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# Partituras

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1. Medieval
2. Renacentista
3. Barroco
4. Clasicismo
5. Romanticismo
6. Contemporáneo





# 1. Medieval

## Santa María, estrela do día

Alfonso X "O Sabio"

Arranxo: Juan Pérez Berná

1

7

13

19

26



## Santa María, estrela do día

## Obstinato rítmico

Bombo  $\frac{2}{4}$

Bongós  $\frac{2}{4}$

Tambor - pandeiros  $\frac{2}{4}$

Triângulo e crócalos  $\frac{2}{4}$

Santa Maria,  
 Strela do día,  
 Mostra-nos via  
 Per a Deus e nos guía.

ca Deus a ti a  
 outorgaria  
 e a querria  
 por ti dar e daría.

Ca veer faze-los errados  
 que perder foran per pecados  
 entender de que mui culpados  
 son; mais per ti son perdoados  
 da ousadia  
 que lles fazia  
 fazer folia  
 mais que non deveria.

Santa Maria,  
 Strela do día,  
 Mostra-nos via  
 Per a Deus e nos guía.

Guiar ben nos pod' o teu siso  
 mais ca ren pera Parayso  
 u Deus ten senpre goy' e riso  
 pora quen en el creer quiso:

Santa Maria,  
 Strela do día,  
 Mostra-nos via  
 Per a Deus e nos guía.

e prazer-m-ia  
 se te prazia  
 que foss' a mia  
 alm' en tal compannia.

Amostrar-nos debes carreira  
 por gaar en toda maneira  
 a sen par luz e verdadeira  
 que tu dar-nos podes senlleira:

Santa Maria,  
 Strela do día,  
 Mostra-nos via  
 Per a Deus e nos guía.



## 2. Renacentista

### “Si habrá en este baldrés”

Juan del Enzina

1 *Estribillo*

Voz e frauta 1

Frauta 2

Frauta 3

Baixo (placas)

6 *Fine* *Estrofa*



11

16

21

*D. C. al Fine*



## “Si habrá en este baldrés”

## Obstinato rítmico

Arranxo: Juan Pérez Berná

Musical score for four percussion instruments: Bombo, Bongós, Tambor e pandeiros, and Crótalos e triángulo. The score is in 3/4 time and consists of four measures. The Bombo part has a half note in the first measure and rests in the others. The Bongós part has a continuous eighth-note pattern. The Tambor e pandeiros part has a simple quarter-note pattern. The Crótalos e triángulo part has a half note in the first measure, rests in the second and fourth, and a half note in the third.

¿Si habrá en este baldrés  
mangas para todas tres?

Tres mocas d’aquesta villa,  
tres mocas d’questa villa  
desollavan una pija  
para mangas a todas tres.

Y faltoles una tira,  
y faltolesuna tira.  
La una a buscalla iva  
para mangas a todas tres.

Tres mocas d’queste barrio,  
tres mocas d’queste barrio  
desillavan un carajo  
para mangas a todas tres.

Y faltóles un pedaço,  
y faltóles un pedaço.  
La una iva a buscallo  
para mangas a todas tres.





### 3. Barroco

#### A primavera (Op. 8 N° 1, RV 269)

Antonio Vivaldi

Arranxo: Juan Pérez Berná

1

Carrillón

Flauta 1

Flauta 2

Placas (flauta 3)

Placas (baixo continuo)

5

5

5

5

5

5



Musical score for measures 9-12. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat. Measure 9 is marked with a '9' above the staff. Trills (tr) are indicated above notes in measures 9, 10, and 11. A piano dynamic marking (*p*) is present in measures 10 and 11.

Musical score for measures 13-16. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat. Measure 13 is marked with a '13' above the staff. Trills (tr) are indicated above notes in measures 13, 14, and 16. A solo marking (*Solo*) is present in measure 14. A piano dynamic marking (*p*) is present in measure 16.



16

16

*Solo*

16

*tr*

16

19

19

*tr*

19

*tr*

19



22

25

*Tutti*



29

*Solo*

29

*Solo*

29

29

*Solo*

33

33

33

33

33



*Tutti*

37 *f* *p* *tr*

37 *f* *p* *tr*

37 *f* *p* *tr*

37 *f* *p*

37 *f* *p*

41 *tr*

41 *tr*

41

41



## 4. Clasicismo

### Minueto do Septimino (Op. 20)

L. van Beethoven

Arranxo: Juan Pérez Berná

1

Placa (carrillón)

Frauta 1

Frauta 2

Placa (frauta 3)

Placa grave

6

1ª vez

2ª vez

1ª vez

2ª vez

1ª vez

2ª vez

1ª vez

2ª vez

1ª vez

2ª vez



11

11

11

11

16

16

16

16

16

*Placa*





21

21

21

21

27

1ª vez

2ª vez

1ª vez

2ª vez

1ª vez

2ª vez

1ª vez

2ª vez

1ª vez

2ª vez



# 5. Romanticismo

## Marcha triunfal de Aida

Giuseppe Verdi

Arranxo: Juan Pérez Berná

1

Placas (carrillón) *mf*

Frauta 1 *mf*

Frauta 2 *mp*

Frauta 3. Placas *mp*

Baixo *mp*

The first system of the musical score consists of five staves. The top two staves are for Placas (carrillón) and Frauta 1, both marked *mf*. They play a melody starting with a quarter rest, followed by a quarter note, a dotted half note, and a triplet of eighth notes. The next two staves are for Frauta 2 and Frauta 3. Placas, both marked *mp*. They play a rhythmic accompaniment of eighth notes. The bottom staff is for Baixo, marked *mp*, playing a bass line with eighth notes and chords. The key signature is one sharp (F#) and the time signature is common time (C).

5

The second system of the musical score continues from the first system. It consists of five staves. The top two staves (Placas and Frauta 1) continue their melody, with a triplet of eighth notes at the end of the system. The next two staves (Frauta 2 and Frauta 3) continue their rhythmic accompaniment. The bottom staff (Baixo) continues its bass line. The key signature and time signature remain the same.



9

13



17

*Carrillón á 8<sup>a</sup>*

*mf*

*f*

*mf*

*mf*

21

*ff*

*ff*

*ff*

*ff*

*ff*



## Marcha triunfal de Aida

## Obstinato rítmico

The musical score is written for five percussion instruments in 2/4 time. The notation is as follows:

- Bombo:** A single note on the first line of the staff, followed by a quarter rest, a quarter note, and a quarter rest. This pattern repeats in each measure.
- Bongós:** A single note on the first line of the staff, followed by a quarter rest. In the third and fourth measures, there is a sixteenth-note triplet on the first line, followed by a quarter rest.
- Tambor e pandeiros:** A single note on the first line of the staff, followed by a dotted quarter note, an eighth note, and a quarter rest. This pattern repeats in each measure.
- Crótalos e triângulo:** A single note on the first line of the staff, followed by a quarter rest, a quarter note, and a quarter rest. This pattern repeats in each measure.
- Gongo:** A single note on the first line of the staff, followed by a quarter rest. In the third measure, there is a quarter note, a quarter rest, and a quarter note.



# 6. Contemporáneo

## Ondas (Mikrokosmos. Vol. II)

Béla Bartók

Arranxo: Juan Pérez Berná

1

Placas (carrillón)

Placas e frauta 1

Frauta 2

Placas baixo 1

Placas baixo 2

6

cresc.

cresc.

cresc.

cresc.

cresc.

p

p subito

p

p

cresc.

p



12

12

12

12

12

18

*p*

*p*

*p*

*p*

18

18

18

18

*p*



24

*p*

*p*

*p*

*p*

*p*

29

*pp*  
*poco rit.*

*pp*  
*poco rit.*

*pp*  
*poco rit.*

*pp*  
*poco rit.*

*pp*  
*poco rit.*









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