

ATLANTIA

for accordion and symphonic orchestra

(2017)

I- EKIGRAMA

from Casablanca to Buenos Aires

Gorka Hermosa (1976-)

Orchestration: Alberto González Urroz
& Gorka Hermosa

Misterioso

Flautin

Flauta 1ª

Flauta 2ª

Oboe 1º

Oboe 2º

Fagot

Clarinete B♭ 1º

Clarinete B♭ 2º

Trompa F 1º-3º

Trompa F 2º-4º

Trompeta B♭ 1º

Trompeta B♭ 2º

Trompeta B♭ 3º

Trombón 1º

Trombón 2º

Trombón 3º

Tuba

Timbales

Percusión

Caja

Acordeón

pp *mp* *pp* *mp*

vibrato

air button

Misterioso

Violin I

Violin II

Viola

Cello

Contrabajo

p *mp* *p* *mp*

6

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

ffz

pppp

pp

11

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Fag. Cl. 1 Cl. 2 Trmp. Trmp. Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 Tba. Timb. Perc. Caja

Accord. *vibrato* *pppp* *pp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. D.B.

Detailed description: This page of a musical score, numbered 11, contains staves for various instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets 1 and 2, Trumpets, Trombones 1-3, and Tuba. The brass section includes Trumpets, Trombones 1-3, and Tuba. The percussion section includes Percussion and Caja. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Accordion part features a *vibrato* effect and dynamic markings of *pppp* and *pp*. The Violin I and II parts have dynamic markings of *p* and *mp*, with a triplet of eighth notes. The Viola part has dynamic markings of *p* and *mp*. The Violoncello and Double Bass parts have dynamic markings of *p* and *mp*. The score is written in a key signature of one flat and a common time signature.

14

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp

p

pppp

pp

vibrato

sfz

pizz.

p

22

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

mp

f

f

p

f

f

p

f

p

f

p

Toms

3

28

Picc. *p* *sf*

Fl. 1 *p* *sf*

Fl. 2 *p* *sf*

Ob. 1 *p* *sf*

Ob. 2

Fag. *p* *sf*

Cl. 1 *p* *sf*

Cl. 2 *p* *sf*

Trmp. *sf*

Trmp. *sf*

Tpt. 1 *sf* Mute *p*

Tpt. 2 *p* Mute *p*

Tpt. 3 *p* Mute *p*

Tbn. 1 *sf*

Tbn. 2 *sf*

Tbn. 3 *sf*

Tba. *sf*

Timb. *sf*

Perc. *mp* *sf*

Caja *mp* *sf*

Accord. *sf p*

Vln. I *sf* *p* *sf*

Vln. II *sf* *p* *sf*

Vla. *sf mp* *sf* *sf*

Vc. *sf p*

D.B. *sf mp* *sf p*

This page of a musical score, page 7, covers measures 34 through 39. The score is for a symphony orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets 1 and 2, Trumpets 1 and 2, Trombones 1, 2, and 3, Tuba, Timpani, Percussion, and Cymbals. The woodwinds and strings play a complex rhythmic pattern, often in sixteenth notes, with dynamic markings such as *p*, *sf*, and *mp*. The percussion section features a prominent snare drum pattern. The strings provide a steady accompaniment, with the bass line showing a clear rhythmic pulse. The score is written in a key signature of one flat and a common time signature.

40

Picc. *p* *sf*

Fl. 1 *p* *sf*

Fl. 2 *p* *sf*

Ob. 1 *mf* *sf*

Ob. 2 *mf* *sf*

Fag. *mf* *sf*

Cl. 1 *mp* *sf*

Cl. 2 *mp* *sf*

Trmp. *sf*

Trmp. *sf*

Tpt. 1 *sf* Open

Tpt. 2 *f* Open

Tpt. 3 *f* Open

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tbn. 3 *mp* *f*

Tba. *mp* *f*

Timb. *f*

Perc. *mf* *f*

Caja *mp* *f*

Accord. *sf* subito *simile*

Vln. I *mp* *sf* *p*

Vln. II *mp* *sf*

Vla. *mp* *sf*

Vc. *sf* *p*

D.B. *sf* *p*

45

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp.

Tmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

mp

mp

Detailed description: This is a page of a musical score, page 45, numbered 9 in the top right corner. The score is arranged in a standard orchestral layout. The instruments listed on the left are Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Clarinet 1, Clarinet 2, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Percussion, Caja, Accordion, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, and Trombone 3 parts are mostly silent, indicated by a horizontal line. The Clarinet 1 and Clarinet 2 parts play a melodic line starting with a *p* dynamic. The Timpani part has a short melodic phrase starting with a *p* dynamic. The Accordion part plays a rhythmic accompaniment. The Violin I part has a few notes. The Violoncello part plays a rhythmic accompaniment starting with a *mp* dynamic. The Double Bass part plays a rhythmic accompaniment starting with a *mp* dynamic. The Flute 1 and Flute 2 parts have a melodic line starting with a *p* dynamic. The Oboe 1 and Oboe 2 parts have a melodic line starting with a *p* dynamic. The Trumpet 1, Trumpet 2, and Trumpet 3 parts are silent. The Trombone 1, Trombone 2, and Tuba parts are silent. The Percussion and Caja parts are silent.

50

Picc. *p* 6

Fl. 1 *p* 6

Fl. 2 *p* 6

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb. *mf* *p* *p*

Perc.

Caja *p* *mf*

Accord.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

D.B. *mf*

55

Picc. *sf* *mf*

Fl. 1 *ff mp* *cresc...*

Fl. 2 *ff mp* *cresc...*

Ob. 1 *ff mp* *mf* *cresc...*

Ob. 2 *sf* *mf*

Fag. *sf* *mf*

Cl. 1 *sf* *mf* *cresc...*

Cl. 2 *ff mp* *cresc...*

Trmp. *ff mp* *cresc...*

Trmp. *sf*

Tpt. 1 *sf* *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Timb. *mp* *cresc...*

Perc. *f* *mp* *mf* *mp* *mf* *mf*

Caja *f* *mf* *mf* *mf*

Accord. *sf* *sf* *sf* *simile*

Vln. I *ff mp* *cresc...*

Vln. II *ff mp* *cresc...*

Vla. *ff mp* *cresc...*

Vc. *ff arco* *mp* *cresc...*

D.B. *ff* *mp* *cresc...*

63

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

The musical score for page 63 is arranged in a standard orchestral format. It begins with a Piccolo part that remains silent until the fourth measure, where it enters with a melodic line. The woodwind section, including Flutes 1 and 2, Oboes 1 and 2, and Clarinets 1 and 2, plays a sustained harmonic accompaniment. The brass section, consisting of two Trumpets, three Trombones, and a Tuba, is mostly silent, with the Tuba providing a rhythmic pulse. The percussion section, including Timpani, is also silent. The Accordion provides a harmonic accompaniment in the right hand and a bass line in the left hand. The string section, including Violins I and II, Viola, Violoncello, and Double Bass, plays a rhythmic accompaniment. The score is written in a key signature of one flat and a 4/4 time signature. The page number 63 is indicated at the top left, and the page number 13 is indicated at the top right. The dynamic marking *mf* (mezzo-forte) is present in the Piccolo part.

67

Picc. *mp* *f* *mf*

Fl. 1 *mp* *f* *mf*

Fl. 2 *mp* *f* *mf*

Ob. 1 *mp* *f* *mf*

Ob. 2 *mp* *f*

Fag.

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Trmp. *mp* *f*

Trmp. *mp* *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mp* *f* *mf*

Tbn. 2 *mp* *f* *mf*

Tbn. 3 *mp* *f* *mf*

Tba. *mf*

Timb. *mf* *mf*

Perc. *mf*

Caja

Accord. *mp* *f* *sfz*

Vln. I *ff* *mf* *sfz* *f*

Vln. II *ff* *mf* *sfz* *f*

Vla. *ff* *mf* *sfz* *f*

Vc. *ff* *mf* *sfz* *f*

D.B. *ff* *mf* *sfz* *f*

72

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Fag. Cl. 1 Cl. 2 Trmp. Trmp. Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 Tba. Timb. Perc. Caja Accord. Vln. I Vln. II Vla. Vc. D.B.

mf *mf* *mf* *mf* *mf*

Detailed description: This page of a musical score, numbered 72, contains staves for various instruments. The Piccolo, Flute 1, and Flute 2 parts feature a rhythmic pattern of eighth notes with accents. The Oboe 1 and 2, Bassoon, Clarinet 1, and Clarinet 2 parts are currently silent. The Trumpet and Trombone sections have specific melodic lines, with the first Trumpet and Trombone parts marked *mf*. The Tuba part has a steady eighth-note accompaniment. The Timpani part plays a rhythmic pattern marked *mf*. The Percussion and Cymbal parts are also marked *mf*. The Violin I and II parts have complex, fast-moving lines with accents. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns.

77

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

f

f

f

f

f

Accordion solo

(the accordianist must improvise and must decide how many times this two bars must be repeated)

sfz *sfz* *sfz*

p

sfz *sfz* *sfz*

p

sfz *sfz* *sfz*

p

sfz *sfz* *sfz*

p

sfz *sfz* *sfz*

p

sfz *sfz* *sfz*

p

pizzicato

pizzicato

pizzicato

pizzicato

pizzicato

4

4

4

4

2

2

84

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

8 12

8 12

8 12

8 12

2 2 2 2

92

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

16 20

16 20

16 20

16 20

2 2 2 2

100

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Fag.
Cl. 1
Cl. 2
Trmp.
Trmp.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timb.
Perc.
Caja
Accord.
Vln. I
Vln. II
Vla.
Vc.
D.B.

24 28
24 28
24 28
24 28
2 2 2 2

108

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

32

arco

sf *p*

2

2

115

Picc. *p* *sf*
 Fl. 1 *p* *sf*
 Fl. 2 *p* *sf*
 Ob. 1 *p* *sf*
 Ob. 2 *sf*
 Fag. *p*
 Cl. 1 *p*
 Cl. 2 *p* *sf*
 Trmp. *sf*
 Trmp. *sf*
 Tpt. 1 *sf* Mute
 Tpt. 2 *p* Mute
 Tpt. 3 *p* Mute
 Tbn. 1 *p*
 Tbn. 2 *sf*
 Tbn. 3 *sf*
 Tba. *sf*
 Timb. *sf*
 Perc. *mp*
 Caja *sf*
 Accord. *f* *p*
 Vln. I *sf* *f* arco
 Vln. II *f*
 Vla. *arco* *f* *p* *sf*
 Vc. *f* *p* *sf*
 D.B. *f*

120

Picc. *p* *sf*

Fl. 1 *p* *sf* *p*

Fl. 2 *p* *sf* *p*

Ob. 1 *p*

Ob. 2 *p*

Fag. *p*

Cl. 1 *mp*

Cl. 2 *mp*

Trmp. *f*

Trmp. *f*

Tpt. 1 *f* *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. *f*

Timb. *f* *p* *cresc....*

Perc. *mp* *f*

Caja *mp* *f*

Accord.

Vln. I *p* *f* *p* *sf*

Vln. II *sf*

Vla. *p*

Vc. *p*

D.B.

125

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Fag. (Bassoon), Cl. 1, Cl. 2, Trmp. (Trumpet), Tmp. (Trombone), Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba. (Tuba), Timb. (Timpani), Perc. (Percussion), Caja (Cajón), Accord. (Accordion), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score consists of five measures. The Piccolo, Flutes, and Oboes are mostly silent. The Bassoon (Fag.) plays a rhythmic pattern of eighth notes with a fermata over the second measure. The Clarinets (Cl. 1 and Cl. 2) play a melodic line starting in the second measure, marked *mp*. The Trumpets (Trmp.) and Trombones (Tmp.) enter in the fourth measure with sustained notes, also marked *mp*. The Tuba (Tba.) plays a steady eighth-note rhythm. The Timpani (Timb.) plays a simple rhythmic pattern. The Percussion (Perc.) and Cajón (Caja) enter in the fifth measure; the Cajón plays a sustained note marked *p*. The Accordion (Accord.) plays a complex melodic line throughout the piece. The Violins (Vln. I and II) play a rhythmic pattern starting in the fourth measure, marked *mp*. The Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) play a rhythmic pattern starting in the fourth measure, marked *mp*. A fermata is placed over the second measure of the Fag. part.

130

Woodwinds:
 Picc. -
 Fl. 1 -
 Fl. 2 -
 Ob. 1 -
 Ob. 2 -
 Fag. -
 Cl. 1 *mf*
 Cl. 2 *mf*

Brass:
 Trmp. -
 Trmp. -
 Tpt. 1 -
 Tpt. 2 -
 Tpt. 3 -
 Tbn. 1 -
 Tbn. 2 -
 Tbn. 3 -
 Tba. -

Timpani & Percussion:
 Timb. *f*
 Perc. *f* / *mp*
 Caja *f*

Lower Section:
 Accord. *sf mp* / *simile* / *mf* / *mp*
 Vln. I *sf mp* / *simile* / *mf* / *sf mp*
 Vln. II *sf mp* / *mp*
 Vla. *sf mp* / *mp*
 Vc. *sf mp* / *mp*
 D.B. *sf mp* / *mp*

147

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3 *mf*

Tba. *mf*

Timb. *mf* *mp*

Perc.

Caja *mf* 4

Accord. *sf* *Bellow Shake* *f* *f* *f* *f* *simile*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f* *piz*

151

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Fag.

Cl. 1

Cl. 2

Trmp.

Trmp.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Timb. *mf* *mp*

Perc.

Caja *f*

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

155

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Fag. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Trmp. *mf*

Trmp. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Timb. *mf* *mf* *f* *mp*

Perc.

Caja *mf*

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

159

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Fag. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Trmp. *mf*

Trmp. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Timb. *mf* *mf* *f*

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

162

Picc. *f* *p* *fp*

Fl. 1 *f* *p* *fp*

Fl. 2 *f* *p* *fp*

Ob. 1 *f* *p* *fp*

Ob. 2 *f* *p* *fp*

Fag. *f* *fp*

Cl. 1 *f* *p* *fp*

Cl. 2 *f* *fp*

Trmp. *f* *p* *fp*

Trmp. *f* *p* *fp*

Tpt. 1 *f* *p* *fp*

Tpt. 2 *f* *p* *fp*

Tpt. 3 *f* *p* *fp*

Tbn. 1 *f* *p* *fp*

Tbn. 2 *f* *p* *fp*

Tbn. 3 *f* *p* *fp*

Tba. *f* *p* *fp*

Timb. *f* *fp*

Perc. *f* *fp*

Caja *f* *p* *f*

Accord. *sfz* *p* *sfz* *Normal Bellows*

Vln. I *ff* *p* *sfz* *p* *sfz*

Vln. II *ff* *p* *sfz* *p* *sfz*

Vla. *ff* *p* *sfz* *p* *sfz*

Vc. *ff* *p* *sfz* *p* *sfz*

D.B. *ff* *p* *sfz* *p* *sfz*

ATLANTIA

for accordion and symphonic orchestra
(2017)

II- ANANTANGO

from Buenos Aires to Mar del Plata

Gorka Hermosa (1976-)

Orchestration: Alberto González Urroz
& Gorka Hermosa

Allegro doliente (♩ = c. 148)

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flautin
- Flauta 1ª
- Flauta 2ª
- Oboe 1º
- Oboe 2º
- Fagot
- Clarinete B♭ 1º
- Clarinete B♭ 2º
- Trompa F 1ª-3ª
- Trompa F 2ª-4ª
- Trompeta B♭ 1º
- Trompeta B♭ 2º
- Trompeta B♭ 3º
- Trombón 1º
- Trombón 2º
- Trombón 3º
- Tuba
- Timbales
- Percusión
- Caja
- Acordeón (with *sf* dynamics and *V* markings)
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is in 4/4 time with a key signature of one flat (B♭). The accordion part begins with a series of sixteenth-note patterns, marked with *sf* (sforzando) and *V* (accents).

7

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Triángulo

mp

mp

Accord.

p

Vln. I

Vln. II

Vla.

Vc.

p

D.B.

mp

14

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc. P. Suspendido

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B. sempre pizzicato

mf *fp* *f* *mf* *mp* *ff* *sf* *m* *sf* *sf* *sf* *simile*

27

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

mp

mp

m

m

m

P. Suspendido

mp

m

m

33

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Fag.

Cl. 1 *mf*

Cl. 2 *mf*

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Timb. *p* *f* *mf*

Perc. *f*

Caja

Accord. *f* *m* *m* *f*

Vln. I *f* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

D.B. *f*

41

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Tmp. 1-3 *fp* *f*

Tmp. 2-4 *fp* *f*

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1 *fp* *f*

Tbn. 2 *fp* *f*

Tbn. 3 *fp* *f*

Tba. *fp* *f*

Timb. *fp* *f*

Perc. P. Suspendido *p* *f*

Caja *fp* *f*

Accord. *fp* *ff* *m*

Vln. I *fp* *ff* 3 3

Vln. II *fp* *ff*

Vla. *fp* *ff*

Ve. *fp* *ff*

D.B. *fp* *ff*

48

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

f

p

mf

sf

m

54

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Ve.

D.B.

60

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

cresc. poco a poco

77

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3 *mf*

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Timb. *p* *f*

Perc. *mf* *f*

Caja 4 *mp*

Accord. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score covers measures 77 to 84. The Piccolo, Flutes 1 and 2, and Oboe 1 all play a melodic line starting in measure 77, marked *mf*. The Clarinet 1 and 2 parts feature sustained notes with slurs. The Trumpet 1-3 part has a melodic line starting in measure 77, marked *mf*. The Trombone 1-3 and Tuba parts have sustained notes starting in measure 81, marked *mf*. The Timpani part has a dynamic shift from *p* to *f* in measure 81. The Percussion part has a melodic line starting in measure 77, marked *mf*, and a dynamic shift to *f* in measure 81. The Cymbal part has a rhythmic pattern starting in measure 77, marked *mp*. The Accordion part has a complex melodic line starting in measure 77, marked *ff*. The Violin I and II parts have melodic lines starting in measure 77, marked *f*. The Viola part has a melodic line starting in measure 77, marked *f*. The Violoncello part has a melodic line starting in measure 77, marked *f*. The Double Bass part has a melodic line starting in measure 77, marked *f*.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

fp

f

ff

p

P. Suspendido

7

3

3

93

Picc. *fp*

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1 *fp*

Ob. 2 *fp*

Fag. *fp*

Cl. 1 *fp*

Cl. 2 *fp*

Tmp. 1-3 *fp*

Tmp. 2-4 *fp*

Tpt. 1 *f p*

Tpt. 2 *f p*

Tpt. 3 *f p*

Tbn. 1 *fp*

Tbn. 2 *fp*

Tbn. 3 *fp*

Tba. *fp*

Timb. *fp*

Perc. *f*

Caja *fp*

Accord. *m* *7* *m* *Vibrato.....*

Vln. I *fp* *sf*

Vln. II *fp* *sf*

Vla. *fp* *sf*

Vc. *fp* *sf*

D.B. *fp* *sf*

100

Picc.

mf

Árbol

mp

pp

m

3

7

7

109

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

fp

mf

p

fp

simile

p

fp

p

fp

p

fp

117 Allegro dolente (♩ = c. 148)

This page contains the musical score for measures 117 through 122. The score is for a full orchestra and piano. The instruments listed on the left are Piccolo, Flute 1 and 2, Oboe 1 and 2, Bassoon, Clarinet 1 and 2, Trumpet 1-3 and 2-4, Trombone 1-3, Tuba, Timpani, Percussion, and Cymbals. The piano part is also included. The tempo is marked 'Allegro dolente' with a quarter note equal to approximately 148 beats per minute. The key signature has one sharp (F#). The score shows various dynamics such as *mf*, *sf*, *f*, and *simile*. The piano part features a complex rhythmic pattern with many sixteenth notes and rests, and includes markings for *sf*, *m*, and *simile*. The strings play a steady eighth-note accompaniment, with the double bass and cello parts marked *f*. The woodwinds and brass are mostly silent, with the oboe 1 playing a melodic line starting in measure 120.

Picc.

Fl. 1 *mp* *cresc. poco a poco*

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc. Triángulo *mp*

Caja

Accord. *mp* *m* *m*

Vln. I *mp* *cresc. poco a poco*

Vln. II *mp* *cresc. poco a poco*

Vla. *mp* *cresc. poco a poco*

Vc. *mp* *cresc. poco a poco*

D.B. *mp* *cresc. poco a poco*

136

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Fag.

Cl. 1 *mf*

Cl. 2 *mf*

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb. *mf*

Perc. *p*

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

141

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

m

146

Picc. *fp*

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1

Ob. 2

Fag. *fp*

Cl. 1 *fp*

Cl. 2 *fp*

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Timb. *fp* *f*

Perc.

Caja *fp* *mf*

Accord. *fp* *ff*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

D.B. *fp* *f*

153

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 Fag. *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Tmp. 1-3 *fp* *f*
 Tmp. 2-4 *fp* *f*
 Tpt. 1 *fp* *f*
 Tpt. 2 *fp*
 Tpt. 3 *fp*
 Tbn. 1 *fp* *f*
 Tbn. 2 *fp* *f*
 Tbn. 3 *fp* *f*
 Tba. *fp* *f*
 Timb. *mf* *fp* *f*
 Perc. P. Suspendido *p* *f*
 Caja 4 *fp* *f*
 Accord. *fp* *ff*
 Vln. I *fp* *ff*
 Vln. II *fp* *ff*
 Vla. *fp* *ff*
 Vc. *fp* *ff*
 D.B. *fp* *ff*

159

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Fag.
Cl. 1
Cl. 2
Trmp. 1-3
Trmp. 2-4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timb.
Perc.
Caja
Accord.
Vln. I
Vln. II
Vla.
Vc.
D.B.

The musical score for page 24, measures 159-162, features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboes, Bassoon, Clarinets) and brass (Trumpets, Trombones, Tuba) sections play sustained notes with some melodic movement. The strings (Violins, Viola, Violoncello, Double Bass) provide a rhythmic and harmonic foundation. The percussion section includes Timpani, Percussion, and Cymbals, with specific markings for dynamics and articulation. The Accordion part is also present, playing a rhythmic accompaniment. The score is written in a key signature of one flat and a common time signature.

163

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Accord.

Vln. I

Vln. II

Vla.

Ve.

D.B.

fp

f

p

sffz

ATLANTIA

for accordion and symphonic orchestra

(2017)

III- MILONGA DEL VENT

from Montevideo to Río de Janeiro

Gorka Hermosa (1976-)

Orchestration: Alberto González Urroz
& Gorka Hermosa

Andante melancólico

Musical score for 'III- MILONGA DEL VENT' by Gorka Hermosa, orchestrated by Alberto González Urroz and Gorka Hermosa. The score is for a symphonic orchestra and an accordion, in 4/4 time, with a tempo of 'Andante melancólico'. The key signature is B-flat major (two flats). The score includes parts for Flautín, Flauta 1ª, Flauta 2ª, Oboe 1º, Oboe 2º, Fagot, Clarinete B♭ 1º, Clarinete B♭ 2º, Trompa F 1ª-3ª, Trompa F 2ª-4ª, Trompeta B♭ 1º, Trompeta B♭ 2º, Trompeta B♭ 3º, Trombón 1º, Trombón 2º, Trombón 3º, Tuba, Timbales, Percusión, Caja, Lira, and Acordeón. The Acordeón part features a melodic line starting with a piano (*p*) dynamic and a 'bend' marking. The string parts (Violin I, Violin II, Viola, Cello, Contrabajo) include 'Div.' (divisi) markings and dynamics such as *mf*, *p*, and *mp*.

9

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Fag.

Cl. 1

Cl. 2

Trmp.1-3

Trmp.2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.1

Tbn.2

Tbn.3

Tba.

Timb.

Perc.

Caja

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *mp* *p*

mp *mf* *mp* *p*

mp *mf* *mp* *p*

mp *mf* *mp* *p*

Moderato melancólico ..

14

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

20

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Fag.

Cl.1

Cl.2

Tmp.1-3

Tmp.2-4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tba.

Timb.

Perc.

Caja

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Triángulo

P. Suspendido

p

pp

mp

mf

28

Picc.  

Fl.1  

Fl.2  

Ob.1  

Ob.2  

Fag.  

Cl. 1  
mp

Cl. 2  

Trmp. 1-3  

Trmp. 2-4  

Tpt. 1  

Tpt. 2  

Tpt. 3  

Tbn. 1  

Tbn. 2  

Tbn. 3  

Tba.  

Timb.  

Perc.  
p

Caja  

Lira  

Accord.  
 

Vln. I  
pp

Vln. II  
pp *p*

Vla.  
pp

Vc.  
Div. *pp* *p*

D.B.  
pp *p*

36

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Fag.
 Cl. 1
 Cl. 2
 Tmp. 1-3
 Tmp. 2-4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tba.
 Timb.
 Perc.
 Caja
 Lira
 Accord.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

pp
pp
p
mp
p
mp
p
mp
 Mute
mp
 Mute
mp
 Mute
mp
mp
 Mute
mp
mp
 Div.
mp
 Div.
mp
mp
mp

49

Picc.

Fl.1
mf *f*

Fl.2
mf *f*

Ob.1

Ob.2

Fag.
mp *mf*

Cl.1
f

Cl.2
f

Trmp.1-3

Trmp.2-4
mf *mf*

Tpt.1
f

Tpt.2

Tpt.3

Tbn.1
mf

Tbn.2
mf

Tbn.3
mf

Tba.
mp *cresc.* *f* *dim.* *mp* *cresc.*

Timb.
mf *mf* *mf*

Perc.
mf *mf* *mf* *mf*

Caja

Lira
mp *mf*

Accord.
mf *m* *3* *m* *m*

Vln. I
f

Vln. II
mf *f*

Vla.
mf *f* *Div.*

Vc.
mf *f* *pizzicato*

D.B.
mf *f*

56

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2

Fag. *mf*

Cl. 1 *f*

Cl. 2 *f*

Trmp. 1-3 *mf*

Trmp. 2-4 *mf*

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba. *f* *dim.*

Timb. *mf* *mf* *mf*

Perc. *mf* *mf* *mf*

Caja

Lira

Accord. *m* *sempre simile*

Vln. I *f*

Vln. II *f*

Vla. *f*

Ve. *f*

D.B. *f*

68

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

sempre simile

Detailed description: This is a page of a musical score, page 68, for a symphony. The score is written for a large orchestra. The instruments listed on the left are Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Clarinet 1, Clarinet 2, Trumpet 1-3, Trumpet 2-4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Timpani, Percussion, Snare Drum, Lyra, Accordions, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The score shows measures 68 through 73. The Oboe 1 and Oboe 2 parts have dynamics of *p* (piano) and *mp* (mezzo-piano). The Bassoon part has dynamics of *p* and *mp*. The Percussion part has dynamics of *p* and *mp*. The Violin I and Violin II parts have dynamics of *mp*. The Viola, Violoncello, and Double Bass parts have dynamics of *mp*. The Accordions part has a *sempre simile* marking. The Piccolo part has a dynamic of *mp*. The Flute 1 and Flute 2 parts have dynamics of *mp*. The Clarinet 1 and Clarinet 2 parts have dynamics of *mp*. The Trumpet 1-3 and Trumpet 2-4 parts have dynamics of *mp*. The Trombone 1, Trombone 2, Trombone 3, and Trombone 4 parts have dynamics of *mp*. The Timpani part has a dynamic of *mp*. The Snare Drum part has a dynamic of *mp*. The Lyra part has a dynamic of *mp*. The Viola part has a dynamic of *mp*. The Violoncello part has a dynamic of *mp*. The Double Bass part has a dynamic of *mp*.

75

Picc. *mp*

Fl.1 *mp*

Fl.2 *mp*

Ob.1

Ob.2

Fag.

Cl.1

Cl.2

Tmp.1-3 *p*

Tmp.2-4 *p*

Tpt.1

Tpt.2

Tpt.3

Tbn.1 *mp*

Tbn.2 *mp*

Tbn.3 *mp*

Tba. *p*

Timb.

Perc. *p* *mp*

Caja *p*

Lira

Accord.

Vln. I

Vln. II

Vla.

Ve.

D.B.

Detailed description: This is a page of a musical score for a symphony or concert band. The page is numbered 75 at the top left. It contains 24 staves of music. The instruments are listed on the left side of each staff. The Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion, and Cymbals are in the upper section. The Accordion, Violins I and II, Viola, Violoncello, and Double Bass are in the lower section. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The score includes various dynamics such as *mp* (mezzo-piano) and *p* (piano). There are also some performance markings like accents and slurs. The Piccolo, Flutes, and Oboes have melodic lines with slurs. The Clarinets and Trombones have more rhythmic patterns. The Trumpets and Trombones have sustained notes. The Percussion and Cymbals have short, rhythmic hits. The Accordion, Violins, Viola, Violoncello, and Double Bass provide harmonic support with sustained notes and rhythmic patterns.

80

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob.1 *mf*

Ob.2 *mf*

Fag. *mp*

Cl.1 *mf*

Cl.2 *mf*

Trmp.1-3 *mf* *cresc.*

Trmp.2-4 *mf* *cresc.*

Tpt.1 *mf* Open

Tpt.2 *mf* Open

Tpt.3 *mf* Open

Tbn.1 *mf* *cresc.*

Tbn.2 *mf* *cresc.*

Tbn.3 *mf* *cresc.*

Tba. *mf* *cresc.*

Timb. *mf*

Perc. *mf*

Caja *mf*

Lira *mp*

Accord. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f* Div.

Vc. *f*

D.B. *f*

85

Picc. *f*

Fl.1 *f*

Fl.2 *f*

Ob.1 *f*

Ob.2 *f*

Fag. *f* *mf*

Cl.1 *f*

Cl.2 *f*

Tmp.1-3 *f* *dim.* *cresc.*

Tmp.2-4 *f* *dim.* *cresc.*

Tpt.1 *f*

Tpt.2 *f*

Tpt.3 *f*

Tbn.1 *f* *dim.* *mp* *cresc.*

Tbn.2 *f* *dim.* *mp* *cresc.*

Tbn.3 *f* *dim.* *mp* *cresc.*

Tba. *f* *dim.* *mp* *cresc.*

Timb. *mf* *mf* *mf*

Perc. *mf* *mf* *mf*

Caja *mf* *mf* *mf*

Lira *mf*

Accord. *ff* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

91

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. *f*

Cl. 1 *f*

Cl. 2 *f*

Tmp. 1-3 *f*

Tmp. 2-4 *f* *dim.*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f* *dim.* *mp*

Tbn. 2 *f* *dim.* *mp*

Tbn. 3 *f* *dim.* *mp*

Tba. *f* *dim.* *mp*

Timb. *f* *dim.* *mf* *mp*

Perc. *mf* *mf* *mp*

Caja *mf* *mf* *mp*

Lira *dim.*

Accord. *ff* *mp*

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Ve. *ff* *mp*

D.B. *ff* *mp*

105

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Fag.

Cl.1

Cl.2

Trmp.1-3

Trmp.2-4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tba.

Timb.

Perc.

Caja

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

arco

Div.

110

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

ATLANTIA

for accordion and symphonic orchestra

(2017)

IV- BREHME

from Bilbao to Brest

Gorka Hermosa (1976-)

Orchestration: Alberto González Urroz
& Gorka Hermosa

Allegro molto (♩=c.142) (sempre ♩=♩)

The score is arranged in systems for various instruments. The woodwind section includes Flautin, Flauta 1ª, Flauta 2ª, Oboe 1º, Oboe 2º, Fagot, Clarinete B♭ 1º, and Clarinete B♭ 2º. The brass section includes Trompa F 1º-3º, Trompa F 2º-4º, Trompeta B♭ 1º, Trompeta B♭ 2º, Trompeta B♭ 3º, Trombón 1º, Trombón 2º, Trombón 3º, and Tuba. The percussion section includes Timbales, Percusión, Caja, and Xilófono. The accordion part is shown in a grand staff with a treble clef and a bass clef. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score features dynamic markings such as *p*, *fp*, *f*, and *pizz.*, and includes performance instructions like *con legno* and *leggiero sempre*. A rehearsal mark (RH) is present above the accordion part. The tempo is marked as *Allegro molto* with a metronome marking of approximately 142 beats per minute.

13

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc. Pandereta *p*

Caja

Xil.

Accord.

Vln. I *arco* *p*

Vln. II *p*

Vla.

Vc.

D.B.

24

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

f

pizz.

35

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

Picc.

Fl.1 *mf*

Fl.2

Ob.1

Ob.2

Fag. *mf*

Cl. *f*

Cl.

Timp.1-3

Timp.2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.1

Tbn.2

Tbn.3

Tba.

Timb. *f*

Perc. P. Suspendido *p* *mf* Bombo

Caja *f*

Xil.

Accord. *f* *mf* *f* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Dm⁹ /D C⁺ C Dm⁹ /A C⁺ Dm⁹ *f* *mf* *f* *f* Dm⁹ Gm⁹ A^{7(b9)} Gm⁹

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

m

mf (standard basses)

69

Picc. —

Fl. 1. *mf* — *ff*

Fl. 2. *ff*

Ob. 1. —

Ob. 2. —

Fag. —

Cl. *f*

Cl. —

Tmp. 1-3 *f*

Tmp. 2-4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 —

Tbn. 2 —

Tbn. 3 —

Tba. —

Timb. —

Perc. *Platos*

Caja *f*

Xil. *f*

Accord. *ff*

A^{7(b9)} Dm⁹ Gm⁹ Dm⁹ Gm⁹ A^{7(b9)} Gm⁹ Dm⁹ A^{7(b9)}

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

79

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. *p*

Cl. *p*

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

p subito molto leggiero

Dm⁹ C⁹ Dm⁹ C⁹ Dm⁹ C⁹ Dm⁹ C⁹ Dm⁹

Vln. I

Vln. II

Vla.

Vc.

D.B. *p*

89

Picc.

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2

Fag.

Cl. *p*

Cl. *p*

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tba. *p*

Timb.

Perc.

Caja

Xil.

Accord. *C* *Dm⁹* *Gm⁹*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a symphony orchestra, page 89. The score is written for various instruments. The top section includes Piccolo, Flute 1 (with a *p* dynamic), Flute 2, Oboe 1 (with a *p* dynamic), Oboe 2, Bassoon, and two Clarinets (both with *p* dynamics). Below these are three Trumpets, four Trombones (Tbn. 1-3 with *p* dynamics, and Tuba with *p* dynamic), and Timpani. The percussion section includes Percussion, Conga, and Xylophone. The keyboard section includes Accordion with chords *C*, *Dm⁹*, and *Gm⁹*. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features various musical notations such as rests, notes, and dynamics.

This page of a musical score contains measures 98 through 107. The score is for a symphony orchestra and includes the following instruments and parts:

- Picc. (Piccolo) - Rests throughout.
- Fl. 1, Fl. 2 (Flutes) - Play a melodic line starting in measure 98, marked *mp*.
- Ob. 1, Ob. 2 (Oboes) - Ob. 1 plays a melodic line starting in measure 98, marked *mp*. Ob. 2 rests.
- Fag. (Bassoon) - Rests throughout.
- Cl. 1, Cl. 2 (Clarinets) - Play a melodic line starting in measure 98, marked *mp*.
- Timp. 1-3, Timp. 2-4 (Timpani) - Rests throughout.
- Tpt. 1, Tpt. 2, Tpt. 3 (Trumpets) - Rests throughout.
- Tbn. 1, Tbn. 2, Tbn. 3 (Trumpets) - Play a melodic line starting in measure 98, marked *mp*.
- Tba. (Tuba) - Rests until measure 100, then plays a short melodic phrase, marked *mp*.
- Timb. (Tom-toms) - Rests throughout.
- Perc. (Percussion) - Rests throughout.
- Caja (Snare Drum) - Rests throughout.
- Xil. (Xylophone) - Play a rhythmic pattern starting in measure 98, marked *mp*.
- Accord. (Acoustic Piano) - Provides harmonic accompaniment. Chords are labeled *A^{7(b9)}*, *Dm⁹*, *Dm⁹*, and *Dm⁹*. The piano part includes a trill in the right hand starting in measure 98.
- Vln. I, Vln. II (Violins) - Play a melodic line starting in measure 98, marked *mp*.
- Vla. (Viola) - Play a melodic line starting in measure 98, marked *mp*.
- Vc. (Violoncello) - Rests throughout.
- D.B. (Double Bass) - Play a melodic line starting in measure 98, marked *mp*.

107

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

Gm⁹

A^{7(b9)}

Dm⁹

C⁷

Dm⁹

C⁷

116

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Fag.

Cl.

Cl.

Timp. 1-3

Timp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

p

P. Suspendido

p

mp

Dm⁹

Gm⁹

A^{7(b9)}

t

125

Score for measures 125-132. Dynamics include *mf* and *f*. Chords for the Accordion part are: Dm° , $/A$, Dm° , $/D C^{\circ} C$, Dm° , $/A$, C° , Dm° , $/A$, Dm° , $/D C^{\circ} C$.

137

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

P. Suspendido

Bombo

mf

f

ff

p

f

ff

Dm⁹ /A C⁹ Dm⁹ Gm⁹ Dm⁹ Gm⁹ A^{7(b9)} Gm⁹ Dm⁹ A^{7(b9)}

148

Picc. *mf* *ff*

Fl.1 *ff*

Fl.2 *ff*

Ob.1 *ff*

Ob.2 *ff*

Fag. *ff*

Cl. *ff*

Cl. *ff*

Timp.1-3 *f*

Timp.2-4 *f*

Tpt.1 *f*

Tpt.2 *f*

Tpt.3 *f*

Tbn.1 *f*

Tbn.2 *f*

Tbn.3 *f*

Tba. *ff*

Timb.

Perc. *f* *Platos*

Caja *f*

Xil. *f*

Accord. *ff*
Dm⁹ Gm⁹ Dm⁹ Gm⁹ A^{7(b9)} Gm⁹ Dm⁹ A^{7(b9)} /D

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

159

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Platos

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

p

mf

mp

fp

171

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Platos

ppp

mf

mf

p

mp

mf

p

p

mf

Bend

183

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc. Pandereta

Caja

Xil.

Accord. *p leggiero sempre*

Vln. I

Vln. II *p mp*

Vla. *p*

Vc. *p*

D.B. *p* arco

195

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

fp

206

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mp

p

fp

p

fp

p

228

This musical score page contains measures 228 through 242. The instruments listed are Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets in B-flat, Trumpets 1-3 and 2-4, Trombones 1-3 and Tuba, Timpani, Percussion, Snare Drum, Xylophone, Accordion, Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *mf* and *p*, and includes performance markings like *P. Suspendido* for the snare drum. The accordion part includes specific chord voicings: C⁹, Dm⁹, Dm⁹, /A, Dm⁹, /D, C[#], C, Dm⁹, /A, C⁹, and Dm⁹.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

238

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Fag. Cl. Cl. Timp. 1-3 Timp. 2-4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 Tba. Timb. Perc. Caja Xil. Accord. Vln. I Vln. II Vla. Vc. D.B.

259

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

269

Picc. -
Fl. 1. *mp*
Fl. 2. *mp*
Ob. 1. *p* *mp*
Ob. 2. -
Fag. -
Cl. *p* *mp*
Cl. *p* *mp*
Timp. 1-3 -
Timp. 2-4 -
Tpt. 1 -
Tpt. 2 -
Tpt. 3 -
Tbn. 1. *p* *mp*
Tbn. 2. *p* *mp*
Tbn. 3. *p* *mp*
Tba. *mp*
Timp. -
Perc. -
Caja -
Xil. *mp*
Accord. *mp* *Dm⁹*
Vln. I. *mp*
Vln. II. *mp*
Vla. *mp*
Vc. *mp*
D.B. *mp*

278

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

Dm⁹

Gm⁹

A^{7(b9)}

Dm⁹

C⁹

287

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl.

Cl.

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Caja

Xil.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

p

P. Suspendido

Dm⁹

C⁹

Dm⁹

Gm⁹

A^{7(b9)}

297

Picc. (tr) *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Ob. 2 *f*

Fag. *mf* *f*

Cl. *mf* *f*

Cl. *f*

Trmp. 1-3 *mf*

Trmp. 2-4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf* *mf* *mf*

Tpt. 3 *mf* *mf* *mf*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf*

Tbn. 3 *mf* *mf*

Tba. *mf* *f*

Timb. *mf* *mf*

Perc. *p* *mf*

Caja *mf* *mf*

Xil. *mf*

Accord. *f*
Dm⁹ /A Dm⁹ /D C⁴ C Dm⁹ /A C⁹ Dm⁹ Dm⁹

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

308

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Fag. Cl. Cl. Tmp. 1-3 Tmp. 2-4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 Tba. Timb. Perc. Caja Xil. Accord. Vln. I Vln. II Vla. Vc. D.B.

Dynamics: *mf*, *f*
 Percussion: *p*, *mf*, *f*
 Directions: P. Suspendido, Bombo

Chord Progression (Accord.): /A Dm⁹ /D C# C Dm⁹ /A C⁹ Dm⁹ Gm⁹ Dm⁹ Gm⁹ A^{7(b9)}

319

Picc. *mf* *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Fag. *ff*

Cl. *ff*

Cl. *ff*

Tmp. 1-3 *f*

Tmp. 2-4 *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba. *ff*

Timb.

Perc.

Caja *f*

Xil. *f*

Accord. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Chord symbols: Gm° , $A7(b9)$, Dm°

325

Picc.
 Fl.1
 Fl.2
 Ob.1
 Ob.2
 Fag.
 Cl.
 Cl.
 Tmp.1-3
 Tmp.2-4
 Tpt.1
 Tpt.2
 Tpt.3
 Tbn.1
 Tbn.2
 Tbn.3
 Tba.
 Timb.
 Perc.
 Caja
 Xil.
 Accord.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

f
ff
f
ff
f
f

Gm⁹ A^{7(b9)} Gm⁹ Dm⁹ A^{7(b9)} Dm⁹

Platons

ATLANTIA

for accordion and symphonic orchestra

(2017)

V- SAUDADE ÁRTICA

from Lisboa to Greenland

Gorka Hermosa (1976-)

Orchestration: Alberto González Urroz
& Gorka Hermosa

Andante tranquilo

Andante doliente

Musical score for V- SAUDADE ÁRTICA, from Lisboa to Greenland. The score is for a symphonic orchestra and accordion. It consists of 23 staves, including woodwinds, brass, percussion, and strings. The tempo is Andante tranquilo (Andante doliente) and the time signature is 4/4. The key signature is two flats (B-flat major/D minor). The score includes various musical notations such as dynamics (pp), articulation (pizzicato), and performance instructions (div. 3).

Flautín
Flauta 1ª
Flauta 2ª
Oboe 1º
Oboe 2º
Fagot
Clarinete B♭ 1º
Clarinete B♭ 2º
Trompa F 1º-3º
Trompa F 2º-4º
Trompeta B♭ 1º
Trompeta B♭ 2º
Trompeta B♭ 3º
Trombón 1º
Trombón 2º
Trombón 3º
Tuba
Timbales
Percusión
Lira
Acordeón
Violín I
Violín II
Viola
Cello
Contra Bajo

10

Picc. *mp* *pp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Trmp. 1-3 Solo *mp*

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb. *p*

Perc.

Lira *mp* *mp* *p*

Accord. *mf* *p* *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

C.B. *mf* *p* *mf*

Detailed description: This page of a musical score, page 2, contains staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets 1 and 2, Trumpets 1-3 and 2-4, Trombones 1-3 and 4, Timpani, Percussion, Lyra, Accordion, Violins I and II, Viola, Violoncello, and Contrabasso. The score is in a key with two flats and a 3/4 time signature. It features various dynamic markings such as *mp*, *pp*, *p*, *mf*, and *mf*. A 'Solo' marking is present above the first trumpet staff. The Lyra part includes triplets and slurs. The Accordion part has a circled 'C' below it. The Violoncello part has a circled 'C' below it. The Contrabasso part has a circled 'C' below it.

18

Picc. *f*
 Fl. 1 *mp* *f*
 Fl. 2 *mp* *f*
 Ob. 1 *mf*
 Ob. 2 *mf*
 Fag. *mp* *f* *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Trmp. 1-3 *mf*
 Trmp. 2-4 *mf*
 Tpt. 1 *mf*
 Tpt. 2
 Tpt. 3
 Tbn. 1 *f*
 Tbn. 2 *f*
 Tbn. 3 *f*
 Tba. *mp* *f*
 Timb. *f*
 Perc. P. suspendido *p* *f* Blocks *f*
 Lira *mf*
 Accord. *f*
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 C.B. *f*

This page of a musical score, labeled '4' and '25', contains the following staves and markings:

- Picc.:** Piccolo
- Fl. 1, Fl. 2:** Flutes
- Ob. 1, Ob. 2:** Oboes
- Fag.:** Bassoon
- Cl. 1, Cl. 2:** Clarinets
- Timp. 1-3:** Trumpets
- Tbn. 1-3:** Trombones
- Tba.:** Tuba
- Timp.:** Timpani
- Perc.:** Percussion, including *bombo* (bongo)
- Lira:** Lira
- Accord.:** Accordion
- Vln. I, Vln. II:** Violins
- Vla.:** Viola
- Vc.:** Violoncello
- C.B.:** Double Bass

The score includes dynamic markings: *mf*, *f*, *ff*, *pp*, and *p*. It also features musical notations such as triplets (marked with '3'), accents, and various articulation marks.

Allegro -

32

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

C.B.

pp

p

mp

pizz.

Standard Bases

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

C.B.

p *mf*

p *pp* *mf* *mp* *mp*

pp *mf* *mp*

pp *mf* *mp*

pp *mf* *mp*

pp *mf* *mp*

This musical score page contains measures 54 through 61. The instruments are arranged as follows:

- Picc.**: Piccolo flute, rests.
- Fl. 1 & 2**: Flutes, playing a melodic line starting at measure 54. Dynamics: *mp* (measures 54-55), *f* (measures 56-57), *mp* (measures 58-61).
- Ob. 1 & 2**: Oboes, rests.
- Fag.**: Bassoon, playing a low, sustained line. Dynamics: *mp* (measures 54-61).
- Cl. 1 & 2**: Clarinets, rests.
- Trmp. 1-3 & 2-4**: Trumpets, rests.
- Tpt. 1-3**: Trombones, rests.
- Tbn. 1-3 & Tba.**: Trombones and tuba, rests.
- Timb.**: Timpani, rests.
- Perc.**: Percussion, rests.
- Lira**: Lyra, rests.
- Accord.**: Harpsichord, playing a rhythmic accompaniment. Dynamics: *mf* (measures 54-55), *mp* (measures 56-57), *f* (measures 58-59), *mp* (measures 60-61).
- Vln. I & II**: Violins, playing a sustained line. Dynamics: *mf* (measures 54-55), *mp* (measures 56-57), *f* (measures 58-59), *mp* (measures 60-61).
- Vla.**: Viola, playing a sustained line. Dynamics: *mf* (measures 54-55), *mp* (measures 56-57), *f* (measures 58-59), *mp* (measures 60-61).
- Vc.**: Violoncello, playing a sustained line. Dynamics: *mf* (measures 54-55), *mp* (measures 56-57), *f* (measures 58-59), *mp* (measures 60-61).
- C.B.**: Contrabass, playing a sustained line. Dynamics: *mf* (measures 54-55), *mp* (measures 56-57), *f* (measures 58-59), *mp* (measures 60-61).

64

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

f

mp

p

f

mp

mf

mp

f

mp

f

mp

mf

mp

f

mp

mf

mp

f

mp

mf

mp

74

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Fag.
 Cl. 1
 Cl. 2
 Trmp. 1-3
 Trmp. 2-4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tba.
 Timb.
 Perc.
 Lira
 Accord.
 Vln. I
 Vln. II
 Vla.
 Vc.
 C.B.

85 Andante doliente

Picc.

Fl.1 *pp* *mf*

Fl.2

Ob.1

Ob.2

Fag.

Cl.1

Cl.2

Trmp.1-3

Trmp.2-4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Tba.

Timb.

Perc.

Lira

Accord.

Vln. I *pizzicato* *pp* *mf*

Vln. II *pizzicato* *pp* *mf*

Vla. *pizzicato* *pp* *mf*

Vc. *pizzicato* *pp* *mf*

C.B. *pp* *mf*

This musical score page, numbered 92, features a variety of instruments. The woodwind section includes Piccolo, Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), and Clarinet 2 (Cl. 2). The brass section consists of Trumpets 1-3 (Trmp. 1-3), Trumpets 2-4 (Trmp. 2-4), Trombones 1-3 (Tbn. 1-3), and Tuba (Tba.). The percussion section includes Timpani (Timb.), Percussion (Perc.), and Lira. The keyboard section features Accordion (Accord.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (C.B.). The score includes dynamic markings such as *pp*, *p*, *mf*, and *mp*, and contains several triplet markings. The page number 92 is located at the top left, and the page number 11 is at the top right.

101

Picc. *mf* *ff*

Fl.1 *mf* *ff*

Fl.2 *mf* *ff*

Ob.1 *mf* *ff*

Ob.2 *mf* *ff*

Fag. *f* *ff*

Cl.1 *mf* *ff*

Cl.2 *mf* *ff*

Trmp.1-3 *mf* *f*

Trmp.2-4 *mf* *f*

Tpt.1 *mf* *ff*

Tpt.2 *mf* *ff*

Tpt.3 *f* *ff*

Tbn.1 *f* *p* *ff*

Tbn.2 *f* *p* *ff*

Tbn.3 *f* *p* *ff*

Tba. *f* *ff*

Timb. *f* *f*

Perc. *f* *f* *f* *f*

Lira *mf* *ff*

Accord. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

C.B. *f* *ff*

106

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc. bombo

Lira

Accord.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

f

p

pp

arco

vibrato.....

ATLANTIA

for accordion and symphonic orchestra
(2017)

VI- PACO

from Algeiras to the world

Gorka Hermosa(1976-)
Orchestration: Alberto González Urroz
& Gorka Hermosa

Flamencamente, sempre senza rubato (♩ = c. 80)

Flautin

Flauta 1ª

Flauta 2ª

Oboe 1º

Oboe 2º

Fagot

Clarinete B♭ 1º

Clarinete B♭ 2º

Trompa F 1ª-3ª

Trompa F 2ª-3ª

Trompeta B♭ 1ª

Trompeta B♭ 2ª

Trompeta B♭ 3ª

Trombón 1º

Trombón 2º

Trombón 3º

Tuba

Timbales

Percusión
Platos
Bombo

Acordeón

Violin I

Violin II

Viola

Cello

Contrabajo

Composition based on "Almoraima" and "Entre dos Aguas" by Paco de Lucía.
This arrangement includes some parts as played by Jorge Pardo in the CD "Malandro Club" by Alberto Vaquero,
Gorka Hermosa and Javier Mayor.
Double bass part arranged by Javier Mayor and Gorka Hermosa and transcribed by Anja Jagodic.

6

Picc. *mp* 3 3 3

Fl. 1 *f* 3 3 *mp* 3 3 3

Fl. 2 *mp* 3 3 3

Ob. 1 *mf*

Ob. 2 *mf*

Fag. *mf*

Cl. 1

Cl. 2

Trmp. 1-3 *mf* *mp*

Trmp. 2-4 *mf* *mp*

Tpt. 1 *mp* 3 3 3 3 3 3 3

Tpt. 2 *mp* 3 3 3 3 3 3 3

Tpt. 3 *mp* 3 3 3 3 3 3 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba. *f*

Timb. *mf*

Perc. *mf* *mf* *mf*

Perc.

Accord. *mf* 3 3 3 3 3 3 3

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. *f*

Cl. 1 *f*

Cl. 2 *f*

Tmp. 1-3 *fp*

Tmp. 2-4 *fp*

Tpt. 1 *mf* 3 3 3

Tpt. 2 *mf* 3 3 3

Tpt. 3 *mf* 3 3 3

Tbn. 1 *fp*

Tbn. 2 *fp*

Tbn. 3 *fp*

Tba. *fp*

Timb. *p* *f*

Perc. *mf*

Perc. *mf*

Accord. *f* *ricochet* *simile* *normal bellow*

Vln. I *f* 3 3 3

Vln. II *f* 3 3 3

Vla. *f* 3 3 3

Vc. *f* 3 3 3

D.B. *f*

17

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp.1-3

Trmp.2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.1

Tbn.2

Tbn.3

Tba.

Timb.

Perc.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.

Fl. 1 *solo*
mf

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3 *mp*

Trmp. 2-4 *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Perc. *mf*

Accord. *mf*
ricochet
normal bellow *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf* *mp*

This page of a musical score, numbered 27, contains the following parts and markings:

- Picc.**: Piccolo part, mostly silent.
- Fl. 1 & 2**: Flute parts. Fl. 1 has triplets and a dynamic of *f*. Fl. 2 has a dynamic of *mf*.
- Ob. 1 & 2**: Oboe parts with a dynamic of *mf*.
- Fag.**: Bassoon part with a dynamic of *mf*.
- Cl. 1 & 2**: Clarinet parts, mostly silent.
- Trmp. 1-3 & 2-4**: Trumpet parts. Trmp. 1-3 has triplets and dynamics of *f* and *mp*. Trmp. 2-4 has triplets and a dynamic of *mf*.
- Tpt. 1, 2, 3**: Trumpet parts with triplets and a dynamic of *mp*.
- Tbn. 1, 2, 3**: Trombone parts with triplets and dynamics of *mp* and *f*.
- Tba.**: Tuba part with a dynamic of *mp*.
- Timb.**: Timpani part with a dynamic of *mp*.
- Perc.**: Percussion parts with dynamics of *mf* and *f*.
- Accord.**: Accordion part with markings for "ricochet" and "normal below", and triplets with dynamics of *f*.
- Vln. I & II**: Violin parts with a dynamic of *mf*.
- Vla.**: Viola part with dynamics of *mf* and *f*.
- Ve.**: Violoncello part with a dynamic of *mf*.
- D.B.**: Double Bass part with a dynamic of *mf*.

This page of a musical score, numbered 33, features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets 1 and 2, Trumpets 1-3, Trombones 1-3, and Tuba. The percussion section consists of Timpani, two Percussion parts, and Accordion. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a 3/4 time signature. It contains numerous triplet markings and dynamic markings such as *mp*, *mf*, and *f*. The Piccolo and Flutes 1 and 2 parts feature prominent triplet patterns. The Trumpets and Trombones play sustained notes with some triplet figures. The Tuba part has a few notes marked *f*. The Percussion part has a steady pattern of notes marked *mf*. The Accordion part plays a complex rhythmic pattern with triplets. The Violins and Viola play melodic lines, while the Violoncello and Double Bass provide a harmonic foundation.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Perc.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Fag.
 Cl. 1
 Cl. 2
 Tmp. 1-3
 Tmp. 2-4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tba.
 Timb.
 Perc.
 Perc.
 Accord.
 Vin. I
 Vin. II
 Vla.
 Vc.
 D.B.

Musical score for page 51, measures 10-17. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets 1 and 2, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion, Accordion, Violins I and II, Viola, Violoncello, and Double Bass. Dynamics range from *mp* to *f*.

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

Fag. *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Tmp. 1-3 *p* *f*

Tmp. 2-4 *p* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tbn. 3 *p* *f*

Tba. *p* *f*

Timb. *p* *f* *mp*

Perc. Pandereta *mf* *f* *mp*

Accord. *mf* *ff* *normal* *ff* *mf* *f* *ff* *mf*

Vln. I *arco* *mp* *ff*

Vln. II *arco* *mp*

Vla. *arco* *mp*

Vc. *arco* *mp*

D.B. *mp*

79

Picc. *f* *p* *f*

Fl. 1 *f* *p* *f*

Fl. 2 *f* *p* *f*

Ob. 1 *f* *p* *f*

Ob. 2 *f* *p* *f*

Fag. *f* *p* *f*

Cl. 1 *f* *p* *f*

Cl. 2 *f* *p* *f*

Tmp. 1-3 *mp* *f* *p* *f*

Tmp. 2-4 *mp* *f* *p* *f*

Tpt. 1 *f* *p* *f*

Tpt. 2 *f* *p* *f*

Tpt. 3 *f* *p* *f*

Tbn. 1 *mp* *f* *p* *f*

Tbn. 2 *mp* *f* *p* *f*

Tbn. 3 *mp* *f* *p* *f*

Tba. *f* *p* *f*

Timb. *p* *f*

Perc. *f* *mf* *f*

Perc. *f* *mp* *f*

Accordion *f* *mf* *ff* *mf*

Vln. I *f* *arco* *mp* *ff*

Vln. II *f* *arco* *mp* *ff*

Vla. *f* *arco* *mp* *ff*

Vc. *f* *mp* *ff*

D.B. *f* *mp* *ff*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Cajón Flamenco

mf Palmas

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

93

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Perc.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

99

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Fag. Cl. 1 Cl. 2

Trmp. 1-3 Trmp. 2-4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 Tba.

Timb. Perc. Perc.

Accord.

Vln. I Vln. II Vla. Vc. D.B.

127

Picc. -

Fl. 1 - solo

Fl. 2 -

Ob. 1 -

Ob. 2 -

Fag. -

Cl. 1 -

Cl. 2 -

Tmp. 1-3 44 48

Tmp. 2-4 44 48

Tpt. 1 44 48

Tpt. 2 44 48

Tpt. 3 44 48

Tbn. 1 44 48

Tbn. 2 44 48

Tbn. 3 44 48

Tba. 44 48

Timb. -

Perc. 2 2 2

Perc. 44 48

Accord. -

Vln. I -

Vln. II -

Vla. -

Vc. -

D.B. -

133

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Perc.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

139

This page of a musical score, numbered 139, features a variety of instruments. The woodwind section includes Piccolo, Flute 1 (with a melodic line starting at measure 56), Flute 2, Oboe 1, Oboe 2, Bassoon, Clarinet 1, and Clarinet 2. The brass section consists of Trumpets 1-3, Trumpets 2-4, Trumpets 1-3, Trombone 1, Trombone 2, Trombone 3, and Tuba, all marked with a slash and measure numbers 56 and 60. The percussion section includes Timpani and two Percussion parts, with the latter marked with a slash and measure numbers 56 and 60. The keyboard section includes Accordion and Piano. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute 1 part features a complex melodic line with triplets and slurs. The Percussion parts include rhythmic patterns marked with a '2' and a slash. The Accordion part has a melodic line with triplets and slurs. The string parts are mostly silent, indicated by a slash.

This page contains the musical score for measures 147 through 150. The score is for a full orchestra and piano. The tempo is marked "Con vita" with a quarter note equal to approximately 120 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into several systems of staves:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Fag.), Clarinet 1 (Cl. 1), and Clarinet 2 (Cl. 2).
- Brass:** Trumpets 1-3 (Timp. 1-3), Trumpets 2-4 (Timp. 2-4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Tuba (Tba).
- Other Instruments:** Timpani (Timp.), Percussion (Perc.), and Accordion (Accord.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Dynamic markings include *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piano part features a "ricochet" effect in measures 148-150. The score includes various musical notations such as triplets, slurs, and articulation marks.

152

This page contains a musical score for measures 152 through 155. The instruments and parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes, rests throughout.
- Ob. 1, 2**: Oboes, rests throughout.
- Fag.**: Bassoon, rests throughout.
- Cl. 1, 2**: Clarinets, rests throughout.
- Cl. 1**: Clarinet 1, has a solo passage in measure 154 starting with a forte (*f*) dynamic.
- Cl. 2**: Clarinet 2, rests throughout.
- Tmp. 1-3, 2-4**: Trumpets, rests throughout.
- Tpt. 1**: Trumpet 1, has a solo passage in measure 154 starting with a forte (*f*) dynamic.
- Tpt. 2, 3**: Trumpets 2 and 3, rests throughout.
- Tbn. 1, 2, 3**: Trombones 1, 2, and 3, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timb.**: Timpani, rests throughout.
- Perc.**: Percussion, has a *mf* dynamic marking in measure 152 and a *mf* dynamic marking in measure 154.
- Accord.**: Accordion, plays a rhythmic accompaniment throughout, with a forte (*f*) dynamic marking in measure 154.
- Vln. I, II**: Violins I and II, rests throughout.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, plays a rhythmic accompaniment throughout, with a forte (*f*) dynamic marking in measure 154.
- D.B.**: Double Bass, plays a rhythmic accompaniment throughout, with a forte (*f*) dynamic marking in measure 154.

156

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Perc.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Solo *f*

Solo *f*

Solo *f*

Solo *f*

4

4

160

Picc.

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1 *Solo f*

Cl. 2

Trmp. 1-3

Trmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *Solo f*

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc. 8

Perc. 8

Accord.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

173

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Fag.

Cl. 1 *p*

Cl. 2 *p*

Trmp. 1-3 *ff*

Trmp. 2-4 *ff*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

Tbn. 3 *ff* *mp*

Tba. *ff* *mp*

Timb. *ff* *mf*

Perc. *f* *mp*

Perc. *ff* *mp*

Accord. *f*

Vln. I *mf* tutti pizzicato

Vln. II *mf* tutti pizzicato

Vla. *mf* tutti pizzicato

Vc. *mf* tutti pizzicato

D.B. *mf*

177

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Perc.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

4

8

4

8

3

3

3

3

3

3

187

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Fag. *mf*

Cl. 1 *f* *arco*

Cl. 2 *mf*

Trmp. 1-3 *mf*

Trmp. 2-4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Timb. *f* *mf*

Perc. *f* *mf*

Perc. *f* *mf*

Accord. *f*

Vln. I *f* *arco*

Vln. II *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

D.B. *f*

192

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Perc.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

197

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.

Cl. 1

Cl. 2

Tmp. 1-3

Tmp. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timb.

Perc.

Perc.

Accord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

p

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

4

8

4

Picc. *ff* 3 3 3

Fl. 1 *mf* *ff* 3 3 3

Fl. 2 *mf* *ff* 3 3 3

Ob. 1 *ff* 3 3 3

Ob. 2 *ff*

Fag. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Tmp. 1-3 *mp* *mf* *ff* 3 3 3

Tmp. 2-4 *mp* *mf* *ff* 3 3 3

Tpt. 1 *ff* 3 3 3

Tpt. 2 *ff* 3 3 3

Tpt. 3 *ff* 3 3 3

Tbn. 1 *mf* *ff* 3 3 3

Tbn. 2 *mf* *ff* 3 3 3

Tbn. 3 *mf* *ff* 3 3 3

Tba. *mf* *ff*

Timb. *ff*

Perc. *mf* *f* *ff* 3 3 3

Perc. *mf* *ff* 3 3 3

Accord. *mf* *sff* 3 3 3

Vln. I *mf* *div.* *sff* 3 3 3

Vln. II *mf* *sff* 3 3 3

Vla. *mf* *sff* 3 3 3

Vc. *mf* *sff* 3 3 3

D.B. *mf* *sff*