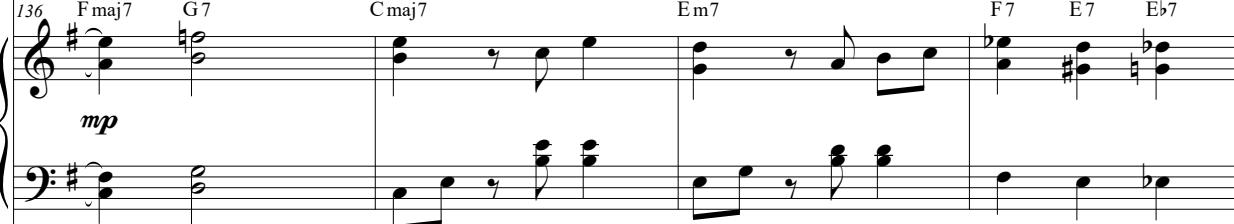
A m7 G maj7 F#m7(b5) B 7 E m7 F maj7

I32

Perc. *mf*

Gtr. 

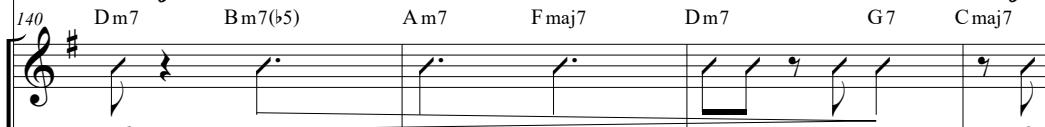
B.e. 

Pno. 

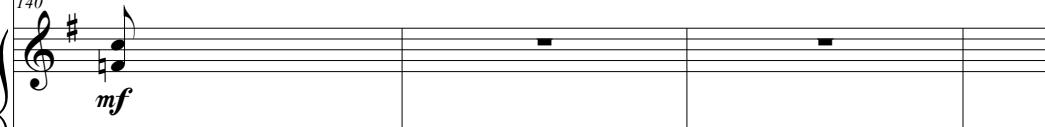
Perc. 

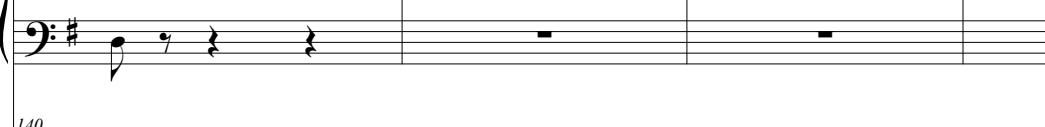


Fl. 

Gtr. 

B.e. 

Pno. 

Perc. 

16

144

Fl.

Gtr.

B.e.

Pno.

Perc.

144

144



148

Fl.

Gtr.

B.e.

Pno.

Perc.

148

148

K

Fl. *f*

Gtr.

B.e. *f*

Pno.

Perc.

Measure 151: Flute plays eighth-note pairs. Gtr. and B.e. play sustained notes. Pno. and Perc. play eighth-note pairs. Measure 152: Flute and B.e. play sustained notes. Gtr. and Pno. play eighth-note pairs. Perc. plays eighth-note pairs.



Fl. *p*.

Gtr.

B.e.

Pno. *f*

Perc. *f*

Measure 155: Flute and B.e. play eighth-note pairs. Gtr. and Pno. play eighth-note pairs. Perc. plays eighth-note pairs. Measure 156: Flute and B.e. play eighth-note pairs. Gtr. and Pno. play eighth-note pairs. Perc. plays eighth-note pairs.

Flauta

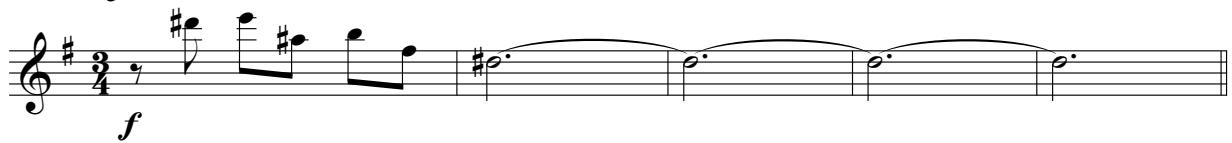
EL "CHUECO" MIGUEL

(*Pasillo*)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Presto $\text{♩} = 190$



A



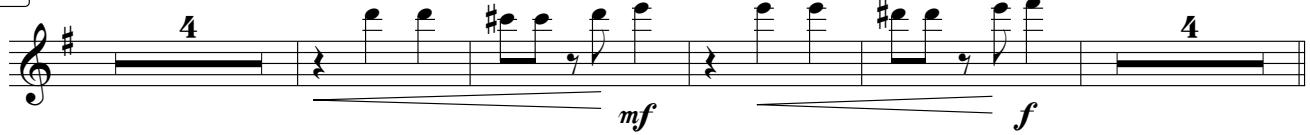
B



tr.



C



D



E

4

f

69

2

tr.

75

F

4

mp

83

f

3

p

90

G

14

f

H

112

4

120

I

8

f

J

4

mf

3

This musical score consists of two staves. The top staff shows a measure of four quarter notes followed by a dynamic marking *mf*. The bottom staff shows a measure of six eighth notes, starting with a sharp sign above the first note, followed by a dynamic marking *f*.

144

3

This musical score shows a single staff with a measure consisting of six eighth notes. Above the staff is the number 144, and above the notes is the number 3.

150

K

f

This musical score shows a single staff with a measure consisting of six eighth notes. Above the staff is the number 150, and above the notes is a bracket labeled K. Below the staff is a dynamic marking *f*.

154

This musical score shows a single staff with a measure consisting of six eighth notes. Above the staff is the number 154.

Guitarra

EL "CHUECO" MIGUEL

(Pasillo)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Presto $\text{♩} = 190$

3

A

Em Am7 Ab7 G7 F[#]m7(b5) B7

mf

B

B9 Em7 Gmaj7 F[#]m7(b5) B7 Am7

mp

C

G7 F[#]7 F7 Em Em(maj7) Em7 Em6 C7 Bm7 E7

mf

Am7 D7 Gmaj7 Am7(b5) Ab7 Em7

f

4

f

45

D

E

F

83

88

G

99

103

H

114 G 7 F#7 F 7 Em Em(maj7) Em7 Em6 C 7 Bm7 E 7

119 D 7 Gmaj7 Am7(b5) A♭7 Em7 F#7

f *mp*

I

G 7 G#7 Am7 A♭7 C maj7 D 7 Em7

f *mp* *f*

J

D m7 B m7(b5)

f *mf*

141 Am7 F maj7 Dm7 G 7 C maj7 G 7 C maj7

f

146 Am7

K

3

f

Bajo eléctrico

EL "CHUECO" MIGUEL

(Pasillo)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Presto $\text{♩} = 190$

Musical score for section A, measures 1-13. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The bass line starts with a rest, followed by eighth notes and sixteenth-note patterns. Dynamics include **f** and **mf**.

A

Musical score for section A, measures 14-22. The bass line continues with eighth and sixteenth-note patterns. Dynamics include **mp**.

B

Musical score for section B, measures 23-28. The bass line consists of eighth and sixteenth-note patterns. Dynamics include **mf**.

C

Musical score for section C, measures 29-37. The bass line features eighth and sixteenth-note patterns. Dynamics include **f** and **p**.

D

Musical score for section D, measures 38-46. The bass line includes eighth and sixteenth-note patterns. Dynamics include **f**, **mf**, and **mf**.

E

Musical score for section E, measures 47-55. The bass line consists of eighth and sixteenth-note patterns. Dynamics include **f**.

Musical score for section E, measures 56-64. The bass line includes eighth and sixteenth-note patterns. Dynamics include **#**.

E

86

G Slap

100

H Fingers

115

I

130

J

143

K

Piano

EL "CHUECO" MIGUEL

(Pasillo)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Presto $\text{♩} = 190$

The musical score consists of four staves of piano music. Staff A starts with a dynamic *f*. Staff B starts with a dynamic *mf*. Staff C starts with a dynamic *mf*. The music includes various dynamics such as *f*, *p*, and *mf*, as well as performance instructions like *2* and *8*. The score is in 3/4 time and features a mix of treble and bass clefs. The key signature changes between G major and F# major.

Staff A: Dynamics: *f*, *mf*.

Staff B: Dynamics: *mf*.

Staff C: Dynamics: *mf*.

Measure 14: Dynamics: *f*.

Measure 33: Dynamics: *f*, *p*.

Measure 77: Key change to F# major. Dynamics: *mf*.

2
43

C#dim7 B7 Am7 Em7 B7 Em7 F#7

D

G7 G#7 Am7 Ab7 Cmaj7 D7 Em7 4 A m7 G maj7 F#m7(b5) B7

E

Em7 F maj7 G7 3 D m7 G7 D m7 B m7(b5)

68

Cmaj7 3 F#m7(b5) F7 Em7 B7 Em7

F

f 3

85

f p 3

G

91

H

15

15

mp

III

118

I

J

4 A m7

mf

133 G maj7 F#m7(b5) B 7 E m7 F maj7 F maj7 G 7 C maj7 E 7

mp

139 F 7 E 7 Eb7

3

mf

3

f



K

2

f

Musical score page 147, measure 5. Treble and bass staves in G major, 4/4 time. Treble staff has a sustained note followed by eighth-note pairs. Bass staff has eighth-note pairs.

Percusión

EL "CHUECO" MIGUEL

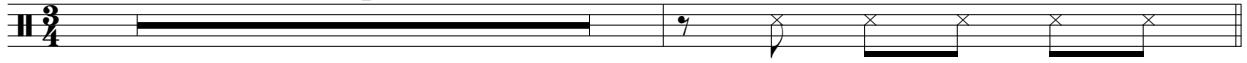
(*Pasillo*)

Composer: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Presto $\text{♩} = 190$

4



A



14



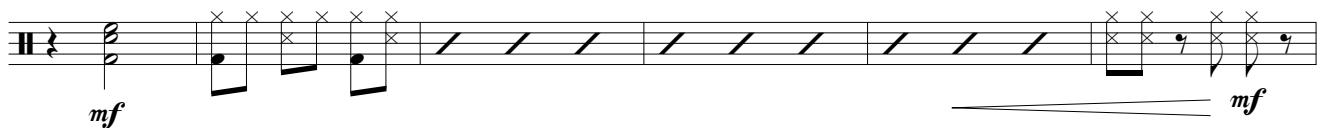
B



29



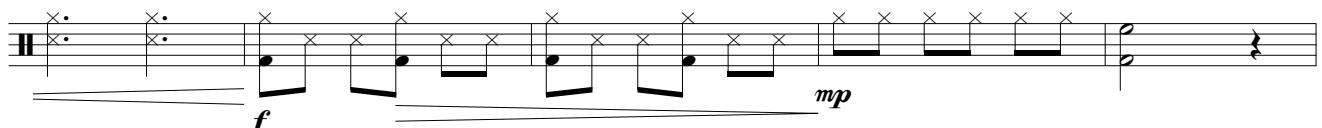
C



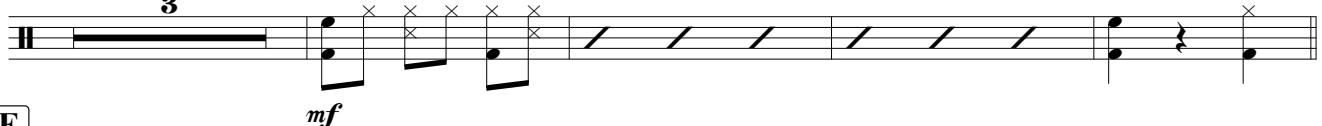
43



D



54



E



**F**

69

85

G

98

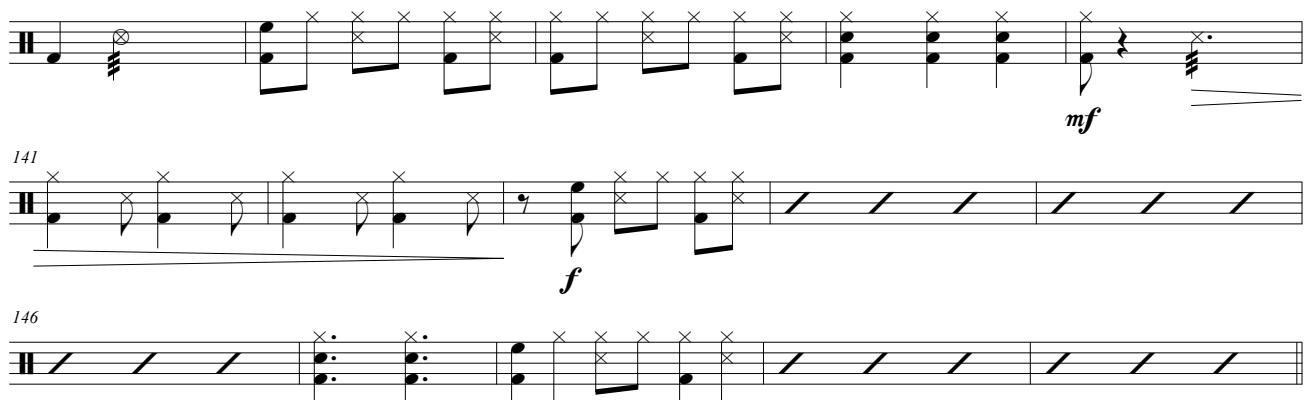
103

H

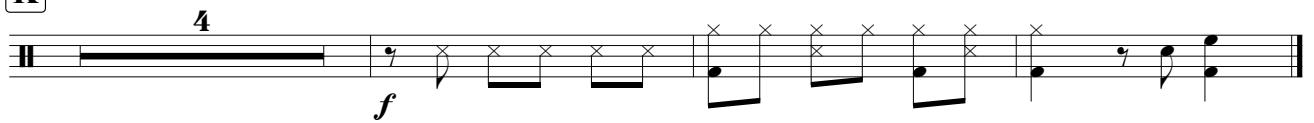
116

I

130

J

Musical score for section J. The score consists of three staves of music. The first staff starts with a note followed by a rest, then a series of eighth-note patterns involving crosses and vertical strokes. The second staff begins with a dynamic *f*. The third staff starts with a rest. Measure numbers 141, 142, and 146 are indicated above the staves.

K

Musical score for section K. The score consists of two staves. The first staff has a thick horizontal bar. The second staff starts with a dynamic *f*, followed by a series of eighth-note patterns involving crosses and vertical strokes. A measure number 4 is indicated above the staves.

LAS PALMERAS DEL CÍNERA

(Rumba criolla)

Compositor: Luis Emilio González

Arreglo: Sergio Andrés Torres Ruiz

Créditos de grabación

Flauta: Dr. Jesús Augusto Castro Turriago.

Piano: Mt. Cristian Daniel Ariza Romero.

Guitarra: Dr. Jesús Emilio González Espinosa.

Bajo eléctrico: Mg. Sergio Andrés Torres Ruiz.

Percusión: Mg. Leonardo Rafael González.

Arreglo: Mg. Sergio Andrés Torres Ruiz.

Producción: Mg. Leonardo Rafael González.

Estructura general de la obra

Tabla 11

Datos generales de *Las palmeras del Cínera*.

Contextualización de la obra	Autor: Luis Emilio González Arteaga
	Título: Las palmeras de Cínera
	Género: Rumba criolla
	Fecha de composición: 2018
Consideraciones estético-estilísticas	Ámbito: Mixtura
	Armonía: Densa
	Características rítmicas generales: Los instrumentos presentan frecuentemente polirritmia (A excepción de la introducción y los compases 176 al 184), pero en algunas secciones hay monoritmia entre dos instrumentos, llevando la melodía.
	Comentario del arreglo: Partiendo de la forma no tradicional de la pieza se realizó un proceso de rearmonización y orquestación acorde el género musical.

Fuente: Elaboración propia (2024)

Tabla 12

Análisis general de la forma de *Las palmeras del Cínera*.

Sección	A		B		A	C		
Compás	1-40		41-72		73-88		89-104	
Motivo	1	2	3	4	5	6	7	
Armonía	Tonal: A Usa Em7 y A7 de intercambio modal		Tonal: A Usa A7 y G7 de intercambio modal		Tonal: A Usa Em7 y A7 de intercambio modal		Modal: Frigio, Tonal: A	
Métrica	6/8		6/8		6/8		6/8	
Forma	Ternaria Compuesta							

Fuente: Elaboración propia (2024)

Score

LAS PALMERAS DEL CÍNERA

(Rumba criolla)

Composer: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Allegro moderato (♩ = 105)

Flauta

Guitarra

Bajo eléctrico

Piano

Percusión

=

Fl.

Gtr.

B.e.

Pno.

Per.

A

Fl.

Gtr. *mp*

B.e. *mp*

Per. *mp*

A maj7 B m7 C#m7 B m7/D F#m7/E G#7/D#

=

14

Fl.

Gtr. C#m7 C 7(#5) B m7 D maj7 E 7 B m7

f

B.e.

Pno. *mp*

Per.

19 G[#]dim7 Bm7 E7 A maj7
 Gtr.
 B.e.
 Pno.
 Per.

This section shows four measures of music. The first measure starts with a Gtr. solo over a G[#]dim7 chord. The second measure features a B.e. line over a Bm7 chord. The third measure has a Pno. line over an E7 chord. The fourth measure concludes with an A maj7 chord. The bass line (B.e.) continues throughout.

=

B

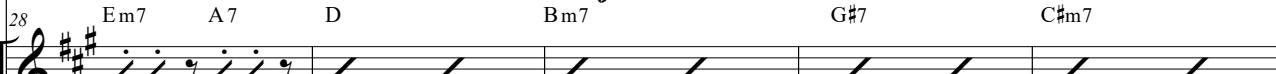
Fl.
 Gtr.
 B.e.
 Pno.
 Per.

23 F[#]m7 C[#]m7 A maj7 B m7 F[#]m7 F 7

This section begins with a Fl. line over an F[#]m7 chord. The Gtr. and B.e. parts provide harmonic support with sustained notes and chords. The Pno. part enters with a forte dynamic (f) over a C[#]m7 chord. The Per. part provides rhythmic punctuation with eighth-note patterns. The section ends with a F[#]m7 chord followed by a F 7 chord.

28

F1. 

Gtr. 

B.e. 

Pno. 

28

Per. 

\equiv

33

F1. 

Gtr. 

B.e. 

Pno. 

33

Per. 

mf

37

Fl.

Gtr. F#m7 Bm7 Bb7 A maj7

B.e.

Pno.

Per.

37

C

Gtr. *mp* 2 2

B.e.

41 Per. *mp*

47 Bm7 D maj7 E7 Bm7

Gtr. loco

B.e.

Pno. *mp* *mf*

47 Per.

51 G \sharp dim7 B m7 B \flat 7 F \sharp dim7 G dim G \sharp dim7 A maj7

Gtr. B.e. Pno. Per.

f

f

f

f

2

D

Fl. *mf*

Gtr.

B.e.

Pno.

Per. *f* *mp*

55 F#m7 C#m7 A maj7 B m7 F#m7 F7

55

60

Fl.

Gtr.

E m7 A 7 D B m7 G#7 C#m7

B.e.

Pno.

Per.

=

65

Fl.

Gtr.

F#m7 B m7 E 7 C#m7

B.e.

Pno.

Per.

mf

Fl.

69 F#m7 B m7 Bb7 Amaj7

Gtr.

B.e.

Pno.

Per.

=

E

Fl.

73 *p*

Gtr.

73 *p*

Pno.

77

Fl.

Gtr. *mf*

B.e. *mf*

Pno.

Per.

f

f

f

f

2

81

Gtr. - - / / / / / /

B.e. - - - - - - -

Pno. { 81 - - - - - - -
mf - - - - - - -

Per. 81 - - x x x x - - - - - - -

D A maj7 C#m7

mp

mp

mp

Gtr. F#7
 B.e.
 Pno.
 Per. 85

Gtr. B.e. Pno. Per.

85 F#7 B m7 E7 A 7 G#7 G 7

=

Fl. F
 Gtr. 89 F#m7 G#m7(5) C#7 F#m7
 B.e.
 Pno. 89 mp mf
 Per. 89 mp

Fl. Gtr. B.e. Pno. Per.

89 F#m7 G#m7(5) C#7 F#m7

89 mp mf

89 mp

Per. 89 mp

93

Fl.

Gtr.

F#7 B m7 F#m7 F7 E7

B.e.

Pno.

93

Per.

f

f

93

f

93

f

====

97

Gtr.

f

B.e.

Pno.

97

mp

B m7 A maj7 C#m7

Per.

97

mp

101

Fl.

Gtr.

B.e.

Pno.

Per.

101

F#7 Bm7 E7

101

f

101

f

101

f

101

f

=

[G]

Fl.

Gtr.

B.e.

Pno.

Per.

105

C#m7

Bm7/D

F#m7/E G#7/D#

105

mp

105

mp

105

f

105

mp

109

Fl.

Gtr.

C#m7 C 7(#5) B m7 D maj7 E 7 B m7

B.e.

Pno.

109

Per.

109

=

114

G#dim7 B m7 Bb7 F#dim7 G dim7 G#dim7 A maj7

Gtr.

B.e.

Pno.

114

Per.

114

H

Fl. *mf*

Gtr. *mp*

B.e. *mp*

Pno. *mp*

Per. *mp*

≡

Fl. *121*

Gtr. B m7 F#m7 F7 E m7 A 7 D B m7

B.e.

Pno. *121*

Per. *121*

Fl. 126

Gtr. G[#]7 C[#]m7 F[#]m7 Bm7 E7

B.e.

Pno.

Per. 126

mf

mf

mf

mf

=

Fl. 131

Gtr. C[#]m7 F[#]m7 Bm7 B^b7 A maj7

B.e.

Pno.

Per. 131

I

Fl. *mp*
136 F maj7 D m7 A m7 E m7(b5) C 7 G m7

Gtr. *p*

B.e.

Pno. *mf*

Per. *mp*

=

142

Fl. G b7 A m7 G m7 F maj7 D m7 B b7 maj7 A maj7

Gtr.

B.e.

Per. *2* *2* *2*

J

Fl. *mp*

Gtr. 148 F#m7 B m7 E 7 C#m7
loco *mf*

B.e.

Pno. 148 *mp* *f*

Per. 148 *mf*

=

Fl. 152

Gtr. 152 F#m7 B m7 B7 A maj7

B.e.

Pno. 152

Per. 152

K

Gtr. F maj7 D m7 A m7 E m7(5)

B.e.

Pno. *mp*

156

Per. *mp*

156

2

This section shows four staves: Gtr. (G major 7th), B.e. (D minor 7th), Pno. (A minor 7th), and Per. (E minor 7th with 5th). The piano part includes dynamic markings *mp*. Measures 156 and 157 are shown, with measure 157 ending on a double bar line with a repeat sign and a key signature change to two sharps.

=

160 C 7 G m7 G \flat 7 A m7

Gtr.

B.e.

Pno.

160

Per. **2**

This section shows four staves: Gtr. (C major 7th), B.e. (G minor 7th), Pno. (G major 7th), and Per. (A minor 7th). The piano part includes a dynamic marking *p*. Measures 160 and 161 are shown, with measure 161 ending on a double bar line with a repeat sign and a key signature change to two sharps.

164 Gm7 F maj7 D m7 B_bmaj7 A maj7
 Gtr. B.e.
 Pno.
 Per. 164 2

=

L Fl. Gtr. B.e. Pno. Per.

168 F#m7 B m7 E 7 C#m7

p p p

172

Fl.

Gtr.

B.e.

Pno.

172 F#m7 B m7 E 7 A maj7

Per.

172

=

M

Fl.

Gtr.

B.e.

Pno.

176 F#m7 B m7 E 7 C#m7

Per.

176

Fl. 180

Gtr. 180 F#m7 B m7 B♭7 F#m7 B m7

B.e.

Pno. 180 *mp*

Per. 180

=

Fl. 185

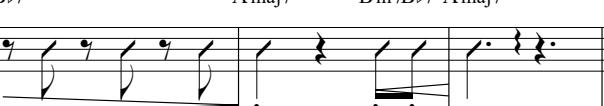
Gtr. 185 B♭7 F#m7 B m7 B♭7

B.e.

Pno. 185 *mp*

Per. 185

Fl. 190 

 Gtr. 190 

 B.c. 

 Pno. 

 Per. 190 

B♭7 *A maj7* *B m7B♭7 A maj7*
mp *f*
mp *f*
mp *f*

Flauta

LAS PALMERAS DEL CÍNERA

(Rumba criolla)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Allegro moderato ($\text{♩} = 105$)

The sheet music consists of eight staves of musical notation for flute. The key signature is two sharps, and the time signature varies between common time and 3/4. The tempo is Allegro moderato (♩ = 105). The music includes dynamic markings such as *mf*, *mp*, *f*, and *p*. Several sections are labeled with letters A through E:

- Staff 1:** Measures 1-6. Dynamics: *mf*.
- Staff 2:** Measures 7-12. Label **A** is above the staff.
- Staff 3:** Measures 13-18. Label **B** is above the staff. Dynamic: *mp*.
- Staff 4:** Measures 25-40. Dynamic: *mf*.
- Staff 5:** Measures 47-56. Dynamics: *f* (at measure 51), *mf* (at measure 56).
- Staff 6:** Measures 57-68. Dynamics: *mp* (at measure 62).
- Staff 7:** Measures 69-80. Label **E** is above the staff. Dynamics: *p* (at measure 78).

79

F

8

f

mf

92

f

7

f

G

7

H

mf

123

3

f

130

I

mp

142

J

mp

K

12

L

p

171

f

f

f

mp f

Guitarra

LAS PALMERAS DEL CÍNERA

(Rumba criolla)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Allegro moderato ($\text{♩} = 105$)

7 B_b7 F_#dim7 G dim7 G_#dim7 A maj7 Bm7 C_#m7

12 Bm7/D F_#m7/E G_#7/D_# C_#m7 C7(#5) Bm7 > > D maj7 f

17 E7 Bm7 G_#dim7 Bm7 E7 Amaj7

B F_#m7 C_#m7 Amaj7 Bm7 F_#m7 F7 Em7 A7

29 Bm7 G_#7 C_#m7 F_#m7 Bm7 Bm7 mf

35 E7 C_#m7 F_#m7 Bm7 Bb7 Amaj7

C

47 Bm7 D maj7 E7 Bm7 G_#dim7 Bm7 Bb7

D

53 F_#dim7 G dim7 G_#dim7 A maj7 F_#m7 C_#m7 Amaj7

58 Bm7 F_#m7 F7 Em7 A7 D Bm7 G_#7

64 C[#]m7 F[#]m7 B m7 E 7 C[#]m7 F[#]m7

mf

70 B m7 B^b7 A maj7

E *p* **2**

77

mf **f** *mp* D

83 A maj7 C[#]m7 F[#]7 B m7 E 7 A 7 G[#]7 G 7

F F[#]m7 G[#]m7(5) C[#]7 F[#]m7 F[#]7 B m7

mp

95 F[#]m7 F 7 E 7

f

G

101

f *mp* C[#]m7

107 B m7/D F[#]m7/E G[#]7/D[#] C[#]m7 C 7(5) B m7 > > D maj7 E 7

113 B m7 G[#]dim7 B m7 B^b7 F[#]dim7 G dim7 G[#]dim7 A maj7

H F[#]m7 C[#]m7 A maj7 B m7 F[#]m7 F 7 E m7 A 7

mp

124 D B m7 G[#]7 C[#]m7 F[#]m7 B m7

mf

130 E 7 C#m7 F#m7 B m7 Bb7 A maj7

I F maj7 D m7 A m7 Em7(b5) C 7 G m7

p

142 Gb7 A m7 G m7 F maj7 D m7 Bbmaj7 A maj7

J F#m7 B m7 E 7 C#m7 F#m7 B m7

mf

154 Bb7 A maj7 **K** F maj7 Dm7 Am7 Em7(b5)

f

160 C 7 G m7 Gb7 Am7 G m7 F maj7

L D m7 Bbmaj7 A maj7 F#m7 B m7 E 7 C#m7

p

M

172 F#m7 B m7 E 7 A maj7 F#m7 B m7

mf

178 E 7 C#m7 F#m7 B m7 Bb7 F#m7

184 B m7 Bb7 F#m7 B m7 Bb7

189 Bb7 A maj7 B m7 Bb7 A maj7

mp **f**

Bajo eléctrico

LAS PALMERAS DEL CÍNERA

(Rumba criolla)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Allegro moderato ($\text{♩} = 105$)

The sheet music for Bajo eléctrico (Bass) is in G major and 8/8 time. It features eight staves of music, each starting with a bass clef and a key signature of one sharp. The music is divided into sections A, B, C, and D, indicated by boxes and Roman numerals. Section A begins at measure 1 with a dynamic of *mf*. Section B starts at measure 7 with a dynamic of *mp*. Section C begins at measure 13 with a dynamic of *mf*, followed by a instruction *C 8va*. Section D begins at measure 19. Various dynamics are used throughout, including *f*, *mp*, and *p*. Performance instructions like "loco" are also present. Measures 43 and 49 feature slurs and grace notes.

61

67

E

4

82

F *mp*

94

100

G

112

H

124

130

I 8^{va}

J loco

K

L

M

154

160

166

172

178

184

189

Piano

LAS PALMERAS DEL CÍNERA

(Rumba criolla)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Allegro moderato ($\text{♩} = 105$)

Musical score for piano in G major (two sharps) and common time. The score consists of two staves: treble and bass. Measure 1 starts with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 2 continues with eighth-note pairs in both staves. Measures 3-6 show a repeating pattern of eighth-note pairs in the treble staff, with measure 6 concluding with a dynamic *mf*.

A

Musical score for piano in G major (two sharps) and common time. Measures 7-12 show a repeating pattern of eighth-note pairs in the treble staff, with measure 12 concluding with a dynamic *mp*. Measure 13 begins with a single eighth note in the treble staff.

Musical score for piano in G major (two sharps) and common time. Measures 13-17 show a repeating pattern of eighth-note pairs in the treble staff, with measure 17 concluding with a single eighth note in the treble staff.

B

Musical score for piano in G major (two sharps) and common time. Measures 18-22 show a repeating pattern of eighth-note pairs in the treble staff, with measure 22 concluding with a dynamic *f*. Measure 23 begins with a single eighth note in the treble staff.

Musical score for piano in G major (two sharps) and common time. Measures 23-28 show a repeating pattern of eighth-note pairs in the treble staff, with measure 28 concluding with a dynamic *mf*. Measure 29 begins with a single eighth note in the treble staff.

36

Treble staff: eighth-note pairs followed by a sixteenth-note pattern. Bass staff: eighth-note pairs.

C

6

6

mf

Treble staff: eighth-note pairs followed by a sixteenth-note pattern. Bass staff: eighth-note pairs followed by a sixteenth-note pattern. Dynamics: dynamic 6, dynamic 6, *mf*.

51

Treble staff: eighth-note pairs followed by a sixteenth-note pattern. Bass staff: eighth-note pairs followed by a sixteenth-note pattern. Dynamics: *f*, *f*.

D

6

6

f

Treble staff: eighth-note pairs followed by a sixteenth-note pattern. Bass staff: eighth-note pairs followed by a sixteenth-note pattern. Dynamics: *f*.

65

mp

f

Treble staff: eighth-note pairs followed by a sixteenth-note pattern. Bass staff: eighth-note pairs followed by a sixteenth-note pattern. Dynamics: *mp*, *f*.

69

Treble staff: eighth-note pairs followed by a sixteenth-note pattern. Bass staff: eighth-note pairs followed by a sixteenth-note pattern.

E

Musical score page E. The top staff shows two measures of eighth-note patterns in 2/4 time. The bottom staff shows two measures of eighth-note patterns in 2/4 time. Measure 1 has a dynamic of *mp*. Measures 3 and 5 have dynamics of *f*.

81

Musical score page 81. The top staff starts with a measure of eighth-note pairs followed by a measure of eighth-note pairs. The bottom staff consists of six measures of eighth-note pairs.

F

Musical score page F. The top staff shows a measure of eighth-note pairs followed by a measure of eighth-note pairs. The bottom staff shows a measure of eighth-note pairs followed by a measure of eighth-note pairs. Measures 4 and 5 have dynamics of *mf*. Measures 6 and 7 have dynamics of *mp*.

98

Musical score page 98. The top staff shows a sequence of chords: B m7, A maj7, C#m7, F#7, B m7, E 7. The bottom staff consists of six measures of eighth-note pairs.

G

Musical score page G. The top staff shows two measures of eighth-note pairs. The bottom staff shows two measures of eighth-note pairs. Measures 3 and 5 have dynamics of *f*.

112

Musical score page 112. The top staff shows a sequence of chords: B m7, A maj7, C#m7, F#7, B m7, E 7. The bottom staff consists of six measures of eighth-note pairs.

H

G major, 2/4 time.

mp

124

G major, 2/4 time.

mf

130

G major, 2/4 time.

I

J

mf

11

11

mp

f

151

G major, 2/4 time.

K

mp

161

166

L

p

171

M

mf

183

mp

mp

189

mp

f

Percusión

LAS PALMERAS DEL CÍNERA

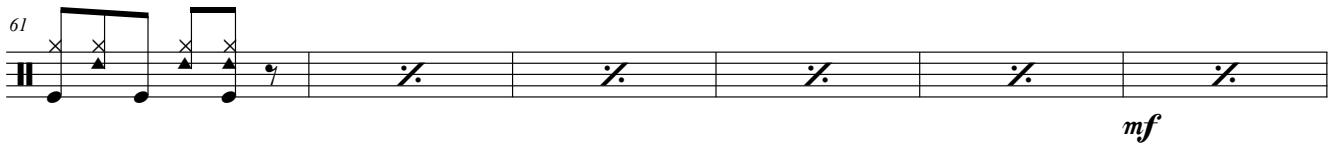
(Rumba criolla)

Compositor: Luis Emilio González.

Arreglo: Sergio Andrés Torres R.

Allegro moderato ($\text{♩} = 105$)

The sheet music for Percussion (Drum) consists of ten staves of musical notation. Staff 1 starts in common time (indicated by 'C') and changes to 6/8 time at measure 7. Measures 1-6 show a rhythmic pattern of eighth and sixteenth notes with dynamic *mf*. Measure 7 begins a section labeled 'A' with dynamic *mp*. Staff 2 continues the 6/8 time with measures 7-11. Staff 3 begins at measure 12 with a continuous eighth-note pattern. Staff 4 shows measures 18-21. Staff 5 is labeled 'B' and starts at measure 22 with a eighth-note pattern. Staff 6 shows measures 22-26. Staff 7 shows measures 27-30. Staff 8 shows measures 31-34. Staff 9 is labeled 'C' and starts at measure 35 with a eighth-note pattern. Staff 10 shows measures 35-38. Staff 11 shows measures 39-42. Staff 12 shows measures 43-46. Staff 13 is labeled 'D' and starts at measure 47 with a eighth-note pattern. Staff 14 shows measures 47-50. Measures 51-54 are indicated by two diagonal lines under the staff.



[E]

6

f *mp*

85

[F]

mp

91

f

97

mp

103

f *mp*

109

115

[H]

mp

121

