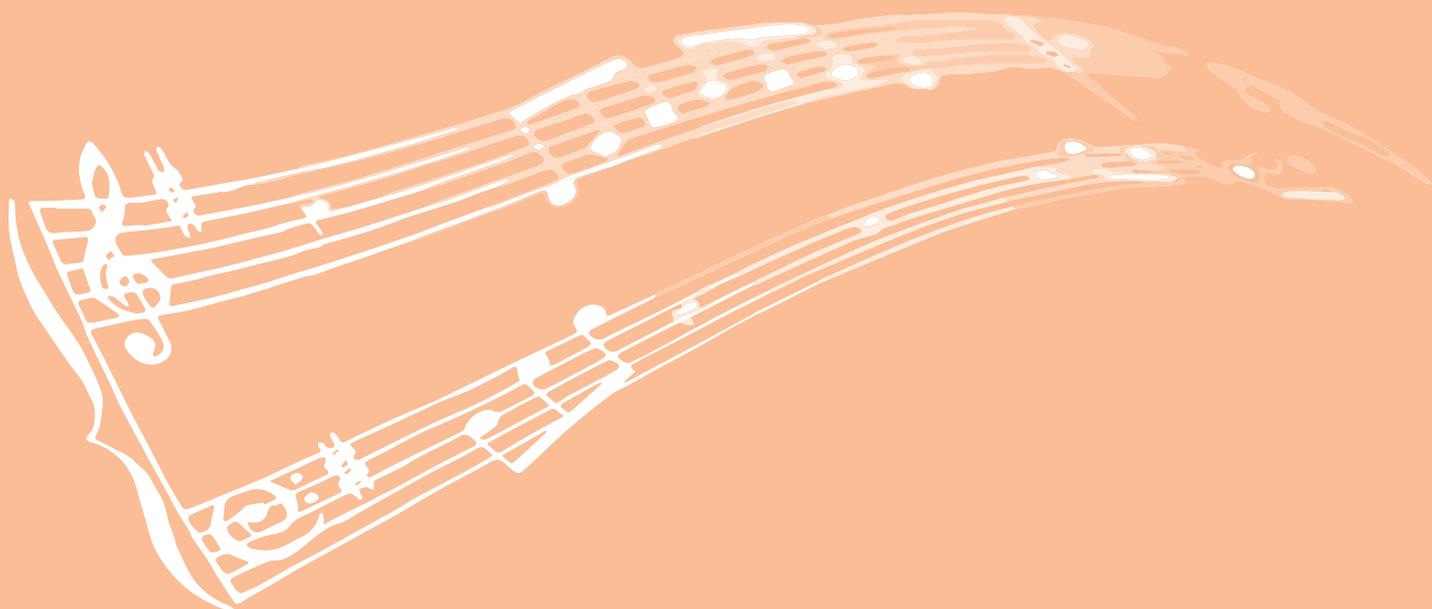


VIII Concurso Galego de  
**Composición**  
para Banda de Música

2015

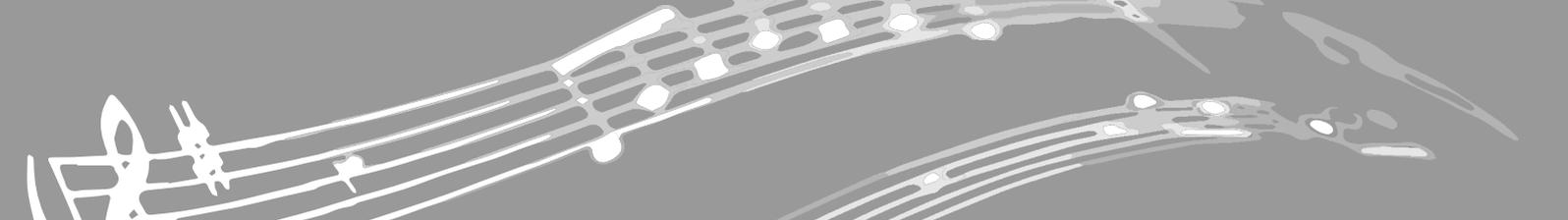


**As Lúas**

Juan Pérez Berná

**VIII Concurso de Composición para Banda de Música**  
Sección Segunda |Primeiro premio

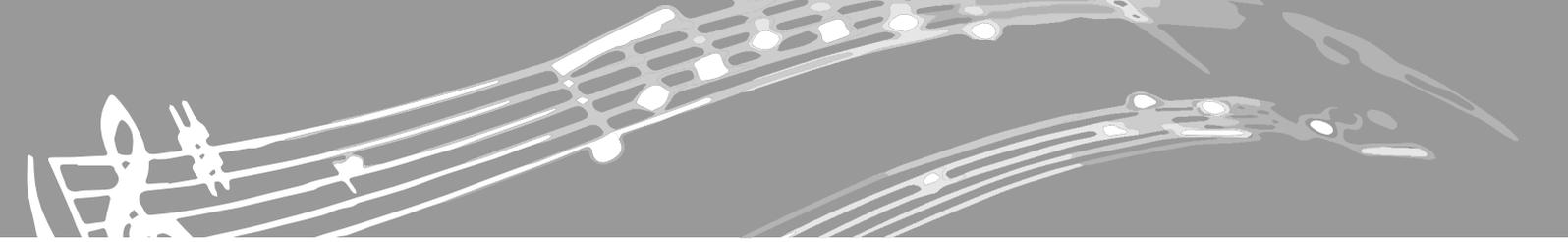
Versión completa



Ás portas xa dunha primeira década de vida do noso Concurso de Composición, podemos facer balance positivo dunha iniciativa que emprenderon con gran acerto compañeiros directivos que nos precederon. Gracias a aqueles, co decidido apoio da Xunta de Galicia, Consellería de Cultura, Educación e Ordenación Universitaria a través da Axencia Galega das Industrias Culturais iniciouse, e está a consolidarse, un evento anual trascendental para o presente e futuro cultural musical de Galicia. Dispostas as bases dun concurso cada vez máis aberto e integrador, fórxase un importante legado que futuras xeracións herdarán de comprometidos autores. Para sempre, partituras compostas a partir dunha mirada profunda cara a Galicia dos nosos soños, pousaranse nos atrás de miles de músicos das nosas Bandas e doutras moitas que desexen compartir o noso patrimonio artístico, para converterse en harmónica mensaxe sonora, na música que nos une. Prestixiadas as nosas agrupacións coa labor de creativos compositores, adentrarémonos da súa man polos moi diversos camiños, mesmo recónditas corredeiras, en cada paraxe, episodio histórico, sentimento compartido... Perdurará ata o confín dos tempos como contribución dos músicos á posta en valor da nosa historia como pobo.

Cítanse as obras premiadas polos xurados das sucesivas edicións deste Concurso de Composición para Banda:

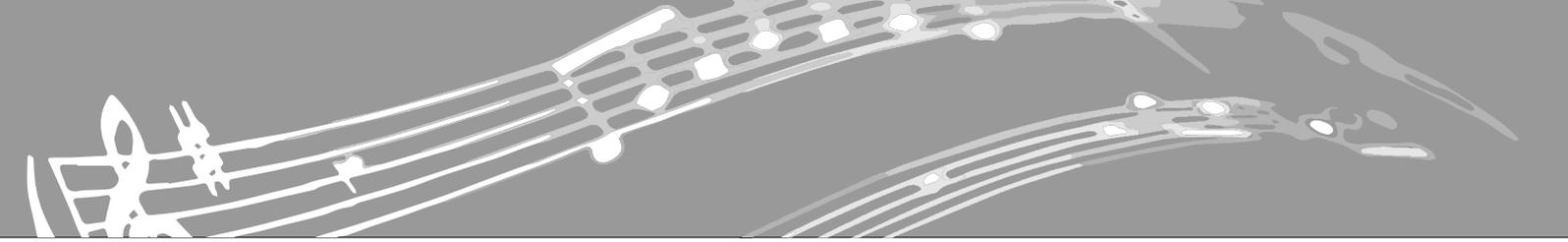
**O Soño de Breogán** de Juan Durán  
**Irmandiños** de Juan Fernández Gúzman  
**A Pedra da Serpe** de José L. Represas  
**A lenda da Santa Compañía** de David Cuevas  
**O misterio do Castelo de Pambre** de Víctor Enguídanos Royo  
**Na Galiza** de Paulino Pereiro Martínez  
**Insomnio** de Juan Eiras Tojo  
**A Revolta Irmandiña** de Raúl Martín Niñerola  
**Terra de Oestrimnios** de Andrés Álvarez  
**Monte Medulio** de Andrés Álvarez  
**Marea Negra** de Antón Alcalde  
**Pórtico** de Antón Alcalde  
**Dolmen** de Antón Alcalde  
**Camiños da Fin da Terra** de Antón Alcalde  
**Noite de defuntos** de Antón Alcalde  
**Auga levada** de Juan Eiras Tojo  
**Espírito Galego** de Santiago Quinto Serna



**A Batalla de Elviña** de Manuel A. López Pérez  
**Camiños da Luz** de Santiago Fontes  
**Arieñium** de José Ignacio Blesa Lull  
**Codex Calixtinus** de Miguel Brotóns Pérez  
**Aires do Norte** de Jaime Ismael Enguídanos Royo

Nesta última edición incrementouse a participación de compositores de xeito chamativo, cuádruplicouse o número de obras presentadas a concurso. Noraboa aos compositores participantes, premiados ou non. Gracias por considerar as nosas Bandas merecedoras do voso esforzo creativo. Todos recibiredes o máis valioso premio, a interpretación do voso repertorio en futuros programas das Bandas de Música para tódolos públicos.

Armando Morales Blanco  
Presidente de FGBMP



A Federación Galega de Bandas de Música Populares, da que forman parte máis de seis mil músicos de toda Galicia, ten un importante papel na conservación da cultura da nosa comunidade.

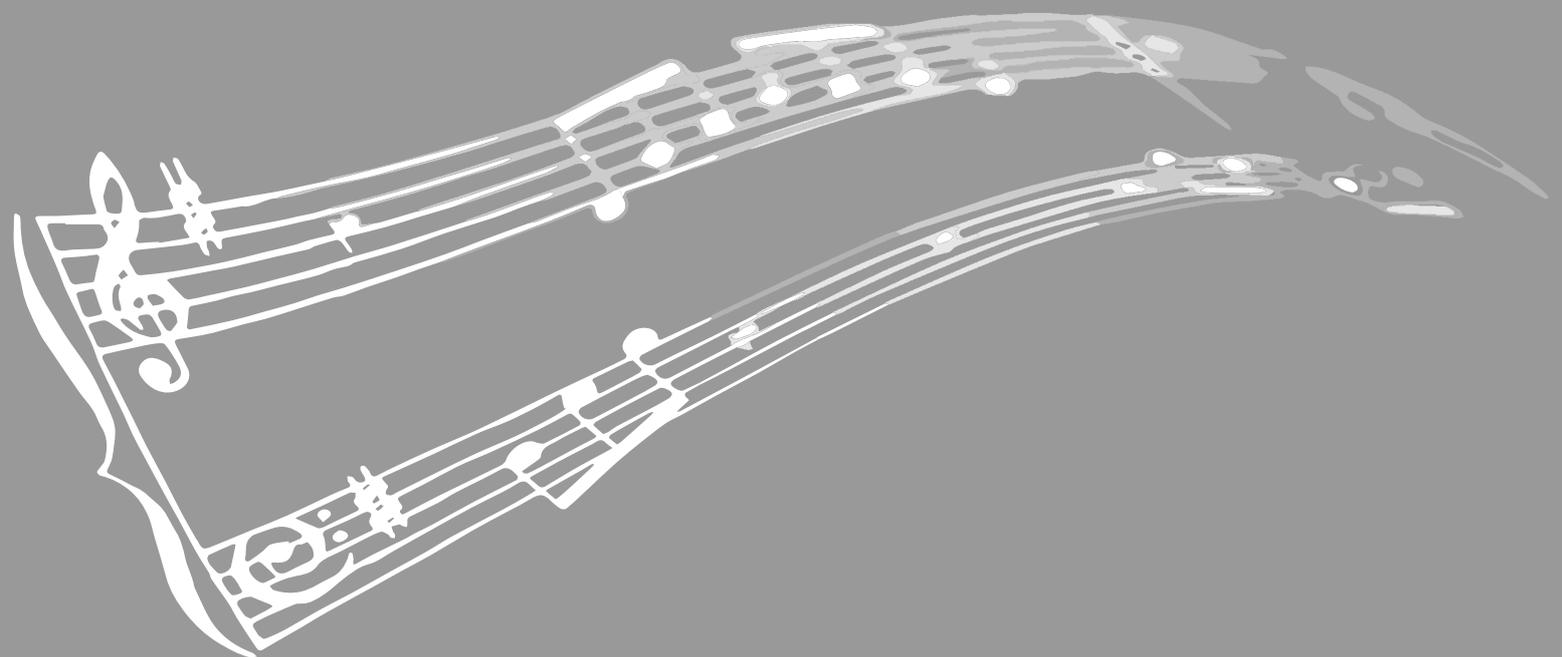
As bandas populares de música están na intrahistoria artística do noso pobo e cumpren, ademais, unha función primordial na difusión e posta en valor do patrimonio musical galego. Pola súa identidade artística e tamén porque crean un repertorio orixinal, digno de preservarse e transmitirse ás futuras xeracións.

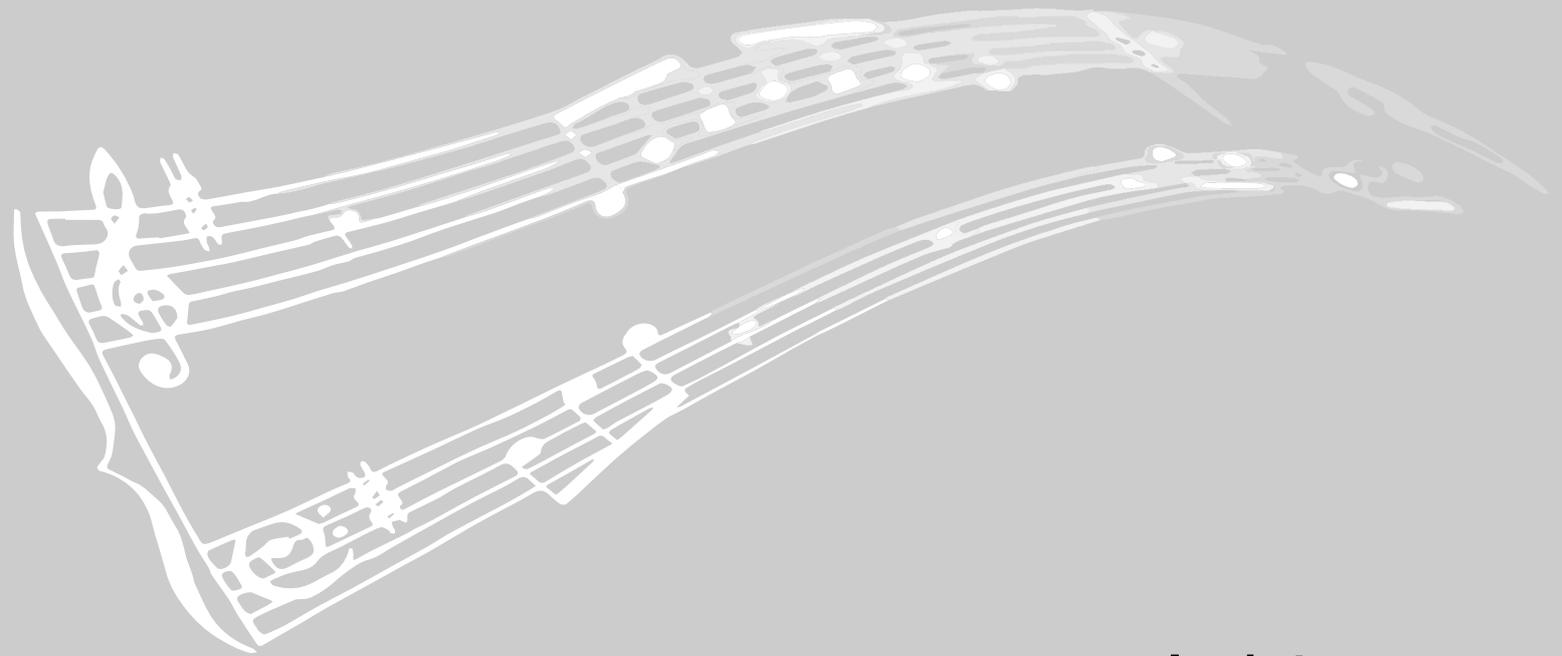
Un repertorio que segue a enriquecerse coas achegas de novos compositores e intérpretes que agroman a diario en toda a nosa comunidade. Artistas que me sento orgulloso de dicir, como responsable da Consellería de Cultura e Educación, que se forman nos nosos conservatorios e escolas de música galegos.

Podemos agora gozar cos premiados do VII e VIII Concurso Galego de Composición, que poñen de relevo a calidade do traballo que as bandas están a desenvolver en Galicia e o nivel da creación musical que existe na nosa comunidade.

Parabéns, pois, un ano máis, á Federación Galega de Bandas de Música Populares por esta feliz iniciativa, a todos os participantes e aos premiados que, con esta publicación, poderemos gozar sempre.

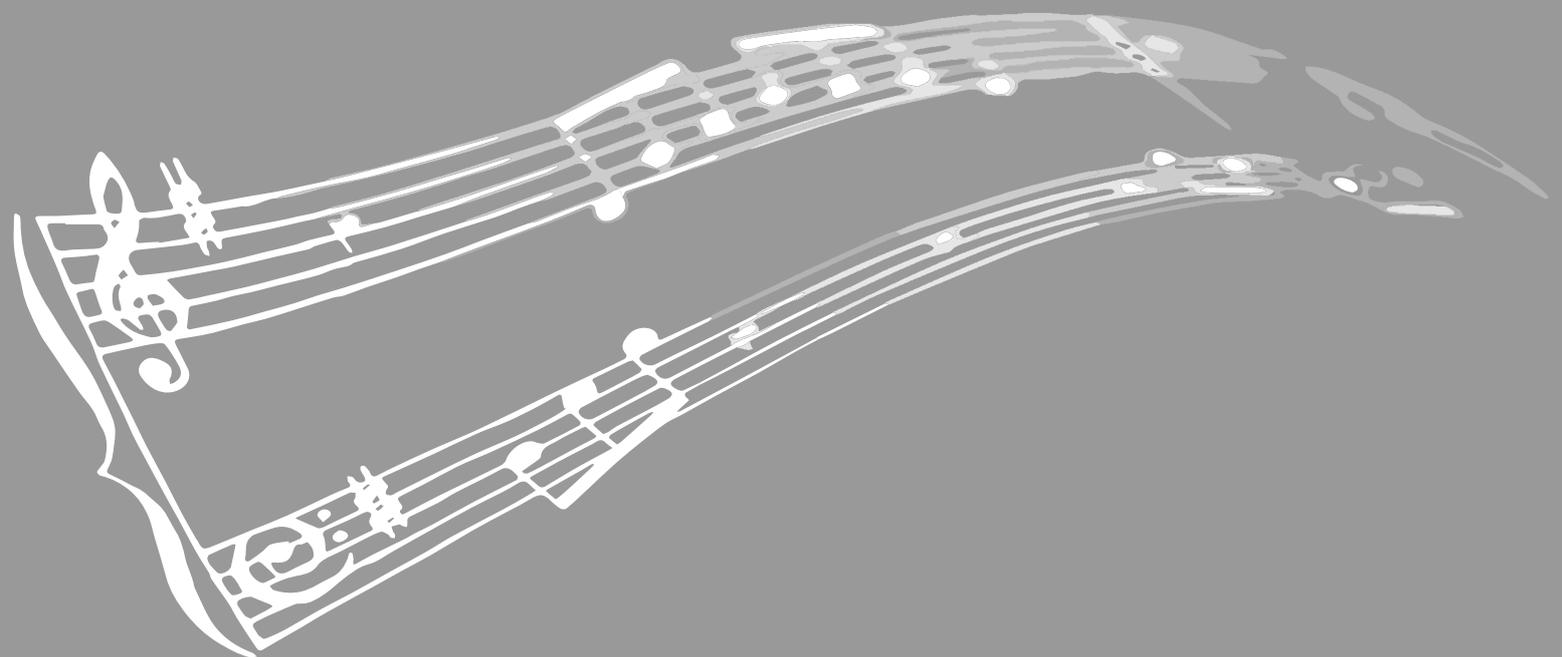
Román Rodríguez González  
Conselleiro de Cultura, Educación e Ordenación Universitaria





# As Lúas

Juan Pérez Berná



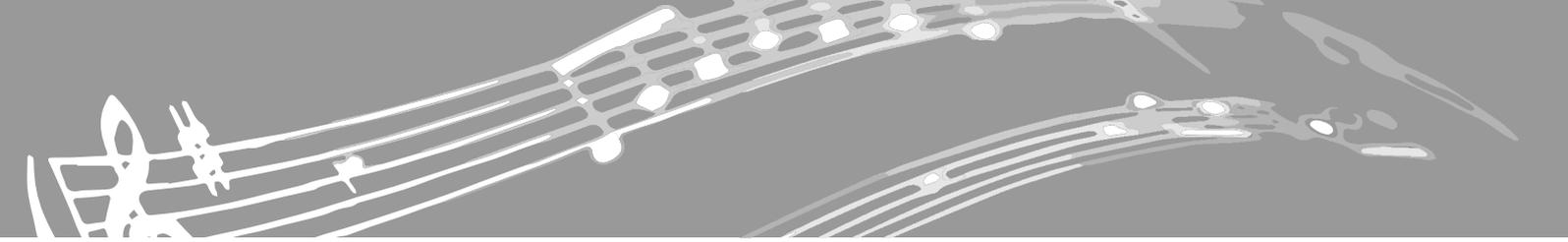
## Juan Pérez Berná



**Juan Pérez Berná** naceu en Albatera (Alicante) en 1971 e realizou os seus estudos musicais no Conservatorio Superior de Murcia onde acada o Título Superior de Óboe. Ademais é licenciado en Xeografía e Historia e Doutor en Historia da Arte e da Música pola Universidade de Santiago de Compostela. Estudou óboe moderno con José Abellán, Francisco J. Valero (Murcia), Juan Carlos Báguena (Madrid), Jerry Siruceck (EEUU), Hansjörg Schellenberger (Alemaña) e Dorin Gliga (Rumanía), óboe barroco con Paolo Grazzi (Italia) e Paul Dombrecht (Bélxica), dirección de orquestra con José Luis López García (Murcia) e Ludovic Bacs (Bucarest), e acude a cursos de composición con Cristóbal Halffter e Antón García Abril, aínda que neste ámbito a súa formación é basicamente autodidacta.

Con dezaseis anos actúa como solista coa Orquestra de Jóvenes de Murcia e posteriormente coa Orquestra Ciutat d'Elx, a Orquestra Odón Alonso de León e a Orquestra de Cámara de la Filharmónica de Varna, Bulgaria. En 1994 foi finalista na modalidade de vento madeira do Concurso Permanente de Xuventudes Musicais de España. Foi director fundador da Camerata Laurentina de León e da Bergidum Camerata, coa que tivo a honra de inaugurar en 1996, en presenza de S. M. dona Sofía, o Teatro Bergidum de Ponferrada. En 1998 en calidade de director invitado estivo ao fronte da Orquestra e Coro da Radio Nacional Romanesa (Palacio da Radio de Bucarest, 1998). Entre 2003 e 2008 é director musical da Asociación Lírica Ofelia Nieto en diversas producións líricas e entre 2008 e 2011 dirixe a Banda do Circo de Artesáns da Coruña. Como director de orquestra ten unha ampla experiencia no repertorio sinfónico vocal, tanto escénico como relixioso (*La Corte del Faraón*, León 1999, *La Verbena de la Paloma*, A Coruña 2001, *La del Manojó de Rosas*, A Coruña 2002, *El barberillo de Lavapiés*, A Coruña 2007, *La Gran Vía*, A Coruña 2008, *Requiem* de W.A. Mozart, León 1996, *Misa Scala Aretina* de F. Valls, Bucarest 1998, *Composicións en romance* de Mathías Navarro, Elxe, 2003).

É autor de dous libros de texto para ensino secundario obrigatorio (Baía Edicións, A Coruña, 1998 e 2002), varios artigos en revistas especializadas (Revista SEdeM e Etnofolk, entre outras), e publicacións monográficas sobre etnomusicoloxía (*La Rondalla de san Pascual y las danzas de tradición oral de Albatera*, Concello de Albatera, Albatera, Alicante, 2007, que inclúe un rexistro sonoro do material recollido), e historia da música (*La capilla de música de la Catedral de Orihuela: las composiciones en romance de Mathías Navarro, ca. 1666-1727*, Universidade de Santiago de Compostela, 2008). En 2013 diseña e dirixe para a Fundación Barrié a páxina web [www.laciudadgallegadelosmusicos.com](http://www.laciudadgallegadelosmusicos.com) dedicada á historia da música culta en Galicia.



Dende 2002 é membro da Asociación Galega de Compositores, ocupando entre 2005 e 2011 o cargo de secretario. Polo momento o seu catálogo abrangue máis de 40 títulos algúns deles obxecto de edición e gravación, entre os que destacan *Villancico Extrafino. Retablo escénico en cuatro cuadros* sobre libreto de Miguel Hernández (partitura en AGADIC-Dos Acordes, 2009 e gravación editada por Biblioteca-Arquivo Teatral "Francisco Pillado Mayor", 2012) *A imprudente travesía de Isabel de Barreto* para banda sinfónica (Clave Records/Xunta de Galicia, 2010), *El cuento de los delfines* para quinteto de metais (Hércules Brass, A Coruña 2013), *Celosías* (Ensemble "Belle Epoque", A Coruña 2013), *Policoncerto* (Orquestra do Conservatorio Profesional da Coruña, 2009), pezas para coro e para diversas formacións de cámara (Recursos Musicais para os Conservatorios, Xunta de Galicia: 2014). En novembro de 2015 acadou a obra *As Lúas* o primeiro premio no VIII Concurso de Composición para Banda de Música da FGBMP.

En 1992 iniciou a súa traxectoria como docente e, dende 1997, é funcionario de carreira e reside na Coruña onde foi profesor de música no IES Ramón Otero Pedrayo. Actualmente é profesor de óboe no Conservatorio Profesional de Música da Coruña e dende 2010 dirixe a Coral Polifónica do *Sporting Club* Casino da mesma cidade.

[español]

**Juan Pérez Berná** nace en Albatera (Alicante) en 1971 y realiza los estudios musicales en el Conservatorio Superior de Murcia donde obtuvo el Título Superior de oboe. Es licenciado en Geografía e Historia y Doctor en Historia del Arte y de la Música por la Universidad de Santiago de Compostela. Estudió oboe moderno con José Abellán, Francisco J. Valero (Murcia), Juan Carlos Báguena (Madrid), Jerry Siruceck (USA), Hansjörg Schellenberger (Alemania) y Dorin Gliga (Rumanía), oboe barroco con Paolo Grazzi (Italia) y Paul Dombrecht (Bélgica), dirección de orquesta con José Luis López García (Murcia) y Ludovic Bacs (Bucarest) y acude a cursos de composición con Cristóbal Halffter y Antón García Abril, aunque en este ámbito a su formación es básicamente autodidacta.

Con dieciséis años actúa como solista con la Orquesta de Jóvenes de Murcia, posteriormente con la Orquesta Ciutat d'Elx, la Orquesta Odón Alonso de León y la Orquesta de Cámara de la Filharmónica de Varna (Bulgaria). En 1994 fue finalista en la modalidad de viento madera del Concurso Permanente de Juventudes Musicales de España. Fue director fundador de la Camerata Laurentina de León y de la Bergidum Camerata, con la que tuvo el honor de inaugurar en 1996, en presencia de S. M. doña Sofía, el Teatro Bergidum de Ponferrada. En 1998 fue director invitado de la Orquesta y Coro de la Radio Nacional Rumana (Palacio de la Radio de Bucarest). Entre 2008 y 2011 dirigió la Banda del Circo de Artesáns de A Coruña, y desde 2003 ha dirigido de la Asociación Lírica Ofelia Nieto en diversas producciones líricas. Como director de orquesta tiene amplia experiencia en repertorio sinfónico-vocal, tanto escénico como religioso (*La Corte del Faraón*, León 1999, *La Verbena de la Paloma*, A Coruña 2001, *La del Manojó de Rosas*, A Coruña 2002, *El barberillo de Lavapiés*, A Coruña 2007, *La Gran Vía*, A Coruña 2008, *Requiem* de W.A. Mozart, León 1996, *Misa Scala Aretina* de F. Valls, Bucarest 1998, *Composiciones en Romance de Mathías Navarro*, Elx, 2003).

Es autor de libros de texto para secundaria obligatoria (Baía Edicions, 1998 e 2002), varios artículos en revistas especializadas (Revista SEdeM, Revista Catalana



de Musicología y Etnofolk), publicaciones monográficas sobre etnomusicología (*La Rondalla de san Pascual y las danzas de tradición oral de Albatera*, Ayuntamiento de Albatera, Alicante, 2007, que incluye un registro sonoro del material recogido), y de historia de la música (*La capilla de música de la Catedral de Orihuela: las composiciones en romance de Mathías Navarro, ca. 1666-1727*, Universidad de Santiago de Compostela, 2008). En 2013 diseña y dirige para la Fundación Barrié la página web [www.laciudadgallegadelosmusicos.com](http://www.laciudadgallegadelosmusicos.com) dedicada a la historia de la música culta en Galicia.

Es miembro de la Asociación Galega de Compositores desde 2002, y su secretario entre 2005-2011. Su catálogo abarca por el momento más de 40 títulos, algunos de ellos objeto de edición y grabación, entre los que destacan *Villancico Extrafino. Retablo escénico en cuatro cuadros* sobre libreto de Miguel Hernández (partitura en AGADIC-Dos Acordes, 2009 y grabación editada por Biblioteca-Arquivo Teatral "Francisco Pillado Mayor", 2012) *A imprudente travesía de Isabel de Barreto* para banda sinfónica (Clave Records/Xunta de Galicia, 2010), *El cuento de los delfines* para quinteto de metales (Hércules Brass, A Coruña 2013), *Celosías* (Ensemble "Belle Epoque", A Coruña 2013), piezas para coro y para diversas formaciones de cámara (Xunta de Galicia: 2014) y para piano interpretadas en España, Holanda, México y Xapón.

En 2015 recibe el primeiro premio del VIII Concurso de Composición para Banda de Música da Fed. Galega de Bandas de Música Populares por su obra *As Lúas* (FGBMP: Santiago de Compostela, 2015). *As Lúas* fue obra obligada en el X Certamen de Bandas de Música de Galicia celebrado en el Auditorio de Galicia en Santiago de Compostela en noviembre de 2016.

En 1992 inicia su trayectoria docente en el Conservatorio Profesional de Ponferrada (León), y desde 1997 es funcionario de carrera y reside en A Coruña donde ha sido profesor de música en el IES Ramón Otero Pedrayo y de coro y oboe del Conservatorio Profesional de Música. Desde 2010 dirige la Coral Polifónica del *Sporting Club Casino* de la misma ciudad.

[english]

**Juan Perez Berná** born in Albaterra (Alicante) in 1971 and he made his musical studies at the Conservatory of Murcia obtaining a Bachelor Degree of oboe. He also holds a degree in Geography and History and a PhD in Art History and Music by the University of Santiago de Compostela. He has studied modern oboe with José. Abellán, Francisco Valero (Murcia), Juan Carlos Báguena (Madrid), Jerry Siruceck (USA), Hansjörg Schellenberger, (Germany) and Dorin Gliga (Rumanía), baroque oboe with Paolo Grazi (Italy) and Paul Dombrecht (Belgium), orchestra conduction with José Luis López García (Murcia) and Ludovic Bacs (Bucharest), and he attended to composition courses given by Cristóbal Halffter and Antón García Abril, although his training was mainly self-taught.

With sixteen years he performed as soloist with the Youth Orchestra Murcia, then with the Orquesta Ciutat d'Elx, the Orchestra Odon Alonso de León and the Chamber Orchestra of the Philharmonic of Varna (Bulgaria) and in 1994 was finalist in the the National Youth Musical Competition of Spain in the woodwind instrument category. He was founding director of the Laurentian Camerata de León and the Bergidum Camerata, with which I had the honor of opening in 1996, in the presence of HM Queen Sofia, the Bergidum Theatre in Ponferrada. In 1998 as a guest conductor he led the Orchestra and Chorus of the Romanian National Radio (Radio Palace Bucharest). Between 2008 and 2011 he directed the Artesans Circus Band of A Coruña, and since 2003 is musical director of Lirical Association Ofelia Nieto in several operetta productions. As conductor has extensive experience in symphonic and vocal repertoire, both scenic and religious (*The Court of Pharaoh*, Leon 1999, *La Verbena de la Paloma*, A Coruña 2001, *The Bunch of Roses*, A Coruña 2002, *The Barber of Lavapies*, A Coruña 2007, *La Gran Vía*, A Coruña 2008, *Mozart Requiem*, Leon 1996, *Misa Scala Aretina* of F. Valls, Bucharest 1998, *Compositions Romance of Mathías Navarro*, Elx, 2003).

He is the author two High school textbooks (Baía Edicions, 1998 and 2002), several articles in academic publishings (SEdeM and Ethnofolk Journals), and monographic publications on ethnomusicology (*La Rondalla de san Pascual y las danzas de tradición oral de Albaterra*, Ayuntamiento de Albaterra, Alicante, 2007, with voice recorded about actual

gathered), and history of music (*La capilla de música de la Catedral de Orihuela: las composiciones en romance de Mathías Navarro, ca. 1666-1727*, Santiago de Compostela University, 2008). In 2013 he has directed and designed for Barrie Foundation a website [www.laciudadgallegadelosmusicos.com](http://www.laciudadgallegadelosmusicos.com) dedicated to the history of music cultured in Galicia.

He is member of the Galician Composer Association since 2002, and your secretary between 2005 to 2011. He has more than 40 scores, some object editing and recording, among which *Villancico Extrafino. Retablo escénico en catro actos* developed from the text of the spanish poet Miguel Hernández for soloist, choir and orchestra (AGADIC-Dos Acordes edition, 2009), *A imprudente travesía de Isabel de Barreto* for symphonic band (Clave Records/Xunta de Galicia, 2010), *El cuento de los delfines* for brass quintet (Hércules Brass, A Coruña 2013), *Celosías* (Ensemble "Belle Epoque", A Coruña 2013), *Policoncerto* (Orquesta do Conservatorio Profesional da Coruña, 2009), pieces for choir and various chamber groups (Xunta de Galicia, 2014), and for piano performed in Spain, Holland, Mexico and Japan.

In 2015 Juan Pérez Berná received the first prize on VIII Composition Competition of Federación Galega de Music Band for his work titled "As Lúas" (FGBMP: Santiago de Compostela, 2015). *As Luas* was the obligated composition to X Competition for Wind Bands of Galicia in 2016. In 1992 he began his teaching career at the Ponferrada Professional Conservatory (León) and since 1997 he has been a career official and resides in A Coruña where he has been a music teacher at the IES Ramón Otero Pedrayo and choir and oboe at the Conservatorio Profesional de Música. From 2010 he directs the Polyphonic Choir of the Sporting Club Casino of the same city.

[galego]

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historia da música (*La capilla de música de la Catedral de Orihuela: las composiciones en romance de Mathías Navarro, ca. 1666-1727*), Universidade de Santiago de Compostela, 2008). En 2013 deseña e dirixe para a Fundación Barrié a páxina web [www.laciudadgallegadelosmusicos.com](http://www.laciudadgallegadelosmusicos.com) dedicada á historia da música culta en Galicia.

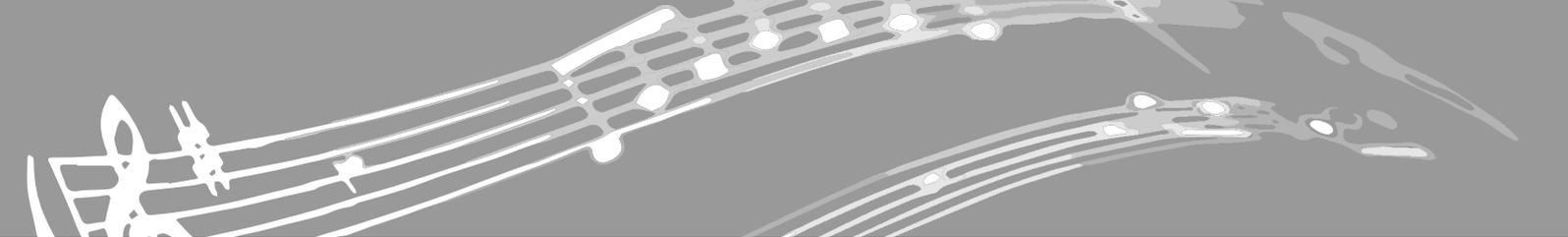
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En novembro de 2015 acadou o primeiro premio no VIII Concurso de Composición para Banda de Música da Fed. Galega de Bandas de Música Populares pola súa obra coa obra *As Lúas* (FGBMP: Santiago de Compostela, 2015). *As Lúas* foi obra obrigada no X Certame de Bandas de Música de Galicia celebrado no Auditorio de Galicia en Santiago de Compostela en novembro de 2016.

En 1992 iniciou a súa traxectoria como docente en el Conservatorio Profesional de Ponferrada (León) e, dende 1997, é funcionario de carreira e reside na Coruña onde é profesor de música no IES Ramón Otero Pedrayo. Entre 2013 y 2017 é profesor de coro e óboe no Conservatorio Profesional de Música da Coruña e dende 2010 dirixe a Coral Polifónica do *Sporting Club* Casino da mesma cidade.



Juan Pérez Berná por su obra *As Lúas* recibe el primer premio del VIII Concurso de Composición para Banda de Música da Fed. Galega de Bandas de Música Populares, 22-11-2015, Auditorio de Galicia, Santiago de Compostela.



# As Lúas

## Comentario do compositor

As Lúas recrea tres escenas nocturnas que teñen como vínculo a lúa e a península ocupada polos concellos coruñeses de Oleiros e Sada; o percorrido iníciase coas primeiras tebras da noite con A Lúa no camposanto de Dexo, segue cara ao sur con A Lúa e o lobishome de Meirás, para terminar A Lúa no mar de Sada. Cada un destes tres movementos elabórase a partir de escalas modais distintas utilizando estruturas diversas, en íntima relación coa imaxe que se desexa plasmar. Non obstante nos tres reaparecen ciclicamente motivos constituídos por una nota repetida insistentemente.

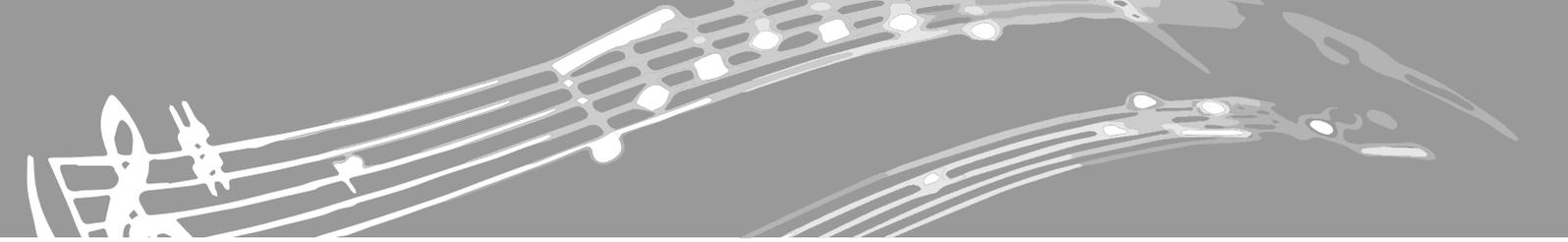
A súa cuidada orquestración caracterízase por una sutil combinación de timbres. No primeiro movemento a variedade do conxunto de vento utilízase ao xeito de rexistros recreando nas súas combinacións as misturas organísticas; este recurso observase na superposición de oitavas e quintas, resultando especialmente evidente nos compases 26-35. A intervención das trompetas ao fondo da sala ao inicio do primeiro movemento constitúe un recurso tímbrico espacial de lectura simbólica como máis adiante se explica. Os instrumentos de placas adquiren grande relevancia nos movementos segundo e terceiro, como símbolo de la luz da lúa; a intervención do vibráfono nos compases 29 e 30 do segundo movemento así como da lira, vibráfono e marimba a partir do compás 2 do terceiro son paradigmáticas ao respecto; cabe mencionar que as partes do vibráfono 1 e 2 no terceiro movemento están concibidas para realizarse nun so instrumento. Os cluster do segundo e terceiro movemento constitúen principalmente un recurso tímbrico (remito ao respecto ós compases 19-25 e 72-74 do segundo movemento e 55, 57 e 58 do terceiro).

A pesar de que cada un dos tres movementos recrean imaxes distintas, cada un deles posee unha coherencia estrutural perfectamente trabada, como si se tratara de música puramente abstracta.

### A Lúa no camposanto de Dexo

No camposanto de Dexo os nichos forman una muralla que rodea a certa distancia a igrexa románica de Santa María quedando entre ambas estruturas un espazo que permite o deambular procesional. Coas primeiras luces da Lúa as trompetas que cita a secuencia de difuntos (*tuba mirum spargens sonum / per sepulchra regionum*) convocan as almas do camposanto [c. 1-10, acorde perfecto maior de Re], que emerxen dos seus sepulcros facendo tremer a terra [c. 11-16, redobre do bombo e obstinato en timbal], entoando una melodía inspirada no texto do salmo "De profundis". As ánimas procesionan incesantemente en torno ao templo suplicando a súa absolución; esta visión de ultratumba coñecida tradicionalmente como "Santa Compañía" é interrompida polas trompetas celestiais que as reclaman ao Ceo despois da súa contrición [resolución de Re perfecto mayor a Sol con picarda, que hasta este momento non se escoitara, c. 118-127]

A introdución (c. 1-15) e a coda coda (107-127) baseadas nun mesmo motivo enmarcan una estrutura hímica ou de secuencia na que os dous temas principais primeiro se suceden e logo



se superpoñen e intercambian a súa posición. Deste xeito o tema “De profundis” en Sol eolio escoitase tres veces sucesivas (c. 17-45), a segunda co seu contra canto; segue o tema das “almas suplicantes” en Sol dórico (c. 46-60) e Do dórico (61-77) coas súas correspondentes cláusulas ou cadencias de movemento contrario nos metais; por último escóitanse ambos temas superpostos en Sol eolio e Sol dórico respectivamente (c. 78-96) así como del contra canto del primeiro, e logo en posición inversa (c. 97-107). Destaca ao longo de todo este movemento o variado uso de recursos contrapuntísticos que permiten a combinación de temas en diferentes modos e desenvolvemento imitativo de todos eles.

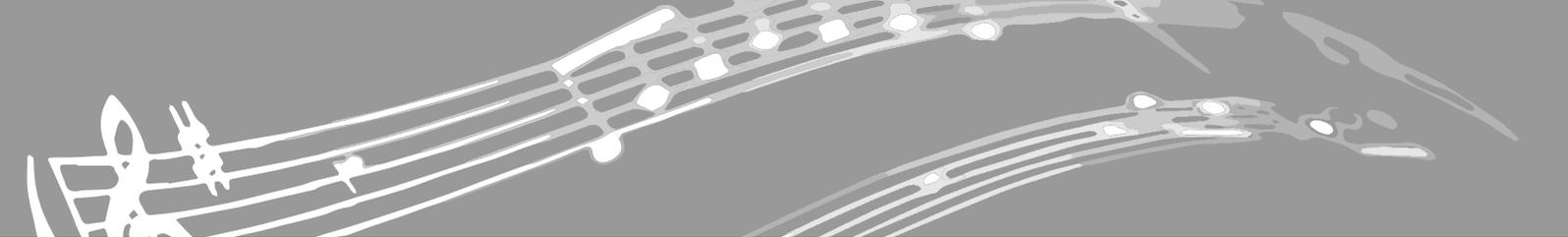
### **A Lúa e o lobishome de Meirás**

A estrutura episódica do segundo movemento elabórase a partir da escala de tons enteiros con centro tonal en Si, e caracterízase pola presenza temática dos clusters progresivos e os procesos seriais e imitativos. O episodio ou sección A [c. 1-15] representa a transformación do home en lobishome; o óboe realiza una melodía inicialmente baseada na citada escala de tons enteiros, interrompida reiteradamente por fagot e clarinete baixo cun motivo cromático, representación da personalidade primitiva e violenta que brota dentro do home; este motivo cromático e o seu esquema rítmico en tresillo contaxia ao óboe e imponse nas intervencións de madeiras e trompetas propiciando unha ponte que conduce tralo redobre de timbal, ao tema de cluster progresivo que representa a personalidade violenta do lobishome (c. 14-15), que vai a protagonizar as seccións sucesivas.

A sección B ten dúas partes que elaboran material temático e tímbrico semellante inicialmente con centro tonal en Si (c. 16-30) e logo en Fa sostido (c. 31-46); esta sección representa a inquietude que sente o lobishome tras adquirir a súa nova personalidade animal. A sección C de so 5 compases (c. 47-51) constitúe unha ponte que permite o regreso tonal a Si e a aparición de novos motivos temáticos que van a adquirir importancia inmediata. A sección D (c. 52-70) recrea musicalmente a satisfacción que o lobishome atopa no seu novo estado; para isto utilízase o procedemento imitativo canónico cun suxeito e contra suxeito que presentan os óboes, elaborados serialmente a partir da citada escala de tons enteiros con centro en Si. A sección E que representa a plenitude primitiva e incontrolable do lobishome, funciona musicalmente como coda recapitulando os dous temas principais (c. 71-74); como proceso cadencial interveñen simultaneamente o tema do canon e a escala de tons enteiros concluindo no tritono (diabolus in música) que gravita todo o movemento.

### **A Lúa no mar de Sada**

Despois desta inquietude, o terceiro movemento ofrece un ambiente tranquilo e plácido que recrea simbolicamente os escintileos da luz da lúa sobre as augas da ría de Sada. Este movemento desenvolve unha estrutura ternaria reexpositiva inspirada na paisaxe mariña de Sada que resume sinteticamente o seu escudo: os castelos de Corbeiroá (parte A) e Fontán (parte A') vistos dende o mar e, entre eles, un veleiro que navega pola ría (parte B). As partes A e A' elabóranse sobre a escala pentatónica en posición Re-Mi-Sol-La-Do-Re e, nelas, destacan tres temas: as pedais de trompas que representan a superficie da auga (c. 1-12), o motivo que desenvolven pracas, frautas e instrumentos agudos que representa os xogos da luz da lúa sobre a auga (c. 1-12), e o motivo dos instrumentos graves que plasman musicalmente o reflexo dos baluartes de Cor-



beiroá e Fontán respectivamente. Este terceiro tema conformase progresivamente dende o inicio (c. 1-12 fagot, bombardinos) pero non aparece delimitado ata os compases 19-23 en metais e madeiras graves.

A parte B (c. 42-66) que se elabora a partir da escala pentatónica en posición Re-Fa-Sol-La-Do-Re, recrea musicalmente os xogos visuais que provoca na auga o tránsito dun veleiro á mesma luz da lúa. A partir da variación desenvolta dos temas presentados en A xorden outros novos que conforman una complexa trama textural melódica. A aparición sucesiva destes novos temas, articula a parte B en seccións progresivamente máis amplas entre as que adquire especial relevancia o tema que contén o cluster progresivo de clarinetes e frautas (c. 54-55); este motivo da lugar á súa vez a outra variación desenvolta, que culmina na reaparición da cabeza do tema dos baluartes tratada imitativamente (c. 63-65) e que permite a reexposición dos materiais iniciais.

A parte A' (c. 67-78) recrea o reflexo no mar á luz da lúa do baluarte de Fontán e o veleiro perdéndose no horizonte.

[español]

#### **As Lúas. Comentario del compositor.**

*As Lúas (Las Lunas)* recrea tres escenas nocturnas que tienen como vínculo la península ocupada por las villas de Oleiros y Sada, situadas en las inmediaciones de A Coruña; el recorrido se inicia con las primeras tinieblas nocturnas en *A Lúa no camposanto de Dexo (La Luna en el camposanto de Dexo)*, sigue hacia el sur con *A Lúa e o lobishome de Meirás (la Luna y el hombre lobo de Meirás)*, para terminar con *A Lúa no mar de Sada (La Luna en el mar de Sada)*. Cada uno de estos tres movimientos se elabora a partir de escalas modales y estructuras diversas, en relación con cada una de las tres imágenes que recrea la música, no obstante los tres tienen en común la persistencia de motivos constituidos por una nota repetida insistentemente. La parte de coro es opcional, si bien su intervención permite concretar el significado de la música especialmente en los movimientos primero y segundo.

La orquestación se caracteriza por una sutil combinación de timbres que progresa en crescendo conforme avanza la composición. La intervención de las trompetas al fondo de la sala al inicio del primer movimiento constituye un recurso tímbrico espacial de lectura simbólica y, a lo largo del mismo, la variedad de grupos orquestales se utiliza como registros de órgano recreando en sus combinaciones las misturas organísticas. Los instrumentos de placas adquieren gran relevancia en los movimientos segundo y tercero, en ambos casos como símbolo de la luz de la luna; la intervención del vibráfono en los compases 29 y 30 del segundo movimiento así como la de glockenspiel, vibráfono y marimba a partir del compás 2 del tercero son ejemplo de ello; cabe mencionar que las partes del vibráfono 1 y 2- opcional en el tercer movimiento, están concebidas para realizarse en un solo instrumento. Los clúster del segundo y tercer movimiento también se utilizan como recurso tímbrico; véanse al respecto los compases 19-25 y 72-74 del segundo movimiento y 55, 57 y 58 del tercero. A pesar de cada uno de los tres movimientos recrean imágenes distintas, cada uno de ellos posee una coherencia estructural perfectamente trabada, como si se tratara de música puramente abstracta.

La versión para banda sinfónica de *As Lúas* recibió el Primer premio en el VIII Concurso de Composición para Banda de Música da Fed. Galega de Bandas de Música (GBMP: Santiago de Compostela, 2015) cuya

edición a cargo de la misma institución apareció en 2015. *As Lúas* fue obra obligada en el X Certamen de Bandas de Música de Galicia celebrado en el Auditorio de Galicia en Santiago de Compostela en noviembre de 2016.

#### ***A Lúa no camposanto de Dexo***

Dexo es una aldea marinera situada en Oleiros, frente a la ría de A Coruña. Su cementerio es un lugar mágico: una muralla circular de nichos rodean la iglesia románica de Santa María de Dexo, construida a finales del siglo XII. En las noches que luce la Luna, las trompetas celestiales convocan a los difuntos que salen de sus sepulcros y rodean el templo entonando el salmo “De profundis” para invocar su salvación, cuyo texto canta íntegramente el coro opcional.

Este movimiento se inicia con la intervención de las trompetas que han de estar colocadas tras el público, al fondo de la sala, a las que contesta la orquesta desde el escenario (c. 1-10). La tierra tiembla (c. 11-16), y emergen de su seno las almas que entonan una melodía inspirada en el texto del salmo “De profundis”, cuyo texto canta íntegramente a lo largo del movimiento el coro opcional. Las almas deambulan incesantemente en torno al templo suplicando su absolución; esta visión del más allá conocida ancestralmente como “Santa Compañía” es interrumpida de nuevo por las trompetas celestiales y las almas que la forman finalmente consiguen su perdón (c. 118-127).

La introducción (c. 1-15) y la coda (107-127) basadas en un mismo motivo, enmarcan una estructura himnica en la que dos temas se suceden, después se superponen y, finalmente, intercambian su posición; el tema “De profundis” en Sol eolio se escucha tres veces sucesivas (c. 17-45), la segunda con su contra canto; sigue el tema de “las almas suplicantes” (Magis quam custodes) en Sol dórico (c. 46-60) y Do dórico (61-77) con sus correspondientes cláusulas o cadencias de movimiento contrario en los metales; por último suenan ambos temas superpuestos en Sol eolio y Sol dórico respectivamente (c. 78-96) así como del contra canto del primero, y luego en posición inversa (c. 97-107). Destaca a lo largo de todo este movimiento el hábil uso del contrapunto que permite la combinación de temas en diferentes modos e incluso el desarrollo imitativo de todos ellos.

### ***A Lúa e o lobishome de Meirás***

El morador del Pazo de Meirás, que la escritora Emilia Pardo Bazán (1851-1921) había levantado cerca de Sada sobre las ruinas de una antigua edificación, aguarda la Luna llena. Su luz le permite dar rienda suelta a la bestia que habita en su interior, a su yo más profundo. Desea ese momento pero lo aguarda en soledad para que nadie conozca su secreto. El texto que entona el coro al final del movimiento es una alabanza que el misterioso “lobishome” entona a su benefactora en el delirio de su posesión demoníaca: “breli degran nalu” (Luna Grande Libre leído del revés)

La estructura episódica del segundo movimiento se elabora a partir de una escala de tonos enteros con centro tonal en Si, y en él destacan los temas en clúster progresivo y los procesos seriales e imitativos. La sección A (c. 1-15) representa la transformación del hombre lobo; el oboe realiza una melodía que inicialmente está basada en la citada escala de tonos enteros, cuyo desarrollo es interrumpido por fagot y clarinete bajo con un motivo cromático, representación de la personalidad primitiva y violenta que emana dentro del hombre; este motivo cromático así como su esquema rítmico contagia al oboe y se impone en las intervenciones de maderas y trompetas propiciando un puente que conduce tras un redoble de timbal al tema de clúster progresivo que representa la personalidad violenta del hombre lobo (c. 14-15), que va a protagonizar las secciones sucesivas.

La sección B tiene dos partes que elaboran material temático y tímbrico semejante inicialmente con centro tonal en Si (c. 16-30) y luego en Fa sostenido (c. 31-46); esta sección representa la inquietud que siente el hombre lobo tras adquirir su nueva personalidad animal. La sección C de sólo 5 compases (c. 47-51) constituye un puente que permite el regreso tonal a Si y la presentación de motivos temáticos que van a adquirir importancia seguidamente. La sección D (c. 52-70) representa la satisfacción que el hombre lobo encuentra en su nuevo estado; para ello se ha utilizado el procedimiento imitativo canónico cuyos sujeto y contra sujeto presentados inicialmente por los oboes, se elaboran serialmente a partir de la escala de tonos enteros con centro en Si. La sección E que representa la plenitud primitiva e incontrolable del hombre lobo, constituye la coda que recapitula los dos temas principales (c. 71-74); como proceso cadencial intervienen simultáneamente la escala de tonos enteros y

el tema del canon aparecido en la sección D, que resuelven finalmente en el tritono sobre el que gravita todo el movimiento.

### ***A Lúa no mar de Sada***

La obra concluye con el ambiente tranquilo y plácido del tercer movimiento que recrea simbólicamente los reflejos de la luna y el paisaje nocturno en la ría de Sada. Este movimiento desarrolla una estructura ternaria reexpositiva inspirada en el paisaje marino de Sada que resume sintéticamente su escudo y que recrea Urbano Lugrís en el cuadro que figura como portada de esta partitura: los baluartes de Corbeiroá (parte A) y Fontán (parte A') y, entre ellos, un velero que navega por la ría (parte B). El coro opcional carece de texto y se utiliza únicamente como recurso tímbrico. Las partes A y A' se elaboran a partir de la escala pentatónica en posición Re-Mi-Sol-La-Do-Re y, en ellas destacan tres temas: las pedales de trompas que representan la superficie del agua (c. 1-12), el motivo que realizan placas, flautas e instrumentos agudos que representa los juegos de la luz de la Luna sobre el agua (c. 1-12), y el motivo de los instrumentos graves que plasman musicalmente el reflejo de los baluartes de Corbeiroá y Fontán respectivamente. Este tercer tema se conforma progresivamente desde el inicio (c. 1-12 fagot) y aparece con total identidad en los compases 19-23.

La parte B (c. 42-66) recrea musicalmente los juegos visuales que a la luz de la Luna provoca en el agua el tránsito de un velero, y se elabora a partir de la escala pentatónica en posición Re-Fa-Sol-La-Do-Re. Los nuevos temas que surgen a partir de la variación desarrollada de los temas precedentes, se entrelazan en una compleja trama textural, articulando la parte B en secciones progresivamente más amplias; entre ellas adquiere especial relevancia el tema que contén clúster progresivo de flautas, clarinetes, oboes y violines (c. 54-55); este motivo da lugar a otra variación desarrollada que culmina en la reaparición de la cabeza del tema de los baluartes tratado imitativamente (c. 63-65).

La recapitulación (parte A' c. 67-78) se inicia en el clímax del movimiento que progresivamente se diluye como el reflejo en el mar al ocultarse la Luna tras el baluarte de Fontán. Finalmente el velero se aleja perdiéndose en el horizonte y la curiosa sirena, testigo silencioso de todo ello se sumerge bajo las oscuras aguas del mar.

### **As Lúas (The Moons). Commentary by the composer**

As Lúas (The Moons) recreates three nocturnal scenes that have as link the peninsula occupied by the villas of Oleiros and Sada, located in the vicinity of A Coruña; the tour starts at the first nocturnal darkness with The Moon into the cemetery of Dexo, continues to the south with The Moon and the werewolf of Meirás, to finish with The Moon in the Sea of Sada. Each one of these three movements is elaborated from modal scales and diverse structures, in relation to each one of the three images that the music recreates, but the three have in common the persistence of motives constituted by an insistently repeated note. The chorus part is optional, although its intervention allows to concretize the meaning of the music especially in the first and second movements.

The orchestration is characterized by a subtle combination of timbres that progresses in crescendo. The intervention of the trumpets at the back of the room at the beginning of the first movement constitutes a spatial symbolic reading resource; at this same first movement the variety of orchestral groups is used as registers of organ. The keyboard percussion instruments acquire great relevance in the second and third movements, in both cases as a symbol of the moonlight; it's an example this the intervention of the vibraphone in bars 29 and 30 of the second movement, and the intervention of glockenspiel, vibraphone and marimba from the bars 2 of the third; it should be mentioned that the vibraphone parts 1 and 2-optional in the third movement, are designed to be performed in a single instrument. The clusters of the second and third movements are also used as a timbral resource; see in this respect bars 19-25 and 72-74 of the second movement and 55, 57 and 58 of the third. Although each of the three movements recreate different images, each of them has a perfectly coherent structural coherence, as if it were purely abstract music.

The version for symphonic band of As Lúas (The Moons) received the First Prize in the VIII Contest of Composition for Music Band of the Federation Galician Band of Music. The edition of As Lúas (The Moons) appeared in 2015 by the same institution (GBMP: Santiago de Compostela, 2015). As Lúas (The Moons) was the partiture of obligated performing at in the X Contest of Bands of Music of Galicia held at the Auditorium of Galicia in Santiago de Compostela in November.

### ***A Lúa no camposanto de Dexo***

#### ***The Moon in the Cemetery of Dexo***

Dexo is a fishing village located in Oleiros, in front of the estuary of A Coruña. Its cemetery is a magical place: a circular wall of niches surrounds the Romanesque church of Santa María de Dexo, built at the end of the 12th century. On the nights that the moon shines, the celestial trumpets summon the deceased who leave their tombs and surround the temple, singing the psalm "De profundis" to invoke their salvation, whose text sings the optional choir in its entirety.

This movement begins with the intervention of the trumpets that have to be placed behind the audience, at the back of the hall, to which the orchestra answers from the stage (bars 1-10). The earth trembles (bars 11-16), and souls that sing a melody inspired by the text of the psalm "De profundis", emerge from its bosom, whose text sings the choir in its entirety throughout the movement. The souls wander incessantly around the temple, begging for their absolution; this vision of the beyond known ancestrally as "Santa Compañía" is interrupted again by the celestial trumpets and the souls that form it finally get their forgiveness (c.128-127).

The introduction (bars 1-15) and the coda (bars 107-127) based on the same motif, frame a hymnical structure in which two themes follow each other, then overlap and, finally, exchange their position; the theme "De profundis" in G eolic is heard three times successively (bars 17-45), the second with its contra singing; follows the theme of "supplicating souls" (Magis quam custodes) in G Doric (bars 46-60) and C Doric (bars 61-77) with its corresponding clauses or cadences of opposite movement in metals; finally, both themes are superimposed on G eolic and G Doric respectively (bars 78-96) as well as on the counter song of the first, and then on the reverse position (bars 97-107). This movement stands out the skillful use of counterpoint that allows the combination of themes in different modes and his imitative development.

### ***A Lúa e o lobishome de Meirás***

#### ***The moon and the werewolf of Meirás***

The inhabitant of the Pazo de Meirás, which the writer Emilia Pardo Bazán (1851-1921) had erected near Sada on the ruins of an old building, awaits the full moon. His light allows him to unleash the beast that dwells within him, to his deepest self. He wants that

moment but he waits in solitude so that nobody knows his secret. The text that the chorus intones at the end of the movement is a praise that the mysterious "lobishome" intones to his benefactress in the delirium of his demonic possession: "breli degran nalu" (Big Free Moon read backwards).

The episodic structure of the second movement is elaborated from a whole tone scale with a tonal center in B. The section A (bars 1-15) represents the transformation of the werewolf; the oboe performs a melody that is initially based on the aforementioned scale of whole tones, whose development is interrupted by bassoon and bass clarinet with a chromatic motif, representation of the primitive and violent personality that emanates within man; this chromatic motif and its rhythmic scheme, is imposed to the oboe and to the interventions of wood and trumpets propitiating a bridge that leads after the timpani to the theme of a progressive cluster that represents the violent personality of the werewolf (bars 14-15), which will star in the successive sections.

The section B has two parts that has thematic and timbral material similar initially with a tonal center in B (bars 16-30) and then in F sharp (bars 31-46); This section represents the restlessness felt by the werewolf after acquiring his new animal personality. The section C has only 5 bars (47-51) constitutes a bridge that allows the tonal return to B and the presentation of thematic motifs that will later become important.

The section D (bars 52-70) represents the satisfaction that the werewolf finds in his new state; For this, the canonical imitative procedure has been used, whose subject and countersubject are presented initially by the oboes and after they are serially elaborated from the scale of whole tones with center in B. The section E represents the primitive and uncontrollable fullness of the werewolf and constitutes the coda that recapitulates the two main themes (bars 71-74); at the cadential process, the whole tone scale and the theme of the canon what appeared in section D; This movement finally resolve in the tritone on which the whole movement gravitates.

### ***A Lúa no mar de Sada***

#### ***The moon in the Sada Sea***

This composition concludes with the calm and placid atmosphere of the third movement that symbolically recreates the reflections of the moon and the nocturnal landscape in the Ria de Sada (Estuary of Sada). This movement develops a ternary reexpositive structure inspired by Sada's seascape that summarizes synthetically his shield and that Urbano Lugo recreates in the picture that appears as the cover of this score: the bastions of Corbeiroá (part A) and Fontán (part A') and, among them, a sailboat that sails the estuary (part B). The optional choir don't have text and is used only as a timbral resource. The parts A and A' are made from the pentatonic scale in the Re-Mi-Sol-La-Do-Re position and, in both parts, three themes stand out: the tubal pedals that represent the surface of the water (bar 12), the motif made by keyboard percussion instruments, flutes and sharp instruments representing the games of the light of the Moon on water (bars 1-12), and the motif of the bass instruments that musically reflect the reflection of the bastions of Corbeiroá and Fontán respectively. This third theme is formed gradually from the beginning (bars 1-12 bassoon) and appears with full identity in bars 19-23.

The part B (bars 42-66) recreates musically the visual games that in the light of the Moon causes the transit of a sailboat in the water, and is elaborated from the pentatonic scale in position D-F-G-A -C-D. The new themes emerge from the developed variation of the preceding themes and are intertwined in a complex textural pattern, articulating part B into progressively broader sections; among them, the theme that contains a progressive cluster of flutes, clarinets, oboes and violins acquires special relevance (bars 54-55); this motif gives rise to another developed variation that culminates in the reappearance of the head of the theme of the bastions treated imitatively (c.63-65).

The beginning of the recapitulation, (part A', bars 67-78) begins at the climax of the movement that progressively dilutes as the reflection in the sea when the Moon is hidden behind Fontán's bastion. Finally the sailboat moves away, losing itself in the horizon and the curious mermaid, silent witness of all this submerges under the dark waters.

### **As Lúas. Comentario do compositor.**

*As Lúas* recrea tres escenas nocturnas que teñen como vínculo a lúa e a península ocupada polos concellos coruñeses de Oleiros e Sada; o percorrido iníciase coas primeiras tebras da noite con *A Lúa no camposanto de Dexo*, segue cara ao sur con *A Lúa e o lobishome de Meirás*, para terminar *A Lúa no mar de Sada*. Cada un destes tres movementos elabórase a partir de escalas modais distintas utilizando estruturas diversas, en íntima relación coa imaxe que se desexa plasmar. Non obstante nos tres reaparecen ciclicamente motivos constituídos por una nota repetida insistentemente.

A súa cuidada orquestración caracterízase por una sutil combinación de timbres. No primeiro movemento a variedade do conxunto de vento utilízase ao xeito de rexistros recreando nas súas combinacións as misturas organísticas; este recurso observase na superposición de oitavas e quintas, resultando especialmente evidente nos compases 26-35. A intervención das trompetas ao fondo da sala ao inicio do primeiro movemento constitúe un recurso tímbrico espacial de lectura simbólica como máis adiante se explica. Os instrumentos de placas adquiren grande relevancia nos movementos segundo e terceiro, como símbolo de la luz da lúa; a intervención do vibráfono nos compases 29 e 30 do segundo movemento así como da lira, vibráfono e marimba a partir do compás 2 do terceiro son paradigmáticas ao respecto; cabe mencionar que as partes do vibráfono 1 e 2 no terceiro movemento están concibidas para realizarse nun so instrumento. Os clúster do segundo e terceiro movemento constitúen principalmente un recurso tímbrico (remito ao respecto ós compases 19-25 e 72-74 do segundo movemento e 55, 57 e 58 do terceiro).

A pesar de que cada un dos tres movementos recrean imaxes distintas, cada un deles posee unha coherencia estrutural perfectamente trabada, como si se tratara de música puramente abstracta.

#### ***A Lúa no camposanto de Dexo***

No camposanto de Dexo os nichos forman una muralla que rodea a certa distancia a igrexa románica de Santa María quedando entre ambas estruturas un espazo que permite o deambular procesional. Coas primeiras luces da Lúa as trompetas que cita a secuencia de difuntos (*tuba mirum spargenssonum / per sepulchra regionum*) convocan as almas do camposanto [c. 1-10, acorde perfecto maior de

Re], que emerxen dos seus sepulcros facendo tremer a terra [c. 11-16, redobre do bombo e obstinato en timbal], entoando una melodía inspirada no texto do salmo “De profundis”. As ánimas deambulan incesantemente en torno ao templo suplicando a súa absolución; esta visión de ultratumba coñecida tradicionalmente como “Santa Compañía” é interrompida polas trompetas celestiais que as reclaman ao Ceo despois da súa contrición [resolución de Re perfecto maior a Sol con picarda, que hasta este momento non se escoitara, c. 118-127]

A introdución (c. 1-15) e a coda coda (107-127) baseadas nun mesmo motivo enmarcan una estrutura hímica ou de secuencia na que os dous temas principais primeiro se suceden e logo se superpoñen e intercambian a súa posición. Deste xeito o tema “De profundis” en Sol eolio escoitase tres veces sucesivas (c. 17-45), a segunda co seu contra canto; segue o tema das “almas suplicantes” (*magis quam custodes*) en Sol dórico (c. 46-60) e Do dórico (61-77) coas súas correspondentes cláusulas ou cadencias de movemento contrario nos metais; por último escóitanse ambos temas superpostos en Sol eolio e Sol dórico respectivamente (c. 78-96) así como del contra canto del primeiro, e logo en posición inversa (c. 97-107). Destaca ao longo de todo este movemento o variado uso de recursos contrapuntísticos que permiten a combinación de temas en diferentes modos e desenvolvemento imitativo de todos eles.

#### ***A Lúa e o lobishome de Meirás***

A estrutura episódica do segundo movemento elabórase a partir da escala de tons enteiros con centro tonal en Si, e caracterízase polapresenza temática dos clústeres progresivos e os procesos seriais e imitativos. O episodio ou sección A [c. 1-15] representa a transformación do home en lobishome; o óboe realiza una melodía inicialmente baseada na citada escala de tons enteiros, interrompida reiteradamente por fagot e clarinete baixo cun motivo cromático, representación da personalidade primitiva e violenta que brota dentro do home; este motivo cromático e o seu esquema rítmico en tresillo contaxia ao óboe e imponse nas intervencións de madeiras e trompetas propiciando unha ponte que conduce tralo redobre de timbal, ao tema de clúster progresivo que representa a personalidade

violenta do lobishome (c. 14-15), que vai a protagonizar as seccións sucesivas.

A sección B ten dúas partes que elaboran material temático e tímbrico semellante inicialmente con centro tonal en Si (c. 16-30) e logo en Fa sostido (c. 31-46); esta sección representa a inquietude que sente o lobishome tras adquirir a súa nova personalidade animal. A sección C de so 5 compases (c. 47-51) constitúe unha ponte que permite o regreso tonal a Si e a aparición de novos motivos temáticos que van a adquirir importancia inmediata. A sección D (c. 52-70) recrea musicalmente a satisfacción que o lobishome atopa no seu novo estado; para isto utilízase o procedemento imitativo canónico cun suxeito e contra suxeito que presentan os óboes, elaborados serialmente a partir da citada escala de tons enteiros con centro en Si. A sección E que representa a plenitude primitiva e incontrolable do lobishome, funciona musicalmente como coda recapitulando os dous temas principais (c. 71-74); como proceso cadencial interveñen simultaneamente o tema do canon e a escala de tons enteiros concluíndo no trítono (*diabolus in música*) que gravita todo o movemento.

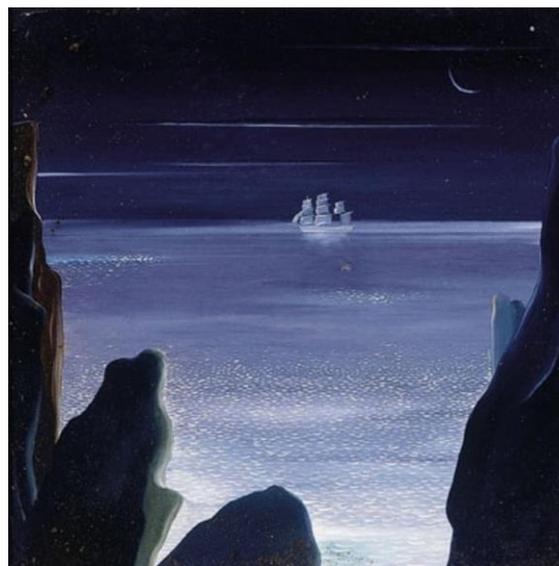
#### **A Lúa no mar de Sada**

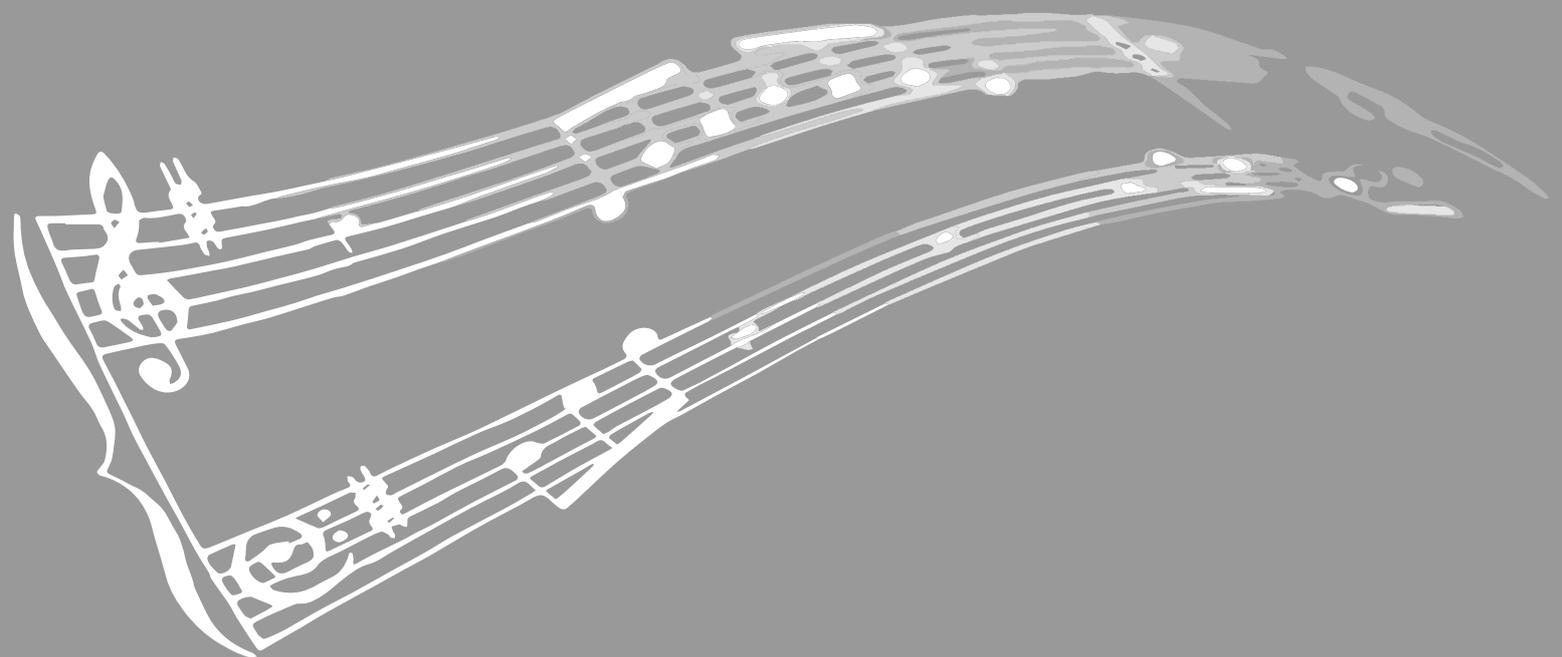
Despois desta inquietude, o terceiro movemento ofrece un ambiente tranquilo e plácido que recrea simbolicamente os escintileos da luz da lúa sobre as augas da ría de Sada. Este movemento desenvolve unha estrutura ternaria re expositiva inspirada na paisaxe mariña de Sada que resume sinteticamente o seu escudo: os castelos de Corbeiroá (parte A) e Fontán (parte A') vistos dende o mar e, entre eles, un veleiro que navega pola ría (parte B). As partes A e A' elabóranse sobre a escala pentatónica en posición Re-Mi-Sol-La-Do-Re e, nelas, destacan tres temas: as pedais de trompas que representan a superficie da auga (c. 1-12), o motivo que desenvolven pracas, frautas e instrumentos agudos que representa os xogos da luz da lúa sobre a auga (c. 1-12), e o motivo dos instrumentos graves que plasman musicalmente o reflexo dos baluartes de Corbeiroá e Fontán respectivamente. Este terceiro tema conformase progresivamente dende o inicio (c. 1-12 fagot, bombardinos) pero non aparece delimitado ata os compases 19-23 en metais e madeiras graves.

A parte B (c. 42-66) que se elabora a partir da escala pentatónica en posición Re-Fa-

Sol-La-Do-Re, recrea musicalmente os xogos visuais que provoca na auga o tránsito dun veleiro á mesma luz da lúa. A partir da variación desenvolta dos temas presentados en A xorden outros novos que conforman una complexa trama textural melódica. A aparición sucesiva destes novos temas, articula a parte B en seccións progresivamente máis amplas entre as que adquire especial relevancia o tema que contén o clúster progresivo de clarinetes e frautas (c. 54-55); este motivo da lugar á súa vez a outra variación desenvolta, que culmina na reaparición da cabeza do tema dos baluartes tratada imitativamente (c. 63-65) e que permite a re exposición dos materiais iniciais.

A re exposición, (parte A' c. 67-78) iníciase no clímax do movemento que progresivamente dilúese como o reflexo no mar ao ocultarse a Lúa tralo baluarte de Fontán. Finalmente o veleiro pérdese no horizonte e a curiosa serea, testemuña silenciosa de todo, mergúllase baixo as escuras augas do mar.





*A mi padre*

# AS LÚAS

- I. A Lúa no camposanto de Dexo
- II. A Lúa e o lobishome de Meirás
- III. A Lúa no mar de Sada

Juan Pérez Berná

**Primeiro Premio (Segunda Sección)**  
**VIII Concurso de Composición para Banda de Música**  
**da FGBMP**  
**2015**



# As Lúas

## Textos / Lyrics

### 1. A Lúa no camposanto de Dexo .

#### *La Luna en el camposanto de Dexo.*

#### *The Moon in the Cemetery of Dexo*

Salmo 130 (129 en la numeración septuaginta), también llamado De Profundis (en español "desde el abismo"), un salmo de autor desconocido. Salmo penitencial empleado en la liturgia de difuntos y en Cuaresma.

Psalm 130 (Vulgate numbering: Psalm 129) is the 130th psalm of the Book of Psalms, one of the Penitential psalms.

*De profundis clamo ad te, Domine;  
Domine audi vocem meam!  
Fiant aures tuae intentae  
Ad vocem obsecrationes.*

*Magis quam custodes auroram  
Expectat Israel Dominum  
Quia penes dominum misericordia  
Et copiosa penes eum redemptio.*

*Espero in Dominum,  
Esperat anima mea in verbum eius  
Expectat anima mea Dominum  
Magis quam custodies auroram  
Expectat Israel Dominum  
Et ipse redimet Israel*

*De profundis clamo ad te, Domine;  
Domine audi vocem meam!  
Fiant aures tuae intentae  
Ad vocem obsecrationes.*

*Desde el abismo a ti grito, Señor;  
Señor, ¡escucha mi voz!  
estén tus oídos atentos  
a la voz de mi súplica.*

*Más que el centinela la aurora  
Aguarde Israel al Señor,  
porque del Señor viene la  
misericordia,  
y la redención copiosa;*

*Espero en el Señor,  
Espere mi alma en su palabra,  
Aguarde mi alma al Señor.  
Más que el centinela la aurora,  
Aguarde Israel al Señor  
Porque él la redimirá de todas sus  
culpas*

*Desde lo hondo a ti grito, Señor;  
Señor, escucha mi voz;  
estén tus oídos atentos  
a la voz de mi súplica.*

*From the depths, I have cried out to  
you,  
O Lord;  
Lord, hear my voice.  
Let your ears be attentive  
to the voice of my supplication.*

*More than the sentinel the aurora  
Israel Wait to the Lord,  
because mercy comes from the  
Lord,  
and copious redemption;*

*My soul has stood by his word.  
My soul has hoped in the Lord.  
From the morning watch, even until  
night,  
let Israel hope in the Lord.  
And he will redeem Israel  
from all his iniquities.*

*From the depths, I have cried out to  
you, O Lord;  
Lord, hear my voice.  
Let your ears be attentive  
to the voice of my supplication*

## **2. A Lúa e o lobishome de Meirás.**

*La Luna y el hombre lobo de Meirás*

*The moon and the werewolf of Meirás*

Texto en idioma inventado. Autor Juan Pérez Berná

Text in invented language. Author Juan Pérez Berná

*Breli degran nalu (Luna Grande Libre)*

## **3. A Lúa no mar de Sada.**

*La Luna en el Mar de Sada*

*The moon in the Sada Sea*

El coro no tiene texto; entona una vocalización con las vocales A y O.

The choir has no text; sing a vocalization from the vowel A & O.

# As Lúas

## Instrumentación:

Frautín  
Frautas 1 e 2  
Óboe 1 e 2  
Corno inglés (opcional)  
Fagot (opcional)  
Requinto  
Clarinete 1, 2 e 3  
Clarinete baixo  
Saxofón soprano  
Saxofón alto 1 e 2  
Saxofón tenor 1 e 2  
Saxofón barítono  
Trompa 1, 2, 3  
Fliscorno  
Trompeta 1, 2 e 3  
Trombón 1, 2 e 3  
Bombardino 1 e 2  
Tuba  
Violonchelo (opcional)  
Contrabaixo (opcional)  
Coro Mixto (opcional)  
Harpa (opcional)

Percusión 1: timbais

Percusión 2: caixa e timbaletas (I), vibráfono 1 e platos (II), lira (III)

Percusión 3: bombo (I), marimba e timbaleta grande (II), vibráfono, platos, e plato suspendido splash (III)

Percusión 4: Plato e plato suspendido (I), bombo (II), vibráfono 2 e bombo (III)

Percusión 5: tam-tam, gong e cabassa (I), látigo e caixa (II), marimba, tam-tam e cortina (III)



A mi padre

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Mestreo J=55

This is a full orchestral score for a concert band. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat major or D minor) and the time signature is 3/8. The tempo is marked as 'Mestreo J=55'. The score is divided into several systems, with the first system starting at measure 1. The instruments listed on the left side of the score are: Flautín, Flauta 1, Flauta 2, Oboe 1, Oboe 2, Corno inglés (op.), Fagot (op.), Repiquín, Clarinete 1, Clarinete 2, Clarinete 3, Clarinete Baixo, Saxofón Soprano, Saxofón Alto 1, Saxofón Alto 2, Saxofón Tenor 1, Saxofón Tenor 2, Saxofón Barítono, Trompa 1, Trompa 2, Trompa 3, Fliscorno, Trompeta 1, Trompeta 2, Trompeta 3, Trombón 1, Trombón 2, Trombón 3, Bombardino 1, Bombardino 2, Tuba, Violoncello (op.), Contrabaixo (op.), Coro Sop. & Ten. (op.), Coro Cont. & B. (op.), Harpa (op.), (perc. 1) Timbales, (perc. 2) Caixa e Timbaletes, (perc. 3) Bombo, (perc. 4) Plátos, and (perc. 5) Tam-tam e Cataca. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *pp*), and articulation marks. There are also some performance instructions in Spanish, such as 'Detrás do público, fronte a escena' and 'Regresan a escena'. The score ends with a double bar line and a final dynamic marking of *pp*.

This page of a musical score, marked with rehearsal number 15, features a large ensemble of instruments and a choir. The orchestral parts include Flute (Flt.), Flute 1 (Fla. 1), Flute 2 (Fla. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Cor Anglais (Corno), Bassoon (Fag.), Bassoon (Reas.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet Bassoon (Cl. Basso), Saxophone Soprano (Sax. S.), Saxophone Alto 1 (Sax. Alt. 1), Saxophone Alto 2 (Sax. Alt. 2), Saxophone Tenor 1 (Sax. Ten. 1), Saxophone Tenor 2 (Sax. Ten. 2), Saxophone Baritone (Sax. Bar.), Trumpet 1 (Temp. 1), Trumpet 2 (Temp. 2), Trumpet 3 (Temp. 3), Trombone (Tbn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bombardone 1 (Bomb. 1), Bombardone 2 (Bomb. 2), Tuba (Tuba), Violoncello (Vc.), Contrabass (Cb.), Saxophone and Trombone (S. & T.), and Basses (Bassi). The percussion section includes Timpani (Timp.), Snare Drum (Fp.), and five Tom-toms (Toms 1-5). The choir parts are labeled as Soprano and Alto (S. & A.), Contralto and Basses (C. & B.), and five voices (Voces 1-5). The score is written in a common time signature (C) with a key signature of one flat (B-flat). The music features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The vocal parts include the lyrics: "De pro-fun-dis cla-mo ad te. Do-mi-ne, Do-mi-ne. De pro-fun-dis cla-mo ad te. Do-mi-ne. Do-mi-ne au-d vo-cem me-".



This page contains the musical score for measures 54 through 58. The instruments and parts include:

- Flutes (Flu. 1, 2)
- Oboes (Ob. 1, 2)
- Clarinet in Bb (Cl. 1, 2, 3)
- Clarinet Bass (Cl. Basso)
- Saxophones (Sax. S., Sax. Alt. 1, 2, Sax. Ten. 1, 2, Sax. Bar)
- Trumpets (Timp. 1, 2, 3)
- Flugelhorn (Flis.)
- Trombones (Tbn. 1, 2, 3)
- Euphonium (Euph. 1, 2)
- Tuba
- Vibraphone (Vib.)
- Contra Bass (Cb.)
- String Ensemble (Str.)
- Timpani (Timp.)
- Drum Set (perc.)

The score includes various musical notations such as dynamics (*p*, *mf*), accents (**acc.**), and breath marks (**tu**). The vocal parts (S. & T. and C. & B.) have the following lyrics:

mi - se - ri - cor - di - a et co - pio - sa pe - nes eum re - demp - so  
Es - pe - ro in Do - mi - num, es - pe - rat a - ni - ma me - a in ver - bum e - lus Ex - pec - tat a - ni - ma me - a Do - mi -



93

Flu.

Fa. 1

Fa. 2

Ob. 1

Ob. 2

Coro

Fag.

Requ.

Cl. 1

Cl. 2

Cl. 3

Cl. Basso

Sax. S.

Sax. Alt. 1

Sax. Alt. 2

Sax. Ten. 1

Sax. Ten. 2

Sax. Bar.

93

Temp. 1

Temp. 2

Temp. 3

Fls.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb. 1

Bomb. 2

Tuba

93

Vc.

Cb.

93

S. & T.

ni - rum et ip - se re - di - met la - ra - el Fi - li - us au - res tu - ae in - ten - tao ad vo - cem ob - se - cra - ti - o - nis meae

93

C. & B.

ne Do - mi - ne au - di vo - cem me - am Fi - li - us au - res tu - ae in - ten - tao ad vo - cem ob - se - cra - ti - o - nis meae

93

Hp.

93

Mis

93

(perc. 1) Timb.

93

(perc. 2)

93

(perc. 3)

93

(perc. 4)

93

(perc. 5)

Marea co' plato suco. plato plato

ff





# II. A Lúa e o lobishome de Meirás

Adagio  $\text{♩} = 60$  rit. al ritmo (aprox.  $\text{♩} = 100$ )  $\text{♩} = 80$

**Instrumentation:**  
Flautín  
Flauta 1  
Flauta 2  
Oboe 1  
Oboe 2  
Corno inglés (op.)  
Fagot (op.)  
Requinto  
Clarinete 1  
Clarinete 2  
Clarinete 3  
Clarinete Baixo  
Saxofón Soprano  
Saxofón Alto 1  
Saxofón Alto 2  
Saxofón Tenor 1  
Saxofón Tenor 2  
Saxofón Barítono  
Trompa 1  
Trompa 2  
Trompa 3  
Fisicorno  
Trompeta 1  
Trompeta 2  
Trompeta 3  
Trombón 1  
Trombón 2  
Trombón 3  
Bombardeo 1  
Bombardeo 2  
Tuba  
Violoncello & CB. (op.)  
Coro (op.)  
Hárpe (op.)  
perc. 1) Timbales  
perc. 2) Vibrafono  
perc. 3) Matimba  
perc. 4) Platós  
perc. 5) Bombo

**Performance Notes:**  
Solo (multiple locations)  
mf (mezzo-forte)  
mp (mezzo-piano)  
f (forte)  
rit. (ritardando)  
al ritmo (aprox.  $\text{♩} = 100$ )  
Unis. C.B. (part 2)  
Lésgo



This page of a musical score, labeled 'II' and '3', contains the following parts and markings:

- Flutes:** Flute 1 and 2 staves with dynamic markings *mp*, *f*, and *mp*.
- Oboes:** Oboe 1 and 2 staves with dynamic markings *mp* and *f*.
- Clarinets:** Clarinet 1, 2, and 3 staves with dynamic markings *f* and *mf*.
- Saxophones:** Saxophone Solo, Saxophone Alto 1 & 2, Saxophone Tenor 1 & 2, and Saxophone Baritone staves with dynamic markings *mp*, *f*, and *mf*.
- Trumpets:** Trumpet 1, 2, and 3 staves with dynamic markings *mp* and *f*.
- Trombones:** Trombone 1, 2, and 3 staves with dynamic markings *mp*, *f*, and *p*.
- Other Instruments:** Bassoon 1 & 2, Tuba, and Percussion (including Timpani, Vibraphone, Mallets, and various Drums) with dynamic markings *mp*, *f*, *mf*, and *fp*.
- Vocal Parts:** Voice and Chorus (Vc & Ch) and Chorus staves with dynamic markings *mp* and *mf*.
- Performance Instructions:** Includes *rit.* (ritardando) and *Div. Vc & Ch* (Divisi for Voice and Chorus).

This page of a musical score, labeled '4' and 'II', begins at measure 39. It is a complex orchestral score with multiple staves. The instruments and parts shown include:

- Flute (Flt.)
- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Cor Anglais (Corno)
- Bassoon (Fag.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Clarinet 3 (Cl. 3)
- Clarinet Bass (Cl. Basso)
- Saxophone Soprano (Sax. S.)
- Saxophone Alto 1 (Sax. Alt. 1)
- Saxophone Alto 2 (Sax. Alt. 2)
- Saxophone Tenor 1 (Sax. Ten. 1)
- Saxophone Tenor 2 (Sax. Ten. 2)
- Saxophone Baritone (Sax. Bar.)
- Trombone 1 (Timp. 1)
- Trombone 2 (Timp. 2)
- Trombone 3 (Timp. 3)
- Flugelhorn (Flis.)
- Trumpet 1 (Tpt. 1)
- Trumpet 2 (Tpt. 2)
- Trumpet 3 (Tpt. 3)
- Tuba 1 (Tbn. 1)
- Tuba 2 (Tbn. 2)
- Tuba 3 (Tbn. 3)
- Bombardone 1 (Bomb. 1)
- Bombardone 2 (Bomb. 2)
- Tuba (Tuba)
- Voice and Chorus (Vc. & Ch.)
- Chorus (Coro)
- Harp (Hp.)
- Percussion 1 (perc. 1) Timpani (Timp.)
- Percussion 2 (perc. 2) Vibraphone (Vib.)
- Percussion 3 (perc. 3) Mallets (Mb.)
- Percussion 4 (perc. 4) Snare Drum (Plat.)
- Percussion 5 (perc. 5) Bass Drum (Bombo)

The score contains various musical notations, including notes, rests, and dynamic markings such as *mp*, *f*, *p*, and *mf*. There are also performance instructions like 'Solo' and 'Defect Solo'. The page number '4' is in the top left, and the Roman numeral 'II' is in the top center. The measure number '39' is written at the beginning of several staves.

This page of a musical score, labeled 'II' and '5', contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both marked *mp*.
- Oboes:** Ob. 1 and Ob. 2, both marked *p*.
- Coro:** Solo part marked *mp*.
- Clarinets:** Cl. 1, Cl. 2, and Cl. 3, all marked *p*.
- Cl. Basso:** Marked *mp*.
- Saxophones:** Sax. S., Sax. Alt. 1, Sax. Alt. 2, Sax. Ten. 1, Sax. Ten. 2, and Sax. Bar., all marked *mp*.
- Trumpets:** Trp. 1, Trp. 2, and Trp. 3, all marked *f*.
- Flugelhorn:** Fls., marked *f*.
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3, all marked *mf*.
- Baritone:** Bomb. 1, marked *mf*.
- Bass Trombone:** Bomb. 2, marked *mf*.
- Tuba:** Marked *mf*.
- Violins and Cellos:** Vc. & Ch., marked *mf*. Includes markings for *arco* and *Div. Vc & CB.*
- Vocal Soloist:** Caro, marked *mp*. Includes the instruction *gliss. suscitado alternativo con ambas manos*.
- Timpani:** (perc. 1) Tmbs., (perc. 2) Vib., (perc. 3) Mbs., (perc. 2) Platos., (perc. 4) Bombo., and (perc. 5) marked *mf*.

The score features various dynamic markings such as *mp*, *p*, *f*, and *mf*, along with performance instructions like *arco* and *Div. Vc & CB.* The page number '55' is visible in the left margin of several staves.

This page of the musical score, labeled '6' and 'II', contains the following parts and markings:

- Woodwinds:** Flute (Flt.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Cor Anglais (Corno), Bassoon (Fag.), Clarinet in Bb (Cl. 1), Clarinet in Bb (Cl. 2), Clarinet in Bb (Cl. 3), Clarinet Bass (Cl. Basso), Saxophone Soprano (Sax. S.), Saxophone Alto 1 (Sax. Alt. 1), Saxophone Alto 2 (Sax. Alt. 2), Saxophone Tenor 1 (Sax. Ten. 1), Saxophone Tenor 2 (Sax. Ten. 2), Saxophone Baritone (Sax. Bar.).
- Brass:** Trumpet 1 (Timp. 1), Trumpet 2 (Timp. 2), Trumpet 3 (Timp. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Horn 1 (Bomb. 1), Horn 2 (Bomb. 2), Tuba.
- Percussion:** Percussion 1 (perc. 1) Timbales, Percussion 2 (perc. 2) Vibraphone, Percussion 3 (perc. 3) Mallets, Percussion 4 (perc. 4) Snare Drum, Percussion 5 (perc. 5) Snare Drum.
- Other:** Violin and Viola (Vc. & Ch.), Chorus (Coro), Harp (Hp.).
- Dynamic Markings:** *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *molto marcato* (very marked).
- Performance Instructions:** *arco* (arco), *Dol. Vc & CB* (Dolente Violins and Viola/Contrabass).
- Rehearsal Markers:** Rehearsal mark 60 is indicated at the beginning of several staves.



# III. A Lúa no mar de Sada

Andante  $\text{♩} = 60$

This is a full orchestral score for the piece "III. A Lúa no mar de Sada". The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The tempo is marked "Andante" with a metronome marking of 60 quarter notes per minute. The score is divided into several systems, with various instruments and sections indicated on the left. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon 1, Bassoon 2, and Bassoon 3. The brass section includes Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The string section includes Violoncello & Contrabasso (op.), Soprano and Contralto (op.), and Tenor and Bass (op.). The percussion section includes Harp (op.), Timbales, 2 Liras, 5 Vibrafones, 3 Platós, 4 Bamos, and 5 Tam-tams. The score features various dynamics such as *p*, *mp*, and *mf*, and includes markings for "Solo" and "gliss.". The piece is in a 3/4 time signature and features a complex rhythmic structure with many sixteenth and thirty-second notes. The overall mood is serene and evocative, reflecting the title "The Moon in the Sea of Sada".

Full orchestral score for measures 2 through 3. The score includes parts for Flute (Fl.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Cor Anglais (Corno), Bassoon (Fag.), Bassoon (Req.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet Bassoon (Cl. Basso), Saxophone Soprano (Sax. S.), Saxophone Alto 1 (Sax. Alt. 1), Saxophone Alto 2 (Sax. Alt. 2), Saxophone Tenor 1 (Sax. Ten. 1), Saxophone Tenor 2 (Sax. Ten. 2), Saxophone Baritone (Sax. Bar.), Trombone 1 (Tromp. 1), Trombone 2 (Tromp. 2), Trombone 3 (Tromp. 3), Flute (Flis.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bombardone 1 (Bomb. 1), Bombardone 2 (Bomb. 2), Tuba (Tuba), Violin & Viola (Vc. & Ob.), Violin & Viola (S. & C.), Trumpet & Bass (T. & B.), Harp (Hp.), Percussion 1 (perc. 1) Timpani, Percussion 2 (perc. 2) Line, Percussion 3 (perc. 3) Vibraphone 1, Percussion 4 (perc. 4) Vibraphone 2, Percussion 5 (perc. 5) Mallet Bass Drum, Percussion 3 (perc. 3) Snare Drum, Percussion 4 (perc. 4) Bass Drum, Percussion 5 (perc. 5) Snare Drum.

Key performance markings include *Tutti*, *mp* (mezzo-piano), *mf* (mezzo-forte), *ff* (fortissimo), *gliss.* (glissando), and *rit.* (ritardando). The score features complex rhythmic patterns, including sixteenth-note runs and sustained chords. A section of the score is marked with a double bar line and a repeat sign, indicating a specific musical phrase.

Fltn. *p* *cresc.* *mf*

Fa. 1 *p* *cresc.* *mf*

Fa. 2 *p* *cresc.* *mf*

Ob. 1 *p* *cresc.* *mf*

Ob. 2 *p* *cresc.* *mf*

Coro *mf*

Fag. *mf*

Reo. *mf*

Cl. 1 *mp* *cresc.* *mf*

Cl. 2 *mp* *cresc.* *mf*

Cl. 3 *mp* *cresc.* *mf*

Cl. Basso *mp* *cresc.* *mf*

Sax. S. *mp* *cresc.* *mf*

Sax. Alt. 1 *mp* *cresc.* *mf*

Sax. Alt. 2 *mp* *cresc.* *mf*

Sax. Ten. 1 *mp* *cresc.* *mf*

Sax. Ten. 2 *mp* *cresc.* *mf*

Sax. Bar. *mp* *cresc.* *mf*

Tomp. 1 *mf* *cresc.*

Tomp. 2 *mf* *cresc.*

Tomp. 3 *mf* *cresc.*

Fls. *mf* *cresc.*

Tpt. 1 *mf* *cresc.*

Tpt. 2 *mf* *cresc.*

Tpt. 3 *mf* *cresc.*

Tbn. 1 *mf* *cresc.*

Tbn. 2 *mf* *cresc.*

Tbn. 3 *mf* *cresc.*

Bomb. 1 *mp* *cresc.*

Bomb. 2 *mp* *cresc.*

Tuba *mf* *cresc.*

Vc. & Cb. *mf* *cresc.* Div. Vc. & Cb.

S. & C. *mf* *cresc.*

T. & B. *mf* *cresc.*

Hp. *mf* *cresc.*

(perc. 1) Timb. *p*

(perc. 2) Lin. *p*

(perc. 3) Vib. 1 *mp* *cresc.* *f* Plats (symbals)

(perc. 4) Vib. 2 *mp* *cresc.* *f* Bombo

(perc. 5) Mb. *mp* *cresc.* *f* Tam-tam

(perc. 3) Plats. *mf*

(perc. 4) Bombo *mf*

(perc. 5) *mf*

3/3 3/3 3/3

This page of a musical score, labeled '4' and 'III', contains the following instruments and parts:

- Flu. 1
- Flu. 2
- Oo. 1
- Oo. 2
- Como
- Fag
- Req
- Cl. 1
- Cl. 2
- Cl. 3
- Cl. Basso
- Sax. S.
- Sax. Alt. 1
- Sax. Alt. 2
- Sax. Ten. 1
- Sax. Ten. 2
- Sax. Bar.
- Tomp. 1
- Tomp. 2
- Tomp. 3
- Fis.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bomb. 1
- Bomb. 2
- Tuba
- Vc. & Cb.
- S. & C.
- T. & B.
- Hp.
- (perc. 1) Timb.
- (perc. 2) Lira
- (perc. 3) Vib. 1
- (perc. 4) Vib. 2
- (perc. 5) Mb.
- (perc. 3) Plat.
- (perc. 4) Bombo
- (perc. 5)

The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mp'. The page number '4' is in the top left, and the Roman numeral 'III' is in the top center. A small '33' is visible in the bottom left corner.

Andante ♩=40

Fltn.

Fa. 1

Fa. 2

Ob. 1

Ob. 2

Coro

Fag.

Reo.

Cl. 1

Cl. 2

Cl. 3

Cl. Basso

Sax. S.

Sax. Alt. 1

Sax. Alt. 2

Sax. Ten. 1

Sax. Ten. 2

Sax. Bar.

Trp. 1

Trp. 2

Trp. 3

Fis.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb. 1

Bomb. 2

Tuba

Vc. & Cb.

S. & C.

T. & B.

Hp.

(perc. 1) Timb.

(perc. 2) Lira

(perc. 3) Vib. 1

(perc. 4) Vib. 2

(perc. 5) Mb.

(perc. 3) Plat.

(perc. 4) Bombo

(perc. 5)

This page of a musical score, labeled '6' and 'III', contains the following instruments and parts:

- Flute (Fl.)
- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Cor Anglais (Corno)
- Fagotto (Fag.)
- Requinto (Req.)
- Clarinete 1 (Cl. 1)
- Clarinete 2 (Cl. 2)
- Clarinete 3 (Cl. 3)
- Clarinete Basso (Cl. Basso)
- Saxofone Soprano (Sax. S.)
- Saxofone Alto 1 (Sax. Alt. 1)
- Saxofone Alto 2 (Sax. Alt. 2)
- Saxofone Tenor 1 (Sax. Ten. 1)
- Saxofone Tenor 2 (Sax. Ten. 2)
- Saxofone Baritone (Sax. Bar.)
- Tromba 1 (Tomp. 1)
- Tromba 2 (Tomp. 2)
- Tromba 3 (Tomp. 3)
- Flicca (Flis.)
- Tromba 1 (Tpt. 1)
- Tromba 2 (Tpt. 2)
- Tromba 3 (Tpt. 3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Trombone 3 (Tbn. 3)
- Bombardino 1 (Bomb. 1)
- Bombardino 2 (Bomb. 2)
- Tubano (Tuba)
- Vcllo e Contrabbasso (Vc. &Cb.)
- Saxofone Soprano e Contrabbasso (S. & C.)
- Trombone e Contrabbasso (T. & B.)
- Arpa (Hp.)
- Percussion 1 Timpani (perc. 1) Timps.
- Percussion 2 Lira (perc. 2) Lira
- Percussion 3 Vibrafono 1 (perc. 3) Vib. 1
- Percussion 4 Vibrafono 2 (perc. 4) Vib. 2
- Percussion 5 Marmitta (perc. 5) Mb.
- Percussion 3 Platano (perc. 3) Platan.
- Percussion 4 Bombo (perc. 4) Bombo
- Percussion 5 (perc. 5)

The score includes dynamic markings such as *mf*, *mp*, and *f*. A *gliss.* instruction is present for the Harp part. The page is numbered '6' in the top left and 'III' in the top center.

This page of a musical score, labeled 'III' and '7', contains the following instruments and parts:

- Flu. 1
- Flu. 2
- Ob. 1
- Ob. 2
- Coro
- Fag.
- Reo.
- Cl. 1
- Cl. 2
- Cl. 3
- Cl. Basso
- Sax. S.
- Sax. Alt. 1
- Sax. Alt. 2
- Sax. Ten. 1
- Sax. Ten. 2
- Sax. Bar.
- Temp. 1
- Temp. 2
- Temp. 3
- Fis.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bomb. 1
- Bomb. 2
- Tuba
- Vc. & Cb.
- S. & C.
- T. & B.
- Hp.
- (perc. 1) Timb.
- (perc. 2) Lira
- (perc. 3) Vib. 1
- (perc. 4) Vib. 2
- (perc. 5) Mb.
- (perc. 3) Plat.
- (perc. 4) Bombo
- (perc. 5)

The score includes various musical notations such as dynamics (mf, f), performance instructions (cresc., cresc. dim.), and articulation marks (acc.). A rehearsal mark '50' is present at the beginning of several staves.

Andante Largo

Full orchestral score for measures 1 through 10. The score includes parts for Flute (Fl.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Cor Anglais (Corno), Bassoon (Fag.), Bassoon (Bass.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet Bassoon (Cl. Basso), Saxophone Soprano (Sax. S.), Saxophone Alto 1 (Sax. Alt. 1), Saxophone Alto 2 (Sax. Alt. 2), Saxophone Tenor 1 (Sax. Ten. 1), Saxophone Tenor 2 (Sax. Ten. 2), Saxophone Baritone (Sax. Bar.), Trombone 1 (Timp. 1), Trombone 2 (Timp. 2), Trombone 3 (Timp. 3), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Trumpet 3 (Trp. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bombardone 1 (Borb. 1), Bombardone 2 (Borb. 2), Tuba (Tuba), Violoncello and Double Bass (Vc. &Cb.), Double Bass (S. & C.), Harp (Hp.), Percussion 1 (perc. 1) Timpani, Percussion 2 (perc. 2) Snare, Percussion 3 (perc. 3) Vibraphone 1, Percussion 4 (perc. 4) Vibraphone 2, Percussion 5 (perc. 5) Mallet Bass Drum, Percussion 3 (perc. 3) Phylloxy, Percussion 4 (perc. 4) Bombo, and Percussion 5 (perc. 5) Gong.

Key performance markings include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), *rit.* (ritardando), *gliss.* (glissando), *tr.* (trill), *tr. M<sub>4</sub>* (trill M<sub>4</sub>), and *mar. cato* (marcato). The score features complex rhythmic patterns, including sixteenth-note runs and triplet figures, particularly in the woodwind and percussion sections.

This page contains a musical score for measures 73 through 77. The score is arranged in a multi-system format with various instruments and parts. The instruments listed on the left include Flute (Fl.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Cor Anglais (Corno), Bassoon (Fag.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet Bassoon (Cl. Basso), Saxophone Soprano (Sax. S.), Saxophone Alto 1 (Sax. Alt. 1), Saxophone Alto 2 (Sax. Alt. 2), Saxophone Tenor 1 (Sax. Ten. 1), Saxophone Tenor 2 (Sax. Ten. 2), Saxophone Baritone (Sax. Bar.), Trumpet 1 (Tromp. 1), Trumpet 2 (Tromp. 2), Trumpet 3 (Tromp. 3), Trombone (Tbn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bombardone (Bomb. 1, Bomb. 2), Tuba, Violin and Viola (Vc. & Cd.), String Section (S. & C., T. & B.), Harp (Hp.), Percussion (perc.), and other instruments like Plateaux, Bombo, and Contina.

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamics include *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *ppizz* (pizzicato). There are also performance instructions like "Solo", "Defect Solo", "gliss.", "Plato susp. splash", and "Contina".

Measure numbers 73, 74, 75, 76, and 77 are clearly marked at the beginning of their respective systems. The score concludes with a double bar line at the end of measure 77.



A mi padre

Frautín

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Poco piu tempo  $\text{♩} = 60$

45

Solo

*p*

51

57

Tutti

*p*

65

72

*mp*

81

88

11

*f*

Tempo Primo  $\text{♩} = 55$

107

*f*

113

8

2

*f*

*p*

Frautín

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

*rit.*

*ad libitum*

(aprox. ♩ = 100)

♩ = 80

5 4 12 mf

Furioso ♩ = 132

11 fp mp mp

20 mp mp f

28 mp mp

41 mp f

65 p

69 mf f

74 f molto marcato

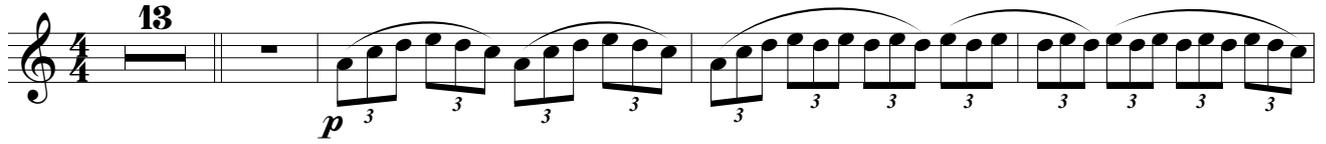
78

Frutín

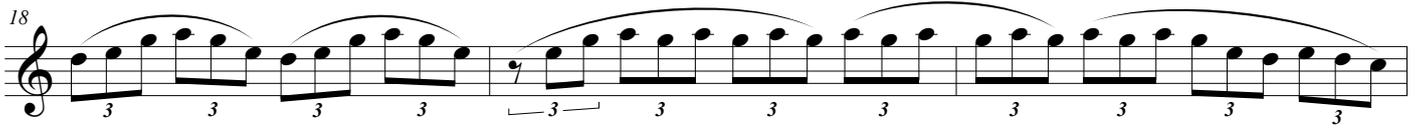
III. A Lúa no mar de Sada

Andante ♩=80

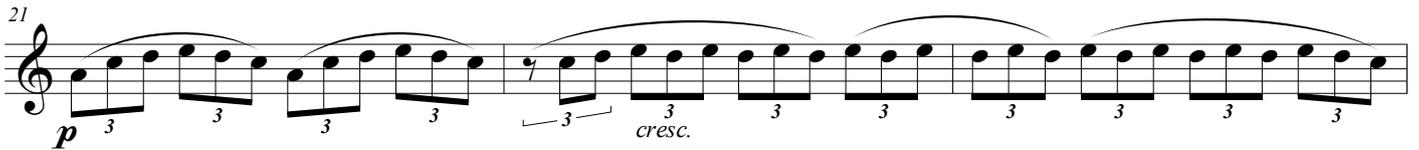
13



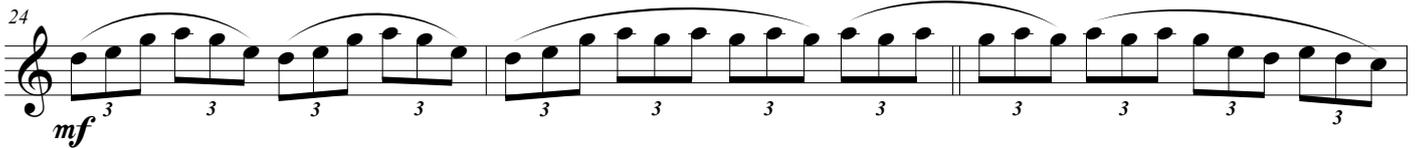
18



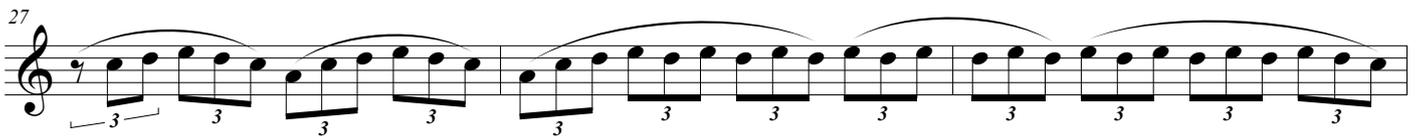
21



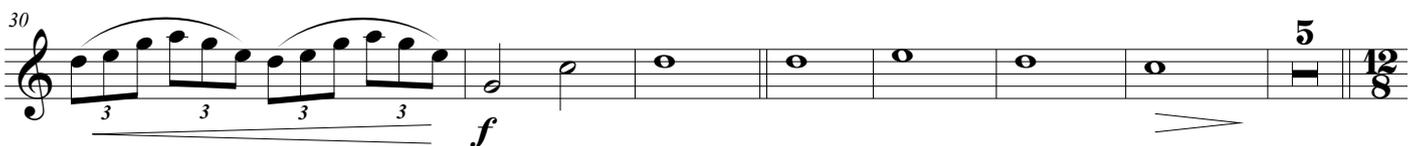
24



27



30



Andante ♩.=80

42 **3**

*mp*

47

*mf*

49

*mf*

51

*mf*

54

*mf*

57

*mf*

60

62

*f cantabile*

Andante ♩.=80

67 **6**

*f*

A mi padre

Frauta 1

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$  **45** Solo **Poco piu tempo**  $\text{♩} = 60$

*p*

51

57 **Tutti**

*p*

65

73

*mp*

81

88 **9**

*f*

106 **Tempo Primo**  $\text{♩} = 55$

*f*

110

118

*p*

*p*

**2**

Flauta 1

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40 rit. *ad libitum* (aprox. ♩ = 100)

9 ♩ = 80 Furioso ♩ = 132

15 *mf* *mp* *fp*

24 *mp* *f* *mp*

34 *mp* *mp* *f*

47 *mp*

55 *mp*

61

65 *p* *mf*

70 *f* *f molto marcato*

77

Fruta 1

III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$  Solo

2

*p*

6

*p*

9

*p*

12 Tutti

*p*

15

*p*

18

*p*

21

*p* *cresc.*

24

*mf*

30

*f*

5

12

Andante ♩=80

42

44

47

50

52

55

59

62

Andante ♩=80

69

A mi padre

Frauta 2

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Juan PÉREZ BERNÁ

A Coruña 2015

Maestoso  $\text{♩} = 55$  **45** Poco piu tempo  $\text{♩} = 60$  **15** Tutti *p*

64

71

77 *mp*

83 **9**

97 *f*

104 *f* **Tempo Primo**  $\text{♩} = 55$

109 *f*

115 **3** *p* **2** *p*

Fruta 2

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40      rit.      ad libitum (aprox. ♩ = 100)

5

9      ♩ = 80      Furioso ♩ = 132

*mf*      *fp*

15      3      3      *mp*      *mp*      *mp*

25      *mp*      *f*      3      2      *mp*

34      5      *mp*      *mp*      *f*      3      2

49      *mp*      3      *mp*

56

61

65

69      *mf*      *f*      3      *f* molto marcato

77

Fruta 2

III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$  Solo

2

*p*

6

9

*p*

12 Tutti

*p*

15

*p*

18

21

*p* *cresc.*

24

*mf*

30

*f*

12

8

Andante ♩.=80

42 *mp* *mp*

Musical staff 42-45: Treble clef, 12/8 time signature. Measures 42-45 feature a melodic line with eighth-note patterns and slurs, starting with a *mp* dynamic.

46 *mf*

Musical staff 46-48: Treble clef. Measures 46-48 continue the melodic line with eighth-note patterns and slurs, marked *mf*.

49 *mf*

Musical staff 49-50: Treble clef. Measures 49-50 feature a melodic line with eighth-note patterns and slurs, marked *mf*.

51 *mf*

Musical staff 51-52: Treble clef. Measures 51-52 feature a melodic line with eighth-note patterns and slurs, marked *mf*.

53 *mf* *mf*

Musical staff 53-55: Treble clef. Measures 53-55 feature a melodic line with eighth-note patterns and slurs, marked *mf*.

56 *mf*

Musical staff 56-58: Treble clef. Measures 56-58 feature a melodic line with eighth-note patterns and slurs, marked *mf*.

59 *mf*

Musical staff 59-60: Treble clef. Measures 59-60 feature a melodic line with eighth-note patterns and slurs, marked *mf*.

61 *mf*

Musical staff 61-62: Treble clef. Measures 61-62 feature a melodic line with eighth-note patterns and slurs, marked *mf*.

63 *f cantabile* *f* Andante ♩.=80

Musical staff 63-66: Treble clef. Measures 63-66 feature a melodic line with eighth-note patterns and slurs, marked *f cantabile* and *f*. The tempo remains Andante ♩.=80.

70 *p* Solo

Musical staff 70-71: Treble clef. Measures 70-71 feature a melodic line with eighth-note patterns and slurs, marked *p*. The word "Solo" is written above the staff.

A mi padre

Óboe 1

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$  Poco piu tempo  $\text{♩} = 60$

45

Solo

*p*

52

60

Tutti

*p*

69

77

*mp*

84

9

*f*

101

Tempo Primo  $\text{♩} = 55$

107

*f*

112

*f*

118

*p*

Óboe 1

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

Solo

*rit.*

Musical notation for measures 1-6. The piece is in 6/8 time. It begins with a *mf* dynamic. The melody features a series of eighth notes, followed by a half note, and then a sequence of eighth notes with a *mf* dynamic and a hairpin. The piece concludes with a *rit.* marking and a fermata over the final note.

*ad libitum* (aprox. ♩ = 100)

Musical notation for measures 7-12. The piece changes to 4/8 time at measure 7. It starts with a *mf* dynamic. The melody consists of eighth notes, followed by a sequence of eighth notes with a hairpin, and then a sequence of eighth notes with a hairpin. The piece ends at measure 12 with a 12/16 time signature.

♩ = 80

Furioso ♩ = 132

Musical notation for measures 9-13. The piece is in 12/16 time. It begins with a *mf* dynamic. The melody features a sequence of eighth notes with a hairpin, followed by a sequence of eighth notes with a hairpin, and then a sequence of eighth notes with a hairpin. The piece ends at measure 13 with a 4/4 time signature and a *f* dynamic.

Musical notation for measures 14-27. The piece is in 4/4 time. It begins with a *mp* dynamic. The melody features a sequence of eighth notes with a hairpin, followed by a sequence of eighth notes with a hairpin, and then a sequence of eighth notes with a hairpin. The piece ends at measure 27 with a *f* dynamic.

Musical notation for measures 28-31. The piece is in 4/4 time. It begins with a *mp* dynamic. The melody features a sequence of eighth notes with a hairpin, followed by a sequence of eighth notes with a hairpin, and then a sequence of eighth notes with a hairpin. The piece ends at measure 31 with a *f* dynamic.

44 **3** **2** **3**  
*mp*

56

61

65 *p*

69 *mf* *f* **3**

74 *f* *molto marcato*

78

Óboe 1

III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$  Solo

5

*p*

9

*p*

12

Tutti

*p*

15

*p*

18

*p*

21

*p* *cresc.*

25

*mf*

31

*f*

34

37

3

12

8

Andante ♩=80

42 *mp*

45 *mf*

49 *mf*

52 *mf* *mf*

55 *mf*

59 *mf*

62 *f cantabile*

Andante ♩=80

67 *f*

69

72 *p*

75 *pp*

Solo

Óboe 1

A mi padre

Óboe 2

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Juan PÉREZ BERNÁ  
A Coruña 2015

Maestoso  $\text{♩} = 55$  **45** Poco piu tempo  $\text{♩} = 60$  **17** Tutti *p*

66

72

78

84 **9** *f*

98

Tempo Primo  $\text{♩} = 55$

105 *f* 3 3 3 3

110 *f* 3 3 3 3 **3**

118 *p* *p* **2**

Óboe 2

II. A Lúa e o lobishome de Meirás

Adagio ♩. = 40      rit.      ad libitum (aprox. ♩. = 100)

5

9      ♩. = 80      Furioso ♩. = 132

*mf*      *f*

14      3      3      *mp*      *mp*      *mp*

25      3      2      5      *mp*      *f*      *mp*

39      3      *mp*      *mp*      *f*

47      2      3      *mp*

56

61      *p*

66      *mf*      *f*

71      3      *f*      molto marcato

78

Óboe 2

III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

13

*p*

18

21

*p* *cresc.*

24

*mf*

30

*f*

33

36

4

12/8

Andante ♩=80

42 Musical staff 42-44: Treble clef, 12/8 time signature. Measures 42-44. Dynamics: *mp*.

45 Musical staff 45-48: Treble clef. Measures 45-48. Dynamics: *mf*.

49 Musical staff 49-52: Treble clef. Measures 49-52. Dynamics: *mf*.

51 Musical staff 51-54: Treble clef. Measures 51-54. Dynamics: *mf*.

53 Musical staff 53-58: Treble clef. Measures 53-58. Dynamics: *mf*. Includes a fermata over measure 56.

59 Musical staff 59-61: Treble clef. Measures 59-61. Dynamics: *mf*.

62 Musical staff 62-66: Treble clef. Measures 62-66. Dynamics: *f cantabile*. Time signature change to 4/4 at the end.

Andante ♩=80

67 Musical staff 67-69: Treble clef, 4/4 time signature. Measures 67-69. Dynamics: *f*. Includes triplets.

70 Musical staff 70-71: Treble clef. Measures 70-71. Dynamics: *f*. Includes triplets.

72 Musical staff 72-73: Treble clef. Measures 72-73. Dynamics: *p*. Includes triplets and a fermata over measure 73.

A mi padre

Como inglés (opcional)

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Poco piu tempo  $\text{♩} = 60$

Tutti

45 17

*p*

67

74

81

88 9

*f*

Tempo Primo  $\text{♩} = 55$

103

*f*

109

114

*f* *mf*

118

*p* *mp* 4

Corno inglés  
II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40      rit.      ad libitum (aprox. ♩ = 100)

5

9      ♩ = 80      Furioso ♩ = 132

mf      f

15      mp      mp      f

31      10      3      2      9

mp      f

58      Solo      mp

62      p

67      mf      f

71      3      f      molto marcato

78

Corno inglés (op.)

III. A Lúa no mar de Sada

Andante ♩=80

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 1-2 contain a whole rest with a '13' above it. Measures 3-4 contain a whole rest with a '5' above it. Measures 5-8 contain a melodic line starting on G4, moving to A4, B4, C5, B4, A4, G4. Dynamics: *mp*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 23 contains a whole rest. Measures 24-28 contain a melodic line starting on G4, moving to A4, B4, C5, B4, A4, G4. Dynamics: *mf*.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 30-32 contain eighth-note triplets. Measures 33-34 contain eighth-note triplets with slurs. Dynamics: *f*.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 35-38 contain eighth-note triplets with slurs. Dynamics: *f*.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 39-41 contain eighth-note triplets with slurs. Measure 42 contains a whole rest with a '4' above it. Measure 43 contains a whole rest with a '12' above it. Dynamics: *f*.

Andante ♩=80

Musical staff 6: Treble clef, key signature of one sharp (F#), 12/8 time signature. Measures 44-46 contain eighth-note triplets with slurs. Dynamics: *mp*.

Musical staff 7: Treble clef, key signature of one sharp (F#), 12/8 time signature. Measures 47-50 contain eighth-note triplets with slurs. Dynamics: *mp*.

48 *mf* *mf*

50

52 *mf*

55 **4** *mf*

62 *f cantabile*

66 **Andante** ♩=80 *f*

69

72 *p* **Solo** *pp*

Corno inglés

Fagot (opcional)

A mi padre

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Juan PÉREZ BERNÁ  
A Coruña 2015

Maestoso  $\text{♩} = 55$

7 *f* 3 3 3 3 *f* 3 3 3 3

14 *f* 3 3 3 3 3 3 3 3 *fff*

26 *f*

36 *p*

46 Poco piu tempo  $\text{♩} = 60$  Solo *p*

55

63 *p*

72 *mp*

83 10 *f*

103 Tempo Primo  $\text{♩} = 55$  *f* 3 3 3 3

111 *f* 3 3 3 3 3 3 3 3 *fff*

118 *p* 4 *mp*

Fagot (opcional)

## II. A Lúa e o lobishome de Meirás

Adagio  $\text{♩} = 40$

Solo

Musical notation for measures 1-8. The piece begins in 6/8 time. Measure 1 contains a whole rest. Measures 2-4 feature a melodic line starting with a quarter rest, followed by eighth notes. A *mf* dynamic marking is placed above the first measure of this phrase, with a *rit.* (ritardando) hairpin below it. Measures 5-8 continue the melodic line, with a *ad libitum* (approx.  $\text{♩} = 100$ ) marking above measure 6. The time signature changes to 4/8 at measure 8 and 12/16 at measure 9.

Musical notation for measures 9-11. The tempo is marked  $\text{♩} = 80$ . Measure 9 starts with a *mp* dynamic marking. Measures 9-11 feature a complex rhythmic pattern with many sixteenth notes and slurs. The time signature changes to 4/4 at measure 11.

Musical notation for measures 11-17. The tempo is marked *Furioso*  $\text{♩} = 132$ . Measure 11 starts with a *f* dynamic marking. Measures 11-17 feature a melodic line with a *mp* dynamic marking and a *mf* dynamic marking. The time signature is 4/4.

Musical notation for measures 18-24. Measures 18-24 feature a melodic line with a *f* dynamic marking. Measure 24 ends with a triplet of eighth notes. The time signature is 4/4.

Musical notation for measures 25-43. Measures 25-43 feature a melodic line with a *mp* dynamic marking and a *f* dynamic marking. Measure 27 contains a triplet of eighth notes. Measure 28 contains a double bar line with a '2' above it. Measure 29 contains a double bar line with a '10' above it. Measure 30 contains a triplet of eighth notes. The time signature is 4/4.

Musical notation for measures 44-50. Measure 44 starts with a triplet of eighth notes. Measures 44-50 feature a melodic line with a *mf* dynamic marking and a *mp* dynamic marking. The time signature is 4/4.

Musical notation for measures 51-58. Measure 51 starts with a triplet of eighth notes. Measures 51-58 feature a melodic line with a *p* dynamic marking. The time signature is 4/4.

Musical notation for measures 59-63. Measures 59-63 feature a melodic line with a *p* dynamic marking. The time signature is 4/4.

Musical notation for measures 64-70. Measures 64-70 feature a melodic line with a *f* dynamic marking. The time signature is 4/4.

Musical notation for measures 71-77. Measure 71 starts with a triplet of eighth notes. Measures 71-77 feature a melodic line with a *f* dynamic marking and a *molto marcato* marking. The time signature is 4/4.

Musical notation for measures 78-84. Measures 78-84 feature a melodic line with a *f* dynamic marking. The time signature is 4/4.

Fagot (op.)  
III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

Solo

4

*mp*

Detailed description: This block contains the first system of music, measures 1 through 13. It is in 4/4 time and marked 'Solo' and 'mp'. The music begins with a whole rest for four measures, followed by a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. A slur covers the notes from G2 to C1.

14 5 Tutti

*mp* *mf*

Detailed description: This block contains the second system of music, measures 14 through 28. It is in 5/4 time and marked 'Tutti'. The music starts with a whole rest for one measure, followed by quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. A slur covers the notes from G2 to C1. The dynamics change from *mp* to *mf* at measure 20.

29

Detailed description: This block contains the third system of music, measures 29 through 31. It features a triplet of eighth notes: G2, F2, E2. This triplet is repeated three times, each with a slur above it.

32

*f*

Detailed description: This block contains the fourth system of music, measures 32 through 34. It features a triplet of eighth notes: G2, F2, E2. This triplet is repeated three times, each with a slur above it. The dynamics are marked *f*.

35

Detailed description: This block contains the fifth system of music, measures 35 through 37. It features a triplet of eighth notes: G2, F2, E2. This triplet is repeated three times, each with a slur above it.

38

Detailed description: This block contains the sixth system of music, measures 38 through 39. It features a triplet of eighth notes: G2, F2, E2. This triplet is repeated three times, each with a slur above it.

40

*mp*

Detailed description: This block contains the seventh system of music, measures 40 through 41. It features a triplet of eighth notes: G2, F2, E2. This triplet is repeated three times, each with a slur above it. The dynamics are marked *mp*. The system ends with a double bar line and a 12/8 time signature.

Andante  $\text{♩} = 80$

42

*mp*

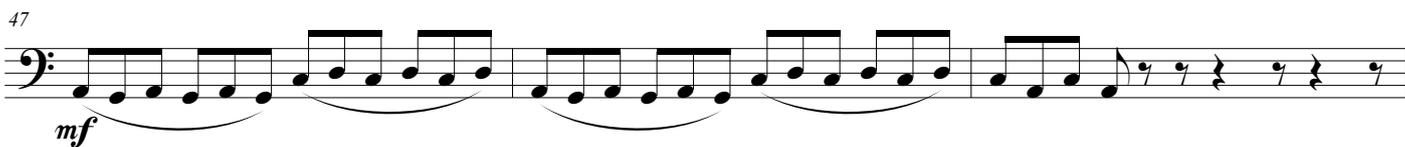
Detailed description: This block contains the eighth system of music, measures 42 through 43. It is in 12/8 time and marked 'Andante' and 'mp'. The music begins with a whole rest for one measure, followed by quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. A slur covers the notes from G2 to C1.

44



47

*mf*



50

*mf* *mf*



53

*mf*

4



59

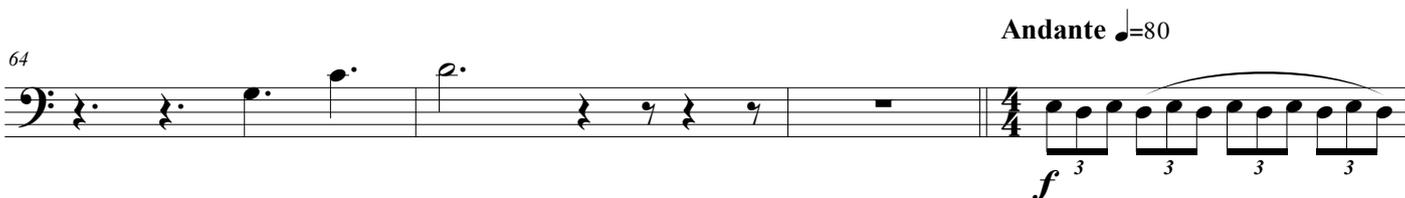
*mf* *f cantabile*



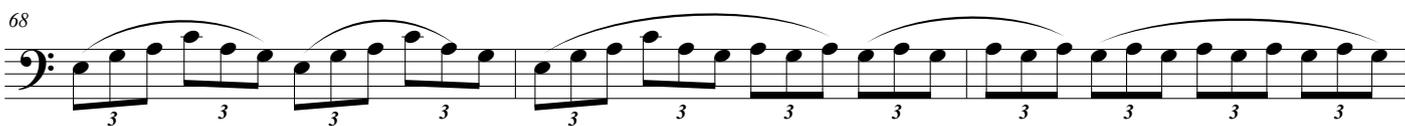
64

Andante ♩=80

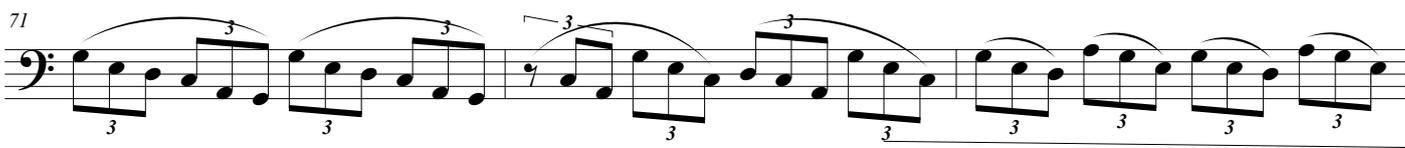
*f*



68



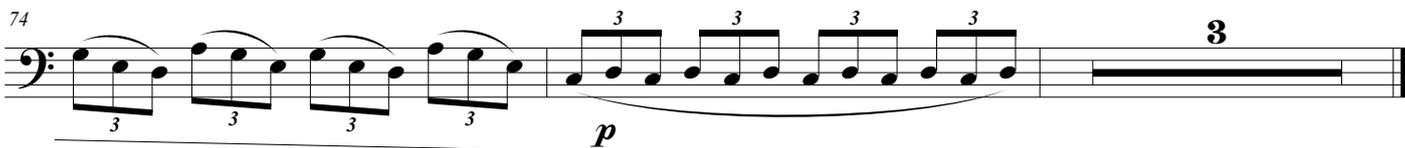
71



74

*p*

3



A mi padre

Requinto

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Musical notation for measures 1-7. The key signature is one sharp (F#) and the time signature is 3/2. The music begins with a whole rest, followed by a quarter rest, then a half note G4. This is followed by a series of eighth notes, with groups of three eighth notes beamed together and marked with a '3' above them. The dynamic is *f*.

Musical notation for measures 8-34. The music continues with eighth notes, some beamed in groups of three. The dynamic is *f*. The piece ends with a double bar line and the number 34.

Poco piu tempo  $\text{♩} = 60$

Musical notation for measures 46-52. The tempo is *Poco piu tempo* with a quarter note equal to 60. The section is marked *Solo*. The music consists of quarter notes and half notes. The dynamic is *subito p*.

Musical notation for measures 53-60. The music continues with quarter notes and half notes, some beamed together.

Tutti

Musical notation for measures 61-68. The section is marked *Tutti*. The music consists of quarter notes and half notes. The dynamic is *p*.

Musical notation for measures 69-76. The music continues with quarter notes and half notes, some beamed together.

Musical notation for measures 77-84. The music consists of quarter notes and half notes. The dynamic is *mp*.

Musical notation for measures 85-103. The music consists of quarter notes and half notes, some beamed together. The dynamic is *f*. There is a measure rest for 9 measures.

Tempo Primo  $\text{♩} = 55$

Musical notation for measures 104-108. The tempo is *Tempo Primo* with a quarter note equal to 55. The music consists of quarter notes and half notes, some beamed together. The dynamic is *f*.

Musical notation for measures 109-114. The music consists of quarter notes and half notes, some beamed together. The dynamic is *f*.

Musical notation for measures 115-119. The music consists of quarter notes and half notes. The dynamic is *p*. There is a measure rest for 3 measures and another for 4 measures.

Requinto

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40 rit. ad libitum (aprox. ♩ = 100)

5

9 ♩ = 80 Furioso ♩ = 132

mf fp

15 mp mf

22 mp f

31 mp mf

38 mp f

49 mf

64 p

68 mf

73 f molto marcato

78

Requinto

III. A Lúa no mar de Sada

Andante ♩=80 Solo

5

*p*

9

*p*

12

*p*

15

Tutti

*p*

18

*p*

21

*p* *cresc.*

24

*mf*

31

*f*

Andante ♩ = 80

42 *mp*

A mi padre

Clarinete 1

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

7 *f* 3 3 3 3 *f* 3 3 3 3

12 **24** *p*

46 **Poco piu tempo**  $\text{♩} = 60$

*subito p*

52

60 **Tutti** *p*

69

77 *mp*

85 **9** *f*

103 **Tempo Primo**  $\text{♩} = 55$  *f* 3 3

108 *f* 3 3 3 3 *f* 3 3

114 *p* **3** *mp* **4**

Clarinete 1

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

*rit.*

*ad libitum*

(aprox. ♩ = 100)

5

4

12

9

♩ = 80

*mp*

10

Furioso ♩ = 132

11

*fp*

*mp*

20

*mf*

*mf*

24

*f*

2

31

*mf*

2

36 *mf* *mf*

Musical staff 36-39: Treble clef, key signature of two sharps (F# and C#). Measures 36-37 contain eighth notes with a crescendo hairpin. Measures 38-39 contain sixteenth notes with a decrescendo hairpin.

40 *f*

Musical staff 40-43: Treble clef, key signature of two sharps. Measures 40-41 contain sixteenth notes. Measures 42-43 contain quarter notes with a decrescendo hairpin.

47 *mp*

Musical staff 47-50: Treble clef, key signature of two sharps. Measure 47 has a double bar line and a fermata. Measures 48-49 contain eighth notes. Measure 50 has a double bar line and a fermata.

55 *p* *p* *mf*

Musical staff 55-58: Treble clef, key signature of two sharps. Measures 55-56 contain eighth notes. Measures 57-58 contain eighth notes with a decrescendo hairpin.

65

Musical staff 65-67: Treble clef, key signature of two sharps. Measures 65-67 contain eighth notes with a long slur.

68 *f*

Musical staff 68-70: Treble clef, key signature of two sharps. Measures 68-70 contain eighth notes with a long slur and a decrescendo hairpin.

71 *f* molto marcato

Musical staff 71-76: Treble clef, key signature of two sharps. Measure 71 has a double bar line and a fermata. Measures 72-76 contain eighth notes with a decrescendo hairpin.

77

Musical staff 77-80: Treble clef, key signature of two sharps. Measures 77-80 contain eighth notes with a decrescendo hairpin.

Clarinete 1

III. A Lúa no mar de Sada

Andante ♩=80

13 4

20

23

26

29

33

36

Andante ♩=80

39 3 12/8

44



A mi padre

Clarinete 2

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

3 3 3 3 3 3 3 3

*f* *f*

24

3 3 3 3 3 3 3 3

*f* *fff*

24

*p*

*p* Solo

*p*

*p* Tutti

*mp*

*mp*

9

*f*

*f*

Tempo Primo  $\text{♩} = 55$

*f* *f* *f*

4

3 4

*p* *mp*

Clarinete 2

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

*rit.*

*ad libitum*

(aprox. ♩ = 100)

Musical staff with time signature changes: 6/8, 5, 4/8, 12/8.

♩ = 80

Musical staff starting at measure 9 with a 12/8 time signature and *mp* dynamics.

Musical staff starting at measure 10 with a 4/4 time signature.

Furioso ♩ = 132

Musical staff starting at measure 11 with a 4/4 time signature and dynamics *fp*, *mp*, *mf*.

Musical staff starting at measure 22 with a 4/4 time signature and *mf* dynamics.

Musical staff starting at measure 27 with a 4/4 time signature and dynamics *f*, *mf*.

Musical staff starting at measure 34 with a 4/4 time signature and *mf* dynamics.

Musical staff starting at measure 40 with a 4/4 time signature and *f* dynamics.

47 **2** **6**

58 **6**

*p*

67

*mf* *f*

71 **2**

*f* *molto marcato*

76

79

Clarinete 2

III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

13 4

20

23

26

29

32

36

Andante  $\text{♩} = 80$

40

2 12/8

44

46 *mf*

49 *mf*

52 *mp*

55 *mp* *mf*

57 *mf*

60

63 *f cantabile* *f* *Andante* ♩=80

69

72

75 *p*

A mi padre

Clarinete 3

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

7 *f* 3 3 3 3 3 3 3 3 *f* 3 3 3 3 24

36 *p* *sff*

46 *p* Solo

55 *p* Tutti

63 *p*

72 *mp*

80

88 **9**

Tempo Primo  $\text{♩} = 55$

107 *f* 3 3 3 3 *f* 3 3

111 *f* 3 3 3 3 **3**

118 *p* *mp* **4**

Clarinete 3

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

rit.

ad libitum

(aprox. ♩ = 100)

♩ = 80

9

10

Furioso ♩ = 132

11

22

26

32

36 *mf* *mf*

40 *f* 2

47 *mp* *mp* *p*

53

57 *p* 6

67 *mf* *f*

71 *f* molto marcato 2

77

Clarinete 3  
III. A Lúa no mar de Sada

Andante ♩=80

13 4

20

23

27

32

35

38

Andante ♩=80

42

44

46 *mp*

49 *mf*

51 *mf* 2

55 *mp* *mf*

57 *mf*

60

62 *f cantabile* *f* Andante ♩=80

68

71

75 *p*

Clarinete Baixo

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

7 *f* 3 3 3 3 *f* 3 3 3 3

14

27 *f* 3 3 3 3 *fff* *f*

36

46 *p* 17 *p*

70

78 *mp* 10

97 *f*

107 *f* Tempo Primo  $\text{♩} = 55$  3 3 3 3 3 3 3 3

113 *f* 3 3 3 3 *fff*

118 *p* *mp* 4

## II. A Lúa e o lobishome de Meirás

Clarinete baixo

Adagio  $\text{♩} = 40$

Solo

mf

5

rit. *ad libitum*  
(aprox.  $\text{♩} = 100$ )

mf

9

$\text{♩} = 80$

mp

mp

10

mp

Furioso  $\text{♩} = 132$

11

$\text{♩} = 132$

f

mp

6

22

mf

27

f

mf

2

7

40

f

2

47 *mp* **2** *p*

53

57 **6** *mp*

66 *mf*

70 **2** *f* *molto marcato*

75

79

Clarinete baixo

III. A Lúa no mar de Sada

Andante ♩=80

13 5

*mp*

24

*mp* *mf*

30

*f*

33

*f*

36

*f*

Andante ♩=80

40

*mp*

43 *mp*

47 *mp*

50 *mf* **6**

59 *mf*

64 *f cantabile* **Andante** ♩=80 *f*

69 *f*

72 *f*

75 *p*

Clarinete baixo

A mi padre

Sax. Soprano

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Musical notation for measures 1-6. The piece is in 2/2 time. Measures 1-2 are rests. Measures 3-6 feature a series of eighth-note triplets, starting with a forte (*f*) dynamic.

Musical notation for measures 7-25. Measure 7 starts with a forte (*f*) dynamic. Measures 8-11 contain eighth-note triplets. Measures 12-14 feature a melodic line with a crescendo leading to fortissimo (*fff*). Measure 25 is a whole rest.

Musical notation for measures 37-45. Measure 37 starts with a piano (*p*) dynamic. Measures 38-44 feature a melodic line with a crescendo leading to piano (*p*). Measure 45 is a whole rest.

Poco piu tempo  $\text{♩} = 60$

Musical notation for measures 63-72. Measures 63-72 feature a melodic line with a crescendo leading to mezzo-piano (*mp*).

Musical notation for measures 73-80. Measures 73-80 feature a melodic line with a crescendo leading to mezzo-piano (*mp*).

Musical notation for measures 81-87. Measures 81-87 feature a melodic line with a crescendo leading to forte (*f*).

Musical notation for measures 88-104. Measure 88 is a whole rest. Measures 89-104 feature a melodic line with a crescendo leading to forte (*f*).

Tempo Primo  $\text{♩} = 55$

Musical notation for measures 105-110. Measures 105-110 feature a melodic line with a crescendo leading to forte (*f*).

Musical notation for measures 111-115. Measures 111-115 feature a series of eighth-note triplets, starting with a forte (*f*) dynamic.

Musical notation for measures 116-120. Measure 116 starts with fortissimo (*fff*). Measures 117-119 feature a melodic line with a crescendo leading to mezzo-piano (*mp*). Measure 120 is a whole rest.

Saxofón soprano

II. A Lúa e o lobishome de Meirás

Adagio  $\text{♩} = 40$  *rit.* *ad libitum* (aprox.  $\text{♩} = 100$ )

5

9  $\text{♩} = 80$  Solo *mf* *f* Furioso  $\text{♩} = 132$

15 *mp* *mp* *mp* *mp*

25 *mp* *f* *mp*

40 *mp* *mp* *f*

47 *mf*

61 *p*

65 *mf*

69 *f* *f molto marcato*

74

78

Saxofón soprano  
III. A Lúa no mar de Sada

Andante ♩=80

13 5

*mp*

24

*mp* *mf*

30

*f*

33

*f*

36

*f*

Andante ♩=80

42

*mp*

44

*mp*

III

48 *mf* *mf*

50

52 **5**

59 *mf*

61

64 *f cantabile* **f** *Andante* ♩=80

69

72 *p* **4**

Sax. Alto 1

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Musical notation for measures 1-6. The key signature is one sharp (F#) and the time signature is 2/2. The music begins with a whole rest, followed by a quarter rest, then a half note G4. This is followed by a triplet of eighth notes (A4, B4, C5) and another triplet of eighth notes (D5, E5, F#5). The piece concludes with a half note G4. Dynamics include *f* and *fff*.

Musical notation for measures 7-35. The music continues with a quarter rest, followed by a half note G4. This is followed by a triplet of eighth notes (A4, B4, C5) and another triplet of eighth notes (D5, E5, F#5). The piece concludes with a half note G4. Dynamics include *f* and *fff*. A rehearsal mark '24' is present at the end of the section.

Musical notation for measures 36-45. The music begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piece concludes with a half note G4. Dynamics include *p*.

Poco piu tempo  $\text{♩} = 60$

Musical notation for measures 46-67. The music begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piece concludes with a half note G4. Dynamics include *p*. A rehearsal mark '15' is present at the beginning of the section.

Musical notation for measures 68-76. The music begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piece concludes with a half note G4.

Musical notation for measures 77-82. The music begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piece concludes with a half note G4. Dynamics include *mp*.

Musical notation for measures 83-96. The music begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piece concludes with a half note G4. Dynamics include *f*. A rehearsal mark '9' is present at the end of the section.

Musical notation for measures 97-103. The music begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piece concludes with a half note G4. Dynamics include *f*.

Tempo Primo  $\text{♩} = 55$

Musical notation for measures 104-109. The music begins with a quarter rest, followed by a half note G4. This is followed by a triplet of eighth notes (A4, B4, C5) and another triplet of eighth notes (D5, E5, F#5). The piece concludes with a half note G4. Dynamics include *f*.

Musical notation for measures 110-113. The music begins with a quarter rest, followed by a half note G4. This is followed by a triplet of eighth notes (A4, B4, C5) and another triplet of eighth notes (D5, E5, F#5). The piece concludes with a half note G4. Dynamics include *f*.

Musical notation for measures 114-117. The music begins with a quarter rest, followed by a half note G4. This is followed by a triplet of eighth notes (A4, B4, C5) and another triplet of eighth notes (D5, E5, F#5). The piece concludes with a half note G4. Dynamics include *f* and *fff*.

Musical notation for measures 118-121. The music begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The piece concludes with a half note G4. Dynamics include *p* and *mp*. A rehearsal mark '4' is present at the end of the section.

Saxofón alto 1

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

*rit.*

*ad libitum*

(aprox. ♩ = 100)

9

♩ = 80

Solo

Tutti

Furioso ♩ = 132

14

18

22

31

36

42

49 **9** Solo *mp*

60

64 *mf*

68 *f*

71 *f molto marcato*

75

78

Saxofón Alto 1

III. A Lúa no mar de Sada

Andante ♩=80

13 5 *mp*

24 *mp* *mf*

27 *mp* *mf*

30 *mp* *f*

33 *mp* *mf*

36 *mp* *mf*

39 *mp* *mp*

Andante ♩=80

42 *mp*

45 *mp*

49 *mf*

51 *mf*

53 *mf* 4

59

61

63 *f cantabile* Andante ♩=80 *f*

68 *p*

71

75 *p* Defect Solo *pp*

Sax. Alto 2

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Juan PÉREZ BERNÁ

A Coruña 2015

Maestoso  $\text{♩} = 55$

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 1-6. Dynamics: *f*. Includes triplets of eighth notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 7-11. Dynamics: *f*, *fff*. Includes triplets of eighth notes.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 12-23. Dynamics: *p*. Includes a 24-measure rest.

Poco piu tempo  $\text{♩} = 60$

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 24-45. Dynamics: *p*. Includes a 17-measure rest.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 46-70. Dynamics: *mp*.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 71-79.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 80-87. Dynamics: *f*. Includes a 9-measure rest.

Tempo Primo  $\text{♩} = 55$

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 88-102. Dynamics: *f*.

Musical staff 9: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 103-108. Dynamics: *f*. Includes triplets of eighth notes.

Musical staff 10: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 109-117. Dynamics: *f*, *fff*. Includes triplets of eighth notes.

Musical staff 11: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measure 118-122. Dynamics: *p*, *mp*. Includes a 4-measure rest.

Saxofón alto 2

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

rit.

ad libitum

(aprox. ♩ = 100)

♩ = 80

Musical notation for the first system, showing time signatures 5/8, 4/8, and 12/16.

Furioso ♩ = 132

Musical notation for the second system, starting at measure 10, with dynamics *mp* and *f*.

Musical notation for the third system, starting at measure 14, with dynamics *mp* and *mf*.

Musical notation for the fourth system, starting at measure 19.

Musical notation for the fifth system, starting at measure 21, with dynamics *mp* and *f*.

Musical notation for the sixth system, starting at measure 29, with dynamic *mf*.

Musical notation for the seventh system, starting at measure 34.

Musical notation for the eighth system, starting at measure 40, with dynamics *mp* and *f*.

49 **9**  
*mp*

61  
*mf*

66

70  
*f* *f* molto marcato

75

80

Saxofón alto 2

III. A Lúa no mar de Sada

Andante ♩=80

13 5

*mp*

23

*mp*

26

*mf*

29

*f*

33

*mf*

36

*mf*

39

*mp*

Andante ♩=80

42

*mp* *mp*

46 *mp*

49 *mf*

51 *mf*

53 *mf* 4 *mf*

60

63 *f cantabile* Andante ♩=80 *f* 3 3 3 3

68 3 3 3 3

71 3 3 3 3 3 3 3 3

74 3 3 3 3 3 3 3 3 *p* 3

Sax. alto 2

A mi padre

Sax Tenor 1

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

3 3 3 3

6 *f* 3 3 3 3 *fff*

12 *mf* 17 *mp*

36 *p*

46 *p* Poco piu tempo  $\text{♩} = 60$  17

70

78 *mp* 10

97 *f*

104 *f* Tempo Primo  $\text{♩} = 55$  3 3 3 3

111 3 3 3 3

114 *f* 3 3 3 3 *fff*

118 *p* 4 *mp*

Saxofón tenor 1

II. A Lúa e o lobishome de Meirás

Adagio  $\text{♩} = 40$  *rit.* *ad libitum* (aprox.  $\text{♩} = 100$ )  $\text{♩} = 80$

10 *mp* *f*

14 *mp* *mf*

20 *mp* *mp*

26 *mf* *mf* *mf*

32

37 *mp* *mp*

44 *mf* *mp*

60

66 *f*

72 *f* *molto marcato*

77

Saxofón tenor 1

III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

12

*mp* *mp*

23

*mp*

26

*mf*

29

*mf*

32

*f*

35

*mf*

38

*mf*

Andante  $\text{♩} = 80$

41

*mp* *mp*

44

*mp*

47 *mp* *mp* *mf*

50

52 *mf*

55 **4** *mf*

61

63

*f* cantabile

Andante ♩=80

67 *f*

70

73

76 *p* **2**

Sax. Tenor



Saxofón tenor 2

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40      rit.      ad libitum (aprox. ♩ = 100)      ♩ = 80

5

10      Furioso ♩ = 132

3

14

*mp*

20

*f*      *mp*      *mf*

2

2

28

*mf*      *mf*      *mf*

33

37

2

2

*mp*      *mp*

44

2

2

9

*mf*      *mp*

60

66

*f*

72

*f* molto marcato

77

Saxofón tenor 2  
III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

12

21

26

29

32

35

38

Andante  $\text{♩} = 80$

41

44

47 *mp* *mp* *mf*

Musical staff 47-49: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measures 47-49 contain eighth-note patterns with slurs and dynamic markings *mp* and *mf*.

50

Musical staff 50: Treble clef, key signature of two sharps, 4/4 time signature. Measure 50 contains eighth-note patterns with slurs.

52 **6** *mf*

Musical staff 52: Treble clef, key signature of two sharps, 4/4 time signature. Measure 52 contains eighth-note patterns with slurs, followed by a six-measure rest and a half-note chord. Dynamic marking *mf*.

60

Musical staff 60: Treble clef, key signature of two sharps, 4/4 time signature. Measures 60-62 contain eighth-note patterns with slurs.

62 *f cantabile*

Musical staff 62: Treble clef, key signature of two sharps, 4/4 time signature. Measures 62-66 contain eighth-note patterns with slurs. Dynamic marking *f cantabile*.

67 **Andante** ♩=80 *f* *p*

Musical staff 67: Treble clef, key signature of two sharps, 4/4 time signature. Measures 67-70 contain eighth-note patterns with slurs and triplets. Dynamic markings *f* and *p*.

70

Musical staff 70: Treble clef, key signature of two sharps, 4/4 time signature. Measures 70-73 contain eighth-note patterns with slurs and triplets.

73

Musical staff 73: Treble clef, key signature of two sharps, 4/4 time signature. Measures 73-75 contain eighth-note patterns with slurs and triplets.

75 *p* **2**

Musical staff 75: Treble clef, key signature of two sharps, 4/4 time signature. Measures 75-78 contain eighth-note patterns with slurs and triplets, followed by a two-measure rest. Dynamic marking *p*.

Sax. tenor 2

A mi padre

Sax Barítono

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Juan PÉREZ BERNÁ

A Coruña 2015

Maestoso  $\text{♩} = 55$

8

17

29

36

Poco piu tempo  $\text{♩} = 60$

46

70

78

10

97

Tempo Primo  $\text{♩} = 55$

107

114

118

4

Saxofón barítono

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

Defect. Solo

*mf*

5

*rit.*

*ad libitum*

(aprox. ♩ = 100)

*mp*

♩ = 80

*mp*

Furioso ♩ = 132

*mf*

15

*mp* *mf*

19

*mp*

24

*mp* *mp* *mf*

31 *mf*

36 *mp*

44 *mf* Defect. Solo *mp*

50 *p*

60

64 *f*

72 *f* molto marcato

78

Saxofón barítono

III. A Lúa no mar de Sada

Andante ♩=80

4 Solo  
*mp*

14 Tutti  
*mp* *mf*

30 *f*

33

36

39 *mp*

Andante ♩=80

42 *mp* *mp*

47 *mp*

50 *mf*

52 *mf* 6

59 *mf*

63 *cantabile* *f* Andante ♩=80

68 *p*

71

74 *p* 3

A mi padre

Trompa 1 en F

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Juan PÉREZ BERNÁ

A Coruña 2015

Maestoso  $\text{♩} = 55$

Musical staff 1: Treble clef, 2/2 time signature. Measures 1-7. Dynamics: *f*. Accents on measures 4 and 7.

Musical staff 2: Treble clef. Measures 8-14. Dynamics: *f*, *fff*. Trills in measures 8-13.

Musical staff 3: Treble clef. Measures 15-25. Dynamics: *f*.

Musical staff 4: Treble clef. Measures 26-35. Dynamics: *f*.

Musical staff 5: Treble clef. Measures 36-45. Dynamics: *p*, *mp*. Trills in measures 36-40.

Musical staff 6: Treble clef. Measures 46-78. Dynamics: *p*.

Musical staff 7: Treble clef. Measures 79-88. Dynamics: *p*.

Musical staff 8: Treble clef. Measures 89-96. Dynamics: *f*.

Musical staff 9: Treble clef. Measures 97-106. Dynamics: *f*. Tempo change: **Tempo Primo**.

Musical staff 10: Treble clef. Measures 107-113. Dynamics: *f*, *fff*. Trills in measures 107-112.

Musical staff 11: Treble clef. Measures 114-117. Dynamics: *p*, *mf*.

Musical staff 12: Treble clef. Measures 118-124. Dynamics: *p*, *f*.

Trompa 1  
II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40      rit.      ad libitum (aprox. ♩ = 100)      ♩ = 80

5      2

Furioso ♩ = 132

11

3      6

*f*      *mp*      *mp*

24

2

*mp*      *mp*      *f*

31

6      2      2

*mp*      *mp*      *mp*

44

2      16

*f*      *f*

67

*f* molto marcato

74

5

*sf*      *ff* marcatisimo

Trompa 1

III. A Lúa no mar de Sada

Andante ♩=80

Solo

*mp*

8

Tutti

*mp*

17

6

*mf*

*cresc.*

32

*f*

39

2

Andante ♩=80

12/8

*mf*

*mp*

44

*mp*

49

*mp*

*mf*

7

60

*mf*

63

Andante ♩=80

*f* cantabile *f* cantabile marcato *f* *f*

69

4

*p*

A mi padre

Trompa 2 en F

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

The musical score is written for Trompa 2 en F in 2/2 time. It consists of ten staves of music. The first staff begins with a dynamic of *f* and features a slur over a half note. The second staff starts at measure 8 with a dynamic of *f* and contains six triplet markings over eighth notes, with a dynamic of *fff* at the end of the staff. The third staff starts at measure 26 with a dynamic of *f* and includes a slur. The fourth staff starts at measure 36 with a dynamic of *mp* and features a triplet marking. The fifth staff starts at measure 46 with a dynamic of *p* and includes a **14** measure rest, followed by a dynamic of *mp* and a **12** measure rest. The sixth staff starts at measure 79. The seventh staff starts at measure 87. The eighth staff starts at measure 97 with a dynamic of *f*. The ninth staff starts at measure 107 with a dynamic of *f* and features a slur. The tenth staff starts at measure 114 with a dynamic of *f* and contains six triplet markings, with a dynamic of *fff* at the end. The final staff starts at measure 118 with a dynamic of *p*, followed by a dynamic of *mf* and a slur, and ends with a dynamic of *p* and a dynamic of *f*.

Trompa 2

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40      rit.      ad libitum (aprox. ♩ = 100)      ♩ = 80

5      2

11      Furioso ♩ = 132

3      6

*f*      *mp*      *mp*

24

2      6

*mp*      *mp*      *f*

37

2      2

*mp*      *mp*      *mp*

44

2      16

*f*      *f*

68

2

*f* molto marcato

74

5

*sf*      *ff* marcatissimo

Trompa 2

III. A Lúa no mar de Sada

Andante ♩=80

4 Solo  
*mp*

13 Tutti

*mp* 6

25

*mf* *cresc.*

31

*f*

Andante ♩=80

39 2 12/8 3  
*mf* *mp*

49

*mp* *mp* *mf* 7

60

*mf*

Andante ♩=80

63 *f cantabile* *marcato* *f* *f* 4

69

*p* 4

A mi padre

Trompa 3 en F

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

8

14

26

36

3

mp

Poco piu tempo  $\text{♩} = 60$

46

14

12

8

p

p

87

96

f

107

Tempo Primo  $\text{♩} = 55$

114

f

fff

p

mf

124

p

f

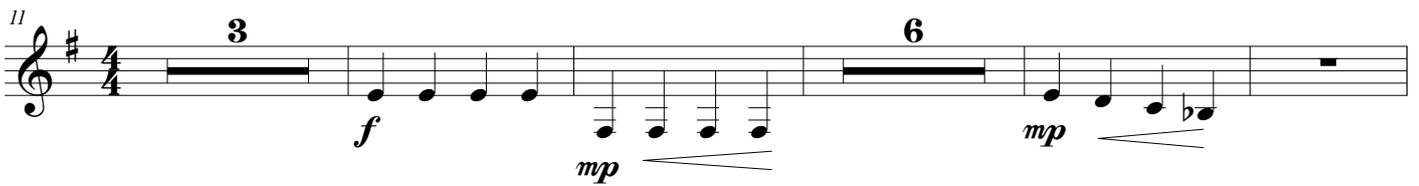
Trompa 3

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40      rit.      ad libitum (aprox. ♩ = 100)      ♩ = 80



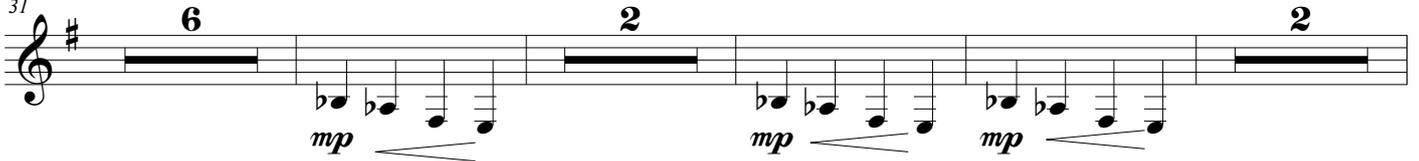
11      Furioso ♩ = 132



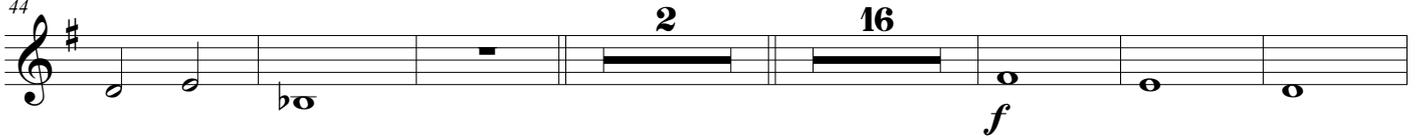
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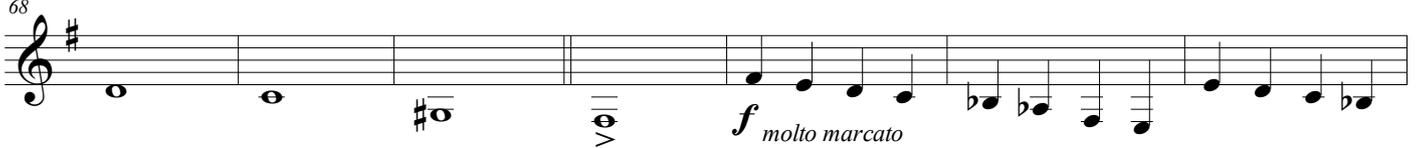
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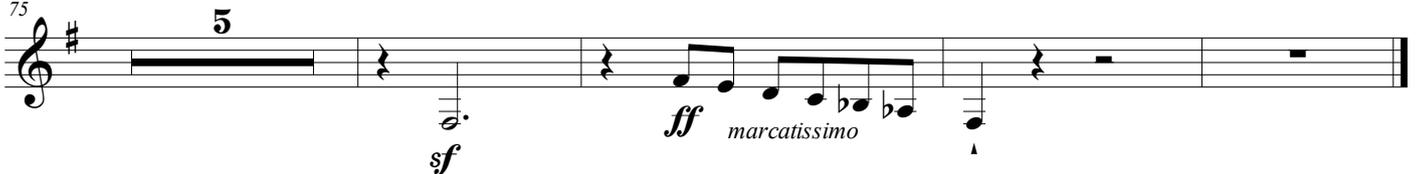
44



68



75



Trompa 3  
III. A Lúa no mar de Sada

Andante ♩=80

7 Solo Tutti

*mp* *mp*

14 *mf* 6

27 *cresc.* *f*

35 *mf* 2 12 8 Andante ♩=80

43 5 7

60 *mf*

63 *f* *marcato* *f* *f* Andante ♩=80

69 *p* 4

Fliscorno

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Musical notation for measures 1-6. The piece is in 2/2 time. Measures 1-2 are rests. Measure 3 starts with a forte (*f*) dynamic and a triplet of eighth notes. Measures 4-5 continue the triplet pattern. Measure 6 ends with another triplet of eighth notes.

Poco piu tempo  $\text{♩} = 60$

Musical notation for measures 7-15. Measure 7 is a rest. Measure 8 has a dynamic of 38. Measure 9 has a dynamic of 15. Measure 10 starts with a piano (*p*) dynamic. Measures 11-15 show a melodic line with slurs and a crescendo.

Musical notation for measures 16-66. This section contains a continuous melodic line with various slurs and dynamics, including a mezzo-forte (*mf*) dynamic.

Musical notation for measures 67-75. This section continues the melodic line with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 76-83. This section continues the melodic line with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 84-91. This section continues the melodic line with a forte (*f*) dynamic.

Musical notation for measures 92-98. This section continues the melodic line with a forte (*f*) dynamic and includes accents.

Tempo Primo  $\text{♩} = 55$

Musical notation for measures 99-106. This section returns to the triplet pattern from the beginning, starting with a forte (*f*) dynamic.

Musical notation for measures 107-113. Measure 107 has a dynamic of 4. Measures 108-113 show a melodic line with dynamics ranging from piano (*p*) to forte (*f*).

## II. A Lúa e o lobishome de Meirás

Fliscorno

Adagio ♩ = 40      rit.      ad libitum (aprox. ♩ = 100)

5

9      ♩ = 80      Furioso ♩ = 132

mf      mp

16      6      mp

27      2      6      2      mp

40      mp      mp      f      2      2

49      17      f      f

71      f      f molto marcato

75      6      ff marcatissimo

Fliscorno

III. A Lúa no mar de Sada

Andante ♩=80

13 11 *mf*

29 *cresc.* *f* 5 12/8

Andante ♩=80

42 *mp*

44

47 *mf* 2

51 *mf* 7

60 *mf*

Andante ♩=80

63 *f cantabile* *marcato* *f*

69 Solo 4 3 3 *pp*

Trompeta 1

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Juan PÉREZ BERNÁ

A Coruña 2015

Maestoso  $\text{♩} = 55$

Detrás do público, frente a escena

6

Regresan a escena

37

Poco piu tempo  $\text{♩} = 60$

46

41

mf

93

99

Tempo Primo  $\text{♩} = 55$

107

112

5

120

mf

p

f

Trompeta 1

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

rit.

ad libitum

(aprox. ♩ = 100)

5 12

♩ = 80

9 *mf*

Furioso ♩ = 132

11 *f* *fp* *f* *mf*

19 *mf* *mf*

27 *f* *mf*

38 *mf* *mf* *mf* *mf*

43 *f* *f*

68 *f* *f* *f molto marcato*

73 *ff* *marcatissimo*

Trompeta 1

III. A Lúa no mar de Sada

Andante ♩=80

13 12 5 *f*

Andante ♩=80

34 5 12/8 *mp*

43

47 *mf* 2

51 8

61 *mf* *f* cantabile

Andante ♩=80

65 *marcato* *f* 6

Trompeta 2

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Detrás do público, frente a escena

Regresan a escena

Poco piu tempo  $\text{♩} = 60$

Tempo Primo  $\text{♩} = 55$

Trompeta 2  
II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

*rit.*

*ad libitum*  
(aprox. ♩ = 100)

♩ = 80

5

Furioso ♩ = 132

10

*mf* *f* *fp*

15

*f* *mp* 4

23

*mf* *mp*

27

*f* *mp* 2 3 2

38

*mp* *mp* *mp* *mp*

43

*f* 2 2 17 *f*

67

*f* *f* *f* molto marcato

73

6 *ff* marcatissimo

Trompeta 2

III. A Lúa no mar de Sada

Andante ♩=80

13 12 5 *f*

34 5 12 6 *mf*

49 3 *mf* 8

61 *mf*

64 *f* *cantabile* *marcato* *f* Andante ♩=80

68 6

A mi padre

Trompeta 3

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Juan PÉREZ BERNÁ

A Coruña 2015

Maestoso  $\text{♩} = 55$

Detrás do público, frente a escena

Tempo Primo  $\text{♩} = 55$

Trompeta 3

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

rit.

ad libitum

(aprox. ♩ = 100)

5 4 12

♩ = 80

Furioso ♩ = 132

mf f fp

f p 4

mf p f

2 3 2 p

p p p p

f f 2 2 17

f f molto marcato

6 ff marcatissimo

Trompeta 3

III. A Lúa no mar de Sada

Andante ♩=80

13 12 5

*f*

34 Andante ♩=80

5 12 6

*mf*

49

3 8

*mf* *mf*

62

*f* *cantabile* *marcato*

Andante ♩=80

67

*f* 6

Trombón 1

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

1 *f* 3 3 3 3 3 3 3 3

8 *f* 3 3 3 3 3 3 3 3 *fff* 5

17 *f*

26 *f*

35 *p*

46 *Poco piu tempo*  $\text{♩} = 60$  30 *mf*

87 *mf*

97 *f*

103 *Tempo Primo*  $\text{♩} = 55$  *f*

109 3 3 3 3 3 3 3 3

114 *f* 3 3 3 3 3 3 3 3 *fff*

118 2 *mf* *p* *f*

Trombón 1

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

*rit.*

*ad libitum*  
(aprox. ♩ = 100)

♩ = 80

5 8 2

Furioso ♩ = 132

11 3 6 *f* *mp* *mp* *mp*

25 2 6 *mp* *f*

37 2 *mp* *mp* *mp* *f*

45 2 2 12 *mf*

65 *f*

69 *f* *molto marcato*

76 4 *f* *ff* *marcatissimo*

Trombón 1

III. A Lúa no mar de Sada

Andante ♩=80

13

*mp*

21

*cresc.*

31

*f*

38

Andante ♩=80

12  
8

*mf* *mp* *mp*

48

*mf* *mf*

52

6

*mf* *mf*

60

*f* *cantabile*

64

Andante ♩=80

*f* *marcato* *f*

70

*p*

Trombón 2

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

7

17

26

35

46

86

96

103

109

114

118

*f*

*fff*

*f*

*f*

*p*

*mf*

*mf*

*f*

*f*

*fff*

*mf*

*p*

*f*

*30*

*2*

*5*

*Tempo Primo*  $\text{♩} = 55$

*Poco piu tempo*  $\text{♩} = 60$

*Maestoso*  $\text{♩} = 55$

Trombón 2

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

*rit.*

*ad libitum*  
(aprox. ♩ = 100)

♩ = 80

5 2

Furioso ♩ = 132

11 3 6

*f*

*mp*

*mp*

23 6

*mp*

*mp*

*f*

29 2 6

*mp*

*mp*

*mp*

42 2 2

*f*

49 12

*mf*

65 2

*f*

69 2

*f* molto marcato

76 4

*f*

*ff* marcatissimo

Trombón 2

III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

13

*mp*

20

*mp*

29

*cresc. f*

37

Andante  $\text{♩} = 80$

*mf mp mp*

45

3

*mf mf*

51

*mf mf*

61

*f cantabile*

65

Andante  $\text{♩} = 80$

*marcato f*

72

*p*

A mi padre

Trombón 3

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

6

17

26

39

46

Poco piu tempo  $\text{♩} = 60$

86

97

107

Tempo Primo  $\text{♩} = 55$

111

118

3 3 3 3

Trombón 3

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

*rit.*

*ad libitum*

(aprox. ♩ = 100)

♩ = 80

5

2

Furioso ♩ = 132

11

3

6

*f*

*mp*

22

*mp*

*mp*

*mp*

*f*

28

6

2

*f*

*mp*

*mp*

41

2

*mp*

*f*

49

12

*mf*

65

*f*

69

*f* molto marcato

76

4

*ff*

Trombón 3

III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

13

*mp*

20

*mp*

29

*cresc.* *f*

Andante  $\text{♩} = 80$

37

*mf* *mp*

45

*mf*

60

*mf*

63

*f* *cantabile* *marcato*

Andante  $\text{♩} = 80$

67

*f*

72

*p*

Bombardino 1

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Juan PÉREZ BERNÁ

A Coruña 2015

Maestoso  $\text{♩} = 55$

8 *f* *f* 14

26 *f* *fff* 14

36 *p* *f* *mp*

46 *p* *p* 14 12

82 *mf*

90 *f*

98

107 *f* *f* Tempo Primo  $\text{♩} = 55$

114 *f* *fff*

118 *p* *mf* *p* *f*

## II. A Lúa e o lobishome de Meirás

Bombardino 1

Adagio  $\text{♩} = 40$  (aprox.  $\text{♩} = 100$ )  $\text{♩} = 80$  Furioso  $\text{♩} = 132$

6 6 2 3

14 *f* *mp* *mp* *mp* *mp*

26 *f* *mf* 6

37 *mp* *mp* *mp* 2

44 *mf* *mp* 12

61 *mf* *f*

69 *f* molto marcato

76 *ff* 4

Bombardino 1  
III. A Lúa no mar de Sada

Andante ♩=80

4

Solo

*mp*

11

Tutti

*mp*

19

*mf*

26

*mp*

29

*cresc.*

*f*

35

*f*

38

40

*mp*

Andante ♩=80

12/8

5

47

*mf* *mf*

51

*mf* *mf*

61

*f cantabile*

64

Andante ♩=80

*marcato* *f*

71

*mp* *f*

74

*p*

Bombardino 2

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Musical staff 1: Bass clef, 2/2 time signature. Measures 1-7. Dynamics: *f*

Musical staff 2: Bass clef. Measures 8-14. Dynamics: *f*, *fff*

Musical staff 3: Bass clef. Measures 15-25. Dynamics: *f*, *mp*

Musical staff 4: Bass clef. Measures 26-35. Dynamics: *p*

Musical staff 5: Bass clef. Measures 36-45. Dynamics: *p*

Musical staff 6: Bass clef. Measures 46-55. Dynamics: *mf*

Musical staff 7: Bass clef. Measures 56-65. Dynamics: *f*

Musical staff 8: Bass clef. Measures 66-75. Dynamics: *f*

Musical staff 9: Bass clef. Measures 76-85. Dynamics: *f*

Musical staff 10: Bass clef. Measures 86-95. Dynamics: *f*, *fff*

Musical staff 11: Bass clef. Measures 96-118. Dynamics: *p*, *mf*, *p*, *f*

# II. A Lúa e o lobishome de Meirás

Bombardino 2

Adagio ♩ = 40      (aprox. ♩ = 100)      ♩ = 80      Furioso ♩ = 132

6      6      2      3      >      *f*

15      6      *mp*      *mp*      *mp*      *mp*

26      *f*      *mf*      >      6

37      2      *mp*      *mp*      *mp*      *f*

44      *mf*      >      *mp*      12

61      *mf*      *mp*

66      *mf*

71      >      *f* molto marcato

76      4      *ff*      >      >

Bombardino 2

III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

12 Tutti

*mp* *mf*

21 *mp*

27 *cresc.*

32 *f* *f*

36 *mp*

40 *mp* Andante  $\text{♩} = 80$  12/8 4

46 *mf* *mf* *mf*

49 *mf*

53 7 *mf*

62 *f* *cantabile*

65 *marcato* *f* *mp*

72 *f* *p*

A mi padre

Tuba

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Musical staff 1: Bass clef, 2/2 time signature. Measures 1-11. Dynamics: *f*, *f*, *fff*.

Musical staff 2: Bass clef, 2/2 time signature. Measures 12-25. Dynamics: *f*.

Musical staff 3: Bass clef, 2/2 time signature. Measures 26-35. Dynamics: *f*.

Musical staff 4: Bass clef, 2/2 time signature. Measures 36-45. Dynamics: *p*.

Poco piu tempo  $\text{♩} = 60$

Musical staff 5: Bass clef, 2/2 time signature. Measures 46-82. Dynamics: *p*, *mf*, *mf*.

Musical staff 6: Bass clef, 2/2 time signature. Measures 83-95. Dynamics: *mf*.

Musical staff 7: Bass clef, 2/2 time signature. Measures 96-106. Dynamics: *f*.

Tempo Primo  $\text{♩} = 55$

Musical staff 8: Bass clef, 2/2 time signature. Measures 107-117. Dynamics: *f*, *f*, *fff*.

Musical staff 9: Bass clef, 2/2 time signature. Measures 118-125. Dynamics: *p*, *mf*, *p*, *f*.

Tuba

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

*rit.*

*ad libitum*  
(aprox. ♩ = 100)

♩ = 80

Furioso ♩ = 132



44

*mp* *mf*

48

*mp* *mf*

51

*mf* 7

60

*mf*

63

*f cantabile* *marcato*

Andante ♩=80

67

*f*

71

*f*

74

*p* Solo *pp*<sup>3</sup>

Tuba

A mi padre

Timbais (Perc. 1)

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/2. It consists of several systems of music:

- System 1:** Measures 1-7. Dynamics: *f*. Includes a fermata over measure 5 and a **2** (second ending) bracket over measures 6-7.
- System 2:** Measures 8-14. Dynamics: *f*, *fff*, *p*, *mp*, *mf*. Includes triplets and a trill in measure 10. A **2** (second ending) bracket is over measures 12-13.
- System 3:** Measures 15-20. Dynamics: *fff*, *f*. Includes triplets and a **2** (second ending) bracket over measures 17-18.
- System 4:** Measures 21-26. Dynamics: *f*, *fff*. Includes triplets and a **2** (second ending) bracket over measures 24-25.
- System 5:** Measures 27-36. Tempo change: **Poco piu tempo**,  $\text{♩} = 60$ . Dynamics: *mf*. Includes first and second endings (19 and 41) over measures 27-30.
- System 6:** Measures 37-47. Dynamics: *p*, *mf*, *f*. Includes trills and a crescendo.
- System 7:** Measures 48-56. Dynamics: *f*. Includes trills and a decrescendo.
- System 8:** Measures 57-66. Tempo change: **Tempo Primo**,  $\text{♩} = 55$ . Dynamics: *f*. Includes a **2** (second ending) bracket over measures 64-65.
- System 9:** Measures 67-76. Dynamics: *f*, *fff*, *p*, *f*. Includes triplets and a trill in measure 70. A **8** (eighth ending) bracket is over measures 74-75.

Timbais (Perc. 1)

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

6

(aprox. ♩ = 100)

♩ = 80

2

Furioso ♩ = 132

11

25

31

49

76

80

Timbais (Perc 1)

III. A Lúa no mar de Sada

Andante ♩=80

13 4 *tr* *p* *mf*

13 4 *tr* *p* *mf*

21 2 4

21 2 4

30 *tr* *tr* *tr* *p* *f*

30 *tr* *tr* *tr* *p* *f*

37 5 24 12/8 24 *tr* *tr* *tr* *fp* *f*

37 5 24 12/8 24 *tr* *tr* *tr* *fp* *f*

71 *tr* *tr* 2 *tr* *p* *pp*

71 *tr* *tr* 2 *tr* *p* *pp*

A mi padre

Caixa e timbaletas (Perc. 2)

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

8 *f* 2 *f* 2

8 *f* 3 3 3 3 3 3 *fff* 3

14 Timbaleta grande *pp* 8 *fff* Timbaleta mediana *fff* 8

35 *p* 9 40 *p* *mf*

88 5 *p* *mf* *p* *f*

98 *mf* *mf* *p* *mf* *mf*

103 *p* *mf* *mf* *f* Tempo Primo  $\text{♩} = 55$

109 2 *f* 2

114 *f* 3 3 3 3 3 3 *fff* 11

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

♩ = 80

Furioso ♩ = 132

Vib. 6 (aprox. ♩ = 100) 2 11

22 3

29 7

40 3

47

52 p

56

60 mf

64

68 f

71 A Platos (cymbals) 9 2 fff

Lira (perc. 2)

### III. A Lúa no mar de Sada

Andante ♩=80

Measures 1-4 of the piece. The music is in 4/4 time and begins with a whole rest in the first measure. The subsequent measures contain eighth-note triplets, each marked with a '3' above the notes. The first measure of the triplet sequence starts with a dynamic marking of *p* (piano). The notes are grouped by slurs, and there are double lines under the final two measures of this system.

Measures 5-8 of the piece. The music continues with eighth-note triplets, each marked with a '3' above the notes. The first measure of this system starts with a dynamic marking of *p* (piano). The notes are grouped by slurs, and there are double lines under the final two measures of this system.

Measures 9-12 of the piece. The music continues with eighth-note triplets, each marked with a '3' above the notes. The first measure of this system starts with a dynamic marking of *p* (piano). The notes are grouped by slurs, and there are double lines under the final two measures of this system.

Measures 13-16 of the piece. The music continues with eighth-note triplets, each marked with a '3' above the notes. The first measure of this system starts with a dynamic marking of *mp* (mezzo-piano). The notes are grouped by slurs, and there are double lines under the final two measures of this system.

Measures 17-20 of the piece. The music continues with eighth-note triplets, each marked with a '3' above the notes. The notes are grouped by slurs, and there are double lines under the final two measures of this system.

Measures 21-24 of the piece. The music continues with eighth-note triplets, each marked with a '3' above the notes. The notes are grouped by slurs, and there are double lines under the final two measures of this system.

20 *cresc.*

23 *mf* *f*

27 *f* *f*

33 *Andante* ♩ = 80

5 12 25 4

67 *Andante* ♩ = 80 *f*

70

73 *p* *pp*

Perc 2

Bombo (Perc. 3)

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

11  $\frac{2}{2}$  **f** **2** **f** **4** **f**

11 **ppp** **mp** **f** **7**

26 **fff** **p** **mp** **p** **9**

41 **mp** **p** **Poco piu tempo**  $\text{♩} = 60$  **31**

78

84 **mf**

92 **f**

99

Tempo Primo  $\text{♩} = 55$

107 **f** **2** **f** **4** **f** **10** **mf**

Marimba e timbaleta grande (perc 3)

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40      rit.      ad libitum (aprox. ♩ = 100)      ♩ = 80      Furioso ♩ = 132

16 Marimba

*mf*

21

31

37

Mrb

47

2

9

mf

Mrb

60

Mrb

A Timbaleta grande

65

f

4

4

T.Gr.

75 Timbaleta grande

ff

T.Gr.

79

fff

Vibráfono 1, platos, plato susp. splash (Perc. 3)

III. A Lúa no mar de Sada

Andante ♩=80

Vibráfono 1

*p*

*mp*

*mf*

*cresc.*

*f*

Platos (cymbals)

Andante ♩=80

PI.

6 2 6 12 25

*f* *f*

Andante ♩=80

Plato susp. splash

PI.

3 6

*f* *f* *p*

Platos e plato susp. (Perc. 4)

A mi padre

Juan PÉREZ BERNÁ

A Coruña 2015

# AS LÚAS

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

platos

Measures 1-6 of the 'Maestoso' section. The notation is on a single staff with a 2/2 time signature. Measure 1 has a whole rest. Measure 2 has a half note with an 'x' above it and a dynamic of *f*. Measure 3 has a whole note with a '2' above it. Measure 4 has a half note with an 'x' above it and a dynamic of *f*. Measure 5 has a whole note with a '2' above it. Measure 6 has a half note with an 'x' above it and a dynamic of *f*.

Poco piu tempo  $\text{♩} = 60$

Maza en plato susp.

Measures 9-15 of the 'Poco piu tempo' section. The notation is on a single staff with a 2/2 time signature. Measure 9 has a whole note with a dynamic of *p*. Measure 10 has a half note with an 'x' above it and a dynamic of *p*. Measure 11 has a whole note with a '14' above it. Measure 12 has a half note with an 'x' above it and a dynamic of *p*. Measure 13 has a whole note with a '15' above it. Measure 14 has a half note with an 'x' above it and a dynamic of *p*. Measure 15 has a whole note with a dynamic of *p*.

Tempo Primo  $\text{♩} = 55$

Maza en plato susp.

Measures 78-84 of the 'Tempo Primo' section. The notation is on a single staff with a 2/2 time signature. Measure 78 has a whole note with a dynamic of *mf*. Measure 79 has a half note with an 'x' above it and a dynamic of *f*. Measure 80 has a whole note with a '9' above it. Measure 81 has a half note with an 'x' above it and a dynamic of *f*. Measure 82 has a whole note with a '9' above it. Measure 83 has a half note with an 'x' above it and a dynamic of *f*. Measure 84 has a whole note with a dynamic of *f*.

109

Measures 109-115. The notation is on a single staff with a 2/2 time signature. Measure 109 has a whole note with a dynamic of *f*. Measure 110 has a half note with an 'x' above it and a dynamic of *f*. Measure 111 has a whole note with a '2' above it. Measure 112 has a half note with an 'x' above it and a dynamic of *f*. Measure 113 has a whole note with a '11' above it. Measure 114 has a half note with an 'x' above it and a dynamic of *f*. Measure 115 has a whole note with a dynamic of *f*.

Bombo (Perc. 4)

II. A Lúa e o lobishome de Meirás

Adagio  $\text{♩} = 40$   
**6**  
(aprox.  $\text{♩} = 100$ )  
 $\text{♩} = 80$   
Furioso  $\text{♩} = 132$   
Bombo **4**  
*fff*

16  
*fp* **11** *fp* **2** **13** *fp* **2**

47  
**2** **22** *ff* **8** *fff* *fff* *fff*

Vibráfono 2, Bombo (Perc. 4)

III. A Lúa no mar de Sada

Andante ♩=80

Vibráfono 2

Andante ♩=80

Bombo

Andante ♩=80

Bombo

A mi padre

Tam-tam, gong, cabassa (Perc. 5)

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

16 Tam-tam **ff** 2

26 gong (lúgubre) **fff** 6 Cabasa **mf**

38

Poco piu tempo  $\text{♩} = 60$

44 31 **mf**

80

85 Tempo Primo  $\text{♩} = 55$

20 Tam-tam **fff** 8 gong (lúgubre) **fff** 10

II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40 Látego **6** (aprox. ♩ = 100) ♩ = 80 **2** Furioso ♩ = 132 Látego **4** *ff*

12 A caixa **19** **16** **2** **22** **4**

75 Caixa *ff*

79 *fff*

III. A Lúa no mar de Sada

Andante ♩=80

Marimba

*p*

Mrb.

*p*

Mrb.

*p*

Mrb.

*mp*

Mrb.

Mrb.

17

Mrb.

20

*mp* *cresc.* *f*

T.T.

24

2 5 Tam-tam 3 5

*f* *f*

Andante ♩=80

12/8 25 4/4

T.T.

67

Andante ♩=80

3 5

*f* *f* *f*

A Cortina

Cortina (cluster) *mp*



**B**

Timp.

36 Cabasa

B. Dr. *mf*

*p* *mp* *p* *mp*

P. 1 2

**C**

Poco piu tempo  $\text{♩} = 60$

**D**

Timp.

43

14 15

B. Dr. *mf*

*p*

Mallet on sus. cymbal 14 Mallet on sus. cymbal 15 Mallet on sus. cymbal

P. 1 2 *p* 14 15 *p*

80

Timp.

80

B. Dr. *mf*

Mallet on sus. cymbal *mf*

P. 1 2 Timpani *mf*

91 E

Timp.

B. Dr.

P. 12

*p* *mf* *p* *f* *mf* *mf* *p* *mf*

*f*

Mallet on sus. cymbal

*f*

102 **Tempo Primo** ♩ = 55

Timp.

B. Dr.

P. 12

*mf* *mf* *mf* *f* *f*

*fff*

Tam-tam

*f* *f* *f*

*f*

112 F

Timp.

B. Dr.

P. 12

*f* *f*

*fff*

gong grave

*f* *f*

*f*

Timpani  
Whip, Vibraphone,  
& Cymbals (Perc. 1)  
Marimba & Snare Drum 8P. 2)  
& Bass Drum (Perc 3)

# As Lúas

Juan Pérez Berná

## II. O Lobishome de Meirás

**Adagio** ♩ = 40      *rit.*      *ad libitum* (aprox. ♩ = 100)      ♩ = 80

Timpani

Marimba (P. 2)

Bass Drum

**Furioso** ♩ = 132

11

Timp.

Whip

To Vibraphone

P. 2

B. Dr.

22

Timp.

Vibraphone

P. 2

B. Dr.

As Lúas. II O lobisohome de Meirás. Timpani & Percussion

26

Timp.

*ff*

*f*

2

7

P. 2

2

*mf*

7

B. Dr.

2

*fp*

7

38

Timp.

*fp*

*ff*

2

P. 2

*mf*

2

2

B. Dr.

38

2

*fp*

45

Timp.

*mf*

45

P. 2

45

B. Dr.

49

Timp.

62

Timp.

*mf*

P. 2

*f*

B. Dr.

66

Timp.

*f*

P. 2

B. Dr.

70

Timp.

*ff* (cymbals)

*ff*

*fff*

*marcatissimo*

P. 2

To Snare Drum

*fff*

B. Dr.

*ff*

*fff*

*fff*

Marimba, Tam-tam, chimes  
Bass drum, Cymbals, Glockenspiele,  
Vibes & Timpani

Juan Pérez Berná

# As Lúas

## III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

Timpani

Glockenspiel (Perc. 1)

Vibraphone (Perc 2)

Marimba (Perc. 3)

This system contains the first three staves of the score. The Timpani part is a single line with rests. The Glockenspiel (Perc. 1) and Vibraphone (Perc 2) parts play a melodic line of eighth notes in groups of four, with a dynamic marking of *p*. The Marimba (Perc. 3) part plays a similar melodic line in groups of four, also marked *p*. The time signature is 4/4.

4

Timp.

Glk. (P. 1)

Vib. (P. 2)

P. 3

This system contains staves 4 through 7. The Timpani part has rests. The Glockenspiel (P. 1) part continues with eighth notes in groups of four, marked *p*. The Vibraphone (P. 2) part continues with eighth notes in groups of four, marked *p*. The Marimba (P. 3) part continues with eighth notes in groups of four, marked *p*. The time signature is 4/4.

7

Timp.

Glk. (P. 1)

Vib. (P. 2)

P. 3

This system contains staves 8 through 11. The Timpani part has rests. The Glockenspiel (P. 1) part continues with eighth notes in groups of four, marked *p*. The Vibraphone (P. 2) part continues with eighth notes in groups of four, marked *p*. The Marimba (P. 3) part continues with eighth notes in groups of four, marked *p*. The time signature is 4/4.

11

Timp.

Glk. (P. 1)

Vib. (P. 2)

P. 3

11

*mp*

*mp*

*mp*

15

Timp.

Glk. (P. 1)

Vib. (P. 2)

P. 3

15

*p*

To Timpani

15

*mp*

*mp*

*mp*

19

Timp.

Glk. (P. 1)

Vib. (P. 2)

P. 3

19

*mf*

*mp*

*cresc.*

*cresc.*

*mp*

*cresc.*



69

Timp. *tr*

Glk. (P. 1)

Vib. (P. 2)

P. 3

Oblig.

*f*

72

Timp. *tr*

Glk. (P. 1)

Vib. (P. 2)

P. 3

To Splash Cymbal

To Chimes

Defect

Defect

*p*

*f*

76

Timp. *tr*

Glk. (P. 1)

Vib. (P. 2)

P. 3

*pp*

*pp* Splash Cymbal

*p* Chimes (cluster with hand)

*mp*

*pp*

# As Lúas

De Juan Pérez Berná

Textos

## 1. A Lúa no camposanto de Dexo

El Salmo 130 (129 en la numeración septuaginta), es también llamado De Profundis (en español "desde el abismo"), un salmo de autor desconocido. Se trata de un salmo penitencial que suele emplearse principalmente en la liturgia de difuntos.

*De profundis clamo ad te, Domine;  
Domine audi vocem meam!.  
Fiant aures tuae intentae  
Ad vocem obsecrationes.*

Desde el abismo a ti grito, Señor;  
Señor, ¡escucha mi voz!  
estén tus oídos atentos  
a la voz de mi súplica.

*Magis quam custodes auroram  
Exspectat Israel Dominum  
Quia penes dominum misericordia  
Et copiosa penes eum redemptio.*

Más que el centinela la aurora  
Aguarde Israel al Señor,  
porque del Señor viene la misericordia,  
y la redención copiosa;

*Espero in Dominum,  
Esperat anima mea in verbum eius  
Expectat anima mea Dominum  
Magis quam custodies auroram  
Exspectat Israel Dominum  
Et ipse redimet Israel*

Espero en el Señor,  
Espere mi alma en su palabra,  
Aguarde mi alma al Señor.  
Más que el centinela la aurora,  
Aguarde Israel al Señor  
Porque él la redimirá de todas sus culpas

*De profundis clamo ad te, Domine;  
Domine audi vocem meam!.  
Fiant aures tuae intentae  
Ad vocem obsecrationes.*

Desde lo hondo a ti grito, Señor;  
Señor, escucha mi voz;  
estén tus oídos atentos  
a la voz de mi súplica.

## 2. A Lúa e o lobishome de Meirás

Texto en idioma inventado. Autor Juan Pérez Berná

*Breli degran nalu*

## 3. A Lúa no mar de Sada

El coro no tiene texto, entona una vocalización a partir de la vocal O.

Coro

A mi padre

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

16 9

Sopranos & Tenors

Alti & Basses

Tenors *f*

De pro - fun - dis

De pro - fun - dis cla - mo ad te,

30

8

cla - mo ad te Do - mi - ne, Do - mi - ne au - di vo - cem me - am!

Do - mi - ne Do - mi - ne au - di vo - cem me - e - am!

36

8

*p*

Fi - ant au - res tu - ae in - ten -

Fi - ant au - res tu - ae in - ten - tae

43

8

*mp* *p* Poco piu tempo  $\text{♩} = 60$

Sopranos

tae ad vo - cem ob - se - cra - ti - o - nes. Ma - gis quam cus - to - des

ad vo - cem ob - se - cra - ti - o - nes meae.

48

8

au - ro - ram ex - pec - tat Is - ra - el Do - mi - num Quia pe - nes Do - mi - num mi -

55

8

se - ri - cor - di - a et co - pio - sa pe - nes eum re - demp - tio

61

8

Alti *mf*

Es - pe - ro in Do - mi - num, es - pe - rat a - ni - ma me - a in

68

ver - bum e - ius Exs-pec - tat a - ni - ma me - a Do - mi - - - num

76

Soprani & Tenori *mf*

Ma - gis\_\_\_ quam cus - to - des au - ro - ram Exs - pec - tat Is - ra - el\_\_\_ Do -

83

mi - num et ip - se re - di - met\_\_\_ Is - ra - el Ma - gis\_\_\_ quam cus -

Alti *mf* pro - fun - dis

Bassi *mf* De pro - fun - dis

89

to - des au - ro - ram Exs - pec - tat Is - ra - el\_\_\_ Do - mi -

cla - moad te, Do - mi - ne

cla - moad te, Do - mi - ne

94

num et ip - se re - di - met Is - ra - el *ff* Fi - ant au - res tu - ae

Do - mi - ne au - di vo - cem me - e - am! *ff* Fi - ant au - res tu - ae

Do - mi - ne au - di vo - cem me - e - am! *ff* Fi - ant au - res tu - ae

101

in - ten - tae ad vo - cem ob - se - cra - ti - o - nes meae.

in - ten - tae ad vo - cem ob - se - cra - ti - o - nes meae.

in - ten - tae ad vo - cem ob - se - cra - ti - o - nes meae.

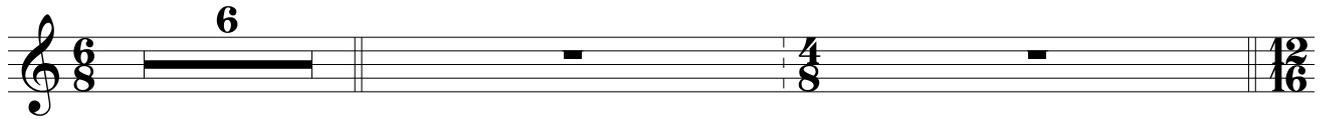
Tempo Primo  $\text{♩} = 55$

21

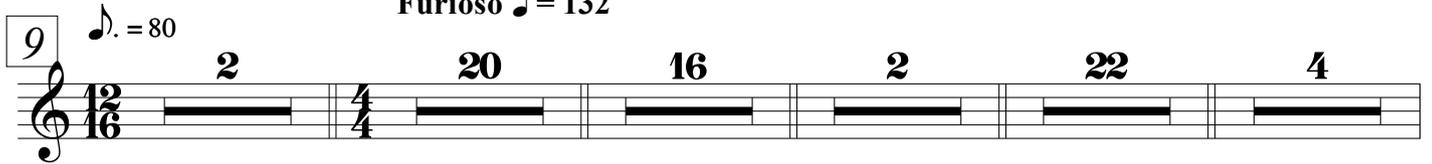
## II. A Lúa e o lobishome de Meirás

Coro

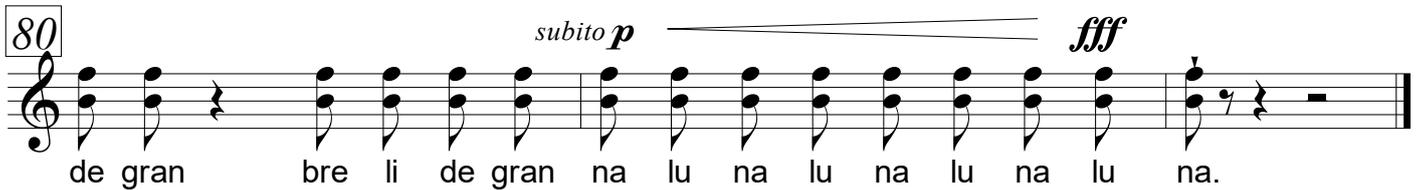
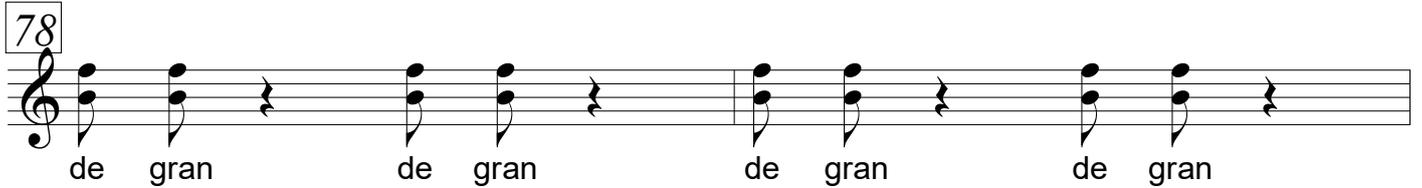
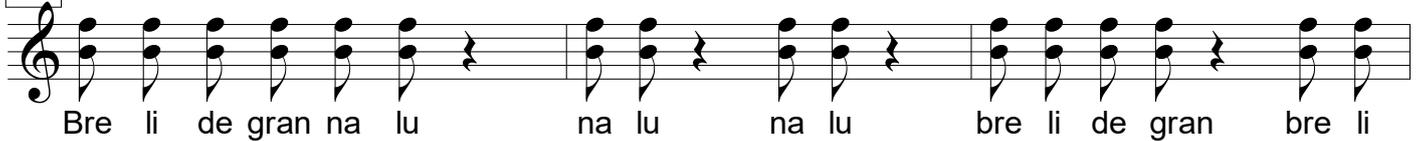
Adagio ♩ = 40 *ad libitum* (aprox. ♩ = 100)



Furioso ♩ = 132



75 *ff*



### III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

S. & A. **13** **5** *mp*

T. **13** **5** *mp*

B. **13** **5** *mp*

Oh \_\_\_\_\_

Oh \_\_\_\_\_

Oh \_\_\_\_\_

**25** *mf* *f*

Oh \_\_\_\_\_ *f* Ah \_\_\_\_\_

Oh \_\_\_\_\_ *f* Ah \_\_\_\_\_

Oh \_\_\_\_\_ Ah \_\_\_\_\_

**33** *Andante*  $\text{♩} = 80$

**5** **12** **25**

**5** **12** **25**

**5** **12** **25**

**67** *Andante*  $\text{♩} = 80$

*f* *mp* **3**

Ah \_\_\_\_\_

*f* *mp* **3**

Ah \_\_\_\_\_

*f* *mp* **3**

Ah \_\_\_\_\_

A mi padre

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$  Poco piu tempo  $\text{♩} = 60$

Harp

45

Mi $\flat$   
Si $\flat$

*mf*

Hp.

54

*f*

Hp.

64

Hp.

76

10

*ff*

Mi $\flat$

Hp.

94

Mi $\flat$

Hp.

103

4

16

*mf*

*mf*

*f*

Si $\flat$

*mf*

*mf*

*f*

## II. A Lúa e o lobishome de Meirás

Adagio  $\text{♩} = 40$  rit. Solo *ad libitum* (aprox.  $\text{♩} = 100$ )  $\text{♩} = 80$  Tutti

Harpa

Mi $\flat$   
Re $\flat$   
Do $\flat$

Furioso  $\text{♩} = 132$

10

20 14

mf

47

Solo

mp

mp

54

Tutti

mp

61

mf

65

gliss. rasgueado alternativo con ambas manos

*ff*

67

*ff*

69

*ff*

Solo

75

gliss.

*ffff*

gliss.

*ffff*

78

*ffff*

### III. A Lúa no mar de Sada

Andante ♩=80

4

4

Harpa

*mf*

*mp*

gliss.

8

*mp*

gliss.

16

*mp*

gliss.

27

*f*

gliss.

32

8<sup>va</sup>

5

5

42 **Andante**  $\text{♩} = 80$

10

gliss.

*mf*

gliss.

*mf*

8<sup>va</sup>-<sub>1</sub>

F $\flat$   
M $\sharp$

56

gliss.

8<sup>va</sup>-<sub>1</sub>

*mf*

6

*mf*

6

65

8<sup>va</sup>-<sub>1</sub>

gliss.

*f*

gliss.

8<sup>va</sup>-<sub>1</sub>

gliss.

8<sup>va</sup>-<sub>1</sub>

gliss.

*ff*

F $\flat$   
M $\sharp$

67

8<sup>va</sup>-<sub>1</sub>

*ff*

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>-<sub>1</sub>

73

*mp*

3

2

gliss.

*mp*

2

A mi padre

Contrabaixo

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

67 *arco*

77

82 *pizz.*

89

97

103

107 **Tempo Primo** ♩ = 55

113

118 *pizz.*

## II. A Lúa e o lobishome de Meirás

Adagio ♩ = 40

5

*rit.*

*ad libitum* (aprox. ♩ = 100)

pizz.

♩ = 80

10

Furioso ♩ = 132

3

pizz.

17

21

28

pizz.

33

37

contrabaixo

44 *mf* *pizz.* *p*

53

57 *mf*

61 arco *mf*

65 *f*

73 *f* *molto marcato*

77 *ff* *ff marcato*

### III. A Lúa no mar de Sada

Andante ♩=80

4

Soli

*p*

11

Tutti

*mp*

19

*mf*

*mf*

26

*mp*

*cresc.*

30

*f*

*f*

36

contrabaixo

39

*mp*

42 *Andante* ♩ = 80

*mp* *mp* *mp* *mp*

46

*mf* *mp*

49 *pizz.*

*mf* *mf*

53 *arco*

*mf*

63 *Andante* ♩ = 80

*f cantabile* *marcato* *f*

69

*f*

73

*p* *pp*

contrabaixo

A mi padre

Violoncello

# AS LÚAS

Juan PÉREZ BERNÁ

A Coruña 2015

## I. A Lúa no camposanto de Dexo

Maestoso  $\text{♩} = 55$

Musical staff 1: Bass clef, 2/2 time signature. Starts with a whole rest, followed by a quarter note G2, then a triplet of eighth notes (F2, G2, A2), another triplet (B1, C2, D2), and a final quarter note G2. Dynamics: *f*.

Musical staff 2: Starts with a quarter rest, then a quarter note G2, followed by a triplet of eighth notes (F2, G2, A2), another triplet (B1, C2, D2), a quarter rest, and a final triplet of eighth notes (F2, G2, A2). Dynamics: *f*.

Musical staff 3: Starts with a triplet of eighth notes (F2, G2, A2), then a quarter rest, followed by a series of half notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *fff*, *pp*, *mf*, *f*, *ff*, *fff*. Includes markings "Defect CB" and "Oblig."

Musical staff 4: Continuation of the half note sequence from staff 3: G2, F2, E2, D2, C2, B1, A1, G1.

Musical staff 5: Continuation of the half note sequence from staff 3: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f*.

Musical staff 6: Starts with a quarter rest, then a quarter note G2, followed by a series of eighth notes: F2, E2, D2, C2, B1, A1, G1, F2, E2, D2, C2, B1, A1, G1. Dynamics: *pizz.*

Musical staff 7: Continuation of the eighth note sequence from staff 6: F2, E2, D2, C2, B1, A1, G1, F2, E2, D2, C2, B1, A1, G1.

Musical staff 8: Starts with a quarter rest, then a series of chords: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *mf*. Marking: *pizz.*

Musical staff 9: Continuation of the chords from staff 8: G2, F2, E2, D2, C2, B1, A1, G1.

67 arco *f*

77

82 pizz. *f*

89

97

103

Tempo Primo  $\text{♩} = 55$

107 *f* *f*

113 *f* *fff*

118 *mf* *p* *f*

## II. A Lúa e o lobishome de Meirás

(aprox. ♩ = 100)

Adagio ♩ = 40

*rit.*

*ad libitum*

♩ = 80

Musical notation for the first system, measures 1-9. It begins with a 6/8 time signature and a 5-measure rest. The tempo is Adagio (♩ = 40). The notation includes a *rit.* (ritardando) and *ad libitum* marking. The system concludes with a 4/8 time signature, a *pizz.* (pizzicato) marking, and a dynamic of *f* (forte). The final measure is a 12/16 time signature with a tempo of ♩ = 80.

Furioso ♩ = 132

Musical notation for the second system, measures 10-16. Measure 10 is marked with a box containing the number 10. The tempo is Furioso (♩ = 132). The system features a 3-measure rest, a dynamic of *f* (forte), and a *pizz.* marking. The dynamic changes to *mp* (mezzo-piano) and then *mf* (mezzo-forte). The notation includes a *>* (accent) and a *<* (decrescendo) marking.

Musical notation for the third system, measures 17-20. Measure 17 is marked with a box containing the number 17. The system consists of a continuous eighth-note pattern.

Musical notation for the fourth system, measures 21-27. Measure 21 is marked with a box containing the number 21. The system features a continuous eighth-note pattern, followed by a 2-measure rest, and then a decrescendo leading to a dynamic of *mp* (mezzo-piano). The system concludes with another 2-measure rest.

Musical notation for the fifth system, measures 28-32. Measure 28 is marked with a box containing the number 28. The system begins with a *pizz.* marking and a dynamic of *mf* (mezzo-forte). It includes a *>* (accent) marking and a dynamic of *mf* (mezzo-forte). The notation includes a *pizz.* marking.

Musical notation for the sixth system, measures 33-36. Measure 33 is marked with a box containing the number 33. The system consists of a continuous eighth-note pattern.

Musical notation for the seventh system, measures 37-42. Measure 37 is marked with a box containing the number 37. The system features a continuous eighth-note pattern, followed by a 2-measure rest, a decrescendo leading to a dynamic of *mp* (mezzo-piano), and another 2-measure rest.

violoncello

2/44

*mf* *pizz.*

2 3

53

57

*mf*

61 arco

*mf* *f*

66

2

73

*f* *molto marcato*

78

*ff* *ff marcatisimo*

### III. A Lúa no mar de Sada

Andante  $\text{♩} = 80$

4

Soli

*p*

11

Tutti

*mp*

19

*mf*

*mf*

26

*mp*

30

*f*

*f*

36

violoncello

39

*mp*

42 *Andante* ♩=80

*mp mp mp mp*

46

*mf mp*

49 *pizz.*

*mf pizz. mf*

53

*mf*

63 *Andante* ♩=80

*f cantabile marcato f*

70

*f*

74

*p pizz. pp*

violoncello