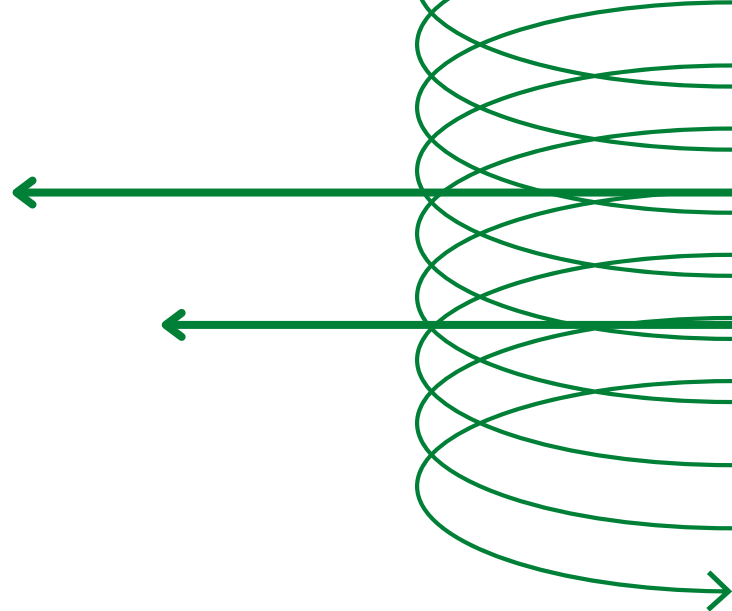


COLECCIÓN  
GÓMEZ de EDETA  
N.º 12



# LAURUSBOUS

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 "BESSION" 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 Shanghai).
- 2.003 Académico de número de la M.I. Acade. Universal C.T.E. y H.  
Académico correspnte. 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.



# LAURUSBOUS

Pas.doble Tauri

GÓMEZ de EDETA

3.10 m.

Musical score for measures 1-6. The score is in 2/4 time with a key signature of two sharps (F# and C#). The instruments and their parts are:

- Mandolin 1°**: Treble clef, playing a melodic line with triplets and slurs. Dynamics: *f*.
- Mandolin 2°**: Treble clef, playing a similar melodic line to Mandolin 1°. Dynamics: *f*.
- Laudes**: Treble clef, playing chords and single notes. Dynamics: *f*.
- Guitar**: Treble clef, playing chords and single notes. Dynamics: *f*.
- Percussion 1° Caja**: Percussion clef, playing a rhythmic pattern. Dynamics: *f*.
- Percussion 2° Bbo+Plat**: Percussion clef, playing a rhythmic pattern. Dynamics: *f*.
- Timpani**: Bass clef, playing a rhythmic pattern. Dynamics: *f*.

Musical score for measures 7-11. The score continues from measure 6. The instruments and their parts are:

- Mand.1°**: Treble clef, playing a melodic line with triplets and slurs. Dynamics: *f*.
- Mand.2°**: Treble clef, playing a similar melodic line to Mand.1°. Dynamics: *f*.
- Laudes**: Treble clef, playing chords and single notes. Dynamics: *f*.
- Guit.**: Treble clef, playing chords and single notes. Dynamics: *f*.
- Perc.1° Caja**: Percussion clef, playing a rhythmic pattern. Dynamics: *mf* to *f*.
- Perc.2° Bbo+Plat**: Percussion clef, playing a rhythmic pattern. Dynamics: *f*.
- Timp.**: Bass clef, playing a rhythmic pattern. Dynamics: *f*.

12

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

*f*

*mf*

6

6

Detailed description: This musical score covers measures 12 through 18. It features seven staves: two mandolins (Mand.1° and Mand.2°), a lute (Laudes), a guitar (Guit.), a first percussionist (Perc.1° Caja), a second percussionist (Perc.2° Bbo+Plat), and a timpanist (Timp.). The key signature has two sharps (F# and C#). The mandolins play a melodic line with sixteenth-note runs in measures 12-13, followed by a six-measure rest in measure 14. The guitar provides a rhythmic accompaniment with chords and eighth notes. The first percussionist plays a complex rhythmic pattern with eighth and sixteenth notes, marked with dynamics *f* and *mf*. The second percussionist and timpanist are silent throughout this section.

19

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

*p*

*mf*

*p*

*mf*

*p*

*mf*

Detailed description: This musical score covers measures 19 through 25. The instrumentation remains the same as in the previous section. In measure 19, the mandolins and lute play a melodic line marked with dynamics *p* and *mf*. The guitar continues with its accompaniment. The first percussionist plays a rhythmic pattern marked with *p* and *mf*. The second percussionist and timpanist are silent throughout this section.

27

Mand.1°  
Mand.2°  
Laudes  
Guit.  
Perc.1°  
Caja  
Perc.2°  
Bbo+Plat  
Timp.

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

6

Detailed description: This musical score covers measures 27 through 33. It features two mandolin parts (Mand.1° and Mand.2°) with a sixteenth-note rhythmic pattern. The guitar (Guit.) plays a similar rhythmic accompaniment. The percussion section includes a conga (Caja) with a steady beat and a second percussionist (Perc.2°) with a flat (Bbo+Plat). The timpani (Timp.) part is mostly silent. Dynamics range from forte (f) to mezzo-forte (mf). A six-measure phrase is bracketed in measures 29-30.

34

Mand.1°  
Mand.2°  
Laudes  
Guit.  
Perc.1°  
Caja  
Perc.2°  
Bbo+Plat  
Timp.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*

*f* To dos los

Detailed description: This musical score covers measures 34 through 39. The mandolin parts continue with their rhythmic pattern. The guitar accompaniment is consistent. The percussion parts remain active. Dynamics are consistently forte (f). A vocal line (Laudes) begins in measure 38 with the lyrics "To dos los".

41

Mand.1° *mp* Tam.bi.en.las chi.....casdees..pue..blo queremos correr.....

Mand.2°

Laudes *chi...i..cos..... ---de es te.....pue.....blo...*

Guit. *mp*

Perc.1° Caja

Perc.2° Bbo+Plat *f*

Timp.

48

Mand.1° *mp* a de masdeva lientes.....muy gua..a

Mand.2°

Laudes *f* Ser de las Pe..ñas..... y muy va lien.....tes

Guit.

Perc.1° Caja *f*

Perc.2° Bbo+Plat *f*

Timp. *f*



54

Mand.1° *muy .gu.a pas*

Mand.2°

Laudes *f que re mosdemostrar..... que so mos Lau.....ros*

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

61

(Soli, solo 2ª vez)

Mand.1° *mp*

Mand.2° *p*

Laudes *p*

Guit. *p*

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

67

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

*tr*

Detailed description: This system of musical notation covers measures 67 through 72. It features seven staves: Mand.1°, Mand.2°, Laudes, Guit., Perc.1° (Caja), Perc.2° (Bbo+Plat), and Timp. The Mand.1° staff begins with a 7/8 time signature and contains a complex, fast-moving melodic line with many beamed notes. The Mand.2° staff has a more melodic line with some slurs. The Laudes staff consists of block chords. The Guit. staff plays a rhythmic accompaniment with chords and single notes. The Perc.1° and Perc.2° staves are mostly empty, with some rests. The Timp. staff is also empty. There are two trill markings (*tr*) above notes in the Mand.1° staff at measures 71 and 72.

73 (tr)~

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

*mf*

*p*

*5*

Detailed description: This system of musical notation covers measures 73 through 78. It features the same seven staves as the previous system. The Mand.1° staff starts with a trill marking (*tr*) and a fermata over the first note, followed by a rest. The Mand.2° staff has a melodic line with a five-fingered scale run (*5*) in measure 73, marked *mf*. The Laudes staff has chords, with a *mf* marking in measure 73 and a *p* marking in measure 74. The Guit. staff has a rhythmic accompaniment with a *mf* marking in measure 73 and a *p* marking in measure 74. The Perc.1° and Perc.2° staves are mostly empty. The Timp. staff is empty. There are dynamic markings *mf* and *p* throughout the system.

80

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

86

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

1. 2.

*f*



105 (tr)

Mand.1° *rall.....* *ff a tpo.....* *5*

Mand.2° *rall.....* *ff a tpo.....* *5*

Laudes *rall.....* *els.....bous* *ff a tpo.....* *5*

Guit. *rall.....* *ff a tpo.....*

Perc.1° Caja *rallf.....* *ff a tpo.....* *3*

Perc.2° Bbo+Plat *rall.....* *ff a tpo.....*

Timp. *rall.....* *ff a tpo.....*

111

Mand.1° *3*

Mand.2°

Laudes

Guit.

Perc.1° Caja *3*

Perc.2° Bbo+Plat

Timp.

118

Mand.1°  
Mand.2°  
Laudes  
Guit.  
Perc.1°  
Caja  
Perc.2°  
Bbo+Plat  
Timp.

*tr*

3

Detailed description: This musical score covers measures 118 to 123. It features seven staves: Mand.1°, Mand.2°, Laudes, Guit., Perc.1° Caja, Perc.2° Bbo+Plat, and Timp. Mand.1° has a melodic line with a trill in measure 120. Perc.1° includes a triplet in measure 118. Perc.2° has a steady eighth-note pattern. Timp. is mostly silent.

124

Mand.1°  
Mand.2°  
Laudes  
Guit.  
Perc.1°  
Caja  
Perc.2°  
Bbo+Plat  
Timp.

*tr*

*mf*

*mf*

*mf*

*mf*

*mf*

*cresc.....*

*mf*

3

3

3

3

Detailed description: This musical score covers measures 124 to 129. It features the same seven staves as the previous system. Mand.1° has a trill in measure 124 and a triplet in measure 129. Mand.2° has a melodic line with a *mf* dynamic. Perc.1° has a steady eighth-note pattern with a *mf* dynamic. Perc.2° has a steady eighth-note pattern with a *mf* dynamic and a *cresc.....* marking. Timp. has a *mf* dynamic in measure 129. There are triplets in measures 125, 126, 127, and 128.

131

*rall.....a tempo*

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

*rall.....a tempo*

*rall.....a tempo*

*rall.....a tempo*

*rall.....a tempo*

*rall.....a tempo*

*f*

*f*

*rall.....a tempo*

*f*

*Soli de Caja ( igual que anterior contracant , Fl. y Clar.)*

*rall.....a tempo*

*rall.....a tempo*

*f*

*rall.....a tempo*

*f*

136

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

142

Mand.1°  
Mand.2°  
Laudes  
Guit.  
Perc.1°  
Caja  
Perc.2°  
Bbo+Plat  
Timp.

This musical score covers measures 142 through 148. It features seven staves: two mandolins (Mand.1° and Mand.2°), a lute (Laudes), guitar (Guit.), conga (Perc.1° Caja), bongo and plate (Perc.2° Bbo+Plat), and timpani (Timp.). The key signature has two sharps (F# and C#). The mandolins play a melodic line with some rests. The lute and guitar play a rhythmic accompaniment with chords. The conga and bongos play a steady rhythmic pattern. The timpani part is mostly silent.

149

Mand.1°  
Mand.2°  
Laudes  
Guit.  
Perc.1°  
Caja  
Perc.2°  
Bbo+Plat  
Timp.

This musical score covers measures 149 through 152. It features the same seven staves as the previous system. The key signature remains two sharps. The mandolins play a melodic line with some rests. The lute and guitar play a rhythmic accompaniment with chords. The conga and bongos play a steady rhythmic pattern. The timpani part is mostly silent.



153

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

156

Mand.1°

Mand.2°

Laudes

Guit.

Perc.1°  
Caja

Perc.2°  
Bbo+Plat

Timp.

*a todas las Peñas de bous de Lau...rons*

*Soli*

*Soli*

# LAURUSBOUS

Pas.doble Taurí

1º Bandurrias

GÓMEZ de EDETA

3.10 m.

1

*f*

7

13

*p*

22

29

*f*

36

*mp*

45

*mp*

54

(Soli, solo 2ª vez)

*mp*

66

*mp*

74

*p*

82 *tr* *tr* *tr* *tr*

89 1. 2. *f*

96 *p* *cresc.....* *rall.....* *tr* *tr*

107 *a tpo.....* *ff* 5 5 2 3

115 3

121 *tr* *tr* *tr* *mf*

129 3 3 *rall.....a tempo* *f*

137

148 3

156 3 3

# LAURUSBOUS

Pas.doble Taurí

2º Bandurrias

GÓMEZ de EDETA

7

*f*

13

*f*

22

*p*

29

*mf*

36

*f* *mf*

45

*f*

60

*p*

68

*mf* *p*



# LAURUSBOUS

Pas.doble Taurí

Laudes

GÓMEZ de EDETA

*f*

10

19

*mf* *p* *mf*

30

*f* *f*

41

*f*

51

*f*

59

*p* *p*

67

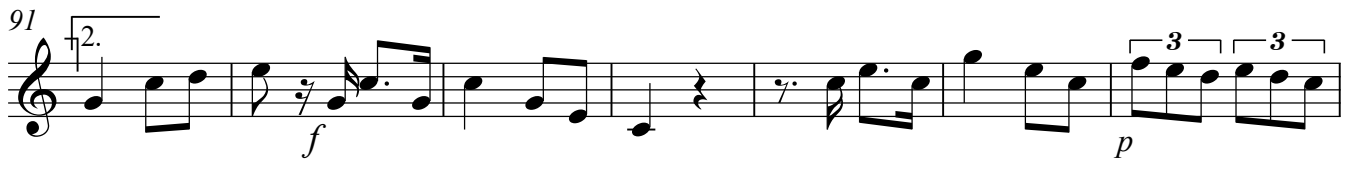
*mf* *p*

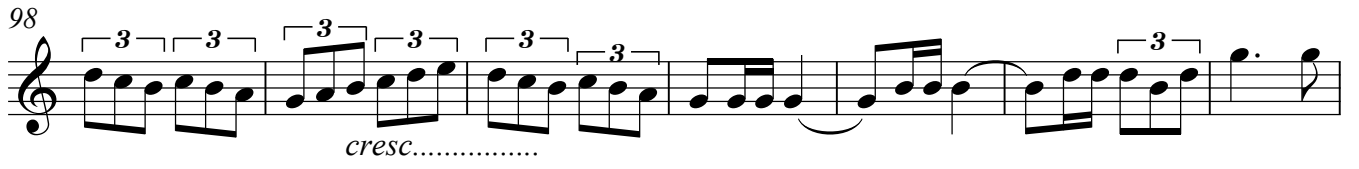
78

85

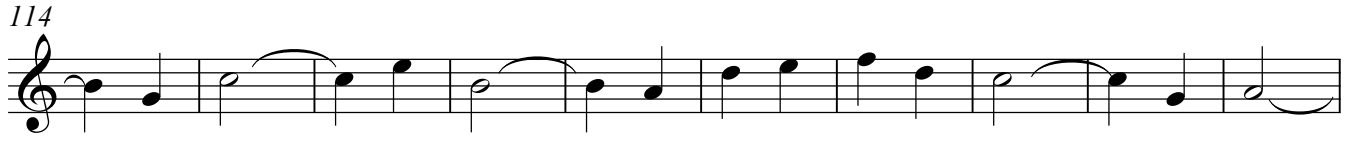
1.

Laudes

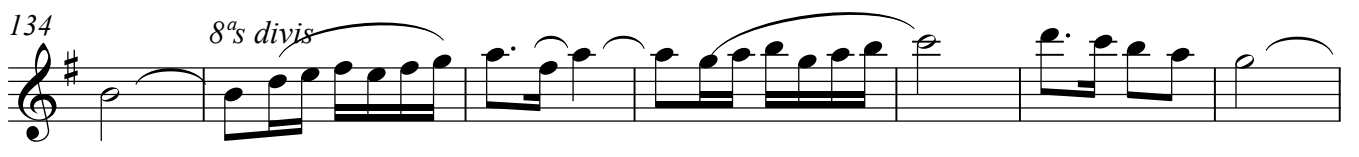
91 

98 

105 

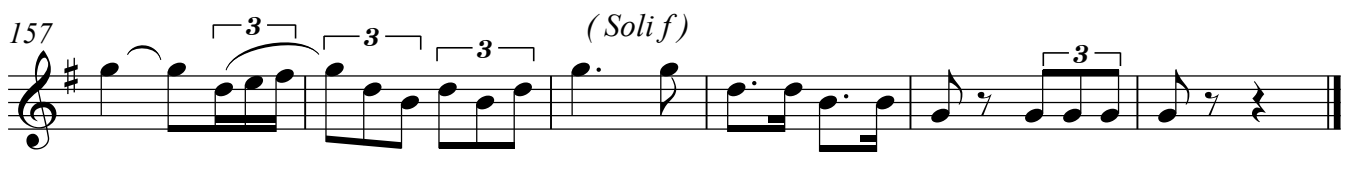
114 

124 

134 

141 

150 

157 

# LAURUSBOUS

Pas.doble Taurí

Guitarras

GÓMEZ de EDETA

*f*

10

*f*

18

*p* *mf*

26

*f*

33

*mf*

40

3 *mp*

49

4 *mf*

60

*p*

68

76



Guitar

2

84



1. 2.

*f*

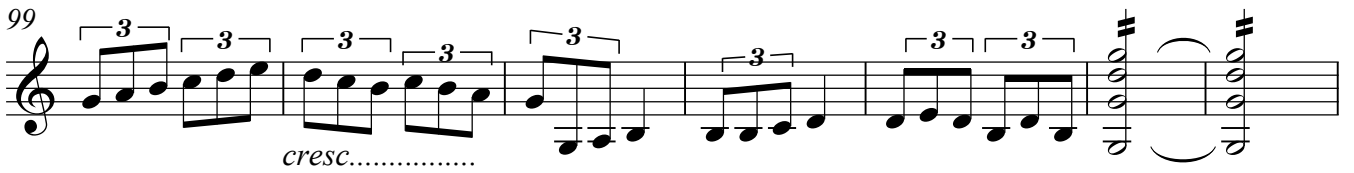
Musical staff 84-91: Treble clef, key signature of one sharp (F#). Measures 84-91. Measure 84 starts with a treble clef. The staff contains eighth-note chords and single notes. Measures 90-91 are a first and second ending. The first ending leads back to measure 84, and the second ending leads to measure 92. A dynamic marking of *f* is placed below measure 91.

92



Musical staff 92-98: Treble clef, key signature of one sharp (F#). Measures 92-98. Measure 92 starts with a treble clef. The staff contains eighth-note chords and single notes. Measure 98 ends with a double bar line.

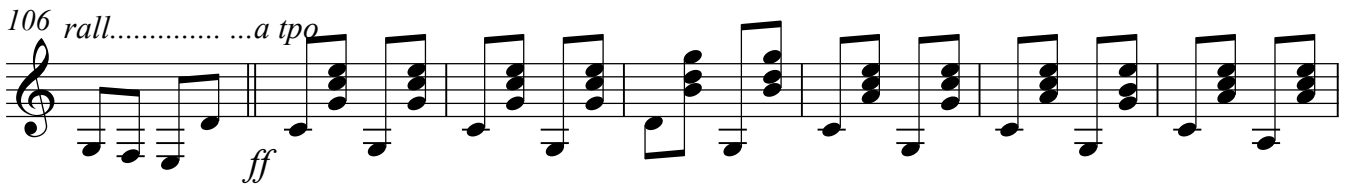
99



*cresc.....*

Musical staff 99-105: Treble clef, key signature of one sharp (F#). Measures 99-105. Measures 99-104 contain triplets of eighth notes. Measure 105 contains a whole note chord with a sharp sign above it. A dynamic marking of *cresc.....* is placed below the staff.

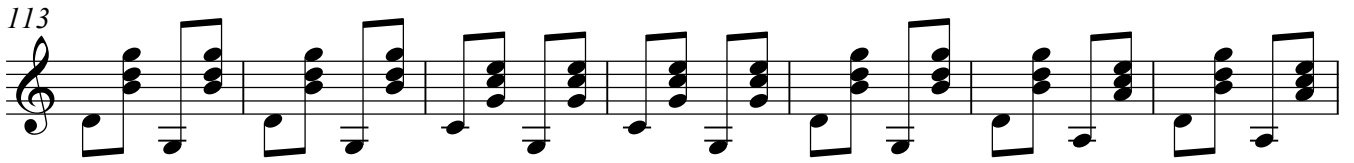
106 *rall..... a tpo*



*ff*

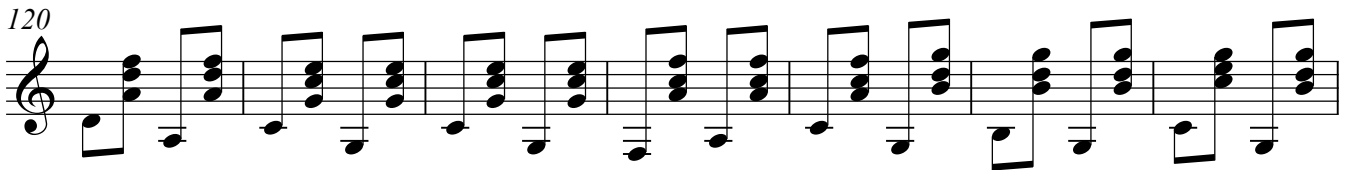
Musical staff 106-112: Treble clef, key signature of one sharp (F#). Measures 106-112. Measures 106-112 contain eighth-note chords. A dynamic marking of *ff* is placed below measure 106. Performance instructions *rall..... a tpo* are placed above the staff.

113



Musical staff 113-119: Treble clef, key signature of one sharp (F#). Measures 113-119. Measures 113-119 contain eighth-note chords.

120



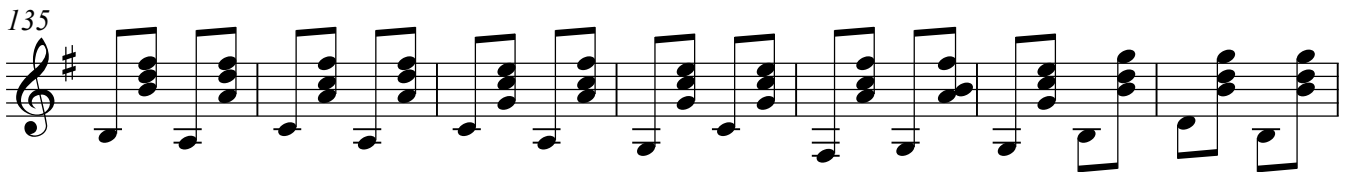
Musical staff 120-126: Treble clef, key signature of one sharp (F#). Measures 120-126. Measures 120-126 contain eighth-note chords.

127



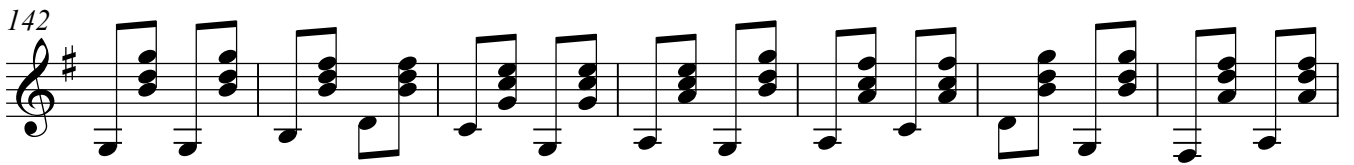
Musical staff 127-134: Treble clef, key signature of one sharp (F#). Measures 127-134. Measures 127-134 contain eighth-note chords. Measure 134 ends with a double bar line.

135



Musical staff 135-141: Treble clef, key signature of one sharp (F#). Measures 135-141. Measures 135-141 contain eighth-note chords.

142



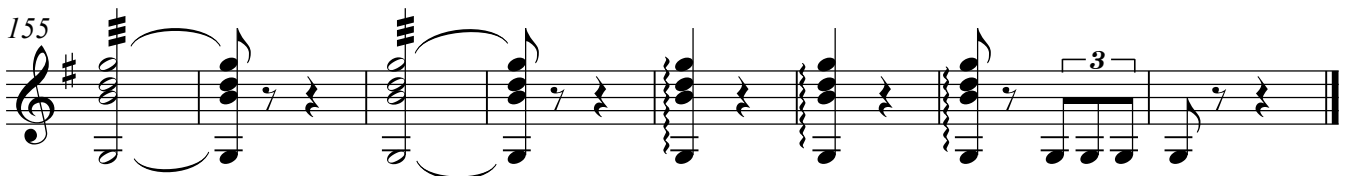
Musical staff 142-148: Treble clef, key signature of one sharp (F#). Measures 142-148. Measures 142-148 contain eighth-note chords.

149



Musical staff 149-154: Treble clef, key signature of one sharp (F#). Measures 149-154. Measures 149-154 contain eighth-note chords.

155



Musical staff 155-161: Treble clef, key signature of one sharp (F#). Measures 155-161. Measures 155-161 contain eighth-note chords and triplets. Measure 161 ends with a double bar line.

# LAURUSBOUS

Pas.doble Tauri

Percussion 1°  
Caja

GÓMEZ de EDETA

11

*f* *mf* *f*

11

*f* *mf* *P*

19

*P* *4* *P*

30

*P* *4* *P*

42

*f* *3* *f*

51

*f* *3* *f*

60

*2* *9* *4* *11*

89

*mf*

98

*f*

Percussion 1°  
Caja

106 *rall.....a tpo.....*

*ff*

113

120

*mf*

128

*rall.....a tempo*

*f*

*Soli de Caja ( igual que anterior contracant , Fl. y Clar. )*

135

143

151

157

# LAURUSBOUS

Pas.doble Tauri

Percussion 2°  
Bbo+Plat

GÓMEZ de EDETA

11 2 16

*f*

28 2 11 4

*f*

51 3 2

63 13 11 1. 2.

*f* #

95 6 rall..... a tpo. ff

110

119 mf

128 cresc..... rall..... a tempo

137

146

153 3



# LAURUSBOUS

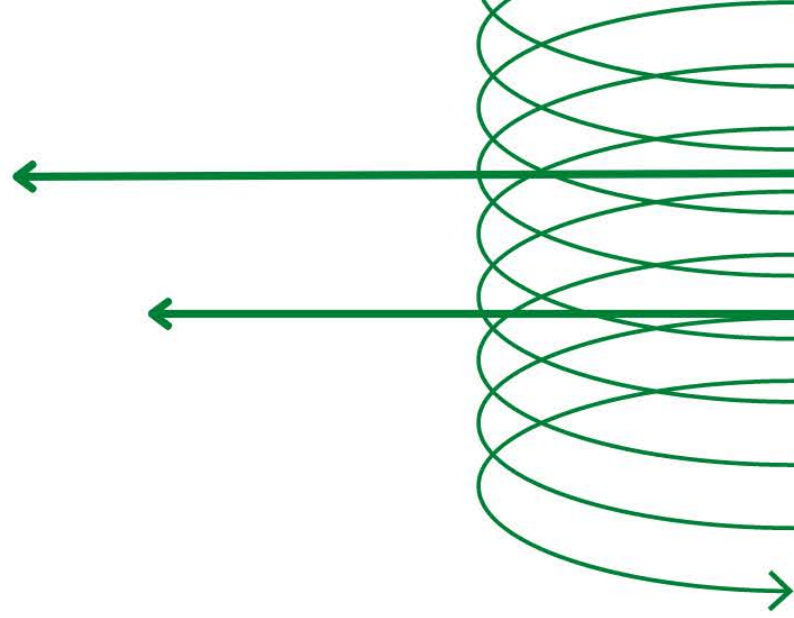
Pas.doble Taurí

Timpani

GÓMEZ de EDETA

The musical score for Timpani is written in bass clef with a 2/4 time signature. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and includes a pair of timpani symbols above the staff. The second staff starts at measure 11 and features a dynamic marking of *f*. The third staff starts at measure 50 and includes a dynamic marking of *f*. The fourth staff starts at measure 62 and includes a dynamic marking of *f*. The fifth staff starts at measure 91 and includes dynamic markings of *f*, *p*, and *mp*. The sixth staff starts at measure 101 and includes dynamic markings of *cresc...*, *ff*, and performance instructions: *rall..... a tpo.....*. The seventh staff starts at measure 110 and includes dynamic markings of *f*, *mf*, and *f*, along with performance instructions: *rall..... a tempo*. The eighth staff starts at measure 153 and includes the instruction *Soli*. The ninth staff starts at measure 158 and includes a dynamic marking of *f*. The score includes various rhythmic patterns, including eighth notes, quarter notes, and rests, as well as dynamic markings and performance instructions.





**fegip**

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