

# 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 Metáles 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", CÁNDELARIA (TENERIFE) -

2024

M. CASTREJÓN NAVARRO

Larghetto expressivo  $\text{♩} = 63$

Flautín  
Flauta 1  
Flauta 2  
Oboe  
Fagot  
Quinteto  
Clarinete 1  
Clarinete 2  
Clarinete 3  
Clarinetto 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  
(E♭ - B♭ - C - F)  
  
 Láminas (Vibráfono, Xilófono, Temple Blocks)  
Percusión 1 (Lira, Caja, Látigo, Pl. Susp.)  
Percusión 2 (Pl. Susp., Cabasa, Triángulo, Bombo, Cortín, Tam Tam.)  
Percusión 3 (Pl. Choc., Toms, Caja China)

**Flautín:** dynamic *p*, slurs, grace notes.  
**Flauta 1:** dynamic *p*, sustained notes.  
**Flauta 2:** dynamic *p*, sustained notes.  
**Oboe:** dynamic *p*, sustained notes.  
**Fagot:** dynamic *p*, eighth-note patterns.  
**Quinteto:** dynamic *p*, sustained notes.  
**Clarinete 1:** dynamic *p*, sustained notes.  
**Clarinete 2:** dynamic *p*, sustained notes.  
**Clarinete 3:** dynamic *p*, sustained notes.  
**Clarinetto bajo:** dynamic *p*, sustained notes.  
**Saxofón Alto 1:** dynamic *p*, sustained notes.  
**Saxofón Alto 2:** dynamic *p*, sustained notes.  
**Saxofón Tenor:** dynamic *p*, sustained notes.  
**Saxofón Barítono:** dynamic *p*, sustained notes.  
**Def. Cl. Baj:** dynamic *p*, sustained notes.  
**Trompa 1 en Fa:** dynamic *mp*, solo section.  
**Trompa 2 en Fa:** dynamic *p*, sustained notes.  
**Trompa 3 en Fa:** dynamic *p*, sustained notes.  
**Trompa 4 en Fa:** dynamic *p*, sustained notes.  
**Fliscorno:** dynamic *p*, sustained notes.  
**Trompeta 1:** dynamic *p*, sustained notes.  
**Trompeta 2:** dynamic *p*, sustained notes.  
**Trompeta 3:** dynamic *p*, sustained notes.  
**Trombón 1:** dynamic *p*, sustained notes.  
**Trombón 2:** dynamic *p*, sustained notes.  
**Trombón 3:** dynamic *p*, sustained notes.  
**Trombón bajo:** dynamic *p*, sustained notes.  
**Bombardino:** dynamic *p*, sustained notes.  
**Tubas:** dynamic *p*, sustained notes.  
**Violonchelo:** dynamic *p*, sustained notes.  
**Contrabajo:** dynamic *p*, sustained notes.  
**Timbales:** dynamic *p*, rhythmic patterns.  
**Vibráfono:** dynamic *p*, sustained notes.  
**Percusión 1 (Lira, Caja, Látigo, Pl. Susp.):** dynamic *p*, eighth-note patterns.  
**Percusión 2 (Pl. Susp., Cabasa, Triángulo, Bombo, Cortín, Tam Tam.):** dynamic *p*, sustained notes.  
**Percusión 3 (Pl. Choc., Toms, Caja China):** dynamic *p*, sustained notes.

Fltn. *f*

Fl 1 *f*

Fl 2 *f*

Ob. *f*

Fag. *p* *f*

Req. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Cl. bajo *f*

Sax. alt. 1 *p* *f*

Sax. alt. 2 *p* *f*

Sax. ten. *p* *Oblig.* *mp*

Sax. bar. *f* *mp*

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*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. basj. *f*

Bomb. *f*

Tba. *f*

Vc. *f*

Cb. *f*

Timb. *f* solo *f* *mp* *p*

Lam.

Perc. 1 *p* *f* *Pl. Susp.* *f*

Perc. 2 *p* *f* *Pl. Choc.* *mp* *f* *p* *mp*

Perc. 3 *f*



25

Fltn.

Fl 1

Fl 2

Ob.

Fag.

Rcp.

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. bas.

Bomb.

Tba.

Vc.

Cb.

Timb.

Xilofono

Lam.

Caja

Perc. 1

Perc. 2

Perc. 3

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

Pfisc.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. basj.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

6 **Andante**  $\text{♩} = 84$ 

(3+3+2+2)

Fltrn. 10  
Fl 1 8  
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 10  
Trmp. 2 8  
Trmp. 3  
Trmp. 4  
Flisc.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. basj.  
Bomb.  
Tba.  
Vc.  
Cb.  
Timb.  
Lam.  
Perc. 1  
Perc. 2 Cabasa  
Perc. 3 Toms



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. bas.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

Fltn. **10** f

Fl 1 **6**

Fl. 2 **8**

Ob. **10**

Pag. **8**

Req.

Cl. 1 **f**

Cl. 2 **f**

Cl. 3 **f**

Cl. bajo **f**

Sax. alt. 1 **f**

Sax. alt. 2 **f**

Sax. ten. **f**

Sax. bar. **Oblig.**

Trmp. 1 **10** f

Trmp. 2 **6**

Trmp. 3 **8**

Trmp. 4 **f**

Plisc. **f**

Tpt. 1 **open**

Tpt. 2 **f**

Tpt. 3 **f**

Tbn. 1 **Oblig.**

Tbn. 2 **f**

Tbn. 3 **f**

Tbn. baj. **f**

Bomb. **f**

Tba. **f**

Vc. **f**

Cb. **f**

Timb.

Lam. Xilófono **f**

Perc. 1 Cabasa > >

Perc. 2 **f**

Perc. 3 > >



Fln. *f*

Fl 1 *f* *simile*

Fl 2 *f* *simile*

Ob.

Fag. *f* *simile* *ff*

Req. *f* *simile*

Cl. 1 *f* *simile*

Cl. 2 *f* *simile*

Cl. 3 *f* *simile*

Cl. bajo *f* *simile*

ax. alt. 1 *f* *simile*

ax. alt. 2 *f* *simile*

Sax. ten. *f* *ff*

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

Trmp. 1 *f*

Trmp. 2 *f*

Trmp. 3 *f*

Trmp. 4 *f*

Flisc.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *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* *Latigo*

Perc. 1 *f*

Perc. 2 *f*

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

**rall.**

72

Fln.  
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

**Adagio** ♩=60

13

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

Oblig.

Tbn. 2

Tbn. 3

Tbn. baj.

Bomb.

Tba.

Vc.

Cb.

Timb.

piano 18" glass  
at 1000 rpm

Lam.

Perc. 1

Perc. 2

*mf*

Caja China

Def. Req.

92

Fln.

Fl 1

Fl. 2

Ob.

Pag.

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.

Vibráfono

Perc. 1

Perc. 2

Perc. 3

100

Fltn.

Fl 1

Fl 2

Ob.

Bass.

Pag.

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. bas.

Bomb.

Tba.

Vc.

Cb.

Timb.

Lam.

Perc. 1

Perc. 2

Perc. 3

Triangulo

mp

108

Ftbn. 1  
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

The musical score for page 108 consists of two systems of music. The first system, starting with Flute 1, features continuous eighth-note patterns with dynamic markings such as 'p' and 'p subito'. The second system, starting with Trombone 1, contains sustained notes and longer melodic lines. Various instruments like Oboe, Bassoon, Clarinet, and Saxophone provide harmonic support. The score concludes with a dynamic 'p subito' followed by a fermata over the bassoon part.



12/4

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

mf

f

ff

p

Cortina

Lira

f

## Larghetto expressivo ♩=63

20

125

Fln.

Fl 1

Fl. 2

Ob.

Pag.

Req.

ad libitum legato

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

mute

p

open

Tpt. 2

mute

p

open

Tpt. 3

mute

p

open

Tbn. 1

p

Tbn. 2

p

Tbn. 3

p

Tbn. bas.

p

Bomb.

p

Tba.

p

Vc.

Cb.

Timb.

p

Xilofono

Lam.

p

Perc. 1

p

Perc. 2

mp

Perc. 3





*rall.*..... *a tempo*

Pltm. Fl 1 Fl 2 Ob. Fag. Recq. Cl. 1 Cl. 2 Cl. 3 Cl. bajo Sax. alt. 1 Sax. alt. 2 Sax. ten. Sax. bar.

*Menos*

Trmp. 1 Trmp. 2 Trmp. 3 Trmp. 4 Plisc. Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 Tbn. bas. Bomb. Tba. Vc. Cb. Timb. Lam. Perc. 1 Perc. 2 Perc. 3

*rall.*.....

Pl. Sorg. Triangulo

**rit. . . Andante** ♩=84

**rit. . . Andante** ♩=84

**rit.** . . .

176

Fln.  
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

108

108

*mp*

*Def. Tpa 1<sup>o</sup>*

*mp* *Def. Tpa 2<sup>o</sup>*

*mp* *Def. Tpa 3<sup>o</sup>*

*f*

*mf*

Triangulo

183

Fltn. **10** f

Fl 1 **8** f

Fl. 2 **8** f

Ob. **8** f

Pag. **6** f

Req. **6**

Cl. 1 **10** f

Cl. 2 **8** f

Cl. 3 **8** f

Cl. bajo **8** f

Sax. alt. 1 **8** f

Sax. alt. 2 **8** f

Sax. ten. **8** f

Sax. bar. **8** f

Oblig.

Trmp. 1 **10** f

Trmp. 2 **8** f

Trmp. 3 **8** f

Trmp. 4 **8** f

Flics. **6**

Tpt. 1 **10** f

Tpt. 2 **8** f

Tpt. 3 **8** f

Tpt. 4 **8** f

Oblig.

Tbn. 1 **10** f

Tbn. 2 **8** f

Tbn. 3 **8** f

Tbn. baj. **8** f

Bomb. **8** f

Tba. **8** f

Vc. **8** f

Cb. **8** f

Timb. **8**

Lam. **8**

Xilofono b.

Perc. 1 **10** f

Cabasa

Perc. 2 **8** f

Perc. 3 **8** f



Largo ♩=60

**Vivace** ♩=145

29

203

Ftbn. Fl 1 Fl 2 Ob. Pag. 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. Vcl. Cb. Timb. Lam. Perc. 1 Perc. 2 Perc. 3

*ff*

30

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 Tam Tam Perc. 2 ff Perc. 3

**108**

**108**

Flautín

# LA TIERRA PERDIDA

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

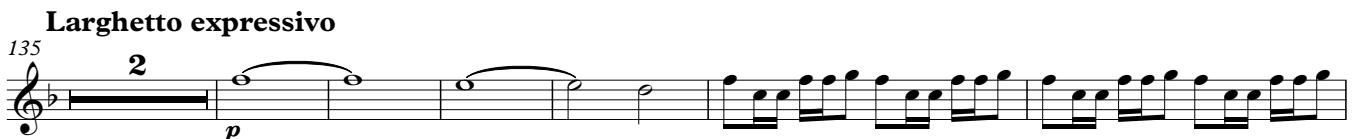
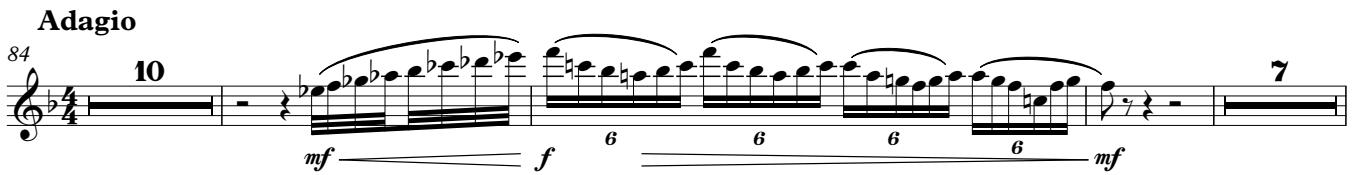
M. CASTREJÓN NAVARRO

Larghetto expressivo

Flautín part for the Larghetto expressivo section. The score consists of eight staves of music. Staff 1 starts with a dynamic *p*, followed by two trills. Staff 2 begins with a dynamic *f*. Staff 3 features a dynamic *mp* and a measure labeled '6'. Staff 4 starts with a dynamic *f*. Staff 5 and 6 show sixteenth-note patterns with a dynamic *6*. Staff 7 and 8 continue the sixteenth-note patterns. Staff 9 concludes with a dynamic *mp*.

Andante

Flautín part for the Andante section. The score consists of seven staves of music. Staff 1 starts with a dynamic *mf*. Staff 2 shows a rhythmic pattern with measures labeled '2', '3', '2', and '10'. Staff 3 and 4 continue the sixteenth-note patterns. Staff 5 starts with a dynamic *f*. Staff 6 concludes with a dynamic *5*. Staff 7 and 8 show sixteenth-note patterns. Staff 9 starts with a dynamic *mp* and ends with a dynamic *f*.



151

155

poco accel. rall. a tempo

158 *mp* *cresc.* *f* *ff*

Menos rit. Andante

165 3 2 *mf* 2 6 10 8 *mf*

175

182 *f* 10 6 8 10 8

187

accel. Largo

191 2 5

199 tr. rall. Vivace 2

ff

206 5 5 5

210 10 8 ^

Flauta 1

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

Flute 1 part for the Larghetto expressivo section. The score consists of ten staves of music. Staff 1 starts with a dynamic *p*. Staff 9 starts with a dynamic *f*. Staff 15 contains a measure with a tempo marking of 6. Staff 31 ends with a key signature of  $\flat$  major.

Andante

Flute 1 part for the Andante section. The score consists of six staves of music. Staff 35 starts with a dynamic *mf*. Staff 45 starts with a dynamic *f*. Staff 53 starts with a dynamic *f*. Staff 58 starts with a dynamic *f*. Staff 62 starts with a dynamic *mp*.

69

rall.

75

G.P

84 **Adagio** 5 Def. Req.

94

mf f 6 6 6 6 6 6 mp 7

104

mp mp mp

107 expresivo p

114 p subito

117 ff

124 5

**Larghetto expressivo**

135 2 p

142

145 mp

148

151

155

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

Menos rit. Andante  
165 2 10/8 mf 2 6/8 10/8 mf

175

182 f

187

accel. Largo  
191 5

199 ff tr. rall. Vivace 2

206 ff 5 5 5

210 10/8

Flauta 2

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

Flute 2 part for the Larghetto expressivo section. The score consists of eight staves of music. Staff 1 starts with a dynamic *p*. Staff 2 begins at measure 9 with a dynamic *f*, featuring grace notes and a tempo change to  $\frac{3}{4}$  time. Staff 3 starts at measure 15 with a dynamic *mp*. Staff 4 starts at measure 25 with a dynamic *f*. Staff 5 starts at measure 27. Staff 6 starts at measure 29. Staff 7 starts at measure 31.

Andante

Flute 2 part for the Andante section. The score consists of five staves. Staff 1 starts at measure 35 with a dynamic *mf*. Staff 2 starts at measure 45. Staff 3 starts at measure 53 with a dynamic *f*. Staff 4 starts at measure 58.

62                   **3**

69

75                   **Adagio**                   **10**

84                   **Adagio**                   **10**

105                   **3**

114                   **p subito**

124                   **Larghetto expressivo**

135                   **2**

143

151

155

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

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

165 *mp* *mf* *2* *10* *8* *2* *10* *8* *6* *mf*

175

182 *f*

187

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

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

206 *ff* *5*

210 *ff* *5* *10* *8*

Oboe

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Larghetto expressivo

The sheet music for Oboe consists of ten staves of musical notation. Staff 1 (measures 1-8) starts with a dynamic *p* and a melodic line with eighth-note pairs. Staff 2 (measures 9-16) includes a dynamic *f*, a change to  $\frac{3}{4}$  time, and a section ending with a dynamic *f*. Staff 3 (measures 17-24) features a dynamic *mp* and a section ending with a dynamic *f*. Staff 4 (measures 25-32) shows a dynamic *f* and a section ending with a dynamic *f*. Staff 5 (measures 33-40) starts with a dynamic *mf* and a section ending with a dynamic *mf*. Staff 6 (measures 41-48) shows a dynamic *f* and a section ending with a dynamic *f*. Staff 7 (measures 49-56) starts with a dynamic *f* and a section ending with a dynamic *f*. Staff 8 (measures 57-64) shows a dynamic *p*, a crescendo, and a section ending with a dynamic *f*. Staff 9 (measures 65-72) shows a dynamic *p*, a crescendo, and a section ending with a dynamic *f*. Staff 10 (measures 73-80) shows a dynamic *p*, a crescendo, and a section ending with a dynamic *f*.

Musical score for page 75. The staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of sixteenth-note patterns: a single note followed by a group of two, then a group of three, and finally a group of four. This pattern repeats three times. The second measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The third measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The fourth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The fifth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The sixth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The seventh measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The eighth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The ninth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The tenth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The eleventh measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The twelfth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The thirteenth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The fourteenth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The fifteenth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The sixteenth measure starts with a dash, followed by a sixteenth note with a fermata, another dash, a sixteenth note with a fermata, another dash, and a sixteenth note with a fermata. The sixteenth measure ends with a common time signature. The tempo marking 'rall.' is above the staff, and the dynamic 'G.P' is at the end of the staff.

Musical score for page 84, section Adagio, measures 10-11. The score consists of two staves. The top staff starts with a rest followed by a sixteenth-note pattern: B, A, G, F, E, D, C, B. The bottom staff starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a sustained note from measure 9, followed by a sixteenth-note pattern: E, D, C, B, A, G, F, E. Measure 10 ends with a dynamic *mf*. Measure 11 begins with a dynamic *f*, followed by a sixteenth-note pattern: B, A, G, F, E, D, C, B. The dynamic changes to *mp* at the end of measure 11.

Musical score for piano, page 108, section "expresivo". The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 108. The bottom staff shows a bass clef. The dynamic is **p**. The music features eighth-note patterns with grace notes and slurs.

Musical score for piano, page 114. The score consists of two staves. The top staff shows a series of eighth-note pairs, each pair consisting of a solid note and a note with a vertical stroke. The bottom staff shows a measure of sixteenth notes. The dynamic marking **p** subito is present at the beginning of the measure.

117

*ff*

Musical score for piano, page 123, ending 5. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and grace notes, ending with a fermata over the last note. The bottom staff shows harmonic bass notes. Measure numbers 123 and 5 are indicated above the staves.

## Larghetto expressivo

Musical score for orchestra, page 135, section 2. The score consists of two staves. The top staff shows a bassoon line with a sustained note followed by a melodic line. The bottom staff shows a cello line with eighth-note patterns. The dynamic marking *p* is present below the cello staff.

A musical score page for orchestra, page 143. The score consists of five systems of music. The first system shows a bassoon part with a melodic line. The second system shows a cello part. The third system shows a double bass part. The fourth system shows a bassoon part. The fifth system shows a double bass part. The music is written in common time with various rests and note heads.

A musical score page for orchestra, page 147. The key signature is one flat (G minor). The tempo is indicated as 147 BPM. The dynamic is marked as *mp*. The music consists of two measures of eighth-note patterns. The first measure starts with a grace note followed by eighth-note pairs. The second measure continues with eighth-note pairs. The notes are primarily on the A and C strings of the violin.

A musical score page for piano, page 151. The score consists of two staves. The top staff shows a melodic line with sixteenth-note patterns, primarily eighth-note pairs. The bottom staff shows harmonic notes. A dynamic marking 'f' (fortissimo) is placed below the bottom staff.

Sheet music for piano, page 155-210. The music consists of ten staves of musical notation with corresponding performance instructions.

**155:** Measures 1-4. Treble clef, key signature of one sharp. Measure 1: 16th-note patterns. Measure 2: 16th-note patterns. Measure 3: 16th-note patterns. Measure 4: 16th-note patterns.

**158:** Measures 5-8. Treble clef, key signature of one sharp. Measure 5: *poco accel.* (measures 5-6), *rall.* (measures 6-7). Measure 6: *cresc.* Measure 7: *a tempo*. Measure 8: *f*, *ff*.

**165:** Measures 9-12. Treble clef, key signature of one sharp. Measure 9: *Menos*. Measure 10: *rit.* (measures 10-11), *Andante* (measures 11-12). Measure 11: *mf*. Measure 12: *mf*.

**175:** Measures 13-16. Treble clef, key signature of one sharp. Measure 13: 6/8 time. Measure 14: 10/8 time. Measure 15: 6/8 time. Measure 16: 10/8 time.

**182:** Measures 17-20. Treble clef, key signature of one sharp. Measure 17: 10/8 time. Measure 18: 6/8 time. Measure 19: 10/8 time. Measure 20: 10/8 time.

**187:** Measures 21-24. Treble clef, key signature of one sharp. Measure 21: 10/8 time. Measure 22: 6/8 time. Measure 23: 10/8 time. Measure 24: 6/8 time.

**191:** Measures 25-28. Treble clef, key signature of one sharp. Measure 25: *accel.* Measure 26: *tr.* Measure 27: *Largo*. Measure 28: 5/4 time.

**199:** Measures 29-32. Treble clef, key signature of one sharp. Measure 29: *ff*. Measure 30: *tr.* Measure 31: *rall.* Measure 32: *Vivace*. Measure 33: 2/4 time.

**206:** Measures 34-37. Treble clef, key signature of one sharp. Measure 34: *ff*. Measure 35: 5/4 time. Measure 36: 5/4 time. Measure 37: 5/4 time.

**210:** Measures 38-41. Treble clef, key signature of one sharp. Measure 38: 10/8 time. Measure 39: 10/8 time. Measure 40: 10/8 time. Measure 41: 5/4 time.

Fagot

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M. CASTREJÓN NAVARRO

Larghetto expressivo

5

11

18

26

33 Andante

39

44

55

60

65

p

mp

f

3

mf

10

f

8

p subito

cresc poco a poco

marcado

ff

A musical score for cello, consisting of ten staves of music. The score includes the following markings and dynamics:

- Staff 1: Measure 71, dynamic **p**.
- Staff 2: Measure 77, dynamic **rall.**, tempo **G.P**, tempo **Adagio**, dynamic **p**.
- Staff 3: Measure 86, dynamic **p**.
- Staff 4: Measure 93, dynamic **f**, dynamic **p**.
- Staff 5: Measure 110, dynamic **p subito**.
- Staff 6: Measure 116, dynamic **ff**.
- Staff 7: Measure 123, dynamic **mf**.
- Staff 8: Measure 131.
- Staff 9: Measure 135, tempo **Larghetto expressivo**, dynamic **p**.
- Staff 10: Measure 141, dynamic **mp**.

150

155

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

*mp*                          *cresc.*                          *f*

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

*ff*                          *mp*                          *mf*

171

175      **8**

*f*

187      **accel.**

192      **Largo**

199      **rall.**

*ff*

**Vivace**

203

208

Requinto

# LA TIERRA PERDIDA

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Larghetto expressivo

The sheet music for Requinto consists of 12 staves of musical notation. Staff 1 (measures 1-8) starts with a dynamic *p* and includes slurs and grace notes. Staff 2 (measures 9-14) features a trill and changes in time signature between 3/4 and 2/4. Staff 3 (measures 15-21) shows a transition with a dynamic *mp* and a measure of 6. Staff 4 (measures 22-28) and Staff 5 (measures 29-35) continue with sixteenth-note patterns. Staff 6 (measures 36-42) concludes the section with a dynamic *f*. Staff 7 (measures 43-49) begins with a dynamic *mf* and includes a measure of 10/8. Staff 8 (measures 50-56) and Staff 9 (measures 57-63) show more sixteenth-note patterns. Staff 10 (measures 64-70) ends with a dynamic *p subito* and a crescendo *cresc poco a poco*.

## Requinto

65 simile *f*

70 *rall.*

75 G.P

**Adagio**

84 5 *mp* *p*

94 *mf* *f* 6 6 6 6

97 6 *p* *mp* *mp* *mp*

106 expresivo *mp* *p*

112 *p subito*

116 *ff*

121

128 Larghetto expressivo 5 2 *p*

141

145 *mp*

This sheet music for Requinto spans 18 staves. It begins with a dynamic of *f* at measure 65, followed by a section marked *rall.* at measure 70. The tempo then shifts to **Adagio** at measure 84, indicated by a '5' above the staff. Measures 94 through 106 show a rhythmic pattern of sixteenth-note pairs with dynamics *mf*, *f*, and *p*. The tempo changes to **Larghetto expressivo** at measure 128, marked with a '2' above the staff. Measures 141 and 145 conclude the piece with a dynamic of *mp*.

This block contains ten staves of sheet music for piano, numbered 149 through 209. The music includes various dynamics like *f*, *poco accel.*, *rall.*, *cresc.*, *rit.*, *Andante*, *Menos*, *accel.*, *Largo*, *Vivace*, and *rall.*. The tempo markings *a tempo* and *2* are also present. The music features complex rhythmic patterns and harmonic changes between measures.

Clarinete 1

# LA TIERRA PERDIDA

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Larghetto expressivo

M. CASTREJÓN NAVARRO

The sheet music for Clarinet 1 consists of ten staves of musical notation. Staff 1 (measures 1-8) starts with a dynamic *p* and features grace notes above the main notes. Staff 2 (measures 9-16) includes dynamics *f* and *tr* (trill). Staff 3 (measures 17-24) shows a transition with *mp*. Staff 4 (measures 25-32) and Staff 5 (measures 33-40) feature sixteenth-note patterns with a dynamic *f*. Staff 6 (measures 41-48) begins with *mf* and a tempo marking of  $\frac{10}{8}$ . Staff 7 (measures 49-56) includes a dynamic *f*. Staff 8 (measures 57-64) has a dynamic *5* below it. Staff 9 (measures 65-72) includes dynamics *p subito* and *cresc poco a poco*, and a performance instruction *simile*. The music concludes with a final dynamic *f*.

## Clarinete 1

2

71 
  
rall.  
**G.P Adagio**  
  
expresivo  
  
5  
  
**Larghetto expressivo**  
ad libitum legato  
  
mp

## Clarinete 1

3

149

153 *f*

156 *poco accel.* *cresc.*  
*rall.* *a tempo* *mp*

160 *f* *ff*  
*Menos* *rit.* *Andante*

165 *mf*

171

177 *f*

184

189 *accel.*

195 *Largo*  
*tr.* *ff*

201 *rall.* *Vivace* *2* *ff*

208 *5*

210 *10* *5*

Clarinete 2

# LA TIERRA PERDIDA

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Larghetto expressivo

M. CASTREJÓN NAVARRO

The sheet music for Clarinet 2 consists of ten staves of musical notation. Staff 1 starts with a dynamic *p*. Staff 2 begins at measure 9 with a dynamic *f*, followed by a measure 2 repeat sign. Staff 3 starts at measure 17 with a dynamic *mp*. Staff 4 starts at measure 25 with a dynamic *f*. Staff 5 starts at measure 33 with a dynamic *mf*, labeled "Andante". Staff 6 starts at measure 41. Staff 7 starts at measure 47. Staff 8 starts at measure 55. Staff 9 starts at measure 60 with dynamics *p subito* and *cresc poco a poco*. Staff 10 starts at measure 65 with a dynamic *f* and a marking "simile". Staff 11 starts at measure 71.

## Clarinete 2

2

**rall.**

77 G.P Adagio

86

93 expresivo *f* *p*

100 *mp*

106 *p*

114 *p subito* *ff*

122

129 5 Larghetto expressivo ad libitum legato *p*

140

145 *mp*

149

The sheet music consists of 14 staves of musical notation for Clarinet 2. The key signature varies throughout, including major (G major at the beginning), minor (A minor at staff 114), and other modes. The time signature also changes frequently. Dynamics include *rall.*, *G.P*, *Adagio*, *expresivo*, *mp*, *p*, *ff*, *p subito*, *ad libitum legato*, and *mp*. Articulations such as slurs, grace notes, and accents are used throughout the piece. The music is divided into sections by measure numbers (77, 86, 93, 100, 106, 114, 122, 129, 140, 145, 149) and includes tempo changes like *Larghetto expressivo* and *Adagio*.

153

158

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

**Menos**

165

**rit.**      **Andante**

171

177

184

189

**accel.**      *tr.*

195 (tr)

**Largo**

**rall.**      **Vivace**

201

**2**

207

210

**10**

# LA TIERRA PERDIDA

Clarinete 3

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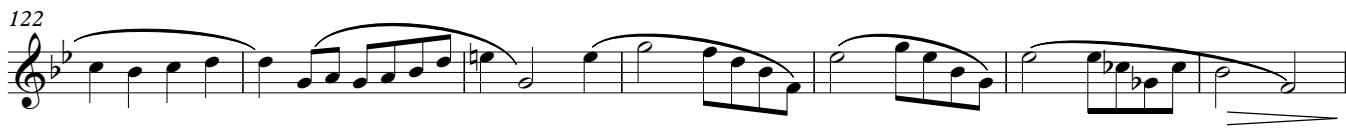
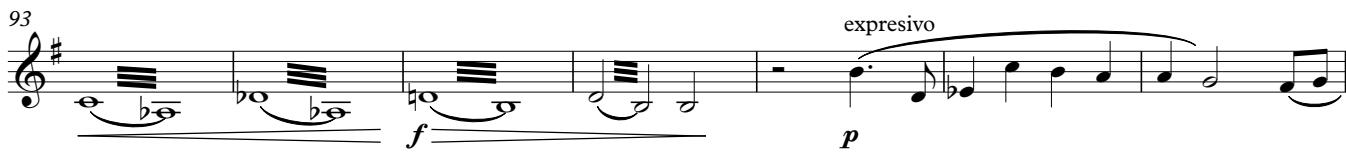
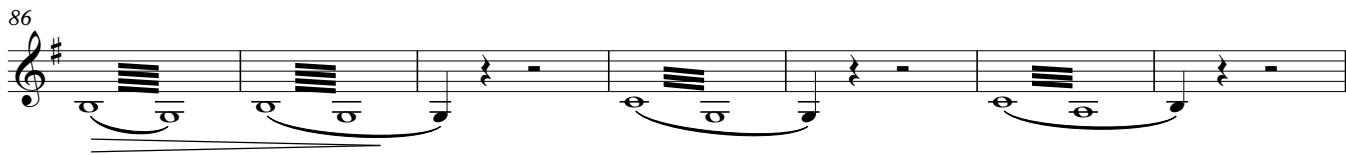
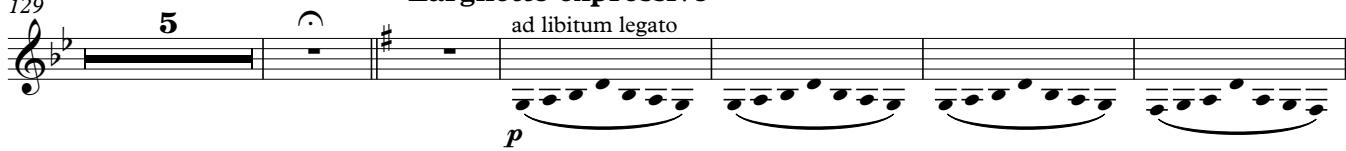
M. CASTREJÓN NAVARRO

Larghetto expressivo

The sheet music consists of ten staves of musical notation for Clarinet 3. The first staff begins with a dynamic *p*. The second staff starts with a dynamic *f* and includes a measure number 9 and a rehearsal mark 2. The third staff starts with a dynamic *mp* and includes a measure number 17. The fourth staff starts with a dynamic *f* and includes a measure number 25. The fifth staff starts with a dynamic *mf* and includes a section title **Andante**, a measure number 33, and a rehearsal mark 2. The sixth staff includes a measure number 41. The seventh staff includes a measure number 47 and a dynamic *f*. The eighth staff includes a measure number 55. The ninth staff includes a measure number 60 and dynamics *p subito* and *cresc poco a poco*. The tenth staff includes a measure number 65 and a dynamic *f*, with the instruction *simile*. The eleventh staff includes a measure number 71.

## Clarinete 3

2

**rall.****G.P Adagio****Larghetto expressivo**

## Clarinete 3

3

153

158

poco accel. - - - - -      rall. - - - - -      a tempo >

*mp*                          *cresc.*                          *f*                          *ff*

**Menos**

165

rit. . . Andante

*mp*                          *mf*

171

177

184

189

accel. - - - - -      trill.

195 (tr)

Largo

*ff*

rall. - - - - -      Vivace

201

*ff*      2      5

207

5

210

10

## Clarinete bajo

# LA TIERRA PERDIDA

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## Larghetto expressivo

Musical score for page 11, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a 3/4 time signature. It features a sequence of eighth notes and rests, with measure 11 ending on a rest. Measure 12 begins with a rest, followed by a note tied to the next measure. The bottom staff uses a bass clef and a 4/4 time signature. It shows a sustained note with a fermata, followed by a measure with a bass drum and a note tied to the next measure. Measure 12 concludes with a bass note and a fermata.

Musical score for piano, page 18, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a whole note followed by a half note. Measures 2-3 show eighth-note patterns. Measure 4 has sixteenth-note patterns. Measures 5-6 continue with sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 conclude with eighth-note patterns.

A musical score page featuring a single staff. The staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of 24 eighth-note strokes. The first 12 strokes are grouped by vertical bar lines, the next 12 by diagonal bar lines, and the final stroke is isolated at the end. The page number '26' is located at the top left.

A musical score for piano, page 10, system 39. The key signature is one sharp, and the time signature is common time (indicated by '8'). The music consists of two staves. The top staff starts with a sixteenth-note pattern: B, A, G, F, E, D, C, B. The bottom staff starts with a eighth-note pattern: B, A, G, F, E, D, C, B. The dynamic 'mp' (mezzo-piano) is indicated below the notes. The score continues with a series of eighth and sixteenth notes, followed by a measure with a sixteenth-note pattern starting on B. The time signature changes to 6/8, then back to 8/8, and finally to 10/8.

44

$\frac{10}{8}$   $\frac{6}{8}$   $\frac{10}{8}$

*f*

Musical score for piano, page 10, measures 60-63. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 60. The bottom staff shows a bass clef. Measure 60 starts with a dotted half note followed by a sixteenth-note rest. Measures 61-62 show eighth-note patterns with slurs and grace notes. Measure 63 begins with a measure repeat sign, followed by a sixteenth-note pattern. The key changes to 6/8. The dynamic **p** *subito* is indicated at the start of measure 63. The dynamic *cresc poco a poco* is indicated towards the end of measure 63.

65

71

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

86

93

103

113

122

131

**Larghetto expressivo**

138

147

154 **poco accel.** **rall.**

162 **a tempo** **Menos** **rit.**

170 **Andante**

176

185

191 **accel.**

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

204

209

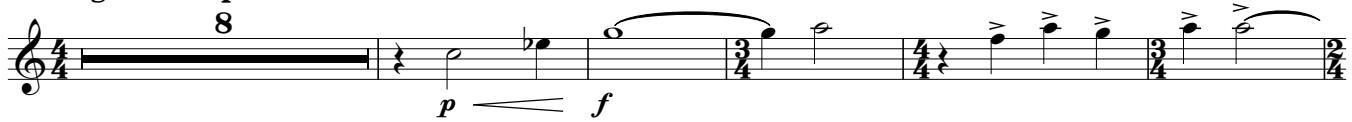
Saxofón Alto 1

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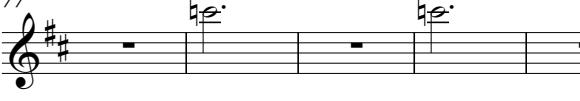
M. CASTREJÓN NAVARRO

Larghetto expressivo



## Saxofón Alto 1

2

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


86 

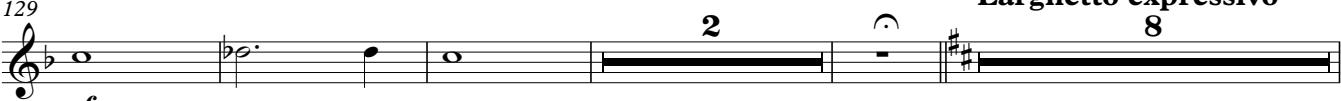
93 

100 

106 

114 

122 

129 

143 Def. Tpas 

149 

## Saxofón Alto 1

3

154

*poco accel.*

*cresc.*

160

*rall.*

*a tempo*

*Menos*

167

*rit.*

*Andante*

*mf*

172

*4*

180

*f*

185

190

*accel.*

195

*Largo*

*ff*

202

*rall.*

*Vivace*

209

*10*

Saxofón Alto 2

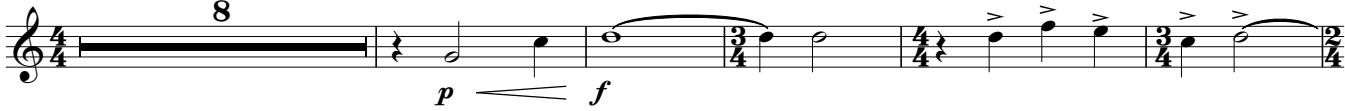
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M. CASTREJÓN NAVARRO

Larghetto expressivo

8



14



22



29

Andante



36



41



47



54



60



65



71



## Saxofón Alto 2

2

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

86

93 *expresivo*

100

106 *p*

114 *p subito ff*

122

129 **Larghetto expressivo**  
2 8

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

149

This sheet music for Alto Saxophone 2 consists of ten staves of musical notation. Staff 1 starts with a dynamic of **rall.** followed by **G.P Adagio**. Staff 2 begins at measure 86 with a dynamic of *mp*. Staff 3 starts at measure 93 with a dynamic of *f*, followed by *p* and *expresivo*. Staff 4 begins at measure 100 with a dynamic of *mp*. Staff 5 starts at measure 106 with a dynamic of *p*. Staff 6 begins at measure 114 with *p subito ff*. Staff 7 starts at measure 122. Staff 8 begins at measure 129 with a dynamic of *mf*. Staff 9 begins at measure 143 with *Def. Tpas* and *mp*, followed by *Oblig.* and *mf*. Staff 10 begins at measure 149.

## Saxofón Alto 2

3

154 *poco accel.* *cresc.*

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

167 *rit.* *Andante*

172 *4*

180

185

190 *accel.*

195 *Largo* *ff*

202 *rall.* *Vivace*

209

The sheet music consists of ten staves of musical notation for Alto Saxophone 2. The key signature varies between G major (two sharps) and A major (one sharp). The time signature changes frequently, including measures in 160, 10, 6, 8, 10, 6, 8, 4, 190, 195, 202, and 209. Dynamics include forte (f), mezzo-forte (mp), piano (p), and ff. Articulations include slurs, grace notes, and accents. Performance instructions like 'rall.', 'a tempo', 'Menos', 'rit.', 'Andante', 'accel.', 'Largo', 'ff', 'rall.', 'Vivace', and 'poco accel.' are placed above the staff. Measure numbers 154, 160, 167, 172, 180, 185, 190, 195, 202, and 209 are indicated at the beginning of each staff.

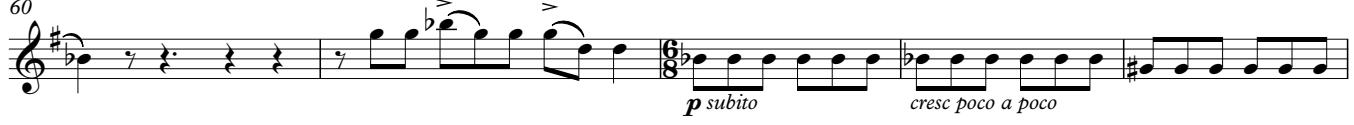
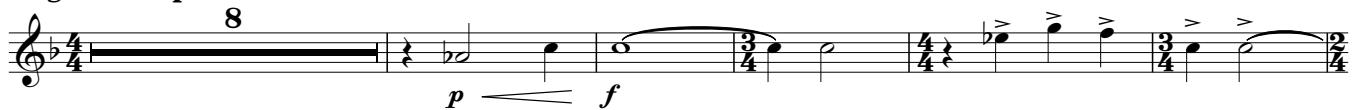
Saxofón Tenor

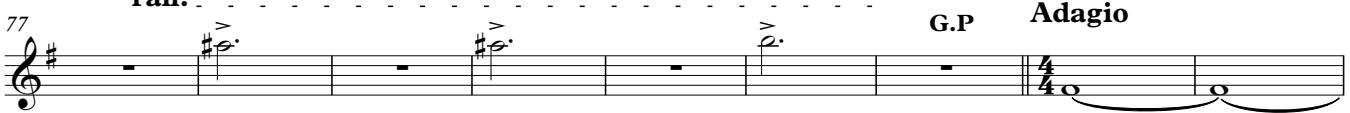
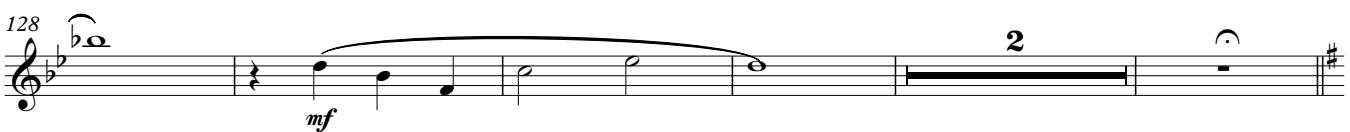
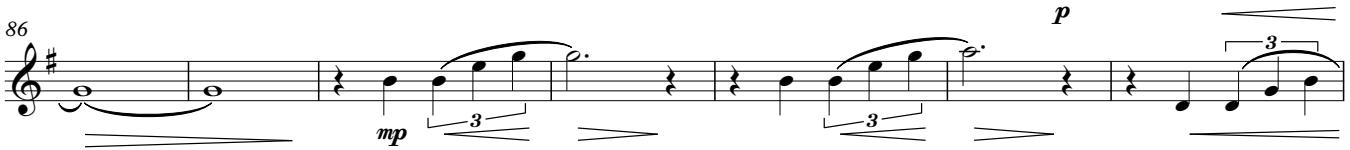
# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

## Larghetto expressivo



**rall.****G.P****Adagio****2****Larghetto expressivo**

156 *poco accel.* *rall.*

162 *a tempo* *Menos*

168 *rit.* *Andante*

173 *4*

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 expressivo

Def. Cl. Baj

*p*

Oblig.

*f*

11

18

26

33

Andante

39

44

Def. Cl. Baj

51

Oblig.

*f*

58

*p subito*

*cresc poco a poco*

64 marcado

70

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

86 p

93 f p

101 mp p

110 p subito

118 ff

126 mf

133 **Larghetto expressivo**

141

147

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

162      **a tempo**      **Menos**      **rit.**

170      **Andante**      Def. Cl. Baj

176      **Oblig.**

185

191      **accel.**

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

204

209

Trompa 1 en Fa

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

2  
solo  
*mp*

8  
*f*

15  
*p*  
<*f*>

28

33  
Andante  
2 2 3 2

45  
*mp*  
*f*

54  
<

60  
*p subito*  
*cresc poco a poco*

66  
*f*  
*ff*

## Trompa 1 en Fa

2

77 **rall.** G.P Adagio

86

93 5

104 4

114 4

122

127 Larghetto expressivo  
5 2 solo

139 2 tutti

147



# LA TIERRA PERDIDA

Trompa 2 en Fa

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

9  
*f*

14  
6  
*p*  
*f*

26

32  
Andante  
2 2 3  
*mp*

42  
2 4  
*mp*  
*f*

53

58  
*p subito* cresc poco a poco

65  
*f* ff

76  
rall.  
G.P Adagio  
*mp*

## Trompa 2 en Fa

2

86

93

104

114

122

127

Larghetto expressivo

139

148

153

156

poco accel.

*mp*

159

rall.

a tempo

*cresc.*

*f*

164

Menos 2

rit.

Andante

*ff*

*mp*

*mf*

*ff*

174

*ff*

*mp*

*f*

184

*ff*

*ff*

*ff*

190

accel.

*ff*

197

Largo

*ff*

rall.

203

Vivace

209

*ff*

# LA TIERRA PERDIDA

Trompa 3 en Fa

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

M. CASTREJÓN NAVARRO

## Larghetto expressivo

Musical score for Trompa 3 in Fa. Measure 9 starts with a sustained note followed by eighth-note pairs. Measure 10 shows a transition with a dynamic *f*. Measures 11-12 show a rhythmic pattern of eighth and sixteenth notes. Measures 13-14 show eighth-note pairs. Measure 15 ends with a dynamic *f*.

Measure 16 starts with a sustained note followed by eighth-note pairs. Measure 17 shows a transition with a dynamic *p*. Measures 18-19 show eighth-note pairs. Measure 20 ends with a dynamic *f*.

Measure 21 starts with a sustained note followed by eighth-note pairs. Measure 22 shows a transition with a dynamic *p*. Measures 23-24 show eighth-note pairs. Measure 25 ends with a dynamic *f*.

Measure 26 starts with a sustained note followed by eighth-note pairs. Measure 27 shows a transition with a dynamic *p*. Measures 28-29 show eighth-note pairs. Measure 30 ends with a dynamic *f*.

Measure 31 starts with a sustained note followed by eighth-note pairs. Measure 32 shows a transition with a dynamic *p*. Measures 33-34 show eighth-note pairs. Measure 35 ends with a dynamic *f*.

Measure 36 starts with a sustained note followed by eighth-note pairs. Measure 37 shows a transition with a dynamic *p*. Measures 38-39 show eighth-note pairs. Measure 40 ends with a dynamic *f*.

Measure 41 starts with a sustained note followed by eighth-note pairs. Measure 42 shows a transition with a dynamic *p*. Measures 43-44 show eighth-note pairs. Measure 45 ends with a dynamic *f*.

Measure 46 starts with a sustained note followed by eighth-note pairs. Measure 47 shows a transition with a dynamic *p*. Measures 48-49 show eighth-note pairs. Measure 50 ends with a dynamic *f*.

Measure 51 starts with a sustained note followed by eighth-note pairs. Measure 52 shows a transition with a dynamic *p*. Measures 53-54 show eighth-note pairs. Measure 55 ends with a dynamic *f*.

Trompa 3 en Fa

2

86

93

104

114

122

127

**Larghetto expressivo**

139

148

153

## Trompa 3 en Fa

156

3  
poco accel.

159

rall. a tempo

164

Menos 2 rit. Andante 2

**=ff** **mp** **mf**

174

4

**mp** **f**

184

190

accel.

**ff**

197

Largo

**ff**

rall.

203

Vivace

**ff**

209

3

**ff**

10 8

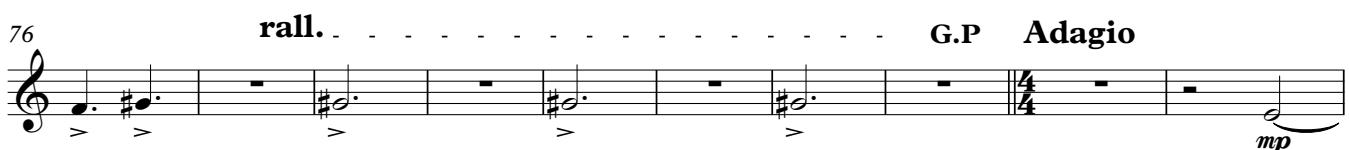
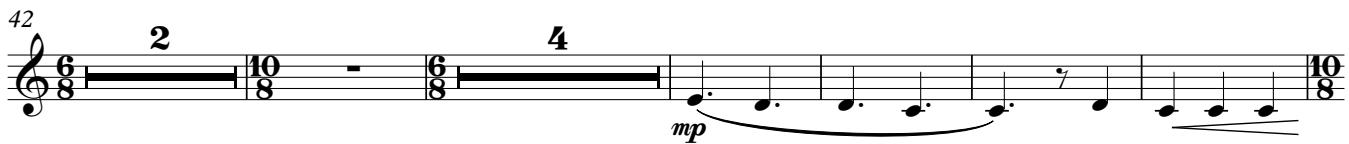
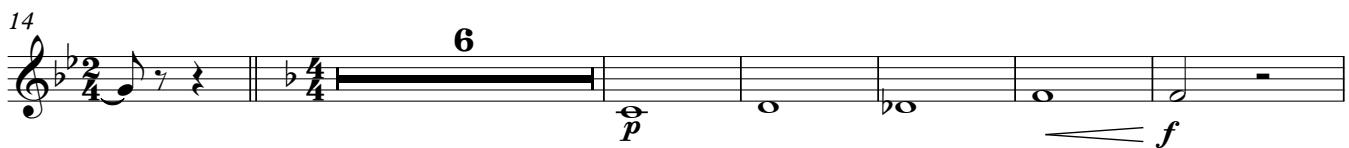
# LA TIERRA PERDIDA

Trompa 4 en Fa

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

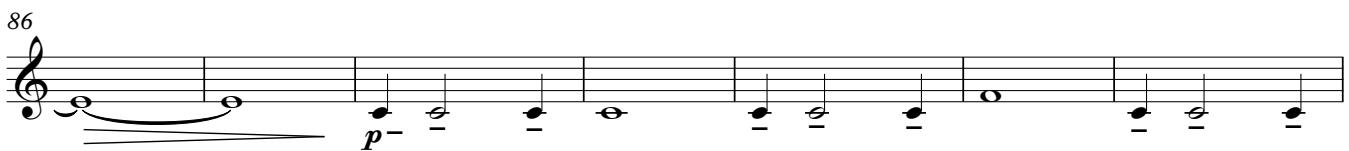
M. CASTREJÓN NAVARRO

Larghetto expressivo

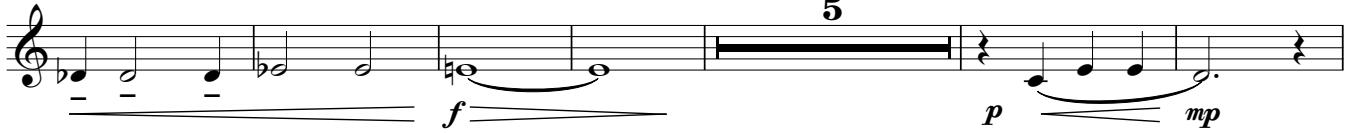


Trompa 4 en Fa

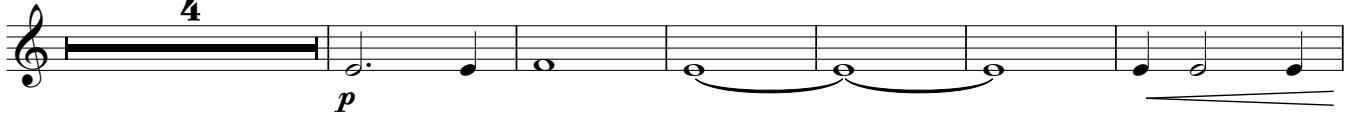
2



93



104



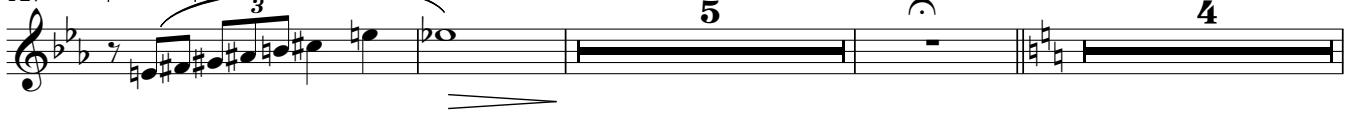
114



122



127



139



148



153



Larghetto expressivo

4

## Trompa 4 en Fa

3

156

poco accel..

159 - - - - rall. a tempo

cresc.

f

164 Menos 2 rit. Andante 2

ff

mp

mf

174 4

mp

f

184

190 accel.

v

197 Largo rall.

ff

203 Vivace

209

# LA TIERRA PERDIDA

Fliscorno

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

The musical score consists of 12 staves of music for Fliscorno. The piece begins with a dynamic *f* in measure 9. Measures 15-19 show a transition with a dynamic *f*. Measure 30 starts an *Andante* section with a dynamic *p*, changing to  $\frac{10}{8}$  time signature. Measures 37-42 show a rhythmic pattern with a dynamic *f*. Measure 54 features a dynamic *f*. Measure 58 ends with a dynamic *p* and a measure 9 repeat sign. Measure 71 includes a dynamic *ff* and a *rall.* instruction. Measure 79 starts an *Adagio* section with a dynamic *p*, indicated by *G.P.* and  $\frac{18}{8}$  time signature. Measure 103 has a dynamic *mp*. Measure 108 ends with a dynamic *ff*. Measure 122 concludes the piece.

## Fliscorno

2

127 **Larghetto expressivo** **12**

147

152

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

165 **Menos** **3** **2** **rit.** **Andante** **2** **2** **8**

183 **f**

188 **accel.**

193 **Largo**

199 **rall.** **ff**

203 **Vivace**

208

## Trompeta 1

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

## **Larghetto espressivo**

The sheet music consists of ten staves of musical notation for a solo instrument, likely trumpet or flute. The music is divided into sections by measure numbers and key changes.

- Measure 9:** 4/4 time, dynamic *f*. Measures 1-8 are shown as a continuous line of notes.
- Measure 15:** 4/4 time, dynamic *f*. Measures 9-14 are shown as a continuous line of notes.
- Measure 30:** Key signature changes to  $\frac{10}{8}$ , tempo **Andante**. Measures 15-29 are shown as a continuous line of notes.
- Measure 39:** Key signature changes to  $\frac{10}{8}$ , dynamic *mp*. Measures 30-38 are shown as a continuous line of notes.
- Measure 49:** Key signature changes to  $\frac{6}{8}$ , dynamic *f*. Measures 39-48 are shown as a continuous line of notes.
- Measure 55:** Key signature changes to  $\frac{6}{8}$ . Measures 49-54 are shown as a continuous line of notes.
- Measure 59:** Key signature changes to  $\frac{6}{8}$ , dynamic *f*. Measures 55-58 are shown as a continuous line of notes.
- Measure 68:** Key signature changes to  $\frac{5}{4}$ , dynamic **rall.**. Measures 59-67 are shown as a continuous line of notes.
- Measure 79:** Key signature changes to  $\frac{4}{4}$ , tempo **G.P Adagio**, dynamic *mp*. Measures 68-78 are shown as a continuous line of notes.
- Measure 104:** Key signature changes to  $\frac{4}{4}$ , dynamic *ff*. Measures 79-103 are shown as a continuous line of notes.
- Measure 122:** Measures 104-121 are shown as a continuous line of notes.

## Trompeta 1

2

**Larghetto expressivo**

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* *ff*

175 mute 2 2 open *f* *f*

184

189 accel.

195 Largo 2 *ff*

202 rall. Vivace

208 *ff*

Trompeta 2

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

The musical score for Trompeta 2 consists of 14 staves of music. The instrumentation includes Trompeta 2. The score features various dynamics such as *f*, *ff*, *mp*, and *rall.*. Time signatures change frequently throughout the piece. Performance instructions include "open", "mute", and "rall.". The music is divided into sections by measure numbers and section titles like "G.P Adagio".

- Measure 9: *f*
- Measure 15: *f*
- Measure 30: *Andante*
- Measure 39: *mp*
- Measure 49: *f*
- Measure 55:
- Measure 59: *f*
- Measure 68: *rall.*
- Measure 79: *G.P Adagio*
- Measure 104: *open* *ff*
- Measure 122:

## Trompeta 2

2

**Larghetto expressivo**

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

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

149 **f**

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

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

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

184

189 **accel.**

195 **Largo** **ff**

**rall.** **Vivace**

202

208

# LA TIERRA PERDIDA

## Trompeta 3

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

M. CASTREJÓN NAVARRO

## Larghetto expressivo

Sheet music for a solo instrument, likely trumpet or flute, featuring ten staves of musical notation with various dynamics, articulations, and time signatures.

**Measure 9:** 4/4 time, dynamic *f*. The measure consists of a long note followed by six eighth notes with slurs and accents.

**Measure 10:** 4/4 time, dynamic *f*. The measure starts with a long note, followed by a sixteenth-note pattern, a eighth-note pattern, and another eighth-note pattern.

**Measure 30:** 4/4 time, dynamic *f*. The measure starts with a sixteenth-note pattern, followed by a eighth-note pattern, and another eighth-note pattern. The key changes to  $\frac{10}{8}$  time at the end.

**Measure 39:** 4/4 time, dynamic *mp*. The measure starts with a sixteenth-note pattern, followed by a eighth-note pattern, and another eighth-note pattern. The key changes to  $\frac{10}{8}$  time at the end.

**Measure 49:** 4/4 time, dynamic *f*. The measure starts with a sixteenth-note pattern, followed by a eighth-note pattern, and another eighth-note pattern. The key changes to  $\frac{10}{8}$  time at the end.

**Measure 55:** 4/4 time, dynamic *f*. The measure starts with a sixteenth-note pattern, followed by a eighth-note pattern, and another eighth-note pattern. The key changes to  $\frac{10}{8}$  time at the end.

**Measure 59:** 4/4 time, dynamic *f*. The measure starts with a sixteenth-note pattern, followed by a eighth-note pattern, and another eighth-note pattern. The key changes to  $\frac{10}{8}$  time at the end.

**Measure 68:** 4/4 time, dynamic *rall.*. The measure starts with a sixteenth-note pattern, followed by a eighth-note pattern, and another eighth-note pattern. The key changes to  $\frac{10}{8}$  time at the end.

**Measure 79:** 4/4 time, dynamic *f*. The measure starts with a sixteenth-note pattern, followed by a eighth-note pattern, and another eighth-note pattern. The key changes to  $\frac{10}{8}$  time at the end.

**Measure 104:** 4/4 time, dynamic *ff*. The measure starts with a sixteenth-note pattern, followed by a eighth-note pattern, and another eighth-note pattern.

**Measure 122:** 4/4 time. The measure starts with a sixteenth-note pattern, followed by a eighth-note pattern, and another eighth-note pattern.

## Trompeta 3

2

**Larghetto expressivo**

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** **10/8** **6/8** **10/8** - **6/8**

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

184 **accel.**

189 **acc.**

195 **Largo** **ff**

**rall.** **Vivace**

202

208

Trombón 1

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

9

*f*

15

*mp* *p*

23

*f*

29

*mp*

Andante

35

2 2 10 10 6 6

*mp*

42

Def. Tpa 1<sup>a</sup>

*mp*

51

Oblig.

*f*

57

*p subito cresc poco a poco*

64

*f*

*ff*

marcado

72

*rall..*

## Trombón 1

## G.P Adagio

Def. Tpa 2<sup>a</sup>



Oblig.



94     $b\varphi$        $\varphi$        $\overbrace{\alpha}^{\alpha}$

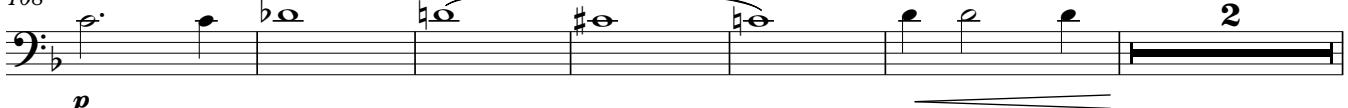
A blank musical staff consisting of five horizontal lines. At the top of the staff, there are two short horizontal dashes, one on each side of the center line, which together form a repeat sign.

v

101



108



116



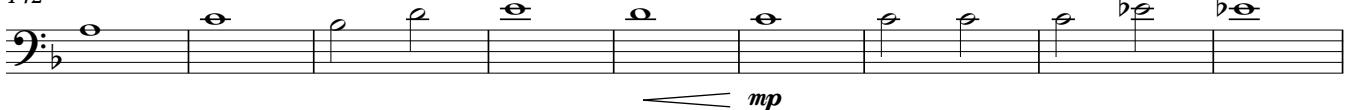
123



130



142



151



## Trombón 1

3

155

158

poco accel. sim.  
mp cresc. f

rall. a tempo

164

Menos 2 rit. Andante  
ff mp mf

171

$\frac{6}{8}$   $\frac{10}{8}$   $\frac{10}{8}$   $\frac{6}{8}$  4

179

Def. Tpa 1<sup>a</sup> Oblig.  
mp f

185

$\frac{6}{8}$   $\frac{10}{8}$   $\frac{10}{8}$   $\frac{6}{8}$

190

accel.

196

Largo ff rall.

Vivace

203

208

# LA TIERRA PERDIDA

Trombón 2

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

M. CASTREJÓN NAVARRO

## Larghetto expressivo

9

f

15

mp — p

23

— f

29

mp —

## Andante

2

mp

Def. Tpa 2<sup>a</sup>

42

mp

51

Oblig.

f

57

p subito cresc poco a poco

64

marcado

f ff

72

rall..

>

## Trombón 2

78 - - - - - G.P Adagio Def. Tpa 3<sup>a</sup>

87 Oblig.

94

101

108 2

116

123

130 Larghetto expressivo  
6

142

151



# LA TIERRA PERDIDA

Trombón 3

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

6

*p*

*f*

13

*mp*

*p*

21

*f*

28

>

>

>

Andante

35

*mp*

42

*mp*

51

Oblig.

*f*

Def. Tpa 3<sup>a</sup>

57

*p subito cresc poco a poco*

64

marcado

*f*

*ff*

72

*rall..*

Trombón 3

78 G.P Adagio 3

87

94

101

108 2

116

123

130 Larghetto expressivo 3

142

151 f

## Trombón 3

155



158

**poco accel.**

sim.

**rall.****a tempo**

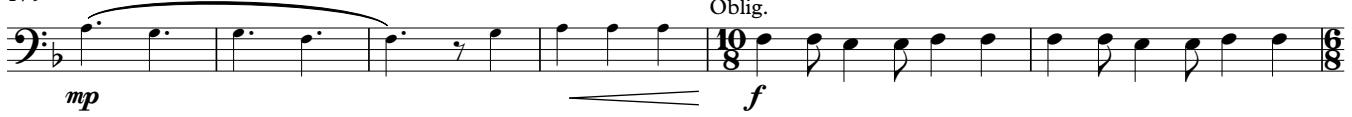
164

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

171

**4**179 Def. Tpa 3<sup>a</sup>

Oblig.



185



190

**accel.**

&gt;



197

**Largo**203 **Vivace**

208



# LA TIERRA PERDIDA

Trombón bajo

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

6  
f

13

mp  
p

21

f  
ff

27

>

Andante

33

>  
mp

39

10  
6  
8  
10  
8

44

8  
f

55

6  
10  
8  
6

62

marcado

p subito  
cresc poco a poco  
f  
ff

71

#  
#  
#  
#

## Trombón bajo

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

88

94

101

108

116

123

130

142

150

Trombón bajo

155

160

167

172

184

189

197

203

208

Bombardino

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

## Larghetto expressivo

Musical score for orchestra, page 10, measures 6-7. The score consists of two systems. The first system starts with a bassoon playing eighth notes at a dynamic of *p*. The second system begins with a forte dynamic (*f*) and includes a measure where three bassoons play eighth-note chords.

Musical score for page 11, measures 11-12. The score consists of two staves. The top staff uses a bass clef and a 3/4 time signature, starting with a key signature of two flats. The bottom staff uses a bass clef and a 4/4 time signature, starting with a key signature of one flat. Measure 11 begins with a bass note followed by a eighth note. Measure 12 begins with a bass note followed by a eighth note. Measures 11 and 12 end with a bass note followed by a eighth note.

Musical score for page 18, measures 18-21. The score consists of two staves. The top staff shows a bass line with eighth-note patterns and rests. The bottom staff shows a treble line with sixteenth-note patterns and rests. Measure 18 ends with a fermata over the bass note. Measure 19 begins with a fermata over the bass note. Measure 20 starts with a fermata over the bass note. Measure 21 starts with a fermata over the bass note. Measure 22 starts with a fermata over the bass note.

Musical score for piano, page 10, measures 25-28. The score consists of two staves. The left staff shows a bass line with a dynamic of *f*. The right staff shows a treble line with sixteenth-note patterns. Measure 25 starts with a rest followed by a bass note. Measure 26 begins with a bass note, followed by a sixteenth-note pattern, a fermata, another sixteenth-note pattern, and a fermata. Measure 27 starts with a bass note, followed by a sixteenth-note pattern, a fermata, another sixteenth-note pattern, and a fermata. Measure 28 starts with a bass note, followed by a sixteenth-note pattern, a fermata, another sixteenth-note pattern, and a fermata.

A musical score page showing system 38. The page number '38' is at the top left. The music consists of two staves. The top staff is for the bassoon, starting with a long note followed by a sixteenth-note pattern. The bottom staff is for the strings, featuring eighth-note patterns. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the beginning of the system. Measure numbers 1 through 10 are present above the staff.

43

8

*f*

10/8 6/8 10/8

Musical score for orchestra, page 10, system 55. The score consists of two staves. The top staff shows a bassoon line with eighth-note patterns and grace notes. The bottom staff shows a cello line with eighth-note patterns and grace notes. The key signature is one flat, and the time signature is 6/8. Measure 55 begins with a dynamic of  $\frac{f}{f}$ .

60

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



150

155 *poco accel.*

160 *rall.* *a tempo*

165 Menos 3 *rit.* *Andante*

173 8

185

190 *accel.*

197 *Largo*

203 *Vivace*

208

# LA TIERRA PERDIDA

Tubas

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

M. CASTREJÓN NAVARRO

## Larghetto expressivo

Musical score for tuba, page 1. The score begins with a dynamic *p*. Measure 6 starts with a sustained note followed by a fermata. Measure 11 is labeled "tenuto". Measure 18 features a rhythmic pattern of eighth notes. Measure 26 consists of sixteenth-note patterns. Measure 32 is labeled "Andante". Measures 40, 45, 57, and 64 show various rhythmic patterns and dynamics.

Musical score for tuba, page 2. Measures 11 through 26 continue the melodic line. Measure 26 ends with a dynamic *f*.

Musical score for tuba, page 3. Measures 26 through 32 continue the melodic line. Measure 32 is labeled "Andante". Measures 40, 45, 57, and 64 show various rhythmic patterns and dynamics.

Musical score for tuba, page 4. Measures 26 through 32 continue the melodic line. Measure 32 is labeled "Andante". Measures 40, 45, 57, and 64 show various rhythmic patterns and dynamics.

Musical score for tuba, page 5. Measures 32 through 40 continue the melodic line. Measure 32 is labeled "Andante". Measures 40, 45, 57, and 64 show various rhythmic patterns and dynamics.

Musical score for tuba, page 6. Measures 40, 45, 57, and 64 show various rhythmic patterns and dynamics.

Musical score for tuba, page 7. Measures 40, 45, 57, and 64 show various rhythmic patterns and dynamics.

Musical score for tuba, page 8. Measures 40, 45, 57, and 64 show various rhythmic patterns and dynamics. Measure 57 includes dynamics *p subito*, *cresc poco a poco*.

Musical score for tuba, page 9. Measures 40, 45, 57, and 64 show various rhythmic patterns and dynamics. Measure 64 is labeled "marcado".



147



155



162 a tempo

Menos

3

rit.



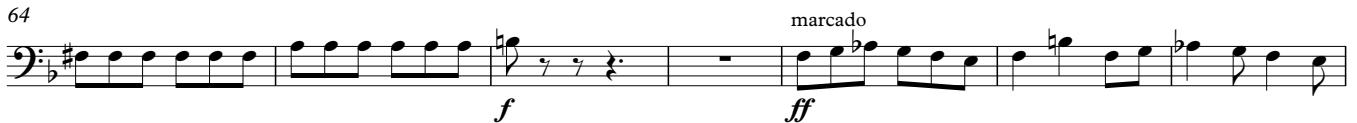
Violonchelo

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

Larghetto expressivo



71 rall..

78 G.P Adagio

88

97 expresivo

105

113

119

125

130 Larghetto expressivo

138 5

The musical score for Violoncello page 2 consists of ten staves of music. Staff 1 (measures 71-75) shows a rhythmic pattern of eighth and sixteenth notes with dynamic markings *p* and *f*. Staff 2 (measures 76-79) begins with a rest followed by a melodic line in G major (Adagio tempo). Staff 3 (measures 80-84) features eighth-note patterns with dynamics *mp* and *f*. Staff 4 (measures 85-89) contains sixteenth-note patterns with dynamics *p* and *mp*. Staff 5 (measures 90-94) shows eighth-note patterns with dynamics *p* and *mp*. Staff 6 (measures 95-99) features sixteenth-note patterns with dynamics *p* and *ff*. Staff 7 (measures 100-104) shows eighth-note patterns with dynamics *p*. Staff 8 (measures 105-109) features sixteenth-note patterns with dynamics *p*. Staff 9 (measures 110-114) shows eighth-note patterns with dynamics *p* and *ff*. Staff 10 (measures 115-119) features sixteenth-note patterns with dynamics *p*. Staff 11 (measures 120-124) shows eighth-note patterns with dynamics *p* and *mf*. Staff 12 (measures 125-129) features sixteenth-note patterns with dynamics *p*. Staff 13 (measures 130-134) shows eighth-note patterns with dynamics *p*. Staff 14 (measures 135-138) features sixteenth-note patterns with dynamics *mp*.

Musical score for orchestra, page 150-208. The score consists of ten staves of music with various dynamics, tempo changes, and performance instructions.

**150**: Bassoon part with dynamic **f**.

**155**: Bassoon part with dynamics **mp**, **cresc.**, **poco accel.**, and **sim.**

**161**: Bassoon part with dynamics **rall.**, **a tempo**, **f**, **ff**, **Menos 2**, and **rit.**

**169**: Bassoon part with dynamic **Andante**, **mp**, and **mf**.

**174**: Bassoon part with dynamic **ff**.

**183**: Bassoon part with dynamic **f**.

**189**: Bassoon part with dynamic **accel.**

**197**: Bassoon part with dynamic **Largo** and **ff**.

**203**: Bassoon part with dynamic **Vivace**.

**208**: Bassoon part with dynamic **rall.**

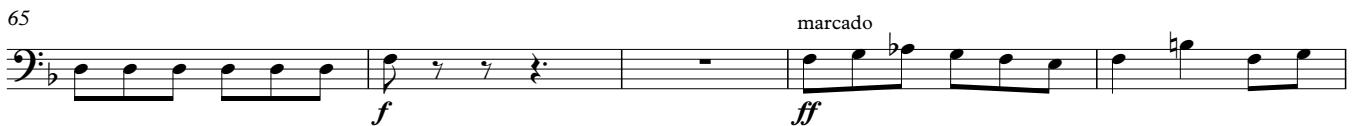
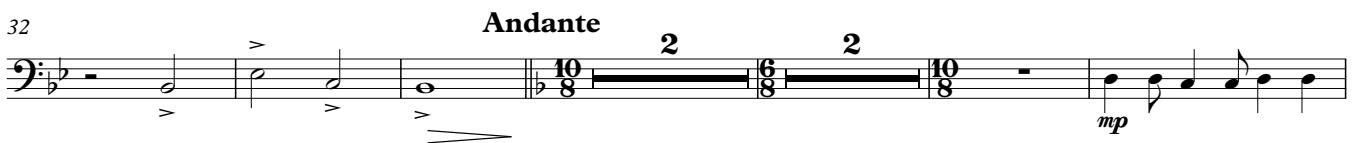
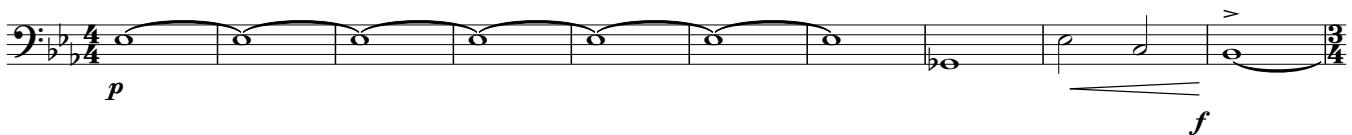
Contrabajo

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

Larghetto expressivo



## Contrabajo



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

86

93

102

110

118

126

133

**Larghetto expressivo**

5

145

153 *poco accel.*

159 *rall.* *a tempo* *Menos* *3*  
*cresc.* *f* *ff*

168 *rit.* *Andante*

175 *8*

187 *accel.*

192 *Largo*

199 *rall.* *Vivace*

204

209

Timbales

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

## Larghetto expressivo

Eb - Bb - C - F

Measure 6: 4/4 time, dynamic *f*. Measure 7: 3/4 time, dynamic *p*, solo. Measure 8: 4/4 time, dynamic *mp*. Measure 9: 3/4 time, dynamic *p*. Measure 10: 2/4 time, dynamic *f*.

Measure 11: 3/4 time, dynamic *p*, solo. Measures 12-13: 4/4 time. Measures 14-15: 3/4 time, dynamic *mf*, *f*.

Measure 16: 4/4 time, dynamic *p*. Measures 17-18: 3/4 time, dynamic *mf*, *f*. Measure 19: 2/4 time, dynamic *f*.

Measure 21: 4/4 time. Measures 22-25: 3/4 time.

Measure 32: 4/4 time, dynamic *p*, solo. Measures 33-36: 3/4 time, dynamic *p*, *f*.

Measure 35: 10/8 time, dynamic *p*, *A - C - D - F*. Measures 36-39: 6/8 time, 10/8 time, 6/8 time, 10/8 time.

Measure 45: 6/8 time, dynamic *f*, *7*. Measures 46-49: 10/8 time, 6/8 time, 10/8 time.

Measure 57: 10/8 time, dynamic *p*, *<*. Measures 58-61: 6/8 time, 10/8 time.

Measure 62: 6/8 time, dynamic *f*, *9*, *Ab - Bb - C# - F*. Measures 63-66: 6/8 time.

Measure 77: 4/4 time, dynamic *ff*, *rall.*, *G.P*. Measures 78-81: 4/4 time.

Measure 84: 4/4 time, dynamic *p*, *Adagio*, *4*, *plato 18" gliss ad libitum*. Measures 85-88: 4/4 time.

## Timbales

2

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

118

124

F - Bb - C - F

129

**5** **Larghetto expressivo** **3**

141

**8**

153

**poco accel.**

160 **rall.** **a tempo**

**F - C - D - F**

**Menos****5****Andante****2****2**

183

189

**accel.** **2**

**Largo**

**fp** **ff**

**Vivace**

209

Láminas (Vibráfono,  
Xilófono, Temple Blocks)

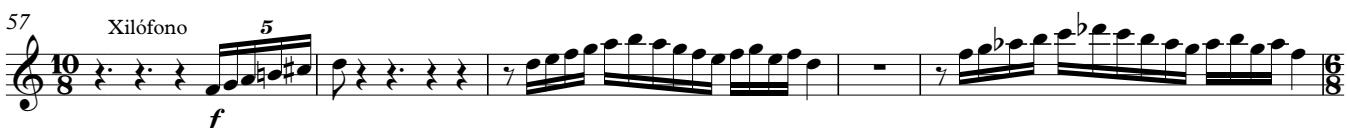
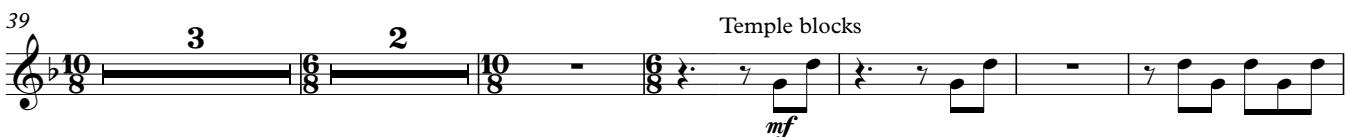
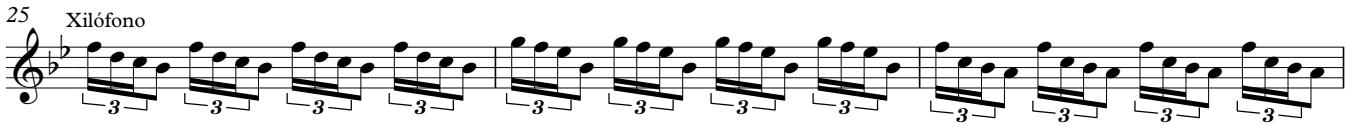
# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

## Larghetto expressivo

Vibráfono



## Láminas (Vibráfono, Xilófono, Temple Blocks)

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

99

104

109

112 *p*

115 15

133 Larghetto expressivo 3 Xilófono *p*

139 12

154 *f*

156 poco accel. *mp*

**rit..**

159      **rall.**    **a tempo**    **Menos**    **Andante**  
**2**                **3**                **3**                **2**                **2**                **2**                **2**                **2**

175      Temple blocks

183      Xilófono

190      **accel.**

197      **Largo**    **rall.**    **Vivace**  
**3**                **4**

209      **2**

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

# LA TIERRA PERDIDA

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

M. CASTREJÓN NAVARRO

Larghetto expressivo

Lira

*p*

*f*

*mp*

25 Caja

*f* 3 6

3 10

35 Andante

2 10/8 mp

7

*mf*

*f*

6

62                    **4**                    Látigo                    **5**

76                    **6**                    rall.                    G.P                    Adagio                    **33**                    Pl. Susp.

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

134                    Lira                    Larghetto expressivo                    **15**                    Caja

154                    *f*

157                    poco accel.                    rall.                    a tempo                    **2**

163                    Menos                    **5**                    Andante                    >                    >

172                    >                    >                    >                    >                    **7**

182                    >                    >                    >                    >                    >

186                    >                    >                    >                    >                    >



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

# LA TIERRA PERDIDA

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M. CASTREJÓN NAVARRO

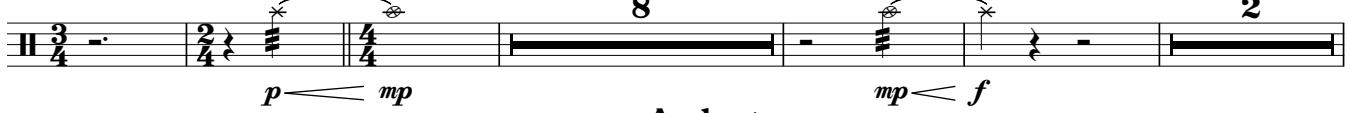
## Larghetto expressivo

8

Pl. Susp



13

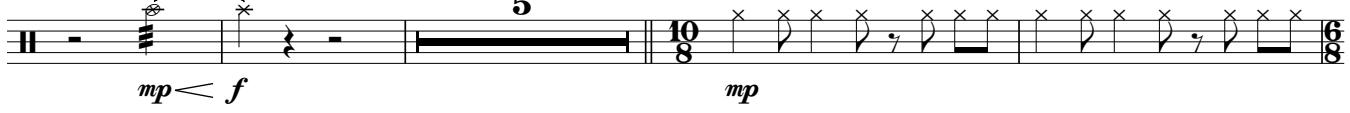


28

Andante

Cabasa

5



37



42

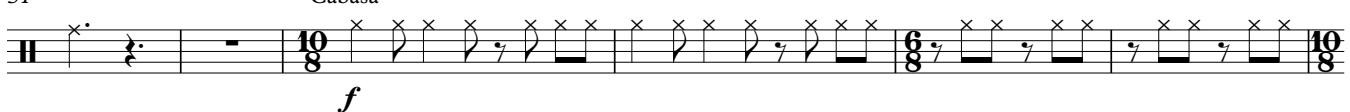
Triángulo

4

mf

51

Cabasa



57

3

3



65

Pl. susp

10

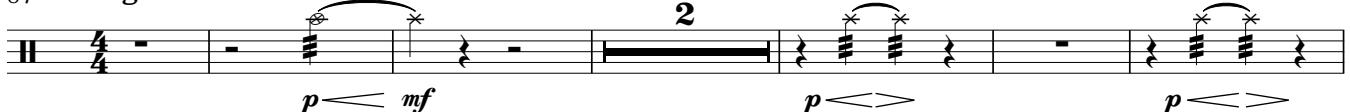
rall.

G.P



## Adagio

Pl. Susp.



92

2

Triángulo

8



108

9

Bombo

6

ff



128

2

Cortina

2

## Larghetto expressivo

f

mf

mp



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

2

138 Cabasa  
**5**  
*mp*

148  
*poco accel.*

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

161 **rall.** - - a tempo      Menos      Triángulo  
*Pl. Susp.*      *p < mp*      *mp*

168 Andante  
Cabasa  
**10**      *mp*  
**6**      *mf*

173 Triángulo  
**4**  
*mf*

182 Cabasa  
**10**      *f*  
**6**      *ff*

187 **Largo**      **Bombo**  
*ff*

190 **accel.**      **2**

197 **Vivace**      **4**      **Tam Tam**      **Bombo** > >  
*ff*

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

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Larghetto expressivo

9

PL. Choc.



15

10

3

5

10

f

Andante



45

8



57



62

4

Pl. Choc.



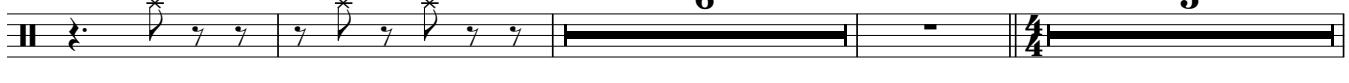
75

6

G.P

Adagio

5



89 Caja China



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

2

92

**26**

PL. Choc.

**6**

**ff**

127

**5**

Larghetto expressivo

**19**

**f**

154 Pl. Choc.

**5**

a tempo

**2**

Menos

**3**

**2**

rit.

**10**

**f**

**Andante**

170 Toms

**10**

**mp**

175

**8**

**f**

187

**10**

191

accel.

**2**

197

**Largo**

PL. Choc.

**2**

rall.

**Vivace**

**ff**

**ff**

207

**10**

**8**