

ALEX PERTOUT
VIAJES
(TRAVELS)



1-La Cordillera / El Palomo (8:42)

2-Farewell (7:06)

3-Ashirvad (9:55)

4-Lejos De Ti (7:05)

5-L'Oyá / Longo Ito (7:35)

6-Saudade (7:42)

Alex Pertout with special guests:

*Mike Stern, Magdalena Matthey, Charulatha Mani, Justo Pelladito, Silvia Cabrera,
Cesar Lopez, Sandy Evans, Luke Howard, Mayquel Gonzalez, Miroslav Bukovsky,
Alan Plachta, Susannah Coleman-Brown, Steve Wade, Pedro Villagra, William Roblejo,
Stephen Housden, Leonardo Perez, Craig Newman, Ben Robertson & Gerry Pantazis*

*A production recorded in Melbourne, La Habana, Santiago,
Buenos Aires, Chennai, West Cork, Launceston and Nueva York*



1 - La Cordillera / El Palomo (8:42)

Composer: Alex Pertout ("La Cordillera")

Traditional Chilean Folksong ("El Palomo") - Reimagined and Arranged by Alex Pertout

Alex Pertout: bombo legüero, udu, caxixis, ganza, shekeré, pandero, gong, handclaps, percussive texture, nyunga nyunga mbira, zampoñas, quena, synthesizers

Magdalena Matthey: lead, background vocals

Miroslav Bukovsky: flugelhorn

Pedro Villagra: quenacho

Luke Howard: piano

Alan Plachta: acoustic, electric guitars

Craig Newman: electric bass

Gerry Pantazis: drums

2 - Farewell (7:06)

Composer: Alex Pertout

Alex Pertout: bongós, congas, ganza, güícharo, triangle pandeiro, surdo, percussive textures, vibes, fender rhodes, synthesizers

Mike Stern: guitars

Luke Howard: piano

Susannah Coleman-Brown: vocals

Craig Newman: fretless bass

Gerry Pantazis: drums

3 - Ashirvad (9:55)

Composer: Alex Pertout

Alex Pertout: udu, congas, berimbau, table gongs, ganza, triangle, cabasa, cymbals, surdo, percussive textures, loops, marimba, quenacho, konnakol, synthesizers

Sandy Evans: saxophone

Charulatha Mani: lead, background vocals

Luke Howard: fender rhodes, acoustic piano

Stephen Housden: acoustic and electric guitars

Ben Robertson: double bass

*Atmospheric field recordings in Marina Beach, Chennai, India by Alex Pertout

4 – Lejos De Ti (7:05)

Composer: Alex Pertout

Alex Pertout: bongós, congas, maracas, vibes, pandero, timbales, percussive textures, loops, synthesizers

Magdalena Matthey: lead, background vocals

Mayquel González: trumpet, flugelhorn

Luke Howard: piano

Alan Plachta: acoustic guitars

William Roblejo: violin

Ben Robertson: double bass

5 - L'Oyá / Longo Ito (7:35)

Traditional Afro-Chants - Reimagined and Arranged by Alex Pertout

Alex Pertout: congas, shekeré, cencerro, pandero, kanjira, handclaps, glockenspiel, percussive textures, loops, synthesizers

Silvia Cabrera: lead, background vocals

Justo Pelladito: tambor bembé (caja), background vocals

César López: saxophone

Leonardo Pérez: violin

Luke Howard: piano

Alan Plachta: acoustic, electric guitars

Craig Newman: electric bass

Gerry Pantazis: drums

6 - Saudade (7:42)

Composer: Alex Pertout

Alex Pertout: udu, bombo legüero, caxixis, pandeiro, concert bass drum, cymbals, gongs, atmospheric, percussive textures, vibes glockenspiel, mbira nyunga nyunga, synthesizers

Miroslav Bukovsky: flugelhorn

Luke Howard: piano

Leonardo Pérez: violines divisi

Steve Wade: voz

Ben Robertson: double bass

Gerry Pantazis: drums

*Atmospheric field recordings in New York, USA by Alex Pertout



PRODUCED BY ALEX PERTOUT

Recorded by Alex Pertout in Melbourne, Australia.

Additional recordings by Alfonso Peña in La Habana, Cuba; Pedro Villagra in Santiago, Chile; Pablo Butelman in Buenos Aires, Argentina; Edmond Gilmore in New York, USA.; Stephen Housden in West Cork, Ireland; Butch Monserrat in Launceston; Patrick Telfer, Luke Howard, Ben Robertson, Gerry Pantazis and Craig Newman in Melbourne, Australia. Atmospheric field recordings in New York, USA and Marina Beach, Chennai, India, by Alex Pertout.

Mixed by Alex Pertout in Melbourne, Australia. Production of additional mix stems by Alfonso Peña in Madrid, Spain and Doug Brady in Melbourne, Australia. Additional studio assistance by Luciano Scaglio.

Mastered by Ted Jensen, Sterling Sound, Nashville, USA.

Cover and digital booklet photography by Julian Alexander Pertout in Callao, Lima, Perú; Shalimar Express, Rajasthan, India; Viña del Mar, Santiago y Los Horcones, Chile; La Habana, Cuba; Glenorky, New Zealand.

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With love to Julian Alexander Pertout

alexpertout.com



NOTES

Prologue

This new album, *‘Viajes’ (Travels)*, is a reflective project that represents an extensive panorama of my musical life. It encompasses styles and connections that have inspired and shaped me since childhood: from my beginnings in Chile, through our stay in Italy, where I would rigorously listen to the program *‘Quadrifoglio’*, which broadcasted Latin American music on RAI. That space opened doors of imagination and informed me daily about the vast and extreme amalgam that is Latin American music. There I hold vivid memories of sounds that have accompanied me for decades, echoes that still resonate deeply in my artistic life. The cover image that accompanies this musical journey (along with the extensive collection in this digital booklet) was captured by my son Julián minutes before landing in Lima, Peru. It shows the surroundings of the port of Callao. For me, it captures exactly what I aspire to convey with this music: a melancholic sensibility and that romanticism you feel while traveling, getting to know, and being inspired by new sounds; the gratitude you receive when connecting in new countries. It seems perfect for an album that is, in essence, eclectic and global. The album is an amalgam of styles that reflect my upbringing and decades of professional development, rooted in my Chilean heritage, nourished by the vast musical diaspora of our continent, and later expanded toward openings such as the Carnatic styles of South India and the inclinations of contemporary jazz that have inspired me since adolescence.

This sonic journey contains: **‘La Cordillera’ / ‘El Palomo’** – the journey toward the ‘nueva canción’ (new song movement) and traditional folklore, the memory of my childhood in Chile; **‘Farewell’** – the journey that ends; **‘Ashirvad’** – blessings, a song of gratitude inspired by my first trip to India decades ago, which opened a new musical world; **‘Lejos De Ti’** – the journey back to the *boleros* I heard and that inspired me since my youth; **‘L’Oya / Longo Ito’** – the journey to Cuba and the wonders of connection with the *Lucumí* repertoire, Afro-Cuban reimagined harmonically in this instance; and concludes with **‘Saudade’** – the feeling left by a journey. Together, it is a collection of personal compositions, along with two original reimagined arrangements of traditional Chilean and Afro-Cuban works, deeply informed by my intercultural influences. It is an intimate look at a variety of personal themes that explore life in moments of change. I hope you like it.

La Cordillera / El Palomo

This arrangement unites two distinct pieces that merge into an atmosphere inspired by Andean airs. The opening, **“La Cordillera”** is my own composition born from an improvisation on my *nyunga nyunga mbira*. Based on Andean sensibilities, from there emerged the accompaniment and melodies that shape it. When conceiving its recording, I orchestrated it for an ensemble and naturally connected it with the second part: my interpretation of the traditional Chilean folksong **“El Palomo”**.

“El Palomo” is one of the jewels of the folk songbook compiled by Violeta Parra. During her travels through the Chilean countryside, she collected this song from oral tradition, preserving its melancholic poetry about love and distance. She included it in her book **“Cantos Folklóricos Chilenos”** and recorded it in her historic 1956 session in Paris for the album **“Chants et Danses du Chili”** (Odeon), an invaluable sonic document and a cornerstone of her discography. I heard that recording as a young boy in Italy, through the inspiring RAI program **“Quadrifoglio.”** It has always been for me a return to the root, and from that echo springs the version I present here. In my approach, I developed an original version: I transformed the melody, harmony, and rhythm, placing it in a musical turn based on 6/8 meters with Andean and Afro-Latin American influences, giving it a personal stamp.

This recording features the magnificent voice of Chilean singer **Magdalena Matthey**, who navigates with equal expressiveness the first work (without words) and the verses of the folksong. My dear friends and colleagues also make exceptional contributions: **Miroslav Bukovsky** on flugelhorn improvises with a wonderful spirit throughout both pieces; guitarist **Alan Plachta** unfolds a variety of parts that deeply connect with the sensibility of the styles at play; pianist **Luke Howard** carries the melody of the first section; woodwind expert **Pedro Villagra** adds his *quenacho* to the wind group in the final part; while bassist **Craig Newman** and drummer **Gerry Pantazis** provide a powerful and inspiring rhythmic foundation, that move seamlessly through both works. In this sonic fabric, my contribution unfolds through a palette of percussions and textures — *bombo, udu, caxixis, ganza, shekeré, pandeiro*, gong, and handclaps — as well as the Andean airs of the *zampoña* and *quena*, the ancestral character of the *nyunga nyunga mbira*, and the atmospheric layers and textures of synthesizers. The majestic Andes mountain range and the beauty of the folklore of **“El Palomo”** are two childhood memories that hold deep emotion for me. This piece is a journey in time and a tribute to my roots. It was recorded in Melbourne, Santiago, and Buenos Aires.

Farewell

“Farewell” is a song of departure, a deeply evocative instrumental piece that inhabits a space of moving beauty and reflective melancholy, very close to my heart. The composition unfolds like a cinematic sunset, painting soundscapes

of serene nostalgia and introspective calm. Its melody, especially in the second section, contains for me a certain Andean atmosphere in the way it settles and evolves, cradled by a slow and gentle rhythm, almost like a lullaby. This piece is an exploration of ambiance and melody, enriched immensely by the profound artistry of its guests.

The melodic line highlights the elegant touch of legendary jazz guitarist **Mike Stern**, whose sensitive interpretation defines the soul of the piece. In fact, I wrote this song with his sound as its final destination, having had the privilege of featuring him on numerous previous recordings. To this are added the hauntingly beautiful piano motifs of **Luke Howard**, and the atmospheric vocal layers of **Susannah Coleman-Brown**. **Craig Newman** on fretless bass shines throughout the entire piece, including a section where he takes over the melody in a standout solo passage, while drummer **Gerry Pantazis** contributes an exquisite sensibility playing with brushes, giving that characteristic smoothness of a jazz ballad. For my part, I wove the backdrop with *bongos*, *congas*, shakers, *güícharo*, triangle, *pandeiro*, *surdo*, and percussive textures, as well as vibraphone accompanying the melody in part, fender rhodes, and synthesizers textures.

For me, “*Farewell*” is more than a song; it is an emotional landscape, a testimony to the power of music to articulate those feelings that words cannot reach. This instrumental ballad captures the bittersweet essence of an ending, not with sadness, but with serene acceptance and silent gratitude left by a significant chapter. It is the peace of being thankful for what was lived and the promise of continuing the path, keeping that memory as intimate company for the soul. It is a sincere farewell. I hope it finds its place in a moment of stillness. The piece was recorded in Melbourne and New York.

Ashirvad

“*Ashirvad*” is a Sanskrit term that translates as “*blessings*”, an auspice that brings prosperity, happiness, and protection. Personally, I chose this title as a sign of gratitude, a feeling that for me encompasses multiple facets. The inspiration stems largely from my years as a founding member of the Australian Art Orchestra, whereupon I was blessed to perform and learn alongside the master **Karaiyadi R. Mani**, who became the orchestra’s guru in all matters related to rhythm and Carnatic music. Becoming his disciple and receiving his knowledge and friendship for decades has been a unique privilege. This piece is inspired by the essence of that blessing on a deep level of consciousness.

The work unfolds across several sections. It opens and closes in a meditative and gentle space, with the resonance of the tanpura and background textures, and a melody carried by the *quenacho*. Then it presents the main theme in a powerful style,



performed by my long-time colleague in the Art Orchestra, the extraordinary saxophonist **Sandy Evans**. As the rhythm section enters, the theme returns, this time with the introduction of the renowned vocalist **Charulatha Mani**, a highly distinguished and respected artist from Chennai, whose magnificent presence dominates much of the work. In the rhythmic foundation, guitarist **Stephen Housden** contributes powerful riffs and an angular pulse that structures the energy, pianist **Luke Howard** (this time on fender rhodes) weaves ethereal atmospheres and responds with melodic flashes to the theme's developments, and double bassist **Ben Robertson**, with his extremely sophisticated touch, controls the deepest spaces of the music.

For my part, I perform *udu* (which also has a featured solo), *congas*, *berimbaus*, table gongs, *ganzá*, triangle, *cabasa*, cymbals, *surdo*, percussive textures, loops, marimba, *quenacho*, *konnakol* (also present in a section), and various synthesizers textures. To this are added atmospheric field recordings I captured at Marina Beach, Chennai, India, weaving the murmur of the place into the overall texture. The final stretch partly unveils that revered meditative space I sought to achieve, with that feeling of blessing I have carried all my life from my experiences with master Karaikudi R. Mani and with India, connecting with a beautiful spiritual feeling. For me, it is a spiritual jazz odyssey that fuses hypnotic percussion, Carnatic vocal fire, and the transcendence of the saxophone. The piece fulfills the prophecy of Fourth World music: whereupon global percussion, spiritual jazz, and Carnatic singing dissolve into a single sacred language. The piece was recorded in Melbourne, West Cork, and Chennai.

Lejos De Ti

Since I was a boy, *boleros* have captivated me. Their melancholic beauty, their lyrics laden with pure emotion, their alchemy for transforming heartbreak into something sublime. My father used to play "**Trio Los Panchos**" and their vast repertoire filled my teenage years; those melodies intertwined with moving stories of love and longing. Inspired by my Latin American roots, I began to study percussion and discovered the wonderful and rich sonic landscape that embraces our vast continent. That initial enchantment remains alive in me, decades later.

The recording of this piece began in Cuba, that inspiring land of endless musical treasures, with my "*afro-bolero*" feel. In Havana, working with my regular collaborator, the highly prestigious engineer **Alfonso Peña**, we captured the performances of the remarkable trumpeter **Mayquel González**, who features prominently in the piece, and violinist **William Roblejo**. The journey continued in Buenos Aires, where my friend **Alan Plachta** contributed his exquisite touch on a variety of acoustic guitars, with a performance deeply connected to the essence of the song. Finally, in Santiago de Chile, with the invaluable help of multi-instrumentalist **Pedro Villagra**, I had the privilege of inviting the extraordinary vocalist **Magdalena Matthey**. She delivered an impeccable and moving interpretation, a stunning performance that carried the melody and lyrics to their maximum emotional expression.

In Melbourne, I was joined by my brilliant colleagues **Luke Howard** on acoustic piano, whose refined touch adds a layer of intimacy and depth, and **Ben Robertson** on double bass, whose sublime placement in the lower registers expands the spatial dimension of the music. The percussion and keyboard elements include, among others, a rich tapestry of textures: *bongos*, *congas*, *pandeiro*, cowbell, *timbales*, percussion, textures, loops, vibes and synthesizers, as well as a cherished set of *maracas* with special significance. Beyond being essential for this rhythmic style, they were bought by my dear father in the port city of Cristóbal, Panama, while we were traveling from Chile to Italy aboard the motorship "*Giuseppe Verdi*" in 1971. I hope this tender "*afro-bolero*" transports you, as it does me, through the embrace of memory, toward new and stimulating musical horizons.

L'Oya / Longo Ito

One of my greatest influences growing up was the work of master **Ramón 'Mongo' Santamaría**. Among his many releases, one that has been in constant rotation for decades is *'Afro-Roots'*, a compilation of two essential percussive albums: *'Yambú'* and *'Mongo'*, recorded in the late 1950s and released by Fantasy Records. Included in *'Yambú'* (Fantasy, 1958) is Mongo's version titled *"Longoito,"* which I've heard since my childhood. Those albums are a cornerstone for the dissemination of *Lucumí* music outside Cuba. That raw and powerful version has resonated in me for years, and from that echo of *ashé* (vital energy) springs the reimagining I offer here. These verses, sung in the sacred Yoruba language of the *Lucumí* tradition, belong to the repertoire of Afro-Cuban ceremonial chants within the Regla de Ocha (Santería). Rooted in Yoruba heritage, they are two invocations dedicated to **Oyá**, the orisha who governs the winds, abrupt changes, and the threshold between life and death. The first (*"L'Oyá mi L'Oyá"*) is an invocation to call her presence; the second (*"Longo ito mi L'Oyá"*) is a greeting that honors her as the owner of the royal palm tree, a symbol of her strength and connection with the ancestral. They are sung in a call-and-response dialogue, elevating the *ashé*.

To honor the sacred spirit of this chant, I had the honor of summoning custodians of the tradition: master **Justo Pelladito**, whose voice and *bembé caja* drum brought the soil of Cuba to the centre of the recording, and the formidable **Silvia Cabrera**, whose wisdom in Afro-Cuban chants guided each chorus with an authenticity and a spiritual resonance that vibrates in the soul. In Cuba also, the outstanding **César López**, whose saxophone not only plays but converses with the original chant, deployed extraordinary improvisational skills, tracing a bridge of breath between Havana and jazz. In Argentina, my dear friend **Alan Plachta** wove with his acoustic and electric guitars a leading role in the rhythm section, contributing melodic and firm riffs that enrich both the harmony and rhythm throughout the entire piece; **Luke Howard** on acoustic piano creates beautiful segments with his delicate and moving chord voicings, bridging contemporary textures. **Craig Newman** on bass and **Gerry Pantazis** on drums build an atmospheric and jazz-infused foundation that supports and elevates the dialogue; Pantazis's remarkable dynamic control guides the music to new heights. For my part, I perform *congas* (also in an improvised dialogue with master



Pelladito), as well as *shekeré*, *kanjira*, cowbell, *pandeiro*, handclaps, glockenspiel, percussion textures, loops, and synthesizers. Thus, what in its origin is a ritual chant expands in this version into a global encounter: a harmonic and affective reimagining, where respect for the root merges with the freedom of creation, celebrating that music, like travel, transforms us by connecting worlds. The piece was recorded in Melbourne, Havana, and Buenos Aires.

Saudade

The album closes with a melancholic and reflective work, highlighting the creative touch of **Luke Howard** on acoustic piano and the brilliant and nostalgic interpretation of flugelhorn master **Miroslav Bukovsky**, who also features in a remarkable and inspiring improvisation. The title, in Portuguese, is a unique word that conveys a bittersweet feeling of yearning: nostalgia for a place or someone, wrapped in melancholic memories. The sound of the word is already a beautiful mystery, a vibration that evokes something immediately deep and emotive. For those who have felt it, it is a direct blow to the heart; a complex emotional state that transcends simple nostalgia, inhabiting that space between memory and desire.

The opening features the atmospheric sounds of the Manhattan subway, New York—field recordings I captured there that weave the city’s murmur into the initial texture, evoking the sensation of journeys and route changes. Cuban violinist **Leonardo Pérez** contributes a divisi violin section that adds a wonderful orchestral sonority to this jazz-based ballad. Double bassist **Ben Robertson** masterfully sustains the pulse and breath of this slow ballad, anchoring the emotion with deep warmth, while the brushwork of drummer **Gerry Pantazis** not only opens the piece with delicacy but also gives it, in several sections, an air of explosive grandeur. The work also includes the participation of vocalist **Steve Wade** in featured phrases of the main melody. For my part, I perform *bombo legüero* (which provides the nostalgic rhythmic pattern of the *vidala*), *udu*, *caxixis*, *pandeiro*, cymbals, gongs, percussive textures, atmospheric sounds, vibes, glockenspiel, *nyunga nyunga mbira*, and synthesizers. With a finale that fades into gentle tinkles and atmospheres, ‘*Saudade*’ is a reflective work recorded between Melbourne and Havana, fusing sonic and emotional geographies.

Closing

To conclude, for me this is a deeply personal project, an album with which I feel profoundly connected. This work would not have been possible without the exceptional collaboration of a stellar cast of guest artists, nor without the masterful technical support of Cuban engineer **Alfonso Peña**, who not only recorded all sessions in Cuba but also assisted from Spain with the selective production of stems for mixing, and the legendary engineer **Ted Jensen**, whose exceptional touch in mastering at Sterling Sound gave the album its final shape. For me, this project is also the culmination of a deep cultural connection with many parts of the world that are dear to me and have always been part of my inspiration: the music of Latin America—beginning in this instance with Chile, Cuba, Peru, Argentina, Brazil, and Mexico, as well as looking beyond, toward India and my wonderful inspirations there. The album explores a very special fusion of different styles and cultures, a fusion that could also be deciphered as ‘Fourth World’ music or Fourth World Music: a respectful exploration of the many styles that have been part of my artistic and exploratory life since I began playing. With pride and affection, I present to you ‘*Viajes (Travels)*’, a labour of love of which I am very proud of. I hope you enjoy what you hear.

Alex Pertout – January 2026



Lejos De Ti

Composer: Alex Pertout

*Si supieras amor
Que sufriendo de impaciencia estoy
Infinita ilusión
De estar junto a ti*

*Y si acaso te herí
Por favor perdóname amor
Acaricia mi piel
Dale esperanza, a mi corazón*

*Lejos de ti
Y en soledad
Me enloquezco sin tu presencia*

*Dentro de mi
Un río de lágrimas
Amargo y triste por tu ausencia*

*Pienso en ti
Y te encuentro en mis sueños una vez más
Sigo una estrella fugaz
Y anhelo a que vuelvas
Amarme otra vez*

*Estas noches sin fin
Solitaria en un camino gris
No me dejes sufrir
Ven y alumbra, mi corazón*

*El tiempo pasa
Y no me quiero rendir, Amor
La vida cambia
Y ya no puedo seguir, Amor
Te quiero
Ya no te apartes de mí, Amor
Perdóname amor, Amor
Te quiero
Ya no te apartes de mí, Amor
Ya no te apartes de mí, Amor*

*If only you knew my love
How much I suffer with impatience
An infinite longing
To be by your side*

*And if by chance I did hurt you
Please forgive me, my love
Please come, caress me
Give hope to my heart*

*Far from you
And In solitude
I am losing my mind without your presence*

*Within me
A river of tears
Bitter and sad for your absence*

*I think of you
And I find you in my dreams once more
I follow a shooting star
And I yearn for you to return
To love me again*

*These endless nights
Lonely on a grey path
Don't let me suffer any longer
Come and light up my heart*

*Time passes
But I don't want to give up, My love
Life changes
And I can't go on any longer, My love
I love you
Don't leave me again, My love
Please forgive me my love, My love
I love you
Don't leave me again, My Love
Don't ever leave me again, My love*



El Palomo

Traditional Chilean Folksong

*Yo crié un palomo, caramba
Sólo para mi recreo (2x)*

*I raised a dove, oh dear
Just to bring me cheer (2x)*

*Me paso llorando, caramba
Cuando no lo veo (2x)*

*Now I spend my days weeping, oh dear
When it's not near (2x)*

*Ay, mi palomo
Tanto que lo amé*

*Oh, my dove
How deeply I cared*

*Dejándome sola, caramba
Se voló y se fue (2x)*

*Leaving me alone, oh dear
It flew into the air (2x)*

*El no come trigo, caramba
Ni tampoco arroz (2x)*

*It won't eat wheat, oh dear
Nor does it eat rice (2x)*

*Sólo se mantiene, caramba
Con mi fino amor (2x)*

*It lives on nothing, oh dear
Just on my tender love (2x)*

*Ay, mi palomo
Tanto que lo amé*

*Oh, my dove
How deeply I cared*

*Dejándome sola, caramba
Se voló y se fue (2x)*

*Leaving me alone, oh dear
It flew into the air (2x)*

*Me subo al cerrito, caramba
Por verlo pasar (2x)*

*I climb the little hill, oh dear
Hoping it may pass by (2x)*

*Lo tapa una nube, caramba
Me pongo a llorar (2x)*

*A cloud covers it, oh dear
And I shed a tear (2x)*

*Ay, mi palomo
Tanto que lo amé*

*Oh, my dove
How deeply I cared*

*Dejándome sola, caramba
Se voló y se fue (2x)*

*Leaving me alone, oh dear
It flew into the air (2x)*

*Ay, mi palomo
Tanto que lo amé*

*Oh, my dove
How deeply I cared*



L'Oyá / Longo Ito

Traditional Afro-Cuban Chants for Oya

These verses, sung in the sacred Yoruba language of the Lucumí tradition, belong to the repertoire of Afro-Cuban ceremonial chants within the Regla de Ocha (Santería). Rooted in Yoruba heritage, they are two invocations dedicated to **Oyá**, the orisha who governs the winds, abrupt changes, and the threshold between life and death. The first (“*L'Oyá mi L'Oyá*”) is an invocation to call her presence; the second (“*Longo ito mi L'Oyá*”) is a greeting that honors her as the owner of the royal palm tree, a symbol of her strength and connection with the ancestral. They are sung in a call-and-response dialogue, elevating the *ashé* (vital energy).

Solo: *L'Oyá mi L'Oyá*
Coro: *L'Oyá mi L'Oyá* (2x)

Solo: *L'Oyá mi L'Oyá*
Coro: *L'Oyá mi L'Oyá*

Solo: *L'Oyá L'Oyá bauga bembe*
Coro: *L'Oyá mi L'Oyá* (3x)

Solo: *Longo Ito mi L'Oyá*
Coro: *Longo Ito mi L'Oyá*
Solo: *Longo Longo mi L'Oyá*
Coro: *Longo Ito mi L'Oyá*
Solo: *Longo Ito mi L'Oyá*
Coro: *Longo Ito mi L'Oyá*
Solo: *Yansá Larile mi L'Oyá*
Coro: *Longo Ito mi L'Oyá*

Solo: *Ekuá Yansá mi L'Oyá*
Coro: *Longo Ito mi L'Oyá*

Solo: *Longo Ito mi L'Oyá*
Coro: *Longo Ito mi L'Oyá* (2x)

Solo: *Ekuá Yansá mi L'Oyá*
Coro: *Longo Ito mi L'Oyá*



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