

EN TREN A LA SABANA

(Marcha)

David Ocampo Ciro

Obra para Estudiantina

Nivel básico-medio



David Ocampo Ciro

EN tren a la Sabana

Duración: 3:40

Instrumentación:

2 Bandolas

Tiple

2 Guitarras Melódicas

Guitarra

Contrabajo

3 Percusionistas

RESEÑA

Esta obra de carácter alegre y jocoso recrea un paseo en uno de los emblemas de la ciudad de Bogotá: “El tren de la sabana”; allí, los instrumentos de cuerda pulsada imitarán la marcha del tren a medida que va tomando velocidad. Tiene el formato de dos bandolas, tiple, dos guitarra melódicas, guitarra, contrabajo y percusión. En ella se presenta una exploración tímbrica no solo desde el sonido característico de los instrumentos y su forma de ejecución sino también empleando efectos y recursos percusivos que se convierten un atractivo para los estudiantes.

Se encuentra en ritmo de marcha aunque un tanto atípica, pues está escrita en seis octavos con el propósito de hacer un acercamiento a los estudiantes a la métrica de compás compuesto en la que se hallan muchos de los géneros latinoamericanos. Su melodía contribuye al planteamiento anterior con figuraciones atresilladas, intervalos por grados conjuntos diatónicos y cromáticos y saltos pensados desde la afinación de las cuerdas de los instrumentos del conjunto para que en su digitación las posiciones sean más fáciles de apropiar, teniendo en cuenta detalles fisionómicos como la distinta fuerza que poseen los dedos de la mano izquierda y el largor de cada uno.

A nivel orquestal se desarrolla principalmente sobre los roles correspondientes a este tipo de agrupaciones, donde las bandolas se encargan de la melodía, voces y contrapuntos, los triples mantienen una función rítmica y armónica al igual que las guitarras, quienes además realizan las conducciones de los bajos y los enlaces entre acordes conocidos en el argot de la música popular como “bordoneos”. El uso de las guitarras melódicas se aprovechó no solo en la duplicación de las bandolas, sino también dándoles un protagonismo particulares donde se resaltarán las cualidades tímbricas y la posibilidades técnico-instrumentales debido a su morfología y construcción como el uso de cuerdas de nylon, de tal manera que la obra no se vea afectada por un posible número reducido de bandolas según lo que planteado por el proyecto de formación.

David Ocampo Ciro (n.1996)

Especialista en educación musical del Conservatorio del Tolima y Licenciado en música de la Universidad Tecnológica de Pereira. Intérprete de bandola, tiple y guitarra, ha hecho parte de agrupaciones de música andina colombiana entre las que se destacan Eco Trío, Dueto Óscar y Julio, Dueto Azahares, Sinergia Ensemble, Trío Instrumental Tr3s en Uno y la solista Lizeth Vega, con las cuales ha obtenido los primeros puestos en certámenes como el Festival Mono Núñez, Concurso Nacional del Bambuco, Festival Hatoviejo Cotrafa, Festival Antioquia Le Canta a Colombia. También compositor y arreglista para formatos de diversas organologías tales como coros,



estudiantinas, orquestas de cuerdas pulsadas, ensambles vocales-instrumentales, banda sinfónica, entre otros, tanto en procesos de formación como de carácter profesional como: Estudiantina Sinapsis, Orquesta de Cuerdas Pulsadas de Risaralda, Orquesta Típica Filarmónica de Caldas, Orquesta de Vientos de Risaralda, Grupo vocal Spinto, Grupo vocal Ilhoe, Dueto Azahares, Dueto Cafecito y Caña, Lizeth Vega Ensemble, entre otros.

Notaciones especiales

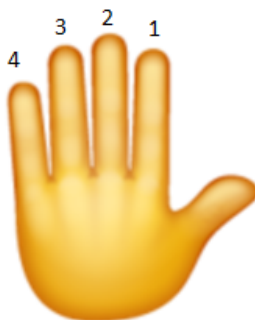
Mano sobre el diapasón:

Índice: 1

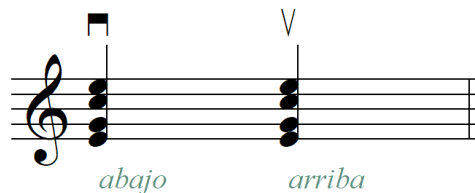
Medio: 2

Anular: 3

Meñique: 4



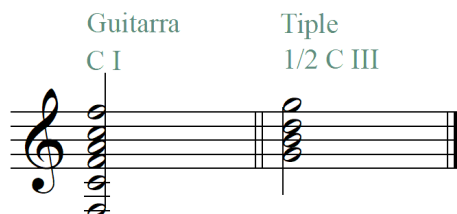
Dirección de la plumada y el rasgueo:



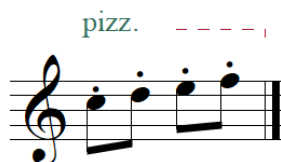
Posiciones: Las posiciones hacen referencia a la ubicación del dedo 1 con respecto a un traste en específico, a partir de la cual se buscan las notas.



Cejillas: La cejilla sucede cuando se utiliza parte o todo el dedo 1 para pisar varias cuerdas en un mismo traste.



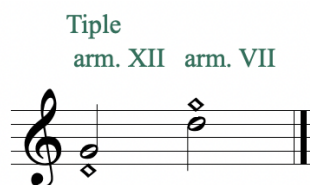
Pizzicato: Este efecto consiste en colocar la base de la mano sobre las cuerdas para que el sonido emitido se apague rápidamente, también es llamado sordina.



Trémolo: Se logra con el ataque constante y repetitivo sobre la cuerda con el plectro, tiene el propósito de prolongar un sonido.



Armónico natural: Se produce sobre la cuerda al aire en diferentes longitudes de la misma, para tocarlos se debe colocar un dedo sobre el traste sin pisarlo y pulsar la cuerda.



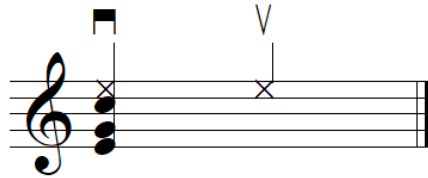
Transparencia: Consiste en una sucesión de dos o tres notas cromáticas en diferentes cuerdas, a manera de arpeggio y levantando los dedos para que el sonido que se prolongue sea el de la nota principal.



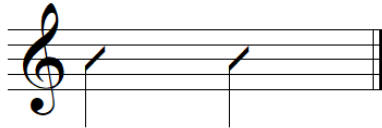
Glisando: Se consigue cuando se desliza el dedo de una nota a otra, haciendo sonar rápidamente las notas cromáticas que se encuentran en medio.



Aplatillado: Es propio del tiple, el sonido más característico de este instrumento. Se produce cuando una uña pone las cuerdas en movimiento y otra las roza inmediatamente después, sin que dejen de sonar, realizándolo en ambas direcciones, hacia abajo y hacia arriba.



Cuerdas tapadas: Es un recurso de carácter percusivo que se realiza posando los dedos de la mano izquierda sobre las cuerdas sin ejercer presión, para que al pulsarlas no emita ninguna nota en específico.



En tren a la Sabana

Obra ganadora de la convocatoria PREMIO DE COMPOSICIÓN DE BOGOTÁ
"VAMOS A LA FILARMÓNICA" - CATEGORÍA CUERDAS PULSADAS
del Proyecto de Estímulos 2021 de la Orquesta Filarmónica de Bogotá

David Ocampo Ciro (n.1996)

Allegretto ♩ = 110

The score is written for a chamber ensemble. It consists of the following parts:

- Bandola 1** and **Bandola 2**: Both parts are in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. They play a simple, rhythmic accompaniment consisting of quarter notes on the first and fourth lines of the staff.
- Tiple**: In treble clef, F# key signature, 6/8 time. It features a melodic line with eighth notes and rests. A dynamic marking of *mp* is present. A dashed line indicates a performance instruction: "Rasgar tapando las cuerdas" (Scratching by muting the strings).
- Guitarra Melódica 1** and **Guitarra Melódica 2**: Both in treble clef, F# key signature, 6/8 time. They play a rhythmic accompaniment similar to the bandolas.
- Guitarra**: In treble clef, F# key signature, 6/8 time. It plays a melodic line with eighth notes and rests, mirroring the Tiple part. A dynamic marking of *mp* is present. A dashed line indicates the instruction: "Rasgar tapando las cuerdas".
- Contrabajo**: In bass clef, F# key signature, 6/8 time. It plays a simple, rhythmic accompaniment consisting of quarter notes on the first and fourth lines of the staff.
- Percusión 1 (Redoblante)**, **Percusión 2 (Chucho y Pandereta)**, and **Percusión 3 (Triángulo y Platos de choque)**: All three percussion parts are in 6/8 time and play a simple, rhythmic accompaniment consisting of quarter notes on the first and fourth lines of the staff.

En tren a la sabana

17

Bnd. 1

Bnd. 2

Tpl.

Gtr. M. 1

Gtr. M. 2

Gtr.

Cb.

Perc. 1

Perc. 2

Perc. 3

I pos.

I pos.

a P. de choque

2 0 1 3

0

Detailed description: This is a musical score for a piece titled "En tren a la sabana". The score is arranged for a band and includes parts for two saxophones (Bnd. 1 and Bnd. 2), a trumpet (Tpl.), two mandolin parts (Gtr. M. 1 and Gtr. M. 2), a guitar (Gtr.), a double bass (Cb.), and three percussionists (Perc. 1, Perc. 2, and Perc. 3). The music is in the key of D major (one sharp) and begins at measure 17. Bnd. 1 plays a melodic line with eighth notes and slurs. Bnd. 2 provides harmonic support with chords. The Tpl. part features a rhythmic eighth-note pattern. Gtr. M. 1 and Gtr. M. 2 play chords and melodic fragments. The Gtr. part has a steady eighth-note accompaniment. The Cb. part consists of a simple bass line. Perc. 1 plays a steady eighth-note pattern. Perc. 2 plays a pattern of eighth notes with accents. Perc. 3 plays a pattern of eighth notes with accents. The score includes various musical notations such as slurs, accents, and dynamic markings like "a P. de choque".

①

25

Bnd. 1

f *mf*

Bnd. 2

f *mf*

Tpl.

f *mf*

Gtr. M. 1

f *mf*

Gtr. M. 2

f *mf*

Gtr.

f *mf*

pizz.

Cb.

mf

Perc. 1

f *mf*

Perc. 2

mf

Perc. 3

Il pos.

I pos.

similar

Detailed description of the musical score: The score is for a piece titled 'En tren a la sabana'. It features a guitar ensemble (Gtr. M. 1, Gtr. M. 2, Gtr.), a double bass (Cb.), and three percussion parts (Perc. 1, Perc. 2, Perc. 3). The music is in 4/4 time and starts at measure 25. A first ending bracket (①) covers measures 25-26. The guitar parts are marked with dynamics *f* and *mf*. The double bass part is marked *mf*. Percussion 1 is marked *f* and *mf*. Percussion 2 is marked *mf*. The guitar parts include various techniques such as pizzicato (pizz.), slurs, and fingering numbers (0, 1, 2, 3, 4). The double bass part includes fingering numbers (0, 1, 2, 3, 4). Percussion 1 has a 'similar' instruction. The score is written in treble clef for guitar and bass clef for double bass.

The musical score is arranged in a system with nine staves. The instruments and their parts are as follows:

- Bnd. 1:** Treble clef, key signature of one sharp (F#). Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36). Includes fingerings (0, 3, 2, 0, 1, 0, 3) and a breath mark (V).
- Bnd. 2:** Treble clef, key signature of one sharp (F#). Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36). Includes fingerings (0, 3, 0, 3, 1, 3, 1, 0, 2, 1, 0, 1, 2).
- Tpl.:** Treble clef, key signature of one sharp (F#). Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36). Includes accents and breath marks.
- Gtr. M. 1:** Treble clef, key signature of one sharp (F#). Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36). Includes fingerings (4, 2, 3, 2, 0, 2, 1, 0, 4) and the instruction "Il pos.".
- Gtr. M. 2:** Treble clef, key signature of one sharp (F#). Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36). Includes fingerings (3, 2, 4, 1, 3, 4) and the instruction "Il pos.".
- Gtr.:** Treble clef, key signature of one sharp (F#). Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36). Includes fingerings (0, 2, 3, 1, 2, 3, 0, 3, 1, 0, 2, 3, 0, 1, 3, 1) and the instruction "Il pos.".
- Cb.:** Bass clef, key signature of one sharp (F#). Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36).
- Perc. 1:** Percussion staff. Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36).
- Perc. 2:** Percussion staff. Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36).
- Perc. 3:** Percussion staff. Starts at measure 33. Dynamics: *f* (measures 33-34), *p* (measures 35-36).

This musical score is for the piece "En tren a la sabana" and is page 6 of the score. It features a multi-instrumental ensemble. The instruments and their parts are:

- Bnd. 1:** First Bandoneon, starting at measure 41. Dynamics range from *f* to *mf*.
- Bnd. 2:** Second Bandoneon, starting at measure 41. Dynamics range from *f* to *mf*.
- Tpl.:** Trompeta (Trumpet), starting at measure 41. Dynamics range from *f* to *mp*.
- Gtr. M. 1:** Guitar Melody 1, starting at measure 41. Dynamics range from *f* to *mf*. Includes markings for "I pos." and "VII pos."
- Gtr. M. 2:** Guitar Melody 2, starting at measure 41. Dynamics range from *f* to *mf*. Includes markings for "I pos." and "V pos."
- Gtr.:** Guitar, starting at measure 41. Dynamics range from *f* to *mp*. Includes circled numbers 5 and 6.
- Cb.:** Contrabajo (Bass), starting at measure 41. Dynamics range from *f* to *mp*.
- Perc. 1:** Percussion 1, starting at measure 41. Dynamics range from *mf* to *mp*. Includes the instruction "a Pandereta".
- Perc. 2:** Percussion 2, starting at measure 41. Dynamics range from *mf* to *mp*. Includes the instruction "a Triángulo".
- Perc. 3:** Percussion 3, starting at measure 41. Dynamics range from *mf* to *mp*.

The score includes various musical notations such as dynamics (*f*, *mf*, *mp*), articulation (accents, slurs), and performance instructions like "a Pandereta" and "a Triángulo". A circled number "2" appears at the top right of the score.

En tren a la sabana

This musical score is for the piece "En tren a la sabana" and covers measures 57 through 64. The score is arranged for a band and guitar ensemble. The instruments and their parts are as follows:

- Bnd. 1:** Trumpet 1, playing a melodic line with fingerings (4, 3, 2, 1) and dynamics of *f* and *mf*.
- Bnd. 2:** Trumpet 2, playing a similar melodic line with dynamics of *f* and *mf*.
- Tpl.:** Trombone, playing chords and a melodic line with positions "II pos." and "V pos." and dynamics of *f* and *mf*.
- Gtr. M. 1:** Guitar Melody 1, playing a melodic line with positions "V pos." and "VII pos. C1/2" and dynamics of *f* and *mf*.
- Gtr. M. 2:** Guitar Melody 2, playing a melodic line with dynamics of *f* and *mf*.
- Gtr.:** Guitar, playing a rhythmic accompaniment with positions "II pos." and dynamics of *f* and *mp*.
- Cb.:** Contrabass, playing a rhythmic accompaniment with dynamics of *f* and *mp*.
- Perc. 1:** Percussion 1, playing a rhythmic pattern with dynamics of *mf*.
- Perc. 2:** Percussion 2, playing a rhythmic pattern with dynamics of *mf*.
- Perc. 3:** Percussion 3, playing a rhythmic pattern with dynamics of *mf* and the instruction "a Triángulo".

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *mf*, *mp*) to guide the performance. Measure numbers 57, 58, 59, 60, 61, 62, 63, and 64 are indicated at the beginning of their respective staves.

3

65

Bnd. 1

Bnd. 2

Tpl.

Gtr. M. 1

Gtr. M. 2

Gtr.

Cb.

Perc. 1

Perc. 2

Perc. 3

f

mf

III pos.

II pos.

I pos.

C III

mf

a Chucho

This musical score is for the piece "En tren a la sabana" and is page 10 of the score. It features a multi-instrumental ensemble. The instruments and their parts are as follows:

- Bnd. 1 (Violin 1):** Treble clef, key signature of one sharp (F#). Starts at measure 73 with a *V* (Vibrato) marking. The melody is marked *f* (forte).
- Bnd. 2 (Violin 2):** Treble clef, key signature of one sharp. Starts at measure 73 with a *V* marking. The melody is marked *f*.
- Tpl. (Trumpet):** Treble clef, key signature of one sharp. Plays chords and single notes, marked *f*.
- Gtr. M. 1 (Guitar Melody 1):** Treble clef, key signature of one sharp. Labeled "I pos." (First Position). Starts at measure 73 with a *V* marking. The melody is marked *f*.
- Gtr. M. 2 (Guitar Melody 2):** Treble clef, key signature of one sharp. Labeled "II pos." (Second Position). Starts at measure 73 with a *V* marking. The melody is marked *f*.
- Gtr. (Guitar):** Treble clef, key signature of one sharp. Plays a complex rhythmic accompaniment with various fret numbers (0, 1, 2, 3, 4) and circled numbers (5, 6) indicating specific frets. Marked *f*.
- Cb. (Cello):** Bass clef, key signature of one sharp. Starts at measure 73. The bass line is marked *f*.
- Perc. 1 (Percussion 1):** Starts at measure 73 with a rhythmic pattern of eighth notes. Marked *f*.
- Perc. 2 (Percussion 2):** Starts at measure 73 with a rhythmic pattern of eighth notes. Marked *f*.
- Perc. 3 (Percussion 3):** Starts at measure 73 with a rhythmic pattern of eighth notes. Marked *f*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*) throughout the piece.

81

Bnd. 1

p *f* *mf*

Bnd. 2

p *f* *mf*

Tpl.

p *f*

Gtr. M. 1

p *f* *mf*

Gtr. M. 2

p *f* *mf*

Gtr.

p *f*

81

Cb.

p *f*

Perc. 1

p *mf*

Perc. 2

p *mf*

Perc. 3

mf

I pos.

II pos.

V

④

⑤

97

Bnd. 1

mf *mp*

Bnd. 2

V pos. 4 1 2 3

mf *mp*

Unis.

Tpl.

II pos.

mf *mp*

Gtr. M. 1

V pos. 1 3 4

mf *mp*

Gtr. M. 2

I pos.

mf *mp*

Gtr.

mf *mp*

97

Cb.

mf *mp*

97

Perc. 1

mf *mp*

Perc. 2

mf *mp*

Perc. 3

a Triángulo

p

This musical score page, numbered 14, is titled "En tren a la sabana". It features nine staves for different instruments and percussion. The score begins at measure 105. The woodwinds (Bnd. 1 and Bnd. 2) play a melodic line starting with a *mf* dynamic, which then softens to *p*. The trumpet (Tpl.) provides harmonic support with chords, starting at a *f* dynamic. The electric guitars (Gtr. M. 1 and Gtr. M. 2) play a complex, rhythmic melody with various fret positions (X pos., I pos., II pos., VII pos.) and fingerings. The bass guitar (Gtr.) plays a steady bass line, with a *f* dynamic and specific fretting (C III). The double bass (Cb.) follows a similar bass line. The percussion (Perc. 1 and Perc. 2) provides a rhythmic accompaniment, starting with a *mf* dynamic. Percussion 3 is present but has no notation on this page.

This musical score is for the piece "En tren a la sabana" and is page 15. It features a multi-instrument ensemble including two electric guitars (Gtr. M. 1 and Gtr. M. 2), a trumpet (Tpt.), two saxophones (Bnd. 1 and Bnd. 2), a double bass (Cb.), and three percussionists (Perc. 1, Perc. 2, Perc. 3). The score is written in G major and 4/4 time. The guitar parts are heavily featured with pizzicato (pizz.) and various fretting techniques like "V pos." and "IV pos.". The saxophones play melodic lines with dynamic markings of *mf* and *p*. The trumpet part includes a section with a circled "5" and a "pizz." marking. The double bass and percussion parts provide a rhythmic foundation, with Perc. 2 including the instruction "a Chucho". The score is divided into measures, with measure numbers 113 and 114 indicated at the start of their respective staves.

This musical score is for the piece "En tren a la sabana" and is page 16. It features a multi-instrumental ensemble. The instruments and their parts are:

- Bnd. 1:** First Banjo, starting at measure 121. It plays a melodic line with dynamics *mf* and *mp*. Fingering includes 1, 3, 4, 3, 2, 1.
- Bnd. 2:** Second Banjo, starting at measure 121. It plays a melodic line with dynamics *mf* and *mp*. Fingering includes 2, 1, 3, 3, 2, 1, 3, 2, 0, 3, 2.
- Tpl.:** Trumpet, starting at measure 121. It plays a melodic line with dynamics *mf* and *mp*. Fingering includes 4, 1, 2, 3, 4, 3, 1, 2, 3, 4.
- Gtr. M. 1:** Mandolin 1, starting at measure 121. It plays a melodic line with dynamics *mf* and *mp*. Fingering includes 1, 3, 4, 1, 4, 3, 4.
- Gtr. M. 2:** Mandolin 2, starting at measure 121. It plays a melodic line with dynamics *mf* and *mp*. Fingering includes 3, 4.
- Gtr.:** Guitar, starting at measure 121. It plays a rhythmic accompaniment with dynamics *mf* and *mp*. Fingering includes 2, 1, 2, 3, 2, 3, 2.
- Cb.:** Contrabass, starting at measure 121. It plays a bass line with dynamics *mf* and *mp*.
- Perc. 1, Perc. 2, Perc. 3:** Percussion parts, starting at measure 121. They play a rhythmic accompaniment with dynamics *mf* and *mp*.

The score includes various musical notations such as notes, rests, and dynamics like *mf* and *mp*. It also features specific performance instructions like "Open", "V pos.", "Il pos.", and "Unis.".

129

Bnd. 1

mf

f

Bnd. 2

mf

f

Tpl.

f

Gtr. M. 1

X pos. I

f

V pos. I

Gtr. M. 2

II pos. I

f

I pos. I

Gtr.

C III

f

129

Cb.

f

129

Perc. 1

mf

Perc. 2

mf

Perc. 3

This musical score is for the piece "En tren a la sabana" and is page 19. It features a multi-instrumental ensemble. The instruments and their parts are:

- Bnd. 1**: Electric guitar, treble clef, starting at measure 145. It features a melodic line with a *f* dynamic and includes a vibrato (V) mark.
- Bnd. 2**: Electric guitar, treble clef, starting at measure 145. It features a melodic line with a *f* dynamic and includes a vibrato (V) mark.
- Tpl.**: Trumpet, treble clef, starting at measure 145. It plays a rhythmic accompaniment with a *f* dynamic.
- Gtr. M. 1**: Electric guitar, treble clef, starting at measure 145. It features a melodic line with a *f* dynamic, including "II pos." and "I pos." markings.
- Gtr. M. 2**: Electric guitar, treble clef, starting at measure 145. It features a melodic line with a *f* dynamic.
- Gtr.**: Electric guitar, treble clef, starting at measure 145. It features a bass line with a *f* dynamic and includes circled numbers 5 and 6.
- Cb.**: Double bass, bass clef, starting at measure 145. It features a bass line with a *f* dynamic.
- Perc. 1**: Percussion, starting at measure 145. It features a rhythmic pattern with a *f* dynamic.
- Perc. 2**: Percussion, starting at measure 145. It features a rhythmic pattern with a *f* dynamic.
- Perc. 3**: Percussion, starting at measure 145. It features a rhythmic pattern.

7

153

Bnd. 1

mf

arm. XII

Bnd. 2

mf

arm. XII

Tpl.

mp

Gtr. M. 1

mf

arm. VII

Gtr. M. 2

mf

arm. VII

Gtr.

mp

153

Cb.

153

Perc. 1

Perc. 2

mp

Perc. 3

p

161

Bnd. 1

Bnd. 2

Tpl.

Gtr. M. 1

Gtr. M. 2

Gtr.

Cb.

Perc. 1

Perc. 2

Perc. 3

p

p

arm. XII

p

arm. XII

p

161

161

Detailed description: This page of a musical score, titled 'En tren a la sabana', contains measures 161 through 168. The score is arranged in a grand staff format with multiple parts. The instruments and their parts are: Bnd. 1 (Trumpet 1), Bnd. 2 (Trumpet 2), Tpl. (Trumpet 3), Gtr. M. 1 (Guitar Melody 1), Gtr. M. 2 (Guitar Melody 2), Gtr. (Guitar), Cb. (Cello/Double Bass), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Perc. 3 (Percussion 3). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 161. Bnd. 1 and Bnd. 2 play melodic lines with slurs and accents. Gtr. M. 1 and Gtr. M. 2 play harmonic accompaniment, with Gtr. M. 1 marked 'arm. XII' and 'p'. Gtr. plays a rhythmic pattern. Cb. is silent. Perc. 1 has a steady pulse, Perc. 2 has a more complex rhythmic pattern, and Perc. 3 has a simple bass line. The score concludes at measure 168.

En tren a la sabana

Bandola 1

85 *f* *mf* *f* **4**

Musical staff 85-92: Treble clef, key signature of one sharp (F#). Measures 85-92. Dynamics: *f*, *mf*, *f*. Includes fingering numbers (4, 2, 1, 0, 3, 0, 1, 3, 0), a circled '4' above measure 90, and a 'V' (vibrato) symbol above measure 92.

93 *mp* *mf*

Musical staff 93-100: Treble clef, key signature of one sharp (F#). Measures 93-100. Dynamics: *mp*, *mf*. Includes fingering numbers (3, 1, 3, 4, 3, 1, 0, 1, 3, 4, 3) and 'V' (vibrato) symbols above measures 94, 96, and 98.

101 *mp* *mf* **4**

Musical staff 101-110: Treble clef, key signature of one sharp (F#). Measures 101-110. Dynamics: *mp*, *mf*. Includes fingering numbers (4, 2, 4, 2, 1, 1, 2, 2, 2, 2, 1) and a circled '4' above measure 110.

111 *p* *mf* *p* *mp* **5**

Musical staff 111-118: Treble clef, key signature of one sharp (F#). Measures 111-118. Dynamics: *p*, *mf*, *p*, *mp*. Includes 'pizz.' (pizzicato) above measure 112, a circled '5' above measure 114, and 'V' (vibrato) symbols above measures 112, 114, and 116.

119 *mf* *mp*

Musical staff 119-126: Treble clef, key signature of one sharp (F#). Measures 119-126. Dynamics: *mf*, *mp*. Includes 'Open' above measure 120, 'V' (vibrato) symbols above measures 120, 122, and 124, and fingering numbers (3, 4, 3, 1, 0, 1, 3, 4, 1, 4, 3, 4, 2).

127 *mf* *f* **3**

Musical staff 127-135: Treble clef, key signature of one sharp (F#). Measures 127-135. Dynamics: *mf*, *f*. Includes a circled '3' above measure 130, 'V' (vibrato) symbols above measures 132 and 134, and fingering numbers (4, 2, 1, 1, 2, 2, 2, 2, 1, 3, 1, 0, 3).

136 *mf* **6**

Musical staff 136-143: Treble clef, key signature of one sharp (F#). Measures 136-143. Dynamics: *mf*. Includes a circled '6' above measure 137, 'V' (vibrato) symbols above measures 138 and 140, and fingering numbers (0, 1, 3, 0, 1, 3, 1, 3, 2, 1, 3, 0).

144 *f*

Musical staff 144-151: Treble clef, key signature of one sharp (F#). Measures 144-151. Dynamics: *f*. Includes 'V' (vibrato) symbols above measures 145 and 147, and fingering numbers (3, 0, 3, 2, 0, 1, 0, 3, 2, 1, 0, 3).

152 *mf* **7** arm. XII

Musical staff 152-160: Treble clef, key signature of one sharp (F#). Measures 152-160. Dynamics: *mf*. Includes a circled '7' above measure 152, 'arm. XII' (armatura XII) above measure 152, and diamond-shaped symbols above measures 153, 155, 157, and 159.

161 *p* **2**

Musical staff 161-168: Treble clef, key signature of one sharp (F#). Measures 161-168. Dynamics: *p*. Includes a circled '2' above measure 164 and diamond-shaped symbols above measures 162, 164, and 166.

En tren a la Sabana

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"VAMOS A LA FILARMÓNICA" - CATEGORÍA CUERDAS PULSADAS
del Proyecto de Estímulos 2021 de la Orquesta Filarmónica de Bogotá

David Ocampo Ciro (n.1996)

Allegretto $\text{♩} = 110$

arm. XII

15

mf

23

f *mf*

32

f *p*

41

f *mf*

56

f

65

f *mf*

74

f

82

p *f* *mf*

Tiple

En tren a la Sabana

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Allegretto ♩ = 110

Rasgar tapando
las cuerdas

Musical notation for measures 1-8. The piece is in G major (one sharp) and 6/8 time. The notation shows a series of quarter notes with stems pointing down, indicating a rasgueo technique. The dynamic is marked *mp*.

Musical notation for measures 9-16. The notation continues with quarter notes and stems pointing down. The dynamic remains *mp*. The word "similar" is written above the staff.

Musical notation for measures 17-23. The notation continues with quarter notes and stems pointing down. The dynamic remains *mp*.

Musical notation for measures 24-30. The notation includes chords and quarter notes. A circled "1" is above measure 24. The dynamic is marked *f* in measure 24 and *mf* in measure 25.

Musical notation for measures 31-37. The notation includes chords and quarter notes. The dynamic is marked *f* in measure 31.

Musical notation for measures 38-44. The notation includes chords and quarter notes. The dynamic is marked *p* in measure 38 and *f* in measure 40. First and second endings are indicated by "1." and "2." above the staff.

Musical notation for measures 45-51. The notation includes chords and quarter notes. A circled "2" is above measure 45. The dynamic is marked *mp* in measure 45.

En tren a la sabana

Tiple

52

p

59

II pos.

V pos.

f

③

67

③

f

mf

75

f

82

p

f

89

④

IV pos.

I pos.

Div.

f

mp

IV pos.

97

V pos.

Unis.

mf

mp

104

f

En tren a la sabana

111

Tiple

5

pizz.

IV pos. 1 2 3 4

I pos. 0 1 3

p

118

Div.

II pos. 1 2 3 4

IV pos.

V pos. 4 1 2 3

Open

Unis.

mp

mf

125

mp

f

132

6

mf

146

f

153

7

mp

161

2

En tren a la Sabana

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arm. VII

14

mf

23 I pos. ① II pos. I pos.

f *mf*

31 II pos. ①

f *p*

39 I pos.

f *mf*

47 ② VII pos.

mf *p*

56 V pos. VII pos. C1/2

f *mf*

64 III pos. II pos. ③ II pos.

f *mf*

72 I pos. II pos.

f

80 I pos.

p *f* *mf*

En tren a la sabana

Guitarra
Melódica 1

88 *f* II pos. ④ Div. V pos. *mp*

96 *mf* V pos. Unis. *mp*

103 *f* X pos. 1 3

110 VII pos. pizz. ⑤ 4 2

118 Div. V pos. *mp* Open Unis. *mf* V pos.

125 *mp* X pos. 1 *f*

132 ⑥ *mf* V pos. 3 1 4 3 2

140 II pos. I pos. II pos. *f*

148 ⑦ arm. VII *mf*

157 arm. XII *p*

En tren a la Sabana

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Allegretto ♩ = 110

arm. VII -----

15

mf

23 I pos. ①

f *mf*

32 1 3 2 4 1. II pos. *f* *p* ④

41 I pos. 2 2. 4 3 ② V pos. *f* *mf* ③

49 1 4 3 1 3 3 1 4 3 1 4 ③ II pos. *p*

57 1. 4 2 1 3 3 ③ 2. I pos. *f* *mf*

66 0 4 *f* *mf*

75 1 3 2 4 1. II pos. *f* *p* ④

84 I pos. 2 2. 4 *f* *mf*

En tren a la sabana

Guitarra
Melódica 2

④

f *mp* *mf* I pos.

100

mp II pos.

107

f I pos. *mf*

⑤

pizz. *p* *mp* *mf* Open I pos.

124

mp II pos.

131

f I pos. *mf*

⑥

f

⑦

mf arm. VII --

156

p arm. XII

En tren a la Sabana

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Allegretto ♩. = 110

Rasgar tapando
las cuerdas

En tren a la sabana

Guitarra

55 1. II pos.

62 3 C III

70

77 1. II pos.

84

4

99

106 C III I pos.

En tren a la Sabana

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Allegretto $\text{♩} = 110$

25 1 pizz. *mf*

32 *f* *p* 1.

40 *f* *mp* 2.

2

57 *f* *mp* 1. 2.

66 *f* *mf* 3

75 *f* *p* 1.

83 *f* 2.

Percusión 1
(Redoblante)

En tren a la Sabana

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Allegretto ♩ = 110

①

24

f *mf*

30

f

37

1. 2.

p *mf*

45

② 10 2

mf

62

2. 4 ③

mf *mf*

72

f

79

1. 2.

p *mf*

En tren a la sabana

Percusión 1
(Redoblante)

④

87

Musical staff 87-94. The staff begins with a double bar line. It contains a sequence of eighth notes and quarter notes. A dynamic marking of *f* (forte) is placed below the staff at measure 91. The staff ends with a double bar line.

95

Musical staff 95-102. The staff begins with a double bar line. It contains a sequence of eighth notes and quarter notes. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are placed below the staff. Hairpins indicate a crescendo from *p* to *mf* and a decrescendo from *mf* to *p*. The staff ends with a double bar line.

103

Musical staff 103-110. The staff begins with a double bar line. It contains a sequence of eighth notes and quarter notes. Dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) are placed below the staff. A hairpin indicates a crescendo from *mp* to *mf*. The staff ends with a double bar line.

⑤

111

Musical staff 111-125. The staff begins with a double bar line. It contains a sequence of eighth notes and quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. A thick horizontal line with the number 8 above it spans measures 115 to 122, indicating a rest. The staff ends with a double bar line.

126

Musical staff 126-133. The staff begins with a double bar line. It contains a sequence of eighth notes and quarter notes. Dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) are placed below the staff. Hairpins indicate a crescendo from *mp* to *mf* and a decrescendo from *mf* to *mp*. The staff ends with a double bar line.

⑥

134

Musical staff 134-141. The staff begins with a double bar line. It contains a sequence of eighth notes and quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The staff ends with a double bar line.

142

Musical staff 142-148. The staff begins with a double bar line. It contains a sequence of eighth notes and quarter notes. A dynamic marking of *f* (forte) is placed below the staff. A hairpin indicates a crescendo. The staff ends with a double bar line.

⑦

149

Musical staff 149-163. The staff begins with a double bar line. It contains a sequence of eighth notes and quarter notes. A dynamic marking of *f* (forte) is placed below the staff. A thick horizontal line with the number 14 above it spans measures 153 to 163, indicating a rest. The staff ends with a double bar line.

Percusión 2
(Chucho y
Pandereta)

En tren a la Sabana

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David Ocampo Ciro (n.1996)

Allegretto ♩. = 110

8 Chucho similar

p

16

25 similar

①

mf

32

f

39

p < *mf*

46 a Pandereta

②

mp

54

p *mf*

En tren a la sabana

Percusión 2
(Chucho y
Pandereta)

62 a Chucho (3)

mf

70

mf

77 1.

f *p*

84 a Pandereta (4)

mf *f*

92

p *mf*

101

mp *mf*

109 a Chucho (5) 8

mf

En tren a la sabana

Percusión 2
(Chucho y
Pandereta)

123

Musical notation for measures 123-129. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. The dynamic marking *mf* is placed below the first measure, and *mp* is placed below the eighth measure. A hairpin crescendo is shown between measures 8 and 9, and a hairpin decrescendo is shown between measures 12 and 13.

130

Musical notation for measures 130-136. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. The dynamic marking *>mf* is placed below the first measure.

137

Musical notation for measures 137-143. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. A circled number 6 is placed above the first measure. The dynamic marking *mf* is placed below the first measure.

144

Musical notation for measures 144-150. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. The dynamic marking *f* is placed below the eighth measure. A hairpin crescendo is shown between measures 14 and 15.

151

Musical notation for measures 151-158. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. A circled number 7 is placed above the first measure. The dynamic marking *mp* is placed below the eighth measure.

159

Musical notation for measures 159-165. The notation consists of a single staff with a treble clef and a key signature of one flat. The rhythm is a steady eighth-note pattern. A circled number 2 is placed above the last measure. The notation ends with a double bar line.

Percusión 3
(Triángulo y
Platos de choque)

En tren a la Sabana

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David Ocampo Ciro (n.1996)

Allegretto ♩ = 110

Triángulo

14

mf

22

a P. de choque

1

11

3

a Triángulo

mf

43

2

5

2

a P. de choque

4

2

mp

60

a Triángulo

2

5

11

3

mf

84

4

2

5

2

mf

mf

p <

98

a Triángulo

16

24

15

7

p

158

6