

Hay que sacar al diablo

Bambuco



Letra y música / Lyrics and music:
Eugenio Arellano

Arreglo / Arrangement:
Orlando Perdomo Escandón

Nivel 2 / Level 2
Duración / Time: 3:45

Formato instrumental

Instrumentation

Flautas
Soprano 1
Soprano 2
Alto
Tenor

Sistros
Soprano
Alto

Xilófonos
Soprano
Alto

Metalófonos
Soprano
Alto

Percusión 1
Chucho
Percusión 2
Tambora

Voz



Guitarra
Contrabajo

Hay que sacar al diablo

(Bambuco)

Contrabajo

Letra y Música de
Eugenio Arellano
Arreglo de Orlando Perdomo Escandón

♩. = 96

Musical score for Contrabajo (Bass) of the song "Hay que sacar al diablo". The score is written in bass clef with a 6/8 time signature. It consists of ten staves of music, each starting with a measure number in a box. The dynamics are indicated by *mp*, *mf*, *f*, *p*, and *mf*. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 55. The score includes a first ending (1.) and a second ending (2.) starting at measure 84.

10 *mp*

19

28

37

46 *mf*

55 *f* *f* *mp*

64 *f* *mf* *p*

74 *mf* *p* *mf*

84 *mf* *p* *mf* *f*

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Flauta Alto

Letra y Música de
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Arreglo de Orlando Perdomo Escandón

♩. = 96

mf *f* *p*

7

mf 5 7

23

6 2

35

18 15

72

14 1. 2 2. 3 *f*

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Flauta Soprano 1

Letra y Música de
Eugenio Arellano
Arreglo de Orlando Perdomo Escandón

♩. = 96

Musical staff 1: Treble clef, 6/8 time signature. Measures 1-6. Dynamics: *mf*, *f*, *p*.

Musical staff 2: Treble clef, 6/8 time signature. Measures 7-12. Fingerings: 5, 7. Dynamics: *mf*.

Musical staff 3: Treble clef, 6/8 time signature. Measures 13-18. Fingerings: 6, 2.

Musical staff 4: Treble clef, 6/8 time signature. Measures 19-24. Fingerings: 18, 15. Key signature change to two sharps.

Musical staff 5: Treble clef, 6/8 time signature. Measures 25-30. Fingerings: 14, 2, 3. Dynamics: *f*.

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Flauta Soprano 2

Letra y Música de
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♩. = 96

mf *f* *p*

7

mf 5 7

23

mf 6 2

35

mf 18 15

72

f 14 1. 2 2. 3

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Flauta Tenor

Letra y Música de
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Arreglo de Orlando Perdomo Escandón

♩. = 96

Musical staff 1: Flute Tenor, measures 1-6. Dynamics: *mf*, *f*, *p*.

Musical staff 2: Flute Tenor, measures 7-12. Includes fingering numbers 5 and 7, and accents. Dynamics: *mf*.

Musical staff 3: Flute Tenor, measures 13-18. Includes fingering numbers 6 and 2.

Musical staff 4: Flute Tenor, measures 19-24. Includes fingering numbers 18 and 15.

Musical staff 5: Flute Tenor, measures 25-30. Includes fingering numbers 14, 1, 2, 2, 3, and dynamic *f*.

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Guitarra

Letra y Música de
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The sheet music is written for guitar in 6/8 time. It consists of seven staves of music, each with a measure number in a box at the beginning. The notes are primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed above the notes. The key signature has one sharp (F#), and the time signature is 6/8. The music is marked with a piano (*p.*) dynamic and a mezzo-piano (*mp*) dynamic. The chords used include Dm9b6, G7, CMaj7, FMaj7, Dm6, E7, Am7, Gm7, C#, Dm7, G7, CMaj7, FMaj7, Bm7(b5), E7, Am7, Am6, Am6, E7, Am7, Am/G, Dm7, F/C, E7/B, E7, Am, Gm7, A7, Dm7, G7, CMaj7, E7, Am, E7, Am, Am/G, Dm7, Esus/B, and E7.

Guitarra

43 Am Gm7 C9 FMaj7

49 B7/F# B7 E Dm7 Am7 Bm7(b5)E7/G#

55 AMaj7 D E AMaj7 Esus/B E A A7

61 DMaj7 A° C#m Em

67 Bm D/A E/G# E(#5) A E

73 A Esus/BE AMaj7 A7 DMaj7 C#7 F#m7

80 Em A7 DMaj7 A° C#m A#° Bm7 E

87 AMaj7 A7 FMaj7 Dm7 AMaj7

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Metalófono Alto

Letra y Música de
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Arreglo de Orlando Perdomo Escandón

♩. = 96

The musical score is written for Metalófono Alto in 6/8 time. It consists of ten staves of music, each starting with a measure number in a box. The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as rests, eighth notes, quarter notes, and chords. Dynamic markings include *mf*, *p*, *f*, and *mf*. There are also performance instructions like accents (>) and slurs. Some measures contain multi-measure rests with numbers 2, 3, and 8. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final chord.

8

15 3 2

27 2

36

44 2 *f* *f*

53 2 *mf*

61 2 *mf*

69 3 2 2

79 *f* *mf*

87 1. 2. *p* *mf* *f*

Hay que sacar al diablo

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Metalófono Soprano

Letra y Música de
Eugenio Arellano
Arreglo de Orlando Perdomo Escandón

♩. = 96
8

16 3 2

mf *p*

27 2

36

44 2 *f* *f*

53 2 *mf* 3

61 2 *mf* 3

72 2 2

81 *f* *mf*

87 1. 2. *p* *mf* *f*

Detailed description: This is a musical score for the Metalófono Soprano part of the song 'Hay que sacar al diablo'. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked as quarter note = 96. The score consists of ten staves of music, with measure numbers 16, 27, 36, 44, 53, 61, 72, 81, and 87 indicated at the beginning of their respective staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte) are used throughout. There are also articulation marks like accents (>) and slurs. Some measures contain fingerings (e.g., 3, 2, 2) and a '3' above a measure at 61. A first and second ending are marked at the end of the piece, starting at measure 87.

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Percusión 1
Chucho

Letra y Música de
Eugenio Arellano
Arreglo de Orlando Perdomo Escandón

♩ = 96
7

mp

16

25

34

43

52

61

70

79

86

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Percusión 2
Tambora

Letra y Música de
Eugenio Arellano
Arreglo de Orlando Perdomo Escandón

♩. = 96
7

mp

16

25

34

43

mf *f*

52

f *mp* *f* *mf*

61

p *mf* *p*

70

mf *f*

79

f *mf*

86

p *mf* *f*

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Sistro Alto

Letra y Música de
Eugenio Arellano
Arreglo de Orlando Perdomo Escandón

♩. = 96

8

15 3 2

mf *p*

26

35

43 2

f

52 2

f *mf*

61 2 3

mf

72 2 2

81

f *mf*

87 1. 2.

p *mf* *f*

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(Bambuco)

Sistro Soprano

Letra y Música de
Eugenio Arellano
Arreglo de Orlando Perdomo Escandón

♩. = 96

8

15

3

2

mf *p*

26

2

37

45

2

f *f*

56

mf *mf*

2

3

69

2

2

79

f *mf*

87

1.

2.

p *mf* *f*

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Voz

Letra y Música de
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Arreglo de Orlando Perdomo Escandón

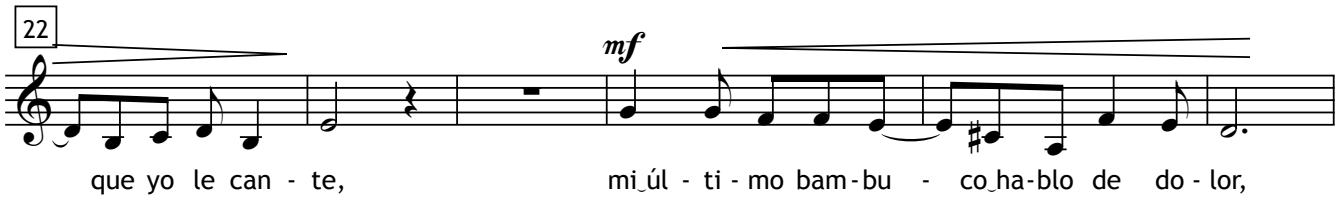
♩. = 96

16 *mp* *mp*



Que le es-ta-rá pa-san - do a nues-tro pa - ís des-de la úl-ti-ma vez

22 *mf*



que yo le can - te, mi úl - ti - mo bam - bu - co ha - blo de do - lor,

28 *f* *p*



a - ho - ra las co - sas an - dan de mal en peor no pue - de u - no ca - llar -

34



- se te - nien - do voz, si la mo - ral del mun - do va pa - ra a - trás

40 *mf*



que se hi - cie - ron los hom - bres que ha - cen el bien siem - pre la mis - ma

46 *f*



co - sa no ha - brá po - der pa - ra que la jus - ti - cia trai - ga la paz

52 *f* *mp* *f* *mf*



¡ay! hay que sa - car al dia - blo no hay más que ha - cer. Que sue - nen ex - plo -

Voz

58 *p*
sio-nes de in-te-li-gen - cia so-bre el he-ri-do vien - tre de mi pa-ís,

64 *mf* *p*
que el pue-blo des - de ni-ño to-me con - cien-cia que la vio-len - cia

70 *mf*
no lle-ga a un fin. Aun-que ya se ha-ya di-cho bue-no es de-cir - lo,

76 *f* *f*
hay que pa-rar la gue-rra con la can - ción, por que so-lo el bam -

82 *mf*
bu-co tie-ne per - mi - so, de ha-cer llo-rar el al - ma de la e - mo -
la na -

87 1. 2. *p* *mf* *f* 2
ción. ción.

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Xilófono Alto

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Arreglo de Orlando Perdomo Escandón

♩. = 96

8

16 3 2

mf p

27 2

36

44 2 f f

53 2 mf

61 2 mf sfz

68 4 2 2

79 f mf

87 1. 2. p mf f

Hay que sacar al diablo

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Xilófono Soprano

Letra y Música de
Eugenio Arellano
Arreglo de Orlando Perdomo Escandón

♩. = 96

8

16 3 2

mf *p*

27

35

43 2 *f*

52 2 *mf*

61 2 4 *mf* *sfz*

72 2 2

80 *f* *mf*

87 1. 2. *p* *mf* *f*