

Sapo viejo

Porro de gaita



Letra y música / Lyrics and music:
Del floclor

Arreglo / Arrangement:
Arturo Rafael Flórez López

Nivel 3 / Level 3
Duración / Time: 3:57

Formato instrumental

Instrumentation

Flautas
Soprano
Alto
Tenor

Sistros
Soprano
Alto

Xilófonos
Soprano
Alto

Metalófonos
Soprano
Alto

Percusión 1
Maracón

Percusión 2
Llamador

Percusión 3
Alegre

Percusión 4
Tambora

Voz



Guitarra

Contrabajo

Sapo viejo

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$\text{♩} = 84$

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2da estrofa 8

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Estribillo 8

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al Fin

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Me dicen que el sapo muerde,
yo digo que eso es mentira.
Cogiéndolo por la pata,
ay mira como me mira.

Me dicen que el sapo muerde,
yo digo que eso es charada.
Cogiéndolo por la pata,
no tiene lugar a nada.

Ay compa, no hay lugar a nada (Bis)

Sapo viejo desñangao,
desgraciao, desgraciao, desgraciao.
Sapo viejo desñangao,
no vengas que nadie te ha invitao (Bis)

Ay compa, ay como me mira (Bis)

Rafael Flórez López

Licenciado en Educación Básica con énfasis en Artística – Música de la Universidad de Córdoba; Clarinetista, interprete de la música folclórica de gaitas y tambores. Participante por trece años en festivales folclóricos de la región Caribe reconocidos a nivel nacional, y por lo tanto conocedor de los ritmos musicales y estilos propios de la región cordobesa. Fue integrante del la agrupación “Gaitas Voces y Tambores” de la Universidad de Córdoba. En su experiencia como docente ha trabajado en los espacios académicos de escuelas y colegios en la ciudad de Montería, donde también ha sido formador en el área musical de gaitas y tambores. Desde 2005 es profesor en la Fundación Nacional Batuta.

Flórez graduated from the University of Córdoba with a degree in primary education, concentrating in music education. He is a clarinetist and a performer of drum and *gaita* folk music. For thirteen years he participated in nationally acclaimed folk-music festivals in the Caribbean region, thus acquiring his expertise on the rhythms and music styles particular to Córdoba. He was a member of the University of Córdoba ensemble *Gaitas, Voices, and Drums*. In his career as a teacher he has worked in elementary, middle, and high schools in the city of Montería, where he has also founded *gaita* and drum groups. Since 2005 he has taught with Fundación Nacional Batuta.

Recomendación metodológica

Es un Porro cordobés de construcción colectiva (folclor) sus orígenes están en la música de gaitas y tambores; esta obra fue adaptada al formato de banda con el cual ha sido grabada por diversas agrupaciones de la región y mayormente reconocida; fue grabada también por la agrupación musical “Cambión de Cereté” con el nombre de “Transición” un trabajo para mostrar en una síntesis musical lo que ha sido la historia de esta obra en su paso de las gaitas a las bandas.

Esta obra musical es un hermoso regalo del folclor cordobés arreglada ahora para el formato de Ensemble, no presenta mayores dificultades en su interpretación. La parte vocal se mueve en el rango de una octava (de Si a Si), no presenta intervalos o partes difíciles. El texto de la canción es algo jocoso lo cual le adiciona otro interés al momento de la interpretación. Se recomienda especial atención con el estudio de las de flautas donde aparecen dos elementos poco usuales: la apoyatura y la utilización del Do# grave en la flauta soprano. En la parte instrumental la melodía y acompañamientos están distribuidos entre placas y flautas, los acompañamientos generalmente son frases divididas en dos instrumentos. Algunas secciones de placas requieren de especial cuidado en la digitación por la rapidez y los saltos que presentan. La percusión que está escrita sólo es la base del ritmo Porro que se conoce en los grupos de gaitas y tambores, en la cual se estila emplear improvisaciones o variantes rítmicas a libertad del intérprete.

Overview of the work

The piece is a *porro* in the folk style of Córdoba. Originally it was intended to be played on *gaitas* and drums, but it has been adapted for bands and has since been recorded by various ensembles in this form. The band version is now better known than the original. The work has also been recorded by the Cereté Cambión ensemble under the title “Transition,” as part of a project to illustrate musical synthesis in the work’s history as it moved from *gaita* groups to bands.

The work is a beautiful example of Cordoban folk music, arranged here for pre-orchestra. The arrangement should not be difficult for students to learn and perform. The vocal part has an octave range, from the B below middle C to the B an octave above. It does not contain difficult intervals or passages. The text of the song is humorous, which should make the performance more engaging. The teacher should pay special attention to the flute part, particularly to its two more unusual elements: the *apoggiatura* and the low C# in the soprano flute. In the instrumental part, the melody and accompaniment are distributed among the mallet instruments and flutes, with the accompaniment generally divided between two instruments. Some of the passages in the mallet instruments’ parts require detailed attention to fingering, as they move quickly and contain leaps. The percussion part that is written here is the basic *porro* rhythm as played by *gaita* and drum groups, on which the performers traditionally improvise and add rhythmic variation.

Sapo viejo

(Porro de gaita)

Score

Del floclor

Arreglo de Arturo Rafael Flórez López

$\text{♩} = 84$

The score is for a piece in 2/4 time with a tempo of 84 beats per minute. The key signature has three sharps (F#, C#, G#). The instruments and their parts are:

- Flautas:** Soprano and Alto parts, both starting with a forte (*f*) dynamic.
- Tenor:** Part starting with a forte (*f*) dynamic.
- Sistros:** Soprano and Alto parts, both starting with a forte (*f*) dynamic.
- Xilófonos:** Soprano and Alto parts, both starting with a forte (*f*) dynamic.
- Metalófonos:** Soprano and Alto parts, starting with a forte (*f*) dynamic and moving to piano (*p*) later.
- Percusión:** Four parts: Maracón, Llamador, Alegre, and Tambora, all starting with a forte (*f*) dynamic.
- Voz:** Part with no notes.
- Guitarra:** Part with chords: A^{Maj7}, A[#], B^{m7}, E⁷, and G^{#m7(b5)}.
- Contrabajo:** Part starting with a forte (*f*) dynamic.

8

Fl.

S

A

T

Sis.

S

A

Xil.

S

A

Met.

S

A

Perc.

1

2

3

4

Voz

Gtr

Cb

f *p*

mf

A^{Maj7} A[#] B^{m7}

14

S

FL.

A

T

Sis.

A

Xil.

S

A

Met.

S

A

Perc.

1

2

3

4

Voz

Gtr

Cb

1.

1.

1.

1.

mf

f

mf

f

mf

mf

mf

mf

E7 G#m7(b5) A AMaj7 E7 AMaj7

Detailed description of the musical score: The score is for a piece in A major, 4/4 time. It features a vocal line (Soprano, Alto, Tenor) and instrumental parts for Flute (Fl.), Saxophone (Sax.), Xylophone (Xil.), Metal (Met.), Percussion (Perc.), Guitar (Gtr.), and Bass (Cb). The score is divided into two systems. The first system (measures 1-13) includes vocal lines and instrumental parts. The second system (measures 14-17) includes vocal lines and instrumental parts. The score includes dynamic markings such as *f* and *mf*. The guitar part includes chord changes: E7, G#m7(b5), A, AMaj7, E7, and AMaj7. The percussion part includes four staves (1-4) with various rhythmic patterns. The woodwinds and strings parts include various melodic and harmonic lines.

26

FL. S A T

Sis. S A

Xil. S A

Met. S A

Perc. 1 2 3 4

26

Voz

- ra co-gién - do - lo por la pa - ta ay mi - ra co-mo me mi - ra. Me di -

B m7 E7 G#m7(b5) A Maj7

Gtr

Cb

p

31

FL. S A T

Sis. S A

Xil. S A

Met. S A

Perc. 1 2 3 4

Voz

Gtr

Cb

f

f *p*

f *p*

- cen que el sa - po muer - de yo di - go que e-so es cha-ra - da co-gién - do - lo por la pa-

AMaj7 A#° Bm7

36

FL. S A T

Sis. S A

Xil. S A

Met. S A

Perc. 1 2 3 4

36

Voz

- ta no tie - ne lu - gar a na - da, ay com - pa no hay lu - gar a na - da, ay com - pa

Gtr

E7 G#m7(b5) AMaj7 E7

Cb

41

S

FL.

A

T

Sis.

S

A

Xil.

S

A

Met.

S

A

Perc.

1

2

3

4

41

Voz

no hay lu-gar a na - da.ay com - pa no hay lu-gar a na - da.ay com - pa no hay lu-gar a na -

AMaj7

E7

Gtr

Cb

Detailed description: This is a musical score for a piece titled '34 Sapo viejo'. The score is arranged for a vocal line and several instrumental parts. The vocal line (Voz) is in the key of D major and features a melody with lyrics: 'no hay lu-gar a na - da.ay com - pa no hay lu-gar a na - da.ay com - pa no hay lu-gar a na -'. The instrumental parts include: S (Soprano), Fl. (Flute), Sis. (Saxophone), Xil. (Xylophone), Met. (Maracas), Perc. (Percussion) with four staves (1-4), Gtr. (Guitar), and Cb. (Cello). The score is divided into two systems, with the first system starting at measure 41. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line is written in a single staff with lyrics underneath. The instrumental parts are written in multiple staves, with some parts having rests in certain measures. The percussion part includes a steady rhythm on the first two staves and more complex patterns on the last two staves. The guitar part (Gtr.) features a rhythmic accompaniment with chords, and the cello part (Cb.) provides a bass line.

46

Fl. S A T

Sis. S A

Xil. S A

Met. S A

Perc. 1 2 3 4

46

Voz

Gtr

Cb

- da. Sa - po vie-jo des-ña-gao des-gra-ciao des-gra-ciao des-gra-ciao, sa - po vie-jo des-ñan-

AMaj7 AMaj7 E7

52

Fl. S A T

Sis. S A

Xil. S A

Met. S A

Perc. 1 2 3 4

Voz

Gtr

Cb

p

p

p

p

gao no ven - gas que na - die te ha in - vi - tao. Sa - po vie - jo des - ñan - gao des - gra -

AMaj7

57

FL.

S

A

T

Sis.

S

A

Xil.

S

A

Met.

S

A

Perc.

1

2

3

4

57

Voz

Gtr

Cb

ciao des-gra-ciao des-gra-ciao sa-po vie-jo des-ñan-ga - o no ven - gas que na-die te_ha_in-vi-tao_ay com - pa

E7

AMaj7

63

Fl. S A T

Sis. S A

Xil. S A

Met. S A

Perc. 1 2 3 4

Voz

Gtr

Cb

ay co-mo me mi - ra, ay com - pa ay co-mo me mi - ra, ay com - pa ay co-mo me mi -

E7 AMaj7

68

Fl.

S

A

T

f

Sis.

S

A

Xil.

S

A

Met.

S

A

Perc.

1

2

3

4

68

Voz

- ra ay com - pa ay co - mo me mi - ra.

E7

AMaj7

Gtr

Cb

74 *al Fin* 1. 2. *al* $\frac{3}{8}$

Fl. S A T

Sis. S A

Xil. S A

Met. S A

Perc. 1 2 3 4

Voz

Gtr E7 AMaj7 AMaj7

Cb

The musical score is arranged in systems. The first system contains the vocal parts (Soprano, Alto, Tenor) and the Flute (Fl.). The second system contains the strings (Soprano, Alto) and the xylophone (Xil.). The third system contains the metal percussion (Met.). The fourth system contains four different percussion parts (1, 2, 3, 4). The fifth system contains the vocal line (Voz). The sixth system contains the guitar (Gtr) and the double bass (Cb). The score includes a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. It features a first ending (1.) and a second ending (2.) that concludes with a double bar line and a repeat sign. The guitar part includes chord markings for E7, AMaj7, and AMaj7.

Fin

81 $\text{♩} = 69$

FL. S A T

Sis. S A

Xil. S A

Met. S A

Perc. 1 2 3 4

Voz

Gtr Cb