

Tres estudios móbiles

(Tres estudios móviles)

A Florián Vlashi e Rediana Lukaçi

Para violín, violonchelo e piano ou outras formacións alternativas.

Estudio móvil nº 1 “Para músicos no océano” (violín e violonchelo).

**Estudio móvil nº 2 “Para o espectro acuático”
(piano ou violín 2 e violonchelo 2 con sordina)**

**Estudio móvil nº 3 “Para os músicos e o seu espectro”
(violín, violonchelo e piano ou violín 2 e violonchelo 2 con sordina).**

Juan Pérez Berná

A Coruña 8 de xullo de 2011

Estrenado por Florián Vlashi (violín), Rediana Lukaçi (violonchelo) e Vera Paulova (piano) el 25 de junio de 2012 en al Auditorio del Conservatorio Profesional Xan Viaño de Ferrol.

Tres estudios móbiles para violín, violonchelo e arpa, está dedicada ao violinista Florián Vlashi e á violonchelista Rediana Lukaçi. Esta obra consta de tres *quasi* movementos que poden interpretarse sen solución de continuidade. O título recolle a denominación das esculturas móbiles de Alexander Calder, que fai varias décadas experimentaban sobre a escultura en movemento como metáfora da percepción variable da realidade. Aquí ocorre do mesmo xeito; o primeiro movemento da lugar aos outros dous: o segundo resulta da lectura retrogradada e do intercambio das partes do primeiro; o terceiro da simultaneidade do corpo (primeiro movemento) e o seu su reflexo (segundo). A realización orixinal é para violín, violonchelo e arpa; no obstante as partes de ésta poden interpretarse con piano ou con un segundo violín e violonchelo, ambos con sordina e colocados noutro lugar da sá. Tamén pódese realizar con dous arpas ou piano e arpa.

Tres estudios móviles para violín, violonchelo y arpa, está dedicada al violinista Florián Vlashi y a la violonchelista Rediana Lukaçi. Esta obra consta de tres *quasi* movimientos que pueden interpretarse sin solución de continuidad. El título recoge la idea de esculturas móviles de Alexander Calder, que hace varias décadas experimentaba sobre la escultura en movimiento como metáfora de la percepción variable de la realidad. Aquí ocurre igual; el primer movimiento da lugar a los otros dos: el segundo resulta de la lectura retrogradada y del intercambio de las partes del primero; el tercero de la simultaneidad del cuerpo (primer movimiento) y su reflejo (tercero). La realización original es para violín, violonchelo y arpa; no obstante las partes de ésta pueden interpretarse con piano o con un segundo violín y violonchelo ambos con sordina y colocados en otro lugar de la sala. También puede realizarse con dos arpas o piano y arpa.

[galego]

Juan Pérez Berná nace en Albatera (Alicante), en 1971. Iníciase na música na súa vila natal con Filiberto Serna e tamén na Unión Musical “La Aurora”. Estuda no Conservatorio Superior de Murcia con José Abellán, Juan Carlos Báguena e Francisco Valero onde acada o Título Superior de óboe. É licenciado en Xeografía e Historia e Doutor en Historia da Arte-Área de Música pola Universidade de Santiago de Compostela. Rematados os seus estudos superiores no conservatorio, estuda óboe moderno con Dorin Gliga (Rumanía), J. Siruceck (EEUU) e H. Schelenberger (Alemaña), óboe barroco con Paolo Grazzi e Paul Dombrecht, 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, ainda que neste ámbito a súa formación é básicamente autodidacta.

Dende os 16 anos actúa como solista con diferentes conjuntos (Orquesta de Jóvenes de Murcia, Orquestra Ciutat d'Elx, Orquestra Odón Alonso de León e a Orquestra de Cámara de la Filarmónica de Varna, Bulgaria) e en 1994 foi finalista na modalidade de vento madeira do Concurso Permanente de Xuventudes Musicais de España. Como oboísta barroco ademais de realizar concertos de cámara, colaborou no Curso de música antigua “Camiño de Santiago: Cánticos, Cantigas e Cánticos” organizado pola Universidade de Santiago de Compostela e a Xerencia de Promoción do Camiño da Xunta de Galicia.

Foi director fundador da Camerata Laurentina de León e da Bergidum Camerata, coa que tivo a honra de inaugurar, en presenza de S. M. dona Sofía, o Teatro Bergidum de Ponferrada. En calidade de director invitado estivo ao fronte da Orquestra e Coro da Radio Nacional Romanesa (Palacio da Radio de Bucarest, 1998). Entre 2008 e 2011 foi director da Banda do Circo de Artesás da Coruña, dende 2003 é director musical da Asociación Lírica Ofelia Nieto e dende 2010 da Coral Polifónica do Sporting Club Casino da Coruña. Como director de orquestra ten unha ampla experiencia no repertorio sinfónico-vocal, tanto escénico (La Corte del Faraón, León 1999, La Verbena de la Paloma, A Coruña 2001, La del Manojo de Rosas, A Coruña 2002, El barberillo de Lavapiés, A Coruña 2007, La Gran Vía, A Coruña 2008) como relixioso (Requiem de W.A. Mozart, León 1996, Misa Scala Aretina de F. Valls, Bucarest 1998, Composiciones en romance de Mathías Navarro (Elxe, 2003), etc.

Ten no seu haber publicacións 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), dous libros de texto para secundaria obrigatoria (Baía Edicións, A Coruña, 1998 e 2002), varios artigos en publicacións especializadas (Revista de SEDEM e Etnofolk, entre outras), e a edición en cd-rom da súa tese de doutoramento *La capilla de música de la Catedral de Orihuela: las composiciones en romance de Mathías Navarro (ca. 1666-1727)* publicada en 2008 pola Universidade de Santiago de Compostela.

Polo momento o seu catálogo como compositor abrangue máis de 40 títulos entre os que destaca *Villancico Extrafino. Retablo escénico en catro cadros* (editado por AGADIC-Dos Acordes, 2009) sobre libreto de Miguel Hernández para solistas, coro e orquestra, *Tocata de Navidad* para piano (Javier Vázquez Grela, Utrecht 2008), *Preludio a Pamela* para cuarteto de corda (Artemis, A Coruña 2009), *Tres Cantigas Sabias* para dúas voces e guitarra (Alba López, Mª José Ladra e Ramón Carnota, A Coruña 2009), composicións para arpa como *Elexia nocturna* (Irantzu Agirre, Ferrol 2011), *El cuento de los delfines* para quinteto de metais (2009), *Policoncerto* (Orquestra do Conservatorio Profesional da Coruña, xuño 2009), pezas para coro e *A imprudente travesía de Isabel de Barreto* para banda sinfónica (setembro 2010, Vilagarcía, Banda Artística de Merza). Dende 2002 é membro da Asociación Galega de Compositores, ocupando entre 2005 e 2011 o cargo de secretario e actualmente de vocal da súa xunta directiva.

É funcionario de carreira e dende 1999 traballa como docente de música no IES Ramón Orero Pedrayo da Coruña.

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[castellano]

Juan Pérez Berná nace en Albatera (Alicante), en 1971. Iniciase en la música en su villa natal natal con Filiberto Serna e también en la Unión Musical “La Aurora”. Estudia en el Conservatorio Superior de Murcia con José Abellán, Juan Carlos Báguena y Francisco Valero donde obtiene el Título Superior de oboe. Es licenciado en Geografía e Historia y Doctor en Historia da Arte-Área de Música por la Universidad de Santiago de Compostela. Rematados los estudios superiores de música, estudia oboe moderno con Dorin Gliga (Rumanía), J. Siruceck (EEUU) y H. Schelenberger (Alemania), oboe barroco con Paolo Grazzi y Paul Dombrecht, 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.

Desde los 16 años actúa como solista con diferentes conjuntos (Orquesta de Jóvenes de Murcia, Orquesta Ciutat d'Elx, Orquesta Odón Alonso de León y la Orquesta de Cámara de la Filarmónica de Varna, Bulgaria) y en 1994 fue finalista en la modalidad de viento madera del Concurso Permanente de Juventudes Musicales de España. Como oboísta barroco además de realizar conciertos de cámara, colaboró en el curso de música antigua “Camiño de Santiago: Cánticos, Cantigas e Cánticos” organizado por la Universidad de Santiago de Compostela y la Xerencia de Promoción do Camiño da Xunta de Galicia.

Fue director fundador de la Camerata Laurentina de León y de la Bergidum Camerata, con la que tuvo el honor de inaugurar, en presencia de S. M. doña Sofía, el Teatro Bergidum de Ponferrada. En calidad de director invitado estuvo al frente de la Orquesta y Coro de la Radio Nacional Rumania (Palacio de la Radio de Bucarest, 1998).

Entre 2008 y 2011 fue director de la Banda del Circo de Artesáns de A Coruña, desde 2003 es director musical de la Asociación Lírica Ofelia Nieto y desde 2010 de la Coral Polifónica del Sporting Club Casino de A Coruña. Como director de orquesta tiene amplia experiencia en repertorio sinfónico-vocal, tanto escénico (La Corte del Faraón, León 1999, La Verbena de la Paloma, A Coruña 2001, La del Manjo de Rosas, A Coruña 2002, El barberillo de Lavapiés, A Coruña 2007, La Gran Vía, A Coruña 2008) como religioso (Requiem de W.A. Mozart, León 1996, Misa Scala Aretina de F. Valls, Bucarest 1998, Composiciones en Romance de Mathías Navarro (Elx, 2003) etc.

Cuenta e su haber publicaciones 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), dos libros de texto para secundaria obligatoria (Baía Edicións, A Coruña, 1998 e 2002), varios artículos en publicaciones especializadas (Revista de SEDEM y Etnofolk, entre otras), e la edición en cd-rom de su tesis doctoral 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).

Por el momento su catálogo como compositor abarca más de 40 títulos entre los que destaca *Villancico Extrafino. Retablo escénico en cuatro cuadros* (editado por AGADIC-Dos Acordes, 2009) sobre libreto de Miguel Hernández para solistas, coro y orquesta, *Tocata de Navidad* para piano (Javier Vázquez Grela, Utrecht 2008), *Preludio a Pamela* para cuarteto de cuerda (Artemis, A Coruña 2009), *Tres Cantigas Sabias* para dos voces y guitarra (Alba López, Mª José Ladra e Ramón Carnota, A Coruña 2009), composiciones para arpa como *Elegía nocturna* (Irantzu Agirre, Ferrol 2011), *El cuento de los delfines* para quinteto de metales (2009), *Policoncerto* (Orquesta do Conservatorio Profesional da Coruña, junio 2009), piezas para coro e *A imprudente travesía de Isabel de Barreto* para banda sinfónica (septiembre 2010, Vilagarcía, Banda Artística de Merza). Desde 2002 es miembro de la Asociación Galega de Compositores ocupando entre 2005 y 2011 el cargo de secretario y actualmente de vocal de su junta directiva.

Es funcionario de carrera y desde 1999 trabaja como docente de música en el IES Ramón Otero Pedrayo de A Coruña.

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[english]

Juan Pérez Berná was born in Albatera (Alicante) in 1971. He begins his music studies at the Conservatory of Murcia with José Abellán, Juan Carlos Báguena e Francisco Valero, obtaining a Bachelor degree in Oboe performance. He also holds a MA in History and Geography and he is PhD in Art History – Musicology at the Santiago de Compostela University. He has studied modern oboe with Dorin Gliga (Rumania), J. Siruceck (USA) and H. Schelenberger (Germany), baroque oboe with Paolo Grazzi and Paul Dombrecht, 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.

Since 16 years old he has been soloist in international orchestras such as Youth Orchestra of Murcia, Ciutat d'Elx Orchestra, Odón Alonso Orchestra of Leon and Varna Philharmonic Chamber Orchestra, Bulgaria. In 1994, he was finalist of the National Youth Musical Competition of Spain in the woodwind instrument category. As a baroque oboist he has performed several concertos and chamber recitals and also a collaboration with the courses of ancient music "Camiño de Santiago: Cánticos, Cantigas e Cánticos" organized by the Santiago de Compostela University and the Xerencia de Promoción do Camiño da Xunta of Galicia.

He has been conductor and founder of the Camerata Laurentina of León and the Bergidum Camerata, that had the honor to unveil the Bergidum Theater of Ponferrada, with the presence of Her Majesty Sofia, queen consort of Spain. He achieved great international acclaim as guest conductor with the National Radio Orchestra and Choir of Romania at the Radio Palace in Bucharest, 1998. Between 2008 and 2011 hi is principal conductor of the Symphony Band of the Circo de Artesáns da Coruña, also since 2003 of the Ofelia Nieto Lyrical Association and since 2010 of the da Polyphonic Coral of the Sporting Club Casino in Coruña, Spain. His repertoire *symphonic-voices* ranges from dramatic (*La Corte del Faraón*, León 1999, *La Verbena de la Paloma*, A Coruña 2001, *La del Manojo de Rosas*, A Coruña 2002, *El barberillo de Lavapiés*, A Coruña 2007, *La Gran Vía*, A Coruña 2008) to religious (*Requiem* de W.A. Mozart, León 1996, *Misa Scala Aretina* de F. Valls, Bucarest 1998, *Composiciones en Romance de Mathias Navarro*, Elx 2003, etc.).

He has ethnomusicology publications (*La Rondalla de san Pascual y las danzas de tradición oral de Albatera*, Ayuntamiento de Albatera, Alicante, 2007, with voice recorded about actual gathered), two High school textbooks (Baía Ediciones, A Coruña, 1998 e 2002), several academic publishings (SEdeM and Ethnofolk Journals) and the cd-rom edition of his PhD Thesis "*La capilla de música de la Catedral de Orihuela: las composiciones en romance de Mathías Navarro (ca. 1666-1727)*" (Santiago de Compostela University, 2008) for compositions include a variety of works for orchestra, band, voices, opera, and chamber music, plus eight books on music theory and composition.

He has more than 40 scores including *Villancico Extrafino. Retablo escénico en cuatro cuadros* (AGADIC-Dos Acordes edition, 2009) developed from the text of the spanish poet Miguel Hernández for soloist, choir and orchestra, *Tocata de Navidad* for piano (Javier Vázquez Grela, Utrecht 2008), *Preludio a Pamela* for string quartet (Artemis, A Coruña 2009), *Tres Cantigas Sabias* for two voices and guitar (Alba López, Mª José Ladra e Ramón Carnota, A Coruña 2009), *Elegía nocturna* for harp (Irantzu Agirre, Ferrol 2011), *El cuento de los delfines* for brass quintet (2009) *Policoncerto* (Orquestra do Conservatorio Profesional da Coruña, 2009) varieds pieces for polyphonic choir and *La imprudente travesía de Isabel de Barreto* ballet for symphony band (2010, Vilagarcía, Banda Artística de Merza).

He is member of the Galician Composer Asociation since 2002, he are the secretary of this asociation betweeen 2005 to 2011, and actualy member directive. He is government employee and he is music teacher in the IES Ramón Orero Pedrayo of A Coruña.

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Estudios móbiles.
Nº1. "Para músicos no océano"
Adicado a Florián Vlashi e Rediana Lukaçi

Duración: 2' 30"

Juan Pérez Berná

$\text{♩} = 90/100$

violín

violonchelo

O compás sen valor métrico, só con valor de medida temporal. O ictus debe coincidir co inicio de cada ligadura.

3

5

7

mf

9

Musical score for two staves (Treble and Bass) in 4/4 time, major key signature of two sharps.

Measure 11: Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Dynamics: *mp*.

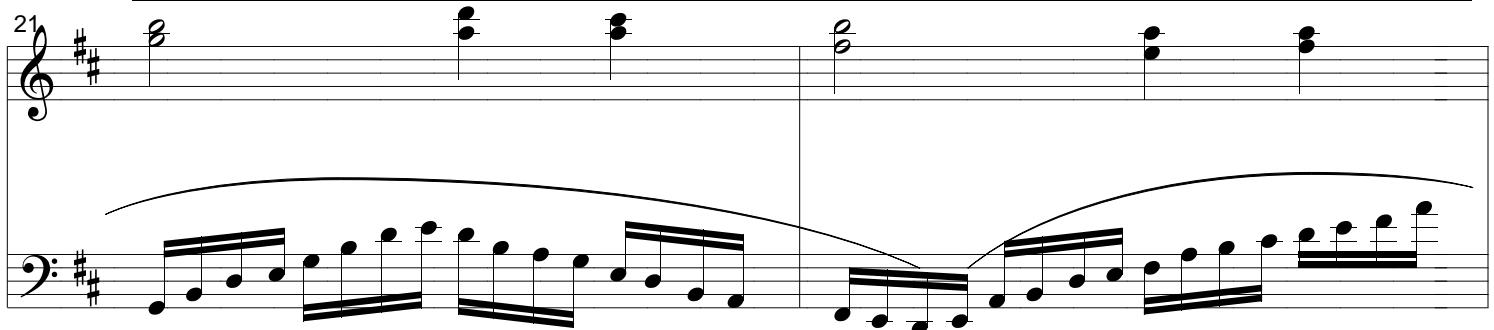
Measure 13: Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Dynamics: *f*.

Measure 15: Treble staff: quarter notes. Bass staff: eighth-note pairs followed by eighth-note pairs. Dynamics: *mf*.

Measure 17: Treble staff: quarter notes. Bass staff: eighth-note pairs followed by eighth-note pairs. Dynamics: (octava alta ad libitum).

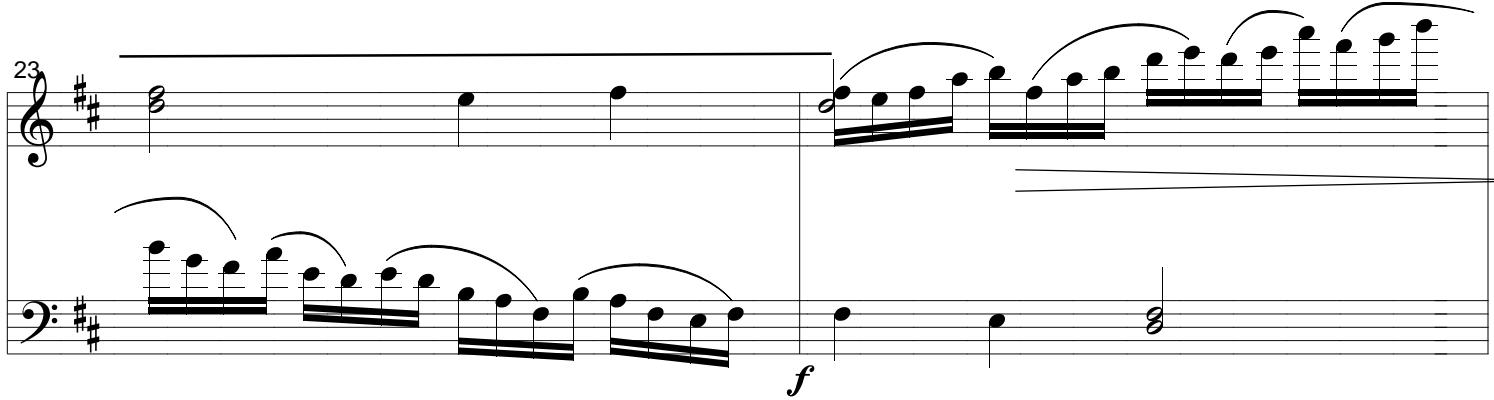
Measure 19: Treble staff: quarter notes. Bass staff: eighth-note pairs followed by eighth-note pairs.

21



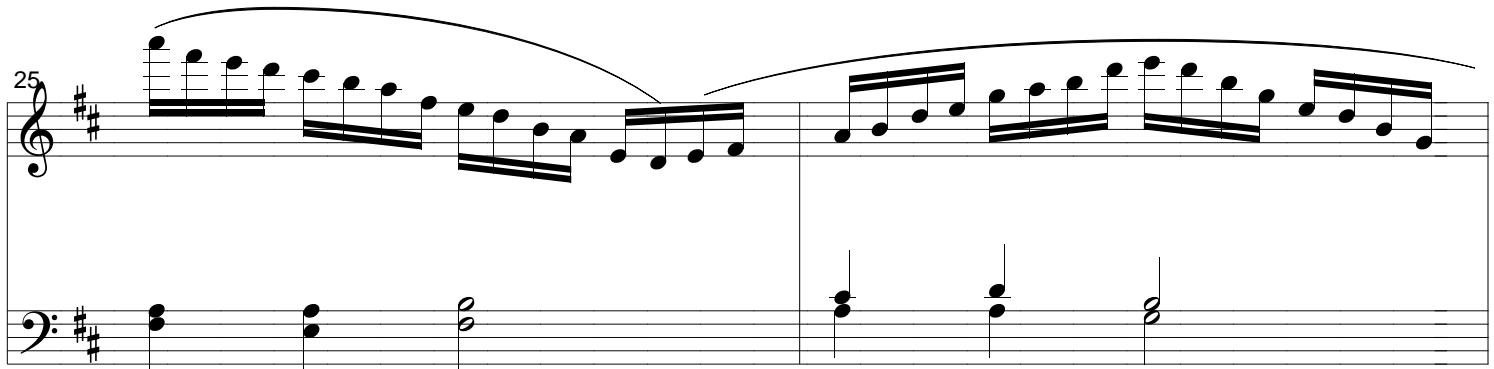
Musical score page 21. Treble clef, key signature of two sharps. Measures 21-22. The treble staff has a sustained note followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 23 begins.

23



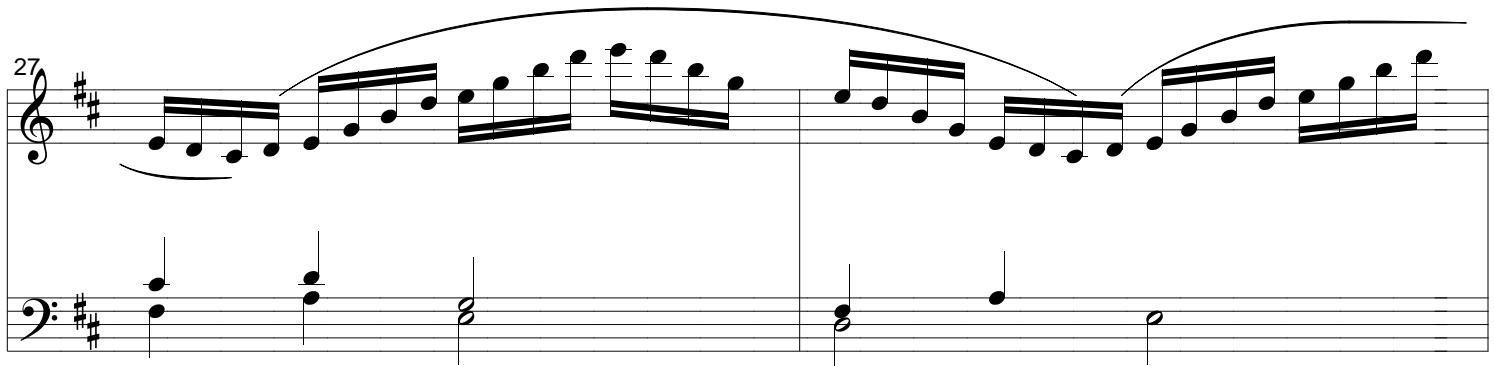
Musical score page 23. Treble clef, key signature of two sharps. Measures 23-24. The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 25 begins.

25



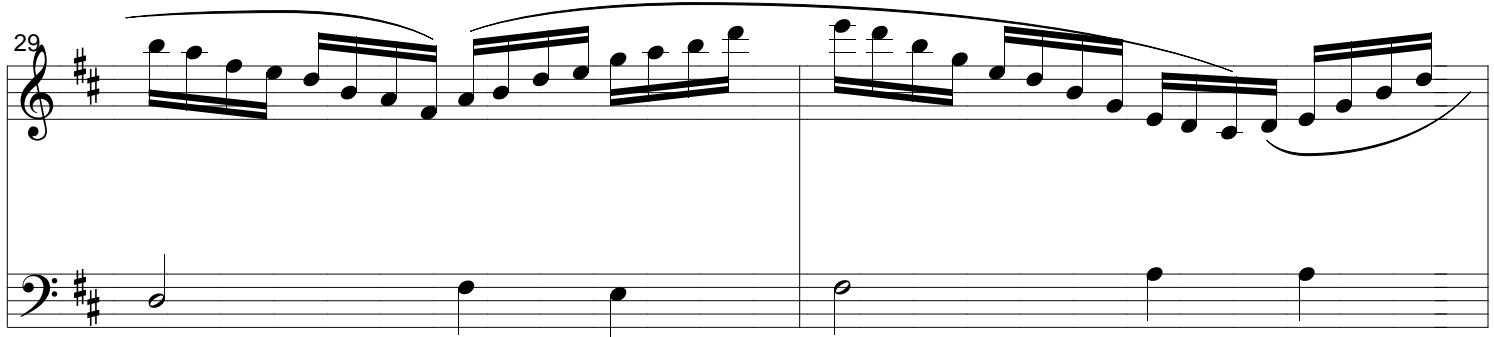
Musical score page 25. Treble clef, key signature of two sharps. Measures 25-26. The treble staff has eighth-note pairs. The bass staff has sustained notes. Measure 27 begins.

27



Musical score page 27. Treble clef, key signature of two sharps. Measures 27-28. The treble staff has eighth-note pairs. The bass staff has sustained notes. Measure 29 begins.

29



Musical score page 29. Treble clef, key signature of two sharps. Measures 29-30. The treble staff has eighth-note pairs. The bass staff has sustained notes.

31

Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: quarter notes.

33

Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: quarter notes.

35

Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs followed by sixteenth-note pairs. Dynamics: *mp*, *mp*.

37

Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs followed by sixteenth-note pairs. Dynamics: *mf*.

39

Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs followed by sixteenth-note pairs. Dynamics: *mp*, *f*.

41

p

43

45

pp

pp

49

pp

ppp

Repetir ata que o son pérdese

pp

ppp

Estudios móbiles

Nº 2. "Para o espectro acuático"

Adicado a Florián Vlashi e Rediana Lukači

Duración 2' 30"

Juan Pérez Berná

$\text{♩} = 90/100$

Arpa (o piano)

(ou violín II
e violonchelo
II con sordina)

O compás sen valor métrico, só con valor de medida
temporal. O ictus dene coincidir co inicio de cada ligadura

pp

p

1

2

3

4

5

6

7

8

9

10

mf

A musical score for piano and cello, featuring two staves. The top staff is for the piano (treble clef) and the bottom staff is for the cello (bass clef). Both staves are in common time and major key, indicated by a key signature of one sharp. The score consists of five systems of music, each starting with a dynamic instruction below the staff.

Measure 11: Dynamics: *f*. The piano part consists of eighth-note pairs and sixteenth-note patterns. The cello part consists of eighth-note pairs and sixteenth-note patterns.

Measure 13: Dynamics: *mf*. The piano part consists of eighth-note pairs and sixteenth-note patterns. The cello part consists of eighth-note pairs and sixteenth-note patterns.

Measure 15: Dynamics: *mp*. The piano part consists of eighth-note pairs and sixteenth-note patterns. The cello part consists of eighth-note pairs and sixteenth-note patterns.

Measure 17: Dynamics: *f*. The piano part consists of eighth-note pairs and sixteenth-note patterns. The cello part consists of eighth-note pairs and sixteenth-note patterns.

Measure 19: Dynamics: *p*. The piano part consists of eighth-note pairs and sixteenth-note patterns. The cello part consists of eighth-note pairs and sixteenth-note patterns. A performance instruction "con violonchelo octava alta" is written below the cello staff.

A musical score for piano and cello, featuring two staves. The top staff is for the piano (treble clef) and the bottom staff is for the cello (bass clef). The key signature is two sharps (F major). Measure 21 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass staff. Measure 22 continues the sixteenth-note pattern. Measure 23 begins with a sixteenth-note pattern, followed by eighth-note chords. Measure 24 consists entirely of eighth-note chords. Measure 25 starts with a forte dynamic (f) and a sixteenth-note pattern, followed by eighth-note chords. Measure 26 continues the sixteenth-note pattern. Measure 27 consists entirely of eighth-note chords. Measure 28 begins with a sixteenth-note pattern, followed by eighth-note chords. Measure 29 concludes with a sixteenth-note pattern.

21

(con violonchelo octava alta)

23

25

f

27

29

A five-staff musical score for piano, featuring two treble staves and three bass staves. The key signature is A major (two sharps). The music consists of six measures, numbered 31 through 39. Measures 31, 33, 35, 37, and 39 begin with a dynamic of *f* (fortissimo). Measures 32, 34, and 36 begin with a dynamic of *mf* (mezzo-forte). Measures 31, 33, 35, 37, and 39 feature melodic lines with eighth-note patterns, often accompanied by sixteenth-note chords. Measures 32, 34, and 36 show eighth-note patterns with sustained notes. Measures 38 and 39 conclude with a final dynamic of *f*.

31

33

35

37

39

f

mf

mf

f

Musical score for piano, two staves, treble and bass. The key signature is two sharps. The music consists of eighth-note patterns with grace notes and slurs.

Continuation of the musical score, starting at measure 43. The pattern of eighth notes and grace notes continues with slurs across the measures.

Continuation of the musical score, starting at measure 45. The dynamic marking *p* appears above the treble staff. The dynamic *mp* appears below the bass staff.

Continuation of the musical score, starting at measure 47. The dynamic markings *pp* and *p* appear above and below the staves respectively.

Final section of the musical score, starting at measure 49. The instruction "Repetir ata que o son perdease" is written above the treble staff. The dynamic marking *ppp* appears above the treble staff, and the instruction "ppp" appears below the bass staff.

Estudios móbiles
Nº 3. "Para os músicos e o seu espectro"
Adicado a Florián Vlashi e Rediana Lukaçi

Duración: 2' 30"

Juan Pérez Berná

$\text{♩} = 90/100$

Violín

Violonchelo

Arpa (o piano)
(ou violín II e
violonchelo II
con sordina)

mp

O compás sen valor métrico, só con valor de medida temporal. O ictus debe coincidir co inicio de cada ligadura.

p

4

4

4

3

4

4

5

Two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with grace notes and slurs.

7

Two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music includes dynamics like 'mf' and slurs.

9

Two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with grace notes and slurs.

11

mp

13

f

mf

15

mp

f

(octava alta ad libitum)

Musical score for piano and cello. The score consists of four staves. The top two staves are for the piano (treble and bass clef) and the bottom two are for the cello (bass clef). The key signature is two sharps. Measure 17 starts with a single note in the treble staff, followed by eighth-note pairs in the bass staff. The piano part then enters with sixteenth-note patterns. Measures 18 and 19 continue this pattern, with the piano's sixteenth-note figures becoming more complex and dynamic.

(con violonchelo octava alta)

Musical score for piano and cello. The score consists of four staves. The top two staves are for the piano (treble and bass clef) and the bottom two are for the cello (bass clef). The key signature is two sharps. Measure 19 begins with a single note in the treble staff, followed by eighth-note pairs in the bass staff. The piano part then enters with sixteenth-note patterns. Measures 20 and 21 continue this pattern, with the piano's sixteenth-note figures becoming more complex and dynamic. A instruction "(con violonchelo octava alta)" is placed between measures 19 and 20.

Musical score for piano and cello. The score consists of four staves. The top two staves are for the piano (treble and bass clef) and the bottom two are for the cello (bass clef). The key signature is two sharps. Measure 21 begins with a single note in the treble staff, followed by eighth-note pairs in the bass staff. The piano part then enters with sixteenth-note patterns. Measures 22 and 23 continue this pattern, with the piano's sixteenth-note figures becoming more complex and dynamic.

23

ff

f

25

f

27

29

Treble clef, one sharp (F#). Measures 29-30.

31

Treble clef, one sharp. Measures 31-32.

33

Treble clef, one sharp. Measures 33-34.

35

Two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of sixteenth-note patterns. Measure 35 ends with a dynamic marking *mp*. Measure 36 begins with a dynamic marking *mp*.

37

Two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of sixteenth-note patterns. Measure 37 ends with a dynamic marking *mf*. Measure 38 begins with a dynamic marking *mf*.

39

Two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of sixteenth-note patterns.

41

p

43

45

p

Musical score for piano, page 10, measures 47-50. The score consists of four staves. The top staff (treble clef) has sixteenth-note patterns with grace notes. The second staff (bass clef) has eighth-note patterns. The third staff (treble clef) has sixteenth-note patterns with grace notes. The bottom staff (bass clef) has sixteenth-note patterns. Measure 47 starts with a dynamic of *p*. Measures 48-49 continue the pattern. Measure 50 ends with a dynamic of *pp*.

Musical score for piano, page 10, measures 49-50. The score consists of four staves. The top staff (treble clef) has a continuous eighth-note pattern. The second staff (bass clef) has sixteenth-note patterns. The third staff (treble clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns. Measure 49 starts with a forte dynamic. Measure 50 begins with a piano dynamic.

Repetir ata que o son pérdese

Estudios móbiles.
Nº1. "Para músicos no océano" e Nº 3
Adicado a Florián Vlashi e Rediana Lukaçi

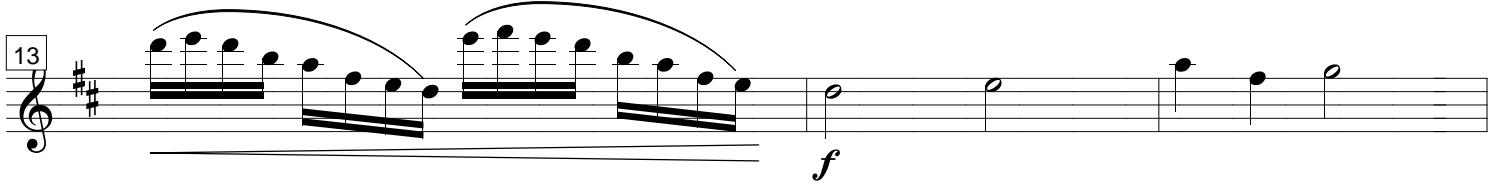
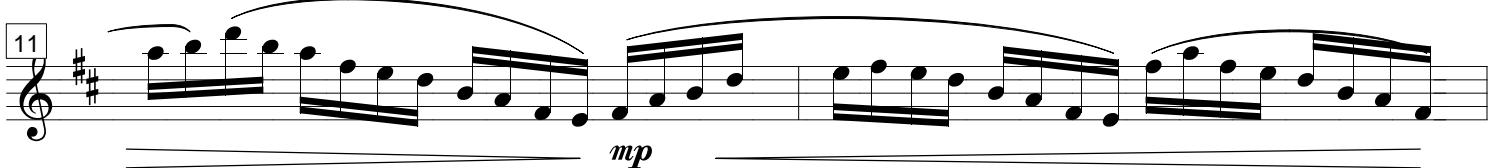
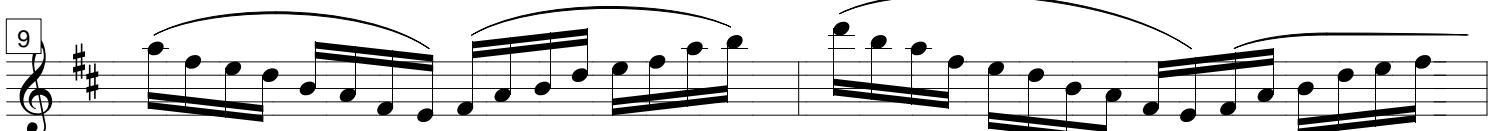
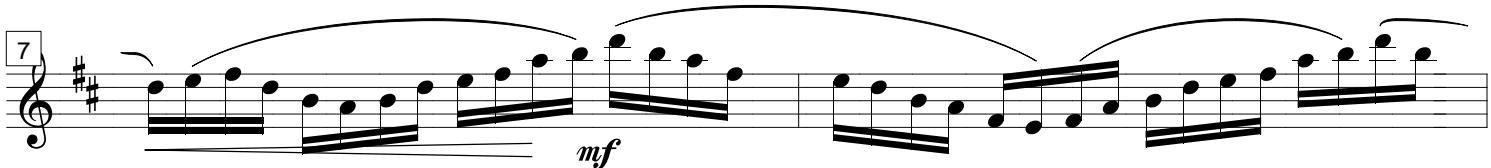
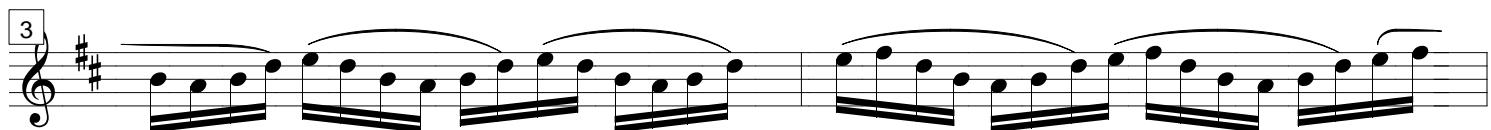
Duración: 2' 30"

Juan Pérez Berná

$\text{♩} = 90 / 100$



O compás sen valor métrico, só con valor de medida temporal. O ictus debe coincidir co inicio de cada ligadura.



A musical score consisting of ten staves of music for a solo instrument, likely flute or oboe. The music is in common time and uses a treble clef. The key signature changes from one sharp at the beginning to two sharps by the end. Measure numbers are indicated in the top left corner of each staff.

The music features various note heads, stems, and bar lines. Measures 16-23 show eighth-note patterns. Measures 24-27 transition to sixteenth-note patterns with grace notes. Measures 28-30 continue the sixteenth-note pattern. Measures 31-33 show eighth-note patterns again. Measures 34-36 conclude the piece with sixteenth-note patterns. Measure 36 includes a dynamic marking *mp*.

38

mf

40

mp

42

p

44

46

48

pp

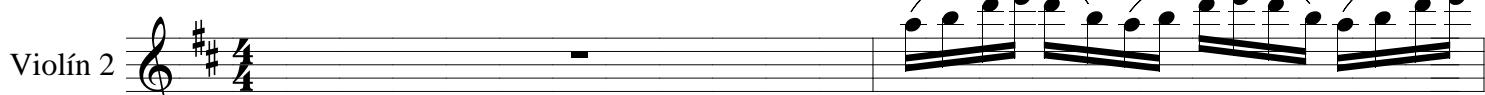
ppp

Estudios móbiles
Nº 2. "Para o espectro acuático" e Nº 3
Adicado a Florián Vlashi e Rediana Lukaçi

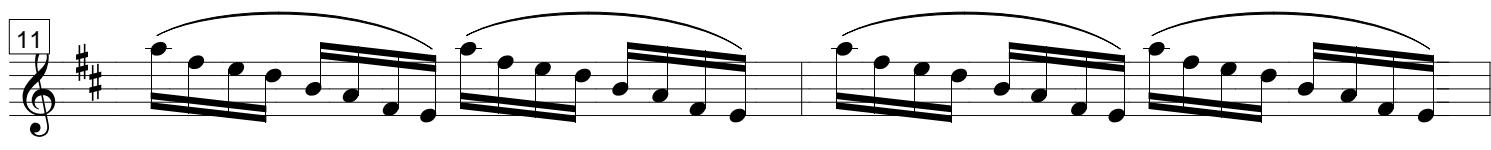
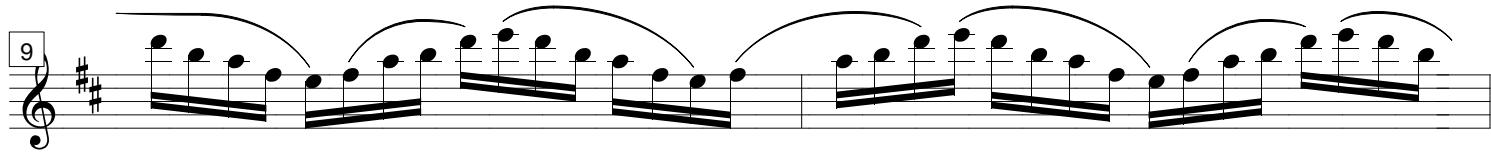
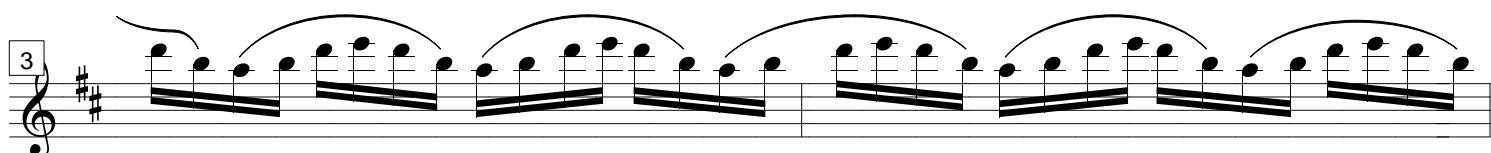
Juan Pérez Berná

Duración 2' 30"

$\text{♩} = 90/100$



O compás sen valor métrico, só con valor de medida temporal. O ictus dene coincidir co inicio de cada ligadura



A page of sheet music for piano, featuring a single melodic line on a treble clef staff. The key signature is two sharps, and the time signature is common time. Measure numbers 15, 17, 19, 21, 23, 25, 29, 35, and 37 are indicated at the beginning of their respective staves. Measure 15 starts with a dynamic of *mp*. Measures 16-20 show eighth-note patterns with grace notes. Measure 21 begins with a dynamic of *f*. Measures 22-24 show eighth-note patterns with grace notes. Measure 25 consists of sustained notes. Measures 26-28 show eighth-note patterns with grace notes. Measure 29 consists of sustained notes. Measures 30-34 show eighth-note patterns with grace notes. Measure 35 begins with a dynamic of *mf*.

39

mf

41

43

45

p

47

pp

49

ppp

Repetir ata que o son pérde-se

Estudios móbiles.
Nº1. "Para músicos no océano" e Nº 3
Adicado a Florián Vlashi e Rediana Lukáči

Juan Pérez Berná

$\text{♩} = 90 /100$

violonchelo

O compás sen valor métrico, só con valor de medida temporal. O ictus debe coincidir co inicio de cada ligadura.

3

5

7

9

11

13

15

17

19

Bassoon part (measures 19-20)

21

Bassoon part (measure 21)

23

Bassoon part (measure 23)

26

Bassoon part (measure 26)

30

Bassoon part (measure 30)

34

Bassoon part (measure 34)

36

Bassoon part (measure 36)

38

Bassoon part (measure 38)

40

Bassoon part (measure 40)



Repetir ata que o son pérdese



Estudios móbiles
Nº 2. "Para o espectro acuático" e Nº 3
Adicado a Florián Vlashi e Rediana Lukači

Juan Pérez Berná

$\text{♩} = 90/100$

sordina

violonchelo II

p

O compás sen valor métrico, só con valor de medida temporal. O ictus dene coincidir co inicio de cada ligadura

3

5

7

9

mf

11

13

mf

15

f

21

f

25

27

29

31

33

35

37

39

f

Bassoon part for measures 39-40:

Measure 39: **f**

Measure 40:

Measure 41:

41

Bassoon part for measures 41-42:

43

Bassoon part for measures 43-44:

45

mp

Bassoon part for measures 45-46:

47

p

Bassoon part for measures 47-48:

49

ppp

Bassoon part for measures 49-50: