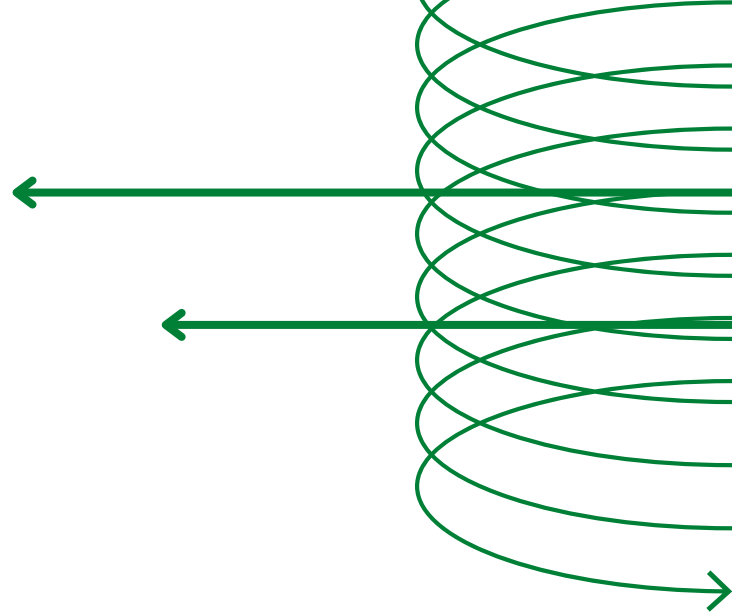


COLECCIÓN
GÓMEZ de EDETA
N.º 9



ZAYYAN

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.

ZAYYAN

GÓMEZ de EDETA

4'25''m

Marcha de Concerto-Lenta

(Marxa Mora)

Band, 1^o

Band, 2^o

Laud

Guitar

Percussion
Bong, Pand, Caja

Cymbals
Plat, B^o Gong

Timpani

This system contains the first six staves of the score. The instruments are Band 1^o, Band 2^o, Laud, Guitar, Percussion (Bongos, Pander, Caja), Cymbals (Plat, B^o Gong), and Timpani. The music is in 3/4 time with a key signature of one flat. The first staff has a dynamic marking of *mf*. Percussion parts include *mf* for Bongos/Pander/Caja and *mf* for Bombo/Plat/Gong. There are triplets and a *Caja* section marked *P. Chocados*.

Mand. 1^o

Mand. 2^o

Lute

Guit.

Perc.

Cym.

Timp.

This system contains staves 7 through 12. The instruments are Mand. 1^o, Mand. 2^o, Lute, Guit., Perc., Cym., and Timpani. The music continues with a dynamic marking of *mp* for the Mandelins, Lute, and Guitars. Percussion parts are marked *mp*.

Mand. 1^o

Mand. 2^o

Lute

Guit.

Perc.

Cym.

Timp.

This system contains staves 13 through 22. The music features a *mf* dynamic marking for the Mandelins, Lute, and Guitars. Percussion parts are marked *mf*. There are triplets and a *8va* marking for the Mandelins.

Mand. 1^o

Mand. 2^o

Lute

Guit.

Perc.

Cym.

Timp.

This system contains staves 23 through 32. The music features a *p* dynamic marking for the Mandelins, Lute, and Guitars. Percussion parts include *p* for Bongos/Pander/Caja and *p* for Bombo/Plat/Gong. There are triplets and a *8va* marking for the Mandelins. Percussion parts include *1^o vez P/ 2^o f* and *solo 2^o vez f* for the Bongos/Pander/Caja and Bombo/Plat/Gong.

Mand. 1^o
Mand. 2^o
Lute
Guit.
Perc.
Cym.
Timp.

Mand. 1^o
Mand. 2^o
Lute
Guit.
Perc.
Cym.
Timp.

Mand. 1^o
Mand. 2^o
Lute
Guit.
Perc.
Cym.
Timp.

Mand. 1^o
Mand. 2^o
Lute
Guit.
Perc.
Cym.
Timp.

76

Mand. 1^o
Mand. 2^o
Lute
Guit.
Perc.
Cym.
Timp.

Detailed description: This system covers measures 76 to 84. Mandolin 1 plays a melodic line with trills and slurs. Mandolin 2 provides harmonic support with chords and eighth-note patterns. Lute and guitar play a steady eighth-note accompaniment. Percussion features a consistent rhythmic pattern with snare and cymbal. Timpani has a few notes at the end of the system.

85

Mand. 1^o
Mand. 2^o
Lute
Guit.
Perc.
Cym.
Timp.

Detailed description: This system covers measures 85 to 94. Mandolin 1 continues with melodic lines and trills. Mandolin 2 has more active eighth-note passages. Lute and guitar maintain the accompaniment. Percussion becomes more active with a drum roll in measure 94. Timpani has triplet patterns in the final measures.

95

Mand. 1^o
Mand. 2^o
Lute
Guit.
Perc.
Cym.
Timp.

ff

Detailed description: This system covers measures 95 to 100. The music is marked *ff* (fortissimo). Mandolin 1 has a melodic line with trills. Mandolin 2 plays a dense eighth-note texture. Lute and guitar continue with accompaniment. Percussion is very active with a drum roll. Timpani has a rhythmic pattern with triplets.

100

Mand. 1^o
Mand. 2^o
Lute
Guit.
Perc.
Cym.
Timp.

ff

Lina, 22. Agost 2011
Atede Zenóg

Detailed description: This system covers measures 100 to 104. The music is marked *ff*. Mandolin 1 has a melodic line with trills and slurs. Mandolin 2 has a dense eighth-note texture. Lute and guitar continue with accompaniment. Percussion is very active with a drum roll. Timpani has a rhythmic pattern with triplets. The score ends with the date and name: Lina, 22. Agost 2011, Atede Zenóg.

ZAYYAN

(Marxa Mora)

Bandurria, 1º

Marcha de Concierto-Lenta

GÓMEZ de EDETA

4

mf

f

11

mp

18

24

8^{va}

32

8^{va}

p

39

45

51

1. 2.

f

Band, 1°

2

57

f

66

f

73

f

79

84

89

ff

96

ff

102

ZAYYAN

(Marxa Mora)

Bandurria, 2º

GÓMEZ de EDETA

3
f

11

20

28

mf *p*

37 *1º vez P/ 2º f*

43

49

1. 2.

55

f

63

Musical staff 63-68: Treble clef, key signature of one flat. Measures 63-65 contain eighth notes and quarter notes. Measure 66 has a double bar line. Measures 67-68 feature a dynamic marking of *f* and consist of eighth notes with accents.

69

Musical staff 69-73: Treble clef. Measures 69-73 consist of eighth notes with accents, grouped in pairs.

74

Musical staff 74-78: Treble clef. Measures 74-78 consist of eighth notes with accents, grouped in pairs.

79

Musical staff 79-84: Treble clef. Measures 79-84 feature sixteenth notes with slurs and accents.

85

Musical staff 85-91: Treble clef. Measures 85-91 feature sixteenth notes with slurs and accents, including a triplet in measure 90.

92

Musical staff 92-95: Treble clef. Measures 92-95 feature eighth notes with accents. A dynamic marking of *ff* is present below the staff.

96

Musical staff 96-99: Treble clef. Measures 96-99 feature sixteenth notes with slurs and accents. A dynamic marking of *ff* is present below the staff.

100

Musical staff 100-104: Treble clef. Measures 100-104 feature sixteenth notes with slurs and accents, including a triplet in measure 103.

ZAYYAN

(Marxa Mora)

Laud

GÓMEZ de EDETA

mf *f*

9 *mp*

20

26 *mf*

31 *p* *1º vez P/ 2º f*

39

47 1. 2.

55 *f* *f*

63 *Soli* *ff*

Laud

2

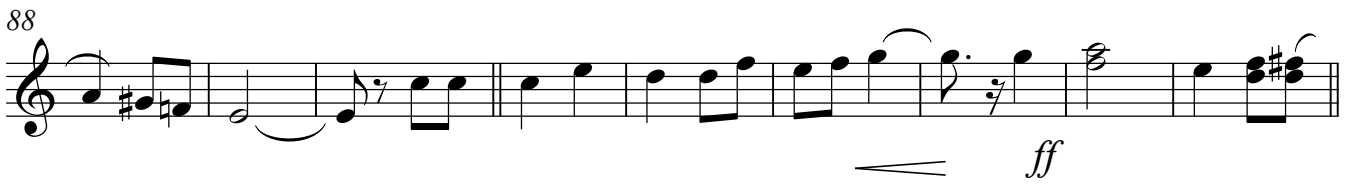
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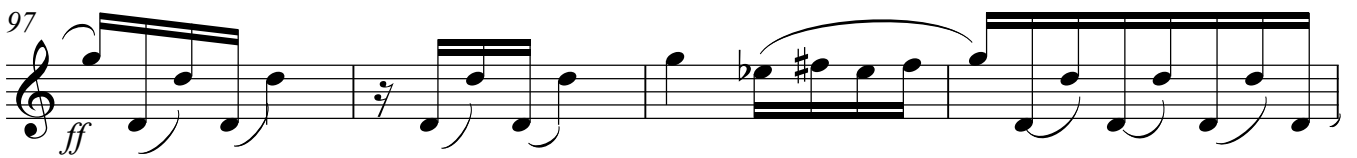
79



88



97



101



ZAYYAN

(Marxa Mora)

GÓMEZ de EDETA

Guitar/ Guitarras

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measures 1-4 feature a melodic line with triplets of eighth notes, starting with a *mf* dynamic and ending with a *f* dynamic. Measures 5-8 provide a harmonic accompaniment with chords and a melodic line.

Musical notation for measures 9-18. Measures 9-12 continue the accompaniment from the previous system. Measures 13-18 feature a melodic line with a *mp* dynamic.

Musical notation for measures 19-26. This system contains a continuous melodic line with a *mf* dynamic.

Musical notation for measures 27-33. This system contains a continuous melodic line with a *mf* dynamic.

Musical notation for measures 34-41. Measure 34 begins with a sharp sign (#) indicating a key change to one sharp (F#). The system contains a continuous melodic line.

Musical notation for measures 42-49. This system contains a continuous melodic line.

Musical notation for measures 50-57. Measures 50-54 include a first ending bracket labeled "1." and a second ending bracket labeled "2.". The system contains a continuous melodic line.

Musical notation for measures 58-65. Measures 58-61 continue the melodic line. Measures 62-65 feature a melodic line with a *f* dynamic.

Guitar

65

ff

72

78

84

90

96

101

ZAYYAN

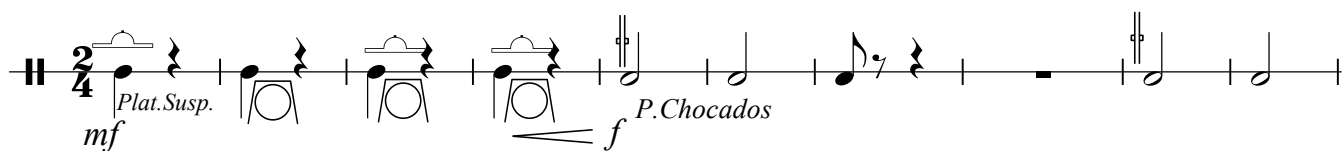
Cymbals
Plat, B°, Gong



(Marxa Mora)

GÓMEZ de EDETA

11



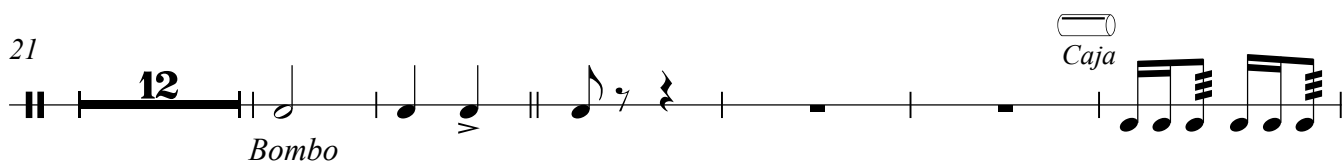
mf *Plat.Susp.* *f* *P. Chocados*

11



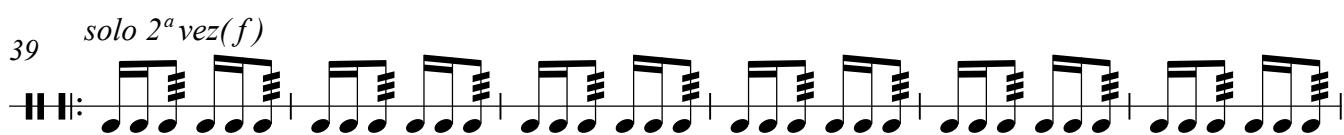
mp

21



f *Caja* *Bombo*

39



solo 2ª vez (f)

45

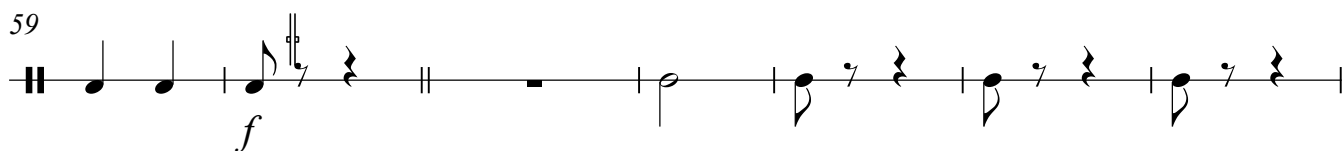


51



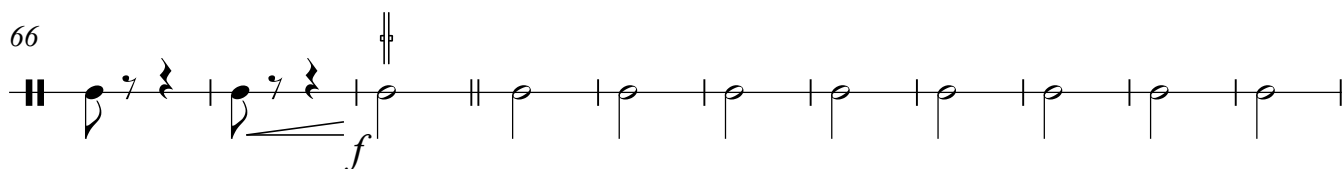
1. 2.

59



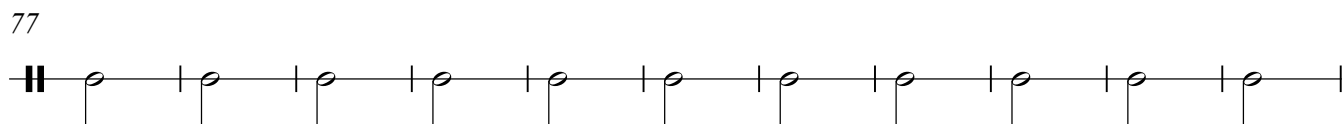
f

66

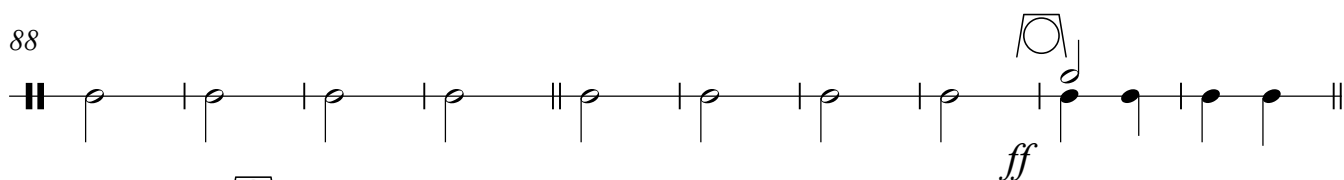


f

77

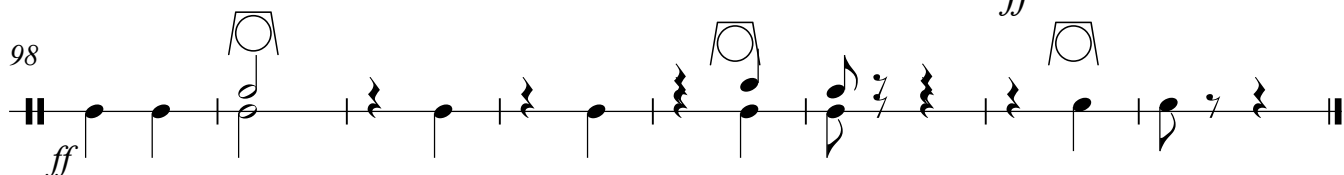


88



ff

98



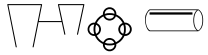
ff

ZAYYAN

(Marxa Mora)

Percussion
Bong, Pand, Caja

GÓMEZ de EDETA



Bongos/ Pander/ Caja

9

Caja *mf* Caja *f*

16

34

8 4

42

p 1ª *p*/ 2ª *f*

50

f 1. 2.

58

f

65

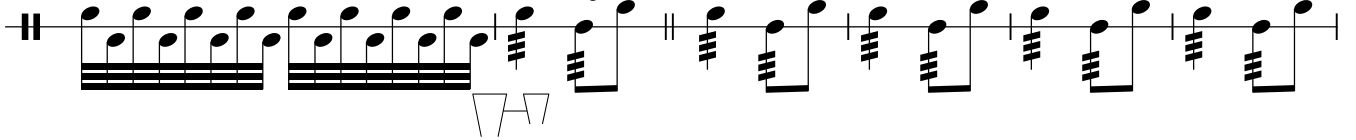
Percussion
Bong,Pand,Caja

2

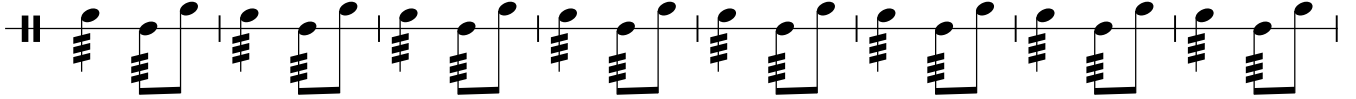
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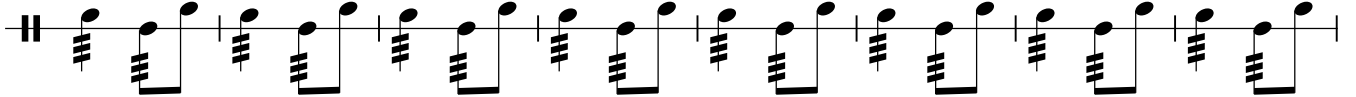
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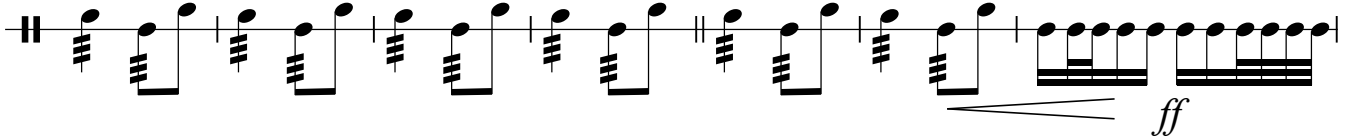
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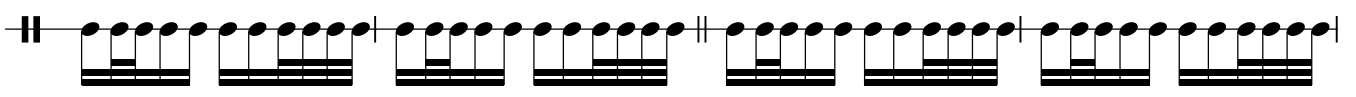
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88



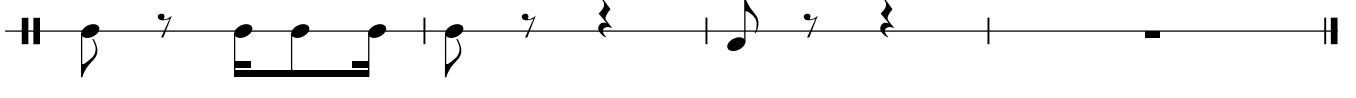
95



99



102



ZAYYAN

(Marxa Mora)

Timpani

GÓMEZ de EDETA

2
mf \leftarrow *f*

9
mp

15
mp

21

25

29
mf

32
p 3

Timpani

2

39 **13**

1. 2.

f *f*

57 **5**

f

68 **11** **7**

ff

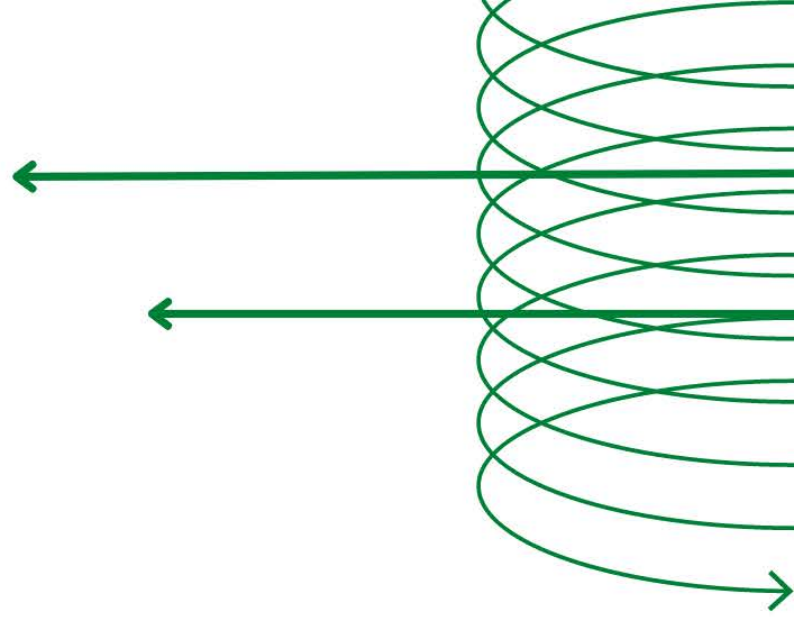
94 **3** **3**

ff

101 **3** **3**

ff

Liria, 22, Agost. 2011
Atede Zemóg



fegip

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e Instrumentos de Plectro

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