

# Colombian Anthology *for* Flute and Piano: Danza, Intermezzo, Pasillo and Bambuco

Jesús Augusto Castro-Turriago  
Sandra Bibiana Cáceres Rueda  
José Lizcano Caro



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Jesús Augusto Castro-Turriago, Sandra Bibiana Cáceres Rueda, José A. Lizcano  
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## Abstract

This book presents a comprehensive music research project led by the author in collaboration with the Music, Education, Culture, and Society Research Team of Pamplona University, as well as the Linguartic and Servipúblico Research Teams of the District University Francisco José de Caldas. The study seeks into the traditional Andean Colombian musical styles of danza, intermezzo, pasillo, and bambuco, examining their distinctive musical and aesthetic characteristics through an in-depth analysis of selected works by prominent 20th-century and modern Colombian composers from the Andean region. These composers include Luis Antonio Calvo, Sebastián Solari, Luis Uribe Bueno, Jaime Romero, Luis Carlos Saboya, León Cardona, José Revelo Burbano, and Gentil Montaña, each contributing significantly to the development of Colombian music. The analyzed repertoire includes *Adiós a Bogotá (danza)*, *Intermezzo No. 1 (intermezzo)*, pasillos such as *Río Cali*, *El cucarrón*, *Bandolita*, *La fantasía del escribano*, and *¡Despasillo por favor!*, along with bambucos such as *Bambuquísimo*, *Fantasia en 6/8*, and *El tolimense*. Beyond exploring the music, the book offers biographies of these composers, and contributions to Colombia's cultural heritage. To further support performers and researchers, the book provides sheet music for flute and piano, featuring arrangements by Jesús Castro. This combination of historical context, musical analysis, and practical resources makes the book a valuable contribution to the understanding and appreciation of Andean Colombian music and its rich traditions.

### Keywords

Music, Music Performance, Colombian Music, Flute and Piano performance, Colombian Composers, Danza, Intermezzo, Pasillo, Bambuco, Luis Antonio Calvo, Sebastián Solari, Luis Uribe Bueno, Jaime Romero, Luis Carlos Saboya, León Cardona, José Revelo Burbano, and Gentil Montaña.



## Resumen

El presente libro es un producto resultado de un proyecto de investigación musical integral liderado por el autor y coautores en colaboración con el Grupo de Investigación Música, Educación, Cultura y Sociedad de la Universidad de Pamplona, así como con los Grupos de Investigación Linguartic y Servipúblico de la Universidad Distrital Francisco José de Caldas. El estudio investiga estilos musicales tradicionales andinos colombianos tales como danza, intermezzo, pasillo y bambuco, examinando sus características musicales y estéticas distintivas a través de un análisis profundo de obras seleccionadas de destacados compositores colombianos del siglo XX y contemporáneos de la región andina. Estos compositores incluyen a Luis Antonio Calvo, Sebastián Solari, Luis Uribe Bueno, Jaime Romero, Luis Carlos Saboya, León Cardona, José Revelo Burbano y Gentil Montaña, cada uno contribuyendo significativamente al desarrollo de la música colombiana. El repertorio analizado incluye *Adiós a Bogotá (danza)*, *Intermezzo No. 1 (intermezzo)*, pasillos como *Río Cali*, *El cucarrón*, *Bandolita*, *La fantasía del escribano*, y *¡Despasillo por favor!*, junto con bambucos como *Bambuquísimo*, *Fantasia en 6/8*, y *El tolimense*. Más allá de explorar la música, el libro ofrece biografías de estos compositores y contribuciones al patrimonio cultural de Colombia. Para apoyar aún más a los intérpretes e investigadores, el libro proporciona partituras para flauta y piano, con arreglos de Jesús Castro. Esta combinación de contexto histórico, análisis musical y recursos prácticos hace del libro una valiosa contribución a la comprensión y apreciación de la música andina colombiana y sus ricas tradiciones.

### Palabras Clave

Música, Interpretación Musical, Música Colombiana, Interpretación de Flauta y Piano, Compositores Colombianos, Danza, Intermezzo, Pasillo, Bambuco, Luis Antonio Calvo, Sebastián Solari, Luis Uribe Bueno, Jaime Romero, Luis Carlos Saboya, León Cardona, José Revelo Burbano y Gentil Montaña.





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## Presentation

*Dr. José A. Lizcano Caro*

This book is the result of a musical research project directed by the authors in main collaboration with the Music, Education, Culture, and Society Research Team of the University of Pamplona, and the Linguistic and Servipúblicos research groups from the District University Francisco José de Caldas. The research focuses on the study of the Colombian Andean musical styles known as danza, intermezzo, pasillo, and bambuco, examining the musical and aesthetic characteristics of these musical styles through the analysis of selected works by 20th-century and modern Colombian composers such as Luis Antonio Calvo, Sebastián Solari, Luis Uribe Bueno, Jaime Romero, Luis Carlos Saboya, León Cardona, José Revelo Burbano and Gentil Montaña. The selected works includes the pieces *Adiós a Bogotá* (danza); *Intermezzo No. 1* (Intermezzo); the pasillos *Río Cali*, *El cucarrón*, *Bandolita*, *La fantasía del escribano* and *¡Despasillo por favor!*; and, the bambucos entitled *Bambuquísimo*, *Fantasía en 6/8* and *El tolimense*. This book also includes brief biographies of these composers as well as the respective scores of the musical arrangements.

The richness and diversity of Colombian geography, from its topography, climate, vegetation, and biodiversity, are reflected in its music. One of the main characteristics of the Andean region is its topography, with mountainous terrain crisscrossed by the central, eastern, and western mountain ranges. This contributes to the generation of cultural, ethnic, environmental, and social diversity of great importance. This book is a proposal for a methodological model for the approach of the world's flutists to traditional Colombian music from the Andean region. To a large extent, it contributes to giving more relevance to the piano accompaniment in order to make a more universal musical interpretation with the aesthetic expression of Colombian cultural traditions from different territorial complexities. Therefore, this

anthology represents a step-in innovation that will contribute to the enrichment of music programs at a higher level in Colombia. Also, this document explores the various musical and aesthetic characteristics of the Andean region in order to understand the music of this region in a geographical context with everything that the diversity of nature has in order to materialize it as a way to conserve its environment, departing from the knowledge of Colombian music. For this reason, experts in flute, piano, and environmental and regional territory have participated in this interdisciplinary research.

The background of the entire page is a faded, golden-yellow musical score. It features multiple staves with various musical notations, including notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is arranged in a way that it serves as a decorative backdrop for the chapter title.

# Chapter I.

## Introduction

---



# Chapter 01 Introduction

The Andean region is one of the six natural regions of Colombia, located in the center of the country, bordering to the north with the Caribbean region, to the northeast with Venezuela, to the east with Orinoquia, to the southeast with the Amazon, to the south with Ecuador, and to the west with the Pacific region. This region owes its name to the Andes Mountain range, contemplating a large number of natural sub-regions such as the pasture knot, the Aburra valley, and the Cundiboyacense plateau, which reaffirm the vast ethnic diversity and cultures found in this region. The cultural and environmental importance of this region contributed to the creation and development of territories where social relations were established. As defined by Gil (2020), the traditional music of the Colombian Andean area arises from the relationships established in the territories that, at a certain time, achieved significant population growth as a result of an agrarian and mining economy that was based on the productivity of the territory and its fertile lands. Based on the above, the importance of foreign colonizers was defined, turning the Andean region into a nerve center of miscegenation.

Talking about the Colombian Andes means understanding the miscegenation and geographical ethnic and cultural diversity, where ancient peoples have been merging for more than five hundred years with Europeans and Africans to build a new culture (Ríos et al., 2008). Due to the wide geographical extension of the Colombian Andean area, the music of this region is varied, generating distinctive touches. This originates, in part, from the symbiosis processes between the different races. For example, coming from a process of miscegenation, indigenous and African expressions focus on an influence of central

European lounge music, which gives rise to the well-known Colombian indigenous airs. That culture that today makes us and indicates us different as a people or a nation, from this context arises what we know today as Colombian Andean music. As Ríos (2008) states, instrumental groups in the Andean region began to take shape in the second half of the 19th century with the appearance of the instruments that would be the protagonists of the music of the mountain range, these being the tiple, guitar, and bandola. From these three elements, a series of ensembles emerged with diverse ranges of timbral and harmonic possibilities. For this reason, among the conclusions of the research, the materialization in scores of new versions of this music stands out through arrangements for flute and piano, which hope to come to life through ephemeral interpretations of universal musicians.

The Andean Region “consists of the high mountain plateau of the country’s three ridges—central, Eastern, and western—and parts of the Magdalena and Cauca river valleys (Castro, 2016, p. 5). About the music of this territorial zone, or what’s called Colombian Andean music, José Revelo Burbano noted,

Colombian popular music from La Zona Andina Colombiana comprises artistic expressions from departments such as Tolima, Nariño, Putumayo, Cauca, Valle del Cauca, Quindío, Risaralda, Antioquia, Cundinamarca, Santander, Norte de Santander, Huila and Boyaca. These artistic expressions are materialized through traditional styles such as danza, pasillo, and bambuco, among others. (Revelo, 2012, p. 10, as cited in Castro, 2016, p. 5)

In this book, we explore the music of eight Colombian composers—Luis Antonio Calvo, Sebastián Solari, Luis Uribe Bueno, Jaime Romero, Luis Carlos Saboya, León Cardona, José Revelo Burbano, and Gentil Montaña—for their works inspired by the Colombian Andean music styles of *danza*, *intermezzo*, *pasillo*, and *bambuco*.



We contextualize each of these Colombian musical styles within an examination of the musical characteristics and aesthetics of the works of these composers.

The repertoire herein includes examples from the composers' original versions and presents, in full, arrangements of them for flute and piano of *Adiós a Bogotá* (danza); *Intermezzo No. 1* (intermezzo); the pasillos *Río Cali*, *El cucarrón*, *Bandolita*, *La fantasía del escribano*, and *¡Despasillo por favor!*; and the bambucos *Bambuquísimo*, *Fantasia en 6/8*, and *El tolimense*. Each section concludes with a brief biography of the composer of the work discussed.

The most prominent aspects, devices, or elements presented in each arrangement are discussed to illustrate the influence and development of these styles. Further, a performance guide by way of suggestions for each piece includes specific fingerings for each arrangement when needed.

Some of the most significant musical aspects included in the discussion concern the followings topics. In Chapter 2, we explore the styles of *danza* and *intermezzo*. For example, we argue the most important musical characteristic of the danza is its accompaniment pattern. For example, this pattern or rhythmic ostinato is comprised of a specific rhythmic cell (formed as dotted eighth note–sixteenth–two eighths). Following this discussion, we explore the *intermezzo*, a traditional style promoted by Luis Antonio Calvo.

In Chapter 3, we examine three primary characteristics of the Colombian *pasillo*: (1) the origins of acephalous melodies (melodies that begin on the off-beat) always in the thematic construction of pasillos; (2) the cadential figure that delimits sections of the *pasillo*. Finally, we discuss the rhythmic pattern (two eighth notes, eighth rest, eighth note, quarter note), a musical characteristic of the *pasillo*, or variation, used in the accompaniment. In Chapter 4, we discuss the *bambuco* and its five musical characteristics, (1) the primary use of the eighth note as shortest note value; (2) four-bar phrase or two-bar semi-phrase structure; (3)

missed-beat syncopations: (4) the use of quarter notes to end phrases after missed-beat syncopations; and (5) the use of the *seisquiáltera* (3:2 hemiola ration) for the accompaniment.

Sections entitled Performance Suggestions for each musical work include comments about the use of articulations, attacks, and stylistic elements that aid in the performer's developing a more idiomatic, knowledgeable, and appropriate interpretation of the Andean Colombian musical styles. Within the chapters, sheet music is also included for the flute and piano arrangements of each instrumental work.

The last significant contribution included in this book is comprised of ten arrangements for flute and piano. These arrangements include the scores and individual parts of the Colombian pieces entitled Adiós a Bogota and Intermezzo No. 1 by Luis A. Calvo, Río Cali by Sebastian Solari, El Cucarrón and Bandolita by Luis Uribe Bueno, La Fantasía del Escribano by Jaime Romero, Despasillo Por Favor! by Luis Carlos Saboya, Bambuquísimo by León Cardona, Fantasía en 6/8 by José Revelo Burbano, and El Tolimense by Gentil Montaña. The arrangements for flute and piano were written by Jesus Augusto Castro Turriago, with the edition and idiomatic piano writing done by Sandra Bibiana Cáceres Rueda. The sheet music of each one of the ten arrangements for flute and piano is included in the book's annexes.

# Chapter II.

Adiós a Bogotá (danza) and  
Intermezzo no. 1: Two pieces  
by Luis Antonio Calvo

---



## Chapter 02

# Adiós a Bogotá (danza) and Intermezzo no. 1: Two pieces by Luis Antonio Calvo

### Brief biography of Luis A. Calvo

Colombian composer Luis Antonio Calvo is one of the most important composers of the twentieth century in his native country. His contributions center primarily on the salon piano repertoire that nurtured Colombian nationalism in the early twentieth century.

[Calvo's] music is dominated by sentimental melodies tinged with tragedy and yearning. His intermezzos, preludes and capriccios are simplified versions of European romantic miniatures, and he wrote many character pieces based on popular dances in Colombia, mainly the pasillo, danza, and waltz. (Duque, 1999, as cited in Castro, 2016, p. 16)

Sergio Ospina Romero observes, Calvo composed “elegant, stylized [music] with attractive and interesting construction in its triple rhythmic, harmonic, and, above all, melodic construction, but with all that, its character remained essentially popular” (Romero, 2013, p. 46). According to Carlos Perozzo, Calvo was born in Santafé de Gámbita-Santander, in Colombia, on August 28, 1882. Calvo began his musical career at nine years old, playing percussion at the Statal Band of Boyacá. He was a disciple of performer Pedro Leon Gómez. In 1905 Calvo moved to Bogotá “where he became a member of the Second Army Band as a musician of third category. In that year, he began his musical studies at the National Conservatory of Colombia with Rafael Vásquez and Guillermo Uribe Holguín” (Castro, 2016, p.

16). He became a prolific composer, and began started writing at age 20. Between 1905 and 1916 he wrote works such as his *Intermezzo Nos. 1* and 2 “Lejano azul”, *Eclipse de belleza*, *Anhelos*, and *Carminia*.

In 1916 Calvo was diagnosed with leprosy and moved to Agua de Diós, a small town known for its healing hot springs. He lived there until April 22, 1945, when he passed away. He left approximately 258 works (Castro, 2016, p. 16).

In this chapter, we examine Luis Antonio Calvo’s two works that show the influence and aesthetic tropes of the Colombian *danza* and *intermezzo*. As a musical style representative of the Colombian Andean Region, the *danza* shows aesthetic influences from styles such as the English country dance and the Cuban Habanera. Harry Davidson has argued that,

The Canción Habananera reinforced local acquaintance with the instrumental danza cubana, known in Bogotá since the early 1850s. Along with the bambuco, danza (as it continues to be called in Colombia) established itself in the 1880’s as the second pillar of the national repertoire. (Davidson, 1979, pp. 276-280, as cited in Bermudez, 2008, p. 187, and Castro 2016, p. 17)

Indeed, Storm Roberts (1999) has observed, “The Spanish version of a line dance thought to be derived from the English country-dance” (p. 5), developed into the habanera in Cuba and danza in Colombia.

### **Musical Characteristics in Colombian Danza: *Adiós a Bogotá*<sup>1</sup>**

“Colombian musical styles, such as danza, pasillo, and bambuco, appear in both instrumental or vocal settings, comprised either of one vocal or instrumental primary melody and a [specified] accompaniment [according to each musical style]” (Castro, 2016, p. 19). The

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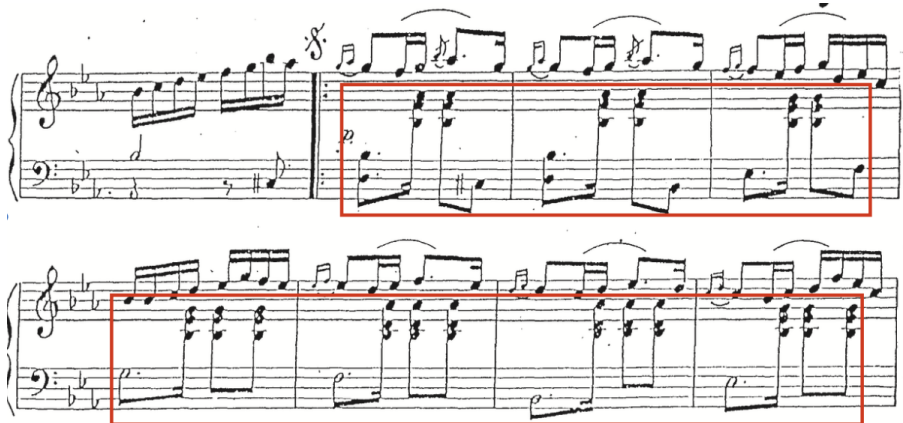
<sup>1</sup> The complete sheet music for the flute and piano arrangement of this work is included in the book’s annexes.



accompaniment includes harmonic instruments such as guitar, tiple or piano, and bass (The guitar performs the bass role when no bass is available).

The Colombian danza, in particular, is structured in two or three sections in closely related key and always in 2/4. The danza accompaniment uses a rhythmic ostinato, which defines its style (Figure 1; Castro, 2016, p. 20). “A repeated rhythmic-cell is composed of a dotted eighth note followed by a sixteenth and two eighth notes” (Castro, 2016, p. 19).

**Figure 1**  
*Danza accompaniment patterns.*



Note. Measures 8 to 15 from *Madèja de luna*, danza by Luis A. Calvo. Source: Castro (2016, p. 20).



Note. Measures 15 to 26 from *María Helena*, danza by José A. Morales. Source: Castro (2016, p. 20).



Figure 1 includes two examples of the *danza* accompaniment.

**Figure 2**  
*Adiós a Bogotá*, introduction outlined in yellow, section A in blue, section B in red, and section C in green.

1<sup>a</sup> Bamba Orquesta Adiós a Bogotá Luis A. Calvo

The musical score is written on ten staves. The first staff is the title and composer. The music is in 4/4 time and G major. The score is divided into four sections: a five-measure introduction (yellow), section A (blue), section B (red), and section C (green). The introduction is a five-measure phrase. Section A is a 12-measure phrase. Section B is a 12-measure phrase. Section C is a 12-measure phrase. The score includes various musical notations such as notes, rests, and bar lines.

Note. Source: Castro (2016, p. 20).

Table 1 shows the formal structure of Luis A. Calvo’s *Adiós a Bogotá*, a *danza* for piano. The work starts with a five-measure thematic introduction.

**Table 1**  
*Formal Structure in Adiós a Bogotá*

Work	Adiós a Bogotá		
Meter	2/4		
Form:	Introduction-AA-BB-CC		
Introduction	Section A	Section B	Section C
Mm. 1-5	Mm. 6-21 (Cadence mm. 22)	Mm. 23-38 (Cadence mm. 39)	Mm. 40-55 (Cadence mm. 56)
E Major	E Major	C# Minor	A Major

*Note.* Source: Authors’ elaboration, 2024.

This arrangement for flute and piano preserves the harmonic language, melodic content, and form of Calvo’s original. However, in order to sustain the bass sonority longer on the arrangement, the bass (the first dotted eighth) is presented as a half note under the regular rhythmic ostinato (Figure 3).

**Figure 3**  
*Danza accompanimental pattern in original and arrangement.*

ADÍOS A BOGOTÁ

Fl.

Pno.

ADÍOS A BOGOTÁ

Fl.

Pno.

ADÍOS A BOGOTÁ

Fl.

Pno.

ADÍOS A BOGOTÁ

Fl.

Pno.

*Note.* Source: Authors’ elaboration, 2024.

Some ornaments and melodic variations were added on the arrangement to create variation in repetitions. For example, in m. 7 the melody of a scale over the dominant chord appears, while in m. 8 the melodic variation is repeated over the VI chord (Figure 4).

**Figure 4**

*Melodic variations in section A.*



*Note.* Source: Authors' elaboration, 2024.

In this section, ornaments such as portatos, mordents, acciaccaturas, grupettos, and glissandi have been added to avoid exact repetitions (Figure 5).

**Figure 5**

*Ornaments in melodic material of Adiós a Bogotá.*

The musical score for 'Adiós a Bogotá' is presented in five staves. The first staff begins with a measure containing the number '5' and a box labeled 'A'. It includes a triplet of eighth notes marked *mp* and a dynamic change to *mf*. The second staff starts at measure 9, marked with an asterisk, and features a dynamic change to *f*. The third staff starts at measure 13, marked with a box labeled 'B', and features dynamics *mf*, *mp*, and *mf* with triplet markings. The fourth staff starts at measure 17, marked with an asterisk, and features a dynamic change to *f*. The fifth staff starts at measure 21, marked with a box labeled 'C', and features a triplet marking. The score includes various ornaments such as grace notes, slurs, and dynamic markings.

Note. Source: Authors' elaboration, 2024.

### ***Adiós a Bogotá*: performance suggestions**

The mood of *Adiós a Bogotá* should be nostalgic and sentimental. The player should keep a continuous air column flowing through the phrases without aggressively attacking the notes. A continuous prominent vibrato should be present throughout the piece. The player should focus on performing the dynamics and regulators to give musical direction to the sequential melodic phrases, which form the completed structure of the piece. The accompaniment should be steady while allowing some rubato in the melody.

## Intermezzo

The intermezzo as a musical style refers to an individual piece defined as a “musical diversion between the acts of an opera” (Wright & Simms, 2006, p. 800). The term also refers to a “short independent instrumental composition” (Merriam-Webster, 2023). Luis Antonio Calvo wrote five intermezzos for piano. His *Intermezzo No. 2* is also known as *Lejano Azul*. According to Sergio Ospina Romero, “The fifth *intermezzo* is a manuscript of an arrangement for band entitled *Ronda Nocturna*, conserved at the Casa Museo Luis A. Calvo, and appears to be an unpublished work” (Ospina Romero, 2013, p. 49, trans. Jesus Castro).

### Musical aesthetic approaches in *Intermezzo No. 1*<sup>2</sup>

*Intermezzo No. 1*, Calvo’s work for piano, in 6/8, is structured in three main sections with a thematic seven-bar introduction. The form (see Table 2) includes a melody accompanied by a rhythmic ostinato (quarter note, two eighths, eighth rest, and eighth).

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2 The complete sheet music for the flute and piano arrangement of this work is included in the book’s annexes.

**Figure 6**

*Intermezzo No. 1 accompanimental rhythmic pattern.*



Note. Source: Calvo, L. A. (n.d.). *Adiós a Bogotá* [Sheet music].

**Table 2**  
*Formal Structure in Intermezzo No. 1*

<b>Work</b>	<b>Intermezzo No. 1 by Luis A Calvo</b>		
<b>Meter</b>	6/8		
<b>Form</b>	Introduction-AA-BB-CC   Introduction   AA-BB		
<b>Introduction</b>	Section A	Section B	Section C
<b>Mm. 1-5</b>	Mm. 6-29	Mm. 30-40	Mm. 41-45
<b>Mm. 46-50</b>	Mm. 51-62	Mm. 62-74	
<b>Eb Major</b>	Eb Major	Bb Mayor	Eb Major

*Note.* Source: Authors’ elaboration, 2024.

The arrangement for flute and piano retains the majority of Calvo’s musical content; however, some changes appear. In the arrangement and throughout the original, the melodic material in the right hand is presented now for flute. In m. 3, the meter moves from 6/8 to 8/8 in order to add an extra quarter note for a melodic cadence, which gives freedom for instrumentalists to highlight its melodic material.

**Figure 7**  
*Melodic cadence in red dashes.*

The image displays a musical score for Flute (Fl.) and Piano (Pno.). The Flute part is written in treble clef with a key signature of two flats (Bb and Eb) and a time signature of 8/8. The Piano part is written in grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into two measures. The first measure contains a melodic line in the flute and a corresponding accompaniment in the piano. A red dashed box highlights a specific melodic cadence in the flute part, which is also mirrored in the piano accompaniment. The second measure shows a continuation of the melodic line in the flute and a sustained chord in the piano. The text 'Melodic Cadence' is written below the first measure, and the number '3' is written above the first measure of both staves.

*Note.* Source: Authors’ elaboration, 2024.

Also, in mm. 4 and 5 the melody is adapted to enable the flute to display its virtuoso possibilities, thus as a cadence on intervals of 10ths, also to highlight the melodies presented by the composer in the manuscript. Piano manuscript alongside shows flute adaptation clearly (Figure 8).

**Figure 8**

*Melodic adaptation of Calvo's original melody.*



*Note.* Source: Calvo, L. A. (n.d.). *Intermezzo No. 1* [Sheet Music] (upper) and Authors' elaboration, 2024 (lower).

In Section A, the melody is presented an octave higher in the flute, to give it more brilliance and to best adapt it to the flute's idiomatic language.



**Figure 9**

*Above: original manuscript; below: melodic adaptation of melody for flute.*



*Note.* Source: Calvo, L. A. (n.d.). *Intermezzo No. 1* [Sheet Music].



*Note.* Source: Authors' elaboration, 2024.

In the repetition of Section A, specifically mm. 19 to 21, the melody appears in the flute's extended technique called in this book as Tongue Tremulous. This technique consists of playing the melody with a fast, delicate, and “superficial” double tonguing.

**Figure 10**  
*Tongue Tremolo.*



*Note.* Source: Authors' elaboration, 2024.

In mm. 36 and 37, the arrangement requires the use of singing and playing, an extended technique that helps to execute the original musical material adapted for flute.

**Figure 11**  
*Singing and playing extended technique in arrangement for flute.*



*Note.* Source: Authors' elaboration, 2024.

On the recapitulation, the melody is presented in the original register, this time with some added ornaments and short melodic variations. In mm. 58 to 61 the melody is also doubled in the piano.

**Figure 12**

*Recapitulation of Intermezzo No. 1, arranged for flute and piano.*

The image displays a musical score for a Flute (Fl.) and Piano (Pno.) arrangement, spanning measures 51 to 59. The score is organized into three systems, each with a Flute staff and a Piano grand staff (treble and bass clefs). The key signature is B-flat major (two flats). Measure 51 is marked with a forte 'f' dynamic. The Flute part begins with a melodic line that includes a grace note 'G' in measure 52. The Piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line. Measure 53 shows a continuation of the melodic and harmonic development. Measure 54 introduces a new melodic phrase for the Flute. Measure 55 features a prominent piano accompaniment with a series of chords in the right hand. Measure 56 shows the Flute playing a sustained note while the Piano continues its accompaniment. Measure 57 features a rapid sixteenth-note passage in the Flute. Measure 58 shows the Flute playing a melodic line with a grace note. Measure 59 concludes the system with a final melodic phrase in the Flute and a corresponding piano accompaniment.

*Note.* Source: Authors' elaboration, 2024.

In mm. 66 to 74, the melody is also doubled by the piano in order to reach a strong climax for the end of the piece.

**Figure 13**  
*Doubled melody at octave in piano for ending.*

The image displays a musical score for Flute (Fl.) and Piano (Pno.) across three systems of measures 64, 67, and 70. The key signature is B-flat major (two flats). The Flute part is written in a single staff, while the Piano part is written in a grand staff (treble and bass clefs). The score is annotated with red dashed lines and red vertical bars to highlight specific musical features.

- Measure 64:** The Flute part begins with a melodic line. The Piano part features a complex texture with chords and moving lines in both hands. A red vertical bar is placed at the end of the measure.
- Measure 67:** The Flute part continues with a melodic line. The Piano part features a complex texture with chords and moving lines in both hands. A red vertical bar is placed at the end of the measure.
- Measure 70:** The Flute part continues with a melodic line. The Piano part features a complex texture with chords and moving lines in both hands. A red vertical bar is placed at the end of the measure.

Red dashed lines are used to indicate the doubling of the melody at the octave in the piano part. Red vertical bars are used to mark the end of each measure.

*Note.* Source: Authors' elaboration, 2024.

### ***Intermezzo No. 1: performance suggestions***

The character of the piece is melancholic and nostalgic. The player should sustain the horizontal direction of the phrases with the air column firmly supported. The attack should be very light in order to sustain a delicate air, and vibrato is used throughout the piece. The player should strive for a beautiful tone in the high registers, without performing it too brilliantly or aggressively. At mm. 19, 20 and the first half of m. 21, the melody should not be played with flutter-tonguing. The notation indicates a tongue tremulous, indicating to play each note with a very delicate, fast, and almost imperceptible double tonguing. This technique evokes the mandolin's plectrum tremolo. At mm. 36-37, the flute should execute both measures with the singing and playing extended technique, the upper line in the flute and the lower in the voice. The vocal line should be sung as high as the vocal register of the flute player allows, and might be sung using *falsetto* if needed. At the introduction, the player may take some freedom in mm. 3-6, thus giving musical direction to the cadence. As in the previous *Danza*, the player should focus on the dynamics and regulators to give musical direction to the phrasing and creating the mood of the piece. The accompaniment should be *pesante* and steady.



# Chapter III.

Five Colombian Pasillos: Music  
of Sebastian Solari, Luis Uribe  
Bueno, Jaime Romero and Luis  
Carlos Saboya

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## Chapter **03** **Five Colombian Pasillos:** Music of Sebastian Solari, Luis Uribe Bueno, Jaime Romero and Luis Carlos Saboya

### Colombian Pasillo

The *pasillo* is another style of music from the Andean region of Colombia. This style of music is written in 3/4, and is usually structured in three sections over related key areas. Nicolas Slonimsky writes that the Colombian *pasillo*, whose origins as,

[...] an adaptation of the Austrian waltz, was cultivated in Colombian bourgeois salons before Colombia became independent. It was known as the Valse del País “waltz of the country,” the Valse Redondo Bogotano (the round Waltz of Bogotá), the Valse Apresurado (the hastened waltz), the Capuclinada, the Estrós (the Strauss), the Varsoviana (Warsaw thing): and elsewhere in South America it had other names. A favorite among the elite classes, it was one of the few forms in which dancing couples embraced. (Gradante, 1998, p. 404)

The Colombian pasillos discussed here define their musical aesthetic according to three characteristics: acephalous melodies (starting on the off-beat), a certain cadential figure ending sections of the dance, and accompaniment patterns. “The first important characteristic that resides in the melodic material of the Colombian pasillo is a thematic beginning on an eighth-note rest. This melodic aspect is found in the pasillo segments, phrases, and ideas” (Castro, 2016, p 27). Acephalous



melodies<sup>3</sup> are usually present all over different pasillos from the Colombian Andean Region and a significant aesthetic characteristic of this musical style.

### **Brief biography of Sebastián Solari**

Sebastián Solari was born in France, in 1915. As a French composer, he moved to Colombia in the 1950s. He was the conductor of the Banda Departamental del Valle and the “Marco Fidel Suárez” Band. Solari composed such famous works as *Río Cali*, *Enaguas Coquetonas*, and *El Chicao*. He died in Cali in 1983 (Duque, 2022).

Below we begin discussion of these characteristics in Castro’s arrangement of Sebastián Solari’s *Río Cali* for flute and piano. This discussion starts with an exploration of the acephalous melodies present in Colombian pasillos analyzed on this book.

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3 Luis Carlos Saboya’s pasillo *¡Despasillo por favor!* begins with an acephalous melody in m. 34.

**Figure 14**  
*Acephalous melody, opening of Río Cali, mm. 1-17.*

# RÍO CALI

## Pasillo For Flute and Piano

Sebastián Solari  
(1915-1983)

Arr. Jesús Castro  
(1989-)

Vivace

mp mf f

6

A

12

B

ff ff

*Note.* Source: Authors' elaboration, 2024.

**Figure 15**

*Acephalous melody, opening of Bandolita, mm. 10-15.*



Note. Source: Authors' elaboration, 2024.

**Figure 16**

*Acephalous melody, opening of El cucarrón, mm. 8-11.*



Note. Source: Authors' elaboration, 2024.

**Figure 17**

*Acephalous melody, opening of La fantasía del escribano, mm. 7-19.*



Note. Source: Authors' elaboration, 2024.

**Figure 18**

*Acephalous melody, opening of ¡Despasillo por Favor!, mm. 33-37*



Note. Source: Authors' elaboration, 2024.

The second most important aesthetic characteristic of the Colombian pasillo is its cadential figure. “The cadential figure in pasillo forms a rhythmical element used to indicate the end of a section and delineate the form of the work. The rhythmic pattern is a quarter note followed by an eighth rest, then an eighth and a quarter note” (Castro, 2016 p. 27).

**Figure 19**

*Cadential figures in Río Cali, mm. 12-48.*

The musical score for "Río Cali" (mm. 12-48) is presented in a single system with four staves. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Four specific cadential figures are highlighted with red boxes and labeled with letters in boxes: B (mm. 12-13), C (mm. 24-25), D (mm. 31-32), and E (mm. 43-44). The dynamics range from *sf* (sforzando) to *mp* (mezzo-piano). A copyright notice "JesusCastro©" is located below the third staff.

*Note.* Source: Authors’ elaboration, 2024.

**Figure 20**

*Cadential figure: El cucarrón, mm. 36-63.*

The musical score for 'El cucarrón' (measures 36-63) is presented in five staves. The key signature is G major (one sharp) and the time signature is 2/4. The first staff (measures 36-42) features a red box highlighting measures 40-41 and a 'B' label above measure 42. The second staff (measures 43-48) includes a repeat sign at the end. The third staff (measures 49-54) continues the melody. The fourth staff (measures 55-60) continues the melody. The fifth staff (measures 61-63) has a red box highlighting measures 61-62 and a 'C' label above measure 63. Dynamics include 'f' (forte) and 'mf' (mezzo-forte).

*Note.* Source: Authors' elaboration, 2024.

The third aesthetic characteristic of Colombian pasillos is related to the musical patterns present on its instrumental accompaniment. “[...] the rhythmic pattern found in the pasillo accompaniment is two eighths followed by an eight rest, another eighth, and a quarter note” (Castro, 2016, p. 31), or some rhythmic variation of this pattern. The accompaniment appears throughout the piece on whichever instrument is performing the accompaniment.

**Figure 21**

*Accompanimental pattern in Río Cali, mm. 48-51*

Figure 21 displays a musical score for measures 48-51. The score is written for Flute (Fl.) and Piano (Pno.). The Flute part begins with a forte (*ff*) dynamic, marked with a box 'F' above measure 48. The Piano part also begins with a forte (*ff*) dynamic. A red box highlights the accompanimental pattern in measures 49-51, where the Piano part transitions to a mezzo-piano (*mp*) dynamic. The Flute part continues with a forte (*f*) dynamic. The key signature is one sharp (F#), and the time signature is 4/4.

*Note.* Source: Authors' elaboration, 2024.

**Figure 22**

*Accompanimental pattern in Bandolita, mm. 10-14.*

Figure 22 displays a musical score for measures 10-14. The score is written for Flute (Fl.) and Piano (Pno.). The Flute part begins with a mezzo-piano (*mp*) dynamic. The Piano part begins with a mezzo-piano (*mp*) dynamic. A red box highlights the accompanimental pattern in measures 10-14, where the Piano part features a triplet pattern. The Flute part continues with a mezzo-piano (*mp*) dynamic. The key signature is one sharp (F#), and the time signature is 4/4.

*Note.* Source: Authors' elaboration, 2024.

**Figure 23**

*Accompanimental pattern in El cucarrón, mm. 11-21.*

El Cucarrón

The image displays a musical score for the piece 'El Cucarrón'. It features two staves: a Flute (Fl.) staff and a Piano (Pno.) staff. The piano part, spanning measures 11 to 21, is enclosed in a red rectangular box. The piano accompaniment consists of a steady eighth-note pattern in the right hand, with chords in the left hand. The flute part includes various melodic lines, some marked with a forte (*f*) dynamic. The key signature has one sharp (F#), and the time signature is 2/4.

*Note.* Source: Authors' elaboration, 2024.

**Figure 24**

*Accompanimental pattern in La fantasía del escribano, mm. 15-18*

The image shows a musical score for 'La fantasía del escribano'. It includes a Flute (Fl.) staff and a Piano (Pno.) staff. The piano part, covering measures 15 to 18, is highlighted with a red rectangular box. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with chords in the left hand. The flute part includes melodic lines, some marked with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The key signature has one sharp (F#), and the time signature is 2/4.

*Note.* Source: Authors' elaboration, 2024.

**Figure 25**  
*Accompanimental pattern in ¡Despasillo por favor!, mm. 9-14.*

*Note.* Source: Authors’ elaboration, 2024.

All the *pasillos* included in this book share at least one, two, or all, of the same aesthetic characteristics presented above. These elements were fundamental in writing the arrangements, essential to preserve the musical characteristics of this Colombian style.

### Musical aesthetic approaches of *Río Cali*<sup>4</sup>

Sebastian Solari’s *pasillo Río Cali* is constructed of three sections in 3/4, and uses related-key tonal regions in each section. Table 3 shows an outline of the elements of the piece.

**Table 3**  
*Formal structure of Río Cali*

Work	<i>Río Cali</i> by Sebastian Solari		
Meter	3/4		
Form	AA-BB-A-CC-A-B-C		
Introduction	Section A mm. 1-16	Section B mm. 17-32	Section C mm. 33-64
No Introduction	E Minor	G Major	E Major

*Note.* Source: Authors’ elaboration, 2024.

4 The complete sheet music for the flute and piano arrangement of this work is included in the book’s annexes.



The musical characteristics of the pasillo (either acephalous melodies, cadential figures, and/or the accompanimental patterns) appear in Castro's arrangement for flute and piano. However, some variations and ornaments of the accompaniment were added to create variety. For example, in Section A Castro changes the last quarter note to two eighth notes to give forward movement to the bass line; an anacrusis motive also gives this line rhythmic energy.

**Figure 26**

*Accompanimental pattern, ornamented.*

The image displays a musical score for a piece in 2/4 time, marked 'Vivace'. It consists of two staves: Flute (top) and Piano (bottom). The piano part features a bass line with eighth notes. The final quarter note of each measure is replaced by two eighth notes, a pattern highlighted by three blue boxes. Dynamics are marked as *mp*, *mf*, and *f*. The flute part has a melody with accents and slurs, also marked with dynamics.

*Note.* Source: Authors' elaboration, 2024.

In section B, additional eighth notes appear in the accompanimental pattern. The eighths are regrouped in a subdivision of 6/8, thus highlighting the melodic patterns that clearly resemble 6/8 meter. Solari uses this new pattern through Section B to give unity and establish an ornamented rhythmic groove.

**Figure 27**

*Accompanimental pattern of section B.*

The image displays a musical score for Flute (Fl.) and Piano (Pno.). The score is in 2/4 time and features a key signature of one sharp (F#). The Flute part (Fl.) is in the upper staff, and the Piano part (Pno.) is in the lower staff. The score is divided into two systems. The first system (measures 13-18) shows the Flute playing a melodic line with slurs and accents, and the Piano playing a rhythmic accompaniment with chords and eighth notes. The second system (measures 19-24) shows the Flute playing a melodic line with slurs and accents, and the Piano playing a rhythmic accompaniment with chords and eighth notes. The Piano part is marked with 'ff' (fortissimo) in the first system and 'p' (piano) in the second system. The Flute part is marked with 'ff' in the first system and 'p' in the second system. The score is marked with a 'B' in a box above measure 14, indicating the start of section B. The Piano part has three measures highlighted with purple boxes: measures 13-14, 19-20, and 23-24.

*Note.* Source: Authors' elaboration, 2024.

### **Río Cali: performance suggestions**

This instrumental Colombian *pasillo* has a *scherzando*, a playful and *danzabile* (danceable) character. The *vivace* tempo should be steady, without *accelerandos* or *ritardandos*. Even though the attack should be light, the player should focus on performing the written articulations to give the piece the required playful character. *Río Cali* translates as Cali River, so the player should use the slurs, articulations, tempo and dynamic changes to evoke the flowing movement of a river. It is important to keep the air column moving fast through the flute throughout the piece. The stylistic demands include use what flutist Dr. Jesús Augusto Castro Turriago calls “open and closed attacks” when

performing Colombian music such as *pasillos* and *bambucos*. An open attack requires that the player keeps the tongue down on floor of the mouth after attacking a note. For an open attack, the player allows the tongue to remain lower, finishing the note with a vowel after executing the attack. The player might use syllables such as |ta-ta|, or |te-te| (for example) to finish on a vowel to ensure that the tongue stays down after the attack.

For the closed attack the player keeps the tongue against the hard palate above after attacking a note. Although this type of approach is uncommon, it appears often in Colombian music performance because the sound it produces evokes the Colombian tradition and style of the Trío Típico, an ensemble comprised of bandola (Colombian mandolin), *tiple* (Colombian plucked-string instrument), and guitar. (The bandola performs the melody, the tiple the accompaniment patterns of the various Colombian musical styles, and the guitar's role is as bass.) A closed attack finishes on a consonant after executing the attack. The player might use syllables such as |tat-tat-tat|, |tet-tet-tet|, or another syllable that ends on a consonant, to ensure that the tongue remains up on the hard palate after the attack. In order to play the articulations as stylistically as possible, the player should use staccato or staccatissimo with closed attacks, while *portatos* or *accentos* may be used for open attacks. The player should focus on Section B of *Rio Cali* for requirements in the execution of closed and open attacks. The accompaniment of the piece requires special attention to execute the written articulations, dynamics, and tempo to keep the piece within the pasillo style. The articulation on piano should also remain light to keep the tempo stable.

### **Luis Uribe Bueno**

Luis Uribe Bueno was born March 7, 1916, in Salazar de las Palmas, and died July 10, 2000, in Medellín. He studied with Luis Mortally and Lorenzo Rivera, and began his composing career in 1938 with a pasillo he called *Pulpo* (*Octopus*). In 1948, he joined the orchestra of Lucho Bermúdez (1912-1994) and, in 1950, he replaced Bermúdez as the

director of the orchestra. Between 1948 and 1951, Uribe Bueno won several Colombian music contests organized by the Fabricato Company with his works *El cucarrón* (pasillo-joropo), *Pajobán* (bambuco), *Pasillo de concierto para saxofón y Orquesta 'Caimaré,'* *Disco rayao* (torbellino), and his pasillo “*El duende*.” In 1950, Uribe Bueno joined Anastasio Bolívar’s Orchestra and Luis A. Calvo’s ensemble, then a part of the National Radio of Colombia. In 1966, he won the *El centauro de oro* award with his bambuco, *Colombia mía*, at the Festival de la Canción, a competition of Colombian music. From 1953 until 1973, Uribe Bueno worked as the artistic director, arranger, and producer of Sonolux, a recording company. “He led important cultural policies in the department of Antioquia, including Plan Departamental de Bandas, La Música en Antioquia, and Conozcamos Nuestra Música Colombiana, during the government of Jaime R. Echavarría. He composed more than 500 works, including orchestral, vocal, and instrumental works.” (EAFIT-RDM, as cited in Castro, 2016, p. 24).

### **Musical aesthetic approaches of *Bandolita*<sup>5</sup>**

*Bandolita*, composed by Luis Uribe Bueno for *bandola* (mandolin), is one of the most technical-demanding Colombian instrumental pasillos.

Uribe Bueno dedicated [*Bandolita*] to a renowned performer of this instrument, Diego Estrada. The work is a virtuosic piece comprised of difficult technical passages, interesting harmonic sequences, and linear chromaticisms. *Bandolita* is one of the most important instrumental pasillos because this vanguard pasillo includes new musical elements into the pasillo form. (Castro, 2016, p. 32)

Table 4 shows the structure of *Bandolita*, with an introduction, A section transition, B and C sections (Castro, 2016, p. 33).

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<sup>5</sup> The complete sheet music for the flute and piano arrangement of this work is included in the book’s annexes.

**Table 4**  
*Formal structure of Bandolita.*

Work	Bandolita, by Luis Uribe Bueno			
Meter	3/4			
Form	Introduction A Transition B C B C			
Introduction	Section A	Transition	Section B	Section C
Mm. 1-8	m. 8-15	mm. 16-53	mm. 54-77	mm. 77-96
Gm Minor	D Major	D Major  Thirds relationship (D-Bb-G-C-E-A)  Phrygian theme (A-Bb-A-Bb-A-Bb)  Dominant pedal (A)	F Major	C Major/C Minor

*Note.* Source: Authors’ elaboration, 2024.

Castro’s arrangement of *Bandolita* for flute and piano, which retains the melodic line, structural form, and harmonic language of Uribe Bueno’s work, bases his arrangement on the manuscript for flute and guitar by Reinaldo Monroy Camargo. The piano left hand paraphrases some elements written for the guitar part, such as mm. 1-2 and mm. 80-95.

**Figure 28**  
*Bandolita, piano left hand paraphrasing, and guitar line shown to right of piano line, mm. 1-2*





Note. Source: Authors' elaboration, 2024.

**Figure 29**

*Bandolita, Section C, paraphrasing (melody in bass), marked in blue, mm. 80-95.*

28

Tempo Gracioso

Tenuto

3

Note. Source: Authors' elaboration, 2024.

The music marked in blue in Figure 29 paraphrases material taken from Reynaldo Monroy Camargo's manuscript. This material appears in the left hand of the piano in mm. 80-95 of the flute and piano arrangement (see Section C).

The arrangement for flute and piano keeps Uribe Bueno's melodic material in the flute while the elements appear in the piano accompaniment. The melody in the flute should be light, fast, and graceful, while the accompaniment emphasizes the prominent, and heavily marked, bass in the left hand. The piano's light harmonic complement in the right hand develops the pasillo's joyful accompaniment required to convey the pasillo style.

### ***Bandolita*: performance suggestions**

Uribe Bueno's title translates to *Little Bandola* (a Colombian version or adaptation of a mandolin), and his virtuosic piece requires a solid finger technique and fast tonguing attacks. The joyful and *scherzzando* mood appears in a *vivace* tempo, thus the player should use an even, light, and fast tonguing attack. The performer should also identify the grouping of the melodic content so as to use double or triple tonguing. For melodic content grouped within a 3/4 measure (thus six eighth notes grouped in pairs of two) the player might use double tonguing (|te-ke| |te-ke| |te-ke|); for melodic content grouped within a 6/8 measure (six eighth notes grouped in two groups of three) the player might use triple tonguing (|te-re-te| |te-re-te|; or |te-ke-te| |te-ke-te|). The player might also choose the vowel for double tonguing as preferred, but should focus on maintaining the above groupings of notes.



**Figure 30**

*Melodic groupings in 6/8 versus 3/4.*



*Note.* Source: Authors' elaboration, 2024.

Short breaths might be used on the acephalous melodies to form the rhythmic impulse on the semi-phrases without allowing the tempo to feel heavy or as if the performer seems to be slowing the tempo or missing the downbeats. It is important to create a decidedly marked contrast between acephalous (beginning on the off-beat) melodies versus the thetical (beginning on the beat) melodies. Acephalous melodies should be driven by short rhythmic breaths, while thetical melodies should have the natural accent of the first beat. This contrast in rhythmic emphasis helps to keep the joyful character of the piece. To sustain the *scherzzando* mood the performer should pay special attention to dynamics and tempo indications as written.

Finally, the joyful character of the piece relates to how the accompaniment is performed. Generally, *pasillo* accompaniments are played lightly, using staccato in the right hand while the left hand focuses on the accents as written. Sometimes, the pulse of the accompaniment should be felt on the downbeat, accenting just the first beat of the measure, (see Figure 31), while at other times, in a 3/4 measure, the pulse should be accented on the first and third beats (see Figure 33). Some hemiolas that displace accents also appear, converting 3/4 mm. to mm. felt in 2/4 (see Figure 34).



**Figure 31**

*Bandolita pasillo accompaniment with emphasis on downbeat.*

Figure 31 displays a musical score for a Bandolita pasillo accompaniment. The score is written for Flute (Fl.) and Piano (Pno.). The Flute part is in the treble clef, and the Piano part is in the bass clef. The key signature is one flat (B-flat). The score is marked with a '5' at the beginning of both staves. A red dashed box highlights the downbeats in the Piano part, specifically the first, second, and third measures. A box labeled 'A' is placed above the Flute staff in the fourth measure.

*Note.* Source: Authors' elaboration, 2024.

**Figure 32**

*Bandolita accompaniment with emphasis on the first and third beats.*

Figure 32 displays a musical score for a Bandolita accompaniment. The score is written for Flute (Fl.) and Piano (Pno.). The Flute part is in the treble clef, and the Piano part is in the bass clef. The key signature is one flat (B-flat). The score is marked with a '68' at the beginning of both staves. The Flute part starts with a forte (*ff*) dynamic. The Piano part starts with a forte (*f*) dynamic. A blue dashed box highlights the first and third beats in the Piano part, specifically the first, second, and third measures. A first ending bracket is present in the Flute part, starting in the fourth measure and ending in the fifth measure.

*Note.* Source: Authors' elaboration, 2024.

**Figure 33**  
*Hemiola accents in Bandolita*

The image shows a musical score for Flute (Fl.) and Piano (Pno.). The score is in 3/4 time and features a key signature of one flat. The flute part begins at measure 62 with a melodic line that includes accents and a forte (f) dynamic marking. The piano part also begins at measure 62 with a bass line and a melodic line. A yellow dashed box highlights measures 67-69 in the piano part, which contain a sequence of chords and a melodic line with accents.

*Note.* Source: Authors’ elaboration, 2024.

There are some spots with moving melodies over pedal notes, such as mm. 4-7, mm. 80-85, and mm. 88-93. In these measures the player should focus on the *portato* articulation, which highlights the moving melody without abandoning the resonance of the pedal.

### Musical aesthetic approximations of *El cucarrón*<sup>6</sup>

*El cucarrón* is a technically demanding Colombian *pasillo* comprised of several ascending and descending chromatic and diatonic scales. Table 5 shows the formal outlines of the piece. The arrangement includes a thematic introduction before Section A and two flute variations in Section B in the recapitulation.

**Table 5**  
*Formal structure of El cucarrón*

<b>Work</b>	<b>El cucarrón by Luis Uribe Bueno</b>	
<b>Meter</b>	3/4	
<b>Original Form</b>	Arrangement	
AA-BB-A-CC-A-B-C-A	Intro.   AA-BB-A-CC-A-B (with Variations-C-A	

<sup>6</sup> The complete sheet music for the flute and piano arrangement of this work is included in the book’s annexes.

<b>Introduction</b> <b>mm. 1-7</b>	Section A mm. 8-39  mm. 64-79  mm. 96-111  mm. 223-246	Section B mm. 40-63  mm. 112-134  Variation I. mm. 135-169  Variation II. mm. 170-206	Section C mm. 80-95  mm. 207-222
<b>E Minor</b>	E Minor	E Minor	E Major

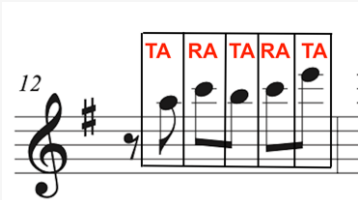
*Note.* Source: Authors’ elaboration, 2024.

### ***El cucarrón: performance suggestions***

*El cucarrón* (“The Beetle”) is a challenging instrumental work. The piece has the playful character of a *scherzzando*, comprised of ascending and descending chromatic and diatonic scales that resemble the flight of a beetle.

It is recommended to keep a fast and light articulation, and in doing so the performer must understand the melodic content as comprised of some eighth-note acephalous melodies and some on-beat melodies. This understanding of the melodic material requires a different selection of articulation syllables to adequately address the technical challenges while retaining the idiomatic flavor. First, for the measures with acephalous material, the performer might use the syllables | ta-ra ta-ra-ta |, as seen in Figure 34. The selection of vowels for these articulations depends on the player |ta-ra-ta-ra-ta| or |te-re-te-re-te|.

**Figure 34**  
*Syllables for acephalous content.*



*Note.* Source: Authors’ elaboration, 2024.

Second, for the measures with on-beat material the performer might use the syllables |ta-ta-ra-ta-ra-ta |, as seen in the following figure. (also, the selection of vowel for the attack depends on the player).

**Figure 35**

*Syllables for on-beat content.*

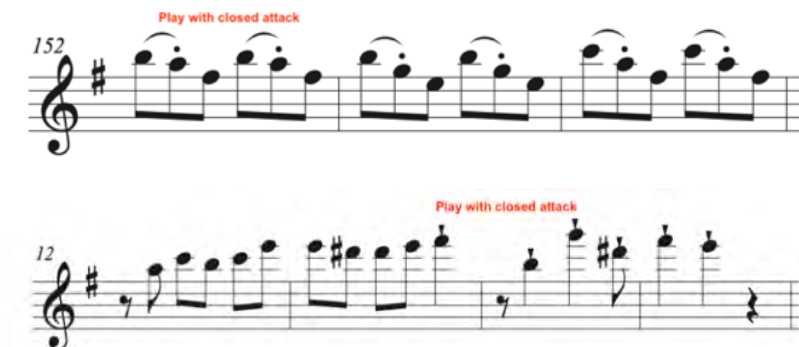


*Note.* Source: Authors' elaboration, 2024.

As previously seen, *El cucarrón* also requires performers to use open and closed attacks to express the aesthetic characteristics of the Colombian pasillo. It is recommended to use closed attacks in notes with articulations such as *staccato* or *staccatissimo*. Castro's arrangement usually presents this kind of articulation for (1) quarter notes on the first or third beat: (2) syncopated material; (3) quarter notes of syncopated material; and (4) material with slurred eighth notes in 6/8 groupings.

**Figure 36**

*Articulations for closed attacks in melodic content.*





Note. Source: Authors' elaboration, 2024.

On the other hand, the open attack might be used for accented notes and material without any particular articulation.

**Figure 37**

*Articulation for open attack in melodic content.*



Note. Source: Authors' elaboration, 2024.

The arrangement of *El cucarrón* begins with an introduction requiring the use of flute extended techniques, such as flutter tonguing and singing and playing (Figure 38). The flutter tonguing consists of a rapid movement of the tongue (making a phonetic sound similar to *rrrrrr* or *grrrrrr*) as the air flows through the flutist's body and the instrument.

**Figure 38**

*El cucarrón, Introduction, flutter tonguing and singing and playing techniques.*



Note. Source: Authors' elaboration, 2024.

Section A presents the melody on the flute while the piano plays the *pasillo* accompanimental pattern. On the repetition of Section A, the piano presents a counter-melody in octaves that juxtaposes the first phrase of the melody. After, it takes up the *pasillo* accompanimental pattern again (Figures 39 and 40).

**Figure 39**  
*Pasillo accompaniment pattern in section A of El cucarrón.*



Note. Source: Authors' elaboration, 2024.

**Figure 40**  
*El cucarrón, counter-melody in octaves.*





Note. Source: Authors' elaboration, 2024.

Section B presents rhythmically syncopated melodic material for the flute. The piano supports with a homophonic harmonic rhythm in the right hand while the left hand plays a hemiola that suggests a 2/4 meter. After, melody of chromatic descending and ascending scales appears in both flute and piano (Figure 41; highlighted in dotted green) and hemiolas highlighted in yellow).

**Figure 41**

*Harmonic rhythms in El cuccarón.*

Note. Source: Authors' elaboration, 2024.

Section C (Figure 42) presents a prominent bass pattern (in piano left hand) against a syncopated harmonic-rhythmic pattern in the right hand, which accompanies all melodic material.

**Figure 42**

*Bass pattern (highlighted in yellow) and harmonic and rhythmic syncopated patterns (highlighted in light green).*

The image displays a musical score for measures 77 through 83. It features two staves: a Flute (Fl.) staff and a Piano (Pno.) staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. A rehearsal mark 'D' is placed above measure 77. In measures 77-80, the piano accompaniment includes a bass line highlighted in yellow and a harmonic/rhythmic syncopated pattern highlighted in light green. Dynamics markings include *mf* (mezzo-forte) in measures 77, 78, 79, and 80. Measures 81-83 continue the piano accompaniment with the same highlights and dynamics. The flute part in measures 77-80 consists of eighth notes and a dotted quarter note. In measures 81-83, the flute plays a descending arpeggio pattern using eighth notes in 6/8 groupings, juxtaposed to 3/4 groupings in the piano accompaniment.

*Note.* Source: Authors' elaboration, 2024.

In section G, the recapitulation, section B returns with two variations, the first of which begins on the piano with a four-measure pattern, sustaining common tone (B natural) followed by syncopated material and a thematic variation (flute) appearing in descending arpeggios using eighth notes in 6/8 groupings, juxtaposed to 3/4 groupings in the accompaniment. This variation ends with a modification of the descending arpeggios where the melody is presented in dotted sixteenth notes, suggesting a binary rhythm juxtaposed to the 3/4 accompaniment patterns (Figure 43).



**Figure 43**

*El cucarrón, variation I, 6/8 groupings juxtaposed with 3/4 groupings.*

The musical score for Variation I of *El cucarrón* is presented across five staves. The first staff (measures 134-144) begins with a treble clef and a key signature of one sharp (F#). It features a 4-measure rest, followed by a melodic line with a slur and a forte (*f*) dynamic marking. A box labeled 'G' and 'Variation I.' is placed above the first staff. The second staff (measures 145-151) continues the melodic line with a slur. The third staff (measures 152-156) shows a melodic line with a slur. The fourth staff (measures 157-160) continues the melodic line with a slur. The fifth staff (measures 161-166) continues the melodic line with a slur. The score is written in a single system with five staves.

*Note.* Source: Authors' elaboration, 2024.

Variation II begins with melodic content in 6/8 grouping followed by syncopated material. After, the variation material requires a combination of two extended techniques: singing and playing and glissando. This variation sustains the B-natural common tone on the flute as the player also sings a glissando. The variation ends with syncopated material supported by the same harmonic rhythm on the piano (Figure 44).

**Figure 44**

*El cucarrón, variation II, B-natural common tone in flute, using glissando and singing and playing techniques.*

**Variation II.**

The musical score is written for a flute in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins at measure 174 with a forte (*f*) dynamic and contains six measures of eighth-note patterns. The second staff starts at measure 180 and includes accents and slurs. The third staff begins at measure 187 and features a long glissando line spanning several measures. The fourth staff starts at measure 197 and continues with eighth-note patterns. The fifth staff begins at measure 204, marked with a mezzo-forte (*mf*) dynamic, and includes a first ending bracket labeled 'I' before concluding the variation.

*Note.* Source: Authors' elaboration, 2024.

The arrangement ends with a return to Section A material, modulating by fourths from E minor, A minor, to D minor (Figure 45).

**Figure 45**

*El cucarrón, Section A with modulations by fourths.*

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a box labeled 'J' and a dynamic marking of *mf*. The second staff starts at measure 229 and has a dynamic marking of *f*. The third staff starts at measure 235 and includes a box labeled 'K' with the text 'Modulation to A minor' in red. The fourth staff starts at measure 242 and includes the text 'Modulation to D minor' in red. The score ends with a final measure marked with a double bar line and a dynamic marking of *fff*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Note. Source: Authors' elaboration, 2024.

## Jaime Romero

Jaime Alberto Romero Ruiz, guitarist and composer, was born in Ibagué, in 1966. (La Revista) His important compositions include the bambuco *Confesiones* (for which he won first place at the Mono Núñez), the bambuco fiestero *Por un Trago*, some fantasies (*La fantasía del escribano*, *La Calle del Caracol*, *Aquella Casa de Aquella Calle*), as well as pasillo etudes, guitar suites, porros and preludes (*Lejos del Hogar*).

[Romero's] compositions have been published by Richard Stover as well as played by international guitar artists such as Carlos Barbosa-Lima, William Feasley, Goldspiel-Provost Classical Guitar Duo, Alturas Dúo, Miguel Bonachea and

Alberto Morelli among others [...] In 2013, he received the Colombian Pride award in Texas, because of his contributions in fine arts, along with three top people in the areas of medicine, science and politics. In 2005, he was elected as the best teacher in Harris County, nominated as the Teacher of the Year, and awarded by Mrs. Barbara Bush. (Latinguitarscores, 2023)

### Musical aesthetic approaches of *La fantasía del escribano*<sup>7</sup>

The Colombian composer Jaime Romero wrote *La fantasía del escribano*, a *pasillo* of three sections, the form outlined in Table 6.

**Table 6**  
*Formal structure of La fantasía del escribano.*

Work	La fantasía del escribano by Jaime Romero			
Meter	3/4			
Form	Introduction-A-B-Interlude-C			
Introduction	Section A	Section B	Interlude	Section C
Mm. 1-6	Mm. 7-51	Mm. 51-104	Mm. 105-110	Mm. 33-64
Tonal Ambiguity - A Minor	G Major	C Major	Tonal Ambiguity - in A Minor	A Minor

*Note.* Source: Authors’ elaboration, 2024.

The arrangement for flute and piano is an adaptation inspired by the original instrumentation of mandolin, *tiple*, and guitar. The principal melodic content almost always lies in the flute. However, the melodic material of the introduction and interlude is presented in the piano bass to retain the original register of the melody. Thus, the piano part is a musical reduction of the original material comprised of the *tiple* and guitar lines.

Some changes appear in the arrangement. For example, for the introduction (and interlude), Castro sets the first four bars of music in 3/4 instead of the original 6/4. The piano right hand executes a

<sup>7</sup> The complete sheet music for the flute and piano arrangement of this work is included in the book’s annexes.

combination of the mandolin and tiple material in a tremolo, while the flute plays the mandolin's other material. Another change occurs on m. 5, where piano left hand has open arpeggios in contrary motion to the descending chromatic melody. In m. 6, the E9(+9)/Gmaj7 also appears in the arrangement but in a different inversion, followed by a change of register and inversion of the same chord. Last, the harmonic in the mandolin is presented in the arrangement as a normal note for the flute part.

**Figure 46**

*Comparison of La fantasía del escribano arrangement for flute and piano with original work.*

The figure displays two musical staves for comparison. The top staff is labeled 'Lento' and shows the original arrangement for Flute and Piano. The bottom staff shows the original work for Flute (Fl.) and Piano (Pno.).

**Top Staff (Lento):**

- Flute:** The first measure is highlighted with a red box. A yellow line spans across measures 1 to 4.
- Piano:** The first measure is highlighted with a red box. A blue box spans across measures 1 to 4.

**Bottom Staff:**

- Fl. (Flute):** The first measure is highlighted with a pink box. A pink box also highlights a note in measure 5. A box labeled 'A' is above measure 5.
- Pno. (Piano):** The first measure is highlighted with a green box. A pink box highlights a note in measure 5. Dynamics markings include *ff* and *p*.

*Trinos en bandola y tiple a discreción del instrumentista* Jaime Romero

**Andante**  $\text{♩} = 90$

Bandola

Tiple

Guitarra

*mp dolce* *p a piacere* *mp* **Moderato**  $\text{♩} = 95$

*p* *f* *subito* *rit.* *dolce* *brisa* *p*

*4* *1* *2* *3* *4* *0* *1* *2* *3* *4*

Note. Source: Authors' elaboration, 2024.

In Figure 46 the red outlines show the change of time signature, in the arrangement versus the original; the blue shows the reduction of the piano upper line versus the original material of the mandolin and tiple; the yellow outlines show the melodic material presented in the flute versus the material presented in the mandolin; the green shows the open arpeggio in the bass line of the arrangement; the dark purple shows the E9(+9)/Gmaj7 chord presented in inversion versus the E9(+9)/Gmaj7 of the original work; and, the light purple chart shows the flute's note (E6) versus the harmonic on the mandolin of the original work.

In mm. 77-88 the original groupings of notes have been altered in the arrangement. In the original work, this section groups the six eighth notes of each measure in three pairs of two, but because of the nature of the melodic contour, the arrangement groups the six eighth notes in two

pairs of three, highlighting the 6/8 time and natural melodic contour (Figure 47).

**Figure 47**

*Grouping change, arrangement for flute and piano and original work, comparison grouping outlined in red.*

The figure displays two musical systems. The top system, labeled '79 accel.', shows a Flute (Fl.) part with a melodic line and a Piano (Pno.) part with a harmonic accompaniment. A red box highlights a specific melodic contour in the flute part. The bottom system, labeled '77 accel.', shows a similar arrangement with a red box highlighting a specific melodic contour. Below the piano part, a table of Roman numerals (I-VIII) is provided for the chords.

I	II	III	IV	V	VI	VII	VIII
I	II	III	IV	V	VI	VII	VIII

*Note.* Source: Authors' elaboration, 2024.

## ***La fantasía del escribano: performance suggestions***

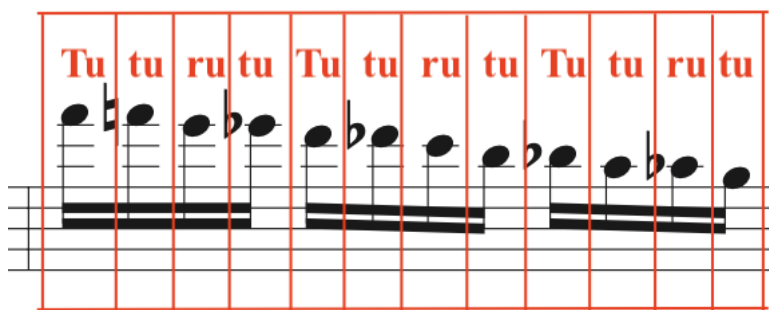
*La fantasía del escribano* is a piece with contrasting mood that evoke the nostalgic and cantabile feeling of the slow-*pasillo*, the elegance and subtlety of a European stylized waltz, and the virtuoso and tempestuous character of the feast-*pasillo*.

One of the principal challenges of the performance of this piece lies in create contrast in the three types of mood and character, thus highlight the aesthetic differences of the work's sub-styles.

The piece begins with an introduction of melodic material in the piano bass, the principal role of the musical moment. The piano right hand and the flute might be understood as atmospheric background. It is recommended that the flute player play mm. 1-4 piano with delicacy and in one breath. In m. 5, the player should use a delicate articulation. Here, the use of syllable combination of |tu-tu-ru-tu| for each group of sixteenth notes is highly recommended for the attack (Figure 48).

**Figure 48**

*La fantasía del escribano, recommended syllables for flute in m. 5.*



*Note.* Source: Authors' elaboration, 2024.

Section A section forms a complete dialogue between the flute and the piano with some interjections of the pasillo accompaniment in piano, which sustains the aesthetic characteristic of the style. For Section A (the slow-*pasillo*) the flute player should focus on executing a *pesante* accent on the on first eighth note of the second beat, and play the slur to highlight the composer's melodic principal idea. The player should also focus on playing the dynamics as written to give the required expression and phrase direction needed in this section.

Section B should be performed with elegance, delicacy. In m. 79, the performer should give intensity and energy throughout the ornamented chromatic ascending line so as to connect to the *fortissimo* in m. 88. At Letter E it is necessary to return to the initial (delicate) mood of Sections A and B to conclude the piece.



The part marked *lento* works as an interlude, which transforms the character that passes from the delicate atmosphere of Section B to the tempestuous character of Section C. This part should be performed as the introduction.

Section C should be energetic, rhythmic, and virtuosic. The tempo should be steady with light articulation. The players should focus on the *pesante* accents presented in the first eighth note of the melodic material and on those presented in the syncopated material.

### **Luis Carlos Saboya**

Luis Carlos Saboya, a Colombian performer and composer, was born in 1980. In his music and performances, he has advocated returning to the traditional sounds of the tiple and Colombian Andean music. His compositions have been recorded by international labels such as Naxos, and performed by orchestras such as the Bogotá Philharmonic, the City of London Sinfonía, the Medellín Philharmonic, and the National Symphony Orchestra of Colombia, where he appeared as soloist on several occasions. He has also enjoyed much activity as a concert artist, especially in Europe and Latin America. He completed his Artistic Master of Advanced Studies in Jazz Composition and Modern Music degree at the Higher School of Music of Catalonia in Barcelona. He is a member of the Trío Palos y Cuerdas, and recorded 10 albums with them. His most recent albums are *El Arenoso* (with violinist Alexis Cárdenas), and *Cita en París*, recorded in the French capital with his project Lucas Saboya's Quartet.

His composition *¡Despasillo por favor!* was selected by the Bogotá Philharmonic Orchestra as first track on their album *50 Años Tocando Para Ti (50 Years Playing for You)*, which won the Latin Grammy Award, in 2018. He recently performed the premiere of his Concerto for Tiple and Orchestra Orquesta at the Julio Mario Santo Domingo theater in Bogotá, and at the Cartagena International Music Festival. His work *Merengue* for guitar and String Quartet was the work required by the Miguel Llobet International Guitar Competition in Barcelona –

Spain in the final round in 2016. He has been a professor in the areas of Tiple and Composition at the Master of Music degree offered by the Pontificia Universidad Javeriana in Bogotá, the Master’s Degree in Colombian Music offered by the Universidad El Bosque, and the Bachelor’s Degree in Music from the Universidad Pedagógica y Tecnológica de Colombia (Saboya, 2023, trans. Castro).

**Musical approaches of *¡Despasillo por favor!*<sup>8</sup>**

*¡Despasillo por favor!*, by Luis Carlos Saboya, has a compound binary formal scheme (see Table 7).

**Table 7**  
*Formal structure of ¡Despasillo por favor!*

<b>Work</b>	<b>¡Despasillo por favor! by Luis Carlos Saboya</b>	
<b>Meter</b>	3/4	
<b>Form</b>	AA-BB-A-Coda	
<b>Section A</b> <b>Mm. 1-31</b>	Section B Mm. 33-49	Coda Mm. 50-53
<b>G Major</b>	Ab Major	E Minor

*Note.* Source: Authors’ elaboration, 2024.

Castro’s arrangement for flute and piano is an adaptation inspired by the original work for violin and guitar. The principal melodic content is presented on the flute; however, the changes in register display melodic material an octave higher than the original version (Figure 49).

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8 The complete sheet music for the flute and piano arrangement of this work is included in the book’s annexes.

*Register of melody one octave higher in flute.*

Flute

Violin

*Note.* Source: Authors' elaboration, 2024.

The piano part of the arrangement primarily uses the original material of the guitar, however, amplifying the bass motive first appearing in m. 2 (on Beat 4) of the original version, and comprising four sixteenth notes. In the arrangement, the motive appears multiple times in Section A, specifically in mm. 1, 2, 3, 8, 9, 15, 19, 20, 22, 24, 26, 27, 29, and 30. It also appears in octaves in mm. 2, 5, and 15, giving more weight to the line (Figure 50; the blue outlines indicate the original bass motive. Red shows amplification of bass motive; and light green indicates where bass motive appears in octaves).

**Figure 50**

*Bass motive amplification and doubling.*

The image displays two systems of musical notation. The top system is for Flute and Piano. The Flute part is in 4/4 time, starting with a 3/4 measure followed by 4/4. The Piano part is in 4/4 time, with a 3/4 measure followed by 4/4. The bass line of the Piano part features three measures of a bass motive, each highlighted with a colored box: red, blue, and red. The bottom system is for Flute and Piano. The Flute part is in 4/4 time, starting with a 3/4 measure followed by 4/4. The Piano part is in 4/4 time, with a 3/4 measure followed by 4/4. The bass line of the Piano part features two measures of a bass motive, each highlighted with a green box.

*Note.* Source: Authors' elaboration, 2024.

Finally, in section B, the *allegro*, ornaments appear in the bass line, based on the *seisquialtera*, or 3:2 ratio of the hemiola, along with the alternation or juxtaposition of 3/4 and 6/8 meters.

**Figure 51**

*Bass motive ornamented with seisquiáltera (3:2 hemiola).*

2.  
32 Fl. *mf* **Allegro**

32 Pno. *mf* *mf*

*Note.* Source: Authors' elaboration, 2024.

### ***¡Despasillo por favor!* Performance suggestions**

*¡Despasillo por favor!* is a slow and melancholy *pasillo* comprised of lyrical phrases. The flute player should maintain a delicate articulation with a strong and well supported air column at all times. The use of vibrato prominently is highly recommended. The openings of the vocal cavities should be maintained constantly, especially in moments where the melody appears in the high flute register.



# Chapter IV.

**The Colombian Bambuco:**  
Three Pieces by León Cardona,  
José Revelo Burbano and Gentil  
Montaña

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## Chapter **04** **The Colombian Bambuco:** Three Pieces by León Cardona, José Revelo Burbano And Gentil Montaña

### **The colombian Bambuco**

The Colombian *bambuco* is one of the most representative styles of the Andean Region and is written in 3/4 or 6/8. Some of the most important musical characteristics in the Colombian *bambucos* analyzed below are (1) the use of eighth notes prominently as shortest rhythmic value; (2) four-bar phrase or two-bar semi-phrase structures; (3) missed-beat syncopation; (4) use of a quarter note at the end of phrases after missed-beat syncopations; and (5) the use of seisquiáltera (Hiley, Stanford, and Laird, as cited Castro, 2016, p. 40).

The seisquiáltera meter, in Spanish and Latin American, probably derived from the Arabic “saraband” rhythm, meaning “unequal” ternary. The seisquiáltera meter essentially alternates or superposes duple and triple time within groups of six quarter notes (Hiley et al., 2015, as cited in Castro, 2016, p. 46).

Delgado (2007), observes that the bambuco style,

[...] fuses the African rhythmic complexity with indigenous melodic inflections and later adopted Spanish forms and structures. Bambuco spread during the nineteenth century through oral traditions. Around the last decades of the century, bambuco appeared in the most prestigious salon concerts of Bogotá or as a part of small work collections for piano usually for domestic purposes. (p. 6)



## Eighth note prominent as shortest rhythmic value in melody

First, (1) the characteristic of eighth notes used prominently as the shortest rhythmic value appears in all the selections of this book. For example, composer León Cardona uses the eighth notes prominently as shortest value in his Colombian bambuco, *Bambuquísimo* (Figure 52), as does Jose Revelo Burbano in *Fantasia en 6/8* (Figure 53). (Castro, 2016, pp.40-50).

**Figure 52**

*Eighth notes appear prominently as shortest rhythmic value of melodic construction in Bambuquísimo*

The image displays two staves of musical notation for a piece titled "Bambuquísimo". The left staff contains measures 33 through 48, and the right staff contains measures 49 through 64. The music is written in a key with two sharps (F# and C#) and a 6/8 time signature. The notation is characterized by a high density of eighth notes, which are the shortest rhythmic values used. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo) are placed below the staves at various points. The melody is constructed primarily from eighth notes, often beamed together in groups of four or six, creating a rapid, rhythmic flow. The right staff begins with a double bar line and a repeat sign, indicating a continuation or a specific section of the piece.

*Note.* Source: Authors' elaboration, 2024.

### Figure 53

*Eighth notes as prominent shortest rhythmic value of melodic construction in Fantasia en 6/8.*

**Fantasia en 6/8**  
Bambuco for Flute and Piano

Jose Revelo Burbano  
(1958-2020)  
Arr. Jesus Castro  
(1989-)



JesusCastro©

Fantasia en 6/8



Note. Source: Authors' elaboration, 2024.

Another example of the eighth note as shortest value in melody appears in Gentil Montaña's bambuco, *El tolimense* (Figure 54).

**Figure 54**

*Eighth notes as prominent shortest rhythmic value in El tolimense.*

## El Tolimense

**Sanjuanero for Flute and Piano**

Gentil Montaña  
(1942-2011)  
Jesús Castro  
(1989-)

Allegro vivace

JesúsCastro©

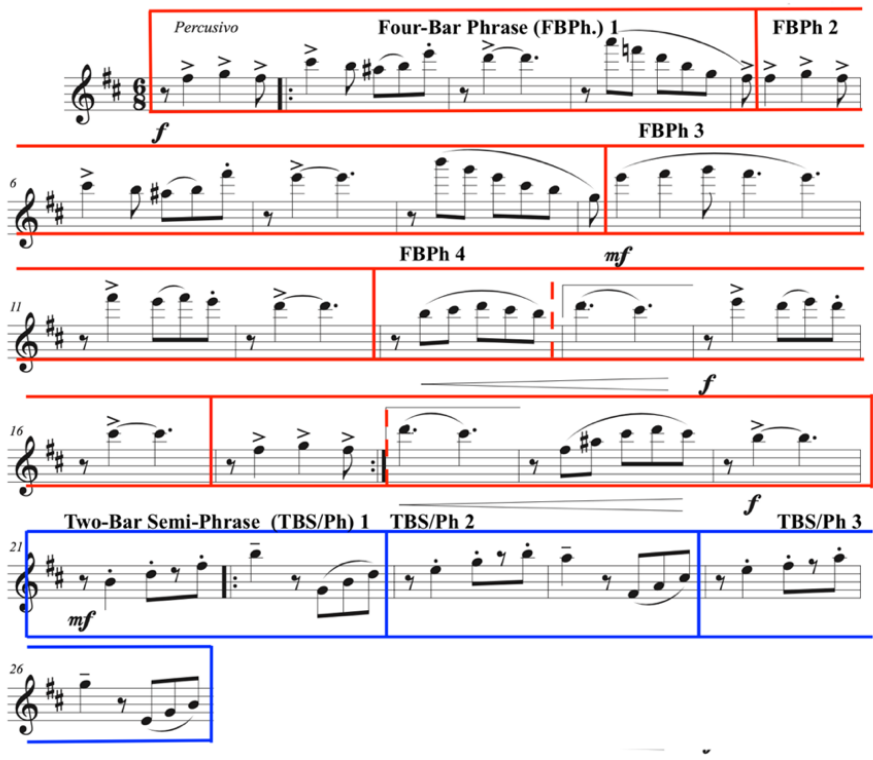
El Tolimense

*Note.* Source: Authors' elaboration, 2024.

## Four-bar and two-bar phrases in melody

Second (2), in the analysis of Colombian *bambucos* four-bar phrases and two-bar motives are used ubiquitously (Figures 55 and 56). Figure 55 also shows the four-bar phrase construction (in red) and the two-bar construction (in blue). The red dotted line indicates the first and second ending in Four-Bar Phrase 4 [FBPh 4] (Castro, 2016, p.40-50).

**Figure 55**  
*Four-bar phrase and two-bar semi-phrase structures in Bambuquísimo, mm. 1-26.*



*Note.* Source: Authors’ elaboration, 2024.

**Figure 56**

*Four-bar phrases and two-bar semi-phrase structures in Fantasia en 6/8, mm. 51-70.*



*Note.* Source: Authors' elaboration, 2024.

Four-bar phrase structure also appears in the melodic construction of *El tolimese* (Figures 57 and 58).

**Figure 57**

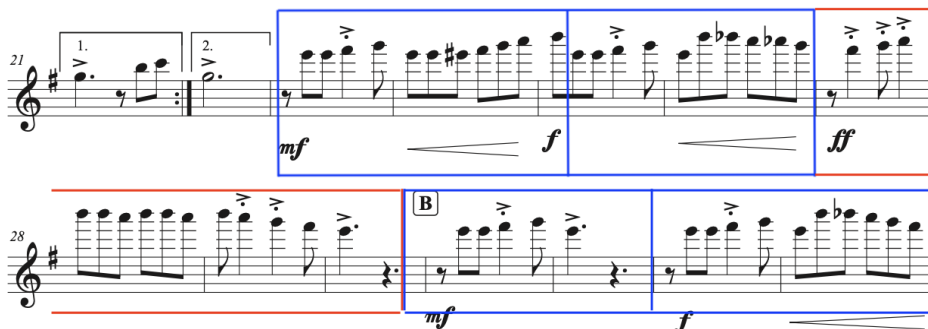
*Four-bar phrase structure in El tolimese, mm. 1-22.*



*Note.* Source: Authors' elaboration, 2024.

**Figure 58**

*Four-bar phrase (in red) and two-bar semi-phrase structure (in blue) in El tolimense, mm. 23-34.*



*Note.* Source: Authors' elaboration, 2024.

### Missed-beat syncopation

Third (3), Colombian bambucos studied on this book are also characterized by missed-beat syncopations in their melodic elements. This characteristic is found on all the pieces included on this anthology. Figure 59 shows where Revelo Burbano uses missed-beat syncopations in the melodic elements of passages in *Fantasia en 6/8*. The arrows show the beat division (two dotted-quarter notes) of the 6/8 meter. (Castro, 2016, pp.40-50).

**Figure 59**

*Missed-beat syncopations in melodic material of Bambuquísimo, mm. 41-45.*



*Note.* Source: Authors' elaboration, 2024.

Missed-beat syncopation also appears in *Fantasia en 6/8* and *El tolimense*, as a way to end the semi-phrases with a quartet-note, mixing characteristics three and four at once (Figures 60 and 61).

**Figure 60**

*Missed-beat syncopations for ending melodic material with quarter note, in Fantasia en 6/8, mm. 21-26.*

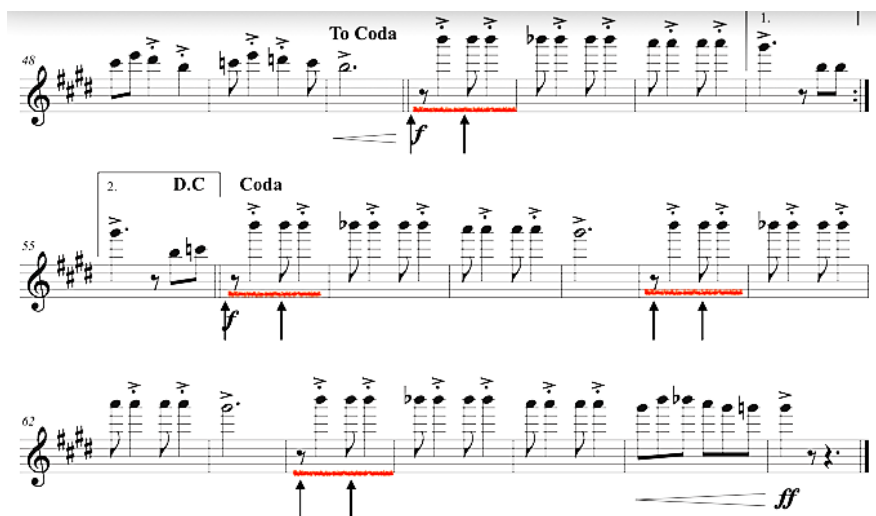


*Note.* Source: Authors' elaboration, 2024.

**Figure 61**

*Missed-beat syncopations in melodic material of El Tolimense, mm. 14, 17, 27, 51, 56, 60, and 64*





Note. Source: Authors' elaboration, 2024.

### Quarter notes following missed-beat syncopation

Fourth (4), some composers use a quarter note at the beginning or end of phrases or semi-phrases after a missed-beat syncopation. This musical characteristic is presented in mm. 1,3,5,7, 12,15,16, 17 and 20 of the *Bambuquísimo* excerpt (Figure 62). (Castro, 2016, pp.40-50)



**Figure 62**

Purple dotted lines show quarter notes at beginning or ending of phrases or semi-phrases following a missed-beat syncopation in *Bambuquísimo*.

The musical score for Figure 62 consists of four staves of music in 8/8 time. The first staff is labeled 'Percusivo' and 'f'. The second staff is labeled 'Four-Bar Phrase (FBPh.) 1' and 'FBPh 2'. The third staff is labeled 'FBPh 3' and 'mf'. The fourth staff is labeled 'FBPh 4' and 'f'. Purple dotted lines indicate quarter notes at the beginning or ending of phrases or semi-phrases following a missed-beat syncopation.

Note. Source: Authors' elaboration, 2024.

## Free alternation of meters: seisquiáltera

Finally (5), composers of Colombian *bambucos* also use a free alternation of meters (3/4 and 6/8) or *seisquiáltera*, in their works. The excerpts show the free use or juxtaposition of 6/8 and 3/4 meters (Figures 63, 64 and 65). (Castro, 2016, pp.40-50).

**Figure 63**

*Seisquiáltera* in *Bambuquísimo*, 6/8 meter in red; 3/4 in blue), mm. 21-25

The musical score for Figure 63 shows two staves of music. The top staff is labeled 'Fl.' and 'mf'. The bottom staff is labeled 'Pno.' and 'mf'. The score shows a free alternation of meters (6/8 and 3/4) in a piece called Bambuquísimo. The 6/8 meter is highlighted in red, and the 3/4 meter is highlighted in blue.

Note. Source: Authors' elaboration, 2024.

**Figure 64**

*Seisquiáltera in Fantasia en 6/8, 6/8 meter in red; 3/4 in blue, mm. 1-4*

Figure 64 shows the first four measures of the piece 'Seisquiáltera in Fantasia en 6/8'. The score is for Flute and Piano. The Flute part is in 6/8 time, indicated by a red box. The Piano part is in 3/4 time, indicated by a blue box. The key signature is one flat (B-flat). The Flute part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The Piano part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The measures are numbered 1, 2, 3, and 4.

*Note.* Source: Authors' elaboration, 2024.

**Figure 65**

*Seisquiáltera in El tolimense, 6/8 meter in red; 3/4 in blue, mm. 9-16.*

Figure 65 shows measures 9-16 of the piece 'Seisquiáltera in El tolimense'. The score is for Flute (Fl.) and Piano (Pno.). The Flute part is in 6/8 time, indicated by a red box. The Piano part is in 3/4 time, indicated by a blue box. The key signature is one sharp (F-sharp). The Flute part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The Piano part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The measures are numbered 9, 10, 11, 12, 13, 14, 15, and 16. A section marker 'A' is present above measure 10.

*Note.* Source: Authors' elaboration, 2024.

## Leonel (León) Cardona

Composer and guitarist Leonel Cardona, was born August 10, 1927 in Yolombó, Colombia. His most prominent teachers were Pietro Mascheroni, Luisa Maniguetti, Marcelino Paz, Eusebio Ochoa, and Gerard Ghowtelf, all of the Instituto de Bellas Artes de Medellín where he studied flute, counterpoint, harmony, and composition. Between 1955 and 1960, Cardona was the conductor and musical arranger of the Nuevo Mundo Radial Orchestra, and Nueva Granada de Bogotá Radial Orchestra.. Cardona was an annual guest conductor of the Orquesta Sinfónica Nacional in the series of concerts entitled Noche de Gala con la Orquesta Sinfónica, between 1965 and 1970. During the same years, Cardona was also the Artistic Director of the Sonolux Recording Company Orchestra, and declared National Artist of the Years 1969 to 1971 (Burbano, 2012, p. 10, as cited Castro, 2016, p 38).

Other important recognition and awards include the National Award of Culture by the Ministry of Culture (Colombia) in 1998 and 1999, the Resolución de Honores Número 47 de 2004 given by the Senate of the Republic of Colombia, in 2004, and the Gran Orden de Maestros del Patrimonio Cultural de Colombia, bestowed by the President of the Republic, Álvaro Uribe Vélez, in 2010 (Revelo Burbano, 2012, p. 10, as cited in Castro, 2016, p. 38). “Cardona’s version of Colombian music mixes North American styles, such as jazz and blues, with popular styles of from *La Zona Andina* such as bambuco and pasillo” (Castro, 2016, p. 38). “His music reflects through the use of rich harmonies a great influence of North American music” (Mejia, 2014).

By studying works of Cardona, we find a musical language that transcends traditional nineteenth-century trends. His music shows influences of European Romanticism, jazz, and Colombian nationalism. His compositions have complex harmonic progressions and thus excellent treatment of melody with fluency and expressiveness. Cardona’s music is based on different rhythmic styles from the music of la zona andina colombiana, such as the pasillo, caña, bambuco, danza, fox-trot, vals, and guabina (Miñana Blasco, 1998, p. 46).

Musical approaches in *Bambuquísimo*<sup>9</sup>

Cardona wrote *Bambuquísimo* in 1992. Castro observes that “This work is characterized by complex harmonic progressions in which the influence of jazz is seen in Cardona’s musical language” (Castro, 2016, p. 51). The piece is structured in a five-part rondo form (Table 8).

**Table 8**  
*Formal structure of Bambuquísimo.*

Work	Bambuquísimo by León Cardona	
Meter	6/8	
Form	AA BB A CC A.	
Section A	Section B	Section C
Mm. 1-16, 20, 41-56, and 77-93	Mm. 21-37,40	Mm. 58-76
B minor	D major	G major

*Note.* Source: Authors’ elaboration, 2024.

Castro’s arrangement for flute and piano gives the melodic material to the flute and accompaniment to the piano. The melodic material contrasts rhythmic versus lyrical musical content in its inner formal construction and in between sections. In mm. 1-8, 41-48, and in mm. 77-84 of section A, the accompaniment presents a rhythmic-homophonic block (Figure 66). Such texture has also appeared in recordings of performers such as the Cuatro Palos Ensemble, the soloist Jaime Uribe, Trío Palos y Cuerdas, and the Río Cali Ensemble. For instance, it appeared in Castro’s arrangement.

9 The complete sheet music for the flute and piano arrangement of this work is included in the book’s annexes.

**Figure 66**

*Rhythmic homophonic block in Bambuquísimo, mm. 1-8.*

The musical score for *Bambuquísimo*, measures 1-8, is presented in two systems. The first system (measures 1-4) features a Flute part marked 'Percusivo' and 'f', and a Piano part marked 'f'. The Piano part is enclosed in a red dashed box. The second system (measures 5-8) features a Flute part marked 'mf' and a Piano part marked 'mf'. The Piano part is also enclosed in a red dashed box. The score is in 6/8 time signature.

*Note.* Source: Authors' elaboration, 2024.

The arrangement of *Bambuquísimo* presents significant use of the *seisquiáltera* in the piano accompaniment. The accompaniment has five related *seisquiáltera* rhythmic patterns that freely alternate or juxtapose 3/4 and 6/8 time signatures. Rhythmic Patterns 1, 2, and 3 in the piano accompaniment, are comprised of syncopated material in 6/8 (in the right hand) juxtaposed with material in 3/4 (in the left; Figures 67, 68, 69 and 70).

**Figure 67**  
*Rhythmic Pattern 1 (seisquiáltera) in Bambuquísimo, mm. 9-10.*

*mf* 6/8 material

*mf*

*mf*

3/4 material

*Note.* Source: Authors' elaboration, 2024.

**Figure 68**  
*Rhythmic pattern 2 (seisquiáltera) in Bambuquísimo, mm. 11-12.*

Fl. *mf* 6/8 material

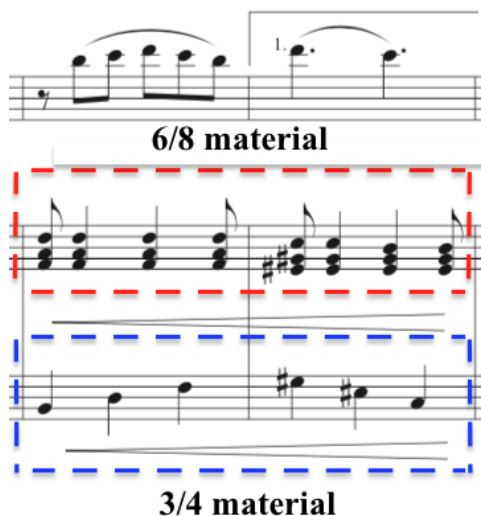
Pno. *mf*

3/4 material

*Note.* Source: Authors' elaboration, 2024.

**Figure 69**

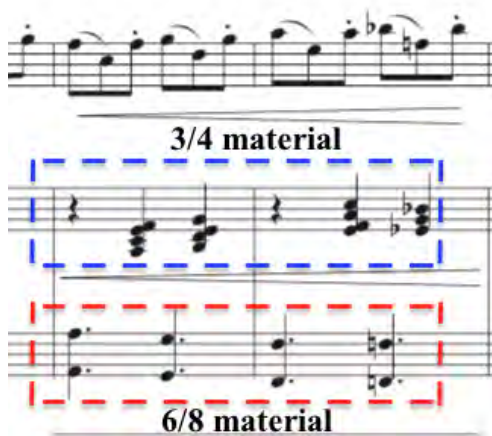
*Rhythmic pattern 3 (seisquiáltera) in Bambuquísimo, mm. 13-14.*



*Note.* Source: Authors' elaboration, 2024.

**Figure 70**

*Rhythmic pattern 4 (seisquiáltera) in Bambuquísimo, mm. 128-129.*

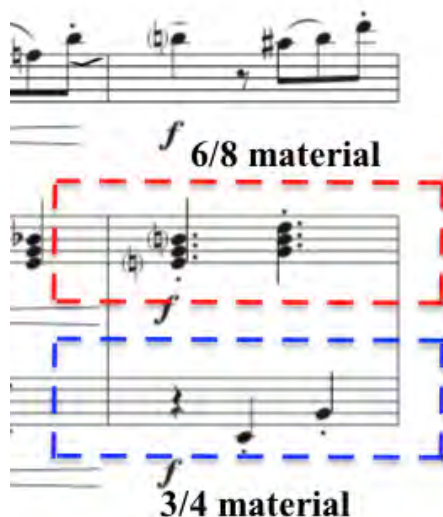


*Note.* Source: Authors' elaboration, 2024.

The *seisquiáltera* is inverted, however, in m. 30 of *Bambuquísimo*.

**Figure 71**

*Rhythmic pattern 5 (seisquiáltera) in Bambuquísimo, m. 130.*



*Note.* Source: Authors' elaboration, 2024.

The above rhythmic patterns represent the core of Colombian bambucos and show the composer's interest in preserving and exploring further how they lend traditional gravitas to the work.

### ***Bambuquísimo*: performance suggestions**

*Bambuquísimo* features contrasting rhythmic, percussive, and lyrical qualities. In Section A all notes with an accent, except those slurred (the quartet note slurred to a dotted quartet note), must be performed with a closed attack to give the required percussive energy and a sense of the lyrical spirit of this section. The slurred eighth-note groups might be played with a well-supported air column to give direction to the phrase in connecting it to the next measure.

In section B, all notes with a staccato marking must be executed with a closed attack. However, the slurred eighth-note groups must be performed with an open attack.



Section C might be performed using the same indications given to perform section A. In addition, the staccato-accented eighth notes appearing in mm. 70-71 must be played with a *forte* dynamic and a closed attack to highlight the percussive effect. Also, the eighth notes that appear in the syncopated material of m. 73 might be executed with an open attack so as to contrast the accented quartet notes, which might be performed with a closed attack.

### Musical approaches in *Fantasia en 6/8*<sup>10</sup>

The Colombian composer José Revelo Burbano wrote the *bambuco Fantasia en 6/8*, in 1992, and was declared winner for an unpublished work at the Festival Nacional de Música Andina Colombiana “Mono” Nuñez, in 1993. The formal structure is as follows (Table 9):

**Table 9**  
*Formal structure of Fantasia en 6/8*

Work	Fantasia en 6/8 by José Revelo Burbano		
Meter	6/8		
Form	:Intro AA B:  Coda		
Introduction	Section A	Section B	Coda
Mm. 1-19	Mm. anacrusis 20-34, Mm. 35- 50	Mm. 51-76	Mm. 77-86
G minor	G minor	G major	G minor

*Note.* Source: Authors’ elaboration, 2024.

Jordan Beghelli et al. (2016/2023) in *Fantasia en 6/8: La historia de un bambuco a través del bambuco*, observe that,

Originally, this bambuco in 6/8 was written for clarinet in Bb and guitar in the key of F minor. The melody is composed from a motive development that unfolds slightly throughout the

10 The complete sheet music for the flute and piano arrangement of this work is included in the book’s annexes.

entire musical piece. Its organization consists of a homophonic harmonic texture that is structured on a bipartite form [...] It is noteworthy that in *Fantasia en 6/8*, the harmony is enriched with the use of the II-V-I progression, usually common in jazz. (p. 58)

In this arrangement for flute and piano, the melody is given to the flute and the piano executes the accompaniment. Even as Revelo Burbano wrote the piece for clarinet, Carlos's arrangement preserves the written notes (instead of the sounding notes) and the harmony thus transposes to G minor. To give more sonority, projection, and adjust more to the idiomatic language of the flute, Castro transposed the melody an octave higher. (Figure 72. On the left the original material (starting on D4) while on the right the excerpt shows the arrangement (transposed an octave higher).

**Figure 72**

*Transposition of melodic material, mm. 1-5.*

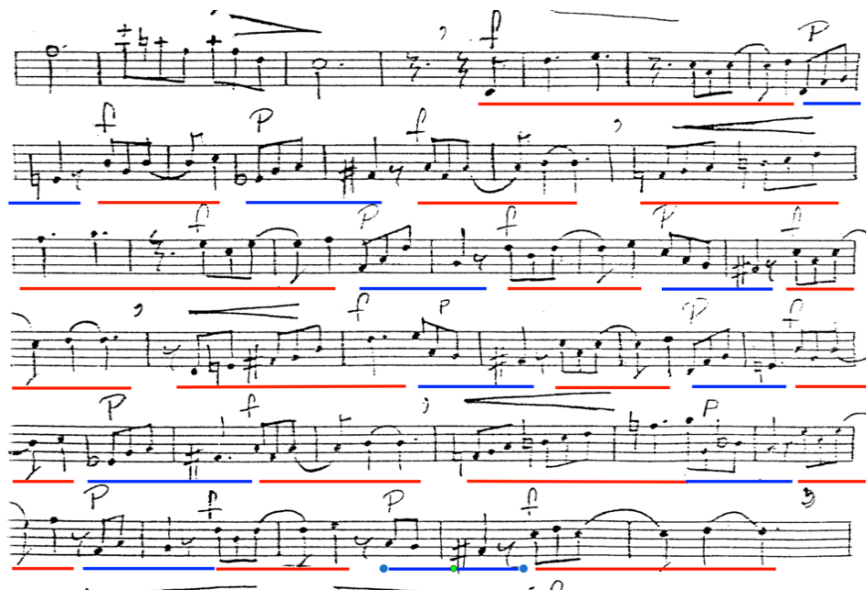


*Note.* Source [upper]: Jordan, V., Vargas, M., & Largo, P., (2016). Source [lower]: Authors' elaboration, 2024.

The section A theme is characterized by a sort of periodicity, comprised of several phrase groups constructed over an antecedent, answered by a consequent. The group of phrases underlined in red show the melodic antecedents while those underlined in blue show the melodic consequents (Figure 73).

**Figure 73**

*Periodicity of melodic material (antecedents and consequents) in section A of Fantasy en 6/8, mm. [20-50].*

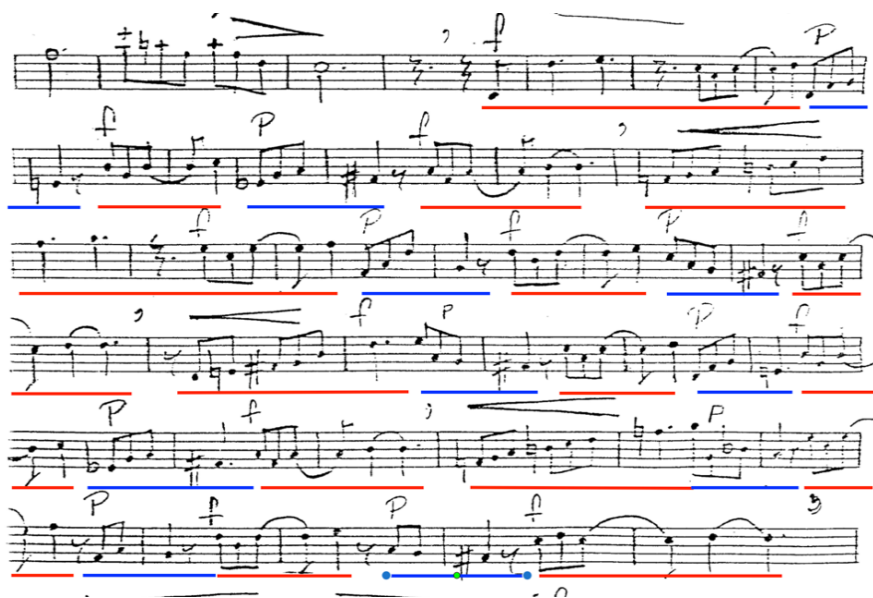


*Note.* Source: Authors' elaboration, 2024.

Even though the melodic material is transposed an octave higher, the arrangement retains the consequents (underlined in blue in Figure 73, mm. 22, 24, 38, and 40) in the original octave to highlight the periodic construction of the melody through the device of octave displacement (Figure 74).

**Figure 74**

*Periodic phrase-group material in section A.*



*Note.* Source: Authors' elaboration, 2024.

The three final measures of the arrangement were revised to create a virtuoso cadenza that directs the line to the end of the piece.

**Figure 75**

*Cadenza of Fantasia en 6/8, original coda vs. revised with cadenza, mm. 84-86.*



*Note.* Source [upper]: Manuscript. Source [lower]: Authors' elaboration, 2024.

### ***Fantasia en 6/8*: performance suggestions**

*Fantasia en 6/8* contains beautiful lyrical lines over a rhythmic accompaniment characterized by the use of *seisquialtera*. It is important to always sustain the lyrical mood predominantly over the rhythmical material.

When a phrase, passage, or fragment of melody ends before a quartet-note rest, it is important to attack the last note with a closed attack to give a more energetic impulse and direction to the musical moment, also highlighted by the syncopation or missed-beat melodic material. All the notes marked with a staccato accent should be executed with closed attack to give a percussive effect. Also, the quarter notes on measures characterized by the missed-beat syncopation should be performed with an open attack. The notes with an articulation of a *pesante* accent might also be played with an open attack. The three final measures, in the cadenza, might be performed using triple tonguing. Finally, the piece requires a prominent use of vibrato.

### **José Revelo Burbano**

Colombian composer José Azael Revelo Burbano was also musician, guitarist, arranger, director, producer, and teacher. He was born in 1958 in Ipiales (Nariño), where he has been recognized as an outstanding person. There he completed his first music studies including on guitar from a young age. Later, he moved to Medellín, graduating as a guitar teacher at the University of Antioquia. He was a private student of León Cardona García in arranging, modern composition, harmony, and guitar. He also earned a master's degree in composition and contemporary technology from the Pompeu Fabra University of Barcelona, and a master's degree in music (emphasis guitar), from EAFIT University. As guitarist, composer, and arranger he has participated in Colombian Andean and popular music groups, such as Conjunto Instrumental Armónico, Grupo Czardas, and the renowned Seresta group, as well as academic institutions. He worked in various other musical and recording productions as director, arranger, and performer, and earned national and international recognition. Among

the distinctions he has received are the Mono Núñez Festival awards for Best Academic Expression, Best Instrumental Group, Best Interpretation of the Compulsory Work and the Gran Mono Núñez, as part of the *Grupo Instrumental Armónico* in 1992, winners of the first place at the Festival Nacional del Pasillo in the city of Aguadas during that same year. After, He earned six awards at the 1993 Festival Mono Núñez, together with Jaime Uribe Espitia. In that contest, he again won the Gran Mono Núñez award, and recognition for Best Academic Expression, Best Soloist, Best Accompanist, Best Interpretation of an Unpublished Work, and Best Unpublished Instrumental Work (for *Fantasia in 6/8*). He was recipient of first place at the Festival Nacional del Pasillo in Aguadas, in 1994, with his *Quinteto Instrumental de la Universidad de Antioquia*. In 1997, he again won Best Unpublished Work at the Mono Núñez Festival with *Mestizajes* [...] (Taken from Jordan Beghelli et al., 2016, p. 58). José Revelo passed away in 2020.

### **Gentil Montaña**

Gentil Montaña, composer and guitarist, was born in 1942 in Ibagué. He studied *solfeggio* and violin early on, at the Conservatorio del Tolima, and also studied harmony and composition, with teachers such as Daniel Baquero Michelsen, Juan Carrúa, Domingo González, Blas Emilio Atehortúa, and Gustavo Yepes. He composed significant pieces, such as *Cuarteto para guitarra*, *Cuarteto para saxofones*, *Estudio en homenaje a Fernando Sor*, *Fantasia para guitarra y orquesta*, and *Me duele el alma*, a danza winner of the Mono Núñez in the category of Best Unpublished Work. He wrote the sonata *Canto al amor para dos guitarras*, *Guabina viajera*, *El tolimense*, and *Pijao*, among another works. He also wrote suites for guitar and Andean Colombian Instrumental Trío, nocturnes, preludios, waltzes, *pasillos*, *danzas*, and *bambucos*. Gentil Montaña passed away in 2011.

### **Musical aesthetic approaches of *El tolimense*<sup>11</sup>**

*El tolimense* is a *Sanjuanero*, a type of bambuco usually written for an

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<sup>11</sup> The complete sheet music for the flute and piano arrangement of this work is included in the book's annexes.

characterized by the feast and joyful character of the festival of Saint John and Saint Peter. The name of *Sanjuanero* is derived from Saint John’s name (San Juan), and means song of Saint John. *El tolimense*, written by Colombian composer Gentil Montaña, has a formal structure (Table 10), characterized by its allegro, syncopated, and rhythmical elements.

**Table 10**  
*Formal structure of El tolimense*

<b>Work</b>	<b>El tolimense by Gentil Montaña</b>		
<b>Meter</b>	6/8		
<b>Form</b>	:AA BB CC:  Coda		
<b>Section A</b>	Section B	Section C	Coda
<b>Mm. 1-21/22</b>	Mm. 23-38	Mm. 39-54/55	Mm. 56-68
<b>E minor</b>	E minor	E major	E major

*Note.* Source: Authors’ elaboration, 2024.

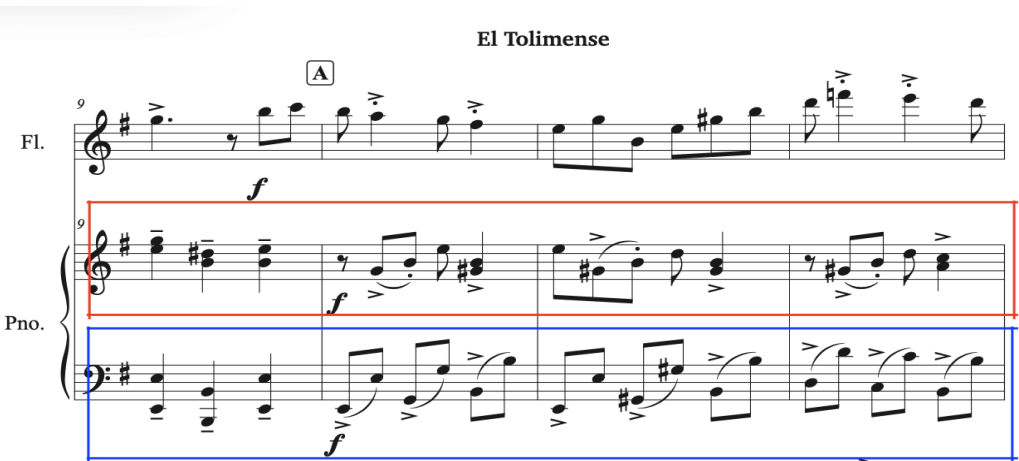
The arrangement for flute and piano (with melodic material in the flute and the accompaniment in the piano) is characterized by juxtaposing meters of 6/8 and 3/4, which creates much syncopation and rhythmic energy. The arrangement uses three main rhythmic patterns for the accompaniment, all characterized by the (*seisquiáltera*) 6/8 material (in the right hand) and 3/4 material (in the left hand; Figures 76, 77 and 78).

**Figure 76**  
*Accompaniment Pattern 1, El tolimense, mm. 1-3. Missed-beat syncopations juxtaposed to 3/4 material.*



*Note.* Source: Authors’ elaboration, 2024.

**Figure 77**  
*Accompanimental Pattern 2, missed-beat syncopations (on Beat 1, in red) in 6/8 juxtaposed with 3/4 melodic material (in blue).*



*Note.* Source: Authors’ elaboration, 2024.



**Figure 78**

*Accompanimental Pattern 3, homophony of harmonic and melodic material (in red) juxtaposing melodic material in 3/4 (in blue).*

The image shows a musical score for Flute (Fl.) and Piano (Pno.). The Flute part is in the treble clef, and the Piano part is in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 3/4. The score is divided into two measures, 17 and 18. In measure 17, the Flute plays a melodic line starting with a half note (F#4) and a quarter note (G#4), followed by eighth notes. The Piano plays a harmonic accompaniment of chords. In measure 18, the Flute continues the melodic line. A red box highlights the melodic material in the Flute part and the harmonic accompaniment in the Piano part. A blue box highlights the melodic material in the Piano part.

*Note.* Source: Authors' elaboration, 2024.

### ***El tolimense: performance suggestions***

*El tolimense* is characterized by its rhythmic energy and vivid spirit. It is important to maintain light and fast articulation. All notes marked with a staccato accent must be played with a closed attack to preserve the Colombian bambuco style's rhythmic energy and syncopation. On the contrary, all the notes that are marked with accents must be executed with open attack to delimit the end of a phrase. Also, the measures with just eighth notes might be executed using the phonetic |tu-ru-tu-ru-tu-ru| for each note (the vowel choice depends on the player; Figure 79). By using this articulation, the player will maintain light and fast articulation and will naturally highlight the inner sense of 3/4 of the six eighth notes, organized in groupings of three.

**Figure 79**

*Suggested articulation for measures with just six eighth notes.*

The image shows a musical notation for six eighth notes on a staff. The notes are grouped into three pairs, each marked with a red bracket. Above the staff, the phonetic syllables 'TU RU TU RU TU RU' are written in red. The first three notes are marked with a red 'TU' and the last three with a red 'RU'.

*Note.* Source: Authors' elaboration, 2024.



# Chapter V. Conclusions

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## Chapter **05** **Conclusions**

This book delves into the field of colombian andean music through the literature of eight Colombian composers whose works are inspired by traditional styles such as danza, intermezzo, pasillo, and bambuco. Also, this study offers brief biographies of each composer and discusses the distinct musical characteristics of each style. Furthermore, it presents a collection of arrangements for flute and piano. This book also includes detailed performance suggestions, which provide the necessary insights to authentically interpret these works.

Chapter 2 focuses on Luis Antonio Calvo's works entitled *Adiós a Bogotá*, a Colombian danza, and *Intermezzo No. 1*. It analyzes the musical characteristics of each work and explores the aesthetic characteristics of the styles of danza and intermezzo.

In Chapter 3, the book focuses on the style of the Colombian pasillo through the musical compositions of Sebastian Solari, Luis Uribe Bueno, Jaime Romero, and Luis Carlos Saboya. This chapter discusses the musical characteristics of the style, such as acephalous melodies, cadential figures, and accompaniment patterns. Also, this document presents five arrangements for flute and piano of the works entitled *Río Cali*, *Bandolita*, *El cucarrón*, *La fantasía del escribano* and *¡Despasillo por favor!* Each arrangement also provides performance suggestions.

The last chapter dives into the musical style of the Colombian bambuco, focusing on exploring characteristics related to its rhythmic and melodic structures. The musical characteristics explored in this book are: 1) Eight note prominent as shortest rhythmic value en melody; 2)

Four-bar and two-bar phrases in melody; 3) Missed-beat syncopation; 4) Quarter notes following missed-beat syncopations; and, 5) Free alternation of meters: seisquiáltera. Thus, this document provides a comprehensive understanding of the Colombian bambuco's musical characteristics through the study of works by Colombian composers León Cardona, José Revelo Burbano and Gentil Montaña. The pieces arranged for flute and piano included in this book are Bambuquísimo, Fantasía en 6/8, and El tolimense.

This book not only serves as a resource for performers and scholars interested in colombian andean music, but also contributes to the appreciation, preservation, and promotion of the musical traditions of Colombian music from the Andean Region.

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# **Annexes**

# ADIÓS A BOGOTÁ

## Danza For Flute and Piano

Luis A. Calvo  
(1882-1945)

Arr. Jesus Castro  
(1989-)

5

A

*mp*

*mf*

9

*f*

13

B

*mf*

*mp*

*mf*

17

*f*

21

C

*pp*

*mf*

\*Ornamented scales should be played just in repetitions

©Jesus Castro



# ADIÓS A BOGOTÁ

25 *p* <sup>3</sup> *mf* *f*

29 *mf* <sup>3</sup> *f* **D**

33 *f* <sup>3</sup>

37 *pp* **E**

41 *poco rit.* *a tempo*

45 *mf* **F**

49

53 1. 2.

The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#). The tempo is initially marked 'a tempo' and later changes to 'poco rit.' (ritardando) before returning to 'a tempo'. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are several triplet markings (indicated by a '3' over a group of notes) and phrasing slurs. The piece is divided into sections labeled with letters in boxes: **D**, **E**, and **F**. The final section (starting at measure 53) includes first and second endings, marked '1.' and '2.' respectively. The score is filled with various musical notations including eighth and sixteenth notes, rests, and accidentals.

# ADIÓS A BOGOTÁ

## Danza For Flute and Piano

Luis A. Calvo  
(1882-1945)

Arr. Jesus Castro  
(1989-)

Ed. Piano. Bibiana Cáceres  
(1971-)

Flute

Piano

4

Rea.

\*

A

Fl.

mp

\*

mf

6

Pno.

mp

p

p

\*Ornamented scales should be played just in repetitions

©Jesus Castro

# ADIÓS A BOGOTÁ

This section of the musical score covers measures 9 through 17. It features a Flute (Fl.) and Piano (Pno.) duo. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. A rehearsal mark 'B' is placed above measure 13. The piano part includes fingerings (4, 3, 2, 5) and a triplet in measure 17.

**Measures 9-12:** The Flute part begins with a melodic line starting on G#4, featuring a slur and a triplet of eighth notes. The Piano part provides harmonic support with chords and single notes, including fingerings 4, 3, and 2.

**Measures 13-16:** The Flute part continues with a melodic line, marked with *mf* and *mp* dynamics. A rehearsal mark 'B' is located above measure 13. The Piano part continues with harmonic accompaniment, including fingerings 2 and 5.

**Measures 17:** The Flute part concludes with a melodic phrase marked with *f* and a triplet. The Piano part concludes with a final chord and a triplet in the bass line.

# ADIÓS A BOGOTÁ

Fl. 21 C

*pp* *mf*<sup>3</sup>

Pno. 21

*mf* *mf*

1 2 5

Fl. 25

*p*<sup>3</sup> *mf* *f*

Pno. 25

*p* *p*

4 5

Fl. 29 D

*mf*<sup>3</sup>

Pno. 29

*mf* *mf*

4

# ADIÓS A BOGOTÁ

Fl. 33 *f* 3

Pno. 33 1 2 5 *f* 5 4 5

Fl. 37 *pp* **E** 3

Pno. 37 *mf* 5 2

Fl. 41 *poco rit.* *a tempo*

Pno. 41 1 2 4 7

**F**
$$mf$$

2.

# INTERMEZZO No. 1

For Flute and Piano

Luis A. Calvo  
(1882-1945)

Arr. Jesus Castro  
(1989-)

Ed. Piano. Bibana Cáceres  
(1971-)

The image displays a musical score for "Intermezzo No. 1" for Flute and Piano. The score is written in 6/8 time and consists of two systems. The first system features a Flute part and a Piano part, both marked with a piano (*p*) dynamic. The Flute part begins with a half note G4, followed by a quarter rest, then an eighth-note melody. The Piano part features a half-note chord in the right hand and a half-note melody in the left hand. The second system continues the Flute part with a triplet of eighth notes and a half note. The Piano part continues with a half-note chord in the right hand and a half-note melody in the left hand. The score is written in a key signature of two flats (B-flat and E-flat).

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# INTERMEZZO No. 1

5

Fl.

Pno.

5

2 1

mf

mf

2 5

9

Fl.

Pno.

9

mf

13

Fl.

Pno.

13

mf

mf

2 5

5 2 1 2

A



# INTERMEZZO No. 1

Fl. 17 B

Pno. 17

Fl. 21 *mf*

Pno. 21

Fl. 25

Pno. 25 *mf*

# INTERMEZZO No. 1

29 C

Fl. *f*

Pno.

32

Fl. *mf*

Pno.

5 4 5 4 5 4

2 5

Sing the lower line as high as possible

D

Fl. *f*

Pno. *p* *f*

5 4 5 4 5 4

# INTERMEZZO No. 1

39 E

Fl. *mf*

Pno.

2  
5

43

Fl.

Pno.

2 1 2 3 4

(M. lzq)

2

Reo. \*

F

Fl.

Pno.

46

# INTERMEZZO No. 1

51 G

Fl. *f*

Pno. *f*

55

Fl.

Pno.

59

Fl.

Pno.

# INTERMEZZO No. 1

H

Fl. 

Pno. 

Fl. 

Pno. 

2

Fl. 

Pno. 

# INTERMEZZO No. 1

Fl. 70

Pno. 70

4 2 2

Lea. \* Lea. \*

# INTERMEZZO No. 1

## For Flute and Piano

Luis A. Calvo  
(1882-1945)

Arr. Jesus Castro  
(1989-)

**B**

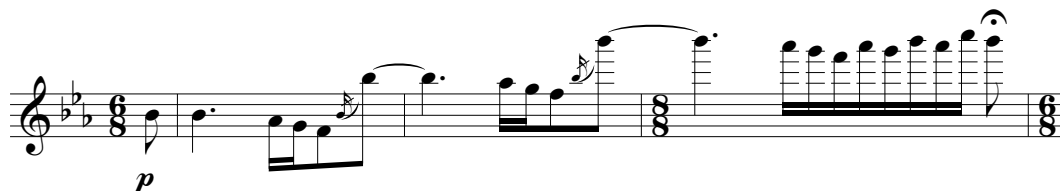


**Tongue Tremulous:** Play with a very delicate fast double tonguing.

**D**



**Singing and Playing:** The upper line is the flute, the lower line is the voice.

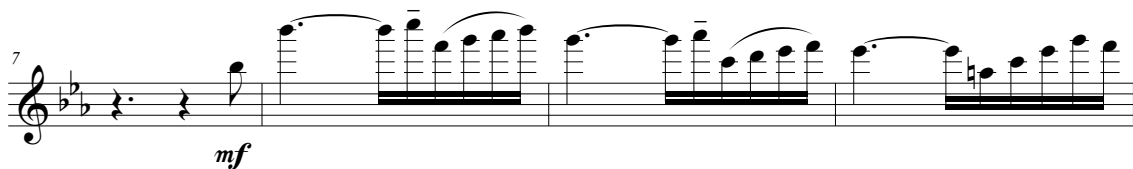


*p*

4

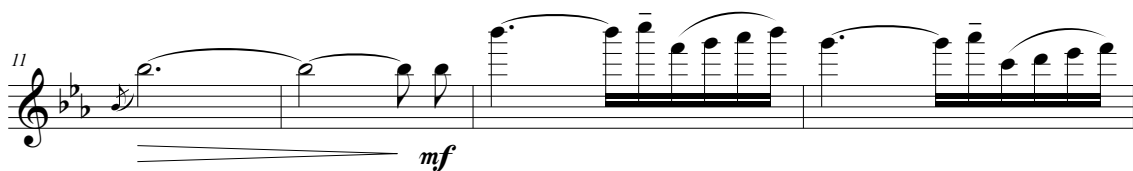


7



*mf*

11



*mf*

15



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# INTERMEZZO No. 1

**B**

23 *mf*

27 *f*

**C**

31

**D**

35 *mf* *f*

**E**

39

**F**

43



## INTERMEZZO No. 1

47

51

55

59

63

67

71

*f*

G

H

# RÍO CALI

## Pasillo For Flute and Piano

Sebastián Solari  
(1915-1983)

Arr. Jesús Castro  
(1989-)

**Vivace**

*mp* *mf* *f*

*mf*

*ff* *ff*

*p*

*f* *ff*

JesusCastro©

# RÍO CALI

31 D

*mp* *mp* *mf* *f*

37 E

*mf*

43 *ff*

F

*f* *f* *f* *f*

54 G

*mf* *f* *f*

60 *f* *f* *f*

D.C. Without Rep.

# RÍO CALI

## Pasillo For Flute and Piano

Sebastián Solari  
(1915-1983)

Arr. Jesús Castro  
(1989-)

Ed. Piano. Bibiana Cáceres  
(1971-)

**Vivace**

Flute

Piano

Fl.

Pno.

5

5

A

JesusCastro©

# RÍO CALI

Fl. 10 *mf*

Pno. 10 *f*

Fl. 15 *ff* **B** *ff*

Pno. 15 *ff* *ff*

Fl. 20 *p*

Pno. 20 *p*

# RÍO CALI

C

Fl. 24 *f* *ff*

Pno. 24 *f* *ff*

*f* *ff*

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

Fl. 29 *mp*

Pno. 29 *mp*

*mp*

idem *mp*

D

Fl. *mp* *mf* *f*

Pno. *mp*

*mp*

# RÍO CALI

E

38

Fl.

Pno.

*mf*

*mf*

*mf*

43

Fl.

Pno.

*f*

*f*

48

Fl.

Pno.

*ff*

*f*

*f*

*ff*

*mp*

*mp*

F

# RÍO CALI

Fl. 52 *f* *f* *mf*

Pno. 52 *p* *p*

Fl. 56 *f* *f* *G*

Pno. 56 *mp* *mp*

Fl. 60 *f* *f* *f* **D.C. Without Rep.**

Pno. 60 *f* *f*



# Bandolita

## Pasillo for Flute and Piano

Luis Uribe Bueno  
(1916-2000)

Arr. Jesus Castro  
(1989-)

Vivace

The musical score for "Bandolita" is written for Flute and Piano. It is in 3/4 time and consists of 32 measures. The key signature has one sharp (F#). The tempo is marked "Vivace".

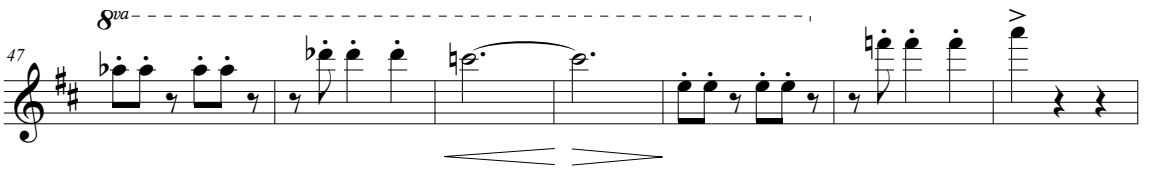
The score includes the following musical notations and performance instructions:

- Measure 1:** Flute part starts with a forte (*f*) dynamic. The piano part has a triplet of eighth notes.
- Measure 4:** Flute part has a triplet of eighth notes. The piano part has a triplet of eighth notes.
- Measure 10:** Flute part has a triplet of eighth notes. The piano part has a triplet of eighth notes.
- Measure 16:** Flute part has a triplet of eighth notes. The piano part has a triplet of eighth notes.
- Measure 22:** Flute part has a triplet of eighth notes. The piano part has a triplet of eighth notes.
- Measure 28:** Flute part has a triplet of eighth notes. The piano part has a triplet of eighth notes.
- Measure 32:** Flute part has a triplet of eighth notes. The piano part has a triplet of eighth notes.

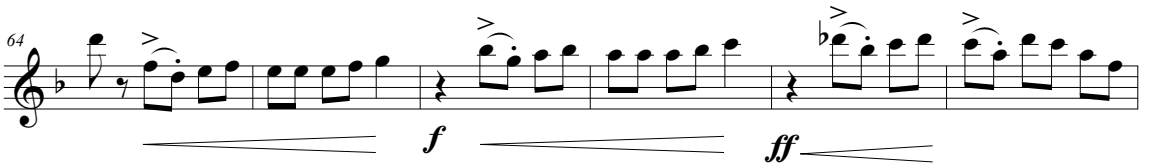
The score also includes performance instructions such as *mp*, *mf*, *f*, *ff*, and *fff*. There are also articulation marks like accents and slurs. The score is divided into sections labeled A, B, and C.

©Jesus Castro

# Bandolita



D



Bandolita

E

77

2.

*f*

Musical staff 77-83: Treble clef, key of B-flat major. Measure 77: quarter note B-flat, quarter note D, quarter note E, quarter note F. Measure 78: quarter note G, quarter note A, quarter note B-flat, quarter note C. Measure 79: quarter rest, eighth note G, eighth note A, eighth note B-flat, eighth note C. Measure 80: quarter note D, quarter note E, quarter note F, quarter note G. Measure 81: quarter note A, quarter note B-flat, quarter note C, quarter note D. Measure 82: quarter note E, quarter note F, quarter note G, quarter note A. Measure 83: quarter note B-flat, quarter note C, quarter note D, quarter note E. Dynamics: *f* (forte).

84

*p*

Musical staff 84-89: Treble clef, key of B-flat major. Measure 84: quarter note F, quarter note G, quarter note A, quarter note B-flat. Measure 85: quarter note C, quarter note D, quarter note E, quarter note F. Measure 86: quarter note G, quarter note A, quarter note B-flat, quarter note C. Measure 87: quarter note D, quarter note E, quarter note F, quarter note G. Measure 88: quarter note A, quarter note B-flat, quarter note C, quarter note D. Measure 89: quarter note E, quarter note F, quarter note G, quarter note A. Dynamics: *p* (piano).

90

Musical staff 90-93: Treble clef, key of B-flat major. Measure 90: quarter note B-flat, quarter note C, quarter note D, quarter note E. Measure 91: quarter note F, quarter note G, quarter note A, quarter note B-flat. Measure 92: quarter note C, quarter note D, quarter note E, quarter note F. Measure 93: quarter note G, quarter note A, quarter note B-flat, quarter note C. Dynamics: *p* (piano).

94

*mf* *f*

Musical staff 94-98: Treble clef, key of B-flat major. Measure 94: quarter note B-flat, quarter note C, quarter note D, quarter note E. Measure 95: quarter note F, quarter note G, quarter note A, quarter note B-flat. Measure 96: quarter note C, quarter note D, quarter note E, quarter note F. Measure 97: quarter note G, quarter note A, quarter note B-flat, quarter note C. Measure 98: quarter note D, quarter note E, quarter note F, quarter note G. Dynamics: *mf* (mezzo-forte) to *f* (forte).

To Fine

D.S. al Fine

Fine

99

*f*

Musical staff 99-102: Treble clef, key of B-flat major. Measure 99: quarter note B-flat, quarter note C, quarter note D, quarter note E. Measure 100: quarter note F, quarter note G, quarter note A, quarter note B-flat. Measure 101: quarter note C, quarter note D, quarter note E, quarter note F. Measure 102: quarter note G, quarter note A, quarter note B-flat, quarter note C. Dynamics: *f* (forte).

# Bandolita

## Pasillo for Flute and Piano

Luis Uribe Bueno  
(1916-2000)

Arr. Jesus Castro  
(1989-)

Ed. Piano. Bibiana Cáceres  
(1971-)

Vivace

Flute

Piano

Fl.

Pno.

©Jesus Castro

# Bandolita

A

Fl. Pno.

8

12

16

*mp* *mf* *f*

*mp* *mf* *f*

4 2

Bandolita

B §

8<sup>va</sup>

Fl. 20 *ff* *fff* *f*

Pno. 20 *ff* *fff* *f*

Fl. 24 *p*

Pno. 24 *p*

Fl. 28 *mf*

Pno. 28 *mf*

# Bandolita

Fl. 32 C *f*

Pno. 32 *f*

Fl. 36

Pno. 36

Fl. 40 *8va*-----

Pno. 40

# Bandolita

(8va)

44

Fl.

Pno.

48

Fl.

Pno.

52

Fl.

Pno.

*mf*

*mf*

*mf*



# Bandolita

**D**

Fl. *mf*

Pno. *mf*

Fl. *mf*

Pno. *mf*

Fl. *f*

Pno. *f*

# Bandolita

68

Fl.

*ff*

Pno.

72

Fl.

1.

Pno.

76

Fl.

2.

Pno.

# Bandolita

Fl. **E** *f*

Pno. *f*

80

84

Fl. *f*

Pno. *f* M.D.

88

Fl. *p*

Pno. *p*

88

*p*

# Bandolita

Fl. 92 *mf*

Pno. 92 M.D.

Fl. 96 *f*

Pno. 96

To Fine

D.S. al Fine

Fine

Fl. 100 *f*

Pno. 100 *f*

# El Cucarrón

## Pasillo For Flute and Piano

Luis Uribe Bueno  
(1916-2000)

Arr. Jesús Castro  
(1989)

Flutter Tonguing

**Lento**

**Moderato**

\*Singing & Playing

**Vivace**

*mf*

*f*

*mf*

**A**

\*The upper line is the flute and the lower line is the voice

JesusCastro©

# El Cucarrón

30 *f*

36 *f* **B**

43

49

55

61 *mf* **C**

67 *f*

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#). It consists of seven staves of music. The first staff (measures 30-35) begins with a forte (f) dynamic. The second staff (measures 36-42) includes a boxed section marker 'B' and continues with a forte (f) dynamic. The third staff (measures 43-48) contains a repeat sign at the end. The fourth staff (measures 49-54) continues the melody. The fifth staff (measures 55-60) continues the melody. The sixth staff (measures 61-66) includes a boxed section marker 'C' and a mezzo-forte (mf) dynamic. The seventh staff (measures 67-72) ends with a forte (f) dynamic. Various musical notations are used, including eighth and sixteenth notes, rests, and accidentals (sharps and naturals).

## El Cucarrón

[illegible]

79

**D**

*mf*

85 

92 

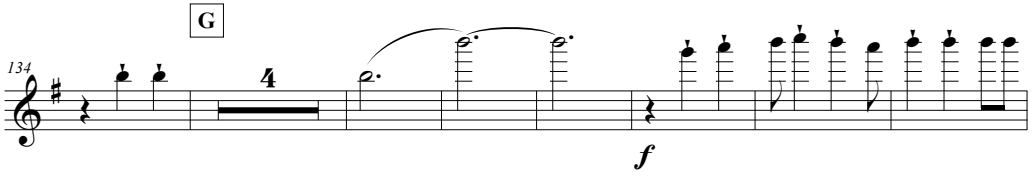
[illegible][illegible]

109

**F**

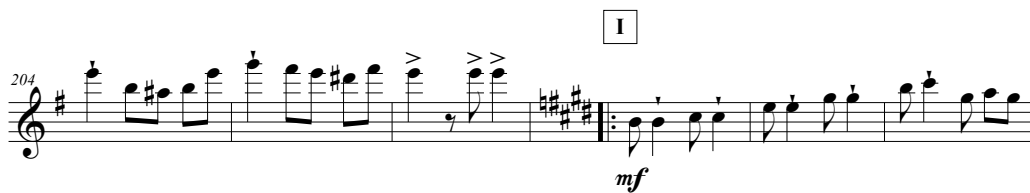
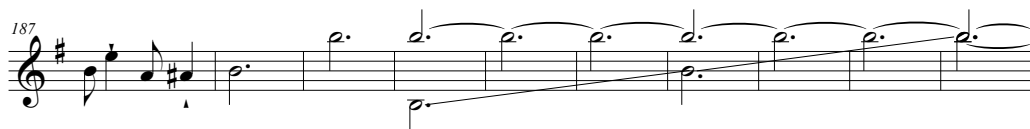
*f*

# El Cucarrón

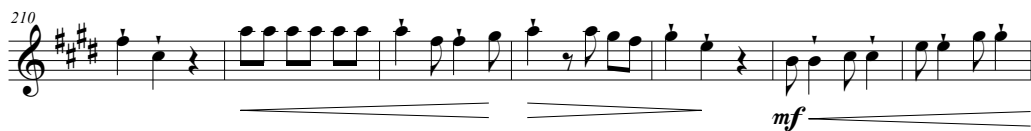




# El Cucarrón



# El Cucarrón



J



K



# El Cucarrón

## Pasillo For Flute and Piano

Luis Uribe Bueno  
(1916-2000)

Arr. Jesús Castro  
(1989-)

Ed. Piano. Bibiana Cáceres  
(1971-)

**Lento**      Flutter Tonguing      **Moderato**      \*Singing & Playing

Flute

Piano

6

Fl.

**Vivace**

*mf*

Pno.

*mf*

*mf*

JesusCastro©

# El Cucarrón

Fl. 11

Pno. 11

Fl. 16 *f*

Pno. 16 *f*

Fl. 21 *mf*

Pno. 21 *mf*

A

# El Cucarrón

Fl. 26

Pno. 26

Fl. 32

Pno. 32

*f*

Fl. 37

Pno. 37

**B**

*f*

# El Cucarrón

Fl. 43

Pno. 43

Fl. 49

Pno. 49

Fl. 54

Pno. 54

# El Cucarrón

C

Fl. 59 *mf*

Pno. 59 *mf*

Fl. 65

Pno. 65 *mf*

Fl. 70 *f*

Pno. 70 *f*

# El Cucarrón

Fl. 75

Pno. 75

D

Fl. 80

Pno. 80

*mf*

*mf*

Fl. 86

Pno. 86

*mf* *f*

*mf* *f*



# El Cucarrón

Fl. 92

Pno. 92

E

Fl. *mf*

Pno. 96 *mf*

Fl. 101 *f*

Pno. 101 *f*

# El Cucarrón

106

Fl.

Pno.

111

Fl.

Pno.

117

Fl.

Pno.

**F**

*f*

*f*

106

111

117

**F**

*f*

*f*

# El Cucarrón

122

Fl.

Pno.

127

Fl.

Pno.

132

Fl.

Pno.

G

# El Cucarrón

Fl. 138

Pno. 138

Fl. 144

Pno. 144

Fl. 149

Pno. 149

*f*

*f*

*f*

# El Cucarrón

155

Fl.

Pno.

159

Fl.

Pno.

162

Fl.

Pno.

The musical score is divided into three systems, each with a Flute (Fl.) and Piano (Pno.) part. The key signature is one sharp (F#). The first system starts at measure 155. The Flute part features a continuous eighth-note melody with slurs and accents. The Piano part consists of block chords in the right hand and a bass line with eighth notes in the left hand. The second system starts at measure 159. The Flute part continues the eighth-note melody. The Piano part maintains the same harmonic structure. The third system starts at measure 162. The Flute part continues the melody, ending with three measures marked with accents (>). The Piano part continues the harmonic accompaniment, also ending with three measures marked with accents (>).

# El Cucarrón

166

Fl.

Pno.

H

171

Fl.

Pno.

177

Fl.

Pno.

*mf*

*f*

*f*

# El Cucarrón

Fl. 182

Pno. 182

Fl.

Pno.

Fl. 188

Pno. 188

Fl.

Pno.

Fl. 195

Pno. 195

Fl.

Pno.

# El Cucarrón

202

Fl.

Pno.

I

207

Fl.

*mf*

Pno.

*mf*

*mf*

213

Fl.

*mf* *f*

Pno.

*mf* *f*

*mf* *f*



# El Cucarrón

219

Fl.

Pno.

J

223

Fl.

Pno.

228

Fl.

Pno.

*mf*

*mf*

*f*

*f*

# El Cucarrón

233

Fl.

Pno.

238

Fl.

Pno.

243

Fl.

Pno.

**K**

*ff*

*ff*

*ff*

*fff*

*fff*

*fff*

8va-----

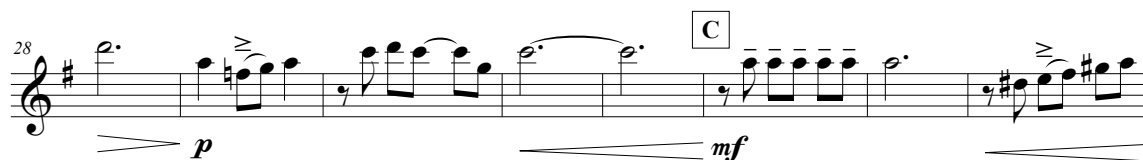
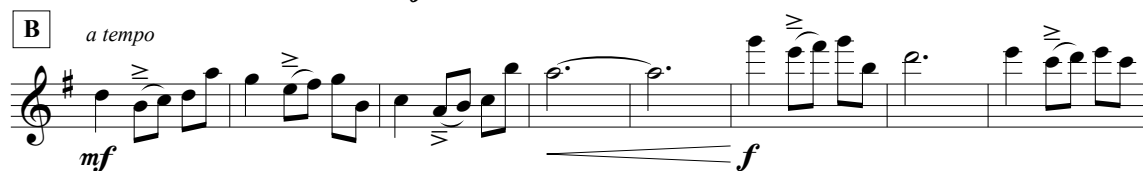
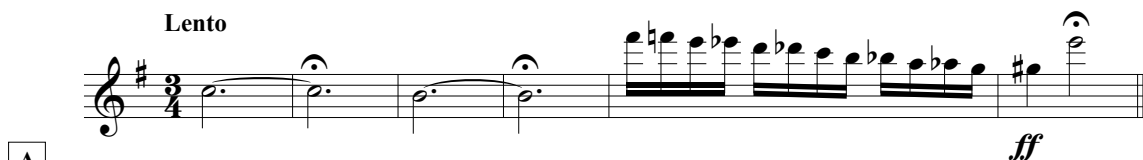
# La Fantasía del Escribano

Pasillo For Flute and Piano

Jaime Romero  
(1966)

Arr. Jesus Castro  
(1989)

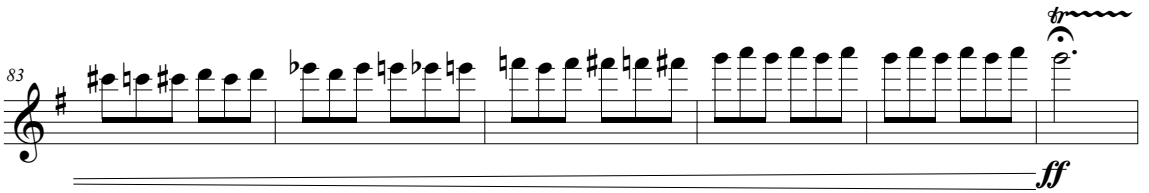
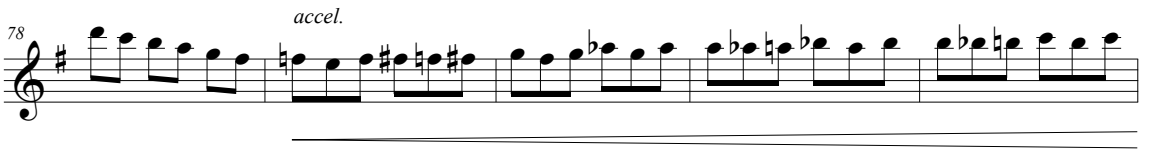
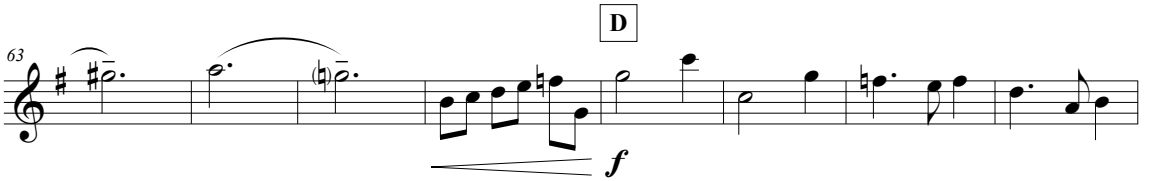
Lento



JesusCastro©

# La Fantasía del Escribano

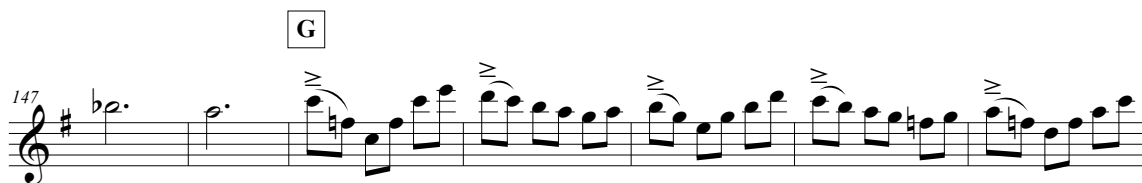
Andante



La Fantasía del  
Escribano

Lento

Vivace



# Pasillo For Flute and Piano

Arr. Jesus Castro  
(1989-)

**Ed. Piano. Bibiana Cáceres**  
(1971-)

[illegible]

**JesusCastro©**

# La Fantasia del Escribano

Fl. *mf*

Pno. *mf*

5 4

Fl. *f* *rit.*

Pno. *f*

4 2

**B**  
*a tempo*

Fl. *p* *mf*

Pno. *mf*

1 2

# La Fantasia del Escribano

Fl. 24 *f*

Pno. 24 *f*

C

Fl. 29 *p* *mf*

Pno. 29 *p* *mf*

Fl. 34 *f*

Pno. 34 *f*



La Fantasía del  
Escribano

Fl. 39 *ff*

Pno. 39 *ff*

Fl. 44 *mf*

Pno. 44 *mf*

5  
3  
1

La Fantasía del  
Escribano

Fl. 57

Pno. 57

Fl. 63

Pno. 63

**D**

*f*

Fl. 69

Pno. 69

La Fantasia del  
Escribano

75 *mf* *f* *accel.*

Fl.

Pno.

80

Fl.

Pno.

84 *ff*

Fl.

Pno.

*ff*

La Fantasía del  
Escribano

E

*a tempo*

89

Fl.

*mf*

*f*

Pno.

*mf*

*f*

95

Fl.

Pno.

101

Fl.

*ff*

*Lento*

Pno.

*ff*

*ff*

## La Fantasía del Escribano

This section of the musical score covers measures 106 through 113. It features a Flute (Fl.) and Piano (Pno.) arrangement. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Vivace' starting at measure 109. The score includes various musical notations such as slurs, ties, and dynamic markings like 'ff' (fortissimo) and 'Ped.' (pedal). The Flute part begins with a half note G4, followed by a whole note G4, and then a half note G4. The Piano part starts with a half note G4, followed by a whole note G4, and then a half note G4. The score continues with various musical notations and dynamics.

La Fantasía del  
Escribano

118

Fl.

Pno.

123

Fl.

Pno.

128

Fl.

Pno.

F

This musical score is for a piece titled "La Fantasía del Escribano". It is arranged for Flute (Fl.) and Piano (Pno.). The score is divided into three systems, each starting with a measure number: 118, 123, and 128. The key signature is one sharp (F#), and the time signature is 3/4. The Flute part is written on a single staff in treble clef. The Piano part is written on two staves, treble and bass clef. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also dynamic markings like accents (>) and slurs. A fermata is present over a note in the Flute part at measure 128. A box containing the letter "F" is placed above the Flute staff at the beginning of measure 128. The page number "197" is at the bottom.

# La Fantasía del Escribano

133

Fl.

Pno.

138

Fl.

Pno.

143

Fl.

Pno.

1 2 3

# La Fantasía del Escribano

G

Fl. 148

Pno. 148

Fl. 153

Pno. 153

Fl. 158

Pno. 158



# Despasillo Por Favor!

## Pasillo for Flute and Piano

Luis Carlos Saboya  
(1980)

Arr. Jesús Castro  
(1989)

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 4/4 time. It consists of five staves of music. The first staff begins with a key signature change from 4/4 to 3/4 time, indicated by a double bar line and a new time signature. The second staff continues the melody. The third staff starts at measure 14 and features several quintuplets (marked with a '5' and a bracket) and a dynamic marking of *mf*. The fourth staff starts at measure 18 and includes a fortissimo (*f*) dynamic, a quintuplet, triplet markings (marked with a '3' and a bracket), and a piano (*p*) dynamic. The fifth staff starts at measure 24 and includes a mezzo-forte (*mf*) dynamic and a fortissimo (*f*) dynamic. The score is marked with various musical notations including slurs, ties, and dynamic markings.

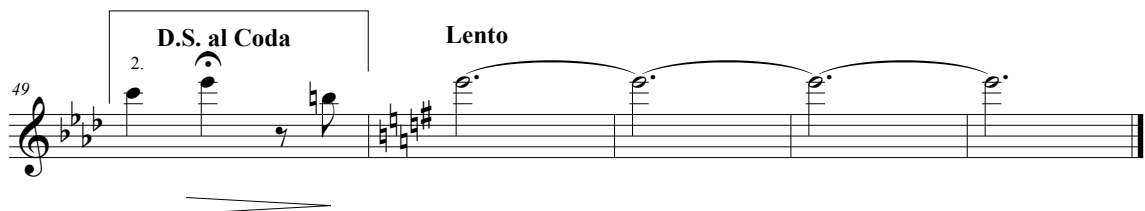
JesusCastro©

# Despasillo Por Favor!

31  **Allegro**  
*mf*

38  *f*

44 

49  **D.S. al Coda**  
**Lento**

# Despasillo Por Favor!

## Pasillo for Flute and Piano

Luis Carlos Saboya  
(1980)

Arr. Jesús Castro  
(1989)

Ed. Piano. Bibiana Cáceres  
(1971-)

The musical score is written for Flute (Fl.) and Piano (Pno.). It begins with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into two systems. The first system consists of four measures. The Flute part starts with a quarter rest, followed by a half note F#4, a quarter note G4, a half note A4, and a quarter note B4. The Piano part starts with a quarter rest, followed by a half note F#4, a quarter note G4, a half note A4, and a quarter note B4. The second system consists of four measures. The Flute part starts with a quarter rest, followed by a half note F#4, a quarter note G4, a half note A4, and a quarter note B4. The Piano part starts with a quarter rest, followed by a half note F#4, a quarter note G4, a half note A4, and a quarter note B4. The score includes various musical notations such as rests, notes, and accidentals.

JesusCastro©

# Despasillo Por Favor!

8

Fl.

Pno.

2 1 4

8

13

Fl.

Pno.

5

16

Fl.

Pno.

5

*mf*

*f*

*f*

2 1 2

# Despasillo Por Favor!

Fl. 19

Pno. 19

Fl. 24

Pno. 24

Fl. 28

Pno. 28

*p*

*mf*

*f*

*mf*

*f*

3

3

3

3

5

5

1.

2.

2

3

5

# Despasillo Por Favor!

Allegro

Fl. 33 *mf*

Pno. 33 *mf*

Fl. 38 *f*

Pno. 38

Fl. 43

Pno. 43

This musical score is for a piece titled "Despasillo Por Favor!" in Allegro tempo. It features a Flute (Fl.) and Piano (Pno.) arrangement. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three systems, each containing a Flute staff and a Piano grand staff. The first system (measures 33-37) starts with a mezzo-forte (*mf*) dynamic. The Flute part begins with a quarter rest, followed by eighth and quarter notes. The Piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The second system (measures 38-42) begins with a forte (*f*) dynamic. The Flute part has a more active melody with eighth and sixteenth notes. The Piano part continues with a similar accompaniment pattern. The third system (measures 43-47) concludes the piece with a repeat sign and a final cadence. The Piano part includes a first ending bracket over measures 45-47.

# Despasillo Por Favor!

**D.S. al Coda** **Lento**

Fl. 49

Pno. 49

The musical score consists of two staves: Flute (Fl.) and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The score covers measures 49 to 53. The Flute part begins at measure 49 with a first ending bracketed over measures 49 and 50, followed by a second ending marked '2.' over measures 51 and 52. The Piano part begins at measure 49 with a complex accompaniment. The right hand features many beamed sixteenth notes, while the left hand has sustained chords. The tempo marking 'Lento' is placed above the Flute staff. The dynamic marking 'D.S. al Coda' is placed above the Flute staff at measure 49.

# Bambuquísimo

## Bambuco for Flute and Piano

León Cardona  
(1927-2023)

Arr. Jesus Castro  
(1989-)

*Percusivo*

*f*

*mf*

*f*

*f*

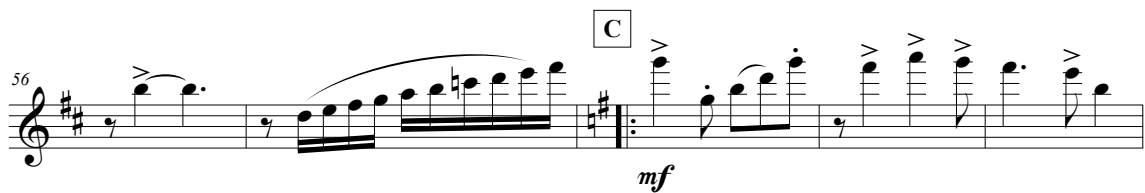
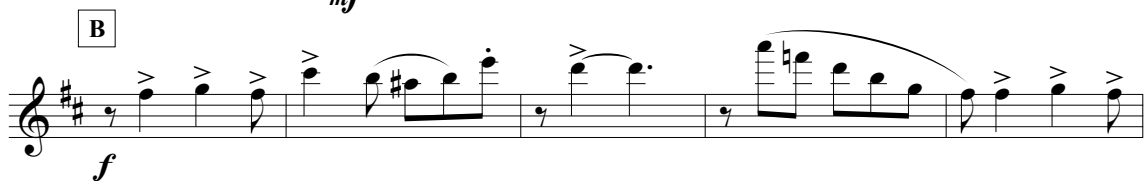
**A**  
*mf*

*f*

©Jesus Castro



# Bambuquísimo



## Bambuquísimo

[illegible]

The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The system contains six measures. The first measure has a treble clef and a key signature of two sharps. The notes are: a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter rest, a quarter note G4 with an accent (>), and a quarter note A4. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a quarter rest, a quarter note G4 with an accent (>), and a quarter note A4. The fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The system ends with a double bar line.

91

*ff*

The first system of the musical score for 'The Rose Tree' is in 2/4 time, key of D major (two sharps). It begins with a treble clef and a key signature of two sharps. The melody starts on a quarter rest, followed by a quarter note D4, an eighth note E4, and a quarter note F#4. This is followed by a half note G#4, which is beamed with a quarter note A4. The next measure contains a quarter note B4, an eighth note C5, and a quarter note D5. The final measure of the system is a half note D5, which is beamed with a quarter note E5. The system concludes with a double bar line. A forte (*ff*) dynamic marking is placed below the first measure, and a hairpin crescendo symbol is positioned below the final measure.

# Bambuquísimo

## Bambuco for Flute and Piano

León Cardona  
(1927-2023)

Arr. Jesus Castro  
(1989-)

Ed. Piano. Bibiana Cáceres  
(1971-)

*Percusivo*

Flute

Piano

Fl.

Pno.

*f*

*f*

*mf*

*mf*

*mf*

©Jesus Castro

# Bambuquísimo

11

Fl.

Pno.

*f*

*f*

*f*

16

Fl.

Pno.

*f*

*f*

*f*

A

21

Fl.

Pno.

*mf*

*mf*

*mf*

# Bambuquísimo

Fl. *f*

Pno. *f*

Fl. 1.

Pno.

Fl. *mf* 2.

Pno. *mf*

# Bambuquísimo

**B**

Fl. *f*

Pno. *f*

41

Fl. *f*

Pno. *f*

46

Fl. *f*

Pno. *f*

51

Fl. *f*

Pno. *f*

# Bambuquísimo

56

Fl.

*mf*

56

Pno.

*mf*

61

Fl.

61

Pno.

66

Fl.

*ff*

66

Pno.

*f*

*f*

1.

# Bambuquísimo

Fl. 71

Pno. 71

Fl. 76

Pno. 76

Fl. 81

Pno. 81

**D**

*f*

*f*

*f*



# Bambuquísimo

86

Fl.

Pno.

91

Fl.

Pno.

*ff*

*f*

*f*

The musical score is for a piece titled "Bambuquísimo". It features two staves: Flute (Fl.) and Piano (Pno.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 86 to 90. The Flute part begins with a melodic line in measure 86, marked with a breath mark and a slur. The Piano part provides harmonic support with chords and a bass line. The second system covers measures 91 to 95. The Flute part continues its melodic line, marked with a breath mark and a slur. The Piano part continues its harmonic support. The score ends with a double bar line in measure 95.

# Fantasia en 6/8

## Bambuco for Flute and Piano

Jose Revelo Burbano  
(1958-2020)

Arr. Jesus Castro  
(1989-)

7

14

21

27

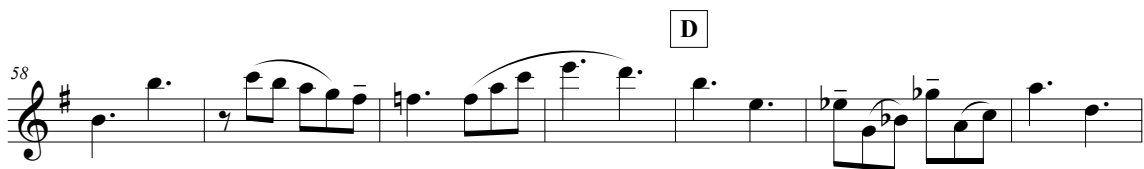
34

A

B

JesusCastro©

# Fantasia en 6/8



# Fantasia en 6/8

## Bambuco for Flute and Piano

Jose Revelo Burbano  
(1958-2020)

Arr. Jesus Castro  
(1989-)

Ed. Piano. Bibiana Cáceres  
(1971-)

The image displays a musical score for a piece titled "Fantasia en 6/8" in the style of Bambuco, arranged for Flute and Piano. The score is written in 6/8 time and features a key signature of two flats (B-flat and E-flat). The first system includes a Flute part and a Piano part. The Flute part begins with a melodic line, while the Piano part provides a harmonic accompaniment with chords and single notes. The second system continues the musical development, with the Flute part playing a more active role and the Piano part providing a steady accompaniment. The score is marked with various musical notations, including notes, rests, and dynamic markings. The copyright notice "JesusCastro©" is visible at the bottom of the page.

Flute

Piano

Fl.

Pno.

JesusCastro©

# Fantasia en 6/8

Fl. 9

Pno. 9

Fl. 13

Pno. 13

Fl. 17

Pno. 17

A

2  
1

4  
2  
1

Leg.

\*

# Fantasia en 6/8

Fl. 21

Pno. 21

Fl. 25

Pno. 25

Fl. 29

Pno. 29

5 5 5 5 5 5 4 3

5 1 3

# Fantasia en 6/8

Fl. 33 B

Pno. 33 5 4

1 2

Fl. 37

Pno. 37

1

Fl. 41

Pno. 41

2

# Fantasia en 6/8

Fl. 45

Pno. 45

Fl. 49

Pno. 49

Fl. 53

Pno. 53

C

2 1

3 2

4 2



# Fantasia en 6/8

57

Fl.

Pno.

D

61

Fl.

Pno.

2 4 2

5 4

65

Fl.

Pno.

2

5

Fantasia en 6/8

69 E

Fl.

Pno.

73

Fl.

Pno.

F

Fl.

Pno.

## Fantasia en 6/8

Fl.

Pno.

81

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

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531

532

5

[illegible]

# El Tolimense

## Sanjuanero for Flute and Piano

Gentil Montaña  
(1942-2011)

Jesús Castro  
(1989-)

Allegro vivace

*mf*

**A**

*f*

*mf* *f* *ff*

**B**

*mf* *f*

JesusCastro©

# El Tolimense

35 *ff* *mf*

Staff 35-40: Treble clef, key of D major (two sharps). Measures 35-40. Measure 35 starts with a forte (*ff*) dynamic. Measures 36-38 feature a series of eighth notes with accents. Measure 39 has a half note with an accent. Measure 40 has a half note with an accent. A repeat sign with first and second endings is at the end of the staff. The dynamic changes to mezzo-forte (*mf*) at the start of the first ending.

41 *f* *mf* [C]

Staff 41-47: Treble clef, key of D major. Measures 41-47. Measure 41 starts with a forte (*f*) dynamic. Measures 42-47 feature a series of eighth notes with accents. A first ending bracket labeled [C] is at the end of the staff, leading to measure 48.

48 To Coda *f*

Staff 48-54: Treble clef, key of D major. Measures 48-54. Measure 48 starts with a forte (*f*) dynamic. Measures 49-54 feature a series of eighth notes with accents. A first ending bracket labeled 1. is at the end of the staff, leading to measure 55. A "To Coda" instruction is above measure 49.

55 2. D.C. Coda *f*

Staff 55-61: Treble clef, key of D major. Measures 55-61. Measure 55 starts with a forte (*f*) dynamic. Measures 56-61 feature a series of eighth notes with accents. A second ending bracket labeled 2. is at the end of the staff, leading to measure 55. A "D.C." (Da Capo) instruction is above measure 56, and a "Coda" instruction is above measure 58.

62 *ff*

Staff 62-68: Treble clef, key of D major. Measures 62-68. Measure 62 starts with a forte (*f*) dynamic. Measures 63-68 feature a series of eighth notes with accents. A first ending bracket labeled 1. is at the end of the staff, leading to measure 62. The dynamic changes to fortissimo (*ff*) at the end of the staff.

# El Tolimense

## Sanjuanero for Flute and Piano

Gentil Montaña  
(1942-2011)

Jesús Castro  
(1989-)

Ed. Piano. Bibiana Cáceres  
(1971-)

**Allegro vivace**

The musical score is written for Flute (Fl.) and Piano (Pno.) in 6/8 time. The key signature has one sharp (F#). The tempo is marked 'Allegro vivace'. The score is divided into two systems. The first system shows the initial measures for both instruments, with a mezzo-forte (*mf*) dynamic. The second system continues the piece, with a measure number '5' indicated at the start of the Flute staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The flute part has melodic lines with various ornaments and slurs.

JesusCastro©

# El Tolimense

A

Fl. 9 *f*

Pno. 9 *f*

Fl. 13

Pno. 13

Fl. 17

Pno. 17

# El Tolimense

Fl. 21 *mf*

Pno. 21 *mf*

Fl. 25 *f* *ff*

Pno. 25 *f* *ff*

Fl. 29 *mf*

Pno. 29 *mf*

B



# El Tolimense

Fl. 33 *f* *ff*

Pno. 33 *f* *ff*

Fl. 37 *mf*

Pno. 37 *mf*

Fl. 41 *f*

Pno. 41 *f*

# El Tolimense

C

45

Fl.

Pno.

*mf*

*mf*

*mf*

To Coda

49

Fl.

Pno.

*f*

*f*

*f*

Coda

53

Fl.

Pno.

*f*

*f*

*f*

1.

2.

D.C.

# El Tolimense

Fl. 57

Pno. 57

Fl. 61

Pno. 61

Fl. 65

Pno. 65

*ff*

*ff*

*ff*

*Red.* \*

