

Gernika, 26/4/1937 op. 4b

(for accordion orchestra)

(1994)

Gorka Hermosa

(1976-)

8

Andante misterioso tutti

Allegro exultante

1 *mp* *mp* *sfz* *f* staccato sempre

2 *mp* *mp*

3 tutti *pppp* *sfz* *mf*

4 tutti *pppp* *sfz*

Accordion

2

Acc.

1

2

3

4

Acc.

17

f

sfz

sfz

f

sfz

sfz

4

Gernika, 26/4/1937 op. 4b

1

23

2

23

3

23

4

23

Acc.

23

This musical score is for a piece titled 'Gernika, 26/4/1937 op. 4b'. It is arranged for five parts: Piano 1, Piano 2, Piano 3, Piano 4, and Accordion. The score is written in a key with one sharp (F#) and a common time signature. Piano 1 features a continuous, rapid sixteenth-note pattern in the right hand, while the left hand remains silent. Piano 2 has a melodic line in the right hand, starting with a half note and followed by quarter notes, with a long slur spanning the first three measures. Piano 3 plays a complex, rhythmic accompaniment in both hands, featuring many beamed sixteenth and thirty-second notes. Piano 4 and the Accordion part have a similar role, with the Accordion part including a 'ff' (fortissimo) dynamic marking in the fourth measure. The score is divided into measures by vertical bar lines, and the measure numbers 23, 24, 25, 26, 27, 28, and 29 are indicated at the beginning of each system.

The image displays a musical score for 'The Firebird' by Igor Stravinsky, specifically the section from measure 30 to 35. The score is arranged in five staves, each with a system of two staves (treble and bass clef).

- Staff 1 (Piano):** Features a continuous melody of eighth notes in the right hand, with a dynamic marking of *sfz* (sforzando) at the end of the system.
- Staff 2 (Piano):** Features a continuous melody of eighth notes in the right hand, with a dynamic marking of *sfz* (sforzando) at the end of the system.
- Staff 3 (Piano):** Features a continuous melody of eighth notes in the right hand, with a dynamic marking of *sfz* (sforzando) at the end of the system.
- Staff 4 (Bass):** Features a continuous melody of eighth notes in the right hand, with a dynamic marking of *sfz* (sforzando) at the end of the system.
- Staff 5 (Accompaniment):** Features a continuous melody of eighth notes in the right hand, with a dynamic marking of *sfz* (sforzando) at the end of the system.

The score includes various musical notations such as notes, rests, and dynamic markings like *sfz* and *sffz*. The time signature is 2/4.

Acc.

[illegible]

1 *p*

2 *p*

3 *p*

4 *p*

Acc. *p*

8

58

1

cresc sempre

mp

8

58

2

cresc sempre

mp

8

58

3

cresc sempre

mp

58

4

cresc sempre

mp

58

Acc.

cresc sempre

mp

66

1

2

3

4

Acc.

f

f

f

f

f

1

2

3

4

Acc.

74

*ff*_z

*ff*_z

*ff*_z

*ff*_z

*ff*_z

1

2

3

4

Acc.

82 8

82

82

82

82

sfz *p* *sfz*

sfz *p* *sfz*

sfz *p* *sfz*

sfz *p* *sfz*

sfz *p* *sfz*

90

1

p *mf*

2

p *mf*

3

p *p* *mf*

4

p *p* *mf*

Acc.

p *p* *mf*

98

1 *ff*

2 *ff*

3 *ff* *mp*

4 *ff* *mp*

Acc. *ff* *mp*

98

98

98

98

98

106

1

Dividido

Ak 1.1

sfz p

Ak 1.2

sfz p leggiero

2

106

3

p

4

106

Acc.

p

sfz

Detailed description: The musical score is for a piece titled 'Gernika, 26/4/1937 op. 4b', page 15. It consists of five staves. The first two staves are for Piano (1 and 2), the next two for Piano (3 and 4), and the last for Accompaniment (Acc.). The key signature is B-flat major (two flats). The time signature is 4/4. The score starts at measure 106. Part 1 has a 'Dividido' section starting at measure 106, marked 'Ak 1.1' and 'sfz p'. Part 2 has a 'Dividido' section starting at measure 106, marked 'Ak 1.2' and 'sfz p leggiero'. Part 3 has a 'Dividido' section starting at measure 106, marked 'p'. Part 4 has a 'Dividido' section starting at measure 106, marked 'p'. Part 5 has a 'Dividido' section starting at measure 106, marked 'p' and 'sfz'.

115

1

115

2

115

3

115

4

115

Acc.

sfz p

sfz

sfz p

sfz

123

1 *sfz p* *sfz* *f*

2 *sfz p* *sfz* *f*

3 *sfz p* *sfz* *f*

4 *sfz p* *sfz* *f*

Acc. *sfz p* *sfz* *f*

131

1

2

3

4

Acc.

131

131

131

131

131

139

1 *sfz p* *sfz* *sfz p* *sfz*

2 *sfz p* *sfz* *sfz p* *sfz*

3 *sfz p* *sfz* *sfz p* *sfz*

4 *sfz p* *sfz* *sfz p* *sfz*

Acc. *sfz p* *sfz* *sfz p* *sfz*

147

1 *f*

2 *f*

3 *f*

4 *f*

Acc. *f*

155 **Moderato** (♩ = c. 108)

1 *sfz*

2 **Moderato** (♩ = c. 108)

3 **Moderato** (♩ = c. 108)

4 **Moderato** (♩ = c. 108)

Acc. **Moderato** (♩ = c. 108)

sfz

sfz legato

161

1 *p*

2 *p*

3 *p*

4 *p*

Acc. *p*

Largo (Cadenza). Rubato e libero

1

169

solo >

*sfz*³

*sfz*³

*mp*³

p

2

169

solo

p

f

p

f

mp

p

3

169

4

169

Acc.

169

p

185

1 *f* *ff* *sf p*

2 *f* *ff* *sf p*

3 *f* *ff* *sf p*

4 *f* *ff* *sf p*

Acc. *f* *ff* *sf p*

193

1 *ff* *sf* *mp* *p*

2 *ff* *sf* *mp* *p*

3 *ff* *sf* *mp* *p*

4 *ff* *sf* *mp* *p*

Acc. *ff* *sf* *mp* *p*

The musical score consists of five staves, each with a treble and bass clef. The first four staves are numbered 1, 2, 3, and 4. The fifth staff is labeled 'Acc.' for Accompaniment. The music is in 2/4 time. The first staff (1) has a treble staff with a melody and a bass staff with a sustained note. The second staff (2) has a treble staff with a melody and a bass staff with a sustained note. The third staff (3) has a treble staff with a melody and a bass staff with a sustained note. The fourth staff (4) has a treble staff with a melody and a bass staff with a sustained note. The fifth staff (Acc.) has a treble staff with a melody and a bass staff with a sustained note. The dynamics are marked as *ff* (fortissimo), *sf* (sforzando), *mp* (mezzo-piano), and *p* (piano). The tempo is marked as 193.

1 *p*

2 *p*

3 *p*

4 *p* *>*

Acc. *p* *>*

1 *p*

2 *p*

3 *p*

4 *p*

Acc. *p*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Acc. *mf*

1 *fff* *sfz p* *sfz sfz*

2 *fff* *sfz p* *sfz sfz*

3 *fff* *sfz p* *sfz sfz*

4 *fff* *sfz p* *sfz sfz*

Acc. *fff* *sfz p* *sfz sfz*

225

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(for accordion orchestra)

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(1976-)

Ac 1

Andante misterioso **3**  tutti  Allegro exultante ⁸

mp tutti *mp* *sfz* *f* staccato sempre

B

8

14 tutti

20 tutti

26

Measures 26-31: Right hand plays a continuous sixteenth-note pattern in G major. The left hand plays whole notes, alternating between G major and D major chords.

32

Measures 32-37: Right hand continues the sixteenth-note pattern. The left hand plays whole notes, alternating between G major and D major chords. A sforzando (*sfz*) marking is present in measure 34.

38

Measures 38-43: Right hand continues the sixteenth-note pattern. The left hand plays whole notes, alternating between G major and D major chords. A piano (*p*) marking is present in measure 39. The key signature changes to D major in measure 43.

44

Measures 44-49: Right hand plays a sixteenth-note pattern in D major. The left hand plays a sixteenth-note pattern in D major. A piano (*p*) marking is present in measure 45. A repeat sign is present in measure 46.

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3

52

2

2

59

mp

66

72

f

ffz

81

sffp *sfz p* *mf*

95

ff *mf* *sfz p* cresc

div, 1a, 1b, 1c
div 2

112

f

cresc

116

sfz p

120

cresc *sfz* *sfz p*

124

cresc *sfz* *f*

128

132

136

sfz p

141

sfz p sfz

146

f

151

Moderato (♩ = c. 108)

156

sfz *p*

162 div 1

sfz *p*

div 2

167

sfz *mp* *p*

176

p *mf* *mp*

183 tutti 3

f

190

ff sf p ff sf

197

mp p

205

p

213

mf

220

fff

226

sfz p

232

sfz

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Andante misterioso **3**  tutti **7**  Allegro exultante

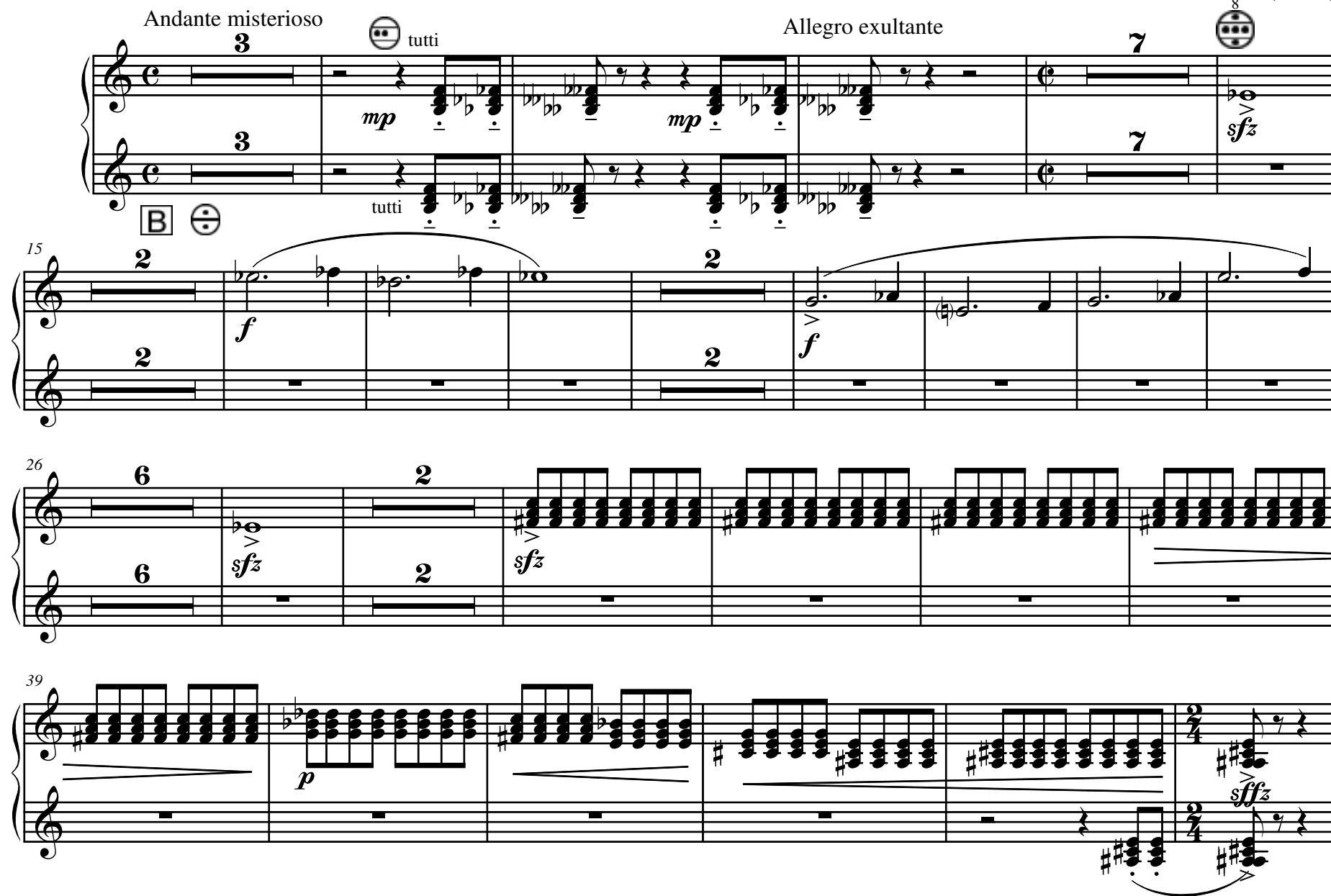
mp *mp* *sfz*

B  tutti

15 **2** *f* **2** *f*

26 **6** *sfz* **2** *sfz*

39 *p* *sfz*



Gernika, 26/4/1937 op. 4b

2
45

ffz *ffz* *ffz* *ffz* *ffz* *ffz*

p

53

2 *2*

60

mp

67

f

Gernika, 26/4/1937 op. 4b

73

73

sfz

3

83

83

sfz

sfz p

mf

2

2

96

96

ff

sfz p

2

9

9

112

112

4
116

sfz p

120

sfz *sfz p*

124

sfz *f*

128

132

132 133 134 135

136

136 137 138 139 140

141

141 142 143 144 145

146

146 147 148 149 150

6
151

156

Moderato (♩ = c. 108)

3 3

sfz *p*

163

3 3 3 3

solo

p *f*

172

p *f* *mp* *p* *mf* *mp* *sfz p*

182 tutti

3 3 *f*

189

ff sf p ff

194

sf mp p

203

p p p

8
210

Measures 210-216. The right hand features a complex melodic line with many accidentals and ties, while the left hand plays a simple bass line of quarter notes.

217

mf

Measures 217-223. The right hand continues with a complex melodic line, and the left hand plays a simple bass line. The dynamic marking *mf* is present.

224

fff *sfz p 2*

Measures 224-230. The right hand has a complex melodic line with ties and a double bar line. The left hand has a simple bass line. The dynamic markings *fff* and *sfz p 2* are present.

231

sfz *sfz*

Measures 231-234. The right hand has a complex melodic line with ties and a double bar line. The left hand has a simple bass line. The dynamic markings *sfz* and *sfz* are present.

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Ac 3



Andante misterioso

tutti



tutti

15

19

Gernika, 26/4/1937 op. 4b

2
23

Two staves of music, Treble and Bass clef. The key signature has two flats (B-flat and E-flat). The music consists of a series of chords, many of which are beamed together in groups of four or six, suggesting a rapid sequence of harmonies. There are several rests in the Treble staff, particularly in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, and 24. The Bass staff contains more continuous chordal accompaniment.

27

Two staves of music, Treble and Bass clef. The key signature has two flats. The musical texture continues with complex chordal structures and beamed notes. Measure 27 shows a change in the Treble staff with a new melodic line. Measures 28, 29, and 30 continue the dense harmonic language.

31

Two staves of music, Treble and Bass clef. The key signature has two flats. The pattern of beamed chords and rests in the Treble staff is maintained. The Bass staff provides a steady accompaniment of chords.

35

Two staves of music, Treble and Bass clef. The key signature has two flats. The final measures of this system (35-38) show a continuation of the complex harmonic language, with some chords appearing in the Treble staff that were previously in the Bass staff, and vice versa.

40

p *ffz*

48

p *ffz* 2

63

mp *f* *ffz*

77

mp *f* *ffz*

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4
83 8

sfz p *sfz*

90 8

p *mf* *ff*

102

mp *p* *sfz p* *sfz*

120

sfz p *sfz* *f*

133

sfz *sfzp* *sfz* *f*

148

Moderato (♩ = c. 108)

sfz

161

p

167

11

sfzp

Gernika, 26/4/1937 op. 4b

6
184

f

190

ff sf p ff sf

196

mp 4 p 2 p

212

mf ff

227

sfz p sfz sfz sfz

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Ac 4

Andante misterioso

tutti *pppp*

Allegro exultante

sfz

sffz

16

sffz

ff

31

sfz

sffz

p

41

sfz

p

Measures 52-61. The score consists of two staves in bass clef. The music is written in a key with two flats (B-flat and E-flat). The melody is a continuous eighth-note pattern. A repeat sign is present at the end of measure 57.

62

Measures 62-72. The score consists of two staves in bass clef. The music is written in a key with two flats (B-flat and E-flat). The melody is a continuous eighth-note pattern. Dynamic markings include *mp* (measures 65-66) and *f* (measures 71-72).

73

Measures 73-83. The score consists of two staves in bass clef. The music is written in a key with two flats (B-flat and E-flat). The melody is a continuous eighth-note pattern. A dynamic marking of *ffz* (measures 74-75) is present.

84

Measures 84-94. The score consists of two staves in bass clef. The music is written in a key with two flats (B-flat and E-flat). The melody is a continuous eighth-note pattern. Dynamic markings include *ffz p* (measures 85-86), *ffz p* (measures 90-91), *p* (measures 93-94), and *mf* (measures 95-96).

95

Measures 95-104. The score consists of two staves in bass clef. The music is written in a key with two flats (B-flat and E-flat). The melody is a continuous eighth-note pattern. Dynamic markings include *ff* (measures 96-97) and *mp* (measures 101-102).

106

13

13

sfz p *sfz* *sfzp* *sfz* *f*

132

5

5

sfzp *sfz* *sfzp* *sfz* *f*

150

Moderato (♩ = c. 108)

5

5

sfz *p*

167

11

11

sfzp

185

f

Gernika, 26/4/1937 op. 4b

4
191

ff *sf p* *ff* *sf*

197

mp *p*

208

p *mf*

218

fff *ffz p*

229

fffz *fffz*

Gernika, 26/4/1937 op. 4b

Bass Accordion

(for accordion orchestra)

(1994)

Gorka Hermosa

(1976-)

Andante misterioso Allegro exultante

6 8 8 tutti 3

22 3 *sffz* *sffz* 4 *sffz* *sffz*

36 *ff* *tutti* *sffz* *sffz* *p*

42 *p*

51 *sffz* *p*

61 *mp*

72 *sffz*

83 *f* *sffz* *p* *p* *p*

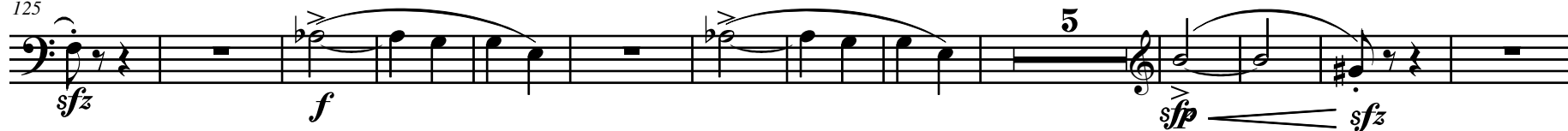
94 *mf* *sffz* *ff* *mp*

2
105

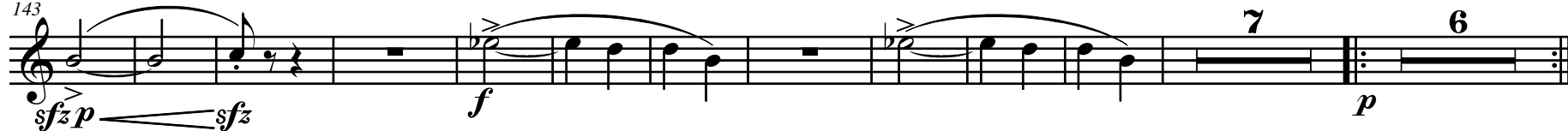
Gernika, 26/4/1937 op. 4b



125



143



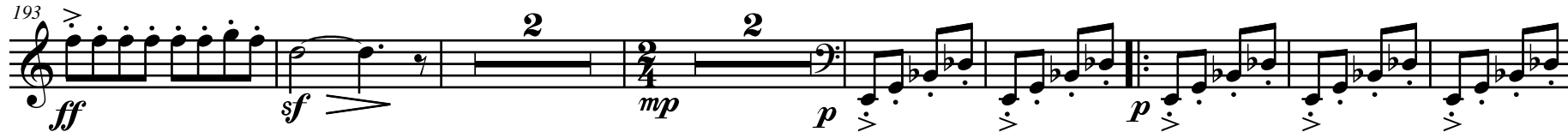
167



186



193



204



214



225

