

## TUMBANDO CANA

This sprightly melody accompanies a biting text, depicting a tragic time in the history of Cuba when insects destroyed the sugarcane crop. The peasants, whose very lives depended upon a fruitful harvest, could only look forward to a year of near - starvation, but the singer says philosophically, "Oh, well, that's how my beautiful land is."

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2 B 1

al al - a - cran tum - ban - do ca - ña. al al - a -

al al - a - cran tum - ban - do ca - ña. al al - a -

al al - a - cran tum - ban - do ca - ña. al al - a -

al al - a - cran tum - ban - do ca ña. al al - a -

2 C 1

Cos - tum - bre de mi pa - is her - ma - no, \_\_\_\_\_

Cos - tum - bre de mi pa - is her - ma - no, \_\_\_\_\_

Cos -

Cos -

2 C





is her - ma - no, \_\_\_\_\_ Cos - tum - bre de mi pa - is her -

is her - ma - no, \_\_\_\_\_ Cos - tum - bre de mi pa - is her -

is her - ma - no, \_\_\_\_\_ Cos - tum - bre de mi pa - is her -

is her - ma - no, \_\_\_\_\_ Cos - tum - bre de mi pa - is her -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "is her - ma - no, \_\_\_\_\_ Cos - tum - bre de mi pa - is her -".

ma - no. \_\_\_\_\_ O - ye co - le - ga no te a som - bres quan - do

ma - no. \_\_\_\_\_ O - ye co - le - ga no te a som - bres quan - do

ma - no. \_\_\_\_\_ O - ye co - le - ga no te a som - bres quan - do

ma - no. \_\_\_\_\_ O - ye co - le - ga no te a som - bres quan - do

The second system continues the musical score with four vocal staves and piano accompaniment. It includes dynamic markings such as *mf* and *f*, and a fermata symbol. The lyrics are: "ma - no. \_\_\_\_\_ O - ye co - le - ga no te a som - bres quan - do".

ve - as, O - ye co - al al - a - cran tum - ban -

ve - as, O - ye co - al al - a - cran tum - ban -

ve - as, O - ye co - al al - a - cran tum - ban -

ve - as, O - ye co - al al - a - cran tum - ban -

1 2 *f*

do ca - ña. al al - a - Cos -

do ca - ña. al al - a - Cos -

do ca - ña. al al - a - Cos -

do ca - ña. al al - a - Cos -

1 2

ⓐ

tum - bre de mi pa - is her - ma - no, Cos -

tum - bre de mi pa - is her - ma - no, Cos -

tum - bre de mi pa - is her - ma - no, Cos -

tum - bre de mi pa - is her - ma - no, Cos -

ⓐ

tum - bre de mi pa - is her - ma - no, Cos -

tum - bre de mi pa - is her - ma - no, Cos -

tum - bre de mi pa - is her - ma - no, Cos -

tum - bre de mi pa - is her - ma - no, Cos -

tum - bre de mi pa - is her - ma - no, Cos -

tum - bre de mi pa - is her - ma - no, Cos -





O ye co -

O ye co - le - ga no\_\_ te a som - bres quan - do

*cresc. poco a poco*

O - ye co - le - ga, co -

*cresc. poco a poco*

O - ye co - le - ga, co -

*cresc. poco a poco*

le - ga no\_\_ te a som - bres quan - do ve - as, quan-do

*cresc. poco a poco*

ve - as, quan - do ve - as, O - ye co - le - ga no\_\_ te a

le - ga, co - le - ga, co - le - ga, a la -  
 le - ga, co - le - ga, co - le - ga, a la -  
 ve - as, O - ye co - le - ga no - te a som - bres quan -  
 som - bres quan - do ve - as, quan - do ve - as, a la -

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 3/4 time. There are triplets in the piano part corresponding to the lyrics 'som - bres quan - do ve - as'.

cran - tum - ban - do ca - ña, al a la - cran  
 cran - tum - ban - do ca - ña, al a la - cran  
 cran - tum - ban - do ca - ña, al a la - cran  
 cran - tum - ban - do ca - ña, al a la - cran

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 3/4 time. There are repeat signs with first and second endings marked 'J' and 'K' respectively.

tum - ban - do ca - ña.

tum - ban - do ca - ña.

tum - ban - do ca - ña.

tum - ban - do ca - ña.

The musical score consists of four systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics 'tum - ban - do ca - ña.' are written below the vocal staves. The piano accompaniment features a complex texture with chords and arpeggiated patterns. The second system continues the vocal and piano parts. The third system shows the vocal parts with long, flowing lines and the piano accompaniment with a more rhythmic, arpeggiated texture. The fourth system concludes the piece with final vocal notes and a piano accompaniment ending with a series of repeated notes.

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