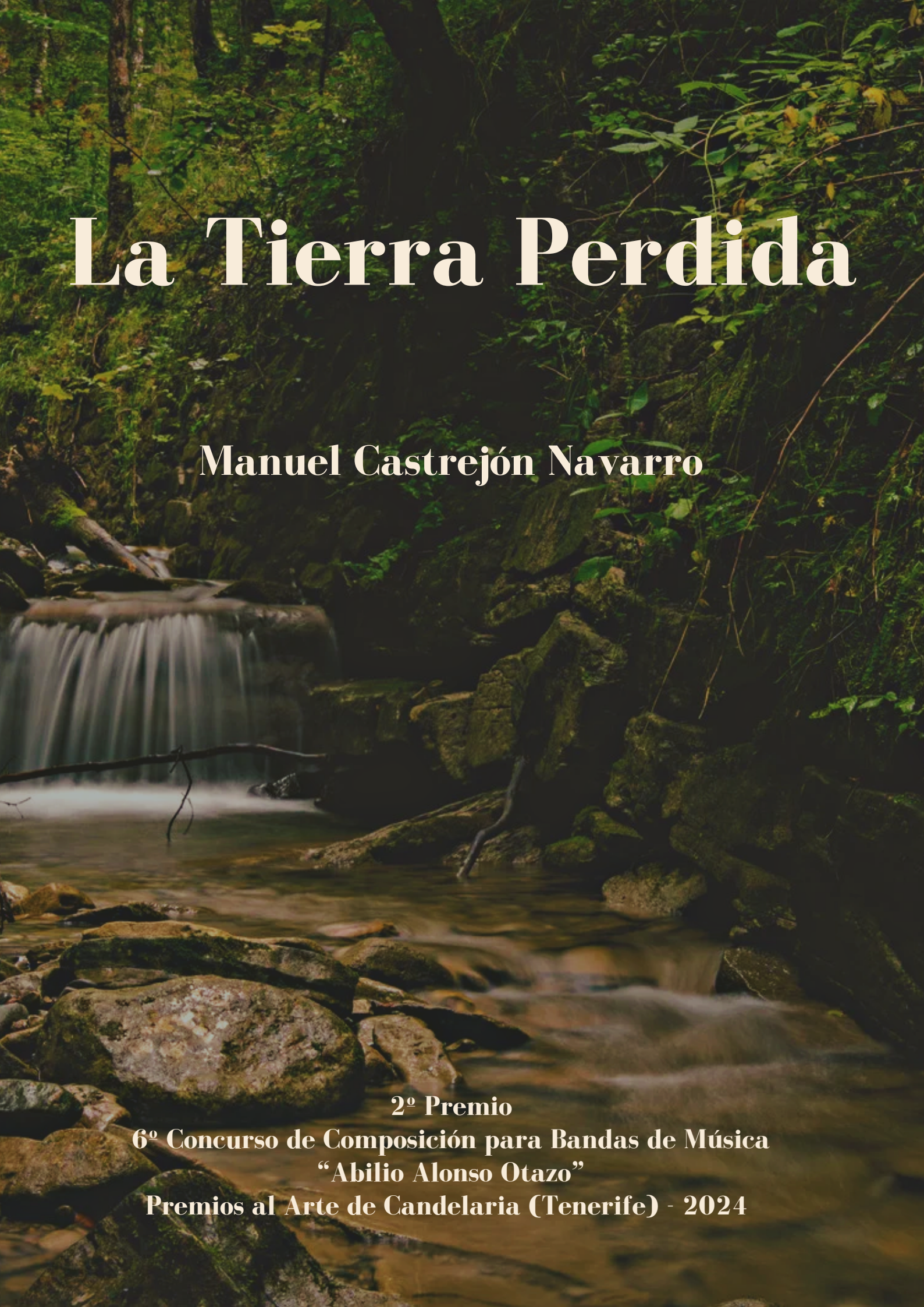




La Tierra Perdida

Manuel Castrejón Navarro

2º Premio

**6º Concurso de Composición para Bandas de Música
“Abilio Alonso Otazo”**

Premios al Arte de Candelaria (Tenerife) - 2024

Instrumentación

- Flautín
- Flauta 1º y 2º
- Oboe
- Fagot
- Requinto
- Clarinete 1º, 2º, 3º y Bajo
- Saxofón Alto 1º y 2º
- Saxofón Tenor
- Saxofón Barítono
- Trompa 1º, 2º, 3º y 4º
- Fliscorno
- Trompeta 1º, 2º y 3º
- Trombón 1º, 2º, 3º y Bajo
- Bombardino
- Tubas
- Violonchelo
- Contrabajo
- Timbales (4)
- Láminas (Vibráfono, Xilófono y Temple Blocks)
- Percusión 1 (Lira, Caja, Látigo, Pl. Suspendido)
- Percusión 2 (Pl. Suspendido, Cabasa, Triángulo, Bombo, Cortina, Tam Tam)
- Percusión 3 (Pl. Chocado, Toms, Caja China)



Manuel Castrejon Navarro, natural de Cadalso de los Vidrios (Madrid), es Titulado Superior en la especialidad de Trombón por el Conservatorio Superior de Música de Castilla y León, Titulado Profesional de Tuba y Bombardino por el Conservatorio Profesional de Ávila, y Titulado Superior de Dirección de Orquesta y Coro por el Real Conservatorio Superior de Música de Madrid, obteniendo en ellos las más altas calificaciones.

Realiza diversos cursos de perfeccionamiento y master class con músicos de reconocido prestigio, formando parte como instrumentista de diferentes orquestas como la Joven Orquesta de la Comunidad de Madrid, Orquesta Juan Crisóstomo Arriaga, Joven Orquesta Nacional de Holanda,...

En el campo de la composición ha realizado obras que han sido interpretadas y encargadas por todo el territorio nacional, obteniendo varios premios entre los que destacan: Primer Premio en el I Concurso Nacional de Composición de Marchas Procesionales de la Hermandad de la Veracruz (Salamanca, 2015), Tercer Premio en el Festival Metales BeeBrass (Palencia, 2018), Segundo Premio en el Concurso de Pasodobles Villa de Alginet (Valencia, 2019), Premio Mejor Música Instrumental en "The Akademia Music Awards" (Los Ángeles, EEUU, 2021), Premio al Legado Excepcional 2022 en "The Akademia Music Awards" (Los Ángeles, EEUU, 2022), Segundo Premio de Composición para Grupos de Cámara "Agustín Ramos" (Candelaria, 2023), Primer Premio del V Concurso de Composición para banda de la Federación Tinerfeña de Bandas (Tenerife, 2023), Segundo Premio de Composición para Banda de Música "Abilio Alonso Otazo" (Candelaria, 2024).

En 2011 obtiene por oposición la plaza a Suboficial del Cuerpo de Músicas Militares, teniendo como primer destino la Unidad de Música del Cuartel General de la Fuerza Terrestre (Sevilla) y posteriormente la Unidad de Música del "Regimiento Inmemorial del Rey nº 1" (Madrid). En 2020 aprueba las oposiciones a la escala de Oficiales Directores del Cuerpo de Músicas Militares, siendo el número uno de su promoción.

Desde el año 2021 es Director de la Unidad de Música del Mando de Canarias.

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO", CANDELARIA (TENERIFE) -
2024

M. CASTREJÓN NAVARRO

Larghetto espressivo ♩=63

Flautín

Flauta 1

Flauta 2

Oboe

Fagot

Requinto

Clarinete 1

Clarinete 2

Clarinete 3

Clarinete bajo

Saxofón Alto 1

Saxofón Alto 2

Saxofón Tenor

Saxofón Barítono

Def. Cl. Baj

Trompa 1 en Fa

Trompa 2 en Fa

Trompa 3 en Fa

Trompa 4 en Fa

Fliscorno

Trompeta 1

Trompeta 2

Trompeta 3

Trombón 1

Trombón 2

Trombón 3

Trombón bajo

Bombardino

Tubas

Violonchelo

Contrabajo

Timbales

Láminas (Vibrafono, Xilofono, Temple Blocks)

Vibrafono

Percusión 1 (Lira, Caja, Látigo, Pl. Susp.)

Percusión 2 (Pl. Susp, Cabasa, Triángulo, Bombo, Cortín, Tam Tam.)

Percusión 3 (Pl. Choc., Toms, Caja China)

17

Fltn. *mp*

Fl 1 *mp*

Fl 2 *mp*

Ob.

Fag. *p*

Req.

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Cl. bajo *mp*

Sax. alt. 1 *mp*

Sax. alt. 2 *mp*

Sax. ten. *mp*

Sax. bar. *p*

Trmp. 1 *p*

Trmp. 2 *p*

Trmp. 3 *p*

Trmp. 4 *p*

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. baj. *p*

Bomb. *mp*
tenuto

Tba. *p*

Vc. *mp*

Cb. *p*

Timb. *mf*

Lam.

Perc. 1

Perc. 2 *mp*

Perc. 3

25

Fltn.

Fl 1

Fl. 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam. *Xilófono*

Perc. 1 *Caja*

Perc. 2

Perc. 3

f

mp

f

Fltn. 30

Fl 1

Fl 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

solo

108

6 **Andante** ♩=84
(3+3+2+2)

35

Fltn. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Fag. *mf*

Req. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. bajo *mf*

Sax. alt. 1 *mf*

Sax. alt. 2 *mf*

Sax. ten. *mf*

Sax. bar. *mp*

Trmp. 1 *mf*

Trmp. 2 *mf*

Trmp. 3 *mf*

Trmp. 4 *mf*

Flisc. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. baj. *mp*

Bomb. *mf*

Tba. *mf*

Vc. *mf*

Ch. *mf*

Timb. *A - C - D - F*

Lam. *mf*

Perc. 1 *mf*

Perc. 2 *mf*
Cabasa
Toms

Perc. 3 *mp*

10 8 6 8 10 8

53

Fltn.

Fl 1

Fl 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

Xilofono

Cabasa

66

Fltn. *f* *simile*

Fl 1 *f* *simile*

Fl 2 *f* *simile*

Ob. *f* *simile*

Fag. *f* *marcado* *ff*

Req. *f* *simile*

Cl. 1 *f* *simile*

Cl. 2 *f* *simile*

Cl. 3 *f* *simile*

Cl. bajo *f* *simile*

Sax. alt. 1 *f* *simile*

Sax. alt. 2 *f* *simile*

Sax. ten. *f* *marcado* *ff*

Sax. bar. *f* *marcado* *ff*

Trmp. 1 *f*

Trmp. 2 *f*

Trmp. 3 *f*

Trmp. 4 *f*

Flisc. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f* *marcado* *ff*

Tbn. 2 *f* *marcado* *ff*

Tbn. 3 *f* *marcado* *ff*

Tbn. baj. *f* *marcado* *ff*

Bomb. *f* *marcado* *ff*

Tba. *f* *marcado* *ff*

Vc. *f* *marcado* *ff*

Cb. *f* *marcado* *ff*

Timb. *f*

Lam. *f*

Perc. 1 *f* *Látigo*

Perc. 2 *f*

Perc. 3 *f* *Pl. Choc.* *seco*

rall.

72

Fltn.

Fl 1

Fl 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

rall.

rall.

Adagio $\text{♩} = 60$

13

79

Fltn. G.P.

Fl 1 G.P.

Fl 2 G.P.

Ob. G.P.

Fag. G.P.

Req. G.P.

Cl. 1 G.P.

Cl. 2 G.P.

Cl. 3 G.P.

Cl. bajo G.P.

Sax. alt. 1 G.P.

Sax. alt. 2 G.P.

Sax. ten. G.P.

Sax. bar. G.P.

Trmp. 1 G.P.

Trmp. 2 G.P.

Trmp. 3 G.P.

Trmp. 4 G.P.

Flisc. G.P.

Tpt. 1 G.P.

Tpt. 2 G.P.

Tpt. 3 G.P.

Tbn. 1 G.P.

Tbn. 2 G.P.

Tbn. 3 G.P.

Tbn. bsj. G.P.

Bomb. G.P.

Tba. G.P.

Vc. G.P.

Ch. G.P.

Timb. G.P.

Lam. G.P.

Perc. 1 G.P.

Perc. 2 G.P.

Perc. 3 G.P.

Def. Tps 2^a mp

Def. Tps 3^a mp

Pl. Supp. p

86

Fltn.

Fl. 1

Fl. 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

Def. Req.

gliss 18" gliss and return

Caja China

92

Fltn. *mf* *f* *mp*

Fl 1 *mf* *f* *mp*

Fl. 2 *mf* *f* *mp*

Ob. *mf* *f* *mp*

Fag. *f*

Req. *mf* *f* *p* *espressivo*

Cl. 1 *f* *p* *espressivo*

Cl. 2 *f* *p* *espressivo*

Cl. 3 *f* *p* *espressivo*

Cl. bajo *f* *p*

Sax. alt. 1 *f* *p* *espressivo*

Sax. alt. 2 *f* *p* *espressivo*

Sax. ten. *f* *p* *espressivo*

Sax. bar. *f* *p*

Trmp. 1 *f*

Trmp. 2 *f*

Trmp. 3 *f*

Trmp. 4 *f*

Flisc. *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

Tbn. baj. *f* *p*

Bomb. *f*

Tba. *f*

Vc. *f* *p* *espressivo*

Cb. *f* *p*

Timb. *f*

Lam. *p* *Vibráfono*

Perc. 1

Perc. 2 *mp* *f*

Perc. 3

100

Fltn.

Fl 1

Fl 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

Triángulo

mp

108

Fl.

Fl. 1

Fl. 2

Ob.

Fag.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Perc. 1

Perc. 2

Perc. 3

Larghetto espressivo ♩=63

20

135

Fltn. *p*

Fl 1 *p*

Fl 2 *p*

Ob. *p*

Fag. *p*

Req. *p*

Cl. 1 *ad libitum legato* *p*

Cl. 2 *ad libitum legato* *p*

Cl. 3 *ad libitum legato* *p*

Cl. bajo *p*

Sax. alt. 1 *mp* Def. Tpas

Sax. alt. 2 *mp* Def. Tpas

Sax. ten. *mp*

Sax. bar. *p*

Trmp. 1 *mp* solo tutti

Trmp. 2 *mp*

Trmp. 3 *mp*

Trmp. 4 *mp*

Flisc. *mp*

Tpt. 1 *p* mute open

Tpt. 2 *p* mute open

Tpt. 3 *p* mute open

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. baj. *p*

Bomb. *p*

Tba. *p*

Vc. *p*

Ch. *p*

Timb. *p*

Lam. *p* Xilófono

Perc. 1 *p*

Perc. 2 *mp*

Perc. 3

145

This page contains the musical score for measures 145 through 152. The score is written for a large orchestra and a percussion section. The instruments are listed on the left side of the page, and their corresponding staves are arranged in a system. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. The woodwinds (Flute, Oboe, Clarinet, Saxophone) and strings (Violin, Viola, Cello, Double Bass) play melodic and harmonic lines. The brass (Trumpet, Trombone, Tuba) and percussion (Timpani, Snare, Cymbal, etc.) provide rhythmic support and color. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The percussion section includes staves for Timpani, Snare, Cymbal, and other percussion instruments, with specific instructions for playing the Cabasa.

Fltn. *mp*

Fl 1 *mp*

Fl 2 *mp*

Ob. *mp*

Fag. *mp*

Req. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Cl. bajo *mp*

Sax. alt. 1 *mf* *Oblig.*

Sax. alt. 2 *mf* *Oblig.*

Sax. ten. *mp*

Sax. bar. *mp*

Trmp. 1 *mf*

Trmp. 2 *mf*

Trmp. 3 *mf*

Trmp. 4 *mf*

Flisc. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. baj. *mp*

Bomb. *mp*

Tba. *mp*

Vc. *mp*

Ch. *mp*

Timb. *mf*

Lam.

Perc. 1

Perc. 2 *Cabasa* *mp*

Perc. 3

153

Fltn.
Fl 1
Fl 2
Ob.
Fag.
Req.
Cl. 1
Cl. 2
Cl. 3
Cl. bajo
Sax. alt. 1
Sax. alt. 2
Sax. ten.
Sax. bar.
Tmpt. 1
Tmpt. 2
Tmpt. 3
Tmpt. 4
Flisc.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. baj.
Bomb.
Tba.
Vc.
Cb.
Timb.
Lam.
Perc. 1
Perc. 2
Perc. 3

Caja
Pl. Sup.
Pl. Choc.

f
mp
cresc.
sim.

rall. a tempo Menos

Fltn. *f* *ff* *mp*

Fl 1 *f* *ff* *mp*

Fl 2 *f* *ff* *mp*

Ob. *f* *ff* *mp*

Fag. *f* *ff* *mp*

Req. *f* *ff* *mp*

Cl. 1 *f* *ff* *mp*

Cl. 2 *f* *ff* *mp*

Cl. 3 *f* *ff* *mp*

Cl. bajo *f* *ff* *mp*

Sax. alt. 1 *f* *ff* *mp*

Sax. alt. 2 *f* *ff* *mp*

Sax. ten. *f* *ff* *mp*

Sax. bar. *f* *ff* *mp*

rall.

Trmp. 1 *f* *ff* *mp*

Trmp. 2 *f* *ff* *mp*

Trmp. 3 *f* *ff* *mp*

Trmp. 4 *f* *ff* *mp*

Flisc. *mf* *f* *ff* *mp*

Tpt. 1 *mf* *f* *ff* *mp*

Tpt. 2 *mf* *f* *ff* *mp*

Tpt. 3 *mf* *f* *ff* *mp*

Tbn. 1 *f* *ff* *mp*

Tbn. 2 *f* *ff* *mp*

Tbn. 3 *f* *ff* *mp*

Tbn. baj. *f* *ff* *mp*

Bomb. *f* *ff* *mp*

Tba. *f* *ff* *mp*

Vc. *f* *ff* *mp*

Ch. *f* *ff* *mp*

Timb. *f* *ff*

Lam.

rall.

Perc. 1 *f* *ff* *mp* Triángulo *mp*

Perc. 2 *p* *f* *p < mp* *mp*

Perc. 3 *f*

rit. . . . Andante ♩=84

168

Fltn. *mf*

Fl 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Fag. *mf*

Req. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. bajo *mf*

Sax. alt. 1 *mf*

Sax. alt. 2 *mf*

Sax. ten. *mf*

Sax. bar. *mf* Def. Cl. Baj

Trmp. 1 *mf*

Trmp. 2 *mf*

Trmp. 3 *mf*

Trmp. 4 *mf*

Flisc. *mf*

Tpt. 1 *mp* mute

Tpt. 2 *mp* mute

Tpt. 3 *mp* mute

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. baj. *mf*

Bomb. *mp* *mf*

Tba. *mp* *mf*

Vc. *mp* *mf*

Ch. *mp* *mf*

Timb. [F.C.D.B.]

Lam. *mp* Temple blocks

Perc. 1 *mp* Cabasa

Perc. 2 *mp* Toms

Perc. 3 *mp*

rit. . . .

176

Fltn. 1

Fltn. 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

Triángulo

mf

108

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including:

- Flutes (Fl.):** Fl 1, Fl 2
- Oboes (Ob.):** Ob.
- Clarinet (Cl.):** Cl. 1, Cl. 2, Cl. 3, Cl. bajo
- Saxophones (Sax.):** Sax. alt. 1, Sax. alt. 2, Sax. ten., Sax. bar.
- Trumpets (Tmpt.):** Tmpt. 1, Tmpt. 2, Tmpt. 3, Tmpt. 4
- Trombones (Tbn.):** Tbn. 1, Tbn. 2, Tbn. 3, Tbn. bal.
- Percussion (Perc.):** Perc. 1, Perc. 2, Perc. 3
- Other instruments:** Fag. (Bassoon), Reag. (Reed), Flisc. (Flugelhorn), Tpt. 1, 2, 3 (Trumpets), Tbn. 1, 2, 3 (Trombones), Tbn. bal. (Trombone), Bomb. (Bombardone), Tba. (Tuba), Vc. (Violoncello), Cb. (Contrabajo), Timb. (Timbales), Lam. (Lamellaphone), Xilofono (Xylophone).

The score is written in a standard musical notation with various dynamic markings (e.g., *f*, *ff*) and articulation (e.g., *Oblig.*). The page number 183 is visible in the top right corner.

189

Fltn.

Fl 1

Fl 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

68

accel.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

68

accel.

Perc. 1

Perc. 2

Perc. 3

[illegible]

Vivace ♩=145

29

203

Fltn.

Fl 1

Fl 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Timp. 1

Timp. 2

Timp. 3

Timp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

ff

208

Fltn.

Fl 1

Fl 2

Ob.

Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. bajo

Sax. alt. 1

Sax. alt. 2

Sax. ten.

Sax. bar.

Trmp. 1

Trmp. 2

Trmp. 3

Trmp. 4

Flisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Ch.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

Tam Tam

Bombo

ff

Flautín

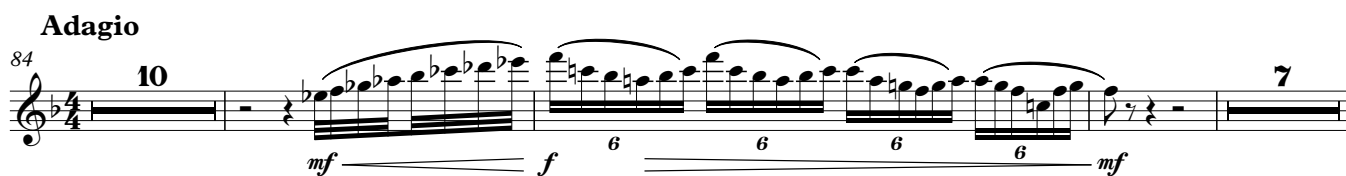
LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

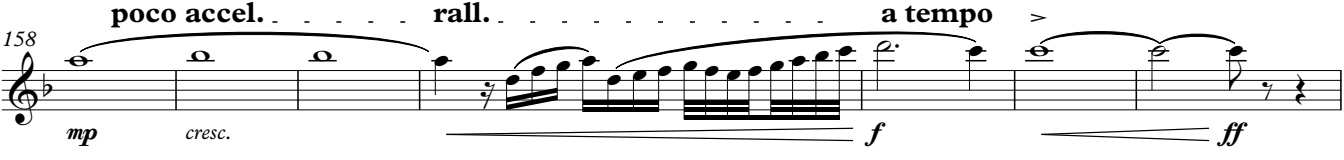
Larghetto espressivo

[illegible]



151 

155 

158 *poco accel.* *rall.* *a tempo* 

Menos **rit.** **Andante**

165 

175 

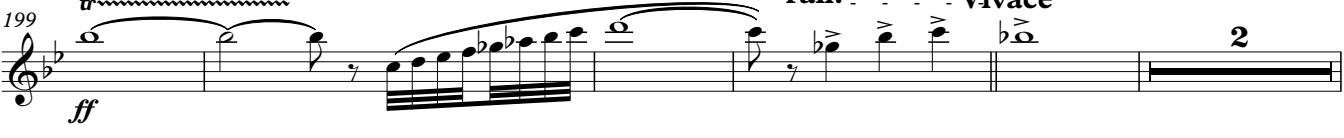
182 

187 

accel. *Largo*

191 

tr *tr* *rall.* *Vivace*

199 

206 

210 

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

Measures 1-34 of the score. The piece begins in 4/4 time with a key signature of two flats (B-flat major). Measures 1-8 are marked *p* (piano) and feature a series of half notes with ties. Measures 9-14 are marked *f* (forte) and include trills. Measures 15-24 are marked *mp* (mezzo-piano) and feature a series of sixteenth notes. Measures 25-34 are marked *f* and feature a series of sixteenth notes. The piece concludes with a double bar line and a key signature change to one flat (B-flat minor).

Andante

Measures 35-62 of the score. The tempo changes to Andante and the time signature to 6/8. Measures 35-44 are marked *mf* (mezzo-forte) and feature a series of eighth notes. Measures 45-54 are marked *f* and feature a series of eighth notes. Measures 55-62 are marked *mp* and feature a series of eighth notes. The piece concludes with a double bar line and a key signature change to one flat (B-flat minor).

69

75

rall. ³ **G.P**

Adagio ⁵ **Def. Req.**

84

mp *p* *mp*

94

mf *f* *mp*

104

mp *mp* *mp*

107

espressivo *p*

114

p subito

117

ff

124

⁵

Larghetto espressivo

135

p

142

145

mp

148

151 

155 

158 **poco accel.** **rall.** **a tempo**
mp *cresc.* *f* *ff*

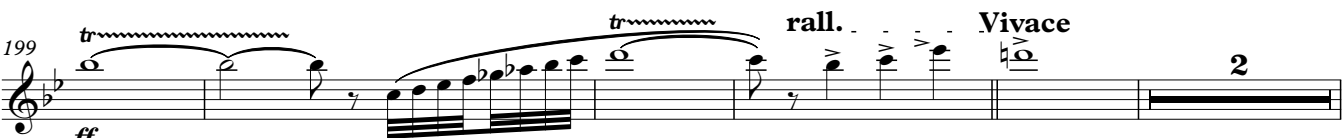

165 **Menos** **rit.** **Andante**
mp *mf* *mf*


175 

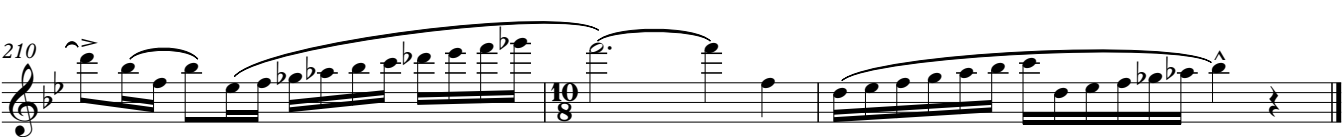
182 

187 

191 **accel.** **Largo**
ff *5*


199 **rall.** **Vivace**
ff *5* *2*


206 

210 

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
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M. CASTREJÓN NAVARRO

Larghetto espressivo

Musical score for Flauta 2, Larghetto espressivo section. The score is written in G major (one sharp) and 4/4 time. It consists of 34 measures. The first measure (measure 1) is marked *p* (piano). The second measure (measure 2) is marked *f* (forte). The third measure (measure 3) is marked *mp* (mezzo-piano). The fourth measure (measure 4) is marked *f* (forte). The fifth measure (measure 5) is marked *mp* (mezzo-piano). The sixth measure (measure 6) is marked *f* (forte). The seventh measure (measure 7) is marked *f* (forte). The eighth measure (measure 8) is marked *f* (forte). The ninth measure (measure 9) is marked *f* (forte). The tenth measure (measure 10) is marked *f* (forte). The eleventh measure (measure 11) is marked *f* (forte). The twelfth measure (measure 12) is marked *f* (forte). The thirteenth measure (measure 13) is marked *f* (forte). The fourteenth measure (measure 14) is marked *f* (forte). The fifteenth measure (measure 15) is marked *f* (forte). The sixteenth measure (measure 16) is marked *f* (forte). The seventeenth measure (measure 17) is marked *f* (forte). The eighteenth measure (measure 18) is marked *f* (forte). The nineteenth measure (measure 19) is marked *f* (forte). The twentieth measure (measure 20) is marked *f* (forte). The twenty-first measure (measure 21) is marked *f* (forte). The twenty-second measure (measure 22) is marked *f* (forte). The twenty-third measure (measure 23) is marked *f* (forte). The twenty-fourth measure (measure 24) is marked *f* (forte). The twenty-fifth measure (measure 25) is marked *f* (forte). The twenty-sixth measure (measure 26) is marked *f* (forte). The twenty-seventh measure (measure 27) is marked *f* (forte). The twenty-eighth measure (measure 28) is marked *f* (forte). The twenty-ninth measure (measure 29) is marked *f* (forte). The thirtieth measure (measure 30) is marked *f* (forte). The thirty-first measure (measure 31) is marked *f* (forte). The thirty-second measure (measure 32) is marked *f* (forte). The thirty-third measure (measure 33) is marked *f* (forte). The thirty-fourth measure (measure 34) is marked *f* (forte).

Andante

Musical score for Flauta 2, Andante section. The score is written in G major (one sharp) and 4/4 time. It consists of 10 measures. The first measure (measure 35) is marked *mf* (mezzo-forte). The second measure (measure 36) is marked *mf* (mezzo-forte). The third measure (measure 37) is marked *mf* (mezzo-forte). The fourth measure (measure 38) is marked *mf* (mezzo-forte). The fifth measure (measure 39) is marked *mf* (mezzo-forte). The sixth measure (measure 40) is marked *mf* (mezzo-forte). The seventh measure (measure 41) is marked *mf* (mezzo-forte). The eighth measure (measure 42) is marked *mf* (mezzo-forte). The ninth measure (measure 43) is marked *mf* (mezzo-forte). The tenth measure (measure 44) is marked *mf* (mezzo-forte).

[illegible]

69 

75 **rall.** **G.P**

75 **rall.** **G.P**

84 **Adagio**

10 8

mf *f* *mp*

105

espressivo

p

[illegible]

117

ff

124

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is for a single melodic line. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. A slur covers the next four notes: a quarter note G4, an eighth note F#4, an eighth note E4, and a quarter note D4. This is followed by another slur over a quarter note C4, an eighth note B3, an eighth note A3, and a quarter note G3. The melody then continues with a quarter note F#3, an eighth note E3, an eighth note D3, and a quarter note C3. A final slur covers a quarter note B2, an eighth note A2, an eighth note G2, and a quarter note F#2. The piece concludes with a whole note G2. The number '124' is written above the first measure.

Larghetto espressivo

[illegible]

143

Musical notation for measure 143, featuring a treble clef, a key signature of one flat (B-flat), and a series of eighth and sixteenth notes.

147

mp

151 *f*

155

158 *poco accel.* *rall.* *a tempo*
mp *cresc.* *f* *ff*

Menos *rit.* **Andante**
165 *mp* *mf* *mf*

175

182 *f*

187

191 *accel.* *Largo*
tr *5*

199 *tr* *tr* *rall.* *Vivace*
ff *2*

206 *ff* *5* *5* *5*

210

Oboe

LA TIERRA PERDIDA

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M. CASTREJÓN NAVARRO

Larghetto espressivo

p

9 *f*

15 *mp* *f*

29 *mf*

35 **Andante** *mf*

45 *mf*

53 *f*

58 *p* *crescendo*

62 *simile*

69

75 **rall.** **G.P**



84 **Adagio**

10 11

mf < *f* *mp*



108 *espressivo*

p



114 *p subito*



117 *ff*



123 5



Larghetto espressivo

135 2 *p*



143

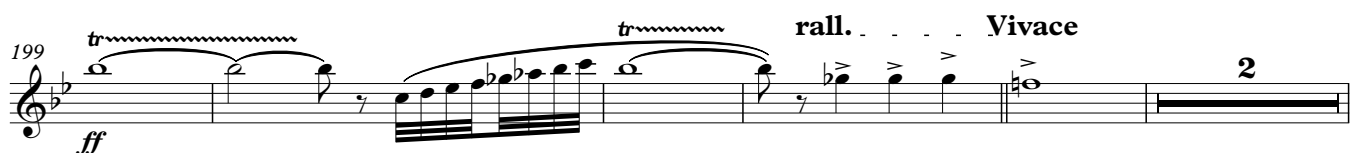
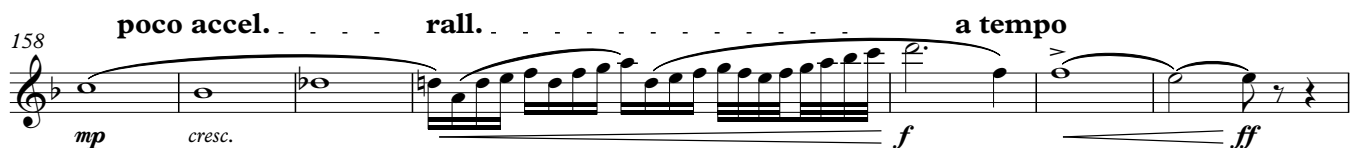


147 *mp*



151 *f*





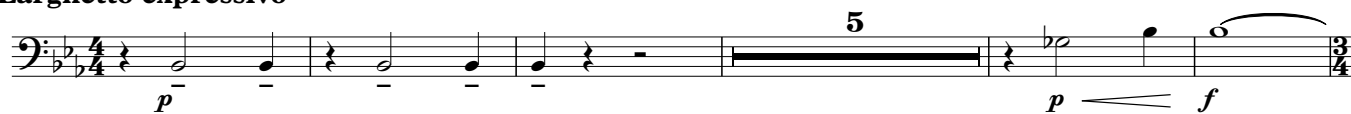
Fagot

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo



71



77

rall.**G.P****Adagio**

86



93



110



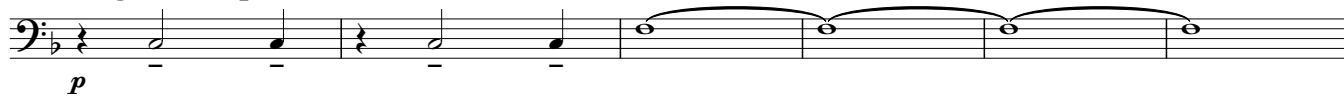
116



123



131

135 **Larghetto espressivo**

141



150



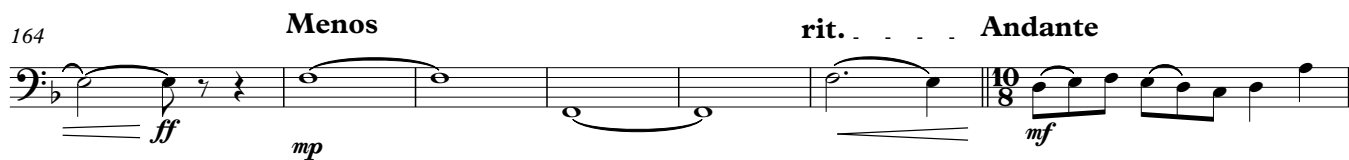
155



158



164



171



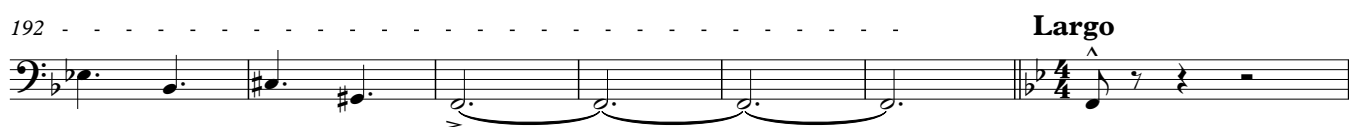
175



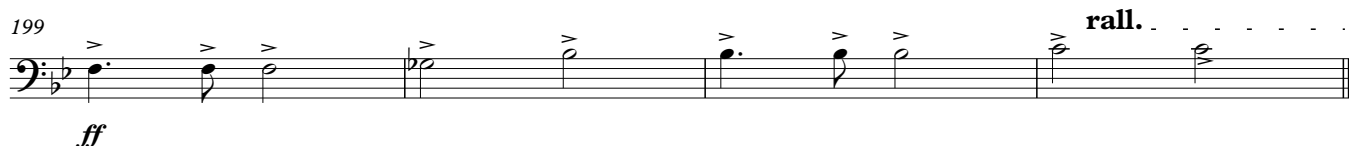
187



192



199

203 **Vivace**

208



Requinto

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ÁBILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

The musical score for Requinto is written in treble clef with a key signature of one sharp (F#). It begins with a **Larghetto espressivo** tempo marking. The first system (measures 1-8) features a series of half notes with slurs, marked *p*. The second system (measures 9-14) includes trills and a crescendo leading to a *f* dynamic. The third system (measures 15-24) contains a six-measure rest followed by a sixteenth-note run, marked *mp*. The fourth system (measures 25-30) is a continuous sixteenth-note pattern marked *f*. The fifth system (measures 31-34) continues the sixteenth-note pattern. The sixth system (measures 35-44) marks the beginning of the **Andante** section, featuring a *mf* dynamic and a change to 10/8 time. The seventh system (measures 45-50) continues the Andante melody. The eighth system (measures 51-56) includes a *f* dynamic and a change to 6/8 time. The ninth system (measures 57-60) features a quintuplet marked *f*. The tenth system (measures 61-64) begins with a *p subito* marking and ends with a *cresc poco a poco* instruction.

p subito

cresc poco a poco

65 *f* simile

70 3

75 *rall.* *G.P.*

84 **Adagio** 5 *mp* *p* *mp*

94 *mf* *f* 6 6 6 6 6 6

97 6 *p* *mp* *mp*

106 *mp* *p* *espressivo*

112 *p subito*

116 *ff*

121

128 **Larghetto espressivo** 5 2 *p*

141

145 *mp*

149

153

156

159

165

174

180

185

190

197

204

209

f

poco accel.

mp

rall.

cresc.

f

ff

Menos

mp

rit.

Andante

mf

2

10/8

6/8

10/8

6/8

accel.

tr

Largo

tr

ff

tr

rall.

Vivace

2

ff

5

5

5

5

10/8

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

Larghetto espressivo

M. CASTREJÓN NAVARRO

p

9 *f*

17 *mp*

25 *f*

28

31

35 **Andante** *mf*

42

49 *f*

57

61 *p subito* *cresc poco a poco*

65 *f* simile

71



77

rall.

G.P. **Adagio**



86



93

espressivo



100



108



114

p subito



117



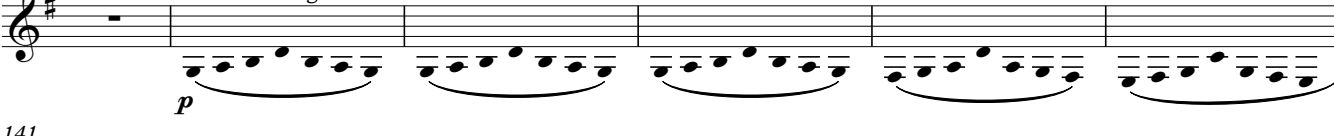
123

5



135

Larghetto espressivo
ad libitum legato



141



145



149

153

156

160

165

171

177

184

189

195

201

208

210

f

mp

cresc.

rall.

a tempo

f

ff

Menos

mp

rit.

Andante

mf

accel.

Largo

tr

ff

rall.

Vivace

tr

ff

5

2

5

5

5

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

The musical score for Clarinet 2 is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Larghetto espressivo'. The score consists of ten staves of music, with measure numbers 9, 17, 25, 33, 41, 47, 55, 60, 65, and 71 indicated at the beginning of their respective staves. The dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, ties, and articulation marks. A section starting at measure 33 is marked 'Andante' and features a key signature change to one sharp (F#). The score concludes with a 'simile' marking at measure 65, indicating a continuation of the previous texture.

p

9 *f*

17 *mp*

25 *f*

33 **Andante** *mf* *mf*

41

47 *f*

55 *f* *p subito* *cresc poco a poco*

60

65 *f* *simile*

71

77 **rall.** **G.P Adagio**

86

93 *espressivo*

100 *mp*

106 *p*

114 *p subito* *ff*

122

129 **Larghetto espressivo**
ad libitum legato

140

145 *mp*

149

The musical score for Clarinet 2 spans measures 77 to 149. It begins with a 'rall.' (rallentando) marking and a 'G.P Adagio' (Grave/Poco Adagio) tempo change. The music features various dynamics including piano (p), forte (f), mezzo-piano (mp), and fortissimo (ff), as well as expressive markings like 'espressivo' and 'ad libitum legato'. The piece concludes with a '5' (quint) fingering instruction.

153



158

poco accel. rall. a tempo



165

Menos

rit. Andante



171



177



184



189

accel. tr~~~~~



195

(tr)~~~~~ Largo



201

rall. Vivace



207



210



LA TIERRA PERDIDA

Clarinete 3

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"

CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

p

9

f

17

mp

25

f

33

Andante

mf

41

47

f

55

60

p subito *cresc poco a poco*

65

f *simile*

71

77 **rall.** **G.P Adagio**

86

93 *espressivo*

100 *mp*

106 *p*

114 *p subito* *ff*

122

129 **Larghetto espressivo**
ad libitum legato

140

145 *mp*

149



Clarinete bajo

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

1

11

18

26

33

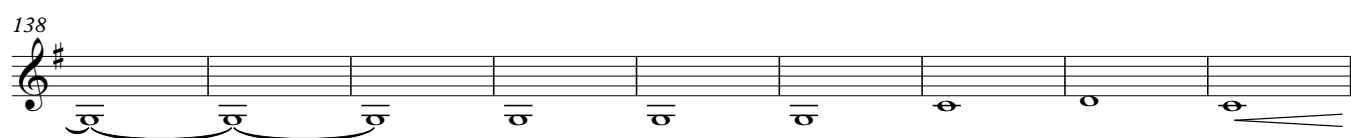
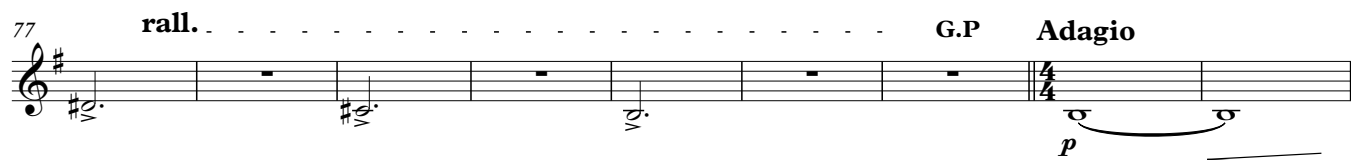
Andante

39

44

54

60



147

mp

154

f *mp* *cresc.* *sim.* **poco accel.** **rall.**

162 **a tempo**

f *ff* *mp* **Menos** **rit.**

170 **Andante**

mf

176

f

185

f

191 **accel.**

f **accel.**

197 **Largo**

ff **Largo** **rall.** **Vivace**

204

f

209

f

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

8

p *f*

14

2

mp

22

f

29

Andante

mf

36

41

2

47

2

f

54

60

p subito *cresc poco a poco*

65

f *simile*

71

77 **rall.** **G.P. Adagio** *mp*

86 *mp* 3 3 3

93 *f* *p* **expresivo**

100 *mp*

106 *p*

114 *p subito* *ff*

122

129 *mf* **Larghetto espressivo** 2 8

143 *mp* **Def. Tpas** **Oblig.** *mf*

149

154 *f* *poco accel.* *cresc.* *mp*

160 *rall.* *a tempo* *f* *ff* *Menos* *mp*

167 *rit.* *Andante* *mf*

172 *4*

180 *f*

185

190 *accel.*

195 *Largo* *2* *ff*

202 *rall.* *Vivace*

209

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

8

p *f*

14

mp

22

f

29

Andante

mf

36

41

47

f

54

60

p subito *cresc poco a poco*

65

f *simile*

71

77 **rall.** **G.P** **Adagio**

86 **mp** **3** **3** **3**

93 **f** **expresivo** **p**

100 **mp**

106 **p**

114 **p subito** **ff**

122

129 **mf** **2** **8** **Larghetto espressivo**

143 **Def. Tpas** **mp** **Oblig.** **mf**

149

154 *f* *mp* *poco accel.* *cresc.*

160 *rall.* *a tempo* *f* *ff* *mp* *Menos*

167 *rit.* *Andante* *mf*

172 *mf* *4*

180 *f*

185

190 *accel.*

195 *Largo* *ff*

202 *rall.* *Vivace*

209

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

8

p *f*

14

mp *mp*

22

f

29

f

35 **Andante**

mf

40

45

f

54

60

p subito *cresc poco a poco*

65

f *ff*

77 **rall.** **G.P** **Adagio**

86 *mp* *p* *3* *3* *3*

93 *f* *p* *espressivo*

102 *mp* *p*

109 *p subito*

116 *ff* *3* *3* *3* *3* *3* *3*

122 *3* *3*

128 *mf* **2**

135 **Larghetto espressivo** **8** *mp* *mp*

149 *f*

156 **poco accel.** **rall.**

162 **a tempo** **Menos**

168 **rit.** **Andante**

173

181

186

190 **accel.**

196 **Largo** **rall.**

203 **Vivace**

208

Saxofón Barítono

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

Def. Cl. Baj

Oblig.

p

f

11

mp

p

18

f

26

33

Andante

mp

39

44

Def. Cl. Baj

51

Oblig.

f

58

p subito

cresc poco a poco

64 marcado

f *ff*

70

77 **rall.** G.P. **Adagio**

p

86 *p*

93 *f* *p*

101 *mp* *p*

110 *p subito*

118 *ff*

126 *mf*

133 **Larghetto espressivo**

p

141

147 *mp* *f*

155 *mp* *poco accel.* *sim.* *rall.* *cresc.*

162 *a tempo* *f* *Menos* *mp* *rit.*

170 *Andante* *mf* *Def. Cl. Baj*

176 *Oblig.* *f*

185

191 *accel.*

197 *Largo* *ff* *rall.* *Vivace*

204

209

Trompa 1 en Fa

LA TIERRA PERDIDA

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CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

The musical score for Trompa 1 en Fa is written in G major (one sharp) and 4/4 time. It begins with a **Larghetto espressivo** tempo marking. The score is divided into measures 1 through 66, with measure numbers 2, 8, 15, 28, 33, 45, 54, 60, and 66 explicitly labeled at the start of their respective lines. The notation includes various rests, eighth and sixteenth notes, slurs, and dynamic markings such as *mp* (mezzo-piano), *f* (forte), *p* (piano), *mp*, *f*, *p subito*, *cresc poco a poco*, and *ff* (fortissimo). The score also features a **solo** marking in measure 2 and a **tutti** marking in measure 8. The tempo changes to **Andante** at measure 33. The score includes several measures with rests of 2, 3, 4, 6, 10, and 12 measures. The key signature changes to E major (two sharps) at measure 60. The score ends with a **ff** marking in measure 66.

77 **rall.** **G.P** **Adagio**

86 *p*

93 *f* *p* *mp*

104 *p*

114 *ff*

122

127 **Larghetto espressivo** *mp* **solo**

139 *mp* **tutti**

147 *mf*

153

f

156 *poco accel.*

mp

159 *rall.* *a tempo*

cresc. *f*

164 *Menos 2* *rit.* *Andante*

ff *mp* *mf*

174 *4* *f*

184

190 *accel.*

197 *Largo* *rall.*

ff

203 *Vivace*

209 *3*

LA TIERRA PERDIDA

Trompa 2 en Fa

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"

CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

9 **f**

14 **p** **f**

26

32 **Andante** 2 2 3

42 2 4 **mp**

53 **f**

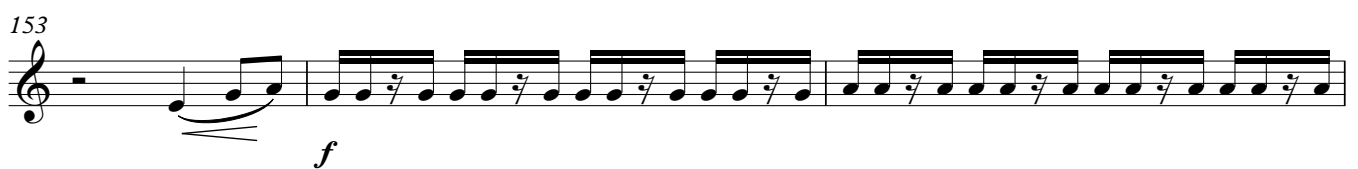
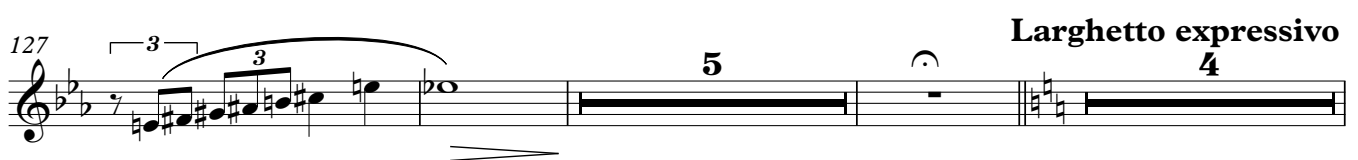
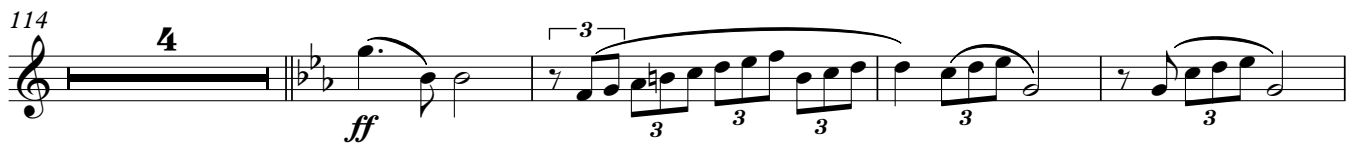
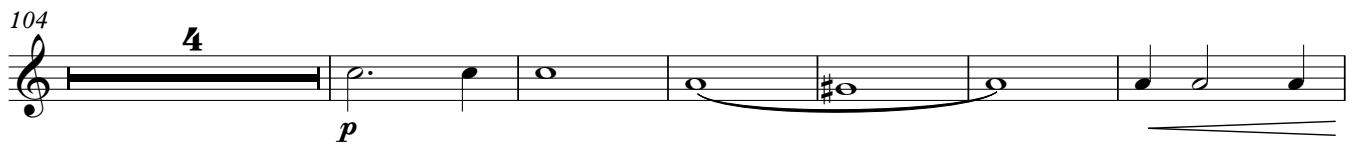
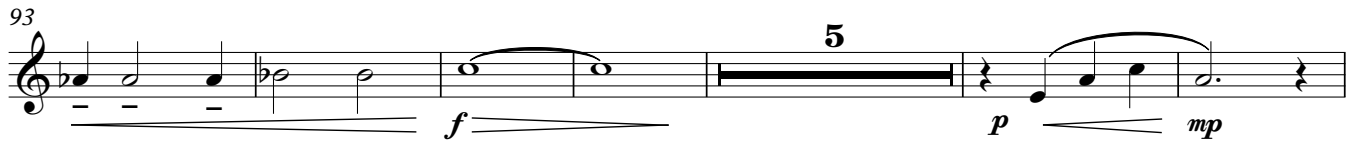
58 **p subito** *cresc poco a poco*

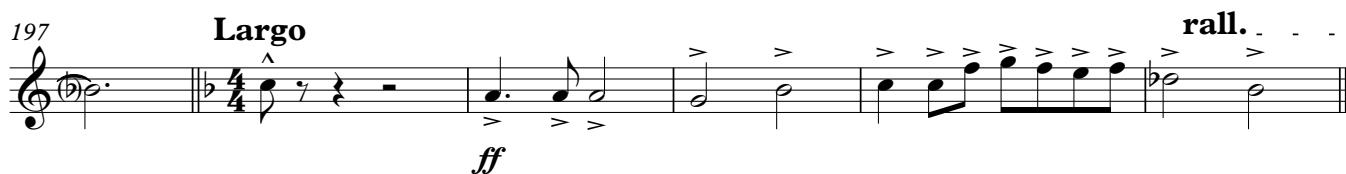
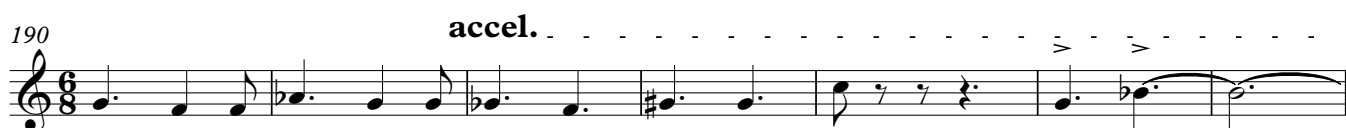
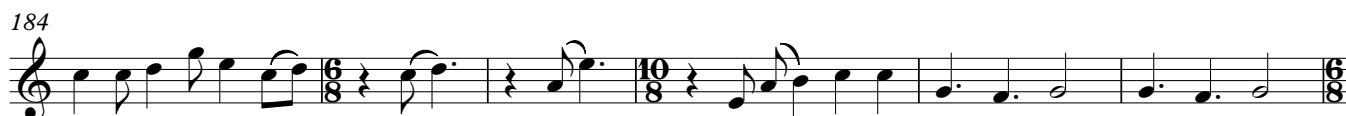
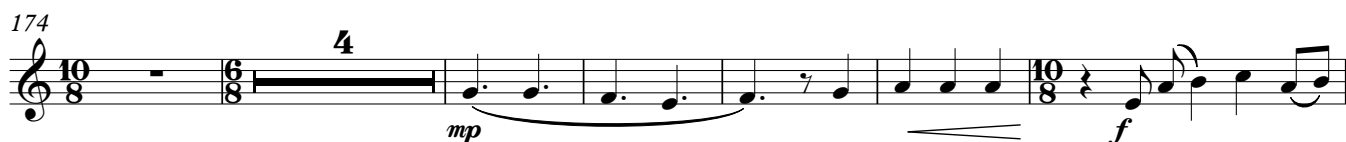
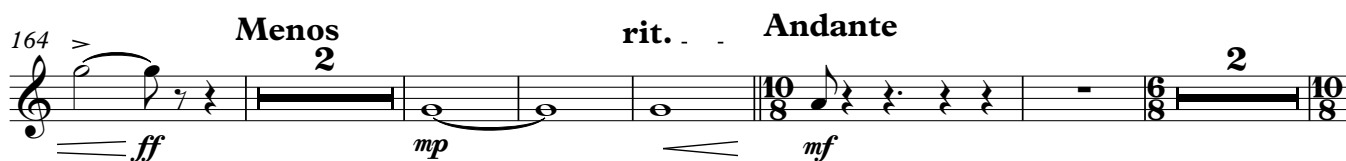
65 **f** **ff**

76 **rall.** **G.P** **Adagio** **mp**

Trompa 2 en Fa

2



poco accel.

LA TIERRA PERDIDA

Trompa 3 en Fa

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

9 *f*

14 6 *p* *f*

26

32 **Andante** 2 2 3

42 2 4 *mp*

53 *f*

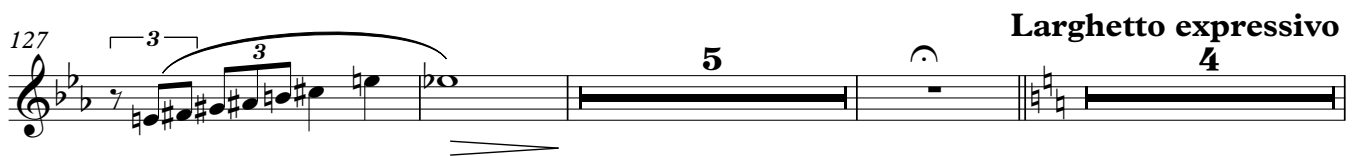
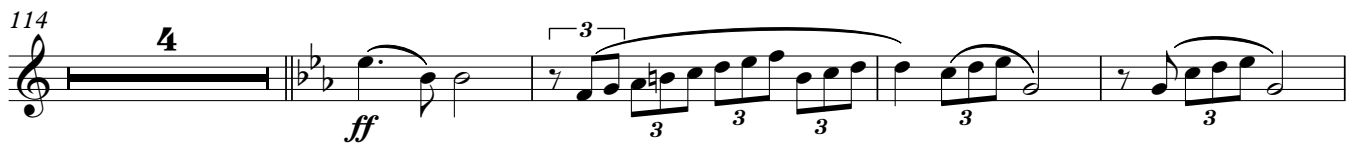
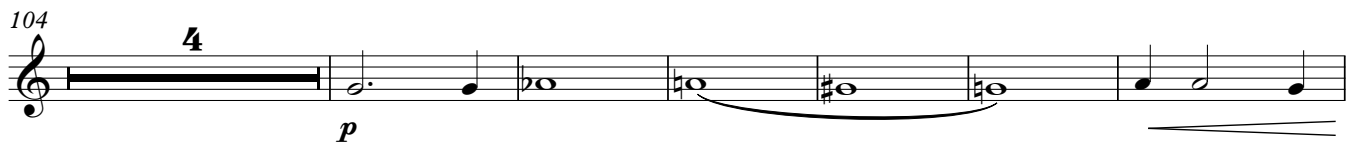
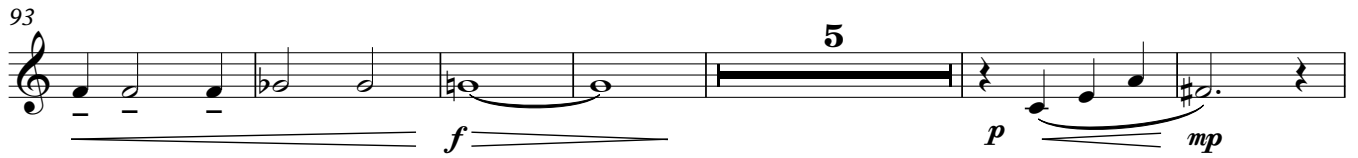
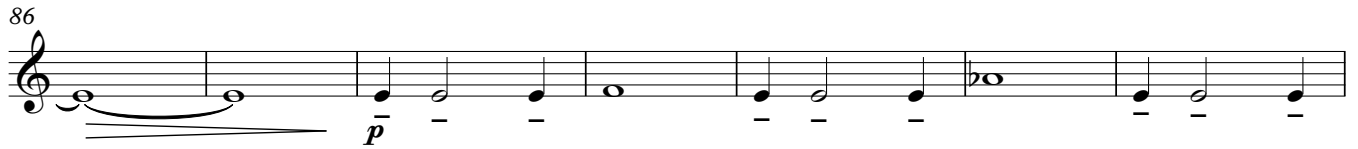
58 *p subito* *cresc poco a poco*

65 4 *f* *ff*

76 **rall.** **G.P** **Adagio** *mp*

Trompa 3 en Fa

2



Trompa 3 en Fa

156 3
poco accel.

159 rall. a tempo

164 Menos 2 rit. Andante

174

184

190 accel.

197 Largo rall.

203 **Vivace**

209

LA TIERRA PERDIDA

Trompa 4 en Fa

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

9 *f*

14 6 *p* *f*

26 3 3 3 3

32 **Andante** 2 2 3

42 2 4 *mp*

53 *f*

58 *p subito* *cresc poco a poco*

65 4 *f* *ff*

76 **rall.** **G.P Adagio** *mp*

Trompa 4 en Fa

2

86

[illegible]

93

104

[illegible]

114

122

127

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. A slur covers a group of notes, and a '3' indicates a triplet. The system ends with a double bar line.

139

The first staff of music is written on a treble clef. It begins with a 4-measure rest, indicated by a '4' above a thick horizontal bar. Following the rest, the melody starts with a mezzo-forte (*mp*) dynamic. The first note is a quarter rest, followed by an eighth note G4, an eighth note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. A slur covers the next four notes: a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The staff ends with a whole note G3.

148

153

poco accel..



LA TIERRA PERDIDA

Fliscorno

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

9

f

15

10

f

30

Andante

2

37

2

10

3

6

2

10

8

8

f

54

58

9

71

ff

rall.

79

G.P Adagio

18

p

103

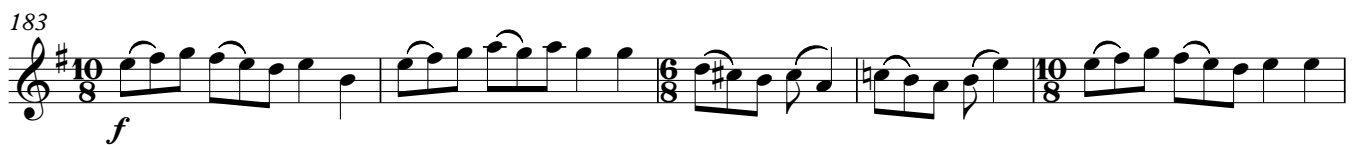
mp

108

10

ff

122

Larghetto espressivo

Trompeta 1

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

9 *f*

15 *f*

30 *Andante* 2 2

39 *mute* 3 2 10 *mp* 2

49 *open* 2 10 *f* 6

55 *f*

59 *f*

68 *rall.* 5

79 *G.P. Adagio* 19 *mute* *mp*

104 *open* 14 *ff*

122

Larghetto espressivo

127 *p* *mute* 5 3

140 *mf* open 5

149 *f*

155 *mp* *mf* *f* poco accel. rall. . . . a tempo

163 *ff* Menos 5 Andante 2 2 10 6 10 6 8 8 8

175 *mp* *mute* 2 open *f*

184

189 accel.

195 *ff* **Largo** 2

202 **Vivace** rall. . . .

208

Trompeta 2

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

9 *f*

15 *f*

30 *Andante* 2 2

39 3 2 *mute* *mp* 2

49 2 *open* *f*

55

59 *f*

68 *rall.* 5

79 *G.P. Adagio* 19 *mute* *mp*

104 14 *open* *ff*

122

Larghetto espressivo

127 **5** **3** *mute* *p*

140 *open* **5** *mf*

149 *f*

155 *poco accel.* *rall.* *a tempo* *mp* *mf* *f*

163 **Menos** **5** **Andante** **2** **2** *ff*

175 *mute* **2** *mp* **2** *open* *f*

184

189 *accel.*

195 **Largo** *ff*

202 *rall.* **Vivace**

208

LA TIERRA PERDIDA

Trompeta 3

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

9
f

15
f

30
Andante
2 2

39
3 2
mp
mute

49
2
open
f

55

59
4
f

68
5
rall.

79
G.P
Adagio
20

104
14
ff

122

Larghetto espressivo

127 **5** **3** *mute* *p*

140 *open* **5** *mf*

149 *f*

155 *poco accel.* *rall.* *a tempo*
mp *mf* *f*

163 **Menos** **Andante**
5 **2** **2**
ff

175 *mute* **2** **2** *open*
mp *f*

184

189 *accel.*

195 **Largo**
ff

202 *rall.* **Vivace**

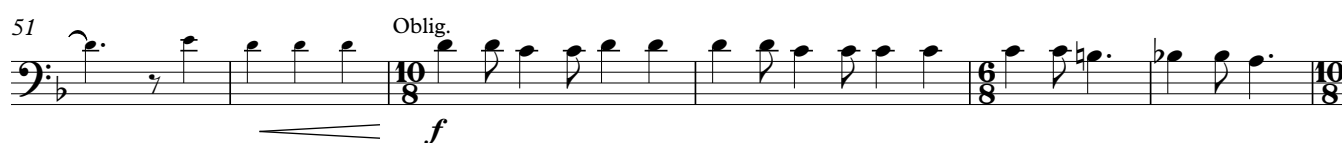
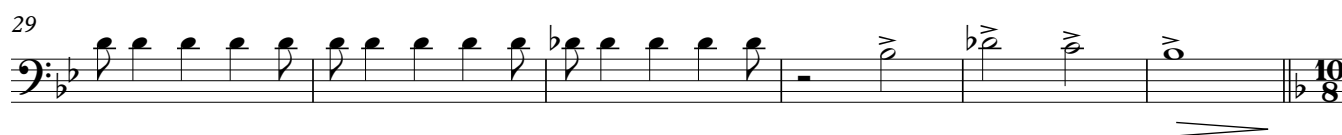
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LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo



Trombón 1

78 - - - - - G.P. **Adagio** Def. Tpa 2^a

87 *p*

94 *f* *p*

101 *mp*

108 *p* 2

116 *mp* *ff*

123 *mf*

130 **Larghetto espressivo** 6 *p*

142 *mp*

151 *f*

155



Musical notation for measure 155, bass clef, key of B-flat major. The measure contains a series of eighth notes with beamed eighth notes above them, forming a rhythmic pattern.

158 **poco accel.** *sim.* **rall.** **a tempo**

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 158 with a mezzo-piano (*mp*) dynamic. The tempo is marked 'poco accel.' (slightly accelerating). The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A 'sim.' (simile) marking is placed above the D2 note. The tempo then changes to 'rall.' (rallentando). The melody continues with quarter notes: F2, E2, D2, C2, B1, A1, G1. The tempo then changes to 'a tempo' (returning to the original tempo). The melody continues with quarter notes: F2, E2, D2, C2, B1, A1, G1. The dynamic changes to forte (*f*). The melody continues with quarter notes: F2, E2, D2, C2, B1, A1, G1. The score ends with a final note G1 and a fermata.

164 **Menos** 2 **rit.** **Andante**

ff *mp* *mf*

171

6/8

4

179 Def. Tpa 1^a Oblig.

mp *f*

10 8 6 8

185

Example 185

190 **accel.**

196 **Largo** **rall.**

Vivace

203

A musical score for a piece titled 'Vivace'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is indicated as 'Vivace'. The score begins with a measure number of 203. The melody consists of eighth and sixteenth notes, often beamed together. There are several slurs over groups of notes. The piece ends with a double bar line.

208

Example 10

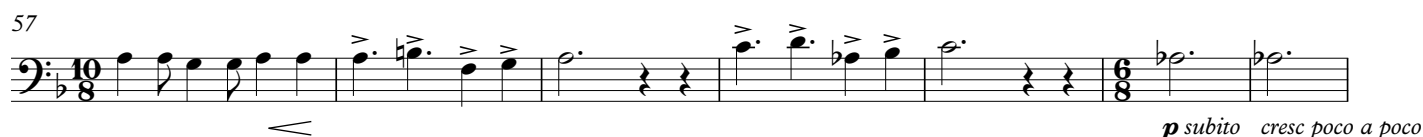
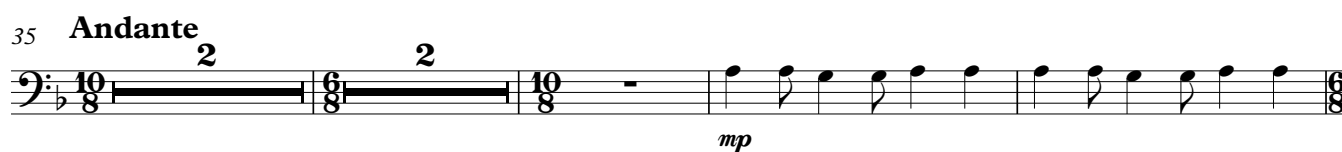
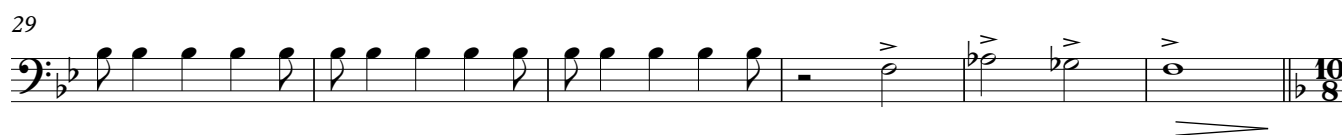
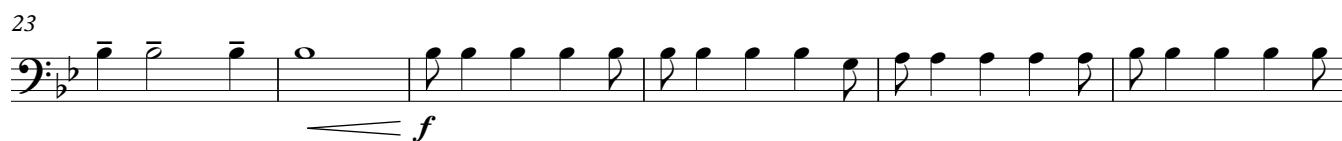
LA TIERRA PERDIDA

Trombón 2

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo



78 - - - - - **G.P Adagio** Def. Tpa 3^a

87 *Obblig.* *p*

94 *f* *p*

101 *mp*

108 *p* **2**

116 *mp* *ff*

123 *mf*

130 **Larghetto espressivo** **6** *p*

142 *mp*

151 *f*

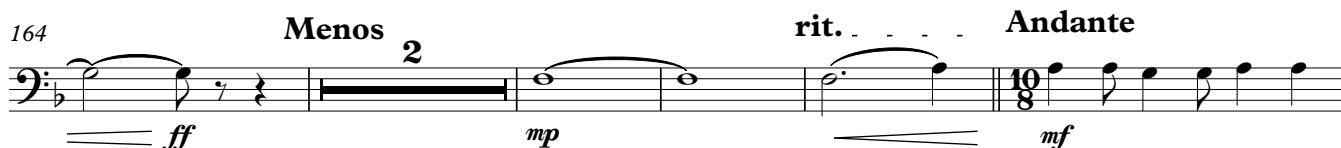
155



158



164



171



Def. Tpa 2ª



185



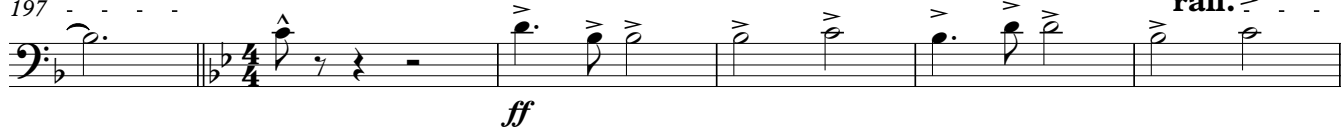
accel.

190



Largo

197



Vivace

203



208



Trombón 3

M. CASTREJÓN NAVARRO

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a piano (*p*) dynamic marking. The first measure contains a whole note B-flat. The second measure contains a whole note E-flat. The third measure contains a quarter note G, followed by a quarter rest. The fourth measure is a whole rest, with a '6' written above it, indicating a six-measure rest. The fifth measure begins a new section with a forte (*f*) dynamic marking. It contains a quarter note G, a quarter note A-flat, and a quarter note B-flat, all with accents. The sixth measure contains a quarter note G and a half note A-flat, both with accents, and the time signature changes to 3/4. The seventh measure contains a quarter note G and a half note A-flat, both with accents, and the time signature changes to 4/4. The eighth measure contains a quarter note G and a half note A-flat, both with accents, and the time signature changes to 3/4. The system ends with a quarter note G and a half note A-flat, both with accents, and the time signature changes to 4/4.

13

21

f

[illegible]

35 **Andante**

The musical score for the bass line of 'The Rose Tree' is written in 10/8 time. It begins with a key signature of one flat (B-flat). The first measure is a whole note chord (B-flat, D, F, A) with a '2' above it. The second measure is a whole note chord (B-flat, D, F, A) with a '2' above it. The third measure is a whole rest. The fourth measure is a half note (B-flat), followed by a quarter note (D), a quarter note (F), and a quarter note (A). The fifth measure is a half note (B-flat), followed by a quarter note (D), a quarter note (F), and a quarter note (A). The sixth measure is a half note (B-flat), followed by a quarter note (D), a quarter note (F), and a quarter note (A). The seventh measure is a half note (B-flat), followed by a quarter note (D), a quarter note (F), and a quarter note (A). The eighth measure is a half note (B-flat), followed by a quarter note (D), a quarter note (F), and a quarter note (A). The tempo is marked 'Andante' and the dynamics are marked 'mp'.

42

Def. Tpa 3^a

mp

51

Oblig.

f

57

p subito cresc poco a poco

64 marcado



f *ff*

[illegible]

78 - - - - - G.P. Adagio 3

87

p

94

f *p*

101

mp

108

p

116

mp *ff*

123

mf

130 **Larghetto espressivo** 3

p *p*

142

mp

151

f

155



158

poco accel.**rall.****a tempo**

164

Menos**2****rit.****Andante**

171



179 Def. Tpa 3ª

Oblig.



185

**accel.**

190

**Largo**

197

rall.203 **Vivace**

208



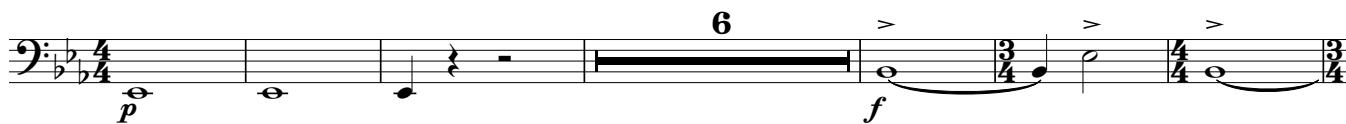
LA TIERRA PERDIDA

Trombón bajo

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo



Andante



Trombón bajo

77 **rall.** **G.P** **Adagio** **4**

88 *p*

94 *f* *p*

101 *mp*

108 *p* **2**

116 *mp* *ff*

123 *mf*

130 **Larghetto espressivo** **3** *p* *p*

142 *mp*

150 *f*

155 **poco accel.** *sim.*

mp *cresc.*

160 **rall.** **a tempo** **Menos 2**

f *ff*

167 **rit.** **Andante**

mp *mf*

172

f

184

189 **accel.**

f

197 **Largo** **rall.**

ff

203 **Vivace**

f

208

f

Bombardino

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

p *f*

11 *mp* *mp*

18

25 *f*

32 *Andante* *mf*

38

43 *f*

55

60 *p subito* *cresc poco a poco* *f*

67 *marcado*
ff

73 *rall.*

79 **G.P. Adagio** 9
p

94 11 *espressivo*
f *p*

110 *p subito*

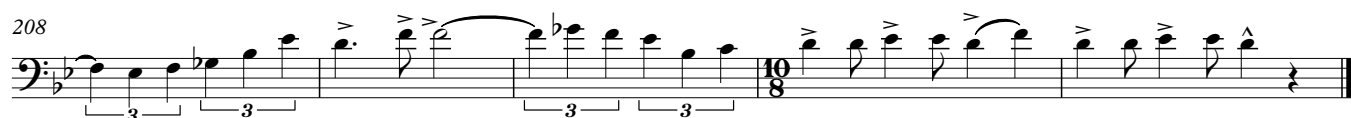
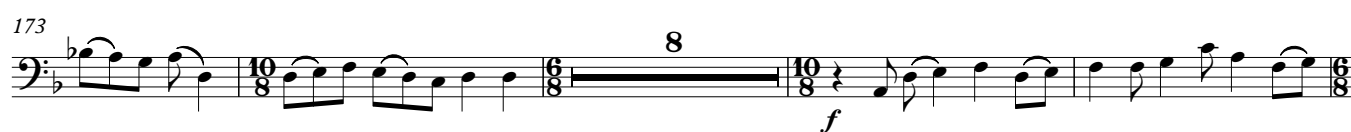
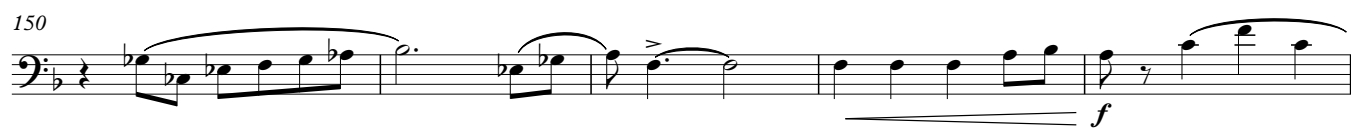
116 *ff* 3 3 3 3

121 3

127 3 3 *mf*

133 **Larghetto espressivo** 5
p

143 *mp* *mf*



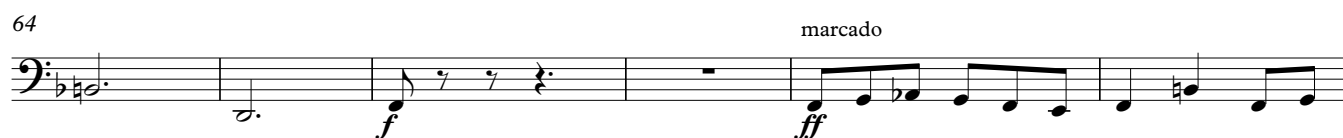
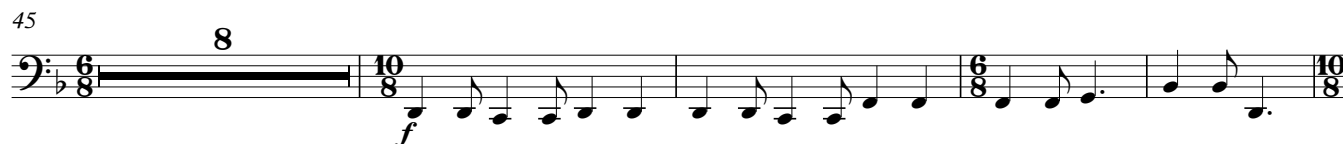
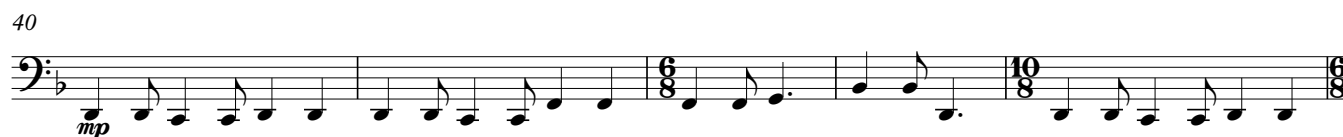
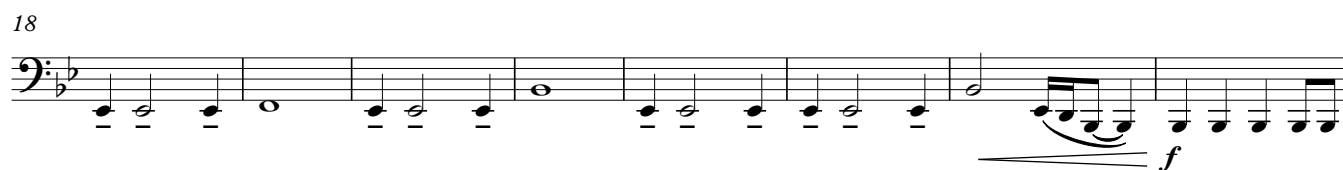
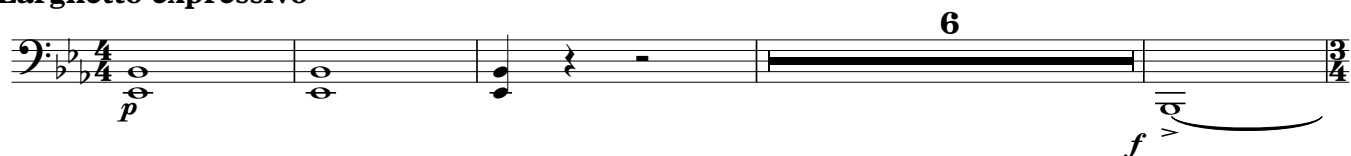
LA TIERRA PERDIDA

Tubas

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo



70



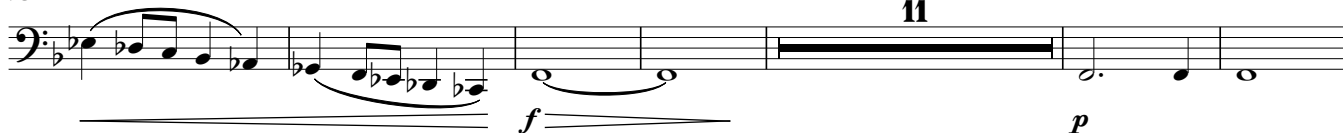
77

rall.**G.P****Adagio 2**

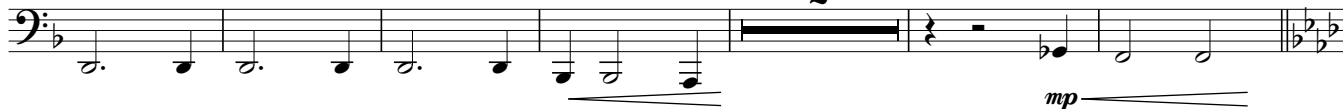
86

3

93

11

110

2

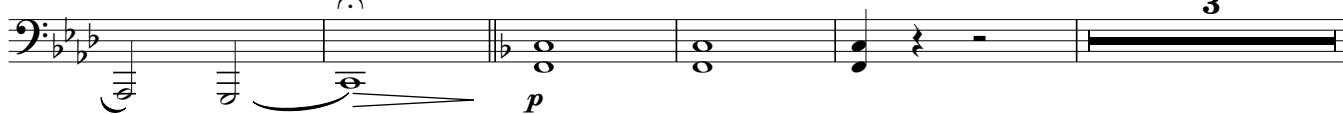
118



126



133

Larghetto espressivo**3**

141



147



155

poco accel. rall.



162 a tempo

Menos

rit.



170 Andante



176



185



190

accel.



197 - - - Largo

rall. . . Vivace



204



209



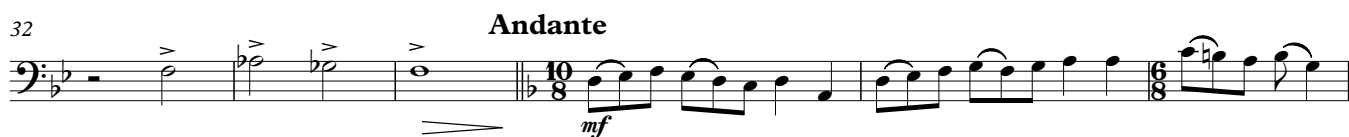
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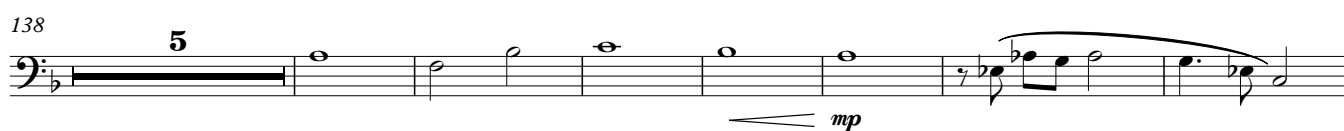
LA TIERRA PERDIDA

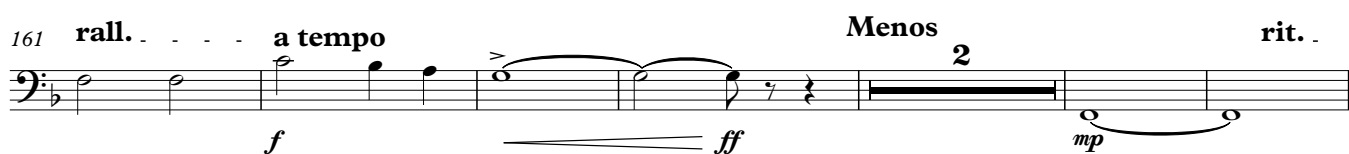
2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ÁBILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo





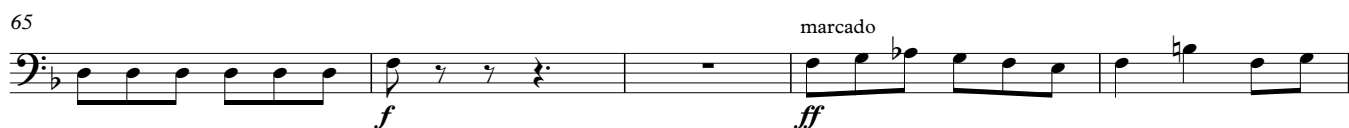
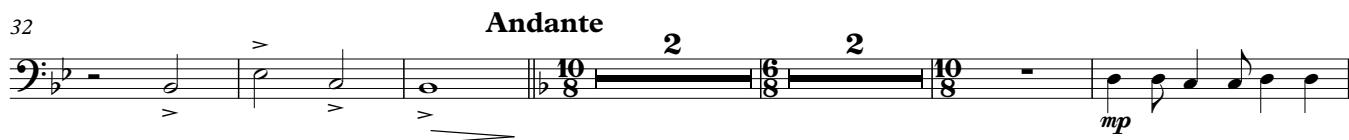
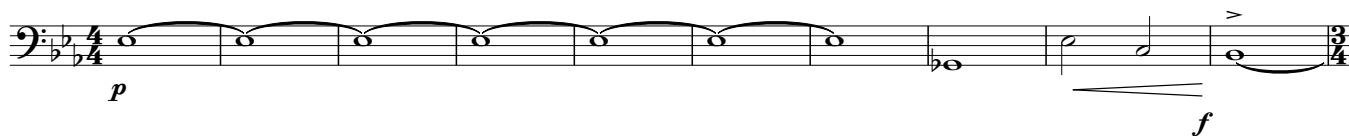


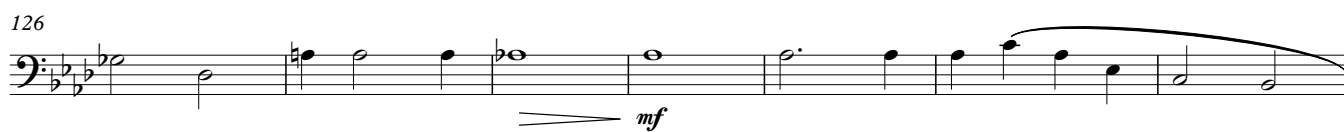
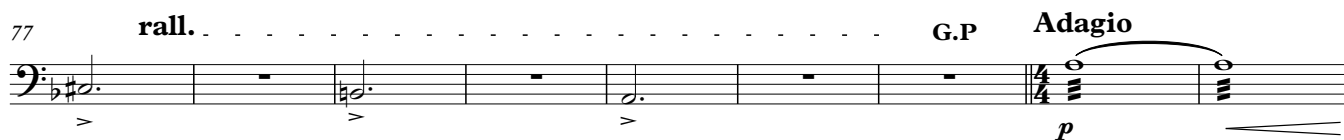
LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo





145

mp

153

f *mp* poco accel.

159

sim. *f* *ff* rall. a tempo Menos 3

168

rit. Andante *mp* *mf*

175

f

187

accel.

192

Largo

199

ff rall. Vivace

204

209

Timbales

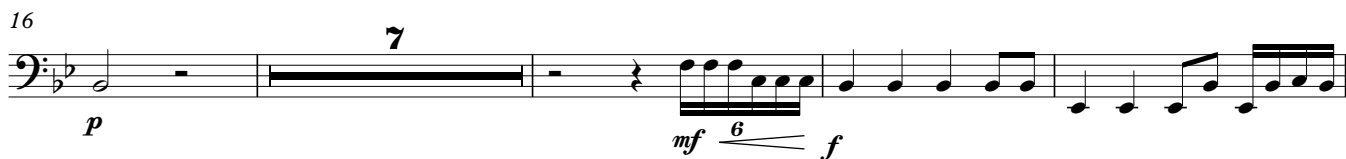
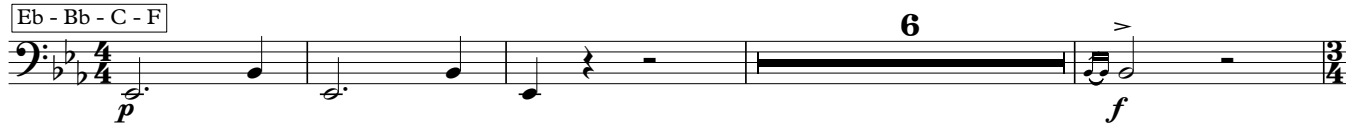
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2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

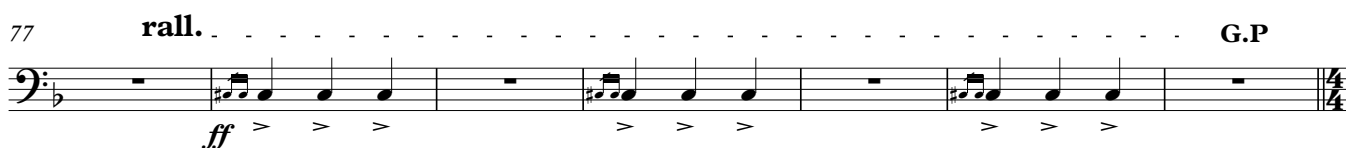
Larghetto espressivo

Eb - Bb - C - F



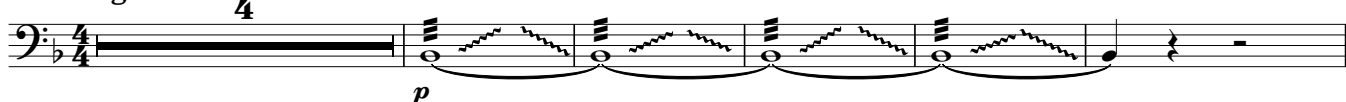
Andante

A - C - D - F



Adagio

4

plato 18" gliss
ad libitum

93 **2** **Ab - Bb - Db - F** **20**

f *mf*

118

ff

124 **F - Bb - C - F**

129 **5** **Larghetto espressivo** **3**

p *p*

141 **8**

p *mf*

153 **poco accel.**

f *mp* *cresc.*

160 **rall.** **a tempo** **F - C - D - F**

f *ff*

165 **Menos** **Andante** **5** **2** **2** **7** **10**

f

183 **10** **6** **10**

189 **accel.** **2**

ff *rall.*

197 **Largo**

fp *ff*

203 **Vivace**

209 **10**

Láminas (Vibráfono,
Xilófono, Temple Blocks)

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2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
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M. CASTREJÓN NAVARRO

Larghetto espressivo

Vibráfono

p

8

f

10

25 Xilófono

28

31

Andante

2

10

6

8

39

Temple blocks

mf

49

57 Xilófono

f

5

62

f

71

77 **rall.** 6 **G.P** **Adagio** 13 Vibráfono

99 *p* *mp*

104 *p*

109

112 *p*

115 15

133 *mp* **Larghetto espressivo** 3 Xilófono *p*

139 12

154 *f*

156 *mp* **poco accel.**

The musical score is written for Vibraphone (Vibráfono) and Xylophone (Xilófono). It begins at measure 77 with a 'rall.' (rallentando) marking and a '6' indicating a six-measure rest. This is followed by a 'G.P.' (Grave) marking and an 'Adagio' tempo change, with a '13' indicating a thirteen-measure rest. The Vibraphone part starts at measure 77 with a 'p' (piano) dynamic. The Xylophone part enters at measure 99 with an 'mp' (mezzo-piano) dynamic. The score continues with various melodic and harmonic lines for both instruments, including a section marked 'Larghetto espressivo' at measure 133, which features a '3' (triple) marking. The piece concludes at measure 156 with a 'poco accel.' (poco accelerando) marking and an 'mp' dynamic.

rit..

159 - - - - - **rall.** - - - **a tempo** **Menos** **Andante**

2 3 3 2 2 2

175 Temple blocks

mf

2

183 Xilófono

2 2

accel. - - - - -

190

2

197 - - - - - **Largo** **rall.** **Vivace**

3 4

ff

209

Percusión 1 (Lira, Caja,
Látigo, Pl. Susp.)

LA TIERRA PERDIDA

2º PREMIO CONCURSO DE COMPOSICIÓN PARA BANDA "ABILIO ALONSO OTAZO"
CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

Lira

p

7

f

13

mp

25

Caja

f

29

3

10
8

35 **Andante**

2 2

mp

42

7

mf

53

f

57

62 **4** Látigo **5**

76 **6** rall. - - G.P. Adagio **33** Pl. Susp. $mf < ff$

119 **5** $f < ff$ $mf < f$ **5**

134 Lira **Larghetto espressivo** **15** Caja mf

154 f

157 poco accel. - - - - - rall. - - - - - a tempo **2** $mp < f$

163 **Menos** **5** **Andante** ff mp

172 $>$ $>$ $>$ $>$ **7**

182 mf f $>$ $>$ $>$ $>$

186 $>$ $>$ $>$ $>$ $>$ $>$

[illegible]

199 rall. . . .

ff

203 **Vivace**

The musical score for 'Vivace' begins at measure 203. The notation is on a single staff with a treble clef. The key signature contains one sharp (F#). The tempo is marked 'Vivace'. The score consists of a continuous line of eighth notes, primarily beamed in pairs. Accents (>) are placed above the first notes of measures 203, 204, 205, 206, 207, 208, 209, and 210. The music is divided into measures by vertical bar lines.

206

209

209

210

211

212

Percusión 2 (Pl. Susp,
Cabasa, Triángulo, Bombo,
Cortina, Tam Tam)

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CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

8 Pl. Susp

$p < f$ $mp < f$

13

$p < mp$ $mp < f$

28 Andante Cabasa

$mp < f$ mp

37

42 Triángulo

mf

51 Cabasa

f

57

65 Pl. susp

$mf < f$ 10 6 rall. . . . G.P

84 Adagio

Pl. Susp.

$p < mf$ $p < >$ $p < >$

92 Triángulo

$mp < f$ mp

108 Bombo

ff 9 6

128 Cortina

f mf mp Larghetto espressivo

138 Cabasa **5** *mp*

148

151 Pl. Susp. **3** **3** *mp* < *f* poco accel..

161 Pl. Susp. *p* < *f* **Menos** *p* < *mp* Triángulo *mp*

168 Cabasa **Andante** *mp*

173 Triángulo **4** *mf*

182 Cabasa *f*

187

190 **accel.** **2**

197 **Largo** Bombo *ff* **rall.**

203 **Vivace** Tam Tam *ff* Bombo > >

Percusión 3 (Platos
Choc.,Toms, Caja China)

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CANDELARIA (TENERIFE) - 2024

M. CASTREJÓN NAVARRO

Larghetto espressivo

9 PL. Choc.

f

15

f

Andante

35 Toms

mp

40

f

45

f

57

f

62 Pl. Choc.

f seco

75 G.P. Adagio

f

89 Caja China

f

92 **26** PL. Choc. **6** *ff*

127 **5** **Larghetto espressivo** **19** *f*

154 Pl. Choc. **5** **a tempo** **2** **Menos** **3** **2** **rit..** *f*

Andante

170 Toms *mp*

175 **8** *f*

187 *f*

191 **accel.** **2**

197 **Largo** PL. Choc. **2** **rall.** **Vivace** *ff*

207 *f*