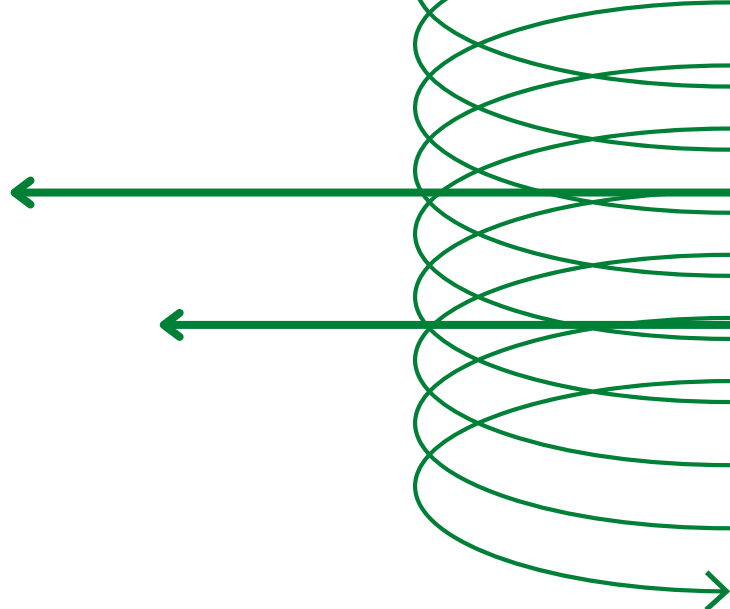


COLECCIÓN
GÓMEZ de EDETA
N.º 1



Airíl

PARA ORQUESTA DE PLECTRO,

A LOS SOCIOS DE LA FEGIP

OBRAS DE

J. M. GÓMEZ de EDETA





GÓMEZ DE EDETA, JUAN MANUEL

- Nace en Liria (E.) 1.943. Estudia con su padre y en la B. Primitiva, ganando el Premio "Pare Antoni," pasando a realizar sus estudios oficiales en el Conservatorio de Valencia.
- 1.961 a 1.982 Trompa Solista de las Orquestas Sinfónicas de Bilbao, Donostia, Santa Cecilia de Pamplona y del G.T.L., así como de la Banda Mpal. (Son. Vto.) de la Villa.
- 1.963 Se diploma en Bilbao, ganando el "Primer Premio" fin de Carrera de su especialidad.
- 1.963 Premio "Marcel. Ibañ. de Betolaza."
- 1.964 Primer Premio de Viento y Medalla "Cruz de Kurutziaza" en R.P.B.
- 1.964 Perfecciona las nuevas técnicas Trompistas en Alemania con el Prof. Z. Alex.
- 1.965 a 1.971 Prof. Numerario en el C.Vizcaíno "J. C. Arriaga", Así como Dtr. Orfeón BARAK.
- 1.970 Forma plantilla del "Quinteto de Viento "BILBAO" (siendo el primer Quinteto formado en el P. Vasco). Este mismo año fue becado por "D.A.C" para estudiar en el "Mozarteum" de Salzburg con el prof. Herr. Michael Höltzel quien le ofrece un puesto para cinco años con la Orkest Philharmoniker de Munich.
- 1.971 Gana la Cátedra del Conservatorio Superior de Música de San Sebastián.
- 1.973 Estrena en España la "Serenata" de Britten con la Sinfónica de Bilbao y posterior la interpreta en Sevilla con la Englis Chamber Orchest.
- 1.974 Colabora en el HORN CENTER - MUSIC of London. Participando en Montreaux (C.H.) Cursando dirección en P.V., Coros en León.
- 1.975 Introdujo en España la "Trompa Alpina" tanto en T.V. como en Salas de Conciertos.
- 1.976 Es asociado de C .O.S. I. C.O.V.A. y de la S.G.A.E.
- 1.979 Realiza una gira por Europa y EE.UU. grabando con la casa "TITANIC" de BOSTON.
- 1.981 Profesor Spec. del Conservatorio Superior de Sevilla.
- 1.982 Solista de la Orquesta Sinfónica de Euskadi.
- 1.984 Catedrático del C.S.M. de Bilbao, formando la Banda Sinf. Unión Musical, "La Primitiva" de Bilbao "AMCOS".
- 1.989 Fue becado por el Dpto. de Educación G. V. para una investigación en el extranjero sobre los instrumentos de viento-metal. Gómez de Edeta creo varios grupos de Cámara, siendo requerido en todo el Estado para impartir Masters, Conferencias, Clases y Cursos Internacionales con la firma "BESSON" de Londres, BOOSEY & HAWKES, colaborando en la actualidad con "THE MUSIC GROUP", & J.G.
- 2.002 Se le concede el Premio de Música de la M. I. ACADEMIA MUNDIAL de C.T. y F.P. Fue el primer Solista de Trompa Alpina que actuó en CHINA (Pekín y Shangai).
- 2.003 Académico de número de la M.I. Acade. Universal C.T.E. y H.
Académico correspte. de la Ilustre Academia de la Música Valenciana.
- 2.004 Diploma y Medalla al Mérito Docente.
- 2.007 Es nombrado Maestro-Director en Liria, de la primera Banda Musical U.D.P. de todo el Estado.
- 2 009 Medalla de oro del Foro Europeo.
- 2 010 CEMUJ y Consistorio de Liria le conceden las Placas a su labor Musical.
- 2 010 Ingresa en l'Insigne com a Ilustríssim Mossen "Cavaller del Centenar de la Ploma".
- 2.011 La M.I. Academia de la Música Valenciana le concede la " Dignidad de INSIGNE "
- 2.013 Recibe homenaje del Consistorio y B.P.en reconocimiento a su divulgación musical.
- 2.015 La Corporación de Gobierno Edetano le concede la Medalla de Oro de su CIUDAD.
- 2.018 Es nombrado Mestre d' Honor Extraordinario en (JB) OPL.
- 2.020 El A.M. B.P. le concede la distinción PARE ANTONI y el Consistorio Edetano el Premio Jaime I.

ARÍL

Está dedicada a mi ciudad. Basada en antiguas melodías populares que recopilé a personas ilustres de la localidad, con los cuales tuve el placer de estrenar en el teatro Banda Primitiva el año 1956 bajo la dirección de Manuel Gómez y Lourdes Márquez.

Muchas de estas personas ya fallecieron, resultando difícil reconstruir estas melodías para la obra. Las melodías han tenido que ser adaptadas a 2/4 ya que eran de 3/8 (jota).

Muchos de los que actuamos en su estreno ya fallecieron, aunque yo, hurgando, lo pude reconstruir para este TESORO POPULAR.

El día 28 de septiembre de 2012 la estrenó la Banda Primitiva en las fiestas patronales.

Ahora también la pueden interpretar las Orquestas de Plectro.



AIRÍL

(p.d. de ConÇert Basat en antigues dances Edetanes

GÓMEZ de EDETA

4'50'' m = 112

1^a Bandurrias
2^a Bandurrias
Laudes
Guitarras
Percussion *Caja.*
Percussion *Pto. choque*
Timpani

f *f* *f* *f* *f* *mf* *mf* *mf*

1^o Band.
2^o Band
Laudes
Guit.
Perc. *Caja*
Perc. *Pto. choque*
Timp.

f *f* *f* *f* *f* *mf* *mf* *mf*

11

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

17

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

23

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

cen.....do

Bbo.

f

29

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

35

1° Band.

2° Band

Laudes

Guit.

Perc. *Castanyettes*

Perc. *Tambor*

Timp.

40

1° Band.

2° Band

Laudes

Guit.

Perc. *Castanyettes*

Perc. *Tambor*

Timp.

45

1° Band.
2° Band
Laudes
Guit.
Perc.
Perc.
Timp.

Detailed description: This system of music covers measures 45 through 48. It features seven staves: 1° Band, 2° Band, Laudes, Guit., Perc., Perc., and Timp. The key signature is one sharp (F#). The 1° and 2° Bands play a melodic line with a long slur over measures 45-48. The Laudes part has a complex melodic line in measure 45, followed by rests and chords. The Guit. part plays a rhythmic accompaniment of eighth notes. The Perc. parts feature triplet patterns. The Timp. part has a simple rhythmic pattern of eighth notes.

49

1° Band.
2° Band
Laudes
Guit.
Perc.
Perc.
Timp.

Detailed description: This system of music covers measures 49 through 52. It features the same seven staves as the previous system. The 1° and 2° Bands continue their melodic line. The Laudes part has a melodic line in measure 49, followed by rests and chords. The Guit. part continues its rhythmic accompaniment. The Perc. parts continue with their respective patterns. The Timp. part has a simple rhythmic pattern of eighth notes.

53

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

58

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

63

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

68

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

1ª vez P / 2ª mf

P

1ª vez P / 2ª mf

solo 2ª vez

mf

1ª vez P / 2ª mf

P 1ª vez P / 2ª mf

73

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

78

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

83

1° Band.
2° Band
Laudes
Guit.
Perc.
Perc.
Timp.

Detailed description: This system of music covers measures 83 to 88. It features six staves: 1° Band, 2° Band, Laudes, Guit., Perc., and Timp. The key signature is two sharps (F# and C#). The 1° and 2° Band parts play a melodic line with eighth and sixteenth notes, often beamed together. The Laudes part has a more active, rhythmic line. The Guit. part provides a harmonic accompaniment with chords and moving lines. The Perc. and Timp. parts are mostly silent, indicated by rests.

89

1° Band.
2° Band
Laudes
Guit.
Perc.
Perc.
Timp.

Detailed description: This system of music covers measures 89 to 94. It features the same six staves as the previous system. The key signature remains two sharps. In measures 89 and 90, the 1° and 2° Band parts feature a complex, fast-moving melodic line with a five-measure phrase marked with a '5' and a bracket, indicating a quintuplet. The Laudes part continues with its rhythmic pattern. The Guit. part provides a steady accompaniment. The Perc. and Timp. parts remain silent.

94

1. 1.

1° Band.
2° Band
Laudes
Guit.
Perc.
Perc.
Timp.

Detailed description: This block contains the musical score for measures 94 through 98. It features six staves: 1° Band, 2° Band, Laudes, Guit., Perc., and Timp. The key signature is two sharps (F# and C#). The 1° and 2° Bands play a melodic line with eighth notes and quarter notes. The Laudes part has a more complex rhythmic pattern with sixteenth notes. The Guit. part consists of chords and single notes. The Perc. and Timp. parts are mostly silent, with some light percussion indicated by short horizontal lines. A first ending bracket labeled '1.' spans the final measure of this section.

99

2. 2.

1° Band.
2° Band
Laudes
Guit.
Perc.
Perc.
Timp.

Caja
mf
f

Detailed description: This block contains the musical score for measures 99 through 103. It features the same six staves as the previous block. The key signature remains two sharps. A second ending bracket labeled '2.' spans the first two measures of this section. In measure 99, the Perc. part has a dynamic marking of *mf* and is labeled *Caja*. The 1° and 2° Bands have a dynamic marking of *f*. The Laudes part has a dynamic marking of *f*. The Guit. part has a dynamic marking of *f*. The Perc. and Timp. parts have a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

105

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

mp

Soli

mp

Caja

mp

111

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

mf

cresc.....

f

mf

cresc.....

f

cresc.....

cresc.....

f

f

f

116

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc. *Pandereta + Castañuelas*

Timp.

122

1° Band.

2° Band

Laudes *Solo*

Guit.

Perc.

Perc.

Timp.

128

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

soli

mf

mf

134

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

mf

mf

mf

Huesos Canyonet rasgados con castañuela s (o guajiro)

139

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

144

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

150 (tr) tr

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

156 (tr) tr

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

Caja mp

Bbo mp

mp

f

161 *rall.* *a tpo.*

1° Band.

2° Band

Laudes

Guit.

Perc. *f* *rall.* *a tpo.* *Caja*

Perc. *f* *rall.* *a tpo.* *Plat+Bbo*

Timp. *rall.* *a tpo.*

166

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

170

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

174

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

178

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

tr

182

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

tr

187

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

Soli-Ptos.

PtoSoli-Ptos.

193

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

197

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

8°s divis.

B+P

201

1° Band.

2° Band

Laudes

Guit.

Perc.

Perc.

Timp.

B+P

206

1° Band.
2° Band
Laudes
Guit.
Perc.
Perc.
Timp.

Tremolo

Detailed description: This system of musical notation covers measures 206, 207, and 208. It features seven staves: 1° Band, 2° Band, Laudes, Guit., Perc., Perc., and Timp. The key signature is two sharps (F# and C#). The 1° Band and 2° Band play sustained chords. The Laudes part has a melodic line with slurs. The Guit. part plays a rhythmic pattern of eighth notes. The Perc. parts have various rhythmic patterns, including a tremolo effect in the second Perc. part. The Timp. part has a simple melodic line.

209

1° Band.
2° Band
Laudes
Guit.
Perc.
Perc.
Timp.

Bilbao 1 Abril 2013

Detailed description: This system of musical notation covers measures 209, 210, and 211. It features the same seven staves as the previous system. The 1° Band and 2° Band play sustained chords. The Laudes part has a melodic line with slurs. The Guit. part plays a rhythmic pattern of eighth notes. The Perc. parts have various rhythmic patterns, including a tremolo effect in the second Perc. part. The Timp. part has a simple melodic line. The text 'Bilbao 1 Abril 2013' is written at the bottom right of the system.

AIRÍL

1ª Bandurrias

(p.d. de Conçert Basat en antigues dances Edetanes

GÓMEZ de EDETA

4'50'' m = 112

9

19

28

35

43

51

61

72

81

90

f

mf

cresc.....

f

1ª vez P / 2ª mf

p

5

1. 2.

1ª Bandurrias

2

100

Musical staff 100-107: Treble clef, key signature of one sharp (F#). The staff begins with a whole note G4, followed by a quarter note A4, and a quarter note B4. A dynamic marking of *f* is placed below the first measure. The staff continues with eighth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note G4. There are accents (>) over the first eighth notes of measures 104 and 107.

108

Musical staff 108-119: Treble clef, key signature of one sharp (F#). The staff starts with a quarter note G4, a quarter note A4, and a quarter rest. A dynamic marking of *f* is below the first measure. A measure rest of 5 measures is indicated by a '5' above a horizontal line. This is followed by a sixteenth-note triplet (G4, A4, B4) and a quarter note G4. The staff continues with eighth notes and quarter notes, ending with a quarter note G4.

120

Musical staff 120-128: Treble clef, key signature of one sharp (F#). The staff consists of eighth notes and quarter notes, including a quarter note G4 with a slur over it.

129

Musical staff 129-138: Treble clef, key signature of one sharp (F#). The staff begins with a quarter note G4, a quarter note A4, and a quarter rest. A dynamic marking of *mf* is below the first measure. A measure rest of 2 measures is indicated by a '2' above a horizontal line. This is followed by a quarter note G4, a quarter note A4, and a quarter note B4. The staff continues with eighth notes and quarter notes, ending with a quarter note G4.

139

Musical staff 139-146: Treble clef, key signature of one sharp (F#). The staff starts with a quarter rest, followed by a sixteenth-note triplet (G4, A4, B4) and a quarter note G4. A dynamic marking of *f* is below the first measure. A measure rest of 2 measures is indicated by a '2' above a horizontal line. This is followed by a sixteenth-note triplet (G4, A4, B4) and a quarter note G4. The staff ends with a quarter note G4 and a quarter note A4.

147

Musical staff 147-153: Treble clef, key signature of one sharp (F#). The staff features a series of quarter notes (G4, A4, B4, G4, A4, B4, G4, A4) with slurs and trills (tr) above them. A dynamic marking of *f* is below the first measure.

154

Musical staff 154-160: Treble clef, key signature of one sharp (F#). The staff features a series of quarter notes (G4, A4, B4, G4, A4, B4, G4, A4) with slurs and trills (tr) above them. A dynamic marking of *f* is below the first measure.

1ª Bandurrias

161 **2**
rall.....a tpo.

167

172

177

185

194

8°s divis.

202

208

AIRÍL

(p.d. de ConÇert Basat en antigues dances Edetanes)

2ª Bandurrias

GÓMEZ de EDETA

f

10 *mf* *mp*

20 *cresc.....* *f*

29

37

46

55

65 *1ª vez P / 2ª mf* *p*

74

84 *5*

93 1. 2. *f*

2ª Bandurrias

2

102

110

122

131

140

149

159

168

177

187

196

202

AIRÍL

(p.d. de ConÇert Basat en antigues dances Edetanes)

Laudes

GÓMEZ de EDETA

3
f *mf*

10

18
mp

28
f

36
soli

45
soli

54

65
solo 2ª vez
soli

74

81

90
1. 2.

AIRÍL

(p.d. de ConÇert Basat en antigues dances Edetanes)

Guitarras

GÓMEZ de EDETA

f *mf*

10 **2**

19 *cresc.....*

27 *f*

34

41

48

55

62 *v*

69 *mf*

Guitarras

2

76

83

90

97

106

Soli

114

cresc.....

121

128

132

Guitarras

139

146

153

160

rall.....a tpo.

168

176

184

192

200

206

Tremolo

AIRÍL

(p.d. de ConÇert Basat en antigues dances Edetanes)

Percussion 1°
(Caja, Catanettes)

GÓMEZ de EDETA

Caja.
f

10

22
mf *f*

31
Soli
Castanettes

38

43

48

53

58

63

Percussion

2

69 *1ª vez P / 2ª mf*

1. 2.

Caja

mf *f*

104

Caja

114

13 2 27

Caja

cresc..... *f*

161

Caja

rall.....a tpo.

167

172

177

182

188

6

f

203

208

AIRÍL

(p.d. de ConÇert Basat en antigues dances Edetanes)

Percussion2º
(Bombo +Platos,Canyset)

GÓMEZ de EDETA

Pto. choque
Bbo.
f *cresc.....mf* *f* *mf*

10 **11** **6** *mf* *f* Bbo.

33 *Tambor*

40

48

56

64 *1ª vez P / 2ª mf* **28** [1.]

98 [2.] **2** *f*

108 **2** **2** *mp* *cresc.....* *f* *Pandereta +Castañuelas*

118

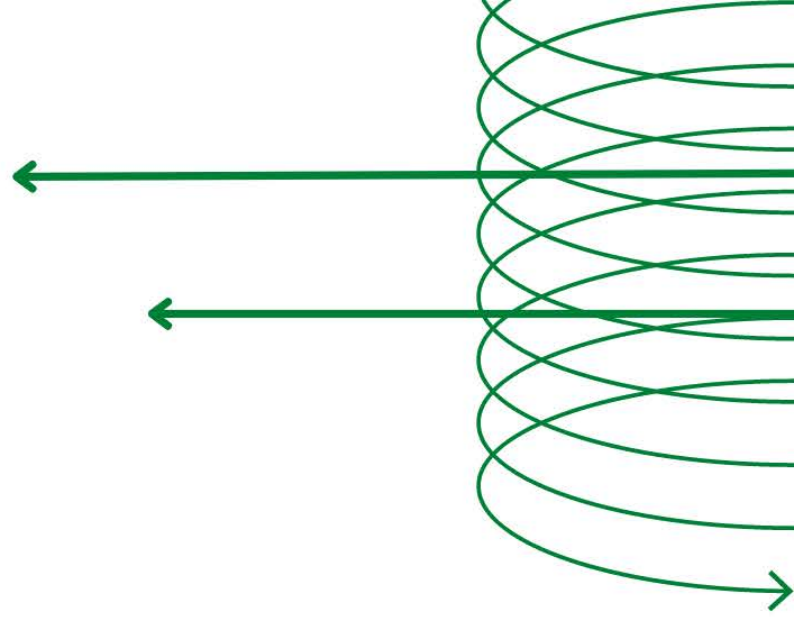
AIRÍL

(p.d. de ConÇert Basat en antigues dances Edetanes)

Timpani /Timbales

GÓMEZ de EDETA

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic of *f* and includes markings for *mf* and *f*. The second staff starts at measure 10 and features a 15-measure rest followed by a series of chords and a dynamic of *f*. The third staff begins at measure 32 and contains a continuous eighth-note pattern. The fourth staff starts at measure 39 and continues the eighth-note pattern. The fifth staff begins at measure 46 and includes a 16-measure rest and a 2-measure rest. The sixth staff starts at measure 69 and features a 28-measure rest, a first ending (1.), and a second ending (2.) with dynamics of *mf* and *f*. The seventh staff begins at measure 106 and includes a 5-measure rest and a 15-measure rest with a dynamic of *f*. The eighth staff starts at measure 132 and features a 13-measure rest. The ninth staff begins at measure 157 and includes a *rall.....a tpo.* marking, a dynamic of *mp*, and a 22-measure rest. The tenth staff starts at measure 191 and includes a dynamic of *f*. The final staff begins at measure 204 and ends with a dynamic of *f*. The score concludes with the text "Bilbao 1 Abril 2013".



fegip

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