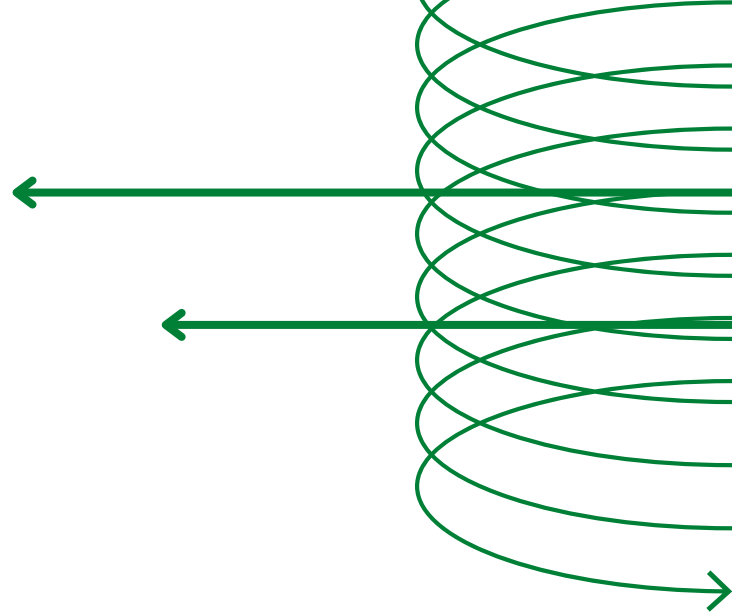


COLECCIÓN  
GÓMEZ de EDETA  
N.º 13



# Lliria city of music

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.



# Lliria City of Music

4 m.15''

Unesco - 2019 - Marxa

GÓMEZ de EDETA

(=106)

(For Plectre Orchester)

Musical score for measures 1-7. The score is for a Plectre Orchestra and includes parts for 1° and 2° Bandurria, 1° and 2° Laud, 1° Guitarras, Percussion Caja, Percussion Bombo+Platos, and Timpani. The key signature is one flat (B-flat) and the time signature is 2/4. The music is marked with a forte dynamic (*ff*). The Percussion parts include *Soli* markings. The score features various rhythmic patterns, including triplets and slurs.

Musical score for measures 8-11. The score continues from the previous page and includes parts for 1° and 2° Band, 1° and 2° Laud, 1° Guit., Perc. Caja, Perc. Bomb+Plat, and Timp. The key signature remains one flat and the time signature is 2/4. The dynamics are marked with *p* (piano) and *mp* (mezzo-piano). The score features various rhythmic patterns, including triplets and slurs.



29

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.



35

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

41

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 41 to 46. It features eight staves: 1° Band, 2° Band, 1° Laud, 2° Laud, 1° Guit., Perc. Caja, Perc. Bomb+Plat, and Timp. The 1° and 2° Bands play melodic lines with various articulations. The Laud parts play rhythmic patterns. The guitar part provides harmonic support with chords and single notes. The percussion parts include a complex pattern for the Caja, a steady beat for Bomb+Plat, and a simple pattern for the Timp.



47

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 47 to 52. It features the same eight staves as the previous section. The 1° and 2° Bands continue their melodic lines. The Laud parts have a more active role in measures 47-50. The guitar part continues with harmonic support. The percussion parts maintain their respective patterns, with the Caja part showing some variation in its rhythmic structure.



53

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This block contains the musical score for measures 53 through 58. It features seven staves: 1° Band, 2° Band, 1° Laud, 2° Laud, 1° Guit., Perc. Caja, Perc. Bomb+Plat, and Timp. The score is in 3/4 time with a key signature of one flat. Measures 53-58 show a progression of chords and melodic lines. The percussion parts include a steady eighth-note pattern on the Caja and Bomb+Plat, and a more complex pattern on the Timp. The woodwinds and strings play sustained notes and moving lines.



59

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This block contains the musical score for measures 59 through 63. It features the same seven staves as the previous block. Measures 59-63 show a continuation of the musical themes. The woodwinds and strings play sustained notes and moving lines. The percussion parts include a steady eighth-note pattern on the Caja and Bomb+Plat, and a more complex pattern on the Timp. A triplet of eighth notes is marked in the Perc. Caja part in measure 63.

64

1° Band.

2° Band

1° Laud

2° Laud

1° Guit.

Perc. Caja

Perc. Bomb+Plat

Timp.



69

1° Band.

2° Band

1° Laud

2° Laud

1° Guit.

Perc. Caja

Perc. Bomb+Plat

Timp.

*rall.....A tempo*

*Soli 1° Band.*

*ff*

*Soli-Tema, Mandolin+2° Band.*

*rall.....ff.....A tempo*

*rall ff.....A tempo*

*rall.....A tempo*

*ff*

*rall.....ff.....A tempo*

*rall.....ff.....A tempo*

*rall.....A tempo*

*rall.....ff.....A tempo*

75

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.



80

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

85

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 85 to 90. It features eight staves: 1° Band, 2° Band, 1° Laud, 2° Laud, 1° Guit., Perc. Caja, Perc. Bomb+Plat, and Timp. The key signature has one flat (B-flat). The 1° Band part begins with a rest in measure 85 and enters in measure 86 with a melodic line. The 2° Band part provides harmonic support with sustained notes and moving lines. The 1° and 2° Laud parts play similar melodic patterns. The 1° Guit. part consists of rhythmic chords. The Perc. Caja part has a steady eighth-note pattern. The Perc. Bomb+Plat part has a pattern of eighth notes with accents. The Timp. part has a pattern of eighth notes with accents.



90

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 90 to 95. It features the same eight staves as the previous section. The 1° Band part has a complex melodic line with many sixteenth notes and a sharp sign in measure 92. The 2° Band part continues with sustained notes and moving lines. The 1° and 2° Laud parts play similar melodic patterns. The 1° Guit. part consists of rhythmic chords. The Perc. Caja part has a steady eighth-note pattern. The Perc. Bomb+Plat part has a pattern of eighth notes with accents. The Timp. part has a pattern of eighth notes with accents.

95

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 95 to 99. It features seven staves: 1° Band (First Trumpet), 2° Band (Second Trumpet), 1° Laud (First Trombone), 2° Laud (Second Trombone), 1° Guit. (First Guitar), Perc. Caja (Cajón), Perc. Bomb+Plat (Bongos and Platters), and Timp. (Timpani). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The 1° Band part starts with a rest in measure 95 and then plays a melodic line with eighth and sixteenth notes, including a trill in measure 97. The 2° Band and 1° Laud parts play a similar melodic line. The 2° Laud part plays a lower melodic line. The 1° Guit. part plays a rhythmic accompaniment with chords and eighth notes. The Perc. Caja part plays a steady eighth-note pattern. The Perc. Bomb+Plat part plays a pattern of eighth notes with rests. The Timp. part plays a pattern of eighth notes with rests.



100

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 100 to 104. It features the same seven staves as the previous section. The music continues in the same key and time signature. The 1° Band part plays a melodic line with eighth and sixteenth notes, including a trill in measure 101. The 2° Band part plays a similar melodic line. The 1° Laud part plays a melodic line with eighth notes. The 2° Laud part plays a lower melodic line. The 1° Guit. part plays a rhythmic accompaniment with chords and eighth notes, including triplets in measures 100 and 102. The Perc. Caja part plays a steady eighth-note pattern with triplets in measures 100 and 102. The Perc. Bomb+Plat part plays a pattern of eighth notes with rests. The Timp. part plays a pattern of eighth notes with rests.

106

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.



112

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

117

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

*mp*



123 *Soli Mandolina*

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

*mp*

130

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 130 to 136. The 1st Band (1° Band.) plays a melodic line with a trill in measure 136. The 2nd Band (2° Band) provides harmonic support with sustained chords. The 1st and 2nd Lutes (1° and 2° Laud) play a similar melodic line. The 1st Guitar (1° Guit.) plays a rhythmic accompaniment of chords. The Percussion section includes a snare drum (Caja) with a steady eighth-note pattern starting in measure 136, and a tom-tom (Bomb+Plat) and timpani (Timp.) which are silent.



137

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

*mf*  
*mf*  
*mf*  
*mf*

Detailed description: This musical score covers measures 137 to 142. The 1st Band (1° Band.) has a dynamic marking of *mf* and plays a melodic line. The 2nd Band (2° Band) has a dynamic marking of *mf* and plays sustained chords. The 1st and 2nd Lutes (1° and 2° Laud) have dynamic markings of *mf* and play a melodic line. The 1st Guitar (1° Guit.) plays a rhythmic accompaniment of chords. The Percussion section includes a snare drum (Caja) with a dynamic marking of *mf* and a steady eighth-note pattern, and a tom-tom (Bomb+Plat) and timpani (Timp.) which are silent.



142

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 142 to 147. It features seven staves: 1° Band, 2° Band, 1° Laud, 2° Laud, 1° Guit., Perc. Caja, Perc. Bomb+Plat, and Timp. The 1° Band staff begins with a rest in measure 142, followed by a melodic line starting in measure 143. The 2° Band and Laud parts provide harmonic support with sustained notes and chords. The 1° Guit. part has a rhythmic accompaniment. The Perc. Caja part has a consistent rhythmic pattern. Perc. Bomb+Plat and Timp. are mostly silent, with some activity in the later measures.



148

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 148 to 153. It features the same seven staves as the previous system. The 1° Band part has a more active melodic line starting in measure 148. The 2° Band and Laud parts continue their harmonic support. The 1° Guit. part has a rhythmic accompaniment. The Perc. Caja part has a consistent rhythmic pattern. Perc. Bomb+Plat and Timp. are mostly silent, with some activity in the later measures. A dynamic marking 'f' is present at the end of the system.

154

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 154 to 158. It features seven staves: 1° Band, 2° Band, 1° Laud, 2° Laud, 1° Guit., Perc. Caja, Perc. Bomb+Plat, and Timp. The 1° Band and 2° Band parts have long melodic lines with slurs. The Perc. Caja part has a consistent rhythmic pattern of eighth notes. The Perc. Bomb+Plat part has a few chords, including a double bass drum roll in measure 157. The Timp. part has a simple bass line.



159

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*G* *F*

Detailed description: This musical score covers measures 159 to 163. It features the same seven staves as the previous system. The 1° Band and 2° Band parts have melodic lines with slurs and a *cresc.* marking in measure 160. The Perc. Caja part has a consistent rhythmic pattern. The Perc. Bomb+Plat part has a few chords, including a double bass drum roll in measure 163. The Timp. part has a simple bass line. The score ends with a *G* dynamic marking and a *F* dynamic marking.

164 (tr) *rall.....A tempo.*

1° Band.

2° Band *rall.....A tempo.*

1° Laud *rall.....A tempo.*

2° Laud *rall.....A tempo.*

1° Guit. *rall.....A tempo.*

Perc. Caja *rall.....A tempo.*

Perc. Bomb+Plat *rall.....A tempo.*

Timp. *rall.....A tempo.*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*F/b*



169

1° Band. *3*

2° Band

1° Laud

2° Laud

1° Guit.

Perc. Caja

Perc. Bomb+Plat

Timp.

174

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 174 to 178. It features eight staves: 1° Band, 2° Band, 1° Laud, 2° Laud, 1° Guit., Perc. Caja, Perc. Bomb+Plat, and Timp. The key signature has two flats (B-flat and E-flat). The 1° Band part includes triplet markings over measures 174, 175, 177, and 178. The Perc. Caja part has a consistent rhythmic pattern of eighth notes with accents. The Perc. Bomb+Plat part consists of quarter notes with accents. The Timp. part has a steady quarter-note bass line.



179

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 179 to 183. It features the same eight staves as the previous system. The key signature remains two flats. The 1° Band part includes triplet markings over measures 179, 180, 181, and 182. The Perc. Caja part continues with its eighth-note pattern. The Perc. Bomb+Plat part has a more varied rhythm, including some rests and longer note values. The Timp. part continues with its quarter-note bass line.

185

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 185 to 190. It features seven staves: 1° Band, 2° Band, 1° Laud, 2° Laud, 1° Guit., Perc. Caja, Perc. Bomb+Plat, and Timp. The key signature has two flats (B-flat and E-flat). The 1° Band part includes triplet markings over groups of three eighth notes. The Perc. Caja part has a consistent rhythmic pattern of eighth notes with accents. The Perc. Bomb+Plat part consists of chords with accents. The Timp. part has a steady bass line.



190

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.

Detailed description: This musical score covers measures 190 to 195. It features the same seven staves as the previous section. The key signature remains two flats. The 1° Band part continues with triplet markings. The Perc. Caja part maintains its eighth-note pattern. The Perc. Bomb+Plat part has chords with accents. The Timp. part continues with a steady bass line.

196

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.



202

1° Band.  
2° Band  
1° Laud  
2° Laud  
1° Guit.  
Perc. Caja  
Perc. Bomb+Plat  
Timp.



# LLÍRIA CITY OF MUSIC

Marxa UNESCO 2.019

Voice

GÓMEZ de EDETA

Lletra: J.M.I. Poetadelfoc

4 m. 15.,

Marcar todos con el pié derecho,  
Tpo. de Marcha

(= 106)

*mf*

5 20

De...la...te...rra...ques E...de...ta...bre-ssol.I...bers...i ...Ro..

33

mans... te...nim...la...his.tò...ria...ple...na...deCul...tu...res...an...ces...trals...i...

43

amb...temps.es.de.vin...dri...a...de...mu...sics...im...por...tants...de...fa...

52

ma...i-ca...te...go...ri...a...que-es...In...ter...na...cio...nal...

65

5 37 12 2

Som...Ci...u...ta...at...

*mp*



Voice

2

125

per...la.....U.....nes.....co.....  
Ti.....tol.....de.....les..... grans.a.....gru...pa.....

135

*mf*

cions.....  
És.....nos...tra.....Llí.....ri.....a.....que so.....na.en.tot.....el.....món.....

145

**16** *ff*

.....i.....es.....nos.....tre.....tre.....sor.....  
PeL....ca.....mi. hem.de.se...

169

guir.....  
tre...ba....llant.anb.gran.es..forç.....  
au.....men.....tant.el.pa..tri....mo..ni...

178

..... Pa....re An.to...ni..anb.pa.....ssió.....  
és... la .....nos.tra.ama.da.. Lliria.....

187

.....i.....co.....na...al...món.sen-cer.....  
que...qui.....ve...la..vol ies...ti....ma..... pel...seu..

196

....pas.....sat....cri.....da.....ner.....  
I.....nos

201

al.....tres...els.....seus.....fills.....

Lliria , Agost, 2.022

# Lliria City of Music

Unesco - 2019 - Marxa

1º Bandurria

(For Plectre Orchester)

GÓMEZ de EDETA

4 m.15''

(=106)

*ff* *p*

11

*mp* Marcar todos con el pié derecho,  
Tpo. de Marcha

21 *f* *mf*

32 *cresc.*

43

54

61

67 *rall.*.....*A tempo* *Soli 1º Band.* *ff*

74 2 *tr*

82 2

90 2 *tr*

98

1° Bandurria

2

104

111

*mp*

123 *Soli Mandolina*

*3* *2*

135

*mf*

142

150

158

*cresc.*

166 *rall.....A tempo.*

*ff*

173

181

189

197

# Lliria City of Music

Unesco - 2.019 - Marxa

2º Bandurria

(For Plectre Orchester)

GÓMEZ de EDETA

*ff*

10 *mp* *cresc.....* *mf*

19 *f* *ff* *mf* (Marcar pié derecho)

28

38

48

57

62

67 *rall.....A tempo* *Soli-Tema, Mandolin + 2º Band.* *ff*

75

85

2° Bandurria

2

95



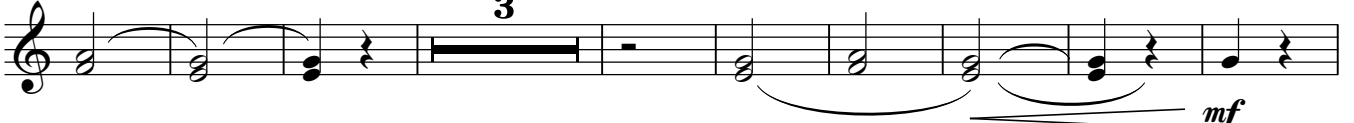
105



114



126



138



148



156



162



170



180



190



199



# Lliria City of Music

Unesco - 2.019 - Marxa

1º Laud

(For Plectre Orchester)

GÓMEZ de EDETA

*ff*

11 *p* *mp* *mf* *f*

22 *ff* *mf* **2**

33

42

52 *tr*

63 *(tr)* *tr* *rall.....A tempo* *ff*

73

81

89

98

1° Laud

2

107

114

119

*mp*

130

*mf*

141

151

*f*

162

*ff*

171

2

181

2

191

199

3

# Lliria City of Music

Unesco - 2.019 - Marxa

2º Laud

(For Plectre Orchester)

GÓMEZ de EDETA

The musical score is written for a 2º Laud in 2/4 time, B-flat major. It consists of ten staves of music. The dynamics and articulations are as follows:

- Staff 1: *ff*
- Staff 2: *p*, *mp*, *mf*
- Staff 3: *cresc.....*, *ff*, **2**
- Staff 4: **2**
- Staff 5: *ff*
- Staff 6: *ff*
- Staff 7: *ff*
- Staff 8: *ff*
- Staff 9: *ff*
- Staff 10: *ff*



2° Laud

2

102

112

122

133

144

155

165

rall.....A tempo.

174

184

194

201

# Lliria City of Music

Unesco - 2019 - Marxa

1º Guitarras

(For Plectre Orchester)

GÓMEZ de EDETA

The musical score is written for the first guitar part in a 2/4 time signature. It begins with a double bar line and a '2' above it, indicating a second ending. The key signature has one flat (B-flat). The score is divided into systems, with measure numbers 11, 20, 29, 37, 45, 53, 61, 69, 77, 85, and 93 marked at the start of their respective lines. Dynamics include *p*, *mp*, *mf*, *f*, and *ff*. Performance instructions include *rall.....A tempo* and *ff*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

1° Guitarras

2

101

110

119 *mp*

127

135 *mf*

143

151 *f*

160 *cresc.* *ff*

168

176

184

192

199

*V-V-V-V-V*

Detailed description: This page of a musical score for the first guitar part contains 19 measures, numbered 101 to 199. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo and dynamics are indicated by markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo), along with a *cresc.* (crescendo) marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of chords and arpeggiated figures. A double bar line with repeat dots appears at measure 110. A fermata is placed over a measure at measure 143. The piece concludes with a series of sixteenth-note chords at the end of measure 199.

# Lliria City of Music

Unesco - 2019 - Marxa

Percussion

(For Plectre Orchester)

GÓMEZ de EDETA

Caja

*Soli*

*ff* *ff* *p*

12 *mp* *mf*

21 *f* *mf*

29

36

43

50

58

68 *rall.....A tempo* *ff*

75

82

89

Detailed description: This is a musical score for a Percussion instrument (Caja) in 2/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a 'Soli' instruction. The first measure is marked with a forte fortissimo (*ff*) dynamic. The second measure is also marked *ff*, and the third measure is marked piano (*p*). The score is divided into measures, with measure numbers 12, 21, 29, 36, 43, 50, 58, 68, 75, 82, and 89 indicated. Measures 12 and 21 feature triplet markings. Measure 68 includes a dynamic marking of *ff* and a tempo change instruction: *rall.....A tempo*. The score concludes with a final chord in the key of D major.

Percussion  
Caja

2

96

104

113

132

142

149

158

*rall.....A tempo.*

165

172

179

186

193

200

# Lliria City of Music

Percussion  
Bombo+Platos

Unesco - 2.019 - Marxa

(For Plectre Orchester)

GÓMEZ de EDETA

11 *Soli* *ff* *ff*

10 *f* *cresc.....* *ff* *mf*

29

37

45

53

61

69 *rall.....* *A tempo* *ff*

77

85

93



# Lliria City of Music

Unesco - 2.019 - Marxa

(For Plectre Orchester)

GÓMEZ de EDETA

Timpani

10

22

30

38

46

53

63

73

80

88

*ff*

*ff*

*p*

*mp*

*mf*

*f*

*cresc.....*

*ff*

*mf*

*rall.....A tempo*

*ff*

Marcar todos con el pié derecho,  
Tpo. de Marcha

3

3

Detailed description: This is a musical score for the Timpani part of 'Lliria City of Music'. The score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff (measures 1-9) begins with a rest, followed by a series of notes and chords, including a triplet. Dynamics range from *ff* to *ff*. The second staff (measures 10-21) features a series of chords with dynamics *p*, *mp*, *mf*, and *f*. The third staff (measures 22-29) includes the instruction 'Marcar todos con el pié derecho, Tpo. de Marcha' and a 'cresc.....' marking, with dynamics *ff* and *mf*. The fourth staff (measures 30-37) and fifth staff (measures 38-45) consist of rhythmic patterns of eighth notes. The sixth staff (measures 46-52) continues these patterns. The seventh staff (measures 53-62) features a series of chords. The eighth staff (measures 63-72) includes the instruction 'rall.....A tempo' and a dynamic marking of *ff*. The ninth staff (measures 73-79) and tenth staff (measures 80-87) continue with rhythmic patterns. The final staff (measures 88-93) concludes the piece with a series of eighth notes.



Timpani

2

95

Musical staff for measures 95-102, featuring a rhythmic pattern of eighth notes in the bass clef.

103

Musical staff for measures 103-111, including a *mp* dynamic marking and a slur over the final measures.

112

Musical staff for measures 112-123, including a *mp* dynamic marking and a triplet of eighth notes.

124

Musical staff for measures 124-144, consisting of rests with durations of 8, 4, 4, and 2 measures.

145

Musical staff for measures 145-154, including a *f* dynamic marking and a crescendo hairpin.

155

Musical staff for measures 155-166, including a *cresc.* marking and a dynamic change from *G* to *F*.

167 *A tpo.... F/b*

Musical staff for measures 167-176, including a *ff* dynamic marking.

177

Musical staff for measures 177-186, featuring a steady eighth-note rhythm.

187

Musical staff for measures 187-196, continuing the eighth-note rhythm.

197

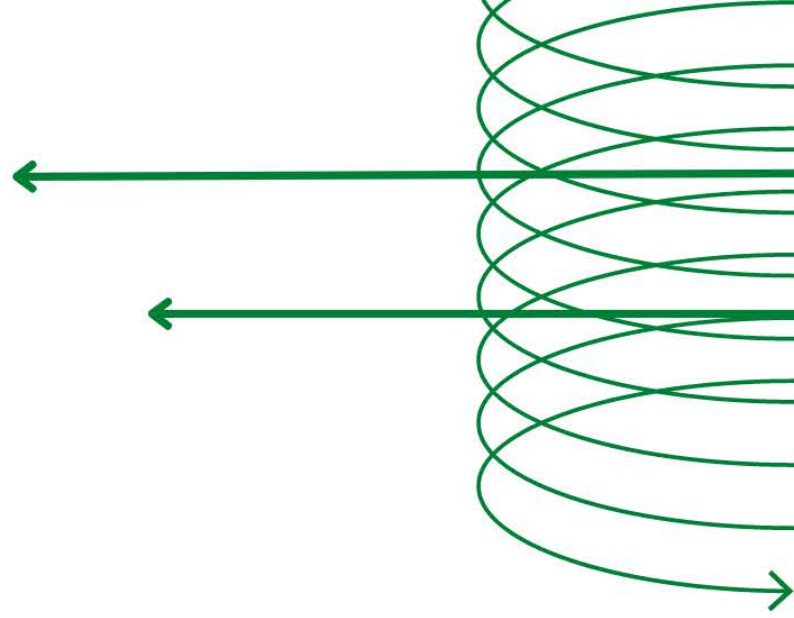
Musical staff for measures 197-202, including triplet markings over eighth notes.

203

Musical staff for measures 203-209, including accents and a final triplet.







**fegip**

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