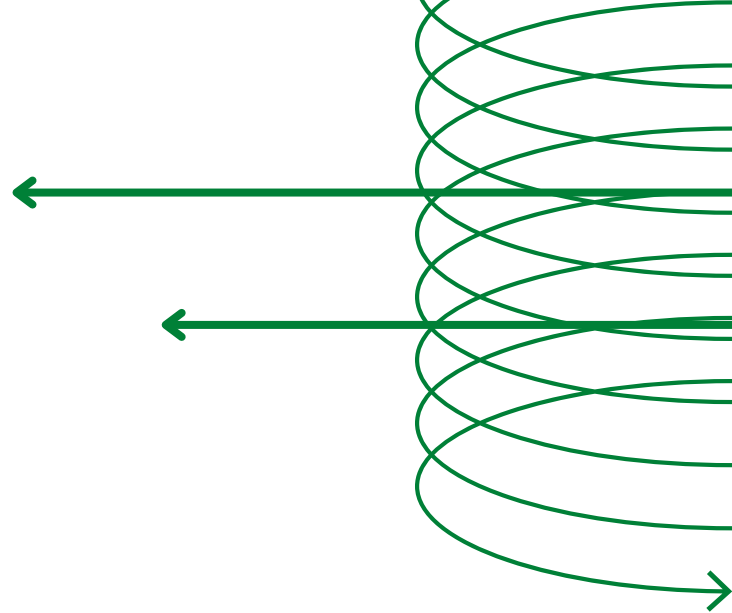


COLECCIÓN  
GÓMEZ de EDETA  
N.º 5



# Pedalpeñ

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.



# PEDALPEÑ

(Marcha. descrip. ded. Peña PEDAL)

GÓMEZ de EDETA

3,45 m (m.♩-114)

Mandolin 1° *f*

Mandolin 2° *f* Es la peña el pedal de Liria

Lute *f*

Guitar *f*

Percussion Caja *f*

Percussion Bbo+Plat *f*

Timpani *f*

*mp*

8

Mand.1° *mf*

Mand.2° *mf*

Lute *mf*

Guit. *mf*

Perc. Caja *mf*

Perc. Bbo+Plat *mf*

Timp. *mf*

*mf* 2ª vez letra

15

Mand.1° *mf*

Mand.2° *mf*

Lute *mf*

Guit. *mf*

Perc. Caja *mf*

Perc. Bbo+Plat *mf*

Timp. *mf*

22

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

*f*

1.

Detailed description: This system of musical notation covers measures 22 through 28. It features seven staves: Mand.1°, Mand.2°, Lute, Guit., Perc. Caja, Perc. Bbo+Plat, and Timp. The Mand.1° and Mand.2° parts play a fast, rhythmic sixteenth-note pattern. The Lute and Guit. parts provide harmonic support with chords and single notes. The Perc. Caja part has a consistent rhythmic pattern. The Perc. Bbo+Plat and Timp. parts are mostly silent. A dynamic marking of *f* (forte) is present. A first ending bracket labeled '1.' spans the final two measures of this system.

29

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

*f*

2.

Detailed description: This system of musical notation covers measures 29 through 37. It features the same seven staves as the previous system. The Mand.1° part has a first ending bracket labeled '2.' over measures 29-31. The Mand.2° part includes triplet markings over measures 30-32. The Perc. Caja part has a complex rhythmic pattern with many sixteenth notes. The Perc. Bbo+Plat part has a similar rhythmic pattern. The Timp. part has a few notes. A dynamic marking of *f* is present. A second ending bracket labeled '2.' spans the final two measures of this system.

38

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

Detailed description: This system of musical notation covers measures 38 through 44. It features the same seven staves. The Mand.1° part has a first ending bracket over measures 38-40. The Mand.2° part has a simple rhythmic pattern. The Lute and Guit. parts have a consistent harmonic accompaniment. The Perc. Caja and Perc. Bbo+Plat parts have a consistent rhythmic pattern. The Timp. part is mostly silent.



76

Mand.1° *mf* *tr*

Mand.2° *mf*

Lute *mf*

Guit. *mf*

Perc. Caja *mf*

Perc. Bbo+Plat *mf*

Timp.

Detailed description: This system covers measures 76 to 84. Mandolin 1° plays a rhythmic pattern of eighth notes with a trill (tr) in measures 76, 78, and 80. Mandolin 2°, Lute, and Guitar play sustained chords. Percussion includes a consistent pattern on the Caja and Bbo+Plat. The dynamic is marked *mf*.

85

Mand.1° *tr*

Mand.2°

Lute

Guit.

Perc. Caja *f*

Perc. Bbo+Plat *f*

Timp.

Detailed description: This system covers measures 85 to 92. Mandolin 1° features a trill (tr) in measure 85 and triplet markings (3) in measures 89-91. Mandolin 2° has a quintuplet (5) in measure 91. Lute and Guitar continue with chords. Percussion changes to a *f* dynamic in measure 89. The system ends with a double bar line in measure 92.

93

Mand.1°

Mand.2°

Lute

Guit.

Perc. Caja

Perc. Bbo+Plat

Timp.

Detailed description: This system covers measures 93 to 100. Mandolin 1° has a trill (tr) in measure 93. Mandolin 2° and Lute play sustained chords. Guitar plays a rhythmic pattern of eighth notes. Percussion continues with the same pattern as in the previous system. The system ends with a double bar line in measure 100.



100

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

Detailed description: This system of music covers measures 100 to 107. The Mandolin 1 part features a complex, fast-moving melodic line with many sixteenth notes. The Mandolin 2 part plays a steady, rhythmic accompaniment with quarter notes and eighth notes. The Lute and Guitar parts provide harmonic support with chords and arpeggiated patterns. The Percussion section includes a consistent pattern of eighth notes on the Caja and Bbo+Plat, while the Timpani part remains silent.

108

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

Detailed description: This system of music covers measures 108 to 117. The Mandolin 1 part continues with its intricate melodic line, showing some chromatic movement. The Mandolin 2 part maintains its rhythmic accompaniment. The Lute and Guitar parts continue with their harmonic patterns. The Percussion section remains active with the same eighth-note patterns on the Caja and Bbo+Plat. The Timpani part is still silent.

118

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

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

*Letra*

Detailed description: This system of music covers measures 118 to 125. The Mandolin 1 part features a series of triplets and trills, marked with a forte (*ff*) dynamic. The Mandolin 2 part has a melodic line that includes the word "Letra" written above it. The Lute and Guitar parts continue with their harmonic accompaniment, also marked with *ff*. The Percussion section continues with its rhythmic patterns, marked with *ff*. The Timpani part has a rhythmic pattern in the final measures, also marked with *ff*.

127 <sup>(tr)</sup>

Mand.1°

Mand.2° *Letra*

Lute

Guit.

Perc. Caja

Perc. Bbo+Plat

Timp.

*mp*

136

Mand.1°

Mand.2° *Letra*

Lute

Guit.

Perc. Caja

Perc. Bbo+Plat

Timp.

144

Mand.1° *tr* *soli*

Mand.2° *ff* *Pe dal peñ Pe dal peñ...*

Lute

Guit. *ff*

Perc. Caja *ff*

Perc. Bbo+Plat *ff* *soli-Plat*

Timp. *ff*



# PEDAL PEÑ

(Marcha descip. del Peña PEDAL)

GÓMEZ de EDETA

3,45 m (m. 1-114)

The musical score is written for Bandurria 1º in 2/4 time. It consists of 136 measures across 11 staves. The score includes various musical notations such as dynamics (f, mf, mp, ff, tr), articulation (accents, slurs), and performance instructions (trills, triplets, and 'solí' markings). The piece features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The score is divided into sections with measure numbers 13, 23, 37, 55, 87, 101, 116, and 136. The final section from measure 116 to 136 includes 'solí' markings and a 'mp' dynamic.

# PEDALPEÑ

Bandurria 2º

(Marcha, descrip. ded. Peña PEDAL)

GÓMEZ de EDETA

7

20

33

51

72

91

110

130

139

*f*

*mf*

*mp*

*f*

*f*

*mf*

*p*

*mf*

*f*

*f*

*ff*

*mp*

*f*

*ff*

1. 2-3-3-3

1. 2.

5

5

# PEDALPEÑ

(Marcha descript. del Peñá PEDAL)

GÓMEZ de EDETA

Laudes

The musical score is written for a piano and consists of 144 measures. It is in 2/4 time and features a variety of dynamics and articulations. The score is divided into several systems, with measure numbers 25, 42, 58, 82, 100, 118, 134, and 144 marking the beginning of new systems. The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). The score includes first and second endings, a 4-measure rest, and a trill. The piece concludes with a fermata over the final note.

25 *f* *mf* *f* 1. 2. *f* *ff* *mf*

42 1. 2. *f* *ff* *mf*

58 4 4 *p* *mf*

82 *f*

100 *f*

118 *ff*

134 *mp* *f*

144 *ff* *tr*

# PEDALPEÑ

(Marcha, descrip. ded. Peña PEDAL)

GÓMEZ de EDETA

Guitarras

2 *f*

19 *mp*

35 *f*

50 *p*

67 *f*

82 *f*

97 *f*

111 *ff*

126 *mp*

140 *f*

# PEDALPEÑ

(Marcha descript. del Peñ PEDAL)

GÓMEZ de EDETA

18 *f* *mp* *mf* 1. 2.

32 *f* 1.

49 2. *ff* *p*

75 *mf*

92 *f*

107 *ff*

124 *mp* *f*

140 *ff*



# PEDALPEÑ

(Marcha. descrip. decd. Peña PEDAL)

GÓMEZ de EDETA

Percussion  
Bbo+Plat

22 **2** *f* *mp* *f*

38 *ff*

53 **4** **2** **16** *mf*

86 *f*

101

115 *ff* **2** *p*

129 *mp* *f* *ff* *soli-Plat*

# PEDALPEÑ

(Marcha. descrip. ded. Peña PEDAL)

GÓMEZ de EDETA

Timpani/Timbales

2

*f*

*mp*

21

1. 2.

*f*

13

Detailed description: This musical staff covers measures 1 to 13. It begins with a whole rest in measure 1. Measures 2-5 contain eighth notes with a forte (*f*) dynamic. Measures 6-10 contain eighth notes with a mezzo-piano (*mp*) dynamic. Measures 11-13 contain eighth notes with a forte (*f*) dynamic. There are first and second endings indicated by brackets above the staff.

47

1. 2.

*ff*

30

29

*ff*

46

Detailed description: This musical staff covers measures 14 to 46. It starts with a first and second ending bracket above measures 14-15. Measures 16-28 contain eighth notes with a fortissimo (*ff*) dynamic. Measures 29-31 contain eighth notes with a fortissimo (*ff*) dynamic. Measures 32-46 contain eighth notes with a fortissimo (*ff*) dynamic. A fermata is placed over measure 46.

130

*mp*

5

*f*

129

Detailed description: This musical staff covers measures 47 to 129. Measures 47-50 contain eighth notes with a mezzo-piano (*mp*) dynamic. Measures 51-129 contain eighth notes with a forte (*f*) dynamic. A fermata is placed over measure 129.

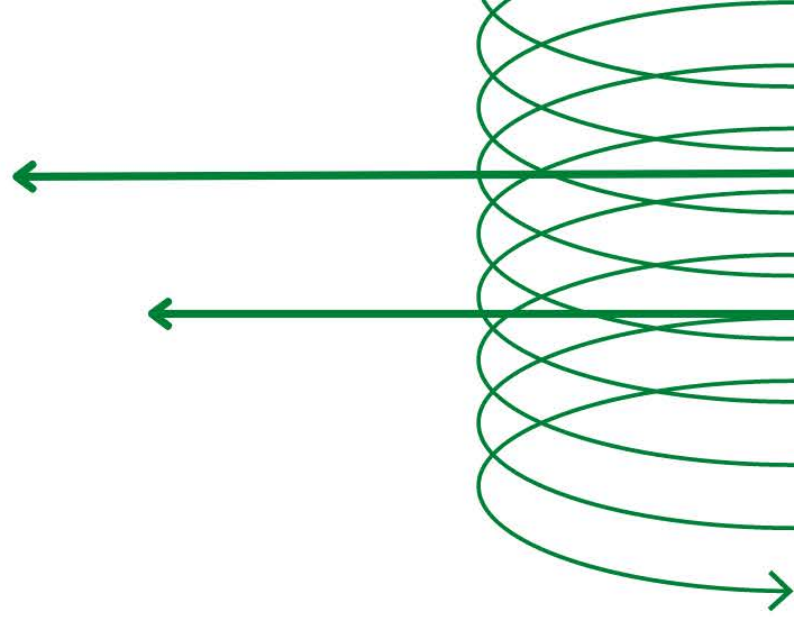
144

*ff*

144

Detailed description: This musical staff covers measures 130 to 144. It contains eighth notes with a fortissimo (*ff*) dynamic. A fermata is placed over measure 144.





**fegip**

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