

# El Socorro

Bambuco

Flauta 1

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio ♩ = 68

13 3-15 19-22 4

23 29-42 14

43-55 59-65 7

67

72 76-90 15

91 92-108 17

112-128 129-137 9

141

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

Flauta 1

125 **I** *mp* *mf*

153 *f*

159 *ff*

165 **J** Adagio ♩ = 68 *mp* 166-168

171 **K** *p* 174-187 *p* 14

191-194 **L** *mp* 4 **M** 3 198-200

201 *mp* *p* Lento ♩ = 46

# El Socorro

Bambuco

Flauta 2

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$   
15

A 4

1-15 *p* *mp* 19-22

24

B Allegro  $\text{♩} = 136$  C 13

26-42 43-55 *mp*

58

D 9

59-67

71

*mp*

E 15 F 17

76-90 92-108 *ff*

G 17 H 9

112-128 129-137 *mf* *mf*

141

*mp*

I

157

*mf*

# Flauta 2

**J** Adagio ♩ = 68

166-168 *mp*

**K** **L**

173 *p* 14 *p mp* 174-187

**M**

191-194 *mp* 3 198-200

**Lento** ♩ = 46

201 *mp p*

# El Socorro

Bambuco

Oboe 1

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

1-3 *mf* 6-13 *f*

15 *p* *mp* 21-22

23 *mf* 26-42 *mf* 43-49 *mf*

51 *mp*

57 *mf*

62 *f*

67

72 *mp* 76-90

Oboe 1

**F** 15  
92-106 *ff*

**G** 17 **H** 7  
112-128 129-135 *mf*

139

**I** 15  
144 *mp* 146-160 *ff*

**J** Adagio ♩ = 68  
164 *mp*

169 *p*

**K** 2 8  
174-175 *mf* 178-185 *f*

**L** 2  
187 *p* *mp* 193-194

**M**  
195 *mp*

201 *p* Lento ♩ = 46

# El Socorro

Bambuco

Oboe 2

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

3 8

1-3 *mf* 6-13 *f*

16 **A**

*p* *mp*

24 **B** Allegro  $\text{♩} = 136$  **C**

17 7

26-42 43-49 *mf*

53 *mp*

58 **D**

*mf*

63 *f*

68

73 **E** 15 **F** 15

*mp* 76-90 92-106

107 *ff*

Oboe 2

**G** 17 **H** 7  
112-128 129-135  
*mf*

139

144 **I** 15  
*mp* 146-160 *ff*

163 **J** Adagio ♩ = 68  
*mp*

168

173 **K** 2 8  
*p* 174-175 *mf* 178-185

186 **L**  
*f* *p* *mp*

193 **M**  
*mp*

201 Lento ♩ = 46  
*p*



# El Socorro

Bambuco

Clarinete B $\flat$  1

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

7 3 8-10

15 A 3 18-20 p mp

24 B Allegro ( $\text{♩} = 136$ ) 9 26-34 f

39 C 9 43-51 mp mf

53 mp

D

65 f mf

71 mp

Clarinete B $\flat$  1

**E**

76-84 *f*

90

**F** 92-100 *ff*

103

108

**G** 17 112-128

**H**

7 129-135 *mp* *mf* *mp*

140

*mp*

**I**

9 146-154 *mf*

159

**J** Adagio  $\text{♩} = 68$

164 *mp*

169

*p* *mf*

Clarinete B $\flat$  1

K

Musical staff K, measures 180-182. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present.

Musical staff 180-182, measures 180-182. Treble clef, key signature of three sharps. A triplet of eighth notes is indicated by a '3' above the staff. A dynamic marking of *p* (piano) is present below the staff.

Musical staff L, measures 188-192. Treble clef, key signature of three sharps. Measure 188 is marked with '188'. A triplet of eighth notes is indicated by a '3' above the staff. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). A box labeled 'L' is positioned above the staff.

Musical staff M, measures 196-200. Treble clef, key signature of three sharps. Measure 196 is marked with '196'. A dynamic marking of *mp* (mezzo-piano) is present. A box labeled 'M' is positioned above the staff.

Musical staff 201, measures 201-205. Treble clef, key signature of three sharps. Measure 201 is marked with '201'. A tempo marking of 'Lento' with a quarter note equal to 46 (♩ = 46) is present. A dynamic marking of *p* (piano) is present. The staff concludes with a double bar line.

# El Socorro

Bambuco

Clarinete B $\flat$  2

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

7 3 8-10

15 A 3 18-20 *p* *mp*

24 B Allegro ( $\text{♩} = 136$ ) C 17 13 26-42 43-55 *mp*

58 D *p*

66

74 E *mp* *mf*

80 *f*

86

Clarinete B $\flat$  2

91 F 9  
92-100 *ff*

105

110 G 17 H 7  
112-128 129-135

136 *mp*

143 I 9  
*mp* 146-154 *mf*

156

161

J Adagio ♩ = 68  
*mp*

K  
*p* *mf*

175 *f* 3  
180-182

# Clarinete B $\flat$ 2

183



188

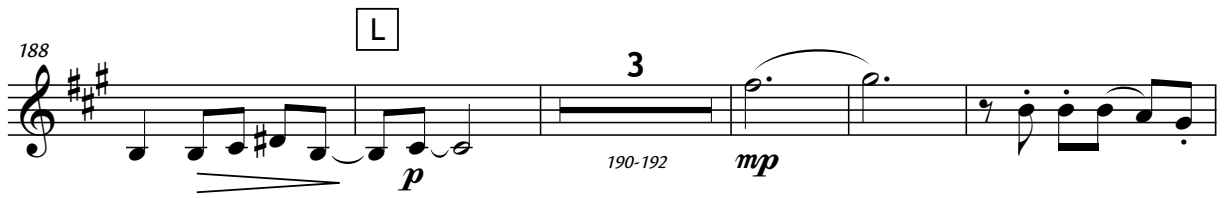
L

3

190-192

*p*

*mp*



196

M

*mp*



201

Lento ♩ = 46

*p*



# El Socorro

Bambuco

Fagot 1

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

1-6 *mf* *f*

12 *ff* *f* *p* 18-23 **A** 6

24 *mp* **B** Allegro ( $\text{♩} = 136$ ) **C** 17 2 26-42 43-44 *mp*

47-52 *mf* 55-58 *mf* *mp **D** 6 4*

61

67 *f* *mf*

73 *mp* **E** 15 **F** 11 76-90 92-102

103 *ff*

109 *mp* **G** 17 **H** 10 112-128 129-138

# Fagot 1

139

Musical staff 139-144. Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. The dynamic marking *mp* is centered below the staff.

145

Musical staff 145-159. Bass clef, key signature of one sharp (F#). The staff begins with a first ending bracket labeled 'I' above it. It contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. The dynamic marking *ff* appears twice. A measure rest is labeled '10' above and '147-156' below. The dynamic marking *ff* appears again. The staff ends with a fermata.

160

Musical staff 160-165. Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. The staff ends with a fermata.

J

Adagio ♩ = 68

Musical staff 166-178. Bass clef, key signature of one sharp (F#). The staff contains a series of half notes with stems pointing up. The dynamic marking *p* appears twice. A measure rest is labeled '3' above and '166-168' below. A second ending bracket labeled 'K' above it spans the final two measures, which are labeled '5' above and '174-178' below. The staff ends with a fermata.

179

Musical staff 179-184. Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. The dynamic marking *mf* appears twice. The staff ends with a fermata.

185

Musical staff 185-190. Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. The dynamic marking *ff* appears twice, followed by a crescendo hairpin leading to *mf*. A first ending bracket labeled 'L' above it spans the final two measures. The staff ends with a fermata.

191

Musical staff 191-195. Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. The staff ends with a fermata.

196

Musical staff 196-200. Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. The dynamic marking *f* is centered below the staff. The staff ends with a fermata.

201

Musical staff 201-206. Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with stems pointing up, followed by a few notes with stems pointing down. The dynamic marking *p* is centered below the staff. The tempo marking 'Lento ♩ = 46' is placed above the staff. The staff ends with a fermata.



# El Socorro

Bambuco

Fagot 2

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

1-6 *mf* 10-15 *f*

**A** **B** Allegro ( $\text{♩} = 136$ ) **C**

18-23 *mp* 26-42 *mp* 43-44 *mp*

45

47-52 *mf*

**D**

55-58 *mf*

64

*f*

71

**E**

76-90 *mp*

91

**F**

92-102 *ff*

107

*ff*

# Fagot 2

**G** 17 **H** 12

112-128 129-140

145 **I** 10

145-156 *ff* *ff*

160

**J** Adagio ♩ = 68 **K** 5

166-168 *p* *p* 174-178

179 **L** 6 6

179 *mf* 182-187 *f* *p* 190-195

196 **M** 3 **Lento** ♩ = 46

196-200 *p*

# El Socorro

Bambuco

Corno F 1

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

1-8 *mp* 12-14 *f*

16 *p* 18-25 *f* 26-34 *f*

37 *mp*

43-58 *f* 59-67 *f*

72 *mp* 76-77 *mf*

79 *f* 80-82 *f*

87 *ff*

93-106 *ff*

Corno F 1

**G** 17 112-128 **H** 9 129-137 *mf*

142 **I** 15 146-160 *mp* *f*

162 **J** Adagio ♩ = 68 *pp*

169 **K** 7 174-180 *p* *p* *mp*

182 **L** 3 184-186 *f* *p*

**M** 8 190-197 *pp* Lento ♩ = 46

# El Socorro

Bambuco

Corno F 2

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

8

1-8 *mp* 12-13 *f*

15 **A** *p* 18-25 **B** Allegro  $\text{♩} = 136$  26-36 *p*

38 **C** *mp* *p*

45

51 *mp* *mf* *mp*

57 **D** 12 *p* *f* 60-71

74 **E** *mp*

80

86

Corno F 2

91 F 15  
92-106 *ff*

110 G 17 H 13  
112-128 129-141

142 I 15  
146-160 *mf* *mp*

161 *f*

J Adagio ♩ = 68  
*pp* *p* *p*

K 7 2  
174-180 184-185 *mp*

186 L 8  
190-197 *f* *p*

M Lento ♩ = 46  
*pp*

# El Socorro

Bambuco

Corno F 3

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

1-8 *mp* 12-13 *f*

15 **A** *p* 18-25 *p* **B** Allegro ( $\text{♩} = 136$ ) 26-36

38 *mp* *p* **C**

45

51 *mp* *mf* *mp*

57 **D** *p* 60-71 *f* 12

74 **E** *mp*

80

86

Corno F 3

91 F 15  
92-106 *ff*

110 G 17 H 13  
112-128 129-141

142 I 15  
146-160 *mf* *mp*

161 *f*

J Adagio ♩ = 68  
*pp* *p* *p*

K 7 2  
174-180 *mp* 184-185

186 L 8  
190-197 *f* *p*

M Lento ♩ = 46  
*pp*



# El Socorro

Bambuco

Trompeta B $\flat$  1

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

*f* *mf*

6

11

*f*

**A** **B** Allegro  $\text{♩} = 136$

*p* 7 18-24 *mf*

28

33

*f*

38

*mp*

# Trompeta B $\flat$ 1

16 17

43-58 59-75

*mf*

81

2

83-84

*f*

88

F

*mf*

93

98

103

108

G

17

112-128

*f*

H

3

129-131

*mp*

136

*mf*

141

*mp*

Detailed description: This is a musical score for the first Trombone (Trompeta B $\flat$  1). The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of nine staves of music. The first staff contains measures 16 and 17, with dynamic markings *mf* and measure numbers 43-58 and 59-75. The second staff starts at measure 81, has a dynamic marking *f*, and includes a measure number 83-84. The third staff starts at measure 88, has a dynamic marking *mf*, and includes a section marker 'F'. The fourth staff starts at measure 93. The fifth staff starts at measure 98. The sixth staff starts at measure 103. The seventh staff starts at measure 108, has a dynamic marking *f*, and includes a section marker 'G' and a measure number 17. The eighth staff starts at measure 129-131, has a dynamic marking *mp*, and includes a section marker 'H'. The ninth staff starts at measure 136, has a dynamic marking *mf*, and includes a section marker 'H'. The final staff starts at measure 141, has a dynamic marking *mp*, and includes a section marker 'H'. The score concludes with a double bar line.

# Trompeta B $\flat$ 1

I

Musical staff I, measures 111-150. The key signature has four sharps (F#, C#, G#, D#). The music consists of eighth notes with stems pointing down. The dynamic marking is *mf*.

151

Musical staff I, measures 151-155. The music continues with eighth notes and stems pointing down.

156

Musical staff I, measures 156-160. The music continues with eighth notes and stems pointing down. The dynamic marking is *mf*.

161

Musical staff I, measures 161-165. The music continues with eighth notes and stems pointing down. The dynamic marking is *mp*.

J

Adagio  $\text{♩} = 68$

Musical staff J, measures 166-169. The music consists of quarter notes and eighth notes. The dynamic marking is *mf*.

170

Musical staff J, measures 170-178. The music consists of quarter notes and eighth notes. The dynamic marking is *p* followed by *mf*.

K

Musical staff K, measures 179-183. The music consists of quarter notes and eighth notes.

179

Musical staff K, measures 179-183. The music consists of quarter notes and eighth notes. The dynamic marking is *f*.

184

Musical staff K, measures 184-190. The music consists of quarter notes and eighth notes.

L

M

Musical staff L, measures 191-200. The music consists of quarter notes and eighth notes. The dynamic marking is *p* followed by *mp*. A fermata is placed over measure 195, with the number 7 below it. The measure numbers 190-196 are indicated below the staff.

201

Lento  $\text{♩} = 46$

Musical staff L, measures 201-205. The music consists of quarter notes and eighth notes. The dynamic marking is *p*.

# El Socorro

Bambuco

Trompeta B $\flat$  2

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

*f* *mf*

6

11

*f*

**A** *p* 8 18-25

**B** Allegro ( $\text{♩} = 136$ ) 7 26-32 *f*

35

**C** 16 43-58 *mp*

**D** 17 59-75

**E** 7 76-82

88

# Trompeta B $\flat$ 2

F

Musical staff for section F, measures 81-96. The key signature is three sharps (F#, C#, G#). The music consists of eighth notes with stems pointing down. The dynamic marking is *mf*.

97

Musical staff for section F, measures 97-101. The key signature is three sharps. The music consists of eighth notes with stems pointing down.

102

Musical staff for section F, measures 102-106. The key signature is three sharps. The music consists of eighth notes with stems pointing down.

107

Musical staff for section F, measures 107-116. The key signature is three sharps. The music consists of eighth notes with stems pointing down. The dynamic marking is *f*.

G

H

Musical staff for section G, measures 112-128 and 129-131. The key signature is two sharps (F#, C#). The music consists of quarter notes with stems pointing up. The dynamic marking is *mp*.

136

Musical staff for section G, measures 136-140. The key signature is two sharps. The music consists of quarter notes with stems pointing up. The dynamic marking is *mf*.

141

Musical staff for section G, measures 141-150. The key signature is two sharps. The music consists of quarter notes with stems pointing up. The dynamic marking is *mp*.

I

Musical staff for section I, measures 146-155. The key signature is three sharps. The music consists of eighth notes with stems pointing down. The dynamic marking is *mf*.

151

Musical staff for section I, measures 151-155. The key signature is three sharps. The music consists of eighth notes with stems pointing down.

156

Musical staff for section I, measures 156-160. The key signature is three sharps. The music consists of eighth notes with stems pointing down. The dynamic marking is *mf*.

161

Musical staff for section I, measures 161-165. The key signature is three sharps. The music consists of eighth notes with stems pointing down. The piece ends with a double bar line and a repeat sign.

# Trompeta B $\flat$ 2

**J** Adagio  $\text{♩} = 68$   
3  
166-168  
*mp*

173 **K**  
*p* *mf*

177

182  
*f*

188 **L** **M**  
*p* 8 3  
190-197 198-200

201 Lento  $\text{♩} = 46$   
*mp* *p*

# El Socorro

Bambuco

Trombón 1

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio ♩ = 68

*f* *mf*

6

*f*

12

*p*

7

**B** Allegro ♩ = 136

*p < mf* *mp*

30

*f* *mf*

36

42

**C** 12

*mp* *p*

# Trombón 1

16 E

60-75 *mp*

81

*mf*

86

*mf*

91 F

*ff* *mf*

96

101

106

*f*

111 G H

17 6 *mp*

112-128 129-134

137

*mf* *mp*

143 I

*mp* *mf*



# Trombón 1

149



154



159



164



169



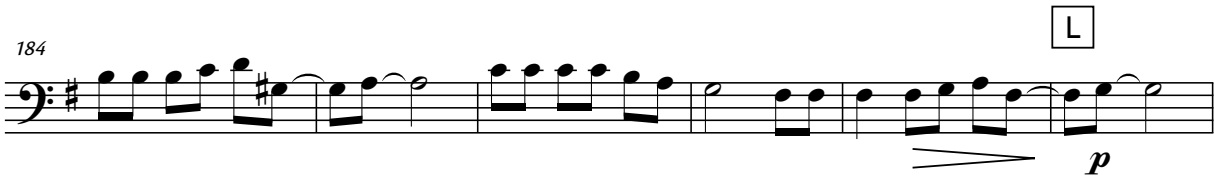
K



179



184



7



201



# El Socorro

Bambuco

Trombón 2

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

12

1-12

*ff*

3

3

*p*

18-24

7

25

**B** Allegro ( $\text{♩} = 136$ )

*p*  $\leftarrow$  *mf* *mp*

31

*f* *mf*

37

**C** 16 **D** 17 **E**

43-58 59-75 *mp*

80

*mf*

86

91

**F** *mf*

96

101

# Trombón 2

106

Musical staff 106-111. Bass clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff.

G

17

H

6

Musical staff 112-134. Bass clef, key signature of two sharps. It features two measures of whole rests, each with a box containing a number (17 and 6). The staff continues with eighth and sixteenth notes. Dynamic markings *mp*, *mf*, and *mp* are placed below the staff.

139

Musical staff 139-144. Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes. A hairpin crescendo symbol is located at the end of the staff.

145

I

Musical staff 145-150. Bass clef, key signature of two sharps. The staff begins with a whole rest, followed by eighth and sixteenth notes. Dynamic markings *mp* and *mf* are placed below the staff.

151

Musical staff 151-155. Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes.

156

Musical staff 156-160. Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff.

161

Musical staff 161-166. Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes, ending with a half note. A dynamic marking of *mp* is placed below the staff.

J

Adagio ♩ = 68

Musical staff 167-171. Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes.

172

K

11

Musical staff 172-184. Bass clef, key signature of two sharps. It features a measure of whole rest with a box containing the number 11, followed by eighth and sixteenth notes. Dynamic markings *p* and *ff* are placed below the staff. A hairpin crescendo symbol is also present.

188

L

7

M

Musical staff 188-196. Bass clef, key signature of two sharps. It features a measure of whole rest with a box containing the number 7, followed by eighth and sixteenth notes. Dynamic markings *p* and *mp* are placed below the staff. A hairpin crescendo symbol is also present.

201

Lento ♩ = 46

Musical staff 201-206. Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes. A dynamic marking of *p* is placed below the staff.

# El Socorro

Bambuco

Trombón 3

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

12

1-12

*ff*

3

3

*p*

18-24

*p*

A

7

B Allegro ( $\text{♩} = 136$ )

*mf*

*mp*

32

*f*

*mf*

38

C

16

D

17

43-58

59-75

E

*mp*

82

*mf*

88

F

*mf*

94

100

106

*f*

# Trombón 3

**G** 17 **H** 6

112-128 129-134 *mp* *mf* *mp*

139

*mp*

**I**

*mf*

152

158

*mf*

164 **J** Adagio ♩ = 68

*mp*

169

*p*

**K** 11 **L** 3

174-184 *ff* *p*

**M** 7

190-196 *mp*

201 Lento ♩ = 46

*p*

# El Socorro

Bambuco

Tuba

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio ♩ = 68

6

12

7

18-24

31

38

56

78

85

**A**

**B** Allegro (♩ = 136)

**C**

**D**

**E**

*ff*

*f*

*f*

*p*

*p*

*mf*

*f*

*mp*

*mp*

*p*

*mf*

*f*

*ff*

# Tuba

91 F 16  
92-107 *ff*

G 17 H 12  
112-128 129-140 *mf*

145 I 15  
147-161 *ff*

164 J Adagio ♩ = 68  
*pp*

170 K  
*mf* *p* *f*

176

181 *f*

186 L 8  
*p* 190-197

M Lento ♩ = 46  
*pp*

# El Socorro

Bambuco

Timbales

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio ♩ = 68

*f* *p* < *f*

11 **A** 6 *p* 18-23 *p*

25 **B** Allegro (♩ = 136) 13 **C** 14 *mf* 27-39 *mp* 43-56 *mp*

58 **D** 17 **E** 14 **F** 19 *ff* 59-75 76-89 92-110 *ff*

**G** 13 **H** 16 **I** 18 *pp* 112-124 *f* 130-145 146-163

164 **J** Adagio ♩ = 68 *ff* *pp* *mf* *pp* < *f*

**K**

183 **L** 8 *p* 190-197

**M** Lento ♩ = 46 *pp* *mf* *p*



# El Socorro

Bambuco

Redoblante  
Marrana

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

3 6

$p < f$  3-5  $p$   $f$  9-14

15

A B Allegro ( $\text{♩} = 136$ )

9 2 3 4

$p$   $f$  17-25  $mf$   $mp$

30 5 6 7 8 9 10 11 12 13 14

$f$   $mf$

40

C Marr.

15 16  $mp$   $f$

48

$ff$

55

D E 17 Red. > 2

$mf$  59-75  $mp$

78 3 4 5 6 7 8 9 10 11 12

$mf$

88

F 13 14 > > > > 2

$ff$   $f$

94 3 4 5 6 7 8 9 10 11

103 12 13 14 15 16 17 18 19

$ff$

Redoblante  
Marrana

**G**

112-114 *mp* 3

119 *mf* 3 *f* 3 3 3 3

**H**

125 *p* *ff* *p* 3 3 *cresc.* 2 3

132 4 5 6 7 8 9 10 11 12 13 *mf*

**I**

142 14 15 16 *p* *ff* *f* 3 3 2 3 4 5

151 6 7 8 9 10 11 12 13 14 15 *ff*

**J** Adagio ♩ = 68

161 16 17 18 19 3 4 *pp* *f*

166-168 169-172

**K**

*f* 3 175-177 *p* *f* 6 181-186 *p*

**L** **M** Lento ♩ = 46

188 9 3 3 2 *f* 189-197 198-200 201-203 204-205

# El Socorro

Bambuco

Platillos  
Maraca

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

Musical notation for Adagio (measures 1-10). The piece is in 3/4 time. Measures 1-2 are marked *ff*. Measures 3-4 contain a triplet of eighth notes marked *mf* < *ff*. Measure 5 is marked *ff*. Measures 6-7 are marked *mf* <. Measures 8-10 are marked *ff*. A box labeled 'A' is placed above measure 9. Dynamic markings include accents and hairpins.

**B** Allegro ( $\text{♩} = 136$ )

Musical notation for Allegro section B (measures 11-33). The tempo is  $\text{♩} = 136$ . Measures 11-12 are marked *mf* and *mp*. Measures 13-14 are marked *mf* < *ff*. Measures 15-16 are marked *ff*. Measures 17-25 are marked *mf* < *ff*. A box labeled 'A' is placed above measure 17. Measures 26-33 are marked *f*. A box labeled 'B' is placed above measure 34. Dynamic markings include accents and hairpins.

Musical notation for Allegro section C (measures 34-52). Measures 34-35 are marked *f*. Measures 36-37 are marked *mf*. Measures 38-52 are marked *mp*. A box labeled 'C' is placed above measure 34. Dynamic markings include accents and hairpins.

Musical notation for Allegro section D (measures 53-62). Measures 53-62 are marked *f*. A box labeled 'D' is placed above measure 53. Dynamic markings include accents and hairpins.

Musical notation for Allegro section E (measures 63-73). Measures 63-73 are marked *f*. A box labeled 'E' is placed above measure 63. Dynamic markings include accents and hairpins.

Musical notation for Allegro section F (measures 74-82). Measures 74-82 are marked *mp*. A box labeled 'E' is placed above measure 74. Dynamic markings include accents and hairpins.

Musical notation for Allegro section G (measures 83-92). Measures 83-92 are marked *mf*. A box labeled 'E' is placed above measure 83. Dynamic markings include accents and hairpins.

Platillos  
Maraca

**F**

*f*

102

*ff*

**G**  
Mca.

*mf* *cresc.*

119

*f* *mf* *f*

**H**

*fff* *p* *cresc.*

128

*mf* *p* *ff*

**I**

*f*

156

*ff*

**J** Adagio  $\text{♩} = 68$

*ff* *mf < ff* *ff*

181

*mf < ff* *mf < ff*

**L** **M** Lento  $\text{♩} = 46$

*mf* *p*

# El Socorro

Bambuco

Bombo

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio ♩ = 68

**f** 4 6

3-6 9-14

16 **A** 9 **B** Allegro (♩ = 136)

17-25 **mp**

31 **mf**

38 **C** 16 **D** 17

43-58 59-75 **mp**

**E** **mp**

84 **ff**

**F** **f**

99

106 **G** 6

112-117 **ff**

# Bombo

118

Musical notation for measures 118-124. The staff shows a series of eighth notes with accents (>) and dynamic markings *mf* and *f*.

125

Musical notation for measures 125-131. Includes a boxed letter 'H' above measure 125. Dynamics include *fff*, *p*, and *cresc.* with a slur over measures 125-131.

132

Musical notation for measures 132-138. Dynamics include *mf* and accents (>).

139

Musical notation for measures 139-152. Dynamics include *p* and *fff* with a wedge-shaped dynamic marking.

I

Musical notation for measures 153-159. Dynamics include *f* and accents (>).

153

Musical notation for measures 160-159. Dynamics include *ff* and accents (>).

160

Musical notation for measures 160-168. Includes a boxed letter 'J' and tempo marking 'Adagio' with a quarter note equal to 68. A triplet of eighth notes is shown in measure 166. A bracket indicates measures 166-168.

5 K

Musical notation for measures 169-186. Includes a boxed letter 'K'. Measures 169-173, 175-178, and 181-186 are indicated by brackets above the staff. Dynamics include *f* and accents (>).

188

Musical notation for measures 189-203. Includes boxed letters 'L' and 'M'. Measures 189-197, 198-200, and 201-203 are indicated by brackets above the staff. Dynamics include *mf* and *p*. Tempo marking 'Lento' with a quarter note equal to 46 is present.

# El Socorro

Bambuco

Coro

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio ♩ = 68 A B Allegro ♩ = 136

Soprano 16 9 16 *mp* Con el

Contralto 16 9 16

Tenor 16 9 16 *mp* Con el

Bajo 16 9 16

C

S. al - ma de tro - ve - ro, ti - ple.y gui - ta - rra so - nan - do en un gri - to co - mu - ne -

T. al - ma de tro - ve - ro, ti - ple.y gui - ta - rra so - nan - do en un gri - to co - mu - ne -

48 *mf*

S. - ro a mi ra - za voy can - tan - do, El So - co - rro.es de ver - dad or - gu - llo san - tan - de - rea -

T. - ro a mi ra - za voy can - tan - do, El So - co - rro.es de ver - dad or - gu - llo san - tan - de - rea -

54 D 16

S. - no cu - na de la li - ber - tad de mi pue - blo co - lom - bia - no. 59-74

T. - no cu - na de la li - ber - tad de mi pue - blo co - lom - bia - no. 16

## Coro

75 *mf* E

T. *mf*  
Con el al - ma de tro - ve - ro, ti - ple y gui - ta - rra so - nan - do en un gri - to co - mu - ne -

B. *mf*  
Con el al - ma de tro - ve - ro, ti - ple y gui - ta - rra so - nan - do en un gri - to co - mu - ne -

81 *f*

T. *f*  
- ro a mi ra - za voy can - tan - do, El So - co - rro es de ver - dad or - gu - llo san - tan - de - rea -

B. *f*  
- ro a mi ra - za voy can - tan - do, El So - co - rro es de ver - dad or - gu - llo san - tan - de - rea -

87 *ff*

S. *ff*  
Re - co -

T. *ff*  
- no cu - na de la li - ber - tad de mi pue - blo co - lom - bia - - - no. Re - co -

B. *ff*  
- no cu - na de la li - ber - tad de mi pue - blo co - lom - bia - - - no.

F

S. *ff*  
rrien - do en - tre tu his - to - ria se o - ye el e - co mu - si - cal, — vi - brar en co - fres de glo -

T. *ff*  
rrien - do en - tre tu his - to - ria se o - ye el e - co mu - si - cal, — vi - brar en co - fres de glo -

97 *ff*

S. *ff*  
- ria por tu in - men - sa ca - te - dral — pul - san - do los co - ra - zo - nes que la -

T. *ff*  
- ria por tu in - men - sa ca - te - dral — pul - san - do los co - ra - zo - nes que la -



Coro

102

S. ti - dos in - mor - ta - les, nos de - ja - ron las can - cio - nes de tu hi - jo Jo - se Mo - ra -

A. *ff* nos de - ja - ron las can - cio - nes de tu hi - jo Jo - se Mo - ra -

T. 8 ti - dos in - mor - ta - les, nos de - ja - ron las can - cio - nes de tu hi - jo Jo - se Mo - ra -

B. *ff* nos de - ja - ron las can - cio - nes de tu hi - jo Jo - se Mo - ra -

107

S. - les, nos de - ja - ron las can - cio - nes de tu hi - jo Jo - se Mo - ra - les.

A. - les, nos de - ja - ron las can - cio - nes de tu hi - jo Jo - se Mo - ra - les.

T. 8 - les, nos de - ja - ron las can - cio - nes de tu hi - jo Jo - se Mo - ra - les.

B. - les, nos de - ja - ron las can - cio - nes de tu hi - jo Jo - se Mo - ra - les.

G 17 H 16 I

S. 112-128 129-144 *f* Re - co - rrien - do en - tre tu his - to - ria se o - ye el e - co mu - si -

T. 8 *f* Re - co - rrien - do en - tre tu his - to - ria se o - ye el e - co mu - si -

149

S. cal, vi - brar en co - fres de glo - ria por tu in - men - sa ca - te - dral pul -

T. 8 cal, vi - brar en co - fres de glo - ria por tu in - men - sa ca - te - dral pul -

# Coro

154

S. *ff*  
 san - do los co - ra - zo - nes que la - ti - dos in - mor - ta - les, nos de - ja - ron las can -

A. *ff*  
 nos de - ja - ron las can -

T. *ff*  
 san - do los co - ra - zo - nes que la - ti - dos in - mor - ta - les, nos de - ja - ron las can -

B. *ff*  
 nos de - ja - ron las can -

159

S. *ff*  
 cio - nes de tu hi - jo Jo - se Mo - ra - les, nos de - ja - ron las can - cio - nes de

A. *ff*  
 cio - nes de tu hi - jo Jo - se Mo - ra - les, nos de - ja - ron las can - cio - nes de

T. *ff*  
 cio - nes de tu hi - jo Jo - se Mo - ra - les, nos de - ja - ron las can - cio - nes de

B. *ff*  
 cio - nes de tu hi - jo Jo - se Mo - ra - les, nos de - ja - ron las can - cio - nes de

164

**J** Adagio ♩ = 68

S. *mp*  
 tu hi - jo Jo - se Mo - ra - les. Los so - co - rra - nos for - ja - ron va - lor co - ra - je. y can -

A. *mp*  
 tu hi - jo Jo - se Mo - ra - les. Los so - co - rra - nos for - ja - ron va - lor co - ra - je. y can -

T. *mp*  
 tu hi - jo Jo - se Mo - ra - les. Los so - co - rra - nos for - ja - ron va - lor co - ra - je. y can -

B. *mp*  
 tu hi - jo Jo - se Mo - ra - les. Los so - co - rra - nos for - ja - ron va - lor co - ra - je. y can -

# Coro

169 K

S. *ción\_ y por ho - norse\_in-mo - la - ron co-mo\_hé-roes de mi na - ción. \_\_\_\_\_*

A. *ción\_ y por ho - norse\_in-mo - la - ron co-mo\_hé-roes de mi na - ción. \_\_\_\_\_*

T. *ción\_ y por ho - norse\_in-mo - la - ron co-mo\_hé-roes de mi na - ción. \_\_\_\_\_*

B. *ción\_ y por ho - norse\_in-mo - la - ron co-mo\_hé-roes de mi na - ción. \_\_\_\_\_*

175 *p*

S. *se\_o-ye\_el e - co mu - si - cal, se\_o-ye\_el e - co*

A. *se\_o-ye\_el e - co mu - si - cal, se\_o-ye\_el e - co*

T. *se\_o-ye\_el e - co mu - si - cal, se\_o-ye\_el e - co*

B. *se\_o-ye\_el e - co mu - si - cal, se\_o-ye\_el e - co*

181

S. *mu - si - cal, que la - ti - dos in - mor - ta - les,*

A. *mu - si - cal, que la - ti - dos in - mor - ta - les,*

T. *mu - si - cal, que la - ti - dos in - mor - ta - les,*

B. *mu - si - cal, que la - ti - dos in - mor - ta - les,*

## Coro

187 L

S. nos de - ja - ron va - - - lor co - ra - je y can - ción Los \_\_\_\_\_

A. nos de - ja - ron va - - - lor co - ra - je y can - ción Los \_\_\_\_\_

T. nos de - ja - ron va - lor \_\_\_\_\_ va - lor \_\_\_\_\_ va - lor \_\_\_\_\_

B. nos de - ja - ron va - lor \_\_\_\_\_ va - lor \_\_\_\_\_ va - lor \_\_\_\_\_

195 M

S. *mp* so - co - rra - nos for - ja - ron \_\_\_\_\_ Los so - co - rra - nos for - ja - ron va - lor co - ra - je y can -

A. *mp* so - co - rra - nos for - ja - ron \_\_\_\_\_ Los so - co - rra - nos for - ja - ron va - lor co - ra - je y can -

T. *mp* va - lor \_\_\_\_\_ Los so - co - rra - nos for - ja - ron va - lor co - ra - je y can -

B. *mp* va - lor \_\_\_\_\_ Los so - co - rra - nos for - ja - ron va - lor co - ra - je y can -

201 Lento ♩ = 46

S. *p* ción \_\_\_\_\_ y por ho - nor se in - mo - la - ron co - mo hé - roes de mi na - ción. \_\_\_\_\_

A. *p* ción \_\_\_\_\_ y por ho - nor se in - mo - la - ron co - mo hé - roes de mi na - ción. \_\_\_\_\_

T. *p* ción \_\_\_\_\_ y por ho - nor se in - mo - la - ron co - mo hé - roes de mi na - ción. \_\_\_\_\_

B. *p* ción \_\_\_\_\_ y por ho - nor se in - mo - la - ron co - mo hé - roes de mi na - ción. \_\_\_\_\_

# El Socorro

Bambuco

Violín I

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$   
15

A

*p*  $\curvearrowright$  *mp*

23

B Allegro ( $\text{♩} = 136$ ) C

17 12

26-42 43-54 *mp*

56

D E

17 15

59-75 76-90

91

F

*mf* *f*

98

*ff*

105

111

G H

16

112-127 *mp*

131

136

*mf*

Violín I

141

mp

Musical staff 141-145 in treble clef, key of D major. It features a melodic line with slurs and accents, ending with a dynamic marking of *mp*.

I

3

146-148

mf

Musical staff 146-148 in treble clef, key of D major. It begins with a triplet of eighth notes, followed by a melodic line with slurs and accents. A dynamic marking of *mf* is present.

154

f

Musical staff 154-159 in treble clef, key of D major. It features a melodic line with slurs and accents, reaching a dynamic marking of *f*.

160

mp

Musical staff 160-165 in treble clef, key of D major. It features a melodic line with slurs and accents, ending with a dynamic marking of *mp*.

J

Adagio ♩ = 68

Musical staff 166-170 in treble clef, key of D major. It features a melodic line with slurs and accents, starting with a dynamic marking of *mp*.

K

14

174-187

p

Musical staff 171-187 in treble clef, key of D major. It features a melodic line with slurs and accents, ending with a dynamic marking of *p*.

L

mp

Musical staff 188-196 in treble clef, key of D major. It features a melodic line with slurs and accents, starting with a dynamic marking of *mp*.

M

197

mp

Musical staff 197-201 in treble clef, key of D major. It features a melodic line with slurs and accents, starting with a dynamic marking of *mp*.

202

Lento ♩ = 46

p

Musical staff 202-206 in treble clef, key of D major. It features a melodic line with slurs and accents, starting with a dynamic marking of *p*.

# El Socorro

Bambuco

Violín II

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$   
2 pizz. *f*

1-2

8

15 **A** *p*

23 **B** Allegro ( $\text{♩} = 136$ ) **C** arco *p*  
17 26-42

47 *mp*

55 **D** **E** 16 15  
*p* 60-75 76-90

91 **F** *mf*

102 *f*

**G** 16 **H**  
*mp* 112-127

Violín II

132 *mf*

137

142 *mp* **I** 6 146-151 *mp*

153 *mf*

164 *mp* **J** Adagio ♩ = 68

169

**K** *pizz.* *f*

181

187 *p* **L**

195 *mp* **M** arco

201 *p* Lento ♩ = 46



# El Socorro

Bambuco

Viola

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$   
2

pizz.  
*f*

1-2

9

16

A arco  
*pp* *p*

B Allegro  $\text{♩} = 136$  C  
17  
*p*

26-42

50  
*mp*

58 D 16 E 15 F  
*p* 60-75 76-90 *f*

93

100  
*ff*

106

Viola

**G** 16 112-127 *p*

**H** 135 *mp*

**I** 143 146-152 *mp* *mf* 7

154 *f*

159

**J** Adagio ♩ = 68 164 *mp*

169

**K** 181 *f* pizz.

**L** 188 arco *pp*

**M** 196 *mp*

201 Lento ♩ = 46 *p*

# El Socorro

Bambuco

Violoncello

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$

2 *pizz.* *f*

1-2

8 *arco* 3

15 *pizz.* *p* **A**

21

**B** Allegro ( $\text{♩} = 136$ ) **C** *arco* *p*

17 26-42

49 *mp*

56 **D** 16 **E** 15

60-75 76-90

91 **F** *f*

# Violoncello

97



103



109



130



136



142



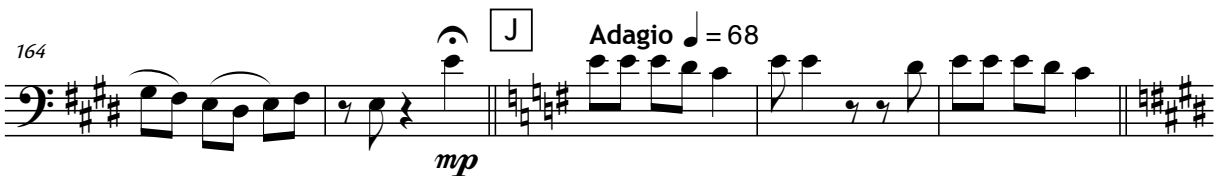
154



159



164



169



Violoncello

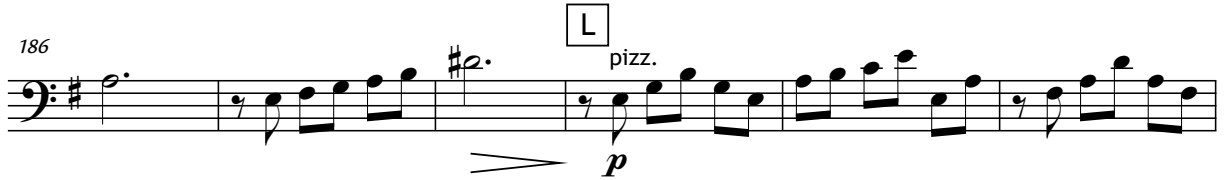
K



180



186



L

192



197



201



# El Socorro

Bambuco

Contrabajo

Juan Héctor Orejarena  
Arreglo: Juan Sebastián Monsalve

Adagio  $\text{♩} = 68$   
2  
pizz.  
*f*  
1-2

9

A arco  
*p*

B Allegro (♩ = 136) C  
17  
*p*  
26-42

51  
*mp* *p*

D 16 E 15 F pizz.  
*ff*  
60-75 76-90

94

100  
*ff*

106

# Contrabajo

**G** **H**  
17  
112-128  
*mp*

135  
*mf*

142 **I**  
*ff* *f*

148

154  
*ff*

160

**J** **Adagio** ♩ = 68 **K**  
arco  
*mp*

175 *pizz.*  
*f*

184 **L**  
arco  
*p*

195 **M** **Lento** ♩ = 46  
arco  
*mp*