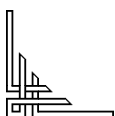


JOSÉ SILGUERO IRIAZÁBAL

Bahía de Txingudi

Marcha

Banda Sinfónica



"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 Marcha

FLAUTAS

OBOES

REQUINTO

CLARINETE PRAL.
CLARINETES 1º

CLARINETES 2º
CLARINETES 3º

SAXOS ALTOS

SAXOS TENORES

SAXO BARÍTONO

FLISCORNOS

TROMPETAS
en Si b.

TROMPAS
en Mi b.

TROMBONES

BOMBARDINOS

BAJOS

TIMBALES
XILÓFONO

CAJA

PLATOS
BOMBO

Tbl. Mi b. - Fa - Si b.

p

3 3 3 3 3 3 3 3

p

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

mf
3 3 3 3 3 3 3 3
mf (Def. de Trbns.) 3 3 3 3 3 3 3 3
mf

17

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.

S. B.

Flis.
(Def. de Trptas.)

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

tr

ff

tr

ff

tr

ff

tr

ff

f

ff

f

ff

ff

ff

ff

ff

f

cresc...

ff

f

cresc...

ff

f

cresc...

ff

Fl. *mf*

Ob. *mf*

Rqto. *mf*

Clte. Pral.
Cltes. 1° *mf*

Cltes. 2°
Cltes. 3° *mf*

S. A. *mf*

S. T. *mf*

S. B. *p*

Flis. *mf*

Trptas. *p*

Tpas. *p*

Trbns. *p*

Bomb. *p*

Bjs. *p*

Tmbls.
Xilo. *mf*

C. *p*

Pts.
B°

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.
mf

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.
mf

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

Detailed description: This is a page of a musical score for a large ensemble. It contains 18 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in G (Rqto.), Clarinet in Bb (Clte. Pral. / Cltes. 1°), Clarinet in Bb (Cltes. 2° / Cltes. 3°), Saxophone Alto (S. A.), Saxophone Tenor (S. T.), Saxophone Bass (S. B.), Flute in C (Flis.), Trumpets (Trptas.), Trumpets in G (Tpas.), Trombones (Trbns.), Bass Drum (Bomb.), Basses (Bjs.), Timbales and Xylophone (Tmbls. / Xilo.), Congas (C.), and Bass Drum in Bb (Pts. B°). The score is written in 4/4 time with a key signature of one flat (Bb). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *mf* and *f*. The Flute, Oboe, and Clarinet in G parts have a similar melodic line, while the Saxophone parts have more complex rhythmic patterns. The Trombone and Bass parts provide harmonic support with block chords and moving lines. The Percussion parts include a steady eighth-note pattern on the Congas and a more active line on the Bass Drum.

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

Fl. *tr*

Ob. *tr*

Rqto. *tr*

Clte. Pral.
Cltes. 1° *tr*

Cltes. 2° *tr*

Cltes. 3° *tr*

S. A. *tr*

S. T. *tr*

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

Fl. *f*

Ob. *f*

Rqto. *f*

Clte. Pral.
Cltes. 1° *f*

Cltes. 2°
Cltes. 3° *f*

S. A. *f*

S. T. *f*

S. B. *ff*

Flis. *f*

Trptas. *f*

Tpas. *ff*

Trbns. *ff*

Bomb. *ff*

Bjs. *ff*

Tmbls.
Xilo. *f*

C. *f*

Pts.
B° *f*

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

Detailed description: This page of a musical score, numbered 97, contains 18 staves for various instruments. The top staves (Flute, Oboe, Clarinet, Saxophone) are in treble clef, while the bottom staves (Trumpet, Trombone, Bass, Percussion) are in bass clef. The score includes complex rhythmic patterns, such as sixteenth-note runs in the flute and oboe parts, and sustained notes in the brass and bass sections. The percussion part at the bottom features a steady eighth-note pattern.

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

129

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

tr~

tr~

p

p

p

137

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

145

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

tr~

153 *tr* **1^a** **2^a** Flautas y Flautín

Fl. *ff*

Ob. *ff*

Rqto. *ff*

Clte. Pral. *ff*

Cltes. 2^o *ff*

Cltes. 3^o *ff*

S. A. *ff*

S. T. *ff*

S. B. *ff*

Flis. *ff*

Trptas. *ff*

Tpas. *ff*

Trbns. *ff*

Bomb. *ff*

Bjs. *ff*

Tmbls. *ff*

Xilo. *ff*

C. *ff*

Pts. B^o *ff*

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

La b. - Si b. - Mi b.

Fl.

Ob.

Rqto.

Cl. Pral., 2ª vez *tr*

Clte. Pral. Cltes. 1º *mf*

Cltes. 2º *p - pp*

Cltes. 3º

S. A. *p - pp*

S. T. *p - pp*

S. B. *pp*

Flis.

Trptas.

Tpas. *pp*

Trbns. *pp*

Bomb. *p - pp*

Bjs. un Bajo sólo *pp*

Tmbles. Xilo.

C. *pp*

Pts. Bº

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

tr

p

tr

e

Detailed description: This is a page of a musical score for orchestra and voices, numbered 202. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments and voices are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in G (Rqto.), Clarinet in E-flat (Clte. Pral. / Cltes. 1°), Clarinet in B-flat (Cltes. 2° / Cltes. 3°), Soprano (S. A.), Tenor (S. T.), Bass (S. B.), Flute (Flis.), Trumpets (Trptas.), Trombones (Tpas.), Trombones (Trbns.), Bass Drum (Bomb.), Basses (Bjs.), Timpani and Xylophone (Tmbls. / Xilo.), Cymbals (C.), and Basses (Pts. / B°). The flute and oboe parts are mostly rests. The clarinet parts feature melodic lines with trills and accents. The vocal parts have long, sustained notes. The percussion parts include a steady eighth-note pattern for the cymbals and a bass drum line with sustained notes. The page number 202 is at the top left. The page number -26- is at the bottom center. The website telepartitura.com is at the bottom right.

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboe, Clarinet in B-flat, Clarinet in E-flat (Practical), Clarinet in E-flat (1st, 2nd, and 3rd), Soprano, Alto, Tenor, and Bass voices, Flute II, Trumpets, Trombones, Bass Drum, Basses, Timpani, Xylophone, Cymbals, and Basses. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The vocal parts (S. A., S. T., S. B.) feature long, sustained notes with some melodic movement. The woodwinds and strings provide harmonic support, with the Clarinet in E-flat (1st) part including trills and accents. The percussion parts (Bomb., Bjs., C., Pts. B°) provide a steady rhythmic accompaniment.

Fl.

Ob.

Rqto.

Clte. Pral.
Cltes. 1°

Cltes. 2°
Cltes. 3°

S. A.

S. T.

S. B.

Flis.

Trptas.

Tpas.

Trbns.

Bomb.

Bjs.

Tmbls.
Xilo.

C.

Pts.
B°

tr

234

Fl. *p* *cresc...* *tr* *ff*

Ob. *p* *cresc...* *tr* *ff*

Rqto. *p* *cresc...* *tr* *ff*

Clte. Pral. *p* *cresc...* *tr* *ff*

Cltes. 2° *p* *cresc...* *tr* *ff*

Cltes. 3° *p* *cresc...* *tr* *ff*

S. A. *p* *cresc...* *ff*

S. T. *p* *cresc...* *ff*

S. B. *ff*

Flis. *p* *cresc...* *ff*

Trptas. *ff*

Tpas. *ff*

Trbns. *ff*

Bomb. *ff*

Bjs. *ff*

Tmbls. *ff*

Xilo. *ff*

C. *ff*

Pts. B° *ff*

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) are in the upper staves. The brass section (Trumpets, Trombones, Tuba) is in the middle. The percussion section (Timpani, Xylophone, Cymbals, Bass Drum) is at the bottom. The vocal parts (Soprano, Alto, Tenor, Bass) are also included. The score is in a key signature of two flats and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic markings include *p* (piano) and *f* (forte).

Fl.
Ob.
Rqto.
Clte. Pral.
Cltes. 1°
Cltes. 2°
Cltes. 3°
S. A.
S. T.
S. B.
Flis.
Trptas.
Tpas.
Trbns.
Bomb.
Bjs.
Tmbls.
Xilo.
C.
Pts.
B°

The musical score is arranged in 18 staves. The top five staves (Flute, Oboe, Clarinet, Clarinet in E-flat, and Bassoon) feature a complex melodic line with many sixteenth-note passages. The vocal soloists (Soprano, Alto, Tenor, Bass) have a more melodic and sustained part. The woodwinds (Flute II, Clarinet in E-flat, Trumpets, Trombones, Bassoon II) provide harmonic support. The percussion section (Cymbals, Snare Drum) has a rhythmic pattern of eighth notes. The strings (Violins, Violas, Cellos, Double Basses) play a steady accompaniment.

BAJOS

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 Marcha

29

38

47

56

65

74

84

94

105

116

127

138

149

p

f

ff

pp

1^a

159 **2^a**

166 *ff*

174

182

191 *un Bajo sólo*

198 *pp*

207

214

222 **1^a** **2^a** *Tutti*

229 *f*

238 *p* *f* *p*

245 *ff*

254

263

Julio de 1999

BOMBARDINOS

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha**

8

mf (Def. de Trbns.)

23

ff

30

mf

41

52

63

73 *f*

83

93

103 *ff*

113

123

1^a

2^a

31

ff

163



173



183



191



202



213



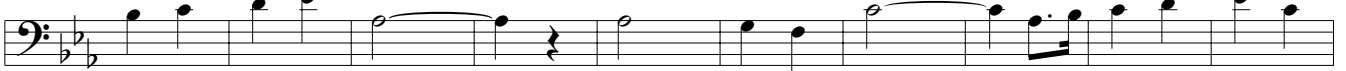
223



232



243



253



263



Julio de 1999

CAJA

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha** 16

29 *f* *cresc...* *ff*

36 *p*

43

52

61

70 *f*

82

92

103 *f*

115

127

pp

142

155 1^a 2^a

163 *ff*

173

184 2

194

206 *pp*

217 1^a 2^a

228 *mf*

241 *ff*

249

257

265

Julio de 1999

CLARINETES 1º

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha** *tr* ~~~~~

22 *ff*

32

43 *mf*

53

63

71 *f*

81 *tr* ~

91 *f*

98

110

120 *pp*

131

142

152 *1^a* *2^a* *ff*

162

173

184

194

206 *p-pp*

217 *1^a*

226 *2^a* *f* *p* *f* *p*

233 *p* *cresc...* *tr*

239 *ff*

247

254

263

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. The score is written in treble clef with a key signature of one flat (B-flat). It consists of 11 staves of music, numbered 152 to 263. The first staff (152) features a long, sweeping melodic line with a first ending (*1^a*) and a second ending (*2^a*) marked with a repeat sign. The dynamic *ff* (fortissimo) is indicated. The second staff (162) continues the melodic line. The third staff (173) shows a change in dynamics to *p-pp* (pianissimo). The fourth staff (184) continues the melodic line. The fifth staff (194) features a first ending (*1^a*). The sixth staff (206) continues the melodic line. The seventh staff (217) features a first ending (*1^a*). The eighth staff (226) features a second ending (*2^a*) with dynamic markings *f*, *p*, *f*, and *p*. The ninth staff (233) features a first ending (*1^a*) with dynamic markings *p* and *cresc...* (crescendo), and a trill (*tr*) at the end. The tenth staff (239) features a first ending (*1^a*) with dynamic marking *ff*. The eleventh staff (247) continues the melodic line. The twelfth staff (254) continues the melodic line. The thirteenth staff (263) continues the melodic line.

Julio de 1999

CLARINETE PRAL.

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha** *tr* ~~~~~

22 *ff*

32

43 *mf*

53

63 *f*

71

81 *tr* ~

91 *f*

98

110

120 *pp*

131

142

152 *ff* 1^a 2^a

162

173

184

194 *Sólo, 2^a vez* *mf* *tr~* *e*

202 *tr~* *e* *tr~* *e*

212 *tr~* *e* *tr~* *e* *tr~* *e* *tr~* *e*

222 1^a 2^a *f* *p*

228 *f* *p* *p* *cresc...*

236 *f* *tr~* *e* *ff* *e*

245

252

263

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. The score is written in a single system with 11 staves. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The score begins at measure 152 with a first ending (1^a) and a second ending (2^a). The first ending is marked *ff*. The second ending is marked *ff*. The score continues with measures 162, 173, and 184. At measure 194, there is a section labeled "Sólo, 2^a vez" (Solo, 2nd time) starting with a *mf* dynamic. This section features several trills (tr~) and accents (e). The dynamics vary throughout, including *f*, *p*, and *ff*. The score concludes at measure 263.

Julio de 1999

SAXOS ALTOS

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 Marcha

The musical score is written for Saxophones Alto in 2/4 time, with a key signature of one sharp (F#). It consists of 118 measures, divided into 11 systems of 10 measures each. The score begins with a dynamic marking of *ff* (fortissimo) and features several triplet markings (3) over groups of notes. The melody is primarily composed of eighth and sixteenth notes, with some triplet patterns. The score includes various dynamic markings: *ff* (fortissimo) at the beginning, *mf* (mezzo-forte) at measure 30, *f* (forte) at measure 70, and *f* again at measure 95. A trill (*tr*) is indicated at the end of measure 87. The score concludes with a final cadence at measure 118.

127

147 *p*

160 *ff*

169

177

185

194

202 *p-pp*

210

218 *1^a*

226 *2^a*

234 *f* *f*

241 *p* *cresc...* *ff*

251

263

Julio de 1999

FLAUTAS "Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha** *tr* ~~~~~~

22 *ff*

32 *mf*

42

53

63 *f*

71

80 *tr* ~

89

95

105 *f*

115

126 *pp*

136

144

152

161

170

179

188

226

233

239

247

255

263

1^a 2^a *ff*

1^a 31

2^a *f* *p* *f* *p* *trill*

p *cresc...*

ff

Julio de 1999

FLAUTA

FLAUTÍN "Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha** Flauta *tr*

The score is written for Flute (Flauta) and Flute Solo (Flautín sólo). It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure is marked with a rehearsal mark '22' and a dynamic of *ff*. The piece features various dynamics including *ff*, *mf*, and *f*. Trills (tr) are indicated throughout the score. The score is divided into measures, with measure numbers 32, 42, 53, 63, 71, 80, 89, 95, 105, 115, 127, and 133 marked at the beginning of their respective staves. The Flute Solo part begins at measure 127 and is marked with a dynamic of *mf*. The score concludes with a final measure at measure 133.

32 *mf*

42

53

63 *f*

71

80 *tr*

89

95

105 *f*

115

127 Flautín sólo, como 2° *tr* *tr* *mf*

133 *tr* *tr*

139 *tr~* *tr~*

146 *tr~*

152 *tr~* 1^a

159 2^a
ff

170

179

188 1^a 31

226 2^a
f *p* *f* *p*

233 *p* *cresc...* *tr~* *ff*

240

247

255

263

Julio de 1999

FLISCORNOS

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 Marcha

(Def. de Trptas.)

16

f 3 3 3 3 3 3 3 3 *ff*

24

3 3 3 3 3 3

32

40 *mf*

48

56

64

72

80

88

96 *f*

104

112

120 1^a | 2^a

160

166

174

182

193 1^a | 2^a

232

238

247

257

262

Julio de 1999

REQUINTO

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha** *tr* *ff*

32 *mf*

42

52

63 *f*

71

80 *tr*

89 *f*

97

107

117

126 *pp*

133

142

152 *f* *ff* 1^a 2^a

161

170

179

188 1^a 31

226 2^a

233 *f* *p* *f* *trill* *p*

240 *p* *cresc...* *ff*

248

255

263

Julio de 1999

OBOES

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha** *tr* *ff* *mf* *f* *tr* *f* *pp*

30

38

46

54

63

70

78

87

95

105

116

126

136

145

153

161

172

182

191

228

235

243

252

263

1^a 2^a *ff*

1^a 2^a *f* *p*

f *tr~* *p* *p*

cresc... *ff*

31

Julio de 1999

SAXOS TENORES

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha**

22 *ff*

30 *mf*

40

49

58 *f*

67

76

85 *tr*

93 *f*

103

113

122 *p*

135

151

162

172

182

191

202

212

222

230

239

251

264

4

4

3

1^a

2^a

ff

p-pp

f

p

cresc...

2

2

2

2

ff

Julio de 1999

**TIMBALES
XILÓFONO**

"Bahía de Txingudi"
MARCHA

1 **Marcha** - Fa - Si b.

Música: **José Silguero Iriazábal**

10 *p* *mf*



19 *f*



28 *cresc...* *ff*



37 *Xilo.* *mf*



46



55



64 *Tbl.* *f*



73




82



91



100 *f*



109



109



118



127



1^a

2^a

ff

166



175



184



La b. - Si b. - Mi b.

194



1^a

2^a

ff

245



254



263



Julio de 1999

TROMBONES

"Bahía de Txingudi" MARCHA

Música: José Silguero Iriazábal

1 Marcha

8

15 *mf*

28 *ff*

36 *p*

46

56 *f*

65

73

83

93

103 *ff*

113

123

Musical staff 123: Bass clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The staff contains a sequence of notes and rests, followed by a double bar line and a repeat sign. The first ending consists of six measures of chords, each marked with a 'y' above the notes. The dynamic marking *pp* is centered below the first ending.

133

Musical staff 133: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of chords, each marked with a 'y' above the notes.

143

Musical staff 143: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of chords, each marked with a 'y' above the notes.

153

Musical staff 153: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of chords, each marked with a 'y' above the notes. A first ending bracket labeled *1^a* covers the first six measures, and a second ending bracket labeled *2^a* covers the next six measures.

163

Musical staff 163: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes and rests. The dynamic marking *ff* is centered below the staff.

173

Musical staff 173: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes and rests.

183

Musical staff 183: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes and rests.

193

Musical staff 193: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of chords, each marked with a 'y' above the notes. The dynamic marking *pp* is centered below the staff.

203

Musical staff 203: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of chords, each marked with a 'y' above the notes.

213

Musical staff 213: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of chords, each marked with a 'y' above the notes.

223

Musical staff 223: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of chords, each marked with a 'y' above the notes. A first ending bracket labeled *1^a* covers the first six measures, and a second ending bracket labeled *2^a* covers the next six measures. The dynamic marking *f* is centered below the second ending.

235

Musical staff 235: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes and rests. The dynamic marking *ff* is centered below the staff.

247

Musical staff 247: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes and rests.

259

Musical staff 259: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes and rests.

Julio de 1999

TROMPAS

en Mi b.

"Bahía de Txingudi"

MARCHA

Marcha

Música: José Silguero Iriazábal

1 Solo 3 3 3 3 3 3 3 3

9 *p*

14 *ff*

29

40 *p*

50

60

69 *f*

78

87

97 *ff*

107

117

127

143

p

159

168

ff

177

186

194

204

pp

214

224

235

f

247

260

ff

Julio de 1999

TROMPETAS

en Si b.

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 Marcha

16

f

3 3 3 3 3 3

23

ff

3 3 3 3 3 3

29

30

f

65

71

78

85

93

f

101

109

118

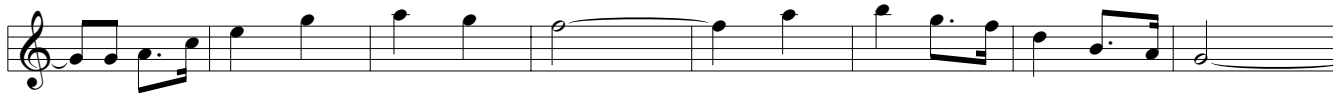
127

1^a 2^a

31

ff

163



171



179



187



194



232



248



256



264



Julio de 1999

CLARINETES 2º y 3º

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 **Marcha** *tr* ~~~~~

22 *ff*

32

43 *mf*

54

63

72 *f*

82 *tr* ~

91

98 *f*

110

122

132 *pp*

142

150

160

170

180

190

202 *p-pp*

215 *1^a*

226 *2^a* *f* *p* *f* *p*

233 *p* *cresc...* *tr* *ff*

240

248

255

263

Julio de 1999

SAXO BARÍTONO

"Bahía de Txingudi"

MARCHA

Música: José Silguero Iriazábal

1 Marcha

The musical score is written for Saxophone Baritone in G major and 2/4 time. It consists of 130 measures across ten staves. The piece begins with a tempo marking of 22 and a dynamic of *ff*. The first staff (measures 1-28) features a melodic line with eighth-note patterns and triplet markings. The second staff (measures 29-39) includes a dynamic change to *p* and a slur over a series of notes. The third staff (measures 40-48) continues the melodic development. The fourth staff (measures 49-57) shows a dynamic change to *f*. The fifth staff (measures 58-66) continues the melodic line. The sixth staff (measures 67-75) shows a dynamic change to *ff*. The seventh staff (measures 76-84) continues the melodic line. The eighth staff (measures 85-93) continues the melodic line. The ninth staff (measures 94-120) includes a dynamic change to *pp* and a repeat sign. The tenth staff (measures 121-130) concludes the piece with a melodic line.

139



148



157



166



175



185



195



202



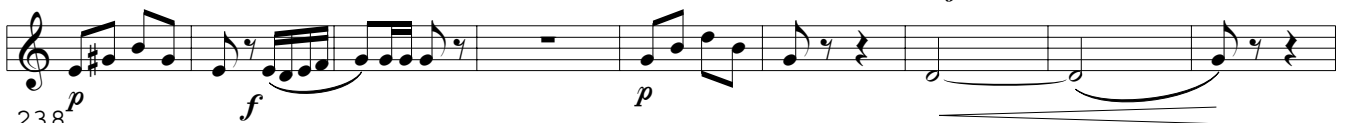
211



220



229



238



247



256



265



Julio de 1999