

# José M<sup>a</sup> BERENGUER VILLAR

## Vi-

Para orquesta de cuerdas

(Sobre un tema de Perotin)

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09.05



**JOSÉ MARÍA BERENGUER DEL VILLAR.** Nace en Rota (Cádiz) el 9 de junio de 1968. A los cinco años su padre, **General Berenguer Pisones**, le inicia en el estudio de la música, enseñándole solfeo y percusión. Con siete años debuta en la Banda Municipal de su ciudad natal tocando la caja y comienza, igualmente tutelado por su padre, el estudio del clarinete. Al poco tiempo deja el instrumento de percusión y se incorpora a los atriles del viento. Durante los más de quince años que permaneció en dicha agrupación pasó por todos los grados de su cuerda siendo, en su última época, clarinete principal de la misma.

En 1978 asiste a clases particulares de clarinete con José Ramos Cabrera, director de la Banda Municipal de Música de Jerez de la Frontera, actuando con esta agrupación en diferentes ocasiones. En 1980 se matricula en el Conservatorio de Música de esta ciudad, estudiando solfeo (Francisco Roldán y Francisco Orellana), clarinete y armonía (Vicente Beltrán). El 2 de mayo de 1985 ingresa en la Banda de Música de Infantería de Marina del Tercio Sur con destacamento en San Fernando permaneciendo en ella hasta 1987. En agosto de este mismo año compone su primera obra musical, *Invenciones*, cuatro piezas breves para flauta, oboe y clarinete. Al mismo tiempo sigue con sus estudios musicales en el Real Conservatorio Superior de Música de Sevilla y en el Conservatorio Profesional de Música de Cádiz, donde se titula con las más altas calificaciones. Fue alumno de clarinete de Antonio García Herrera.

En 1983 empieza su colaboración con la Delegación de Cultura del Ilustrísimo Ayuntamiento de Rota, dando clases gratuitamente de Solfeo y Teoría de la música en la Academia Municipal de Música, hasta que en 1990, y después de siete años de colaboración desinteresada, es contratado como profesor de Clarinete, Solfeo y Teoría de la música, permaneciendo en este cargo hasta junio de 1994. Durante los cuatro últimos años organiza, con sus alumnos más aventajados, un sexteto de clarinetes con el que da conciertos pedagógicos en diferentes colegios de la provincia y también para Juventudes Musicales.

Desde septiembre de 1995 es profesor de música del colegio *San Felipe Neri* de Cádiz.

Durante su dilatada carrera docente ha asistido a numerosos cursos de perfeccionamiento músico-pedagógicos, estudiando el método ORFF-Schulwerk, realizando el curso *Sonido y Música con ordenador* del M.E.C. o asistiendo a diferentes encuentros con Patxi del Campo, Eva Gancedo, David del Puerto, Ignacio Yepes...

Su inquietud de mejorar constantemente su formación le lleva en 2014 a inscribirse en el Grado de Música en la Universidad Internacional de La Rioja (UNIR), graduándose en septiembre de 2018 con notas muy brillantes.

“Han sido cuatro años muy duros pero ha merecido mucho la pena por los conocimientos adquiridos en composición, investigación, historia, técnicas de sonorización, notación musical, legislación, análisis musical y un largo etcétera, y una enorme satisfacción aprender de grandísimos profesores como Marta Vela (Radio Clásica), Manuel Tizón (compositor, especialista en notación musical antigua), Edith Alonso (compositora), Rafael Martín (director del grado), Manuel Martínez (compositor), Susana Castro (jefa de redacción de la revista *Melómanos*), Miguel Ángel Gala (RTVE), Clara Colinas (Universidad de Salamanca)...”

Sus últimas obras son *Lied para Clarinete y Piano*, *Fuga para orquesta* y *Vi- para orquesta de cuerdas*.

Pero su más ardua dedicación está orientada a editar la amplia obra de su abuelo, el compositor **D. José Berenguer Sánchez**.

# Vi-

Sobre un tema de Perotin

José María Berenguer

Grave

Musical score for strings and basso continuo. The score consists of five staves: Violín I, Violín II, Viola, Violoncello, and Contrabajo. The time signature is 2/4 throughout. The violins play eighth-note patterns. The viola and cello play eighth-note patterns with dynamic markings *fp*. The basso continuo (Contrabajo) provides harmonic support with sustained notes and eighth-note patterns.

Continuation of the musical score starting from measure 9. The staves are labeled Vln. I, Vln. II, Vla., Vc., and Cb. The violins continue their eighth-note patterns. The viola and cello play eighth-note patterns with dynamic markings *mf*. The basso continuo (Contrabajo) provides harmonic support with sustained notes and eighth-note patterns.

2

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*mf*

*3*

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*mf*

4

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*fp*

*mf*

*mf*

*mf*

*mf*

*fp*

49

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*fp*

*mf*

*mf*

*mf*

*fp*

*mf*

*mf*

Musical score for orchestra, measures 53-55. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 53: Vln. I and Vln. II play eighth-note patterns with a triplet marking (3) and dynamic *mf*. Vla. and Vc. play eighth-note patterns with dynamic *mf*. Cb. plays a sustained note with dynamic *fp*. Measure 54: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Vla. and Vc. play eighth-note patterns with dynamic *mf*. Cb. plays a sustained note with dynamic *fp*. Measure 55: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Vla. and Vc. play eighth-note patterns with dynamic *mf*. Cb. plays a sustained note with dynamic *fp*.

Musical score for strings and basso continuo, page 57, measures 1-4.

The score consists of five staves:

- Vln. I**: Treble clef, 3/4 time. Dynamics: *mf*, *f*, *mf*, *f*. Measure 1: 3 eighth-note pairs. Measure 2: *f*. Measure 3: 3 eighth-note pairs. Measure 4: *f*.
- Vln. II**: Treble clef, 3/4 time. Dynamics: *mf*, *f*, *mf*, *f*. Measure 1: 3 eighth-note pairs. Measure 2: *f*. Measure 3: 3 eighth-note pairs. Measure 4: *f*.
- Vla.**: Bass clef, 3/4 time. Dynamics: *mf*, *mf*. Measure 1: 3 eighth-note pairs. Measure 2: Rest. Measure 3: 3 eighth-note pairs. Measure 4: Rest.
- Vc.**: Bass clef, 3/4 time. Dynamics: *mf*, *mf*. Measure 1: 3 eighth-note pairs. Measure 2: Rest. Measure 3: 3 eighth-note pairs. Measure 4: Rest.
- Cb.**: Bass clef, 3/4 time. Dynamics: *fp*, *fp*. Measure 1: 3 eighth-note pairs. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.

Measure numbers 1 through 4 are indicated above each staff, and a 6/8 time signature is shown at the end of each measure.

6

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page shows five staves for string instruments. The first three staves (Vln. I, Vln. II, Vla.) are in common time (indicated by '6/8' over the bar line). The fourth (Vc.) and fifth (Cb.) staves are in 6/8 time. Measure 61 begins with eighth-note pairs in Vln. I and Vln. II, followed by rests. Vla. has eighth-note pairs with a fermata. Vc. and Cb. play eighth-note pairs. Measures 62 and 63 show similar patterns with dynamics 'mf' and 'fp' at the beginning of each measure. Measure 64 concludes with eighth-note pairs in Vln. I and Vln. II, followed by rests. Vla. has eighth-note pairs with a fermata. Vc. and Cb. play eighth-note pairs.

65

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page shows five staves for string instruments. The first three staves (Vln. I, Vln. II, Vla.) are in common time (indicated by '6/8' over the bar line). The fourth (Vc.) and fifth (Cb.) staves are in 6/8 time. Measure 65 begins with rests. Vln. II starts with eighth-note pairs with a dynamic 'mf'. Vla. has eighth-note pairs with a fermata. Vc. and Cb. play eighth-note pairs. Measures 66 and 67 show similar patterns with dynamics 'mf' and 'fp' at the beginning of each measure. Measure 68 concludes with eighth-note pairs in Vln. I and Vln. II, followed by rests. Vla. has eighth-note pairs with a fermata. Vc. and Cb. play eighth-note pairs.

69

accel.

Vln. I

*mf cresc.*

Vln. II

*mf cresc.*

Vla.

*mf cresc.*

Vc.

*mf cresc.*

Cb.

*fp cresc.*

7

This section consists of eight measures (69-76) followed by a repeat sign and four more measures (77-80). The instrumentation includes Violin I, Violin II, Viola, Cello, and Double Bass. Dynamic markings include *mf cresc.*, *fp cresc.*, and *f cresc.*. Measures 69-70: Violin I has eighth-note pairs with fermatas. Measures 71-72: Violin II, Viola, and Cello play eighth-note pairs with fermatas. Measures 73-74: Double Bass plays sustained notes. Measure 75: Violin I has eighth-note pairs with fermatas. Measure 76: Violin II, Viola, and Cello play eighth-note pairs with fermatas. Measures 77-78: Double Bass plays sustained notes. Measure 79: Violin I has eighth-note pairs with fermatas. Measure 80: Violin II, Viola, and Cello play eighth-note pairs with fermatas.

74

Vln. I

*f cresc.*

Vln. II

*f cresc.*

Vla.

*f cresc.*

Vc.

Cb.

This section consists of eight measures (74-81) followed by a repeat sign and four more measures (82-85). The instrumentation includes Violin I, Violin II, Viola, Cello, and Double Bass. Dynamic markings include *f cresc.*. Measures 74-75: Violin I has eighth-note pairs with fermatas. Measures 76-77: Violin II, Viola, and Cello play eighth-note pairs with fermatas. Measures 78-79: Double Bass plays sustained notes. Measures 80-81: Violin I has eighth-note pairs with fermatas. Measures 82-83: Violin II, Viola, and Cello play eighth-note pairs with fermatas. Measures 84-85: Double Bass plays sustained notes.

**Moderato**

8      78

This musical score page shows five staves for string instruments (Violin I, Violin II, Viola, Cello, Bass) and one staff for the Double Bass (Cb). The key signature is common time (indicated by 'C'). The music consists of four measures. In the first measure, all parts are silent. From the second measure onwards, each instrument plays eighth-note patterns. Measures 2 and 3 feature dynamic markings 'ff' (fortissimo) above the staves. Measures 4 and 5 feature dynamic markings 'f' (forte) above the staves. Measure 5 concludes with a repeat sign and a double bar line.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*  
*f*  
*f*  
*f*  
*f*

82

This musical score page shows five staves for string instruments (Violin I, Violin II, Viola, Cello, Bass) and one staff for the Double Bass (Cb). The key signature is common time (indicated by 'C'). The music consists of five measures. Measures 1 through 4 show eighth-note patterns with dynamic markings 'ff' in the first three measures and 'f' in the fourth measure. Measure 5 concludes with a repeat sign and a double bar line.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

97



Vln. I

Vln. II

Vla.

Vc.

Cb.

102



Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

107

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

112

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

Musical score for strings and brass section, page 12, measure 116. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The tempo is marked 116. The section begins with a dynamic of *ff*. The strings play eighth-note patterns with grace notes. The bassoon and tuba provide harmonic support with sustained notes and rhythmic patterns. The section concludes with a final dynamic of *ff*.

# Vi-

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**Violín I**

**Grave**      **24**

*mf*      (sigue el mismo matiz)

**31**      **3**      **2**      **2**      **2**

**41**      **2**      **2**      **2**

**48**      **2**      **3**      **f**

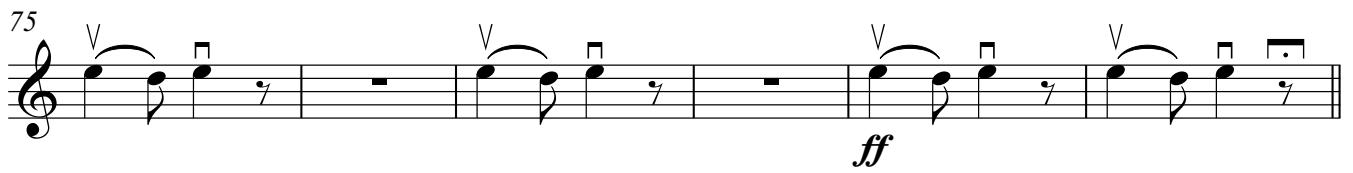
**55**      **3**      **f**      **3**      **f**      **3**      **f**

**61**      **6**      **8**

*mf*      **mf**

**69**      **accel.**      **cresc.**

2



81 **Moderato**

*f*

87

92

*mf*

97

102

*f*

107

112

116

*rit.*

*ff*

# Vi-

Sobre un tema de Perotin

José María Berenguer

Violín II    **Grave**

**18**      **2**      **2**

*mf*      3      (sigue el mismo matiz)

**26**      **2**      **3**      **2**

**38**      **2**      **2**      **2**      **2**

**48**      **f**      **mf**

**56**      **f**      **mf**      **f**      **mf**

**63**

**69    accel.**      **mf**      *cresc.*

76

**Moderato**

**ff**

**f**

82

88

94

**mf**

99

**f**

105

111

116

**ff**

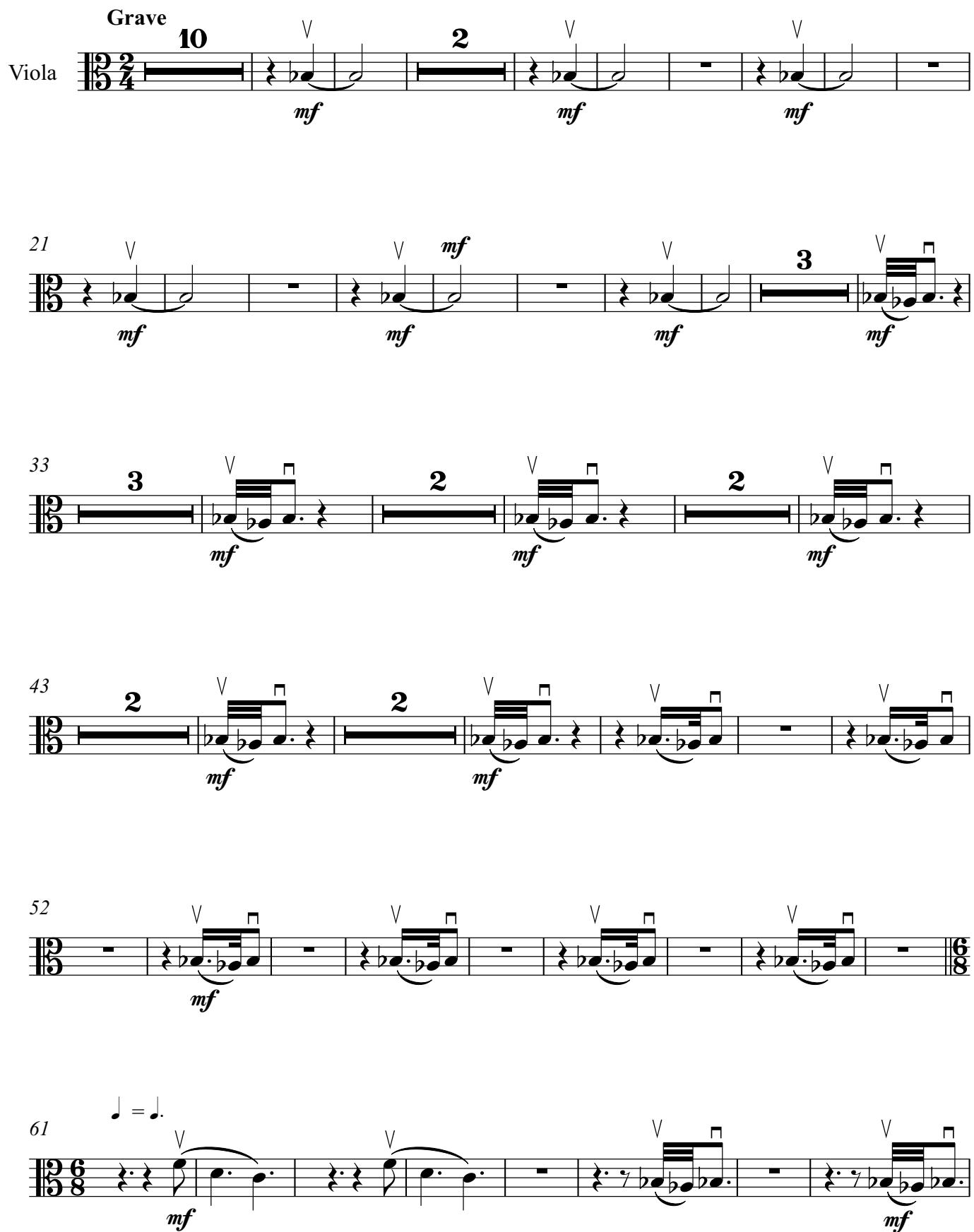
**rit.**

# Vi-

Sobre un tema de Perotin

José María Berenguer

**Grave** **10**

Viola 

**21**

**3**

**33**

**43**

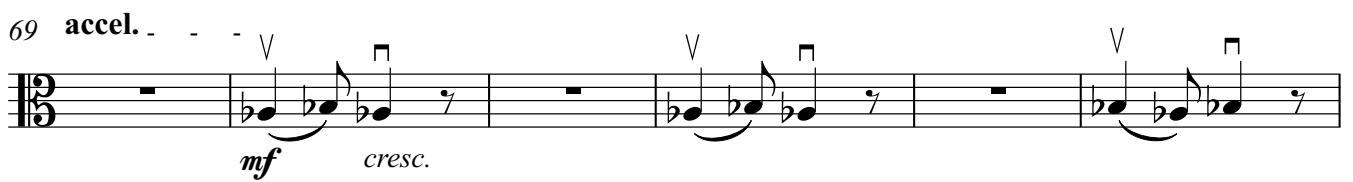
**52**

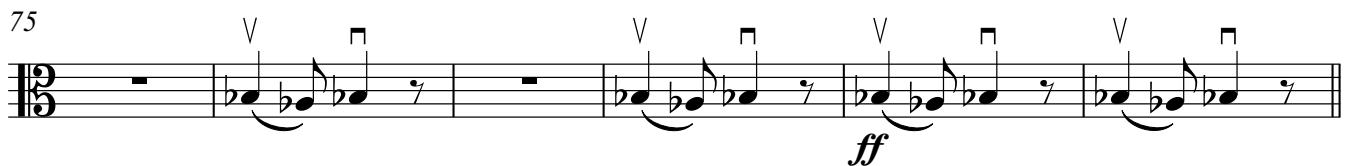
**61**

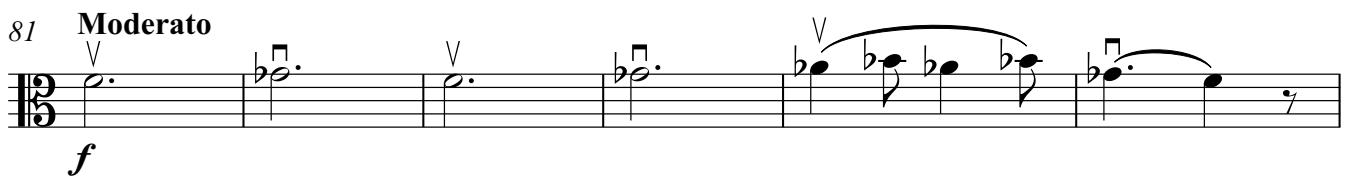
$\text{♩} = \text{♪}$

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2

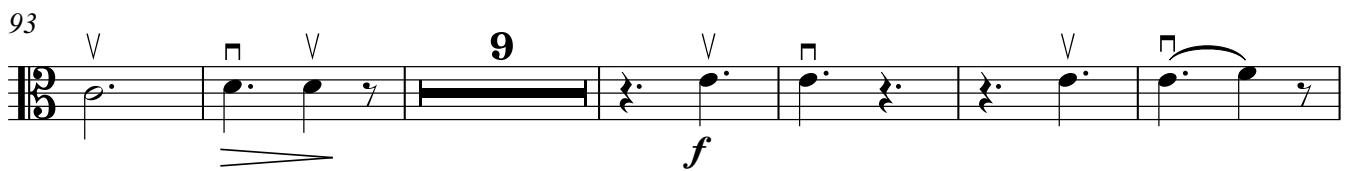
69 **accel.** - - - V  

 Bass clef, 2/4 time. Measures 69-71. Dynamics: *mf*, *cresc.*

75 V V V V  

 Bass clef, 2/4 time. Measures 75-77. Dynamics: *ff*

81 **Moderato**  
 V V V V  

 Bass clef, 2/4 time. Measures 81-83. Dynamics: *f*

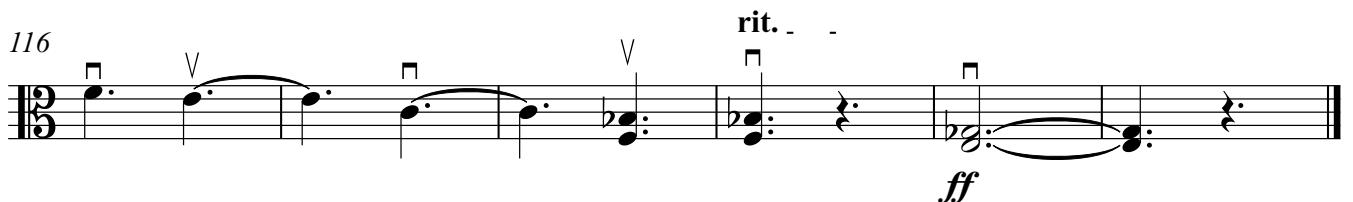
87 V V V V  

 Bass clef, 2/4 time. Measures 87-89. Dynamics: *ff*

93 V V V V  

 Bass clef, 2/4 time. Measures 93-95. Measure 95 is a thick black bar. Dynamics: *ff*

108 V V V V  

 Bass clef, 2/4 time. Measures 108-110. Dynamics: *ff*

116 rit.  
 V V V V  

 Bass clef, 2/4 time. Measures 116-118. Dynamics: *ff*

# Vi-

Sobre un tema de Perotin

José María Berenguer

Violoncello

**Grave**

Violoncello

11

23

33

42

50

56

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63

*mf*

*mf*

*mf*

*cresc.*

*accel.*

70

**2**

*f* *cresc.*

78

*ff*

*f*

**Moderato**

84

92

**9**

*f*

106

111

116

*rit.*

*ff*

# Vi-

Sobre un tema de Perotin

José María Berenguer

**Grave**

Contrabajo

1      2

8

3      4

17

5      6      7      8

29

9      10      11      12

36

13      14      15      16

43

17      18      19      20

53

21      22      23      24

2

61

**61**

**fp**      **fp**      **fp**      **fp**

69    **accel.** -

**fp**      *cresc.*

78

**Moderato**

**ff**      **f**

87

94

9

**f**

109

116

**rit.** -

**ff**