



Denver Guitar Orchestra

denverguitarorchestra.com

Whoa Whoa Whoa! Do NOT Print This Whole Thing Out!!
You ONLY need to print the part you want to play!

La Paloma (The Dove)

- May 4, 2024 Edition
- By Sebastián Iradier (1850)
- Arranged for Lotsa Guitars by Gary Jugert

Two chords, public domain, a composer who died before finding out he'd written a hit, the number one recorded Spanish song of all time, and lyrics so sappy you have to leave them off. You can find them on the back page. Quarter note triplets lie in wait for your counting pleasure. 1 King Kong, 3 King Kong. Or, 1 King Kong, Three, Four. My kinda tune.

Here's what to know about the parts:

- **Conductor Score:** All the parts. On the website, the MP3 called "conductor" is the best one to use as a play-along for all parts. A click track is added to the background to help counting.
- **Guitar Solo / TuffAxe / Chords:** Solo arrangement in standard notation and tablature and is quite challenging. I've added chords in the event somebody wants to add vocals.
- **Guitar 1:** This is the main melody of the tune. Maybe the most fun part in the ensemble.
- **Guitar 2:** This is the second voice and while it follows the melody closely it is much harder to play and will create nice harmonies for the rest of the group.
- **Arpeggio:** Wow. Super boring but really really essential to make the whole piece work.
- **Bassline:** Simple but important root note line to keep the beat for the ensemble. It'll beat your right hand thumb up pretty good, but you'll run the rhythm for the ensemble.

La Paloma

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May 4, 2024
Sebastián Iradier (1850)
Arranged by Gary Jugert
for Guitar Ensemble

Repeats:
0 thru 53
3 to end

♩ = 120

Chords on beats 1 & 3
from start to finish

D  D  D  A 

Guitar Solo

TuffAxe

Guitar1

Guitar2

Arpeggio

Bassline



Detailed description of the musical score: The score is for a guitar ensemble piece titled 'La Paloma' in 4/4 time with a tempo of 120. It consists of six parts: Guitar Solo, TuffAxe, Guitar1, Guitar2, Arpeggio, and Bassline. The key signature is two sharps (F# and C#). The piece is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The Guitar Solo part features a melodic line with eighth notes and quarter notes, including triplets. The TuffAxe part provides a rhythmic accompaniment with a pattern of eighth notes and rests. The Guitar1 and Guitar2 parts play a sustained chord with a triplet melodic line. The Arpeggio part plays a steady eighth-note accompaniment. The Bassline part plays a simple eighth-note accompaniment. Chord diagrams for D major and A major are provided at the top. Rehearsal marks are placed at the beginning of measures 3, 7, and 11.

La Paloma



Solo

Tuff

Gtr1

Gtr2

Arp

Bass

La Paloma

D

A

A

A

A

A

Solo

Tuff

Gtr1

Gtr2

Arp

Bass

La Paloma



Solo

Tuff

21 22 23 24 25 26

Gtr1

Gtr2

Arp

Bass

La Paloma

A A D D D D

Solo

Tuff

Gtr1

Fingerings for Gtr1 guitar, measures 27-32.

Gtr2

Fingerings for Gtr2 guitar, measures 27-32.

Arp

Bass

La Paloma



Solo

33 34 35 36 37 38

Tuff

0 2 2 2 2 0 0 2 2 2 0 2 0 2 0 0 0 2 2 2 0 1

0 4 0 0 2 2 2 2 0 0 4 4 4 4 2 0 4 2 4 5 0 0 4 4 4 4 0 3

Gtr1

0 2 2 2 2 0 0 2 2 2 0 2 0 4 4 2 2 2 0 1

Gtr2

0 4 4 2 2 2 2 0 0 4 4 4 0 4 2 0 0 4 4 4 0 3

Arp

0 0

Bass

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

La Paloma

D

D

A

A

A

A



Solo

Tuff

Gtr1

Gtr2

Arp

Bass

La Paloma

D: x00232, D: x00232, D: x00232, D: x00232, A: 00223, A: 00223

Solo
 45

Tuff
 4 5 0 0 0 | 4 2 2 2 0 1 | 4 0 0 0 | 2 2 2 2 0 | 2 2 0 3 2 3 3 4

Gtr1

 4 4 2 2 2 0 1 | 2 2 2 2 0 | 2 0 0 3 2 0 2 3

Gtr2

 0 0 4 4 4 0 3 | 4 4 4 4 0 | 2 2 2 0 3 2 3 0

Arp

 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Bass

 0 0 0 0 | 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0

La Paloma



Solo

Tuff

51 52 53 To #3 54 55 56

Gtr1

To #3

Gtr2

To #3

Arp

To #3

Bass

To #3



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Guitar Solo

TuffAxe

Solo

Tuff

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23

24 25 26 27 28 29

12

La Paloma

Solo

Tuff

30 D D D A A A

Solo

Tuff

36 A D D D D A

Solo

Tuff

42 A A A D D

Solo

Tuff

47 D D A A A A

Solo

Tuff

53 D To #3 D D

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Guitar1

1 2 3 4 3 5

T
A
B

2 2 4 0 2 0 2 3 0 2 2

Gtr1

6 7 8 9 10 11 12

0 0 2 0 0 2 3 0 2 3 2 0 2 0 4 4

Gtr1

13 14 3 15 16 17 18

2 2 4 0 2 0 2 3 0 2 2 0 0 2 0

Gtr1

19 20 21 22 23 24

0 2 3 0 2 3 2 0 2 0 4 4 3 3 3 3 2 0 0 3 2 0

Gtr1

25 26 27 28 3 29 30

0 2 2 2 2 0 0 2 2 2 0 2 0 4 4

La Paloma

Gtr1

Gtr1

Gtr1

Gtr1

Gtr1

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♩ = 120

Guitar2

T
A
B

6

Gtr2

13

Gtr2

19

Gtr2

25

Gtr2

Gtr2

Gtr2

Gtr2

Gtr2

Gtr2

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Arpeggio

1 2 3 4 5

6 7 8 9 10 11

Arp

12 13 14 15 16 17

Arp

18 19 20 21 22 23

Arp

24 25 26 27 28 29

Arp

30 31 32 33 34 35

Arp

La Paloma

36 37 38 39 40 41

Arp

42 43 44 45 46

Arp

47 48 49 50 51 52

Arp

53 To #3 54 3 55 56

Arp

Strum

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Bassline

TAB

1 2 3 4 5

Bass

6 7 8 9 10 11

Bass

12 13 14 15 16 17

Bass

18 19 20 21 22 23

Bass

24 25 26 27 28 29

Bass

30 31 32 33 34 35

La Paloma

Bass

36 37 38 39 40 41

This system contains measures 36 through 41. The music is written in a bass clef with a key signature of two sharps (F# and C#). The melody is on the top staff, and the bass line is on the bottom staff. Measure numbers 36, 37, 38, 39, 40, and 41 are indicated above the staff. The bass line consists of simple chords, mostly triads and dyads, with some octaves.

Bass

42 43 44 45 46

This system contains measures 42 through 46. The music continues in the same bass clef and key signature. Measure numbers 42, 43, 44, 45, and 46 are indicated above the staff. The bass line continues with simple harmonic accompaniment.

Bass

47 48 49 50 51 52

This system contains measures 47 through 52. The music continues in the same bass clef and key signature. Measure numbers 47, 48, 49, 50, 51, and 52 are indicated above the staff. The bass line continues with simple harmonic accompaniment.

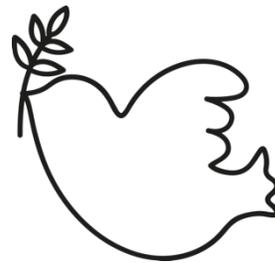
Bass

53 To #3 54 55 56

This system contains measures 53 through 56. Measure 53 is the end of a phrase. Measure 54 is marked with a double bar line and the instruction "To #3". Measures 55 and 56 feature a long, sweeping slur over the notes, indicating a sustained or glissando effect. Measure numbers 53, 54, 55, and 56 are indicated above the staff.

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- **Extra credit for coloring the dove.**



Wikipedia thinks these are the lyrics. I ran 'em through Google, and it's kinda cute. He wants 15 kids.

Quando salí de la Habana
¡Válgame Dios!
Nadie me ha visto salir
Si no fui yo.
Y una linda Guachinanga
Allá voy yo.
Que se vino tras de mí,
que sí, señor.

Refrain:

Si a tu ventana llega una paloma,
Trátala con cariño que es mi persona.
Cuéntale tus amores, bien de mi vida,
Corónala de flores que es cosa mía.
Ay, chinita que sí!
Ay, que dame tu amor!
Ay, que vente conmigo, chinita,
A donde vivo yo!

El día que nos casemos ¡Válgame Dios!
En la semana que hay ir Me hace reir
Desde la Iglesia juntitos, Que sí señor,
Nos iremos a dormir, Allá voy yo.

(Refrain)

Quando el curita nos eche La bendición
En la Iglesia Catedral, Allá voy yo
Yo te daré la manita Con mucho amor
Y el cura dos hisopazos Que sí señor

(Refrain)

Quando haya pasado tiempo ¡Válgame Dios!
De que estemos casaditos Pues sí señor,
Lo menos tendremos siete Y que furor!
O quince guachinanguitos Allá voy yo

(Refrain)

When I left Havana
Oh my God!
Nobody has seen me leave
If it wasn't me.
And a beautiful Guachinanga
There I go.
that came after me,
yes, sir.

Refrain:

If a dove comes to your window,
Treat her with affection, she is my person.
Tell him your loves, good of my life,
Crown her with flowers, that's my thing.
Oh, little girl, yes!
Oh, give me your love!
Oh, come with me, chinita,
Where do I live?

The day we get married, God help me!
In the week that there is to go It makes me laugh
From the Church together, Yes sir,
We'll go to sleep, there I go.

(Refrain)

When the priest gives us the blessing
In the Cathedral Church, there I go
I will give you my hand with a lot of love
And the priest takes two swabs. Yes, sir.

(Refrain)

When time has passed, God help me!
That we are married Well yes sir,
We will have at least seven And what a fury!
Or fifteen guachinanguitos, there I go

(Refrain)