

# El corazón de la caña

Bambuco - Canción

Flauta 1

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

*ff*

6 *p* *f*

11 3 14-16 *p* *f*

19 *p cresc.* *mp* *f* 23-27 5 *p*

30 4 31-34 3 35-37 *p* *f* 3 39-41 *f*

43

6 49-54 *f* 3 59-61

62 *f* *p*

67 *f* 3 71-73

# Flauta 1

74 5

*p* *f* *p cresc.* *mp* *f* 80-84

85 4 3

*p* *f* 88-91 92-94

96 6

*p* *f* 102-107

108

*f* *ff*

115 7

*p* *f* 120-126

127

*f* *ff*

6 Meno mosso

134-139 *f* *ff*

145

*f* *ff*

# El corazón de la caña

Bambuco - Canción

Flauta 2

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

*ff*

6 *p* *f*

11 3 14-16 *p* *f*

19 *p cresc.* *mp* *f* 23-27 5 *p*

30 4 31-34 3 35-37 *p* *f* 3 39-41 *f*

43

6 49-54 *f* 3 59-61

62 *f* *p*

67 *f* 3 71-73

Flauta 2

74 5  
*p*  $\curvearrowright$  *f* *p cresc.* *mp*  $\curvearrowright$  *f* 80-84

85 4 16  
*p*  $\curvearrowright$  88-91 92-107 *f*

109 *ff*

115 20  
*p* 120-139

140 *f* rit. *f* **Meno mosso**

146

Detailed description: This is a musical score for a flute part, titled 'Flauta 2'. It consists of six staves of music. The first staff (measures 74-84) starts with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a piano (*p*) section with a crescendo to mezzo-piano (*mp*), and finally a crescendo to forte (*f*). The second staff (measures 85-107) begins with piano (*p*), has a crescendo, and then features two measures of a whole note rest, labeled '4' and '16', followed by a forte (*f*) dynamic. The third staff (measures 109-114) is marked *ff* and contains a series of eighth notes. The fourth staff (measures 115-139) starts with a piano (*p*) dynamic, has a crescendo, and then a piano (*p*) section with a crescendo. The fifth staff (measures 140-145) begins with a forte (*f*) dynamic, followed by a ritardando (*rit.*) and then a 'Meno mosso' section with a forte (*f*) dynamic. The sixth staff (measures 146-151) continues with eighth notes and accents (>).

# El corazón de la caña

Bambuco - Canción

Oboe 1

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats. Starts with a rest, then a series of eighth notes. Dynamics: *ff*. Includes a crescendo hairpin.

Musical staff 2: Treble clef, 3/4 time signature, key signature of two flats. Starts with a repeat sign. Dynamics: *p*, then *f*.

Musical staff 3: Treble clef, 3/4 time signature, key signature of two flats. Dynamics: *p*.

Musical staff 4: Treble clef, 3/4 time signature, key signature of two flats. Dynamics: *f*, *p cresc.*, *mp*, *f*. Includes a 4-measure rest (23-26).

Musical staff 5: Treble clef, 3/4 time signature, key signature of two flats. Dynamics: *p*. Includes a 4-measure rest (31-34).

Musical staff 6: Treble clef, 3/4 time signature, key signature of two flats. Dynamics: *p*, *f*. Includes 3-measure rests (35-37, 39-41).

Musical staff 7: Treble clef, 3/4 time signature, key signature of two flats. Dynamics: *f*. Includes a 4-measure rest (51-54).

Musical staff 8: Treble clef, 3/4 time signature, key signature of two flats. Dynamics: *f*. Includes a 3-measure rest (59-61).

Musical staff 9: Treble clef, 3/4 time signature, key signature of two flats. Dynamics: *f*, *p*.

Oboe 1

67 *f* *p*

73 *f* *p cresc.* *mp* *f*

4 4  
80-83 *p* 88-91

3  
92-94 *f* *f*

101 4 *f* 104-107

110 *ff*

116 *p* 7 120-126 *f*

128 *f*

4 *f* rit. 136-139

144 *f* **Meno mosso**

# El corazón de la caña

Bambuco - Canción

Oboe 2

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

ff

p f

p

f p cresc. mp

f 5 23-27 4 31-34

3 35-37 p f 3 39-41 f

f 4 51-54

f 3 59-61

Oboe 2

62 *f* *p*

67 *f* *p*

73 *f* *p cresc.* *mp* *f*

80-84 5 88-91 4

92-99 8 104-107 4

108 *f* *ff*

113

119 12 4  
120-131 *f* 136-139

140 *f* rit. *Meno mosso* *f*

145

Detailed description: This is a musical score for Oboe 2, spanning measures 62 to 145. The music is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The score is divided into several systems. The first system (measures 62-66) starts with a forte (*f*) dynamic, followed by a crescendo leading to a piano (*p*) dynamic. The second system (measures 67-72) begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The third system (measures 73-84) features a forte (*f*) dynamic, a piano (*p*) dynamic with a crescendo, a mezzo-piano (*mp*) dynamic, and returns to forte (*f*). This system includes two measures of rests: measures 80-84 (5 measures) and measures 88-91 (4 measures). The fourth system (measures 92-107) starts with an 8-measure rest (measures 92-99) at a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a 4-measure rest (measures 104-107). The fifth system (measures 108-112) begins with a forte (*f*) dynamic and concludes with a fortissimo (*ff*) dynamic. The sixth system (measures 113-118) contains a single measure of rest (measures 113-118). The seventh system (measures 119-139) starts with a 12-measure rest (measures 120-131) at a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a 4-measure rest (measures 136-139). The eighth system (measures 140-144) begins with a forte (*f*) dynamic, includes a ritardando (*rit.*) marking, and concludes with a *Meno mosso* tempo change and a forte (*f*) dynamic. The ninth system (measures 145-149) starts with a forte (*f*) dynamic and ends with a final cadence.



# El corazón de la caña

Bambuco - Canción

Clarinete B $\flat$  1

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro  $\text{♩} = 126$

Musical staff 1: Treble clef, 3/4 time signature, key signature of one flat. Starts with a rest, then a series of eighth notes. Dynamics: *ff*. Includes a hairpin crescendo.

Musical staff 2: Treble clef, 3/4 time signature, key signature of one flat. Starts with a 4-measure rest, then eighth notes. Dynamics: *f*. Includes a hairpin crescendo.

Musical staff 3: Treble clef, 3/4 time signature, key signature of one flat. Starts with eighth notes, then a 4-measure rest, then eighth notes. Dynamics: *p*, *f*, *mp*.

Musical staff 4: Treble clef, 3/4 time signature, key signature of one flat. Starts with a 4-measure rest, then eighth notes. Dynamics: *f*, *p*.

Musical staff 5: Treble clef, 3/4 time signature, key signature of one flat. Starts with eighth notes, then a 4-measure rest, then eighth notes. Dynamics: *f*.

Musical staff 6: Treble clef, 3/4 time signature, key signature of one flat. Starts with an 8-measure rest, then eighth notes. Dynamics: *f*.

Musical staff 7: Treble clef, 3/4 time signature, key signature of one flat. Starts with eighth notes, then a 2-measure rest, then eighth notes. Dynamics: *p*.

Musical staff 8: Treble clef, 3/4 time signature, key signature of one flat. Starts with eighth notes, then a 3-measure rest. Dynamics: *f*.

Musical staff 9: Treble clef, 3/4 time signature, key signature of one flat. Starts with eighth notes, then a hairpin crescendo, then eighth notes. Dynamics: *f*, *p*.

Musical staff 10: Treble clef, 3/4 time signature, key signature of one flat. Starts with eighth notes, then a 4-measure rest. Dynamics: *f*.

Clarinete B $\flat$  1

72 *p* *f* *mp*

78 *f* *p*

83 4 *f* 84-87

92-95 4 *f*

101 2 *p* 102-103

108 *f* *ff*

113 4 *f* 116-119

122 4 *f* 124-127

132 2 *p* 134-135

139 *f* rit. *f* **Meno mosso**

145

# El corazón de la caña

Bambuco - Canción

Clarinete B $\flat$  2

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro  $\text{♩} = 126$

*ff*

4  
6-9 *f*

15 *p* *f* *mp*

21 *f* *p*

26 4  
27-30 *f*

35 *mf* 12  
39-50

51 *p*

55 *f* 3  
59-61

62 *f* *p*

Clarinete B $\flat$  2

67 *f*

72 *p* *f* *mp*

78 *f* *p*

83 4 *f* 84-87

12 *p* 92-103

108 *f* *ff*

114 4 *f* 116-119

123 12 *p* 124-135

139 *f* rit.

144 *f* Meno mosso

# El corazón de la caña

Bambuco - Canción

Fagot 1

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

Musical staff 1: Bass clef, 3/4 time signature. Starts with a fermata on a quarter note, followed by a series of quarter notes. Dynamics: *ff*, *mf*, *mp*.

8

Musical staff 2: Bass clef, 3/4 time signature. Continuation of the previous staff with quarter notes and a final eighth-note triplet. Dynamics: *f*.

14

Musical staff 3: Bass clef, 3/4 time signature. Features eighth-note patterns and a quarter note. Dynamics: *p*, *f*.

19

Musical staff 4: Bass clef, 3/4 time signature. Includes a 4-measure rest (23-26) and quarter notes. Dynamics: *f*, *mp*.

29

Musical staff 5: Bass clef, 3/4 time signature. Includes a 4-measure rest (31-34) and eighth-note patterns. Dynamics: *mf*.

38

Musical staff 6: Bass clef, 3/4 time signature. Features eighth-note patterns with accents and a 4-measure rest (43-46). Dynamics: *f*, *mp*.

48

Musical staff 7: Bass clef, 3/4 time signature. Continuation of eighth-note patterns with accents. Dynamics: *p*.

54

Musical staff 8: Bass clef, 3/4 time signature. Continuation of eighth-note patterns with accents. Dynamics: *f*.

Musical staff 9: Bass clef, 3/4 time signature. Includes a 2-measure rest (59-60) and quarter notes. Dynamics: *p*.

# Fagot 1

67

67-72: Bass clef, B-flat major key signature. Measures 67-72. Dynamics: *f* (measures 67-70), *p* (measures 71-72). Includes a crescendo hairpin.

73

73-78: Bass clef, B-flat major key signature. Measures 73-78. Dynamics: *f* (measures 73-78). Includes a slur over measures 73-76.

79

79-91: Bass clef, B-flat major key signature. Measures 79-91. Dynamics: *mp* (measures 79-91). Includes a 4-measure rest (measures 80-83) and a 4-measure rest (measures 88-91).

92

92-101: Bass clef, B-flat major key signature. Measures 92-101. Dynamics: *f* (measures 92-95), *mp* (measures 96-99). Includes a 4-measure rest (measures 96-99) and a decrescendo hairpin.

102

102-107: Bass clef, B-flat major key signature. Measures 102-107. Dynamics: *p* (measures 102-107). Includes a slur over measures 102-107.

108

108-113: Bass clef, B-flat major key signature. Measures 108-113. Dynamics: *f* (measures 108-111), *ff* (measures 112-113). Includes a slur over measures 108-113.

114

114-123: Bass clef, B-flat major key signature. Measures 114-123. Dynamics: *mf* (measures 114-117), *mp* (measures 118-121). Includes a 4-measure rest (measures 120-123).

124

124-132: Bass clef, B-flat major key signature. Measures 124-132. Dynamics: *f* (measures 124-127), *mp* (measures 128-131). Includes a 4-measure rest (measures 128-131) and a decrescendo hairpin.

133

133-138: Bass clef, B-flat major key signature. Measures 133-138. Dynamics: *p* (measures 133-138). Includes a slur over measures 133-138.

139

139-143: Bass clef, B-flat major key signature. Measures 139-143. Dynamics: *f* (measures 139-143). Includes a slur over measures 139-143 and a *rit.* marking.

144

144-149: Bass clef, B-flat major key signature. Measures 144-149. Dynamics: *f* (measures 144-147), *fp* (measures 148-149). Includes a slur over measures 144-149 and a crescendo hairpin.

# El corazón de la caña

Bambuco - Canción

Fagot 2

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

Musical staff 1: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p*, *ff*, *mf*, *mp*.

7

Musical staff 2: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*.

13

Musical staff 3: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p*, *f*.

18

Musical staff 4: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mp*. Includes triplet markings 3 and 4.

29

Musical staff 5: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mf*. Includes triplet marking 4.

38

Musical staff 6: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Includes triplet marking 4.

47

Musical staff 7: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mp*, *f*. Includes triplet marking 8.

60

Musical staff 8: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p*.

67

Musical staff 9: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*, *p*.

# Fagot 2

73 *f* 3 4  
76-78 80-83

84 *mp* 4 *f*  
88-91

94 4 *mp*  
96-99

8 *ff* *mf* *mp*  
104-111

118 4 *f*  
120-123

4 6 2 rit.  
128-131 *mp* 136-141 142-143

144 *Meno mosso*  
*f* *fp* *f*



# El corazón de la caña

Bambuco - Canción

Corno F 1

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

Musical staff 1: Treble clef, 3/4 time signature. Starts with a whole rest, then a series of eighth notes with accents. Dynamics: *ff*, *mf*.

Musical staff 2: Treble clef. Starts with a repeat sign, followed by eighth notes. Dynamics: *f*.

Musical staff 3: Treble clef. Includes a 9-measure rest. Dynamics: *p*.

Musical staff 4: Treble clef. Includes a 4-measure rest. Dynamics: *p*.

Musical staff 5: Treble clef. Includes 4-measure and 16-measure rests. Dynamics: *f*.

Musical staff 6: Treble clef. Includes a 4-measure rest. Dynamics: *mf*, *mp*.

Musical staff 7: Treble clef. Includes a 4-measure rest. Dynamics: *f*.

Musical staff 8: Treble clef. Includes a 9-measure rest. Dynamics: *p*.

Musical staff 9: Treble clef. Includes a 4-measure rest. Dynamics: *p*.

Corno F 1

16  
92-107 *mf*

112  
*ff* *mf* *p*

117  
20  
120-139 *mf*

141  
rit. **Meno mosso**  
*f*

146

# El corazón de la caña

Bambuco - Canción

Corno F 2

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

6 3 10-12

13 8 15-22 p

26 8 27-34 f

16 8 39-54 mf 59-66

3 8 67-69 72-79 p

82 8 16 84-91 92-107 mf

110 ff mf

24 116-139 mf f rit. Meno mosso

145

# El corazón de la caña

Bambuco - Canción

Corno F 3

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

Musical staff 1: Treble clef, 3/4 time signature. Starts with a whole rest, then a series of eighth notes with accents. Dynamics: *ff*, *mf*.

Musical staff 2: Treble clef. Starts with a repeat sign, followed by eighth notes with accents. Dynamics: *f*.

Musical staff 3: Treble clef. Includes a 9-measure rest and a 14-22 measure rest. Dynamics: *p*.

Musical staff 4: Treble clef. Eighth notes with accents. Dynamics: *p*.

Musical staff 5: Treble clef. Includes a 4-measure rest and a 16-measure rest. Dynamics: *f*.

Musical staff 6: Treble clef. Eighth notes with accents. Dynamics: *mf*, *mp*.

Musical staff 7: Treble clef. Includes a 4-measure rest and a 63-66 measure rest. Dynamics: *f*.

Musical staff 8: Treble clef. Includes a 9-measure rest and a 71-79 measure rest. Dynamics: *p*.

Musical staff 9: Treble clef. Eighth notes with accents. Dynamics: *p*.

Corno F 3

16

92-107 *mf*

Musical notation for measures 92-107. The staff begins with a whole rest for 4 measures, followed by a melodic line starting at measure 92. The dynamics are marked *mf*. The key signature has two flats, and the time signature is 4/4.

112

*ff* *mf* *p*

Musical notation for measures 112-116. The staff contains six measures of music. The first three measures are marked *ff*, the fourth *mf*, and the fifth and sixth *p*. The notation includes accents and slurs.

117

20

120-139 *mf*

Musical notation for measures 120-139. The staff begins with a whole rest for 3 measures, followed by a melodic line starting at measure 120. The dynamics are marked *mf*. The notation includes a slur over the first four measures and a repeat sign.

141

rit. **Meno mosso**

*f*

Musical notation for measures 141-145. The staff contains five measures of music. The first two measures are marked *rit.*, followed by a double bar line, and then the tempo changes to **Meno mosso**. The dynamics are marked *f*. The notation includes slurs and accents.

146

Musical notation for measures 146-150. The staff contains five measures of music. The notation includes slurs, accents, and a final double bar line.

# El corazón de la caña

Bambuco - Canción

Corno F 4

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

6 3 10-12

13 8 15-22 p

26 8 27-34 f

16 8 39-54 mf 59-66

3 8 67-69 72-79 p

82 8 16 84-91 92-107 mf

110 ff rit. Meno mosso mf

24 116-139 mf f

145

# El corazón de la caña

Bambuco - Canción

Trompeta C 1

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

The musical score is written for Trompeta C 1 in 3/4 time, with a tempo of Allegro (♩ = 126). The key signature has two flats (B-flat and E-flat). The score is divided into nine staves, each containing a line of music with various dynamics and articulations. The dynamics range from fortissimo (ff) to piano (p). The score includes several measures with rests and slurs, and is marked with measure numbers and bar counts.

Staff 1: Measures 1-10. Dynamics: *ff*, *f*. Bar counts: 4, 6-9.

Staff 2: Measures 11-21. Dynamics: *p*. Bar counts: 8, 14-21.

Staff 3: Measures 24-31. Dynamics: *f*, *mf*. Bar counts: 4, 27-30.

Staff 4: Measures 32-48. Dynamics: *p*, *f*. Bar counts: 12, 35-46.

Staff 5: Measures 49-57. Dynamics: *f*. Bar counts: 7, 51-57.

Staff 6: Measures 61-65. Dynamics: *p*.

Staff 7: Measures 66-78. Dynamics: *f*. Bar counts: 8, 71-78.

Staff 8: Measures 79-83. Dynamics: *p*, *f*.

Staff 9: Measures 84-99. Dynamics: *mf*. Bar counts: 4, 8, 84-87, 92-99.

# Trompeta C 1

100 *p* *f* 8 104-111 *ff*

113 4 116-119 *mf*

122 8 124-131 *p* *f*

135 6 2 rit. *Meno mosso* 136-141 142-143 *f*

146

Detailed description: This is a musical score for the first trumpet part (Trompeta C 1) in a key of B-flat major. The score consists of five staves of music. The first staff (measures 100-111) begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and then a dynamic marking of fortissimo (*ff*) for measures 104-111. A fermata of 8 measures is indicated above the staff. The second staff (measures 113-119) starts with a mezzo-forte (*mf*) dynamic and includes a fermata of 4 measures. The third staff (measures 122-131) features a piano (*p*) dynamic followed by a crescendo to forte (*f*), with a fermata of 8 measures. The fourth staff (measures 135-143) includes a ritardando (*rit.*) and a tempo change to *Meno mosso*. It contains two fermatas: one of 6 measures and another of 2 measures. The dynamic is marked forte (*f*). The fifth staff (measures 146-151) continues the melodic line with various articulations and dynamics.



# El corazón de la caña

Bambuco - Canción

Trompeta C 2

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

The musical score is written for Trompeta C 2 in 3/4 time, with a tempo of Allegro (♩ = 126). The key signature has two flats (B-flat and E-flat). The score is divided into ten staves, each with a measure number at the beginning and a measure range at the end. Dynamics and articulations are indicated throughout.

- Staff 1: Measures 1-9. Dynamics: *ff* (measures 1-6), *f* (measures 7-9). Articulation: accents on measures 6 and 9.
- Staff 2: Measures 11-21. Dynamics: *p* (measures 14-21).
- Staff 3: Measures 23-30. Dynamics: *f* (measures 23-30).
- Staff 4: Measures 31-46. Dynamics: *mf* (measures 31-46).
- Staff 5: Measures 47-57. Dynamics: *p* (measures 47-50), *f* (measures 51-57).
- Staff 6: Measures 58-62. Dynamics: *f* (measures 58-62).
- Staff 7: Measures 63-67. Dynamics: *p* (measures 63-66), *f* (measures 67-68).
- Staff 8: Measures 68-78. Dynamics: *p* (measures 68-78).
- Staff 9: Measures 80-87. Dynamics: *f* (measures 80-87).
- Staff 10: Measures 88-99. Dynamics: *mf* (measures 88-99).

# Trompeta C 2

100 *p* *f* 8 104-111

112 *ff* 4 116-119 *mf*

121 8 124-131 *p* *f*

134 6 2 rit. *Meno mosso* 136-141 142-143 *f*

145

Detailed description: This is a musical score for Trompeta C 2, spanning measures 100 to 145. The score is written in a single system with five staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features various dynamics including piano (*p*), fortissimo (*ff*), forte (*f*), and mezzo-forte (*mf*). There are several slurs and accents throughout. Measure numbers 100, 112, 121, 134, and 145 are indicated at the start of their respective staves. Measure ranges 104-111, 116-119, 124-131, 136-141, and 142-143 are also shown. Performance instructions include 'rit.' and 'Meno mosso' starting at measure 134. The score concludes with a double bar line at measure 145.

# El corazón de la caña

Bambuco - Canción

Trompeta C 3

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

6-9

10

14-21

22

27-30

35-46

51-54

60

61-62

67

71-78

79

84-87

# Trompeta C 3

8  
92-99  
*p* *f*

4  
104-107  
*f* *ff*

114  
4  
116-119  
*mf*

123  
8  
124-131  
*p* *f*

4  
136-139  
*f* *f*  
rit. **Meno mosso**

145

# El corazón de la caña

Bambuco - Canción

Trombón 1

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

*ff* 4 6-9

10 *f* *cresc.* 5 14-18 *f*

20 *p*

4 27-30 *f* *f*

36 *mf*

4 43-46 *p* *f* 8 51-58

59 *f* 3 63-65

67 *f* 5 71-75 *f*

77 *p*

4 84-87 *f* 8 92-99

# Trombón 1

100 *p* *f* 8 104-111

112 *ff* 4 116-119 *f*

121 8 124-131 *p* *f*

134 6 2 rit. *Meno mosso* 136-141 142-143 *f*

146

Detailed description: This is a musical score for Trombone 1, consisting of five staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo), as well as performance instructions like *rit.* (ritardando) and *Meno mosso*. The music features several rests of 8, 4, 6, and 2 measures, and a double bar line at the end of the fifth staff. The notation includes eighth and sixteenth notes, often beamed together, and some notes with accents.

# El corazón de la caña

Bambuco - Canción

Trombón 2

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

**ff** 4 6-9

10 **f** *cresc.* 9 14-22 **p**

24 4 27-30 **f**

34 **f** 28 39-66

67 **f** 9 71-79 **p**

81 4 84-87 **f**

20 92-111 **ff** 4 116-119

120 **f** 124-141 18 142-143 **f** rit. **Meno mosso**

145

# El corazón de la caña

Bambuco - Canción

Trombón bajo

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

*p* *ff* *mf* *f* *mp* *p* *f* *mp* *f* *f* *mp* *p* *f* *mf*

4 8 4 8 4 2 8 4 4

6-9 14-21 27-30 39-46 51-54 59-60 71-78 84-87 96-99



# Trombón bajo

100

*mp* < *f* *f*

104-107

111

*p* *ff* *mf* *f*

116-119

121

*mf*

128-131

132

*mp* < *f* *f*

136-139

143

Meno mosso

*f* *fp* < *f*

rit.

# El corazón de la caña

Bambuco - Canción

Tuba

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

6-9

10

14-21

24

27-30

33

39-46

47

51-54

57

59-62

67

71-78

81

84-87

91

92-99

104-107

*p* *ff* *mf* *f* *mp* *p* *f* *mp* *f* *mp* *p* *f* *mp* *p* *f* *mp* *p*

4 8 4 8 4 8 4 8 4 4

# Tuba

108

*f* *p* *ff*

115

*mf* 4 *f* *mf*

125

4 *mp* *f*

135

4 *f* *f*

145

*fp* *f*

rit.

Meno mosso

# El corazón de la caña

Bambuco - Canción

Timbales

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

The musical score is written for Timbales in 3/4 time, starting with an Allegro tempo of 126 beats per minute. It consists of eight staves of music, each with a key signature of one flat (Bb) and a common time signature of 3/4. The score includes various musical notations such as dynamics (p, mf, f), accents (>), and slurs. Measure numbers are indicated at the beginning of each staff, and specific measure ranges are noted below the staves. The piece concludes with a ritardando (rit.) and a change to a slower tempo, Meno mosso.

13

41

67

92

103

126

rit. Meno mosso

2

142-143

3-5

6-9

16-34

35-38

43-47

51-66

73-91

96-100

104-110

113-123

128-132

136-141

*p* < *f*

*mf* > *p*

*f*

*p* < *mf*

*f* *mf* > *p*

*f* *p* < *mf*

*f* *mf* > *p*

*p* < *mf*

*p* < *mf*

*mf* > *f*

*mp*

# El corazón de la caña

Bambuco - Canción

Triángulo

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

5 9

1-5 6-14 *p*

8 4

19-26 *p* 31-34

35

2 3 4

*mf* *f*

43

4

*mf* 47-50 *p*

52

2 3 4 5 6 7 8

*mf* 59-62 *p*

64

2 3 4 5

67-71 *p*

75

8 4

76-83 *p* 88-91

# Triángulo

92

Musical notation for measures 92-98. The piece is in 2/4 time. Measures 92-98 contain a sequence of eighth and quarter notes. Dynamic markings include *f* at the beginning and *mf* in measure 95.

99

Musical notation for measures 99-103. Measure 99 is a whole rest. Measure 100 is a whole note with a slur and the number 4 above it. Measures 101-103 contain eighth notes with slurs and fingerings 2, 3, and 4. Measure 102 has a dynamic marking of *p*. Measure 103 has a dynamic marking of *mf*.

111

Musical notation for measures 111-119. Measure 111 is a whole rest. Measure 112 is a whole note with a slur and the number 12 above it. Measures 113-119 contain a sequence of eighth and quarter notes. Dynamic markings include *f* at the beginning and *mf* in measure 117.

130

Musical notation for measures 130-135. Measure 130 is a whole rest. Measure 131 is a whole note with a slur and the number 4 above it. Measures 132-135 contain eighth notes with slurs and fingerings 2, 3, 4, and 5. Measure 132 has a dynamic marking of *p*. Measure 135 has a dynamic marking of *mf*.

141

Musical notation for measures 141-146. Measures 141-143 contain eighth notes with slurs and fingerings 6, 7, and 8. Measure 141 has a dynamic marking of *f*. Measure 142 has a *rit.* marking. Measure 143 has a *Meno mosso* marking. Measure 144 is a whole rest. Measure 145 is a whole note with a slur and the number 3 above it. Measure 146 is a whole rest.

# El corazón de la caña

Bambuco - Canción

Platillo suspendido

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

3 en la campana

*p* *f* 3-5 *p* 2 3 4

10

*f* 5 14-18 *mf* 2 3

22 en la campana

*p* 4 27-30 *mf* 2

33

3 4 14 35-48 *mf* *pp* 2

53

*mp* *f*

62

63-66 *f* 71-75

76

*mf* *p* en la campana 6 7 8

84-87

*mf* 84-87 92-101

# Platillo suspendido

102

*mf* *pp* *mp*

109

6 7 8 **3** en la campana *p* 2

113-115

118

3 4 5 6 7 8 **10** *mf*

124-133

135

*pp* *mp* rit.

143

**Meno mosso** 8 **3** *f*

144-146



# El corazón de la caña

Bambuco - Canción

Redoblante

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

Musical notation for measures 1-8. Measure 1 starts with a 3/4 time signature. Measures 1-4 feature a *f* dynamic. Measures 5-8 feature a *p* dynamic. Fingerings 2 and 3 are indicated above measures 2 and 3 respectively.

Musical notation for measures 9-16. Measures 9-12 feature a *f* dynamic. Measures 13-16 feature a *p* dynamic. Fingerings 2, 3, 4, 8, and 2 are indicated above measures 10, 11, 12, 14, and 15 respectively.

Musical notation for measures 17-26. Measures 17-18 feature a *p* dynamic. Measure 19 contains a 4-measure rest (19-22). Measures 23-26 feature a *p* dynamic. Fingerings 3, 4, 4, 2, 3, and 4 are indicated above measures 17, 18, 19, 23, 24, and 25 respectively.

Musical notation for measures 27-34. Measures 27-30 feature a *p* dynamic. Measures 31-34 feature a *mf* dynamic. Fingerings 2, 3, 4, 2, 3, and 4 are indicated above measures 28, 29, 30, 32, 33, and 34 respectively.

Musical notation for measures 35-42. Measures 35-38 feature a *mf* dynamic. Measures 39-42 feature a *f* dynamic. Fingerings 2, 3, 4, 2, 3, and 4 are indicated above measures 36, 37, 38, 40, 41, and 42 respectively.

Musical notation for measures 43-50. Measures 43-46 feature a *p* dynamic. Measures 47-50 feature a *mf* dynamic. Fingerings 5, 6, 7, and 8 are indicated above measures 44, 45, 46, and 47 respectively.

Musical notation for measures 51-58. Measures 51-54 feature a *p* dynamic. Measures 55-58 feature a *mf* dynamic. Fingerings 2, 3, 4, 5, 6, 7, and 8 are indicated above measures 52, 53, 54, 56, 57, 58, and 59 respectively.

Musical notation for measures 59-66. Measures 59-62 feature a *f* dynamic. Measures 63-66 feature a *p* dynamic. Fingerings 2, 3, 4, 2, 3, and 4 are indicated above measures 60, 61, 62, 64, 65, and 66 respectively.

# Redoblante

67

*f* *p*

74

76-79 *p*

84

*p* *mf*

92

*f* *p*

101

*mf* *p* *mf*

109

*f* *p*

118

*f* *f*

127

*p* *mf*

135

*p* *mf* rit.

144 **Meno mosso**

*mf* *f*

# El corazón de la caña

Bambuco - Canción

Bombo

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

1  
*p*  $\text{>}$   $\text{>}$   $\text{>}$  *f* 2 3 *p*

9  
4 5 6 7 8 3 *f* 15-17 *p*

19  
*mf* 2 3 *p*

27-29 3 2 3 4 *p* *mf* 35-38

39  
*f*

46  
*mf*  $\text{>}$   $\text{>}$   $\text{>}$   $\text{>}$  3 51-53 *f*

55  
2 3 4 2 3 4 *f*  $\text{>}$  *p*

64  
2 3 2 3 4 *f*

# Bombo

72-74 **3** *p*  $\leq$  *mf* *p*

82 **3** *p*  $\leq$  *mf*

92 *f*

99 *mf*  $\leq$  *f* **3** 104-106 *f*

108 *f*

116 *p* *f* *f*

125

132 *mf*  $\leq$  *f* **3** 136-138 *f*

141 rit. **Meno mosso** **3** *f* 144-146

# El corazón de la caña

Bambuco - Canción

Piano

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section. The second staff (bass clef) provides a steady accompaniment with quarter notes and rests.

Musical notation for measures 6-9. The first staff (treble clef) features a melodic line starting with a piano (*p*) dynamic. The second staff (bass clef) continues with a simple accompaniment.

Musical notation for measures 10-14. The first staff (treble clef) has a forte (*f*) dynamic, while the second staff (bass clef) maintains the accompaniment. The piece concludes this section with a piano (*p*) dynamic.

Musical notation for measures 15-19. The first staff (treble clef) shows a forte (*f*) dynamic that gradually decreases to piano (*p*) with a crescendo (*cresc.*) marking. The second staff (bass clef) continues with the accompaniment.

Musical notation for measures 20-24. The first staff (treble clef) features a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) dynamic. The second staff (bass clef) provides the accompaniment.

Piano

25

Musical score for measures 25-29. The piece is in a minor key with a 3/4 time signature. Measure 25 starts with a piano (*p*) dynamic. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment of chords and single notes.

30

Musical score for measures 30-34. The dynamics shift to forte (*f*) starting in measure 30. The right hand continues with intricate chordal patterns and melodic fragments, and the left hand maintains its accompaniment role.

35

Musical score for measures 35-40. The forte (*f*) dynamic is maintained. The right hand shows a mix of chords and melodic lines, with some notes marked with accents (>). The left hand accompaniment remains consistent.

41

Musical score for measures 41-46. The right hand features a series of chords and melodic phrases, with accents (>) placed over several notes. The left hand accompaniment continues with a steady rhythm.

47

Musical score for measures 47-51. The dynamics fluctuate, starting with piano (*p*), moving to forte (*f*) in measure 48, and returning to piano (*p*) in measure 50. The right hand has a complex texture with many chords and melodic lines, while the left hand accompaniment is steady.

Piano

52

Musical score for measures 52-56. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is present in measure 54.

57

Musical score for measures 57-61. The right hand has a more complex texture with chords and moving lines. Dynamic markings include *p* (piano) in measure 58 and *f* (forte) in measure 60. A hairpin crescendo is shown between measures 59 and 60.

62

Musical score for measures 62-66. The right hand continues with melodic and harmonic development. A dynamic marking of *p* (piano) is in measure 63. A hairpin crescendo is shown in measure 65.

67

Musical score for measures 67-71. The right hand features a series of chords and melodic fragments. Dynamic markings include *f* (forte) in measure 67 and *p* (piano) in measure 71.

72

Musical score for measures 72-76. The right hand has a melodic line with some rests. Dynamic markings include *f* (forte) in measure 74 and *p cresc.* (piano crescendo) in measure 75. Hairpin crescendos are shown in measures 73 and 74.

Piano

77

Musical score for measures 77-81. The piece is in a minor key. The right hand features a melodic line with some grace notes and slurs, while the left hand provides a steady bass accompaniment. Dynamic markings include *f* and *p*.

82

Musical score for measures 82-86. The right hand continues with a melodic line, and the left hand has a more active bass line. A *p* dynamic marking is present.

87

Musical score for measures 87-91. The right hand has a more complex texture with many beamed notes. The left hand continues with a steady accompaniment. A *f* dynamic marking is present.

92

Musical score for measures 92-97. The right hand features a series of chords and some melodic fragments. The left hand has a steady bass line. A *f* dynamic marking is present.

98

Musical score for measures 98-102. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. Dynamic markings include *p* and *f*.



Piano

103

Musical score for measures 103-107. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with dotted rhythms. A dynamic marking of *p* (piano) is present in measure 104.

108

Musical score for measures 108-112. The right hand has a more active melodic line with eighth notes and some triplets. The left hand continues with a rhythmic bass line. Dynamic markings include *f* (forte) in measure 108 and *ff* (fortissimo) in measure 111.

113

Musical score for measures 113-117. The right hand features a series of chords and some melodic fragments. The left hand has a simple bass line. A dynamic marking of *p* (piano) is shown in measure 115.

118

Musical score for measures 118-122. The right hand has a complex texture with many chords and some melodic lines. The left hand has a bass line with some chords. A dynamic marking of *f* (forte) is present in measure 119.

123

Musical score for measures 123-127. The right hand features a melodic line with some chords. The left hand has a bass line with some chords. A dynamic marking of *f* (forte) is present in measure 123.

Piano

129

Musical score for measures 129-133. The piece is in a minor key. The right hand features a melodic line with some grace notes and a crescendo leading to a fortissimo (f) dynamic. The left hand provides a steady accompaniment with some grace notes.

134

Musical score for measures 134-137. The right hand continues the melodic line with a piano (p) dynamic. The left hand has a more active accompaniment with grace notes.

138

Musical score for measures 138-141. The right hand has a melodic line with a fortissimo (f) dynamic. The left hand has a steady accompaniment.

142

rit. **Meno mosso**

Musical score for measures 142-145. The tempo changes from ritardando (rit.) to meno mosso. The right hand has a melodic line with a fortissimo (f) dynamic. The left hand has a steady accompaniment.

146

Musical score for measures 146-150. The right hand has a melodic line with a fortissimo (ff) dynamic. The left hand has a steady accompaniment.

# El corazón de la caña

Bambuco - Canción

Coro

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

5 8 *p*

Soprano I 1-5 6-13 U - na no - che le cor -

Soprano II U - na no - che le cor -

Contralto U - na no - che

16 *f*

S. I ta - ron, el co - ra - zón a la ca - ña, y des - de en - ton - ces se es - cu - chan la - men - tos

S. II ta - ron, el co - ra - zón a la ca - ña, y des - de en - ton - ces se es - cu - chan la - men - tos

A. le cor - ta - ron, el co - ra - zón a la ca - ña, y des - de en - ton - ces se es - cu - chan la - men - tos

21 *mp* *f*

S. I por los tra - pi - ches, la - men - tos que van di - cien - do, na - ci - dos de sus en - tra -

S. II por los tra - pi - ches, la - men - tos que van di - cien - do, na - ci - dos de sus en - tra -

A. por los tra - pi - ches, la - men - tos que van di - cien - do, na - ci - dos de sus en - tra -

26 *mp*

S. I - ñas, pa - ra qué le cor - ta - rí - an el co - ra - zón a la ca - ña,

S. II - ñas, pa - ra qué le cor - ta - rí - an el co - ra - zón a la ca - ña,

A. - ñas, el co - ra - zón, co - ra - zón, co - ra - zón,

## Coro

31 *f* 4

S. I. pa - ra qué le cor - ta - rí - an el co - ra - zón a la ca - ña. 35-38

S. II. pa - ra qué le cor - ta - rí - an el co - ra - zón a la ca - ña. 4

A. el co - ra - zón, co - ra - zón a la ca - ña. 4

39 *f*

S. I. Lo mis-mo cor-tan las vi-das por el pla- cer de cor-tar - las, pa - ra que que-de la tie - rra

S. II. Lo mis-mo cor-tan las vi-das por el pla- cer de cor-tar - las, pa - ra que que-de la tie - rra

A. Lo mis-mo cor-tan las vi-das por el pla- cer de cor-tar - las, pa - ra que que-de la tie - rra

45

S. I. con do - lo - res en el al - ma, por - que las ma - nos la - brie - gas que sa - ben a - ca - ri - ciar -

S. II. con do - lo - res en el al - ma, por - que las ma - nos la - brie - gas que sa - ben a - ca - ri - ciar -

A. con do - lo - res en el al - ma, por - que las ma - nos la - brie - gas que sa - ben a - ca - ri - ciar -

50 *p*

S. I. - la, las cor - tan co - mo a la ca - ña por el pla - cer de cor - tar - las

S. II. - la, las cor - tan co - mo a la ca - ña por el pla - cer de cor - tar - las

A. - la, las cor - tan co - mo a la ca - ña por el pla - cer de cor - tar - las

## Coro

55 *f*

S. I. las cor-tan co-mo-a la ca-ña por el pla-cer de cor-tar - las. 8 4  
59-66 67-70

S. II. las cor-tan co-mo-a la ca-ña por el pla-cer de cor-tar - las.

A. las cor-tan co-mo-a la ca-ña por el pla-cer de cor-tar - las.

71 *p* *f*

S. I. U - na no - che le cor - ta - ron, el co - ra - zón a la ca - ña,

S. II. U - na no - che le cor - ta - ron, el co - ra - zón a la ca - ña,

A. U - na no - che le cor - ta - ron, el co - ra - zón a la ca - ña,

76 *mp*

S. I. y des-de\_en-ton-ces se-es-cu-chan la-men-tos por los tra-pi - ches, la - men-tos que van di - cien -

S. II. y des-de\_en-ton-ces se-es-cu-chan la-men-tos por los tra-pi - ches, la - men-tos que van di - cien -

A. y des-de\_en-ton-ces se-es-cu-chan la-men-tos por los tra-pi - ches, la - men-tos que van di - cien -

81 *f* *mp*

S. I. - do, na - ci - dos de sus en - tra - ñas, pa - ra qué le cor - ta - rí - an el co - ra -

S. II. - do, na - ci - dos de sus en - tra - ñas, pa - ra qué le cor - ta - rí - an el co - ra -

A. - do, na - ci - dos de sus en - tra - ñas, el co - ra - zón, co - ra -

## Coro

86

S. I *f*  
zón a la ca - ña, pa - ra qué le cor - ta - rí - an el co - ra - zón a la ca - ña.

S. II *f*  
zón a la ca - ña, pa - ra qué le cor - ta - rí - an el co - ra - zón a la ca - ña.

A.  
zón, co - ra - zón, el co - ra - zón co - ra - zón a la ca - ña.

92

S. I *f*  
Lo mis - mo cor - tan las vi - das por el pla - cer de cor - tar - las, pa - ra que que - de la tie - rra

S. II *f*  
Lo mis - mo cor - tan las vi - das por el pla - cer de cor - tar - las, pa - ra que que - de la tie - rra

A. *f*  
Lo mis - mo cor - tan las vi - das por el pla - cer de cor - tar - las, pa - ra que que - de la tie - rra

98

S. I  
con do - lo - res en el al - ma por - que las ma - nos la - brie - gas que sa - ben a - ca - ri - ciar -

S. II  
con do - lo - res en el al - ma por - que las ma - nos la - brie - gas que sa - ben a - ca - ri - ciar -

A.  
con do - lo - res en el al - ma por - que las ma - nos la - brie - gas que sa - ben a - ca - ri - ciar -

103

S. I *p*  
- la las cor - tan co mo a la ca - ña por el pla - cer de cor - tar - las,

S. II *p*  
- la las cor - tan co mo a la ca - ña por el pla - cer de cor - tar - las,

A. *p*  
- la las cor - tan co mo a la ca - ña por el pla - cer de cor - tar - las,

## Coro

108 *f* 12

S. I. las cor - tan co mo-a la ca - ña por el pla - cer de cor - tar - las. 112-123

S. II. las cor - tan co mo-a la ca - ña por el pla - cer de cor - tar - las. 12

A. las cor - tan co mo-a la ca - ña por el pla - cer de cor - tar - las. 12

124 *f*

S. I. Lo mis-mo cor-tan las vi-das por el pla-cer de cor-tar - las, pa-ra que que-de la

S. II. Lo mis-mo cor-tan las vi-das por el pla-cer de cor-tar - las, pa-ra que que-de la

A. Lo mis-mo cor-tan las vi-das por el pla-cer de cor-tar - las, pa-ra que que-de la

129

S. I. tie - rra con do - lo - res en el al ma, por - que las ma - nos - la - brie - gas que sa - ben

S. II. tie - rra con do - lo - res en el al ma, por - que las ma - nos - la - brie - gas que sa - ben

A. tie - rra con do - lo - res en el al ma, por - que las ma - nos - la - brie - gas que sa - ben

134 *p*

S. I. a - ca - ri - ciar - la, las cor - tan co - mo-a la ca - ña por el pla cer de cor - tar -

S. II. a - ca - ri - ciar - la, las cor - tan co - mo-a la ca - ña por el pla cer de cor - tar -

A. a - ca - ri - ciar - la, las cor - tan co - mo-a la ca - ña por el pla cer de cor - tar -

# Coro

139

rit.

*f*

S. I  
- las, las cor-tan co-mo-a la ca-ña por el pla-cer de cor-tar - las.

S. II  
- las, las cor-tan co-mo-a la ca-ña por el pla-cer de cor-tar - las.

A.  
- las, las cor-tan co-mo-a la ca-ña por el pla-cer de cor-tar - las.

144

Meno mosso

*ff*

S. I  
Un fu - ne - ral de lu - ce - ros cu - bre la piel de la pa - tria. 148-150 **3**

S. II  
Un fu - ne - ral de lu - ce - ros cu - bre la piel de la pa - tria. **3**

A.  
Un fu - ne - ral de lu - ce - ros cu - bre la piel de la pa - tria. **3**



# El corazón de la caña

Bambuco - Canción

Violín I

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

The musical score is written for Violin I in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a metronome marking of 126. The score consists of ten staves of music. The first staff begins with a forte (*ff*) dynamic and includes a crescendo hairpin. The second staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The third staff contains a four-measure rest (marked '4') between measures 14 and 17, with dynamics *p* and *f* indicated. The fourth staff has another four-measure rest (marked '4') between measures 23 and 26, with a piano (*p*) dynamic. The fifth staff begins with a piano (*p*) dynamic and includes a crescendo hairpin. The sixth staff features a four-measure rest (marked '4') and a pizzicato (*pizz.*) instruction, with a forte (*f*) dynamic. The seventh staff includes an arco instruction and a forte (*f*) dynamic. The eighth staff starts with a piano (*p*) dynamic and includes a crescendo hairpin, ending with a forte (*f*) dynamic. The ninth staff begins with a forte (*f*) dynamic and includes a crescendo hairpin.

# Violín I

61 *p*

67 *f* 4 71-74 *p*

76 4 80-83 *p*

85

91 *f* pizz. >

97 arco *f*

103 > *p* arco *f*

109 > *f ff*

114 > *p* <

120 *f* pizz. *f* >

Violín I

126

Musical staff for measures 126-132. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of notes with accents (>) and rests.

133

arco

*f*

*p*

Musical staff for measures 133-138. The staff is in treble clef with a key signature of two flats. It includes the instruction "arco" above the staff, dynamic markings *f* and *p*, and accents (>).

139

arco

*f*

rit.

*f*

Meno mosso

Musical staff for measures 139-144. The staff is in treble clef with a key signature of two flats. It includes the instruction "arco" above the staff, dynamic markings *f*, a "rit." marking above the staff, and "Meno mosso" above the staff. It also features accents (>).

145

Musical staff for measures 145-150. The staff is in treble clef with a key signature of two flats. It contains a sequence of notes with accents (>) and rests.

# El corazón de la caña

Bambuco - Canción

Violín II

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats. Starts with a whole rest, then a series of eighth and quarter notes. Dynamics include *ff* and a crescendo hairpin.

Musical staff 2: Treble clef, 3/4 time signature, key signature of two flats. Starts with a repeat sign, followed by eighth and quarter notes. Dynamics include *p* and *f*.

Musical staff 3: Treble clef, 3/4 time signature, key signature of two flats. Includes a 4-measure rest (measures 14-17) and eighth/quarter notes. Dynamics include *p* and *f*.

Musical staff 4: Treble clef, 3/4 time signature, key signature of two flats. Includes a 4-measure rest (measures 23-26) and eighth/quarter notes. Dynamics include *p*.

Musical staff 5: Treble clef, 3/4 time signature, key signature of two flats. Includes a 4-measure rest (measures 35-38) and eighth/quarter notes. Dynamics include *f*.

Musical staff 6: Treble clef, 3/4 time signature, key signature of two flats. Labeled *pizz.* and *f*. Includes eighth and quarter notes with accents.

Musical staff 7: Treble clef, 3/4 time signature, key signature of two flats. Includes a 4-measure rest (measures 47-50) and eighth/quarter notes. Dynamics include *p* and *arco*.

Musical staff 8: Treble clef, 3/4 time signature, key signature of two flats. Includes eighth and quarter notes. Dynamics include *f*.

Violín II

59

*f* *p*

65

*f*

70

4  
71-74 *p* *f*

79

4  
80-83 *p*

87

92

pizz. *f*

98

4 arco  
100-103 *p*

106

*f*

112

*ff* *p*

# Violín II

117

*f*

122

*f* pizz.

128

4  
132-135

136

*p* arco *f*

141

rit. Meno mosso *f*

146

# El corazón de la caña

Bambuco - Canción

Viola

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

6

12

18

27

33

39 pizz.

45 arco

53 pizz.

*ff*

*p*

*f*

*p*

*f*

*f*

*f*

*f*

*p*

*f*

4

23-26

4

47-50

4

# Viola

60

2 arco

61-62 *p*

67

*f* *p*

73

*f*

78

4

80-83 *p*

86

*f*

92

pizz.

*f*

98

4 arco

100-103 *p*

106

*f* *ff*

113

*p*



# Viola

118

*f*

124

pizz.

*f*

130

4 arco

132-135 *p*

138

rit. **Meno mosso**

*f* *f*

145

*f*

# El corazón de la caña

Bambuco - Canción

Violoncello

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

8

*p* < *ff* *mf* *mp* pizz. *mp*

8

arco *f*

15

*mp* *f*

22

4  
23-26 *mp* *f*

32

*f*

39

pizz. *f*

46

2  
47-48 arco *f* *p*

54

*f*

60

pizz. arco *f* *p*

67

arco *f* *mp*

# Violoncello

74 4

84 *mp*

91 *f* pizz.

98 *f* *p* arco 2 100-101

106 *f*

111 *ff* *mf* *mp*

118 *f* *f* pizz.

125

132-133 *f* *p* arco 2

140 *f* rit. *f* **Meno mosso**

145

# El corazón de la caña

Bambuco - Canción

Contrabajo

José A. Morales  
Arreglo: Pedro Sarmiento

Allegro ♩ = 126

7

14

21

28

35

42

50

57

67

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# Contrabajo

74 arco  
*f* *mp*

81 *mp*

88 *f*

94

101 arco *f* pizz. *p*

108 arco *f* *ff*

115 *mp* *f*

122 *f*

129 arco *f* pizz. *p*

137 arco *f* rit.

144 *f* *Meno mosso*