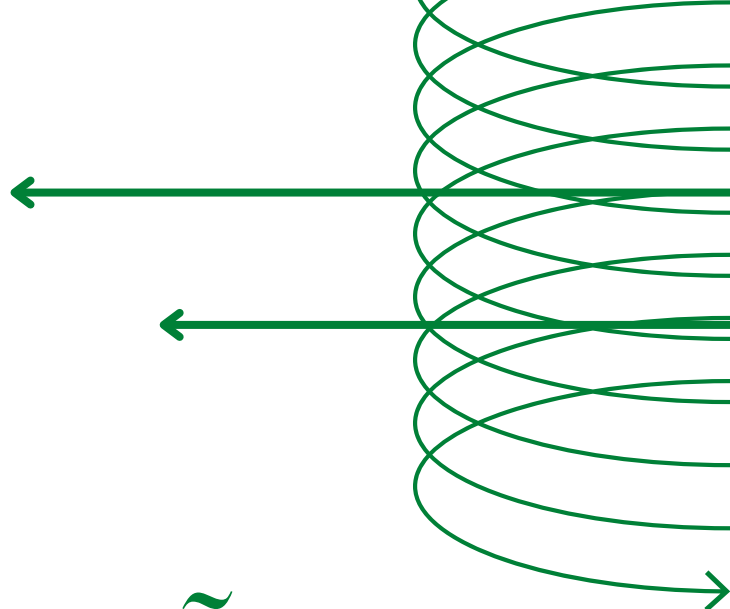


COLECCIÓN
GÓMEZ de EDETA
N.º 21



Malagueña

(Fantasía)

ARREGLO PARA
ORQUESTA DE PLECTRO Y TROMPA

A LOS SOCIOS DE LA FEGIP

ÁLBUM N.º 6

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 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.

Malagueña.

(Fantasia)

(Flaut / Oboe / Clarinet / Saxo / Fagot / Violin / Violoncelle.)

Partitur / Scores

Arr. Orq. Pulso y Pua
Gómez de Edeta.

The first system of the musical score is for measures 1 through 5. It features five staves: Horn in F (Trompa, fa), Mandolin 1st (Mandolin, 1º), Mandolin 2nd (Mandolin, 2º), Laudes, and Guitar. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo markings are **Lento.** for measures 1-3 and **Allegretto.** for measures 4-5. The dynamics are **f** (forte) for measures 1-3 and **mp** (mezzo-piano) for measures 4-5. The Horn part begins with a triplet of eighth notes in measure 2, followed by a half note in measure 3 and a dotted half note in measure 4. The Guitar part provides a rhythmic accompaniment with chords and eighth notes. The Mandolin and Laudes parts are currently silent.

The second system of the musical score is for measures 6 through 10. It features five staves: Horn (Hn), Mandolin 1st (Mand. 1º), Mandolin 2nd (Mand. 2º), Laudes, and Guitar. The key signature remains three flats and the time signature is 3/4. The Horn part starts at measure 6 with a melodic line of eighth notes, moving from G4 to A4, B4, and then descending. The Guitar part continues with a rhythmic accompaniment of chords and eighth notes. The Mandolin and Laudes parts remain silent.

11

Hn

Mand.1°

Mand.2°

Laudes

Guit.

16

Hn

Mand.1°

Mand.2°

Laudes

Guit.

poco rit

poco rit

poco rit

poco rit

21 **tempo**

Musical score for measures 21-26. The score is for five instruments: Horn (Hn), Mandolin 1 (Mand.1°), Mandolin 2 (Mand.2°), Laudes, and Guitar (Guit.). The key signature has two flats (B-flat and E-flat). The tempo is marked "tempo". The dynamics are marked with *f* (forte) and *p* (piano). The Laudes part has a rhythmic pattern of eighth notes. The guitar part has a rhythmic pattern of eighth notes. The mandolin parts have a rhythmic pattern of eighth notes. The horn part has a melodic line with accents.

27

Musical score for measures 27-31. The score is for five instruments: Horn (Hn), Mandolin 1 (Mand.1°), Mandolin 2 (Mand.2°), Laudes, and Guitar (Guit.). The key signature has two flats (B-flat and E-flat). The dynamics are marked with *f* (forte), *p* (piano), *rall.* (rallentando), and *ff* (fortissimo). The tempo is marked "rall.". The Laudes part has a rhythmic pattern of eighth notes. The guitar part has a rhythmic pattern of eighth notes. The mandolin parts have a rhythmic pattern of eighth notes. The horn part has a melodic line with accents and triplets.

32 **Despacio**

Hn *mp*

Como una copla

Mand.1° **Despacio** *mp*

Mand.2° *mp*

Laudes *mp*

Guit. *mp*

37

Hn

Mand.1°

Mand.2°

Laudes

Guit.

42

Musical score for measures 42-45. The score is for five instruments: Horn (Hn), Mandolin 1 (Mand.1°), Mandolin 2 (Mand.2°), Laudes, and Guitar (Guit.). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The Horn part features a melodic line with eighth-note patterns and slurs. The Mandolin parts play sustained chords with slurs. The Laudes part has a rhythmic pattern of eighth notes with triplets. The Guitar part provides a bass line with slurs and rests.

47

Musical score for measures 47-50. The score is for five instruments: Horn (Hn), Mandolin 1 (Mand.1°), Mandolin 2 (Mand.2°), Laudes, and Guitar (Guit.). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The Horn part continues with a melodic line, ending with a checkmark above the final measure. The Mandolin parts play sustained chords with slurs. The Laudes part has a rhythmic pattern of eighth notes with triplets. The Guitar part provides a bass line with slurs and rests.

52

Hn

Mand.1°

Mand.2°

Laudes

Guit.

rubato...

rall...

I° Tempo

mf

I° Tempo

mf

I° Tempo

mf

57

Hn

Mand.1°

Mand.2°

Laudes

Guit.

f

f

f

60

Hn

Mand.1°

Mand.2°

Laudes

Guit.

64

Hn

Mand.1°

Mand.2°

Laudes

Guit.

Menos

f

Menos

f

Menos

f

Menos

f

69

Hn

Mand.1°

Mand.2°

Laudes

Guit.

f

f

74

Hn

Mand.1°

Mand.2°

Laudes

Guit.

f

rall

rall

rall

rall

80 **Allegro (Zapateado)**

Musical score for measures 80-85, titled "Allegro (Zapateado)". The score is for five instruments: Horn (Hn), Mandolin 1 (Mand.1°), Mandolin 2 (Mand.2°), Laudes, and Guitar (Guit.). The music is in 6/8 time. The Horn part features a melodic line with slurs and accents. The Mandolin and Laudes parts play a rhythmic pattern of eighth notes with accents. The Guitar part plays a similar rhythmic pattern with accents. Dynamics are marked as *ff* (fortissimo) and *mf* (mezzo-forte).

86

Musical score for measures 86-91. The score is for five instruments: Horn (Hn), Mandolin 1 (Mand.1°), Mandolin 2 (Mand.2°), Laudes, and Guitar (Guit.). The music is in 6/8 time. The Horn part features a melodic line with slurs, accents, and a fermata. The Mandolin and Laudes parts play a rhythmic pattern of eighth notes with accents. The Guitar part plays a similar rhythmic pattern with accents. Dynamics are marked as *cresc* (crescendo).

92

Musical score for measures 92-98. The score is written for five instruments: Horn (Hn), Mandolin 1st (Mand.1°), Mandolin 2nd (Mand.2°), Laudes, and Guitar (Guit.). The key signature has one sharp (F#) and the time signature is 7/8. Measure 92 starts with a dynamic marking of *Soli* and a fingering of 2. The Horn part is mostly rests. The Mandolin 1st and Laudes parts have similar melodic lines with a fingering of 2. The Mandolin 2nd part plays a rhythmic accompaniment. The Guitar part plays a steady eighth-note accompaniment. The score ends at measure 98 with a key signature change to two sharps (F# and C#).

99

Musical score for measures 99-104. The score continues for the same five instruments. Measure 99 starts with a dynamic marking of *mf*. The Horn part enters with a rhythmic pattern. The Mandolin 1st and Laudes parts have a fingering of 2. The Mandolin 2nd and Guitar parts have a dynamic marking of *ff*. The score ends at measure 104 with a key signature change to two sharps (F# and C#).

105

Hn

Mand.1°

Mand.2°

Laudes

Guit.

mf

ff

111

Hn

Mand.1°

Mand.2°

Laudes

Guit.

f

mp

Soli

117

Hn

Mand.1°

Mand.2°

Laudes

Guit.

f poc a poc acel.....

123

Hn

Mand.1°

Mand.2°

Laudes

Guit.

ff

Malagueña.

(Fantasia)

(Flaut / Oboe / Clarinet / Saxo / Fagot / Violin / Violoncelle.)

Horn, F
Trompa, fa

Arr. Orq. Pulso y Pua
Gómez de Edeta.

Lento. **Allegretto.** *Soli*

f *mp*

7

13

19 **Tempo**
poco rit *f* *f*

25 *f* *f* *rall.....*

31 *Despacio*
mp *Como una copla*

36

41

46

Horn in F

2

51 *rubato*..... *rall...*

55 **I° Tempo** **12** **Menos** *f*

71 *f*

76 *f*

80 **Allegro (Zapateado)**

85 *cresc*

90 *mf*

102 *mf*

107 *ff*

119 *poc a poc accel*.....

123

Mandolin, 1°

2

76 **Allegro (Zapateado)**
f *rall* *ff*

83
mf *cresc*

88 *Soli*

93

98 *ff*

104 *mf*

109 *ff* *mp*

114

119 *f* *poc a poc acel.....*

124

Malagueña.

(Fantasia)

Mandolin, 2º
Bandurria, 2º

Arr. Orq. Pulso y Pua
Gómez de Edeta.

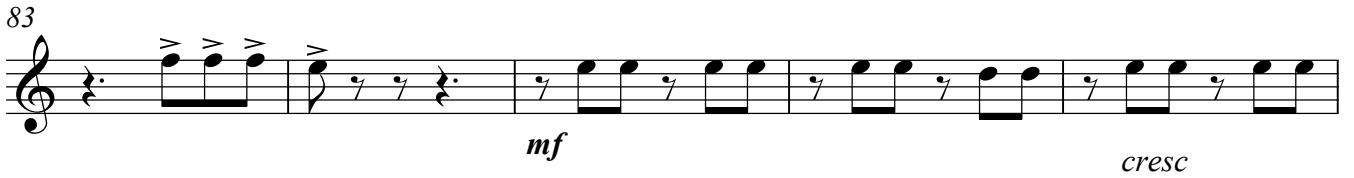
The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of nine staves of music with various tempo and dynamic markings.

- Staff 1:** Starts with **Lento.** (measures 1-16), followed by a repeat sign and **Allegretto.** (measures 17-22). Dynamics include *poco rit* and **f**.
- Staff 2:** Measures 23-29. Dynamics include **f**.
- Staff 3:** Starts with **Despacio** (measures 30-37) marked *rall.....* and **ff**, followed by a repeat sign and **2** (measures 38-45) marked **mp**.
- Staff 4:** Measures 46-54. Dynamics include *rubato.....* and *rall...*.
- Staff 5:** Starts with **1º Tempo** (measures 55-60) marked **f**.
- Staff 6:** Measures 61-66.
- Staff 7:** Starts with **Menos** (measures 67-75) marked **f**, followed by a repeat sign and **3** (measures 76-78).
- Staff 8:** Starts with **Allegro (Zapateado)** (measures 79-84) marked *rall* and **ff**.

Mandolin, 2°

2

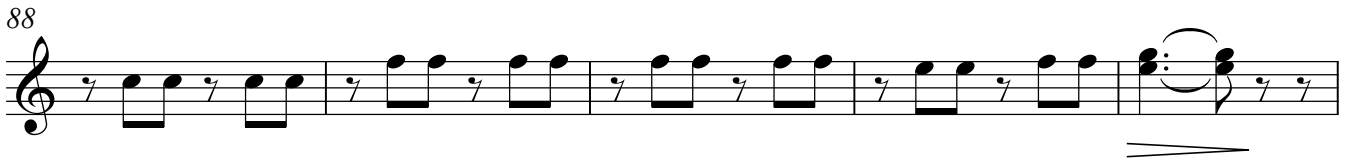
83



mf *cresc*


Musical staff 83-87: Treble clef, 4/4 time. Measures 83-87 contain eighth-note patterns with accents. Dynamics: *mf* at the start, *cresc* at the end.

88



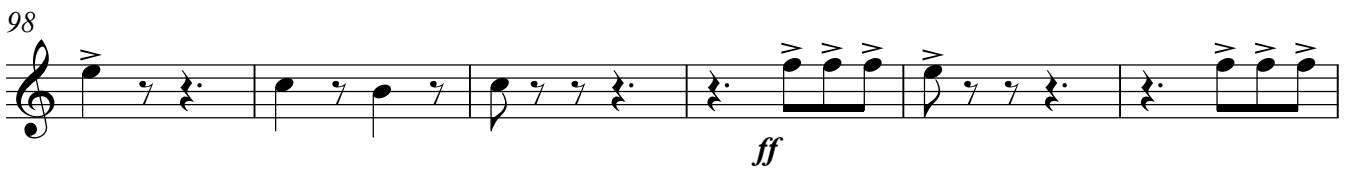
Musical staff 88-92: Treble clef, 4/4 time. Measures 88-92 contain eighth-note patterns. Measure 92 has a fermata over a chord. Dynamics: *cresc* leading to a hairpin.

93



Musical staff 93-97: Treble clef, 4/4 time. Measures 93-97 contain eighth-note patterns. Measure 97 has a sharp sign above a note. Dynamics: *cresc* leading to a hairpin.

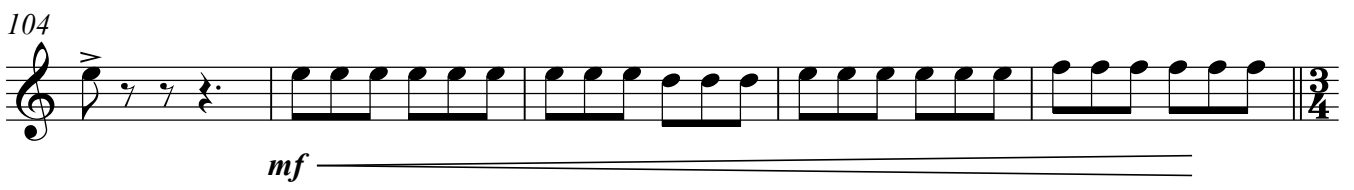
98



ff

Musical staff 98-103: Treble clef, 4/4 time. Measures 98-103 contain eighth-note patterns with accents. Dynamics: *ff* at the start.

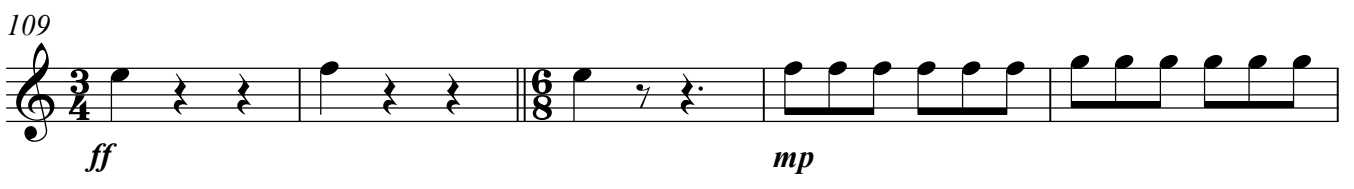
104



mf

Musical staff 104-108: Treble clef, 4/4 time. Measures 104-108 contain eighth-note patterns. Dynamics: *mf* at the start, hairpin across the staff.

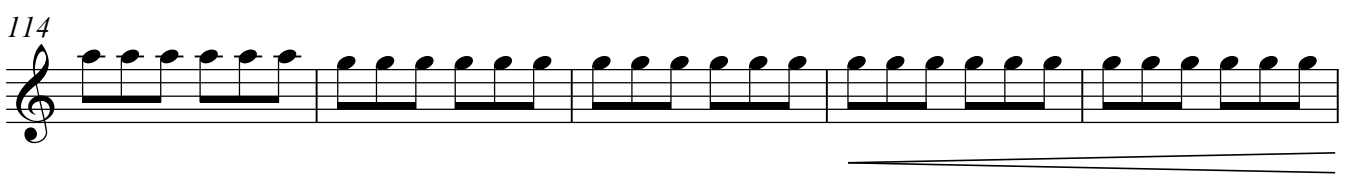
109



ff *mp*

Musical staff 109-113: Treble clef, 3/4 time (measures 109-111) and 6/8 time (measures 112-113). Measures 109-113 contain eighth-note patterns. Dynamics: *ff* at the start, *mp* later.

114



Musical staff 114-118: Treble clef, 4/4 time. Measures 114-118 contain eighth-note patterns. Dynamics: *cresc* leading to a hairpin.

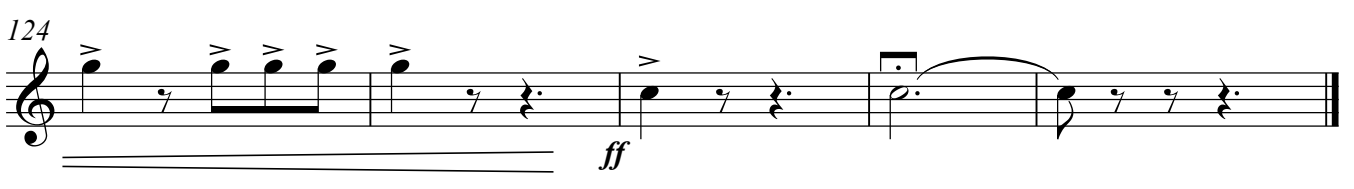
119



f *poc a poc acel.....*

Musical staff 119-123: Treble clef, 4/4 time. Measures 119-123 contain eighth-note patterns with accents. Dynamics: *f* at the start, *poc a poc acel.....* written below the staff.

124



ff

Musical staff 124-128: Treble clef, 4/4 time. Measures 124-128 contain eighth-note patterns with accents. Dynamics: *ff* at the start, hairpin across the staff.

Malagueña.

(Fantasia)

Laudes

Arr. Orq. Pulso y Pua
Gómez de Edeta.

Lento. **Allegretto.** **tempo**

23 *p* *f* *p* *f* *p* *f*

29 *rall.....* *ff* **Despacio** *mp*

35

40

45

50 *rubato.....* *rall...* **I° Tempo** *mf*

56 *f*

62

67 **Menos** *f* **3**

Detailed description: This is a musical score for a piece titled 'Malagueña' (Fantasia) for Laudens. The score is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The piece is divided into several sections with different tempo markings: 'Lento.' (slow), 'Allegretto.' (moderately fast), 'tempo' (normal), 'Despacio' (very slow), and 'Menos' (less). Dynamics include piano (p), forte (f), fortissimo (ff), mezzo-piano (mp), and mezzo-forte (mf). The score features various rhythmic patterns, including triplets and slurs. A repeat sign with a first ending bracket is present at the end of the piece. The score is numbered with measure numbers 23, 29, 35, 40, 45, 50, 56, 62, and 67.

Laudes

2

76 **Allegro (Zapateado)**

f *rall* *ff*

Musical staff 76-82: Treble clef, 6/8 time signature. Measures 76-82. Dynamics: *f*, *rall*, *ff*. Accents are present on notes in measures 76-82.

83

mf *cresc*

Musical staff 83-87: Treble clef, 6/8 time signature. Measures 83-87. Dynamics: *mf*, *cresc*. Accents are present on notes in measures 83-87.

88 *Soli*

Musical staff 88-92: Treble clef, 6/8 time signature. Measures 88-92. Dynamics: *Soli*. Accents are present on notes in measures 88-92.

93

Musical staff 93-97: Treble clef, 6/8 time signature. Measures 93-97. Dynamics: *mf*. Accents are present on notes in measures 93-97.

98

ff

Musical staff 98-103: Treble clef, 6/8 time signature. Measures 98-103. Dynamics: *ff*. Accents are present on notes in measures 98-103.

104

Musical staff 104-108: Treble clef, 6/8 time signature. Measures 104-108. Dynamics: *ff*. Accents are present on notes in measures 104-108.

109

ff *mp*

Musical staff 109-113: Treble clef, 3/4 time signature. Measures 109-113. Dynamics: *ff*, *mp*. Accents are present on notes in measures 109-113.

114

Musical staff 114-118: Treble clef, 3/4 time signature. Measures 114-118. Dynamics: *mp*. Accents are present on notes in measures 114-118.

119

f *poc a poc accel.....*

Musical staff 119-123: Treble clef, 3/4 time signature. Measures 119-123. Dynamics: *f*. *poc a poc accel.....* indicates a gradual acceleration. Accents are present on notes in measures 119-123.

124

ff

Musical staff 124-128: Treble clef, 3/4 time signature. Measures 124-128. Dynamics: *ff*. Accents are present on notes in measures 124-128.

Malagueña.

(Fantasia)

Arr. Orq. Pulso y Pua

Gómez de Edeta.

Guitarras

Lento.

Allegretto.

f *mp*

6

11

16

21 **tempo** *f* *p* *f* *p* *f* *poco rit*

27 *p* *f* *rall.....* *ff* **Despacio** 2

34 *mp* 3 3 3 3

51 **I° Tempo** *rubato.....rall.....* *mf*

59 *f*

65 **Menos** 4 *f* *f*

Guitarras

2

74

f *rall*

80 **Allegro (Zapateado)**

ff

85

mf *cresc*

90

95

101

ff *mf*

107

ff *f* *Soli*

112

117

f *poc a poc acel.....*

123

ff

Malagueña.

(Fantasia)

(Flaut / Oboe / Clarinet / Saxo / Fagot / Violin / Violoncelle.)

Flauta / Oboe / Violin

Arr. Orq. Pulso y Pua
Gómez de Edeta.

Lento. *f* **Allegretto.** *mp* *Soli*

7

13

19 **Tempo** *poco rit* *f* *f*

25 *f* *f* *rall.....*

31 *mp* *Despacio* *Como una copla*

36

41

46

The musical score is written in 3/4 time and consists of ten staves of music. It begins with a **Lento.** tempo and a forte (*f*) dynamic, featuring a triplet of eighth notes. The tempo changes to **Allegretto.** with a mezzo-piano (*mp*) dynamic. A *Soli* marking is present. The score includes various musical notations such as slurs, accents, and dynamic markings. A **Tempo** section begins at measure 19, marked *poco rit* and *f*. Measure 25 features a *rall.....* marking. At measure 31, the tempo is **Despacio** and the dynamic is *mp*, with the instruction *Como una copla*. The score concludes at measure 46.

51 *rubato*..... *Ossia 8^a* *rall...*

55 **I^o Tempo** **12** **Menos** *f*

71 *f* *cresc*

76 *f* *cresc*

80 **Allegro (Zapateado)**

85 *cresc*

90 *cresc*

102 *mf*

107 *ff*

119 *poc a poc acel*.....

123

Malagueña.

(Fantasia)

(Flaut / Oboe / Clarinet / Saxo / Fagot / Violin / Violoncelle.)

Arr. Orq. Pulso y Pua

Clarinete / Saxo.(sib)

Gómez de Edeta.

Lento. **f** **mp** **Allegretto.** **Soli**

7

13

19 **Tempo** **poco rit** **f** **f**

25 **f** **f** **rall.....**

31 **mp** **Despacio** **Como una copla**

36

41

46

51 ✓

rubato..... *rall...*

55 **I° Tempo** **12** **Menos**

f

71

76

f

80 **Allegro (Zapateado)**

85

cresc

90

102

mf

107

ff

119

poc a poc accel.....

123

Malagueña.

(Fantasia)

(Flaut / Oboe / Clarinet / Saxo / Fagot / Violin / Violoncelle.)

Arr. Orq. Pulso y Pua

Gómez de Edeta.

Violoncelle / Fagot.

Lento. **f** **mp**

Allegretto. **Soli.**

Tempo **poco rit** **f** **f**

Despacio **mp** *Como una copla* **rall.....**

7

13

19

25

31

36

41

46

51 *rubato*..... *rall...*

55 **I° Tempo** **12** **Menos** *f*

71 *f*

76 *f* *8ª ad lib*

80 **Allegro (Zapateado)** *f*

85 *cresc*

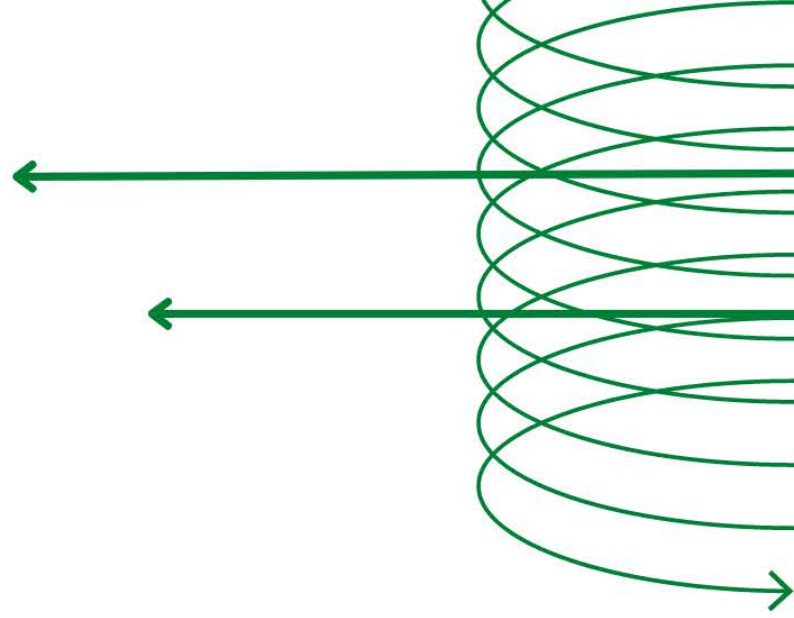
90 *mf*

102 *mf*

107 *ff*

119 *poc a poc acel*.....

123



fegip

Federación Española de Guitarra
e Instrumentos de Plectro

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