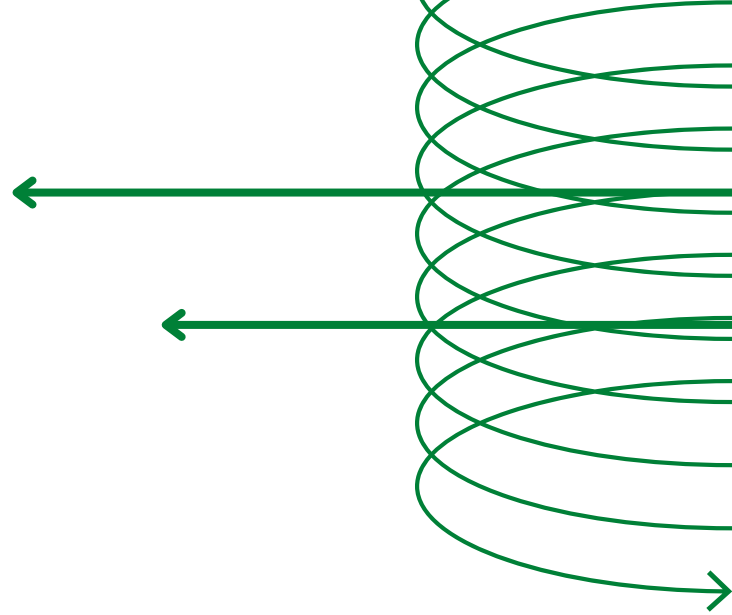


COLECCIÓN
GÓMEZ de EDETA
N.º 3



Mitxeles

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 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.

MITXELES

Sinopsis de la Marcha

Esta Marcha está dedicada a una persona en la que hemos hecho muchos años de andadura juntos.

La obra está llena de pinceladas que inician melodías de dos pueblos, País Vasco y Valenciá.

El tema es que (Txeles) nació en Vizcaya donde el autor trabajó durante 50 años, un día llegó el júbilo en el que tomaron como nueva residencia Liria.

La obra se expone, se desarrolla y llega su trío melodioso que va aumentando con sus contracantos, pasando por un proceso que determina con sus dos golpes (de PERCUSION) el cambio y fuerte final con tema Levantino que se expone y concluye la obra.

Liria 18 Enero de 2.015.

GÓMEZ de EDETA



MITXELES

Marcha

GÓMEZ de EDETA

3:50'' m 115-m.

Musical score for the first system of 'MITXELES'. The score is in 2/4 time and features the following instruments: Bandurria 1ª, Bandurria 2ª, Mandolina, Laud 1º, Laud 2º, Guitarra, Percussion Bombo y Plat, Percussion Caja, and Timpani. The tempo is marked as 115-m. and the dynamic is *f*. The score consists of 7 measures. The first four measures feature a complex rhythmic pattern with many sixteenth notes, while the last three measures are simpler, focusing on the melodic lines of the instruments.



Musical score for the second system of 'MITXELES', starting at measure 8. The instruments are: Band.1º, Band.2º, Mand.3º, Laud.1º, Laud.2º, Guit., Perc. Bbo+Plat, Perc. Caja, and Timp. The tempo is 115-m. and the dynamic is *f*. The score consists of 6 measures. The first three measures are mostly rests for the upper instruments, with activity in the lower instruments. The last three measures feature a more active melodic line for the upper instruments.

14

Band.1°

Band.2°

Mand.3°

Laud.1°

Laud.2°

Guit.

Perc. Bbo+Plat

Perc. Caja

Timp.



22

Band.1°

Band.2°

Mand.3°

Laud.1°

Laud.2°

Guit.

Perc. Bbo+Plat

Perc. Caja

Timp.

mp *cresc.* *f*

tr

46

Band.1°
Band.2°
Mand.3°
Laud.1°
Laud.2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.

Detailed description: This musical score covers measures 46 through 53. It features ten staves: Band.1°, Band.2°, Mand.3°, Laud.1°, Laud.2°, Guit., Perc. Bbo+Plat, Perc. Caja, and Timp. Measures 46-50 show a steady progression of notes in the upper strings and lutes, with a consistent rhythmic pattern in the percussion. Measures 51-53 introduce a new melodic line for the upper strings and lutes, while the percussion continues its pattern. The notation includes various note values, rests, and dynamic markings.



54

Band.1°
Band.2°
Mand.3°
Laud.1°
Laud.2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.

mf *f*

Detailed description: This musical score covers measures 54 through 61. It features the same ten staves as the previous section. Measures 54-56 show a dynamic shift from *mf* to *f* across all instruments. Measures 57-61 continue this dynamic level with more complex melodic and rhythmic patterns. The percussion parts are particularly active, with the Caja and Timp. playing a driving rhythm. The notation includes various note values, rests, and dynamic markings.

61

Band.1°

Band.2°

Mand.3°

Laud.1° *Tromb*

Laud.2°

Guit.

Perc. Bbo+Plat

Perc. Caja

Timp.

68

Band.1°

Band.2°

Mand.3°

Laud.1°

Laud.2°

Guit.

Perc. Bbo+Plat

Perc. Caja

Timp.

8ª optional

3

3

75

Band. 1°
Band. 2°
Mand. 3°
Laud. 1°
Laud. 2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.

Detailed description: This musical score covers measures 75 to 82. It features nine staves: Band. 1°, Band. 2°, Mand. 3°, Laud. 1°, Laud. 2°, Guit., Perc. Bbo+Plat, Perc. Caja, and Timp. The music is in a 3/4 time signature. The upper strings (Bands 1 and 2) play sustained notes with long slurs. The Mandolin (Mand. 3°) and Lutes (Laud. 1° and 2°) play rhythmic patterns. The Guitar (Guit.) plays a steady eighth-note accompaniment. The Percussion parts (Perc. Bbo+Plat, Perc. Caja, and Timp.) provide a consistent rhythmic foundation.



83

Band. 1°
Band. 2°
Mand. 3°
Laud. 1°
Laud. 2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.

p

Detailed description: This musical score covers measures 83 to 90. It features the same nine staves as the previous section. The music continues in the same 3/4 time signature. A dynamic marking of *p* (piano) is present in measures 83, 84, 85, 86, 87, 88, 89, and 90. The upper strings (Bands 1 and 2) play sustained notes with long slurs. The Mandolin (Mand. 3°) and Lutes (Laud. 1° and 2°) play rhythmic patterns. The Guitar (Guit.) plays a steady eighth-note accompaniment. The Percussion parts (Perc. Bbo+Plat, Perc. Caja, and Timp.) provide a consistent rhythmic foundation.

91

Band.1°
Band.2°
Mand.3°
Laud.1°
Laud.2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.



100

Band.1°
Band.2°
Mand.3°
Laud.1°
Laud.2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.

122

Band.1°
Band.2°
Mand.3°
Laud.1°
Laud.2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.

Detailed description: This musical score covers measures 122 to 127. It features ten staves: Band.1°, Band.2°, Mand.3°, Laud.1°, Laud.2°, Guit., Perc. Bbo+Plat, Perc. Caja, and Timp. The key signature has one flat (B-flat). Band.1° and Band.2° play a melodic line with eighth-note patterns and slurs. Mand.3° has rests in measures 122 and 127, with eighth-note patterns in 123-126, including triplets. Laud.1° and Laud.2° play chords and single notes. Guit. plays chords. Perc. Bbo+Plat plays chords. Perc. Caja plays a steady eighth-note pattern. Timp. plays a simple bass line.



128

Band.1°
Band.2°
Mand.3°
Laud.1°
Laud.2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.

Detailed description: This musical score covers measures 128 to 133. It features the same ten staves as the previous system. Band.1° and Band.2° continue with melodic lines, including triplets in measure 129. Mand.3° has rests in measures 128 and 133, with eighth-note patterns in 129-132, including triplets. Laud.1° and Laud.2° play chords and single notes. Guit. plays chords. Perc. Bbo+Plat plays chords. Perc. Caja plays a steady eighth-note pattern. Timp. plays a simple bass line.

134

Band.1°
Band.2°
Mand.3°
Laud.1°
Laud.2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.



140

Band.1°
Band.2°
Mand.3°
Laud.1°
Laud.2°
Guit.
Perc. Bbo+Plat
Perc. Caja
Timp.

MITXELES

Marcha

GÓMEZ de EDETA

3'50'' m 115-m.

f

12

23 *tr* *mp* *cresc.* *f* *tr* *tr*

33 *tr* *tr* **16** *ff* *f*

60

73 *8ª optional*

86 *p*

99

113 *f*

122

130

137 *3* *3* *3* *3* *3*

147 *rall.* *a Tpo.* *3* *3*

156 *f* *ff* *3* *3* *3* *3*

168

176 *3* *3*

MITXELES

Mandolina

Marcha

GÓMEZ de EDETA

115-m.

f

13

23 *mp* *cresc.* *f*

33 *tr* *tr* **14** *ff* *mf*

56 *f*

68 *solí* *3* *3*

80 *p* **15** *p*

104

113 *f* *3* *3* *3*

122 *3* *3* *3* *3* *3* *3* *3* *3*

134 *3* *3* *3* *3* *3* *3* *3* *3*

142 *solí* *3* *3* *rall.....*

152 *a tpo...* *solí* *mf* *solí* *3* *3* *3* *3*

161 *f* *ff*

171

MITXELES

Marcha

GÓMEZ de EDETA

115-m.

f

10

23

mp *cresc...* *f*

35

ff *f*

48

mf *f*

60

Tromb

71

83

p *f*

99

3

113

f

125

139

151 *rall.....a Tpo.*

mf

162

f *ff*

171

5

5

3

3

MITXELES

Marcha

GÓMEZ de EDETA

115-m.

f

13

mp

24

cresc. *f*

35

ff *f*

48

mf *f*

62

76

87

p 2

100

112

f

126

138

149

rall.....a Tpo. *mf*

160

f *ff*

172

Percussion
Plato+Bobo

MITXELLES

Marcha

GÓMEZ de EDETA

115-m

Musical staff 1: Measures 1-10. Includes dynamic markings *f* and *mp*, and articulation marks.

Musical staff 2: Measures 11-25. Includes dynamic marking *f* and articulation marks.

Musical staff 3: Measures 26-43. Includes dynamic marking *f* and articulation marks.

Musical staff 4: Measures 44-66. Includes dynamic marking *f* and articulation marks.

Musical staff 5: Measures 67-85. Includes dynamic marking *f* and articulation marks.

Musical staff 6: Measures 86-130. Includes dynamic marking *f* and articulation marks.

Musical staff 7: Measures 131-150. Includes dynamic markings *mf* and *f*, and articulation marks.

Musical staff 8: Measures 151-165. Includes dynamic markings *soli* and *ff*, and articulation marks.

rall.....

MITXELES

Percussion
CAJA

GÓMEZ de EDETA

Marcha

115-m

15 *f*

Musical notation for measures 15-25, starting with a dynamic marking of *f*. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes.

25 *mp* *cresc...* *f*

Musical notation for measures 25-34, starting with a dynamic marking of *mp*, followed by a *cresc...* marking, and ending with a *f* marking. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#).

35 *ff*

Musical notation for measures 35-50, starting with a dynamic marking of *ff*. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#).

51 *mf* *f*

Musical notation for measures 51-66, starting with a dynamic marking of *mf*, followed by a *f* marking. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#).

67

Musical notation for measures 67-86, consisting of a single staff with a treble clef and a key signature of one sharp (F#).

87 *f*

Musical notation for measures 87-126, starting with a dynamic marking of *f*. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#).

127

Musical notation for measures 127-142, consisting of a single staff with a treble clef and a key signature of one sharp (F#).

141 *rall.....a tpo*

Musical notation for measures 141-158, starting with a *rall.....a tpo* marking. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#).

159 *mf* *sol* *ff*

Musical notation for measures 159-174, starting with a dynamic marking of *mf*, followed by a *sol* marking, and ending with a *ff* marking. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#).

MITXELLES

Marcha

GÓMEZ de EDETA

Timpani



115-m

19 *f*

41 *mp* *cresc.* *f* *ff*

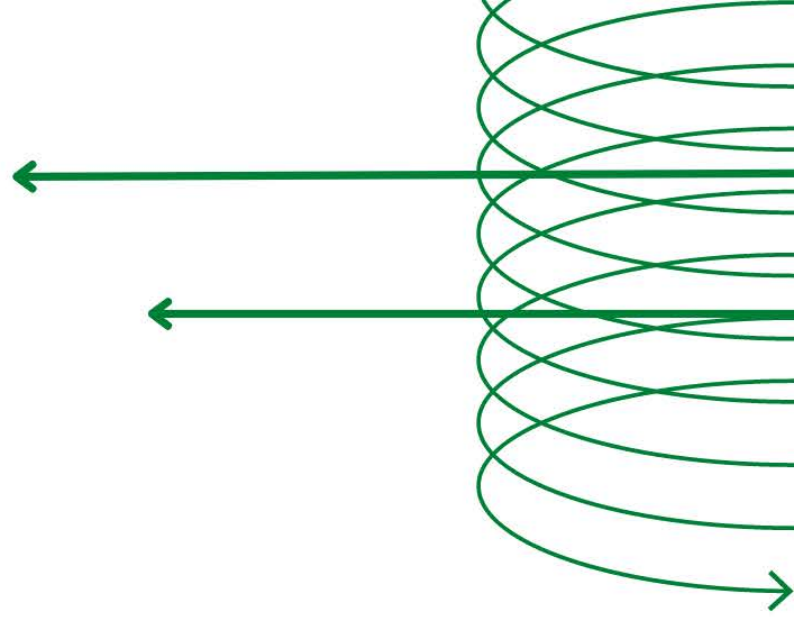
71 *f* *p*

94 *f*

124

146 *rall.....a po.* *mf* *f*

164 *solli* *ff* *ff*



fegip

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