

Dibujo Un Garabato (I Draw a Doodle)  
GP-M012.1  
3-part treble, piano

Julio Morales

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# Julio Morales

## **Dibujo Un Garabato** **(I Draw a Doodle)**

for 3-part treble voices and piano



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## Text:

Dibujo un garabato  
En una hoja en blanco  
Se mueve por la hoja  
Y se convierte en pez

A veces salta y es un sapo  
A veces corre y es venado  
A veces vuela y es un pájaro

Dibujo un garabato  
En una hoja en blanco  
Se mueve por la hoja  
Aúlla y aúlla

Porque he dibujado  
Un nuevo garabato  
Que brilla  
Y es la luna

- *Mirtha Luz Pérez Robledo*

## About the Poet:

From Chiapas, Mexico, Mirtha Luz Pérez Robledo is a distinguished writer who has been awarded prestigious prizes throughout her career, such as the State Poetry Prize “Ydalio Huerta Escalante,” the National Short Story Prize “Carmen Báez,” the State Poetry Prize “Armando Duvalier,” the National Poetry Prize “Ramón Ican Suárez Caamal,” and the Tintanueva National Poetry Prize, among many others. She was a grantee of the Chiapas State Fund for Culture and the Arts in 2003 and 2013, as well as the National System of Art Creators in 2023.

Her works have been published in state, national, and international magazines and anthologies. Some of her poems have been set to music by composers Juan Cosme and Julio Cesar Morales.

## Translation:

I draw a doodle  
On a blank sheet  
It moves across the page  
And becomes a fish

Sometimes it jumps and it's a toad  
Sometimes it runs and it's a deer  
Sometimes it flies and it's a bird

I draw a doodle  
On a blank sheet  
It moves across the page  
It howls and howls

Because I have drawn  
A new doodle  
That shines  
And it's the moon

## From the Composer:

“Dibujo Un Garabato” (I Draw a Doodle) is a composition created with the support of the Program for the Stimulation of Artistic Creation and Development (PECDA) 2021. It is dedicated to the Community Choir of the National System of Musical Promotion “Voces del Mar” in Veracruz, Mexico. This piece reflects the innocence and imagination of childhood, where a simple act of drawing becomes a creative adventure full of possibilities. In the words of the writer Mirtha Luz Pérez Robledo, “It speaks of the moment of children’s creation when drawing, as with a doodle, they can create a world full of imagination.”

Musically, this work seeks to capture the essence of the lyrics through soft chords and fluid arpeggios that intertwine with melodies that mimic the strokes of a doodle. Likewise, it is expected that the voices will support this idea with a sweet and clear sound; it is recommended to complement it with body movements that reinforce the musical phrasing.

- *Julio Morales*

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Work carried out with the support of PECDA Veracruz 2020-2021

With deep affection for the Community Choir of the National Musical Promotion System "Voces del Mar"

And to its director Ana María Alatorre

# Dibujo Un Garabato

for 3-part treble voices and piano

Mirtha Luz Pérez Robledo

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Julio César Morales Pineda

Inocente ♩ = 80

Piano

*p legato*

1

*p*

Di - bu - jo un ga - ra - ba - to, en u - na ho - ja en blan - co, se

2

*p*

Di - bu - jo un ga - ra - ba - to, en u - na ho - ja en blan - co, se

3

*p*

Di - bu - jo un ga - ra - ba - to, en u - na ho - ja en blan - co, se

7

*mp*

*p*

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11

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1 2 3

mue-ve por la ho-ja, y se con-vier-te en pez, di - bu-jo un ga-ra-ba-to, en u-na ho-ja en blan-co, se

mue-ve por la ho-ja, y se con-vier-te en pez, U U

mue-ve por la ho-ja, y se con-vier-te en pez, U U

11

15

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1 2 3

mue-ve por la ho-ja y se con-vier-te en pez. Di-

ho - ja y se con - vier - te, en pez. Di-

ho - ja y se con - vier - te, en pez. Di-

15

21

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bu-jo\_un ga-ra-ba-to, en u-na ho-ja\_en blan-co, se mue-ve por la ho-ja, y se con-vier-te\_en pez, di-

2 bu-jo\_un ga-ra-ba-to, en u-na ho-ja\_en blan-co, se mue-ve por la ho-ja, y se con-vier-te\_en pez,

3 bu-jo\_un ga-ra-ba-to, en u-na ho-ja\_en blan-co, se mue-ve por la ho-ja, y se con-vier-te\_en pez,

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21

Piano accompaniment for measures 21-24, including treble and bass clefs, dynamics (mp), and a large watermark.

25

1 bu-jo\_un ga-ra-ba-to, en u-na ho-ja\_en blan-co, se mue-ve por la ho-ja, se con-vier-te, a

2 U ho-ja y se con-vier-te,

3 U ho-ja y se con-vier-te,

mf

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25

Piano accompaniment for measures 25-28, including treble and bass clefs, dynamics (mf), and a large watermark.

29

ve - ces sal - ta y es un sa - po, a ve - ces co - rre y es ve - na - do, a

*mf*

a ve - ces, un sa - po, a ve - ces ve - na - do,

*mf*

a ve - ces, un sa - po, a ve - ces ve - na - do,

29

33

ve - ces sal - ta, a ve - ces co - rre, a ve - ces vue - la y es un pá - ja - ro.

*p*

a ve - ces sal - ta, a ve - ces co - rre, a ve - ces un pá - ja - ro.

*p*

a ve - ces sal - ta, a ve - ces co - rre, a ve - ces un pá - ja - ro.

*p*

33

38

*p* *mp*

U U U

*p* *mp*

U U U

*p* *mp*

U U U

38

44

*mp*

1 Di - bu - jo un ga - ra - ba - to, en blan - co, se mue - ve por la

*mp*

2 Di - bu - jo un ga - ra - ba - to, en blan - co, se mue - ve por la

*mp*

3 Di - bu - jo un ga - ra - ba - to, en u - na ho - ja en blan - co, se mue - ve por la ho - ja.

44

*mp*

48

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ho-ja y a-ú-lla, di-bu-jo un ga-ra-ba-to, en u-na ho-ja en blan-co, se mue-ve por lo ho-ja y se con-

ho-ja y a-ú-lla, U U ho-ja y se con-

ú-lla y a-ú-lla, U U ho-ja y se con-

48

TM

52

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vier-te, a ve ces sal-ta y es un sa-po, a ve ces co-rre y es ve-

vier-te, a ve ces, un sa-po, a ve -

vier-te, a ve ces, un sa-po, a ve -

52

mf

TM

56

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na - do, a ve-ces sal - ta, a ve-ces co - rre, a ve-ces vue-la y es un  
 ces ve - na - do, a ve-ces sal - ta, a ve-ces co-rre\_a ve - ces un  
 ces ve - na - do, a ve-ces sal - ta, a ve-ces co-rre\_a ve - ces un

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56

Piano accompaniment for measures 56-60, featuring a rhythmic melody in the right hand and a bass line in the left hand.

60

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pá - ja - ro. Por-que he di-bu-ja-do un nue-vo ga-ra-ba-to, un nue-vo ga-ra-ba-to que  
 pá - ja - ro. Por-que he di-bu-ja-do un nue-vo ga-ra-ba-to, un nue-vo ga-ra-ba-to que  
 pá - ja - ro. Por-que he di-bu-ja-do un nue-vo ga-ra-ba-to, un nue-vo ga-ra-ba-to que

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60

Piano accompaniment for measures 60-64, featuring a rhythmic melody in the right hand and a bass line in the left hand.

65 *mf*

bri - lla, por-que he di - bu - ja - do un nue-vo ga-ra-ba-to, y es la

2 *mf*

bri - lla, por-que he di - bu - ja - do un nue-vo ga-ra-ba-to, y es la

3 *mf*

bri - lla, por-que he di - bu - ja - do un nue-vo ga-ra-ba-to, y es la

65 *mp*

69 *p* *pp* *sempre p* *rit.*

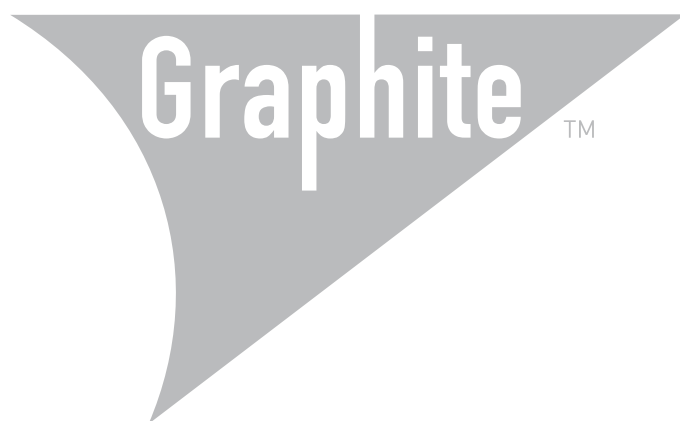
1 lu - na. U

2 lu - na. U U

3 lu - na. U

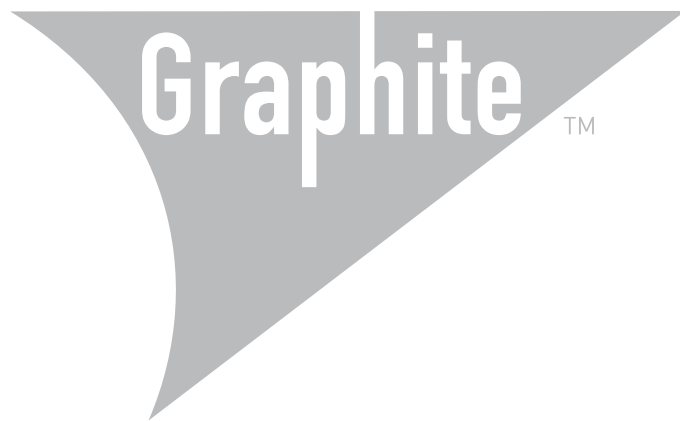
69 *p* *sempre p* *pp*

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## Julio César Morales Pineda



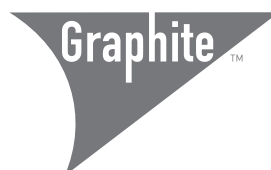
Julio Morales is a choral conductor, composer, pianist and music educator from Tamaulipas, Mexico. He currently serves as director of the community choir program at the Instituto Veracruzano de la Cultura, accompanying pianist in the children's choir of the Sistema Nacional de Fomento Musical Voces del Mar, conductor and arranger of Vox A Cappella Band (a.k.a. Vox Populi Project), professor of choral conducting in the Bachelor's Degree in Choral Conducting of the Instituto Superior de Música Esperanza Azteca, and tenor singer for Exigence vocal ensemble and Los Bordershop Quartet. He is also Mexico's representative composer in Interkultur's World Choir Council. Julio's arrangements have won him international recognition and his music has premiered in the USA, Canada, Germany, France, Poland, Spain, Latvia, Estonia, Thailand, Indonesia and in many countries throughout Latin America. His music is published by Hal Leonard, La Voz Music Publishing, Graphite Publishing and juliomoralesmusic.com. Morales has a Master's Degree in Education and Teaching from the UTEL University; a Master's Degree in Composition from the Tito Puente University and a Bachelor's Degree in Music Education from the Universidad Veracruzana. He currently resides in Veracruz, Mexico.

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