

# La vuelta al mundo. (Sib. CANTAR)

Hacia las islas recónditas

Victor Young  
F. Palacios

Xilo sop

*ff* Ma - drid es - tá quea pes - ta me voy a ir le - jos dea  
La tie - rraes tá muy se - ca tie - neu - na ca - pa re - pug -

Xilo alto

B $\flat$  *p* B $\flat$  B $\flat$  B $\flat$  B $\flat$

Meta Bajo

*mp*

7

SX

quí en bi - ci cle - ta. Un Me tour voy por sin el pla - ne - ta  
nan - te y mu grien - ta. Me voy sin ca - mi - se - ta

AX

G7 C F7 C F7 C

BM

13

SX

pues es - te mun - do se pa re - ceau - na cro que - ta. Por ai - re  
ni ba - ña dor, pues el ca lor ya nos re vien - ta. Pla - ne - ta

AX

F7 C F7 B $\flat$  F7 B $\flat$

BM

19

SX  
 mar y - tie - rra, en trenes, glo - bos, en go - le - tas o co - me -  
 ver fe - de - ro, ba su-raa qui, ba - su-raa llá, ba - su-ra ven -

AX  
 B $\flat$  B $\flat$  B $\flat$  B $\flat$  B $\flat$ 7 E $\flat$

BM

25

SX  
 tas via - jar se - as bue - no pa-ra ser fe - liz y re - gre sar de  
 do, no se - as ton - toy bus ca so - lu - ción an - tes que lle - gue

AX  
 C E $\flat$  F7 B $\flat$  G7 C

BM

31

SX  
 nue - - - voa - - - qui.  
 laex - - - plo - - - sión.

AX  
 F7 B $\flat$

BM

# La vuelta al mundo (Do. TOCAR)

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Victor Young  
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Xilo sop

*ff* Ma - drid es - tá quea pes - ta me voy a ir le - jos dea  
La tie - rraes tá muy se - ca tie - neu - na ca - pa re - pug -

Xilo alto

C *p* C C C C C

Meta Bajo

*mp*

7

SX

quí en bi - ci cle - ta. Un Me tour por el pla - ne - ta  
nan - te y mu grien - ta. Me voy sin ca - mi - se - ta

AX

A7 d G7 d G7 d

BM

13

SX

— pues es - te mun - do se pa - re - ceau - na cro - que - ta. Por ai - re  
— ni ba - ña dor, pues el ca - lor ya nos re - vien - ta. Pla - ne - ta

AX

G7 d G7 C G7 C

BM

19

SX  
 mar y - tie - rra, en tre nes, glo - bos, en go le - tas o co me -  
 ver te - de - ro, ba su-raa qui, ba-su-raa llá, ba-su-ra ven -

AX  
 C C C C C7 F

BM

25

SX  
 tas via - jar se - es bue - no pa-ra ser fe - liz y re-gre sar de  
 do, no - jar se - es ton - toy bus-ca so - lu - ción an-tes que lle - gue

AX  
 d F G7 C A7 d

BM

31

SX  
 nue - - - voa - - - qui.  
 laex - - - plo - - - sión.

AX  
 G7 C

BM

# Los Piratas

Tradicional escocesa

F. Palacios

Moderato

Violin

Guitar

Violoncello

*mp*

*f*

a a F e G a

Detailed description: This block contains the first six measures of the piece. The Violin part starts with a treble clef and a 2/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The melody continues with eighth notes: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The Guitar part also starts with a whole rest, then plays a quarter note G4, quarter note A4, quarter note B4, quarter note G4, quarter note A4, quarter note B4, quarter note G4, quarter note A4, quarter note B4, quarter note G4, quarter note A4, quarter note B4. The Violoncello part starts with a whole rest, then plays a quarter note G2, quarter note A2, quarter note B2, quarter note G2, quarter note A2, quarter note B2, quarter note G2, quarter note A2, quarter note B2, quarter note G2, quarter note A2, quarter note B2. Dynamic markings *mp* and *f* are placed below the guitar and cello staves respectively. Chord diagrams for 'a', 'F', 'e', and 'G' are provided for the guitar part.

7

Vln.

Gtr.

Vc.

C d F G a

Detailed description: This block contains measures 7 through 10. The Violin part continues with eighth notes: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The Guitar part continues with eighth notes: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The Violoncello part continues with eighth notes: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. Dynamic markings are not present in this section. Chord diagrams for 'C', 'd', 'F', 'G', and 'a' are provided for the guitar part.

# Roundtable Rival

Miriam Sanz Ortega

Allegro ♩ = 130

Musical score for the first system, featuring three staves: Gaita (treble clef, 4/4 time), Palmas (percussion, 4/4 time), and Tambor militar (percussion, 4/4 time). The Gaita part begins with a whole rest, followed by a melodic line. The Palmas and Tambor militar parts play a steady quarter-note accompaniment.



Musical score for the second system, featuring six staves: Gaita (treble clef, 4/4 time), Palm. (percussion, 4/4 time), Tamb. mil. (percussion, 4/4 time), Bmb. (percussion, 4/4 time), Voz (treble clef, 4/4 time), and Cb. (bass clef, 4/4 time). The Gaita part continues with a melodic line, including a triplet. The Palm., Tamb. mil., and Bmb. parts continue with their respective accompaniments. The Voz part has a whole rest followed by a quarter rest and then the vocalization "¡Ey!". The Cb. part has a whole rest followed by a whole note.

7

Gaita

Palm.

Tamb. mil.

Bmb.

Voz

Vln. I

Vln. II

Vla.

Vc.

Cb.

¡Ey!

Detailed description of the musical score: The score is for page 2, measures 7 through 9. It features a variety of instruments and a vocal line. The Gaita part (top) is in a treble clef with a key signature of one flat, playing a rhythmic melody. The Palm. and Tamb. mil. parts are in a similar clef and play a steady rhythmic accompaniment. The Bmb. part is in a bass clef, providing a low-frequency accompaniment. The Voz part is in a treble clef and has rests in measures 7 and 8, followed by an entry in measure 9 with the syllable '¡Ey!'. The string parts (Vln. I, Vln. II, Vla., Vc., and Cb.) are in various clefs and have rests in measures 7 and 8, followed by sustained notes in measure 9. The Vln. I and Vln. II parts are in treble clefs, the Vla. part is in alto clef, the Vc. part is in bass clef, and the Cb. part is in bass clef.

10

This musical score page, numbered 3, begins at measure 10. It features nine staves for different instruments and a vocal line. The Gaita part is in the treble clef with a key signature of one flat and a melodic line. The Palm. and Tamb. mil. parts are in the alto clef with a key signature of one flat and a steady rhythmic pattern. The Bmb. part is in the alto clef with a key signature of one flat and a sparse bass line. The Voz part is in the treble clef with a key signature of one flat and rests. The Vln. I part is in the treble clef with a key signature of one flat and a melodic line. The Vln. II part is in the treble clef with a key signature of one flat and a sustained note. The Vla. part is in the alto clef with a key signature of one flat and a rhythmic pattern. The Vc. part is in the bass clef with a key signature of one flat and a rhythmic pattern. The Cb. part is in the bass clef with a key signature of one flat and a sustained note.



13

This musical score page contains measures 13, 14, and 15. The instruments and their parts are as follows:

- Gaita:** Treble clef, key signature of one flat. Measure 13 has a whole rest. Measures 14 and 15 feature a melodic line starting on a dotted quarter note, followed by eighth-note patterns.
- Palm. (Percussion):** Treble clef, key signature of one flat. Measures 13, 14, and 15 each contain four quarter notes.
- Tamb. mil. (Percussion):** Treble clef, key signature of one flat. Measures 13, 14, and 15 each contain four quarter notes.
- Bmb. (Percussion):** Treble clef, key signature of one flat. Measure 13 has a half note. Measure 14 has a whole rest. Measure 15 has a half note.
- Voz (Voice):** Treble clef, key signature of one flat. Measure 13 has a whole rest. Measure 14 has a quarter rest followed by a quarter note with an 'x' above it and the lyrics "¡Ey!". Measure 15 has a whole rest.
- Vln. I (Violin I):** Treble clef, key signature of one flat. Measures 13 and 14 feature a triplet of eighth notes. Measure 15 has a melodic line.
- Vln. II (Violin II):** Treble clef, key signature of one flat. Measures 13 and 14 feature a triplet of eighth notes. Measure 15 has a whole note.
- Vla. (Viola):** Bass clef, key signature of one flat. Measures 13, 14, and 15 feature a continuous eighth-note accompaniment.
- Vc. (Violoncello):** Bass clef, key signature of one flat. Measures 13, 14, and 15 feature a continuous eighth-note accompaniment.
- Cb. (Cello):** Bass clef, key signature of one flat. Measure 13 has a half note. Measure 14 has a whole rest. Measure 15 has a whole note.

16

Gaita

Palm.

Tamb. mil.

Bmb.

Voz

Vln. I

Vln. II

Vla.

Vc.

Cb.

¡Ey! E e o e e o e

Detailed description: This is a page of a musical score, page 5, starting at measure 16. The score is arranged in a system with nine staves. The instruments are: Gaita (top staff, treble clef), Palm. (second staff, percussion), Tamb. mil. (third staff, percussion), Bmb. (fourth staff, percussion), Voz (fifth staff, treble clef), Vln. I (sixth staff, treble clef), Vln. II (seventh staff, treble clef), Vla. (eighth staff, alto clef), Vc. (ninth staff, bass clef), and Cb. (bottom staff, bass clef). The key signature has one flat (B-flat). The Gaita part begins with a melodic line in measure 16. The Palm., Tamb. mil., and Bmb. parts play a rhythmic pattern of quarter notes. The Voz part has a rest in measure 16 and 17, then enters in measure 18 with the lyrics '¡Ey! E e o e e o e'. The Vln. I part plays a fast, sixteenth-note melodic line. The Vln. II part has a rest in measure 16 and 17, then enters in measure 18 with a melodic line. The Vla. part plays a steady eighth-note accompaniment. The Vc. part plays a steady eighth-note accompaniment. The Cb. part has a rest in measure 16 and 17, then enters in measure 18 with a bass line.

19

Palm.

Tamb. mil.

Bmb.

Voz

Vln. I

Vln. II

Vla.

Vc.

Cb.

e e o e e o e E e o e e o e e e o e e o e



23 **Meno mosso**

Gaita



25

Gaita

# When my love and I parted

Miriam Sanz Ortega

Adagio ♩ = 100

Adagio ♩ = 100

Voz

Voz

Voz

When my *p*

*mp* When my love and I par - ted, the wind blew cold. When my *mf*

When my *p*



8

Voz

Voz

Voz

Vln. I

Vln. II

Cb.

love and I par - ted the wind blew cold When my love and *mf*

love and I par - ted, the wind blew cold. When my love and *p*

love and I par - ted the wind blew cold When love *p*

*p*

*p*

2

14

Voz

I par-ted, our love un - told. Though my heart was cry - ing

*mf*

Voz

I par - ted our love un - told Though my heart was cry - ing

*mp*

Voz

par ted love un - told Though my heart was cry - ing

*mp*

Vln. I

Vln. II

*p*

Cb.

19

Voz

love come with me. *mf* I turn - ed my fa-ce from him and sought the

*mf*

Voz

come with me. I turn - ed my fa-ce from him and sought the

*mf*

Voz

come with me I turn - ed my fa-ce from him and sought the

*mf*

Vln. I

*p*

Vln. II

Vla.

*mp*

Vc.

*mp*

Cb.

*p*

26

Voz

sea.

Voz

sea.

Voz

sea.

Vln. I

*mf*

Vln. II

*mp*

Vla.

*mp*

Vc.

*p*

Cb.

*p*

33

Vln. I

*mf*

Vln. II

*mp*

Vla.

*mp*

Vc.

Cb.

39

The musical score consists of six staves, each with a different instrument and dynamic marking. The Gaita staff (top) is in treble clef with a dynamic of *mp*. The Vln. I staff is in treble clef with a dynamic of *mf*. The Vln. II staff is in treble clef with a dynamic of *p*. The Vla. staff is in alto clef with a dynamic of *p*. The Vc. staff is in bass clef with a dynamic of *p*. The Cb. staff is in bass clef with a dynamic of *p*. The time signature changes from 3/4 to 4/4 and back to 3/4. The music features melodic lines with slurs and ties, and a consistent rhythmic pattern of quarter notes.

# Tristan III

Sobre Preludio Acto III de Tristán e Isolda

Wagner

♩ = 60

a

e

Metal. Sop.

Metal. Alto

Metal. Bajo

*8<sup>vb</sup>*



# ISLAS RECÓNDITAS

Elena Montiel

♩ = 90

5

8va

15ma

7

12

8va

18

tr

♩ = 90

# Canción Piratas

## Wraggle Taggle Gypsy

Miriam Sanz Ortega

♩ = 80  
Moderato

♩ = 90

Trombón *mf*

Piano *mf*

Tambor militar

Bombo *mp*

Voz

Violín 1

Violín 2

Viola

Violonchelo *mp*

Contrabajo *mp*

♩ = 80  
Moderato

♩ = 90

12

Tbn. *f*

Pno.

Tamb. mil. *mf*

Bmb. *mf*

Voz *f*  
La la

Vln. 1

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* pizz.

Cb. *mf* *mp*

Tbn.

Pno.

Tamb. mil.

Bmb.

Voz.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



Tbn.

Pno.

Tamb. mil.

Bmb.

Voz.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

46

Tbn.

Pno.

Tamb. mil.

Bmb.

Voz.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



58

Tbn.

Pno.

Tamb. mil.

Bmb.

Voz.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

68  $\text{♩} = 45$   
**Lento**

Tbn. *mp* *mf*

Pno. *mp*

Tamb. mil. *p*

Bmb. *p*

Voz.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*