

Lolita - Sarandonga

♩ = 209,000244

Percussion

Kora

Kora

Alto

Quintus

Solo

/Sarandonga_Lolita

Q.

Solo

2

6

Perc.

Kora

A.

Q.

Solo

ran don

9

Perc.

Kora

A.

Q.

Solo

ga, nos va mo' a co mer, /Sa ran don

11

Perc.

Kora

A.
ga, un arroz con ba ca la o, /Sa ran don

Q.

Solo

13

Perc.

Kora

A.
ga, en lo al to del puer to, /Sa ran don

Q.

Solo

15

Perc.

Kora

A.

Q.

Solo

ga, que ma ca na es do min go. ran don

17

Perc.

Kora

A.

Q.

Solo

ga, cu chi ri cu chi bi ri, /Sa ran don

19

Perc.

Kora

A.

Q.

Solo

ga, cu chi ri cu chi bi ri, /Sa ran don

21

Perc.

Kora

A.

Q.

Solo

ga, cu chi ri cu chi bi ri, /Sa ran don

23

Perc.

Kora

A.

Q.

Solo

ga, y oye mī can tar. do

25

Perc.

Kora

A.

Q.

Solo

yo te nna di ne ro, /me lla

27

Perc.

Kora

A.
ma ban Don To mōs. /Cuan do

Q.

Solo

29

Perc.

Kora

A.
yo te nha di ne ro, /me lla

Q.

Solo

31

Perc.

Kora

A. ma ban Don To mōs. /Co mo a

Q.

Solo

33

Perc.

Kora

A. ho ra ya no lo ten go, ay! /me

Q.

Solo

35

Perc.

Kora

A.

Q.

Solo

37

Perc.

Kora

A.

Q.

Solo

39

Perc.

Kora

A.

Q.

Solo

ga, un arroz con ba ca la o, /Sa ran don

41

Perc.

Kora

A.

Q.

Solo

ga, en lo al to del puer to, /Sa ran don

43

Perc.

Kora

A.

Q.

Solo

ga, que ma ca na es do min go. ran don

45

Perc.

Kora

A.

Q.

Solo

ga, cu chi bi ri cu chi bi ri, /Sa ran don

47

Perc.

Kora

A.

Q.

Solo

49

Perc.

Kora

A.

Q.

Solo

51

Perc.

Kora

A.

Q.

Solo

53

Perc.

Kora

A.

Q.

Solo

55

Perc.

Kora

A.
me sien tan muy mal. /Yo no

Q.

Solo

57

Perc.

Kora

A.
co mo ju dh as, /por que

Q.

Solo

59

Perc.

Kora

A.
me sien tan muy mal. /Y lue

Q.

Solo

61

Perc.

Kora

A.
go di ce la gen te, ÿpri ma!

Q.

Solo

63

Perc.

Kora

A.

Q.

Solo

/co me ³bo be ri as. ran don

65

Perc.

Kora

A.

Q.

Solo

ga, nos va mo' a co mer, /Sa ran don

67

Perc. Kora A. Q. Solo

ga, un arroz con ba ca la o, /Sa ran don

Detailed description: This block contains the musical notation for measures 67 and 68. It features five staves: Percussion (Perc.), Kora, Accompaniment (A.), Quintet (Q.), and Solo. The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks. The Kora staff has a melodic line with lyrics 'ga, un arroz con ba ca la o, /Sa ran don'. The Accompaniment (A.) staff provides harmonic support with chords and eighth notes. The Quintet (Q.) staff has a complex rhythmic accompaniment with many beamed notes. The Solo staff features a melodic line with many beamed notes and rests.

69

Perc. Kora A. Q. Solo

ga, en lo al to del puer to, /Sa ran don

Detailed description: This block contains the musical notation for measures 69 and 70. It features five staves: Percussion (Perc.), Kora, Accompaniment (A.), Quintet (Q.), and Solo. The Percussion staff continues the rhythmic pattern. The Kora staff has a melodic line with lyrics 'ga, en lo al to del puer to, /Sa ran don'. The Accompaniment (A.) staff provides harmonic support. The Quintet (Q.) staff has a complex rhythmic accompaniment. The Solo staff features a melodic line with many beamed notes and rests.

71

Perc.

Kora

A.

Q.

Solo

ga, que ma ca na es do min go. ran don

73

Perc.

Kora

A.

Q.

Solo

ga, cu chi ri cu chi bi ri, /Sa ran don

75

Perc.

Kora

A.

Q.

Solo

ga, cu chi bi ri cu chi bi ri, /Sa ran don

77

Perc.

Kora

A.

Q.

Solo

ga, cu chi bi ri cu chi bi ri, /Sa ran don

79

Perc.

Kora

A.

Q.

Solo

ga, y oye mī can tar.

81

Perc.

Kora

Kora

Q.

Solo

83

Perc.

Kora

Kora

Q.

Solo

85

Perc.

Kora

Kora

Q.

Solo

87

Perc.

Kora

Kora

Q.

Solo

89

Perc.

Kora

Kora

Q.

Solo

91

Perc.

Kora

Kora

Q.

Solo

93

Perc.

Kora

Kora

Q.

Solo

95

Perc.

Kora

Kora

A.

Q.

Solo

gi

The image shows a musical score for five parts: Percussion (Perc.), two Kora parts, A. (likely a vocal or melodic line), Q. (likely a guitar or keyboard accompaniment), and Solo (likely a guitar or keyboard solo). The score is written in a single system with five staves. The Percussion part is marked with a '95' and features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound or technique. The Kora parts are written in treble clef with various note values and rests. The A. part is mostly silent with a few notes at the end, one of which is labeled 'gi'. The Q. part features a complex rhythmic pattern with many beamed notes and rests. The Solo part is a melodic line with many beamed notes and rests, similar in style to the Q. part.

97

Perc.

Kora

Kora

A. ta nos y los pa yos, /en Gra

Q.

Solo

99

Perc.

Kora

A. cia se dan la ma no, /con a

Q.

Solo

101

Perc.

Kora

A. le grha y buen can te, /los que re

Q.

Solo

103

Perc.

Kora

A. mos co mo her ma nos. /U nos

Q.

Solo

105

Perc.

Kora

A.

Q.

Solo

nos cui dan de fren te, /yo otros

107

Perc.

Kora

A.

Q.

Solo

nos ti ran de la do, /pe ro la

109

Perc.

Kora

A.

Q.

Solo

111

Perc.

Kora

A.

Q.

Solo

114

Perc. Kora A. Q. Solo

ga, nos va mo' a co mer, /Sa ran don

Detailed description: This system contains measures 114 and 115. The Percussion part features a rhythmic pattern of eighth notes with 'x' marks. The Kora part has a melodic line with lyrics 'ga, nos va mo' a co mer, /Sa ran don'. The A. (Alto) part has a rhythmic accompaniment. The Q. (Quinto) and Solo parts provide harmonic support with chords and rhythmic patterns.

116

Perc. Kora A. Q. Solo

ga, un arroz con ba ca la o, /Sa ran don

Detailed description: This system contains measures 116 and 117. The Percussion part continues with a consistent eighth-note rhythm. The Kora part has lyrics 'ga, un arroz con ba ca la o, /Sa ran don'. The A. part continues with its rhythmic accompaniment. The Q. and Solo parts continue with their respective harmonic and rhythmic parts.

118

Perc.

Kora

A.

Q.

Solo

120

Perc.

Kora

A.

Q.

Solo

122

Perc.

Kora

A.

Q.

Solo

ga, cu chi bi ri cu chi bi ri, /Sa ran don

124

Perc.

Kora

A.


Q.

Solo

ga, cu chi bi ri cu chi bi ri, /Sa ran don

126

Perc. 

Kora 
ga, cu chi ri cu chi bi ri, /Sa ran don

A. 

Q. 

Solo 

128

Perc. 

Kora 
ga, y oye mī can tar. ta

A. 

Q. 

Solo 

130

Perc.

Kora

A.

Q.

Solo

da hay vi que be ber la, /en sor

132

Perc.

Kora

A.

Q.

Solo

bi tos de cris tal. /Es ta

134

Perc.

Kora

A.

Q.

Solo

136

Perc.

Kora

A.

Q.

Solo

138

6

Perc.

Kora

A.

Q.

Solo

bi to por no so tros, /y otro

140

Perc.

Kora

A.

Q.

Solo

por lo que nos dan. ran don

142

Perc.

Kora

A. ga, nos va mo' a co mer, /Sa ran don

Q.

Solo

144

Perc.

Kora

A. ga, un arroz con ba ca la o, /Sa ran don

Q.

Solo

146

Perc.

Kora

A.

Q.

Solo

148

Perc.

Kora

A.

Q.

Solo

150

Perc. 

Kora 

A. 

Q. 

Solo 

ga, cu chi bi ri cu chi bi ri, /Sa ran don

152

Perc. 

Kora 

A. 

Q. 

Solo 

ga, cu chi bi ri cu chi bi ri, /Sa ran don

154

Perc.

Kora

A.

Q.

Solo

156

Perc.

Kora

A.

Q.

Solo

40

158

Perc.

Kora

Kora

Q.

Solo

Detailed description: This system of musical notation covers measures 158 to 165. It features five staves: Percussion (Perc.), two Kora parts, a Q. (Qanun) part, and a Solo part. The Percussion staff uses a drum set notation with various symbols for snare, tom, and cymbal. The Kora parts are in a 12-string configuration with a specific fretting pattern. The Q. and Solo parts consist of complex chordal textures with many accidentals and rhythmic markings.

160

Perc.

Kora

Kora

Q.

Solo

Detailed description: This system of musical notation covers measures 160 to 167. It features five staves: Percussion (Perc.), two Kora parts, a Q. (Qanun) part, and a Solo part. The Percussion staff continues with drum set notation. The Kora parts show melodic and harmonic development. The Q. and Solo parts maintain their complex chordal textures with rhythmic variations.

162

Perc.

Kora

Kora

Q.

Solo

164

Perc.

Kora

Kora

Q.

Solo

42

166

Perc.

Kora

Kora

Q.

Solo

168

Perc.

Kora

Kora

Q.

Solo

170

Perc.

Kora

Kora

Q.

Solo

172

Perc.

Kora

Kora

A. ran don

Q.

Solo

174

Perc.

Kora

Kora

A. ga, nos va mo' a co mer, /Sa ran don

Q.

Solo

176

Perc.

Kora

A. ga, un arroz con ba ca la o, /Sa ran don

Q.

Solo

178

Perc.

Kora

A.

180

Perc.

Kora

A.

182

Perc.

Kora

A.

Q.

Solo

184

Perc.

Kora

A.

Q.

Solo

186

Perc.

Kora

A.

Q.

Solo

188

Perc.

Kora

ga, cu chi bi ri cu chi bi ri. /Sa ran don

A.

Q.

Solo

190

Perc.

Kora

ga, y oye мй can tar. /Sa ran don

A.

Q.

Solo

192

Perc.

Kora

A.

Q.

Solo

194

Perc.

Kora

A.

Q.

Solo

196

Perc.

Kora

A. *3* ga, o ye mi

Q.

Solo

198

Perc.

Kora

A. can tar.

Q.

Solo

50

200

Perc.

Kora

A.

Q.

Solo

202

Perc.

Kora

Q.

Solo

Lolita - Sarandonga

Percussion

♩ = 209,000244

5

10

13

16

19

22

25

29

33

36

V.S.

Percussion

39



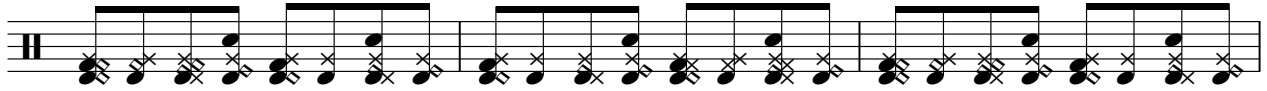
42



45



48



51



54



58



61



64




67



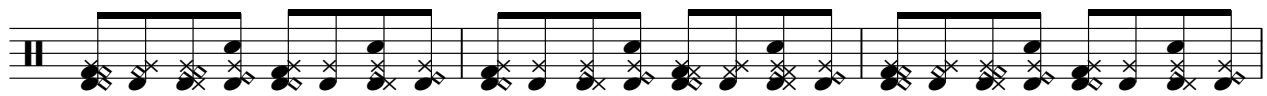
70




73



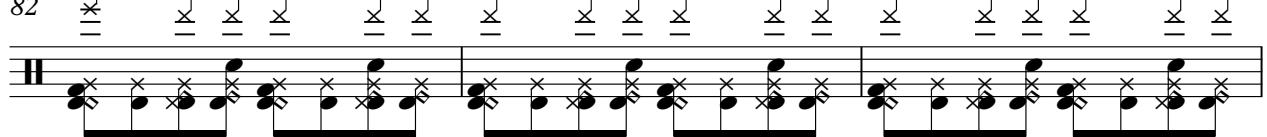
76



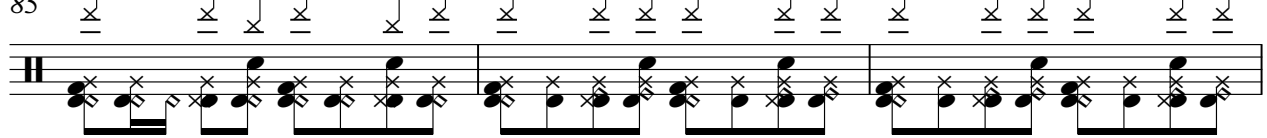
79



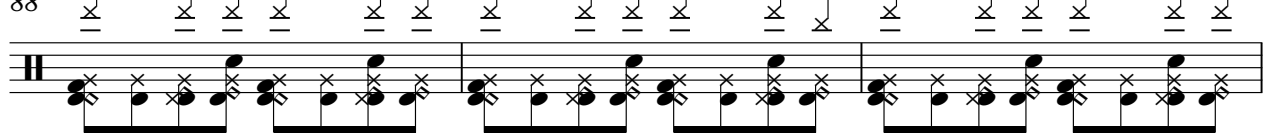
82



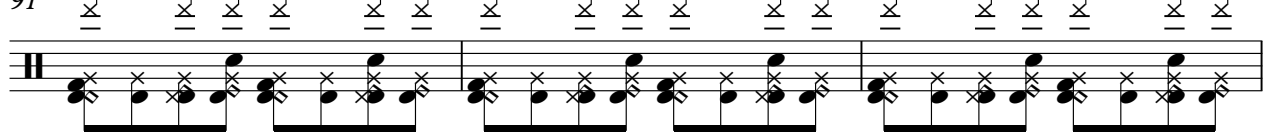
85



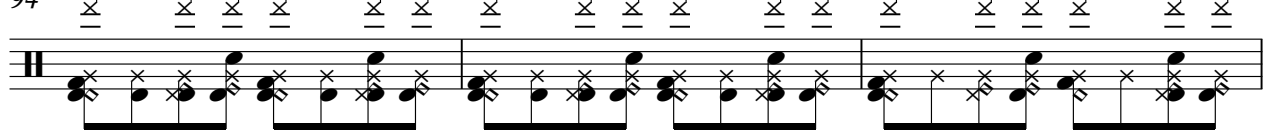
88




91



94



97



V.S.

100



104



107



111



115



118



121



124



127



130



133

Musical staff for measure 133, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

137

Musical staff for measure 137, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

140

Musical staff for measure 140, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

143

Musical staff for measure 143, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

146

Musical staff for measure 146, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

149

Musical staff for measure 149, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

152

Musical staff for measure 152, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

155

Musical staff for measure 155, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

158

Musical staff for measure 158, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

161

Musical staff for measure 161, featuring a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern.

V.S.

Percussion

164

167

170

173

176

179

182

185

188

191

194

Musical notation for measure 194, featuring a drum set icon on the left. The notation includes a series of eighth notes with 'x' marks, indicating a specific rhythmic pattern. There are also some notes with stems and beams, and a few notes with 'x' marks above them.

197

Musical notation for measure 197, featuring a drum set icon on the left. The notation includes a series of eighth notes with 'x' marks, indicating a specific rhythmic pattern. There are also some notes with stems and beams, and a few notes with 'x' marks above them.

200

Musical notation for measure 200, featuring a drum set icon on the left. The notation includes a series of eighth notes with 'x' marks, indicating a specific rhythmic pattern. There are also some notes with stems and beams, and a few notes with 'x' marks above them.

202

Musical notation for measure 202, featuring a drum set icon on the left. The notation includes a series of eighth notes with 'x' marks, indicating a specific rhythmic pattern. There are also some notes with stems and beams, and a few notes with 'x' marks above them. The measure ends with a double bar line and a '3' above it, indicating a triplet.

Kora

Lolita - Sarandonga

♩ = 209,000244

80

83

87

91

95

60

158

162

166

170

173

32

Lolita - Sarandonga

Kora

♩ = 209,000244

6

10

15

20

24

28

32

36

41

46

V.S.

Detailed description: This is a musical score for a Kora instrument. It is written in 4/4 time and begins with a tempo marking of ♩ = 209,000244. The score starts with a 6-measure rest, indicated by a large '6' above a thick horizontal bar. The melody then begins on the first staff with a quarter rest, followed by a series of eighth and quarter notes, some with ties. The key signature has one sharp (F#). The score consists of ten staves, with measure numbers 10, 15, 20, 24, 28, 32, 36, 41, and 46 marked at the beginning of their respective staves. The notation includes various note values, rests, and ties, typical of a Kora's rhythmic and melodic patterns.

51

55

59

63

67

71

76

81

86

91

The image displays a musical score for a Kora instrument, consisting of ten staves of music. Each staff begins with a measure number: 51, 55, 59, 63, 67, 71, 76, 81, 86, and 91. The music is written in a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes quarter notes, eighth notes, and sixteenth notes, often beamed together. There are frequent rests and ties throughout the piece. The overall style is traditional West African Kora music.

95



99

103

107

111

115

120

125

129

133

The image displays ten staves of musical notation for a Kora piece. Each staff begins with a measure number: 95, 99, 103, 107, 111, 115, 120, 125, 129, and 133. The notation is written on a single treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The music consists of a sequence of eighth and sixteenth notes, often beamed together, with frequent rests. The notes are primarily in the lower register of the staff, with some higher notes appearing in the later measures. The piece concludes with a double bar line at the end of the 133rd measure.

V.S.

Musical score for Kora, measures 137-181. The score is written in treble clef with a key signature of one sharp (F#). The music consists of ten staves of notation. Measures 137-170 feature a rhythmic pattern of eighth and sixteenth notes with frequent rests. Measures 171-181 show a more complex rhythmic structure with some longer note values and rests. The notation includes various note heads, stems, beams, and rests, with some notes marked with a sharp sign (#).

186

Musical notation for measures 186-189. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 186 contains a series of eighth notes. Measures 187-189 feature a melodic line with eighth notes and rests, with a fermata over the final note of each measure.

190

Musical notation for measures 190-194. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measures 190-194 feature a melodic line with eighth notes and rests, with a fermata over the final note of each measure.

195

Musical notation for measures 195-200. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measures 195-199 feature a melodic line with eighth notes and rests, with a fermata over the final note of each measure. Measure 200 contains a series of eighth notes.

200

Musical notation for measures 200-203. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measures 200-203 feature a melodic line with eighth notes and rests, with a fermata over the final note of each measure.

203

Musical notation for measures 203-206. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measures 203-206 feature a melodic line with eighth notes and rests, with a fermata over the final note of each measure.

Lolita - Sarandonga

Alto

♩ = 209,000244 /Sarandonga_Lolita **5** ran don

9 ga, nos va mo' a mer, /Sa ran don ga, un arroz con ba ca la
CO

12 o, /Sa ran don ga, en lo al to del puer to, /Sa ran don

15 ga, que ma ca na es do min go. ran don ga, cu chi bi ri cu

18 chi bi ri, /Sa ran don ga, cu chi bi ri cu chi bi ri, /Sa ran don

21 ga, cu chi bi ri cu chi bi ri, /Sa ran don ga, y oye mi can

24 tar. do yo te nha di ne ro, /me lla

27 ma ban Don $\overset{\text{To}}{\underset{3}{\text{m}\ddot{o}\text{s.}}$ /Cuan do yo te nha di ne

30 ro, /me lla ma ban Don $\overset{\text{To}}{\underset{3}{\text{m}\ddot{o}\text{s.}}$ /Co mo a

33 ho ra ya no lo ten go, ay! /me lla man To m\ddot{o}s na' m\ddot{o}s.

V.S.

36 ran don ga, nos va mo' a ^{co} mer, /Sa ran don

39 ga, un arroz con ba ca la o, /Sa ran don ga, en lo al to del

42 puer to, /Sa ran don ga, que ma ca na es do min go. ran don

45 ga, cu chi bi ri cu chi bi ri, /Sa ran don ga, cu chi bi ri cu

48 chi bi ri, /Sa ran don ga, cu chi bi ri cu chi bi ri, /Sa ran don

51 ga, y oye мй can tar. no co mo мбs ju dh

54 as, /por que me sien tan ³ muy mal. /Yo no

57 co mo мбs ju dh as, /por que me sien tan ³ muy mal.

60 /Y lue go di ce la gen te, Ўpri ma!

63 /co me ³ bo be ri as. ran don ga, nos va mo' a ^{co}

66 mer, /Sa ran don ga, un arroz con ba ca la o, /Sa ran don

69 ga, en lo al to del puer to, /Sa ran don ga, que ma ca na es do

72 min go. ran don ga, cu chi bi ri cu chi bi ri, /Sa ran don

75 ga, cu chi bi ri cu chi bi ri, /Sa ran don ga, cu chi bi ri cu

78 chi bi ri, /Sa ran don ga, y oye mñ can tar.

81 **15** gi ta nos y los pa

98 vos, /en Gra cia se dan la ma no, /con a

101 le grha y buen can te, /los que re mos co mo her ma

104 nos. /U nos nos cui dan de fren te, /yo otros

107 nos ti ran de la do, /pe ro la rum ba es la ma

110 dre, Ÿya ya! /to dos les can ta mos. ran don

114 ga, nos va mo' a mer, /Sa ran don ga, un arroz con ba ca la

117 o, /Sa ran don ga, en lo al to del puer to, /Sa ran don

120 ga, que ma ca na es do min go. ran don ga, cu chi bi ri cu

123 chi bi ri, /Sa ran don ga, cu chi bi ri cu chi bi ri, /Sa ran don

126 ga, cu chi bi ri cu chi bi ri, /Sa ran don ga, y oye mi can

129 tar. ta vi da hay que be ber la, /en sor

132 bi tos de cris tal. /Es ta vi da hay que be ber

135 la, /en sor bi tos de ^{cris}tal. /Un sor

138 bi to por no so tros, /y otro por lo ^{que} nos dan.

141 ran don ga, nos va mo' a co mer, /Sa ran don

144 ga, un arroz con ba ca la o, /Sa ran don ga, en lo al to del

147 puer to, /Sa ran don ga, que ma ca na es do min go. ran don

150 ga, cu chi bi ri cu chi bi ri, /Sa ran don ga, cu chi bi ri cu

153 chi bi ri, /Sa ran don ga, cu chi bi ri cu chi bi ri, /Sa ran don

156 ga, y oye mī can tar. **15** ran don

174 ga, nos va mo' a mer, /Sa ran don ga, un arroz con ba ca la

177 o, /Sa ran don ga, en lo al to del puer to, /Sa ran don

180 ga, que ma ca na es do min go. ran don ga, cu chi bi ri cu

183 chi bi ri, /Sa ran don ga, cu chi bi ri cu chi bi ri, /Sa ran don

V.S.

186 ga, cu chi bi ri cu chi bi ri, /Sa ran don ga, cu chi bi ri cu

189 chi bi ri. /Sa ran don ga, y oye мй can tar. /Sa ran don

192 ga, y oye мй can tar. /Sa ran don ga, y oye мй can tar.

195 /Sa ran don ga, o ye мй

198 can tar. 5

Quintus

Lolita - Sarandonga

♩ = 209,000244

4

8

12

15

18

21

24

28

32

38

8

41

8

44

8

47

8

50

8

53

8

57

8

61

8

66

8

69

8

Quintus

72

75

78

81

84

87

90

93

96

99

103

107

111

115

118

121

124

127

130

134

138

143

146

149

152

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158

161

164

167

170

173

183

186

189

192

195

197

200

202

Lolita - Sarandonga

Solo

♩ = 209,000244

4

8

12

15

18

21

24

28

32

V.S.

37

40

43

46

49

52

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