

Four dances from Iberia

for accordion and string orchestra

I - BREHME

(2016)

Gorka Hermosa

(1976-)

Allegro molto (♩ = c. 76) (sempre ♩ = ♩)

Accordion {

Violin I

Violin II

Viola

Cello

Double Bass

p leggiero sempre

pizz.

f

p

p

con legno

p

10

{

Vln. I

Vln. II

Vla.

Vc.

D.B.

10

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Edition last revised on 5/1/2016

Double bass part arranged by Javier Mayor and transcribed by Anja Jagodic.

I - BREHME

2

17

2

17

This section contains five staves. The first two staves are grouped by a brace. The first staff (Vln. I) has a dynamic of *p* and a marking of *arco*. The second staff (Vln. II) has a dynamic of *p*. The third staff (Vla.) has a dynamic of *p* and a wavy line above the notes. The fourth staff (Vc.) has a dynamic of *p*. The fifth staff (D.B.) has a dynamic of *p*.

25

mp

25

mp

This section contains five staves. The first two staves are grouped by a brace. The first staff (Vln. I) has a dynamic of *p*. The second staff (Vln. II) has a dynamic of *p* and a marking of *pizz.*. The third staff (Vla.) has dynamics of *mp* and *p*. The fourth staff (Vc.) has a dynamic of *fp*. The fifth staff (D.B.) has a dynamic of *p*.

I - BREHME

3

34

Vln. I

Vln. II

Vla.

Vc.

D.B.

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

4

48

simile

Dm9 /D C# C Dm9 /A C9

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

55

Dm9 /D C# C Dm9 /A

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

5

62

C9 Dm9 Gm9 Dm9 Gm9 A7b9

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

68

Gm9 simile (standard basses) A7b9 Dm9 ff Gm9 Dm9

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

I - BREHME

6

74

Gm9 A7b9 Gm9 Dm9 A7b9 Dm9

Vln. I

Vln. II

Vla.

Vc.

D.B.

80

molto leggiero

p subito

C9 Dm9 C9 Dm9

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

7

86

C9 Dm9 C9 Dm9

Vln. I

Vln. II

Vla.

Vc.

D.B.

92

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

8

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

I - BREHME

9

108

Vln. I

Vln. II

Vla.

Vc.

D.B.

A7b9 Dm9 C9 Dm9

114

Vln. I

Vln. II

Vla.

Vc.

D.B.

C9 Dm9 Gm9

I - BREHME

10

120

Vln. I

Vln. II

Vla.

Vc.

D.B.

A7b9

f Dm9

tr

tr

tr

tr

ff

126

Vln. I

Vln. II

Vla.

Vc.

D.B.

/A

Dm9

/D C# C

Dm9

/A

C9

Dm9

133

Vln. I

Vln. II

Vla.

Vc.

D.B.

140

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

12

147

Treble clef, B-flat key signature, common time. Bassoon part starts with eighth-note patterns. Violin I has eighth-note patterns. Violin II has eighth-note patterns. Cello has eighth-note patterns. Double bass has eighth-note patterns. Measures 147-150.

Measure 147: Bassoon A7b9, Violin I Dm9, Violin II Gm9, Cello Dm9, Double Bass A7b9, Violin I Gm9.

Measure 150: Violin I ff, Violin II ff, Cello ff, Double Bass ff.

154

154

Treble clef, B-flat key signature, common time. Bassoon part starts with eighth-note patterns. Violin I has eighth-note patterns. Violin II has eighth-note patterns. Cello has eighth-note patterns. Double bass has eighth-note patterns. Measures 154-157.

Measure 154: Bassoon Dm9, Violin I A7b9, Violin II /D, Cello /D, Double Bass /D.

Measure 157: Violin I p, Violin II pp, Double Bass p.

I - BREHME

13

161

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

mf

168

Vln. I

Vln. II

Vla.

Vcl.

D.B.

fp

p

p

I - BREHME

14

176

176

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bend

177

178

179

180

181

182

183

p

leggiero sempre

183

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

184

185

186

187

188

189

190

I - BREHME

15

189

Vln. I

Vln. II

Vla.

Vc.

D.B.

195

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

16

202

16

202

Vln. I

Vln. II

Vla.

Vc.

D.B.

208

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

17

215

Vln. I

Vln. II

Vla.

Vc.

D.B.



222

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

18

229

Piano: Dm9, /A, Dm9, /D C# C, Dm9, /A

Vln. I: 8th-note pattern, mf

Vln. II: 8th-note pattern, mf

Vla.: 8th-note pattern, mf

Vc.: 8th-note pattern, mf

D.B.: 8th-note pattern, mf

236

Piano: C9, Dm9, f Gm9, Dm9, Gm9, A7b9, Gm9

Vln. I: 8th-note pattern, f

Vln. II: 8th-note pattern, f

Vla.: 8th-note pattern, f

Vc.: 8th-note pattern, f

D.B.: 8th-note pattern, f

I - BREHME

19

243

Vln. I

Vln. II

Vla.

Vc.

D.B.

250

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

20

256

256

This section contains five staves representing different instruments:

- Vln. I:** Starts with a sustained note, followed by eighth-note patterns in 8/8, 6/8, and 2/4 time.
- Vln. II:** Shows eighth-note patterns in 8/8, 6/8, and 2/4 time.
- Vla.:** Shows eighth-note patterns in 8/8, 6/8, and 2/4 time.
- Vc.:** Sustains notes in 8/8, 6/8, and 2/4 time.
- D.B.:** Shows eighth-note patterns in 8/8, 6/8, and 2/4 time.

262

262

262

This section contains five staves representing different instruments:

- Vln. I:** Starts with a sustained note, followed by eighth-note patterns in 8/8, 6/8, and 2/4 time, with a dynamic marking above the staff.
- Vln. II:** Shows eighth-note patterns in 8/8, 6/8, and 2/4 time.
- Vla.:** Shows eighth-note patterns in 8/8, 6/8, and 2/4 time.
- Vc.:** Sustains notes in 8/8, 6/8, and 2/4 time.
- D.B.:** Shows eighth-note patterns in 8/8, 6/8, and 2/4 time, with a dynamic marking above the staff.

267

Vln. I

Vln. II

Vla.

Vc.

D.B.

272

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

22

278

Dm9 Gm9 A7b9

Vln. I

Vln. II

Vla.

Vc.

D.B.

283

Dm9 C9 Dm9 C9

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

23

289

Piano (Dm9, Gm9, A7b9 chords)

Vln. I

Vln. II

Vla.

Vc.

D.B.

295

Piano (Dm9 chord, dynamic ff, ending /A)

Vln. I

Vln. II

Vla.

Vc.

D.B.

I - BREHME

24

301

This section contains five staves for string instruments. The top staff (Vln. I) has a treble clef and a key signature of one flat. The other four staves (Vln. II, Vla., Vc., D.B.) have bass clefs and a key signature of one flat. Measure 301 starts with a 6/8 time signature followed by a 3/4 measure. The instrumentation includes piano (pianissimo dynamic), Vln. I, Vln. II, Vla., Vc., and D.B. Measures 302-307 show various rhythmic patterns and harmonic changes, including chords for Dm9, /D C# C, Dm9, /A, C9, Dm9, and Dm9. Measure 307 concludes with a 3/4 time signature.

308

308

This section continues with the same five staves. Measure 308 begins with a 3/4 time signature. The instrumentation remains the same: piano (pianissimo dynamic), Vln. I, Vln. II, Vla., Vc., and D.B. Measures 309-314 show rhythmic patterns and harmonic changes, including chords for /A, Dm9, /D C# C, Dm9, /A, C9, and Dm9. Measure 314 concludes with a 6/8 time signature.

I - BREHME

25

315

Vln. I f

Vln. II f

Vla. f

Vcl. f

D.B. f

323

Vln. I ff

Vln. II ff

Vla. ff

Vcl. ff

D.B. ff

Four dances from Iberia

(for accordion and string orchestra)

II- SAUDADE ÁRTICA

(2016)

Gorka Hermosa

(1976-)

Accordion

Andante tranquilo ($\text{♩} = \text{c. } 76$)

Violin I

Violin II

Viola

Cello

Double Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

Andante doliente ($\text{♩} = \text{c. } 96$)

5

8

pizzicato

sempre simile

pizzicato

sempre simile

pizzicato

sempre simile

pizzicato

sempre simile



Ediciones Nubero

Edition last revised on 9/1/2016

Double bass part arranged by Javier Mayor and transcribed by Anja Jagodic.

II- SAUDADE ÁRTICA

2

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

15

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

mf

mf

mf

p

mf

mp

II- SAUDADE ÁRTICA

3

20

Vln. I

Vln. II

Vla.

Vc.

D.B.

semre simile

semre simile

semre simile

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff 3

ff

ff

ff

II- SAUDADE ÁRTICA

4

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp arco

pp co

pp

30

pp

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

34

pp

II- SAUDADE ÁRTICA

5

37  Allegro (M.M. $\text{♩} = \text{c. } 150$)

 Standard Basses

37 Allegro (M.M. $\text{♩} = \text{c. } 150$)



45

Vln. I   

Vln. II  

Vla.  

Vc.  

D.B.  



II- SAUDADE ÁRTICA

6

52

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

m

mf

mp

mf

mp

mf

mp

mf

mp

59

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

mf

m

mp

f

mp

f

mp

f

mp

f

mp

f

mp

II- SAUDADE ÁRTICA

7

Musical score for orchestra, page 7, measures 65-69. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 65 starts with a dynamic *f* for the brass. Measures 66-67 show woodwind entries with dynamics *mp* and *mf*. Measure 68 features a sustained note by the brass with a dynamic *mf*. Measure 69 concludes with a dynamic *mf*.

Musical score for orchestra, page 7, measures 71-75. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 71 begins with a dynamic *mp* for the brass. Measures 72-73 feature woodwind entries with dynamics *mp*, *ff*, and *mf*. Measure 74 concludes with a dynamic *mf*.

II- SAUDADE ÁRTICA

8

78

Vln. I

Vln. II

Vla.

Vc.

D.B.

Andante doliente ($\text{♩} = \text{c. 96}$)

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

II- SAUDADE ÁRTICA

9

89

Vln. I

Vln. II

Vla.

Vc.

D.B.

94

Vln. I

Vln. II

Vla.

Vc.

D.B.

II- SAUDADE ÁRTICA

10

100

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

B

f

f

f

f

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

ff

ff

ff

II- SAUDADE ÁRTICA

11

106

Vln. I

Vln. II

Vla.

Vc.

D.B.

109

vibrato.....

Vln. I

Vln. II

Vla.

Vc.

D.B.

Four dances from Iberia

(for accordion and string orchestra)

III - ZELAIA

Accordion

Allegro (M.M. $\text{♩} = \text{c. } 224$)

(2016)

Gorka Hermosa (1976-)

Violin I

Violin II

Viola

Cello

Double Bass

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

simile



Ediciones Nubero

Composed in 2008. Orchestrated in 2016.

Based on traditional melodies from Nafarroa popularized by the accordionist Enrike Zelaia.

Edition last revised on 28/2/2016.

III - ZELAIA

2

16

Adis7 Gm9 D7b9 Gm9

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f mf

3

f

f

f

f

f

24

Cm9 D7b9 Gm9

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f mf

pizzicato

mf

pizzicato

mf

pizzicato

mf

pizzicato

mf

III - ZELAIA

3

32

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Cm9

D7b9

Gm9

arco

arco

arco

arco

40

Acc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

III - ZELAIA

4

49

Acc. { Eb/F F/Bb Eb/F

Vln. I

Vln. II

Vla.

Vc.

D.B.

57

Acc. { F/Bb Eb/F F/Bb

Vln. I

Vln. II

Vla.

Vc.

D.B.

III - ZELAIA

5

65

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

74

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

III - ZELAIA

6

82

Acc. { F/Bb Eb/F F/Bb Eb/F F/Bb

Vln. I

Vln. II arco

Vla. arco

Vc. arco

D.B.

91

Acc. { Eb/F F/Bb Gm9 Cm9

Vln. I

Vln. II

Vla.

Vc.

D.B. simile

III - ZELAIA

98

Acc. { Gm9 G7 Cm9

Vln. I

Vln. II

Vla.

Vc.

D.B.

105

Acc. { A7b9 Gm9 D7b9 Gm9

Vln. I

Vln. II

Vla.

Vc.

D.B.

III - ZELAIA

8

112

Acc. {

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

120

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf Ab/Bb Bb/Eb Ab/Bb

III - ZELAIA

129

Acc. { Bb/Eb *mp* Ab/Bb Bb/Eb Ab/Bb

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

137

Acc. { Bb/Eb Ab/Bb Bb/Eb Ab/Bb

Vln. I

Vln. II

Vla.

Vc.

D.B.

III - ZELAIA

10

145

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

Db/Eb Cb/Db Bbb/Cb Ab/Bb

sfs

sfs

sfs

sfs

sfs

sfs

153

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bb/Eb D7b9 Gm9 Cm9 D7b9 Dm9

f

sfs *mf*

sfs *mf*

sfs *mf*

sfs *mf*

f *sfs* *mf*

simile

III - ZELAIA

11

160

Acc.

Gm9 G7 Cm9 A7b9 Gm9

Vln. I

Vln. II

Vla.

Vc.

D.B.

168

Acc.

f > Gm9 *f mp* Cm9

Vln. I

Vln. II

Vla.

Vc.

D.B.

III - ZELAIA

12

176

Acc. { D7b9 Gm9 *mf mp*

Vln. I pizzicato *mp*
Vln. II pizzicato *mp*
Vla. pizzicato *mp*
Vc. pizzicato *mp*
D.B. *mp*

183

Acc. { Cm9 D7b9 Gm9

Vln. I arco *mf*
Vln. II arco *mf*
Vla. arco *mf*
Vc. arco *mf*
D.B. *mf*

III - ZELAIA

13

192

Acc. {

Vln. I

Vln. II

Vla.

Vc.

D.B.

201

Acc. { Eb/F F/Bb Eb/F F/Bb

Vln. I

Vln. II

Vla.

Vc.

D.B.

III - ZELAIA

14

209

Acc. { Eb/F F/Bb Gm9 Cm9 Gm9

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* 3 3 3

*f**mp* simile 3 3 3

216

Acc. { G7 Cm9 A7b9

f

Vln. I

Vln. II

Vla.

Vc.

D.B.

f > 3 3 3

f

III - ZELAIA

15

223

Acc. { Gm9 D7b9 ffmf 3 3 3 3 3 3 Gm9 D7b9 ff

Vln. I ffmf ff

Vln. II ff mf ff

Vla. ff mf ff

Vc. ff mf ff

D.B. ff mf ff

230

Acc. ff p sffz

Vln. I ff p sffz

Vln. II ff p sffz

Vla. ff p sffz

Vc. ff p sffz

D.B. ff arco ff p sffz

Four dances from Iberia

(for accordion and string orchestra)

IV- PACO

(2016)

Gorka Hermosa

(1976-)

8

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

Accordion

Violin I

Violin II

Viola

Cello

Double Bass

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *sempre pizzicato*

ff *normal bellow*

ricochet

Vln. I

Vln. II

Vla.

Vc.

D.B.

©

Edition last revised on 15/1/2016

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.

IV- PACO

2

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f*

f

f

f

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

ricochet

normal bellow

f

f

f

f

mf

mf

mf

mf

IV- PACO

3

16 *simile*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Measure 16 starts with a forte dynamic. Measures 17-18 show a rhythmic pattern of eighth and sixteenth notes. Measure 19 begins with a forte dynamic.

18

Vln. I solo

tutti

Vln. II

Vla.

Vc.

D.B.

Measure 18 starts with a forte dynamic. Measure 19 begins with a forte dynamic. The section ends with a forte dynamic.

IV- PACO

4

22

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

ricochet
3

normal bellow

mf

mf

mf

mf

mf

mp

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

ricochet
3

normal bellow

mf

solo

mf

mf

mf

mf

IV- PACO

5

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

6

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

39

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

7

44

Vln. I

Vln. II

Vla.

Vc.

D.B.

48

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

8

52

Musical score for strings and double bass, measures 52-53. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 52 starts with a dynamic *f*. Measure 53 continues with a dynamic *f*.

57

Musical score for strings and double bass, measures 57-58. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 57 features a dynamic *f*, *mf* (with a *ricochet* instruction), and *ff* (with *normal bellow* instructions). Measure 58 features dynamics *f*, *mf*, *ff*, *arco*, *mf* (with *areo* instruction), and *f*.

IV- PACO

60

8 (♩=♪)
ff³ mf

9

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

65 (♩=♪)
ff mf

6 (♩=♪)
f

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

IV- PACO

10
69

This section of the score consists of six staves. The top staff is a basso continuo part with a treble clef, consisting of two staves joined by a brace. The other four staves are for Vln. I, Vln. II, Vla., and Vc. The basso continuo part has a bass clef. The time signature changes frequently between 6/8 and 3/8. Measure 10 starts with a sixteenth-note pattern in 6/8. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show sixteenth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show sixteenth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show sixteenth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show sixteenth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show sixteenth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show sixteenth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show sixteenth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show sixteenth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show sixteenth-note patterns.

73

This section of the score consists of six staves. The top staff is a basso continuo part with a treble clef, consisting of two staves joined by a brace. The other four staves are for Vln. I, Vln. II, Vla., and Vc. The basso continuo part has a bass clef. Measure 73 starts with a sixteenth-note pattern. Measures 74-75 show eighth-note patterns. Measures 76-77 show sixteenth-note patterns. Measures 78-79 show eighth-note patterns. Measures 80-81 show sixteenth-note patterns. Measures 82-83 show eighth-note patterns. Measures 84-85 show sixteenth-note patterns. Measures 86-87 show eighth-note patterns. Measures 88-89 show sixteenth-note patterns. Measures 90-91 show eighth-note patterns. Measures 92-93 show sixteenth-note patterns. Measures 94-95 show eighth-note patterns. Measures 96-97 show sixteenth-note patterns. Measures 98-99 show eighth-note patterns. Measures 100-101 show sixteenth-note patterns.

IV- PACO

11

77

Vln. I

Vln. II

Vla.

Vc.

D.B.

81

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

12

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

mp percussion in different parts of the instrument

mp percussion in different parts of the instrument

91

3 3 3

mf

p

91

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp percussion in different parts of the instrument

IV- PACO

13

95

mf

Vln. I

Vln. II

Vla.

Vc.

D.B.

99

99

p

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp percussion in
different parts
of the instrument

IV- PACO

14

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp percussion in different parts of the instrument

108

108

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

112

15

vn. I

Vln. II

Vla.

Vc.

D.B.

f

This section shows five staves of musical notation. The top staff is for the basso continuo, featuring a treble clef and a bass clef, with dynamic markings *f* and 15. The subsequent staves are for Vln. I, Vln. II, Vla., Vc., and D.B. (Double Bass). Each staff uses a treble clef and includes various performance markings such as 'x' and '>' symbols.

114

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

div

mp

This section shows five staves of musical notation. The top staff is for the basso continuo. The subsequent staves are for Vln. I, Vln. II, Vla., Vc., and D.B. The notation includes various performance markings like 'x', '>', and '3'. Dynamic markings *mf*, *div*, and *mp* are present.

IV- PACO

16

117

Musical score for strings and double bass, measures 117-122. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 117 starts with a treble clef and a key signature of one sharp. Measures 118-122 start with a bass clef and a key signature of one sharp. The parts play eighth-note patterns with various articulations like accents and slurs. Measure 122 includes dynamic markings *div.* and *mp*.

122

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for strings and double bass, measures 122-127. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. Measures 122-125 start with a treble clef and a key signature of one sharp. Measures 126-127 start with a bass clef and a key signature of one sharp. The parts play eighth-note patterns with various articulations like accents and slurs. Measure 127 includes a dynamic marking *p*.

IV- PACO

17

126

Vln. I

Vln. II

Vla.

Vc.

D.B.

130

hit the right keyboard with the palm of the right hand

mf

hit the left keyboard with the palm of the left hand

solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

18

133

Musical score for orchestra and double bass. The score consists of five staves: Treble Clef (top), Bass Clef (bottom), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (D.B.). The music is in common time. Measure 133 starts with a rhythmic pattern of eighth and sixteenth notes in the treble and bass clef staves. Measures 134-135 show various patterns of eighth and sixteenth notes across all staves, with dynamic markings like 3 and f . Measure 136 begins with a melodic line in the Violin I staff, followed by eighth-note patterns in the other staves.

136

Continuation of the musical score. The score remains the same with five staves: Treble Clef (top), Bass Clef (bottom), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (D.B.). Measure 136 continues with eighth-note patterns. Measure 137 shows a melodic line in the Violin I staff, followed by eighth-note patterns in the other staves. Measure 138 concludes with eighth-note patterns across all staves.

IV- PACO

19

139

Vln. I

Vln. II

Vla.

Vc.

D.B.

143

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

20

147

Vln. I

Vln. II

Vla.

Vc.

D.B.

(♩=♩)

ricochet

tutti

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

Con vita (♩ = c. 120)

150

Vln. I

Vln. II

Vla.

Vc.

D.B.

f normal below

IV- PACO

21

153

Vln. I

Vln. II

Vla.

Vc.

D.B. *f*

Б

solo *f*

155

Vln. I

Vln. II

Vla.

Vc.

D.B. *f*

solo *f*

IV- PACO

22

157

Musical score for orchestra, page 22, measures 157-160. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The strings play eighth-note patterns, while the bassoon provides harmonic support.

160

Continuation of the musical score for orchestra, page 22, measures 160-163. The strings play eighth-note patterns, and the bassoon continues its harmonic role.

IV- PACO

23

163

Vln. I

Vln. II

Vla.

Vc.

D.B.

166

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

24

169

This musical score page shows measures 24 through 170 for a string quartet and double bass. The instrumentation includes two violins (Vln. I and Vln. II), one cello (Vla.), one double bass (D.B.), and a piano (piano part not shown). The score is in common time, with a key signature of one sharp. Measure 24 starts with a forte dynamic. Measures 25-27 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 28 begins with a dynamic marking 'p' and 'subito'. Measures 29-31 show a continuation of the rhythmic pattern. Measures 32-34 show a similar pattern. Measures 35-37 show a continuation of the pattern. Measures 38-40 show a continuation of the pattern. Measures 41-43 show a continuation of the pattern. Measures 44-46 show a continuation of the pattern. Measures 47-49 show a continuation of the pattern. Measures 50-52 show a continuation of the pattern. Measures 53-55 show a continuation of the pattern. Measures 56-58 show a continuation of the pattern. Measures 59-61 show a continuation of the pattern. Measures 62-64 show a continuation of the pattern. Measures 65-67 show a continuation of the pattern. Measures 68-70 show a continuation of the pattern. Measures 71-73 show a continuation of the pattern. Measures 74-76 show a continuation of the pattern. Measures 77-79 show a continuation of the pattern. Measures 80-82 show a continuation of the pattern. Measures 83-85 show a continuation of the pattern. Measures 86-88 show a continuation of the pattern. Measures 89-91 show a continuation of the pattern. Measures 92-94 show a continuation of the pattern. Measures 95-97 show a continuation of the pattern. Measures 98-100 show a continuation of the pattern. Measures 101-103 show a continuation of the pattern. Measures 104-106 show a continuation of the pattern. Measures 107-109 show a continuation of the pattern. Measures 110-112 show a continuation of the pattern. Measures 113-115 show a continuation of the pattern. Measures 116-118 show a continuation of the pattern. Measures 119-121 show a continuation of the pattern. Measures 122-124 show a continuation of the pattern. Measures 125-127 show a continuation of the pattern. Measures 128-130 show a continuation of the pattern. Measures 131-133 show a continuation of the pattern. Measures 134-136 show a continuation of the pattern. Measures 137-139 show a continuation of the pattern. Measures 140-142 show a continuation of the pattern. Measures 143-145 show a continuation of the pattern. Measures 146-148 show a continuation of the pattern. Measures 149-151 show a continuation of the pattern. Measures 152-154 show a continuation of the pattern. Measures 155-157 show a continuation of the pattern. Measures 158-160 show a continuation of the pattern. Measures 161-163 show a continuation of the pattern. Measures 164-166 show a continuation of the pattern. Measures 167-169 show a continuation of the pattern. Measures 170-172 show a continuation of the pattern.

171

This image shows the continuation of the musical score for measures 171 through 173. The instrumentation remains the same: two violins (Vln. I and Vln. II), one cello (Vla.), one double bass (D.B.), and a piano (piano part not shown). The score is in common time, with a key signature of one sharp. The music consists of three measures of eighth-note pairs followed by sixteenth-note pairs, continuing the rhythmic pattern established in the previous section.

IV- PACO

25

173

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizzicato

f tutti

f tutti

f tutti

pizzicato

tutti

pizzicato

f tutti

f tutti

pizzicato

f

175

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

26

177

This section of the score begins at measure 26. The piano part features a continuous eighth-note pattern with grace notes and slurs. Measures 27-29 show a transition with eighth-note chords and sixteenth-note patterns. Measures 30-32 feature eighth-note chords. Measures 33-35 show eighth-note chords with grace notes. Measures 36-38 show eighth-note chords. Measures 39-41 show eighth-note chords. Measures 42-44 show eighth-note chords. Measures 45-47 show eighth-note chords. Measures 48-50 show eighth-note chords. Measures 51-53 show eighth-note chords. Measures 54-56 show eighth-note chords. Measures 57-59 show eighth-note chords. Measures 60-62 show eighth-note chords. Measures 63-65 show eighth-note chords. Measures 66-68 show eighth-note chords. Measures 69-71 show eighth-note chords. Measures 72-74 show eighth-note chords. Measures 75-77 show eighth-note chords. Measures 78-80 show eighth-note chords. Measures 81-83 show eighth-note chords. Measures 84-86 show eighth-note chords. Measures 87-89 show eighth-note chords. Measures 90-92 show eighth-note chords. Measures 93-95 show eighth-note chords. Measures 96-98 show eighth-note chords. Measures 99-101 show eighth-note chords. Measures 102-104 show eighth-note chords. Measures 105-107 show eighth-note chords. Measures 108-110 show eighth-note chords. Measures 111-113 show eighth-note chords. Measures 114-116 show eighth-note chords. Measures 117-119 show eighth-note chords. Measures 120-122 show eighth-note chords. Measures 123-125 show eighth-note chords. Measures 126-128 show eighth-note chords. Measures 129-131 show eighth-note chords. Measures 132-134 show eighth-note chords. Measures 135-137 show eighth-note chords. Measures 138-140 show eighth-note chords. Measures 141-143 show eighth-note chords. Measures 144-146 show eighth-note chords. Measures 147-149 show eighth-note chords. Measures 150-152 show eighth-note chords. Measures 153-155 show eighth-note chords. Measures 156-158 show eighth-note chords. Measures 159-161 show eighth-note chords. Measures 162-164 show eighth-note chords. Measures 165-167 show eighth-note chords. Measures 168-170 show eighth-note chords. Measures 171-173 show eighth-note chords.

180

This section of the score begins at measure 180. The piano part features a continuous eighth-note pattern with grace notes and slurs. Measures 181-183 show a transition with eighth-note chords and sixteenth-note patterns. Measures 184-186 show eighth-note chords. Measures 187-189 show eighth-note chords. Measures 190-192 show eighth-note chords. Measures 193-195 show eighth-note chords. Measures 196-198 show eighth-note chords. Measures 199-201 show eighth-note chords. Measures 202-204 show eighth-note chords. Measures 205-207 show eighth-note chords. Measures 208-210 show eighth-note chords. Measures 211-213 show eighth-note chords. Measures 214-216 show eighth-note chords. Measures 217-219 show eighth-note chords. Measures 220-222 show eighth-note chords. Measures 223-225 show eighth-note chords. Measures 226-228 show eighth-note chords. Measures 229-231 show eighth-note chords. Measures 232-234 show eighth-note chords. Measures 235-237 show eighth-note chords. Measures 238-240 show eighth-note chords. Measures 241-243 show eighth-note chords. Measures 244-246 show eighth-note chords. Measures 247-249 show eighth-note chords. Measures 250-252 show eighth-note chords. Measures 253-255 show eighth-note chords. Measures 256-258 show eighth-note chords. Measures 259-261 show eighth-note chords. Measures 262-264 show eighth-note chords. Measures 265-267 show eighth-note chords. Measures 268-270 show eighth-note chords. Measures 271-273 show eighth-note chords. Measures 274-276 show eighth-note chords. Measures 277-279 show eighth-note chords. Measures 280-282 show eighth-note chords. Measures 283-285 show eighth-note chords. Measures 286-288 show eighth-note chords.

IV- PACO

27

183

Vln. I

Vln. II

Vla.

Vc.

D.B.

186

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

28

189

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

192

192

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

IV- PACO

29

195

Vln. I

Vln. II

Vla.

Vc.

D.B.

198

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV- PACO

30

201

This musical score page shows two staves. The top staff consists of a treble clef, a bass clef, and a common time signature. The bottom staff is labeled '8'. Measure 30 begins with eighth-note patterns in the upper voices. Measure 31 continues with similar patterns, featuring grace notes and slurs.

201

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page contains five staves for Vln. I, Vln. II, Vla., Vc., and D.B. Each staff has a dynamic marking 'v' below it. Measures 201 and 202 show eighth-note patterns with slurs and grace notes. Measure 202 includes a crescendo symbol (>) above the first measure.

204

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page contains five staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measures 204 and 205 show eighth-note patterns. Measure 205 features sixteenth-note patterns with dynamic markings 'mf' and 'sffz' above the staff, and '3' below some notes. Measures 204 and 205 also include slurs and grace notes.

Four dances from Iberia

for accordion and string orchestra

I- BREHME

(2016)

Gorka Hermosa

(1976-)

Allegro molto ($\text{♩} = \text{c. 76}$) (**sempre** $\text{♪} = \text{♪}$)

Accordion

9

p leggiero sempre

standard basses

15

22

mp

28

I- BREHME

2
34

I- BREHME

2
34

41

47

53

59

65

Dm9
C9
Gm9
A7b9
A
Dm9
C#
C
Dm9
/D
C#
C
simile
/D
C#
C
Dm9
/A
C9
Dm9
mf
/D
C#
C
Dm9
/A
Dm9
/A
Dm9
/D
C#
C
Dm9
/A
C9
Dm9
f
Gm9
/D
C#
C
Dm9
/A
Gm9
A7b9
Dm9
Gm9
A7b9
A7b9
simile (standard basses)

I- BREHME

3

71

Dm9 ff Gm9 Dm9 Gm9 A7b9 Gm9

77

Dm9 A7b9 Dm9 p subito molto leggiero Dm9

83

C9 Dm9 C9

88

Dm9 C9 Dm9

93

Gm9 A7b9 Gm9

97

Gm9 A7b9 Gm9

I- BREHME

4 102

107

Gm9 A7b9 Dm9 C9

112

Dm9 C9 Dm9

117

Gm9 A7b9

122

Dm9 f /A

127

Dm9 /D C# C Dm9 /A C9 Dm9

I- BREHME

5

133

139

145

151

157

167

I- BREHME

6
173

179

185

199

205

212

I- BREHME

219

225

231

237

243

249

I- BREHME

8 255

275

mp

279

283

288

293

I- BREHME

9

298

ff Dm9 /A Dm9 /D C# C Dm9

304

/A C9 Dm9 Dm9 /A Dm9

310

/D C# C Dm9 /A C9 Dm9 *f* Gm9

316

> Dm9 Gm9 A7b9 Gm9 A7b9 Gm9

322

> Dm9 *ff* Gm9 Dm9 Gm9 A7b9 Gm9

328

> Dm9 A7b9 Dm9

Four dances from Iberia

(for accordion and string orchestra)

II- SAUDADE ÁRTICA

(2016)

Gorka Hermosa
(1976-)

Andante tranquilo ($\text{♩} = \text{c. } 76$)

8

Andante doliente ($\text{♩} = \text{c. } 96$)

Accordion

5

pp

Musical score for Accordion, measures 9-12. The score consists of two staves: treble and bass. Measure 9 starts with a single note followed by eighth-note pairs. Measure 10 shows sixteenth-note patterns. Measure 11 has eighth-note pairs. Measure 12 concludes with sixteenth-note patterns. Measure 13 begins with a dynamic *p*.

Musical score for Accordion, measures 13-16. The score consists of two staves: treble and bass. Measures 13-15 show eighth-note pairs. Measure 16 begins with a dynamic *p*, followed by sixteenth-note patterns.

B 8

Musical score for Accordion, measures 17-20. The score consists of two staves: treble and bass. Measures 17-19 show eighth-note pairs. Measure 20 concludes with sixteenth-note patterns.

Musical score for Accordion, measures 21-24. The score consists of two staves: treble and bass. Measures 21-23 show eighth-note pairs. Measure 24 concludes with sixteenth-note patterns.

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Edition last revised on 9/1/2016

II- SAUDADE ÁRTICA

25

ff

29

Allegro (M.M. $\text{♩} = \text{c. } 150$)

6

(standard basses)

39

46

52

II- SAUDADE ÁRTICA

3

58

63

68

74

80

II- SAUDADE ÁRTICA

4
Andante doliente ($\text{♩} = \text{c. 96}$)

8

85

91

100

B

104

107

vibrato.....

Four dances from Iberia

(for accordion and string orchestra)

III - ZELAIA



Allegro (M.M. $\text{♩} = \text{c. } 224$)

(2016)

Gorka Hermosa

(1976-)

Accordion

Musical score for Accordion part, measures 1-6. The score shows two staves. The top staff is in treble clef, G major, 3/4 time, with dynamics f, Gm9, sp, sfz, f, Gm9, mf. The bottom staff is in bass clef, C major, 3/4 time. Measures 1-6 show various chords and rhythmic patterns.

Musical score for Accordion part, measures 7-13. The score shows two staves. The top staff is in treble clef, G major, 3/4 time. The bottom staff is in bass clef, C major, 3/4 time. Measures 7-13 show chords Cm9, Gm9, G7, Cm9.

Musical score for Accordion part, measures 14-20. The score shows two staves. The top staff is in treble clef, G major, 3/4 time. The bottom staff is in bass clef, C major, 3/4 time. Measures 14-20 show chords Adis7, Gm9, D7b9.

Musical score for Accordion part, measures 21-27. The score shows two staves. The top staff is in treble clef, G major, 3/4 time. The bottom staff is in bass clef, C major, 3/4 time. Measures 21-27 show chords Gm9, f, mf, Cm9.

Musical score for Accordion part, measures 28-34. The score shows two staves. The top staff is in treble clef, G major, 3/4 time. The bottom staff is in bass clef, C major, 3/4 time. Measures 28-34 show chords D7b9, Gm9, f, mf.

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Ediciones Nubero

Composed in 2008. Orchestrated in 2016.

Based on traditional melodies from Nafarroa popularized by the accordionist Enrike Zelaia.

Edition last revised on 28/2/2016.

III - ZELAIA

2 32

Cm9 D7b9 Gm9

38

12

12

mf

Eb/F F/Bb

56

3

Eb/F F/Bb Eb/F

62

F/Bb 15

15

mf

Eb/F F/Bb

83

Eb/F F/Bb Eb/F

III - ZELAIA

3

90

F/Bb

Eb/F

96

Gm9

Cm9

Gm9

101

G7

Cm9

A7b9

Gm9

107

D7b9

Gm9

f

Gm9

112

12

mf

Ab/Bb

Bb/Eb

Ab/Bb

III - ZELAIA

4 129

Bb/Eb

mp

Ab/Bb

Bb/Eb

135

Ab/Bb

Bb/Eb

Ab/Bb

141

Bb/Eb

Ab/Bb

Ab/Bb

Db/Eb

147

Cb/Db

Bbb/Cb

sfz

Ab/Bb

153

f

sfz

mf

D7b9

Gm9

Cm9

D7b9

III - ZELAIA

159

G_{liss.}

Dm9 Gm9 G7 Cm9 A7b9

166

Gm9

f D7b9

Gm9

f mp

172

Cm9

D7b9

178

Gm9

mf mp

Cm9

184

D7b9

Gm9

12

12

mf

201

Eb/F

F/Bb

Eb/F

3

III - ZELAIA

6 207

F/Bb Eb/F F/Bb

213

f *mf* 3 3 3

Gm9 Cm9 Gm9

218

f

G7 Cm9 A7b9 Gm9

224

ff *ffmf* 3 3 3 3 3

D7b9 Gm9

229

ff D7b9 *ffz* *ffp*

Four dances from Iberia

(for accordion and string orchestra)

IV- PACO

(2016)

Gorka Hermosa

(1976-)

Flamencamente, sempre senza rubato ($\text{♩} = \text{c. } 80$)

Accordion

8

Flamencamente, sempre senza rubato ($\text{♩} = \text{c. } 80$)

Accordion

2 (♩=♩) ff

4 ricochet

9

14

©

Edition last revised on 15/1/2016

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.

IV- PACO

2

16 *simile*

17

mp

B

20

mf

mp

22

ricochet

mp
normal bellow

24

IV- PACO

3

ricochet

27

normal
bellow

mf

30

33

36

2

2

41

IV- PACO

4

44

48

51

55

59

64

68

71

74

77

IV- PACO

6

80

83

*ricochet*³

mf

ff bellow

normal

mf

87

p

mp

91

3

3

3

mf

p

94

mf

IV- PACO

7

Musical score for piano, page 7, measure 97. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one sharp (F-sharp). The music features a series of eighth-note patterns with various slurs and grace notes. Measure 97 concludes with a vertical bar line.

Musical score for piano, page 7, measure 99. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one sharp (F-sharp). The music continues with eighth-note patterns. Measure 99 ends with a dynamic marking **p**.

Musical score for piano, page 7, measure 103. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one sharp (F-sharp). The music includes eighth-note patterns with grace notes and dynamic markings **mf** and **p**.

Musical score for piano, page 7, measure 108. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one sharp (F-sharp). The music features eighth-note patterns with grace notes and a dynamic marking **f**.

Musical score for piano, page 7, measure 112. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one sharp (F-sharp). The music concludes with eighth-note patterns and a dynamic marking **f**.

IV- PACO

8

Musical score page 8, measures 114-115. The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 114 starts with a sixteenth-note pattern of flats and naturals. Measure 115 continues with a similar pattern, followed by a measure of rests. Measure 116 begins with a dynamic *mf*.

Musical score page 8, measures 116-117. The top staff shows a continuous sixteenth-note pattern with various dynamics and slurs. Measure 117 starts with a dynamic *mf*.

Musical score page 8, measures 121-122. The top staff features a sixteenth-note pattern with slurs and dynamics. Measure 122 includes a measure of rests.

Musical score page 8, measures 125-126. The top staff shows a sixteenth-note pattern with slurs and dynamics. Measure 126 includes a measure of rests.

Musical score page 8, measures 129-130. The top staff shows a sixteenth-note pattern with slurs and dynamics. Measure 130 includes a measure of rests.

IV- PACO

132 *hit the right keyboard with the palm of the right hand*

hit the left keyboard with the palm of the left hand

135

138

143

8

147

ricochet

IV- PACO

10 (♩=♩)

149

Con vita (♩ = c. 120)

152

154

157

160

163

166

169

p subito

B

171

173

f

IV- PACO

12
175

177

179

181

184

186

B

Б

189

f

193

196

199

203

mf

sffz

3 3 3

Four dances from Iberia

for accordion and string orchestra

I- BREHME

(2016)

Gorka Hermosa

(1976-)

Violin I

Allegro molto ($\text{♩} = \text{c. 76}$) (**sempre** $\text{♩} = \text{♩}$)

10

17

23

30

36

43

50

p arco

sempre simile

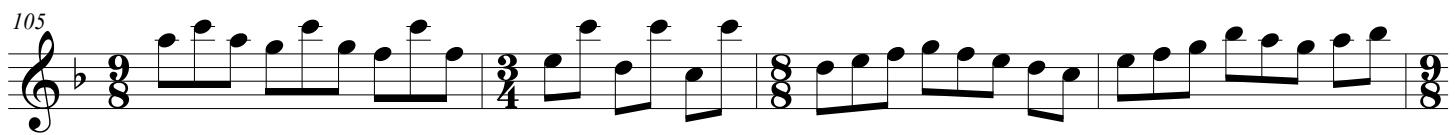
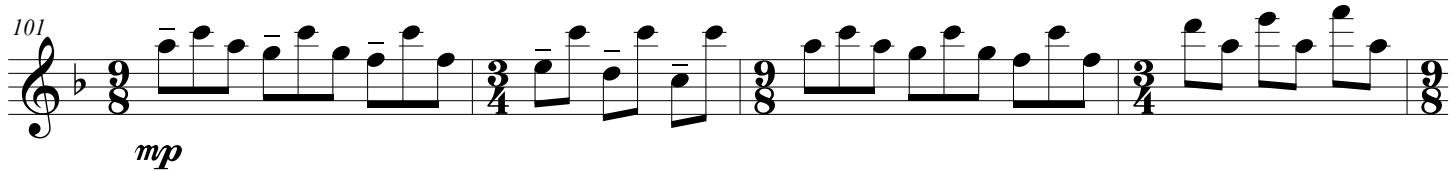
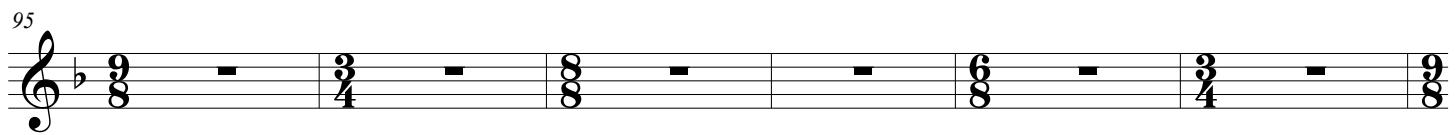
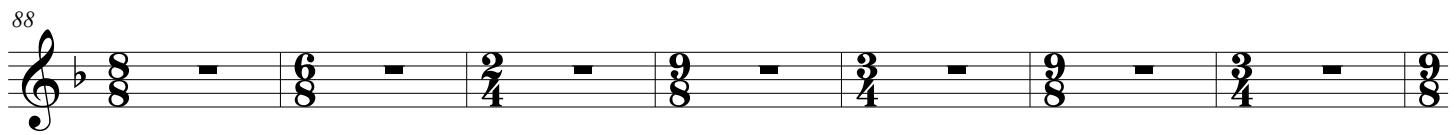
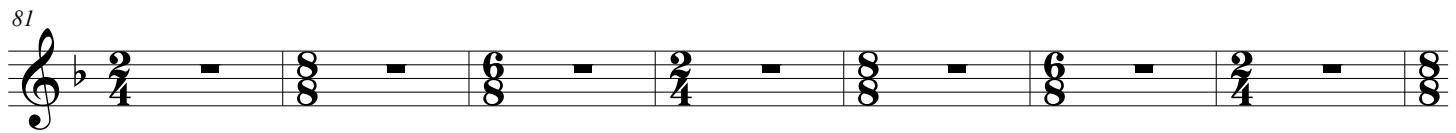
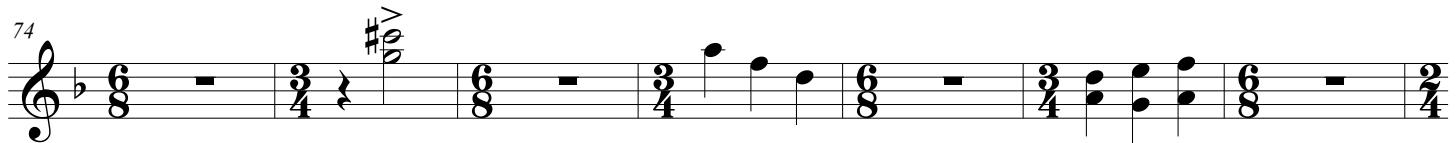
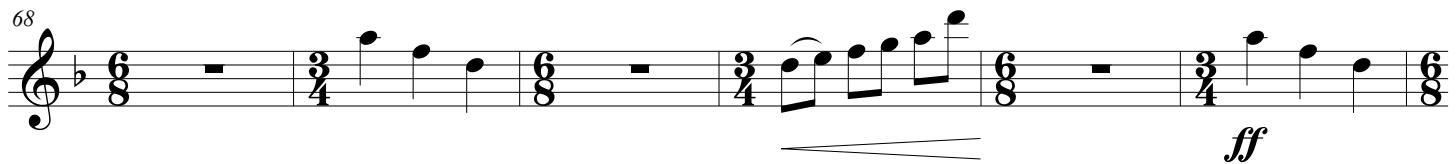
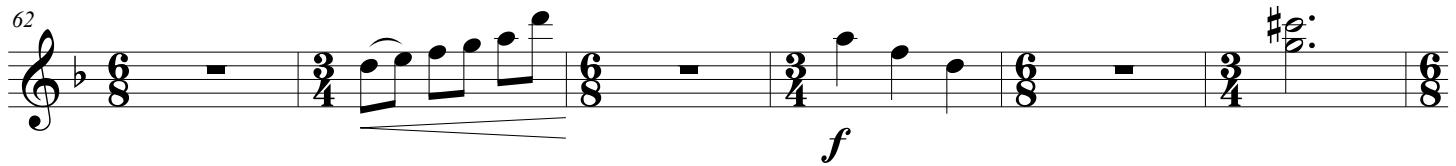
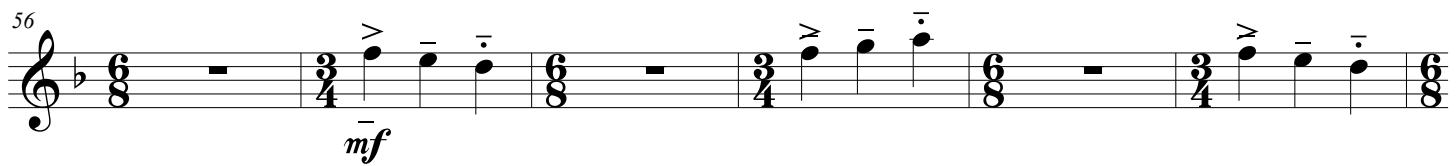
fp

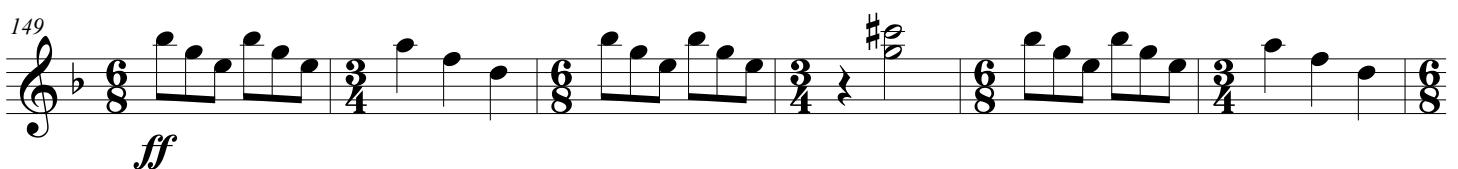
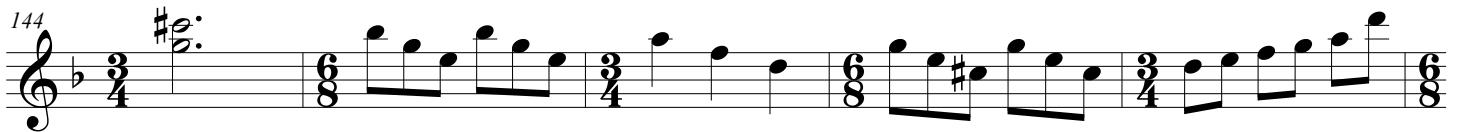
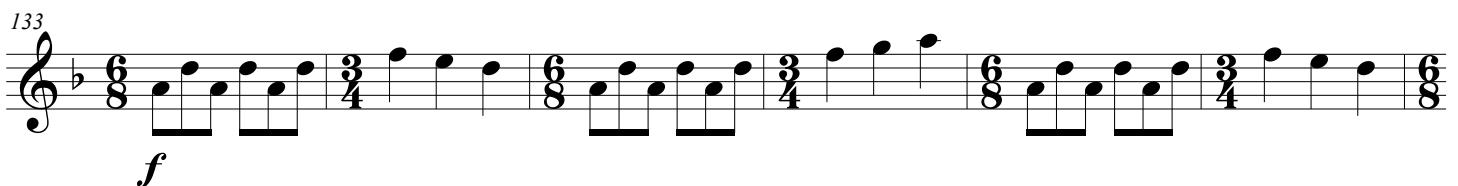
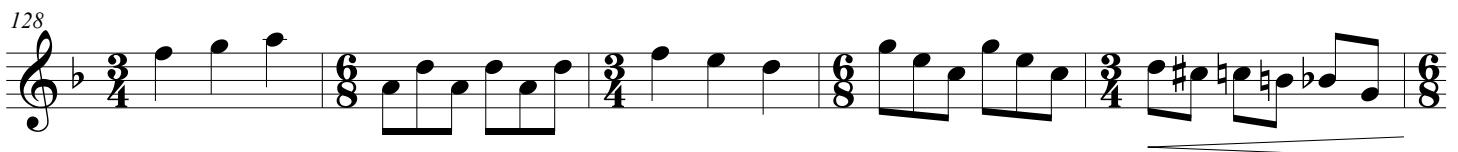
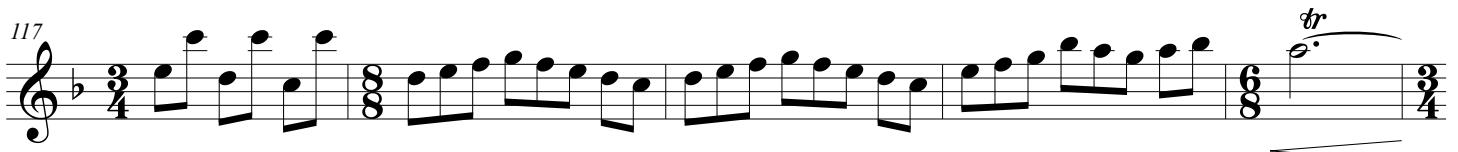
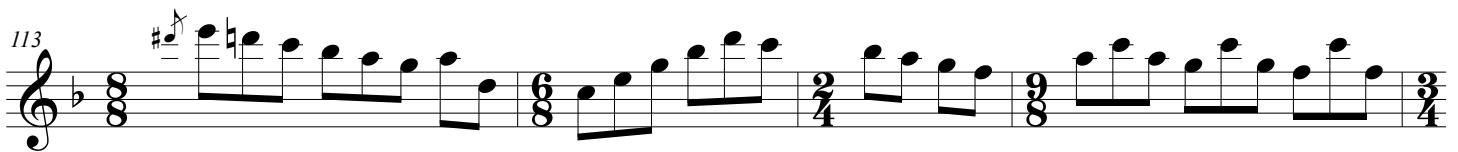
pizz.

f

I- BREHME

2





I- BREHME

4 155

162

170

177

185

191

197

204

210

217

mf

I- BREHME

5

224

230

mf

236

f

242

ff

248

*#**so*:

254

molto leggiero
p subito

259

264

269

tr.

274

mp

I- BREHME

6 279

283

288

293

299

304

309

314

319

324

Four dances from Iberia

(for accordion and string orchestra)

II- SAUDADE ÁRTICA

(2016)

Gorka Hermosa

(1976-)

Andante tranquilo ($\text{♩} = \text{c. } 76$)

Violin I

pp

5

11

mp

20

f

ff

25

pp

29

Allegro (M.M. $\text{♩} = \text{c. } 150$)

6

p

33

pp

pp

mf

44

p

51

mp

mf

mp

II- SAUDADE ÁRTICA

2

59

67

75

81

Andante doliente (♩ = c. 96)

87

92

99

104

108

Four dances from Iberia

(for accordion and string orchestra)

III - ZELAIA

Allegro (M.M. $\text{♩} = \text{c. } 224$)

(2016)

Gorka Hermosa

(1976-)

Violin I

4

f

mf

18

pizzicato

29

3

mf

36

arco

43

50

11

mf

67

>

74

C

f

Ediciones Nubero

Composed in 2008. Orchestrated in 2016.

Based on traditional melodies from Nafarroa popularized by the accordionist Enrike Zelaia.

Edition last revised on 28/2/2016.

III - ZELAIA

2 80

This musical score page contains nine staves of music for a single instrument. The key signature is one flat, and the time signature varies between common time (2/4) and 4/4. Measure 80 starts with a long black bar followed by sixteenth-note patterns. Measures 81-85 show eighth-note pairs and sixteenth-note patterns. Measures 86-90 feature eighth-note pairs and sixteenth-note patterns. Measures 91-95 show eighth-note pairs and sixteenth-note patterns. Measures 96-100 show eighth-note pairs and sixteenth-note patterns. Measures 101-105 show eighth-note pairs and sixteenth-note patterns. Measures 106-110 show eighth-note pairs and sixteenth-note patterns. Measures 111-115 show eighth-note pairs and sixteenth-note patterns. Measures 116-120 show eighth-note pairs and sixteenth-note patterns. Measures 121-125 show eighth-note pairs and sixteenth-note patterns. Measures 126-130 show eighth-note pairs and sixteenth-note patterns. Measures 131-135 show eighth-note pairs and sixteenth-note patterns. Measures 136-140 show eighth-note pairs and sixteenth-note patterns. Measures 141-145 show eighth-note pairs and sixteenth-note patterns. Measures 146-150 show eighth-note pairs and sixteenth-note patterns.

93

99

105

f

III

mp

117

124

mp

137

143

sfsz

150

f

sfsz

mf

>

III - ZELAIA

160

167

pizzicato

178

mp

185

arco

mf

192

199

mf

208

f mp

215

f

221

ff mf

227

ff

ffp

sffz

Four dances from Iberia

(for accordion and string orchestra)

IV- PACO

(2016)

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

Gorka Hermosa

(1976-)

Violin I

ff *mf*

ff *ff*

f *3*

f *3* *3* *3*

solo

mf

3 *3* *3*

f *3* *3*

3 *3* *3*

mf

3 *3* *3*

f *3* *3*

3 *3* *3*

mf

3 *3* *3*

3 *3* *3*

3 *3* *3*

mp

mf

©

Edition last revised on 15/1/2016

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.

IV- PACO

2

42

2

47

52

57

61

66

69

73

78

84 3

mp percussion in different parts of the instrument

92

99

106

113 div.

119

124

129 solo

133

IV- PACO

4

136

142

tutti

147

Con vita ($\text{♩} = \text{c. } 120$)

154 solo

160

167

pizzicato

171

3

f tutti

177

$>$

181

$>$

This block contains measures 136 through 181 of the musical score. It features sixteenth-note patterns, slurs, and dynamic markings like f , mf , and 3 . Measure 147 includes a tempo marking of $\text{♩} = \text{c. } 120$ and the instruction *Con vita*. Measures 154, 160, and 167 show solo parts with slurs and dynamics f . Measure 171 starts with a 3 above the staff and a f dynamic, followed by a tutti section with slurs and $>$ markings. Measures 177 and 181 continue with slurs and $>$ markings.

185

arco

189

192

196

200

204

sffz

Four dances from Iberia

for accordion and string orchestra

I- BREHME

(2016)

Gorka Hermosa

(1976-)

Allegro molto ($\text{♩} = \text{c. 76}$)

(sempre $\text{♩} = \text{♩}$)

Violin II

7

14

21

28

34

41

48

I- BREHME

2

54

60

66

72

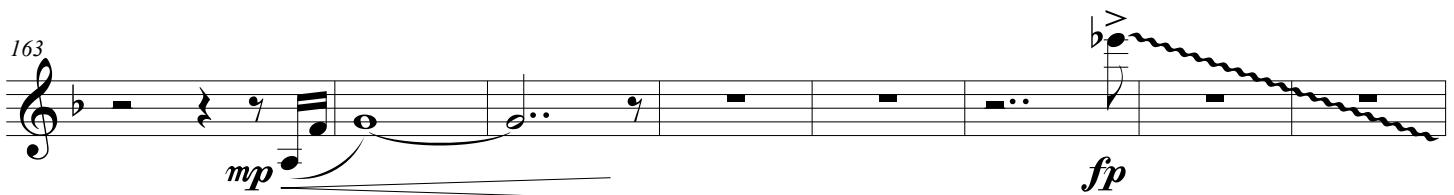
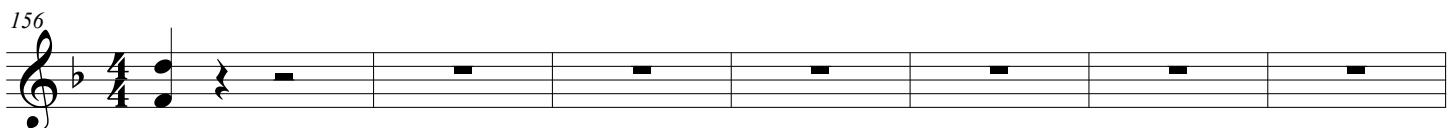
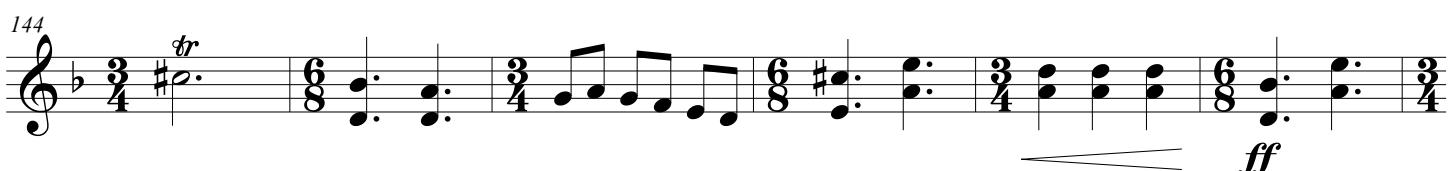
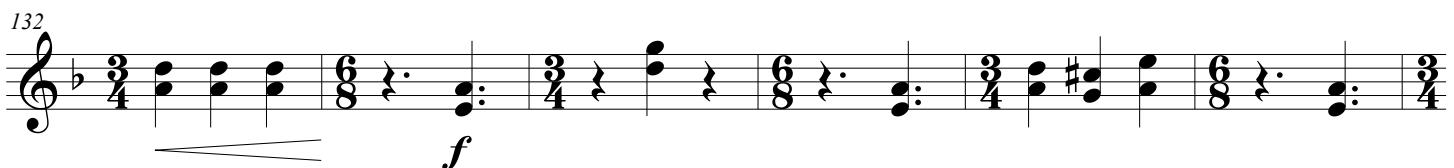
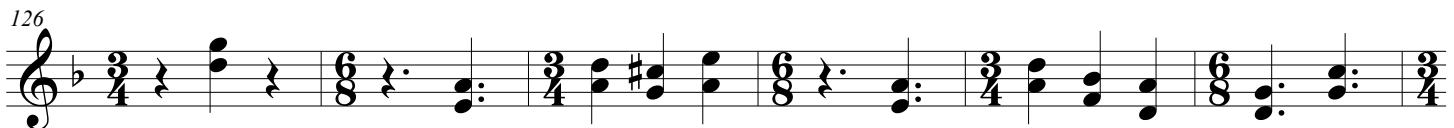
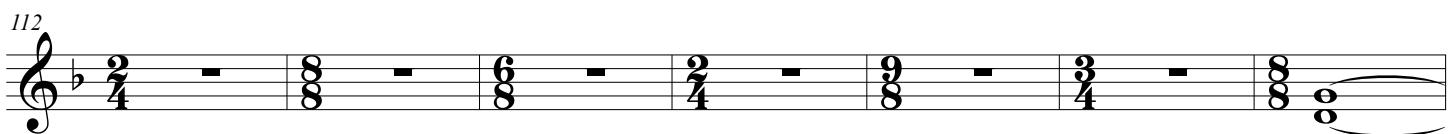
78

84

91

98

105



I- BREHME

4

171

178

186

193

200

206

212

219

225

231

237

243

249 *p* subito

255

260

265

269

274 *mp*

I- BREHME

6
279

283

288

293

299

305

311

317

322

327

Four dances from Iberia

(for accordion and string orchestra)

II- SAUDADE ÁRTICA

(2016)

Gorka Hermosa
(1976-)

Andante tranquilo ($\text{♩} = \text{c. } 76$)

Violin II

1 2 3 4

pp

Andante doliente ($\text{♩} = \text{c. } 96$)

5 6 7 8

pp

pizzicato

sempre simile

9 10 11 12

mf

13 14 15 16

mf

17 18 19 20

f

f

sempre simile

21 22 23 24

ff

25 26 27 28

arco pp

pp

Allegro (M.M. $\text{♩} = \text{c. } 150$)

29 30 31 32

p

mp

33 34 35 36

mf

mp

©

Ediciones Nubero
Edition last revised on 9/1/2016

II- SAUDADE ÁRTICA

2

54

63

72

81

Andante doliente ($\text{♩} = \text{c. } 96$)

pp pizzicato

sempr simile

87

92

97

102

107

Four dances from Iberia

(for accordion and string orchestra)

III - ZELAIA

Allegro (M.M. $\text{♩} = \text{c. } 224$)

(2016)

Gorka Hermosa

(1976-)

Violin II

4

f

mf

10

17

7

pizzicato

arco

mf

30

37

45

63

70

11

© Ediciones Nubero

Composed in 2008. Orchestrated in 2016.

Based on traditional melodies from Nafarroa popularized by the accordionist Enrike Zelaia.

Edition last revised on 28/2/2016.

III - ZELAIA

277

84

92

99

105

112

121

136

144

154

III - ZELAIA

3

161

168

7 pizzicato

181 arco
mf

189

197 4
mf

207 fmp

214

219 ff ffmf

226 2
3 3
3 3

234 ff p sffz

Four dances from Iberia

(for accordion and string orchestra)

IV- PACO

(2016)

Flamencamente, sempre senza rubato ($\text{♩} = \text{c. 80}$)

Gorka Hermosa

(1976-)

Violin II

ff mf ff ff

5 3 mf f ff

12 2 f 3 3 3 3 3

17 2 mf mf 3 3 3

23 8 f 3 3 3 3

34 3 3 3 3 3 3 3

38 mp mf mp mp

43 p tr tr tr tr tr tr tr tr tr

©

Edition last revised on 15/1/2016

Composition based on "Almoraima" and "Entre dos Aguas" by Paco de Lucia.
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.

IV- PACO

2

48 pizzicato *f*

54 > arco *f* *mf* *f*

60 (♪=♪) (♪=♪) (♪=♪)

67 (♪=♪) (♪=♪) (♪=♪)

71 (♪=♪) (♪=♪)

77 > *f*

83 < 9 *mp* percussion in different parts of the instrument

97

104

The musical score consists of eight staves of music. Staff 1 (measures 48-53) shows a treble clef, 3/4 time, and a mix of eighth-note patterns and sixteenth-note patterns. Measure 48 includes a 'pizzicato' instruction and a dynamic 'f'. Staff 2 (measures 54-59) shows a treble clef, 2/4 time, and a mix of eighth-note and sixteenth-note patterns. It includes dynamics 'f', 'mf', and 'f', and an 'arco' instruction. Staff 3 (measures 60-65) shows a treble clef, 2/4 time, and a mix of eighth-note and sixteenth-note patterns. It includes dynamics 'ff', 'f', and 'f'. Staff 4 (measures 66-71) shows a treble clef, 6/8 time, and a mix of eighth-note and sixteenth-note patterns. Staff 5 (measures 72-77) shows a treble clef, 3/4 time, and a mix of eighth-note and sixteenth-note patterns. Staff 6 (measures 78-83) shows a treble clef, 2/4 time, and a mix of eighth-note and sixteenth-note patterns. It includes dynamics 'mf', 'ff', and 'f', and a performance instruction 'mp' followed by 'percussion in different parts of the instrument'. Staff 7 (measures 84-89) shows a treble clef, 2/4 time, and a mix of eighth-note and sixteenth-note patterns. Staff 8 (measures 90-95) shows a treble clef, 2/4 time, and a mix of eighth-note and sixteenth-note patterns.

III

118 *div*

124

129

134

139

144 3 3 3
 f mf

149 (♩=♩) 3 3 3 Con vita (♩=c. 120) 4 solo
 f - - f

156 6 ♩- ♩- ♩- ♩- ♩- ♩- 4 ♩- ♩- ♩- ♩- ♩- ♩-
 f

IV- PACO

4

169

3 pizzicato
f tutti >

175 >

179 >

183 >

187 arco > f >

192 >

196 >

200 >

204 > 3 3 3 sffz

Four dances from Iberia

for accordion and string orchestra

I- BREHME

(2016)

Gorka Hermosa

Allegro molto ($\text{♩} = \text{c. } 76$)

(1976-)

Viola

p

7

14

21

27

33

39

46

I- BREHME

2

52

58

64

70

76

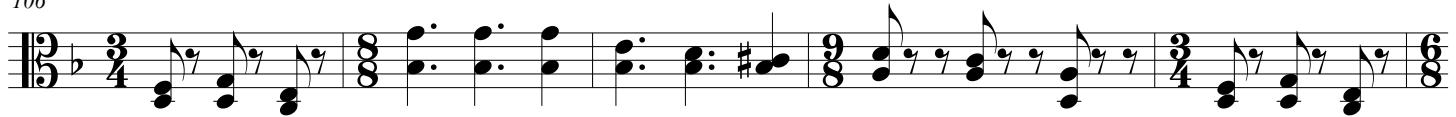
82

89

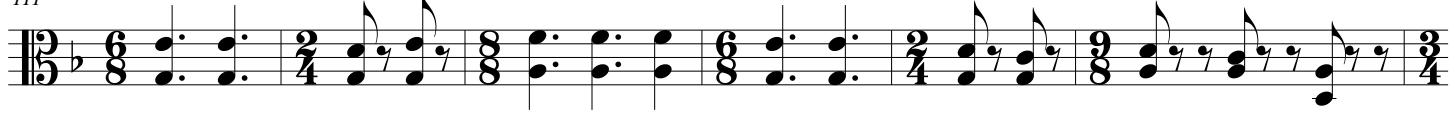
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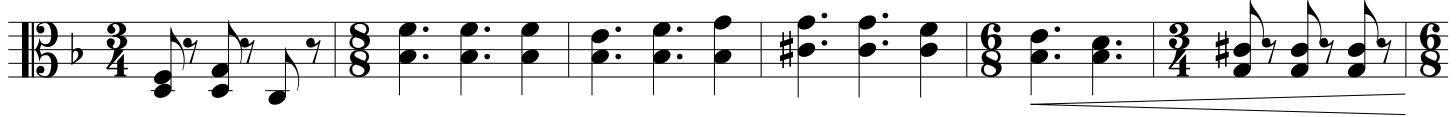
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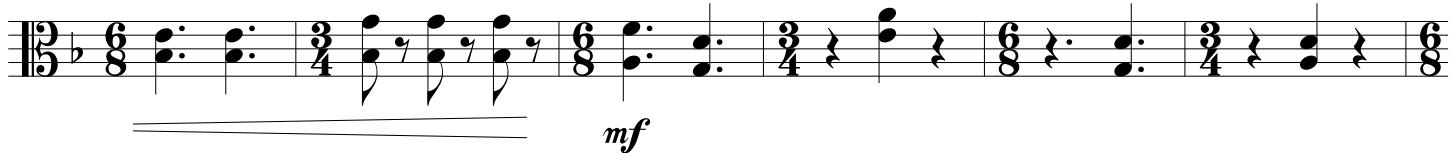
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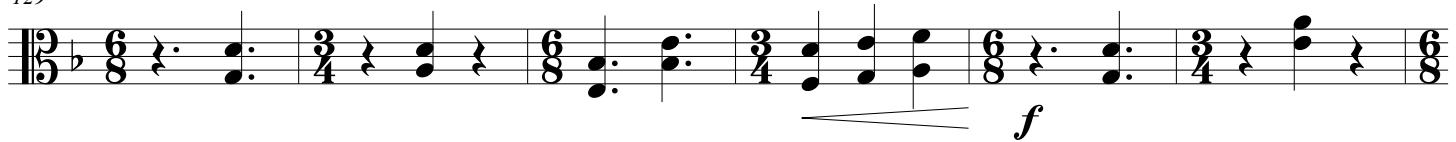
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123



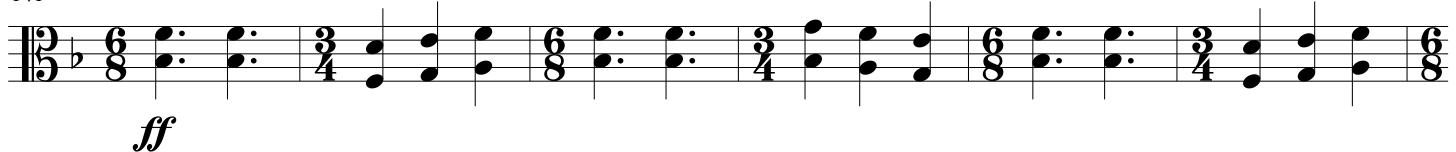
129



135



141



147



153



I- BREHME

4

160

168

p

175

181

p

188

195

mp

p

201

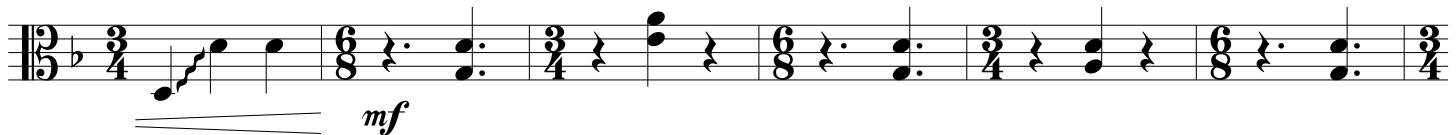
208

215

I- BREHME

5

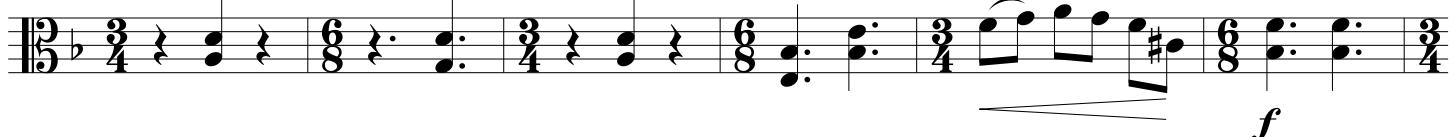
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227



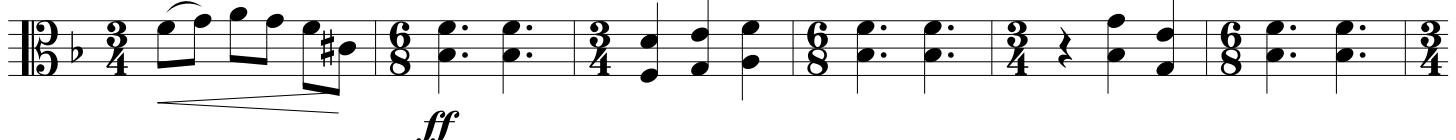
233



239



245



251



256



261



266



270



I- BREHME

6
275

279



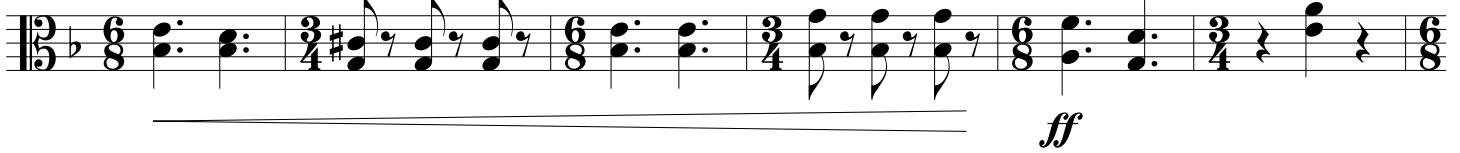
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290



295



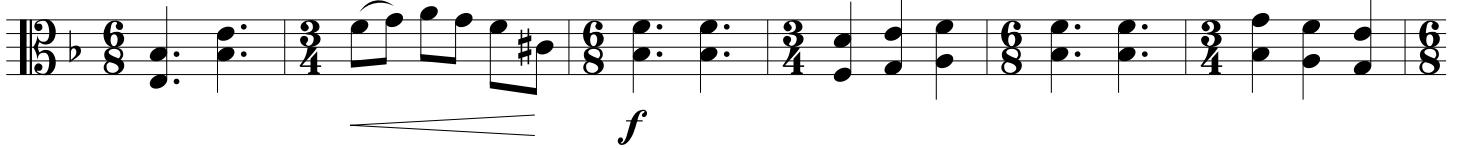
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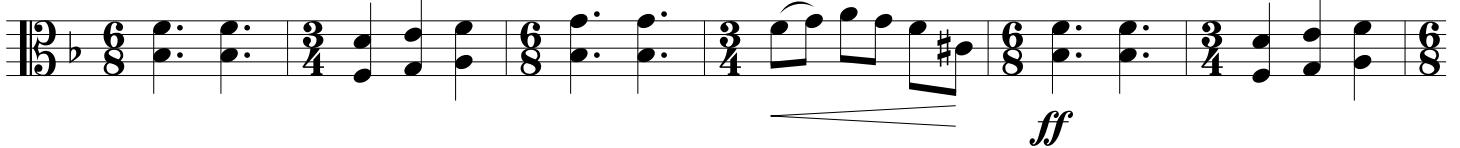
307



313



319



325



Four dances from Iberia

(for accordion and string orchestra)

II- SAUDADE ÁRTICA

(2016)

Gorka Hermosa

(1976-)

Andante tranquilo ($\text{♩} = \text{c. } 76$)

Viola

pp

pp

pp

mf

Andante doliente ($\text{♩} = \text{c. } 96$)

pizzicato

pp

sempre simile

10

mf

15

mf

20

f

ff

sempre simile

25

ff

30

pp arco

pp

> pp

35

Allegro (M.M. $\text{♩} = \text{c. } 150$)

pp

p

mp

II- SAUDADE ÁRTICA

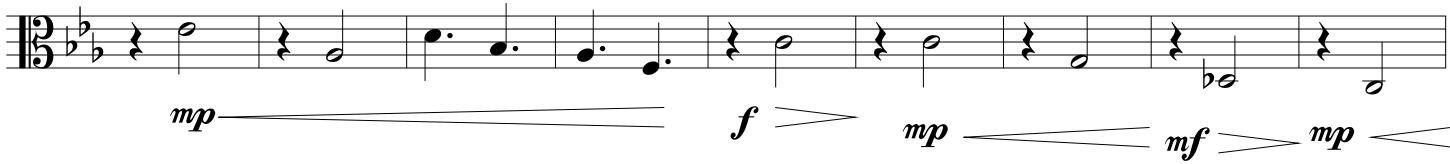
2
44



54



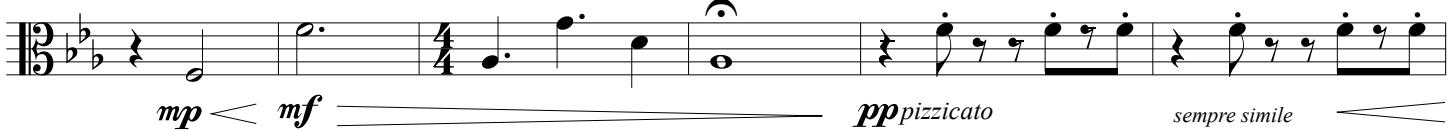
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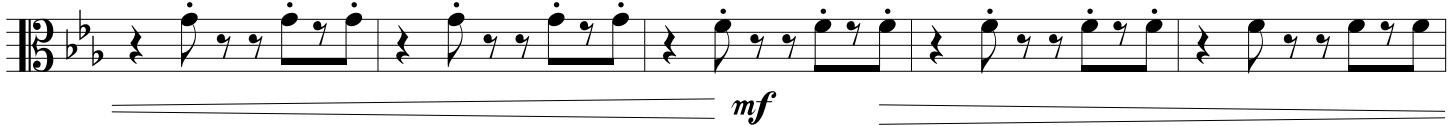
72



81



87



92



97



102



107



Four dances from Iberia

(for accordion and string orchestra)

III - ZELAIA

Allegro (M.M. $\text{♩} = \text{c. } 224$)

(2016)

Gorka Hermosa

(1976-)

Viola

The musical score for the Viola part consists of eight staves of music. Staff 1 starts with a dynamic **f**. Staff 2 begins at measure 10. Staff 3 begins at measure 17, with a dynamic **f** at the end of the staff. Staff 4 begins at measure 31, with a dynamic **pizzicato** and **mf**. Staff 5 begins at measure 39, with a dynamic **arco**. Staff 6 begins at measure 48. Staff 7 begins at measure 63. Staff 8 begins at measure 71.



Ediciones Nubero

Composed in 2008. Orchestrated in 2016.

Based on traditional melodies from Nafarroa popularized by the accordionist Enrike Zelaia.

Edition last revised on 28/2/2016.

III - ZELAIA

2

78

pizzicato

f *mf*

86

arco

94

3 *3* *3* *3* *3*

100

3 *3* *3* *3*

107

f *mp*

114

123

8

mp

138

146

4

sfsz *f* *sfsz*

III - ZELAIA

3

156

164

171 8 pizzicato

185 arco
mf

193

201 4

212 fmp

218

ff

225 ff

233

ff p

sffz

Four dances from Iberia

(for accordion and string orchestra)

IV- PACO

(2016)

Gorka Hermosa

(1976-)

Flamencamente, sempre senza rubato ($\text{♩} = \text{c. 80}$)

The musical score for the Viola part consists of eight staves of music. Staff 1 starts with a dynamic of ***ff***, followed by ***mf***. Staff 2 begins with ***ff***, followed by ***ff*** and ***mf***. Staff 3 starts with ***mf***, followed by ***f***. Staff 4 begins with ***mf***. Staff 5 starts with ***mf***. Staff 6 begins with ***mf***. Staff 7 starts with ***mp***, followed by ***mf***. Staff 8 starts with ***mp***, followed by ***p***.

©

Edition last revised on 15/1/2016

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.

IV- PACO

2

46

51

57 > *areo* *f* *mf* *f* *ff*

64 (d=)

70 (d=)

77 > *f* *mf* *ff*

84 21

mp percussion in different parts of the instrument

III

117

123



129



135



141



147

(♩=♩)

Con vita (♩=c. 120) 5

Musical staff showing sixteenth-note patterns. The staff has a bass clef, a common time signature, and a key signature of one sharp. The notes are grouped by vertical bar lines. Dynamic markings include *f*, *mf*, and *f*. Measure numbers 147, 148, and 149 are indicated above the staff.

156

Musical staff showing sixteenth-note patterns. The staff has a bass clef, a common time signature, and a key signature of one sharp. The notes are grouped by vertical bar lines. Dynamic marking *f* is present. Measure number 156 is indicated above the staff.

164

Musical staff showing sixteenth-note patterns. The staff has a bass clef, a common time signature, and a key signature of one sharp. The notes are grouped by vertical bar lines. Dynamic marking *f* is present. Measure number 164 is indicated above the staff.

174 >
pizzicato
f tutti

178 >

Musical staff showing sixteenth-note patterns. The staff has a bass clef, a common time signature, and a key signature of one sharp. The notes are grouped by vertical bar lines. Dynamic marking *f* is present. Measure number 178 is indicated above the staff.

182 >

Musical staff showing sixteenth-note patterns. The staff has a bass clef, a common time signature, and a key signature of one sharp. The notes are grouped by vertical bar lines. Dynamic marking *f* is present. Measure number 182 is indicated above the staff.

IV- PACO

4

186

191

195

199

203

206

Four dances from Iberia

for accordion and string orchestra

I- BREHME

(2016)

Gorka Hermosa

(1976-)

Allegro molto ($\text{♩} = \text{c. } 76$)

(sempre $\text{♪} = \text{♪}$)

Cello

$p \text{ con legno}$

6

12

18

24

30

36

42

I- BREHME

2

48 arco

54

60

66

72

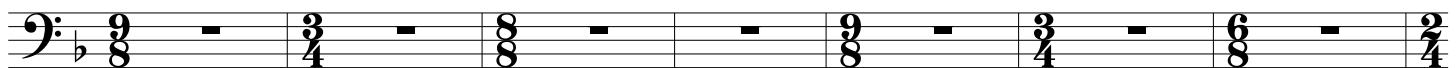
78

84

91

98

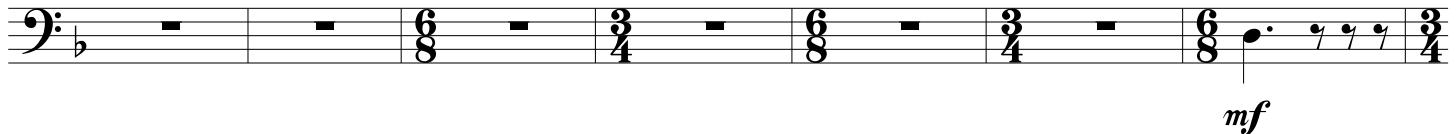
105



112



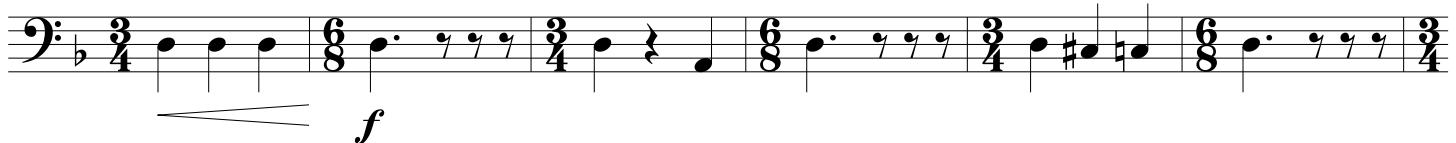
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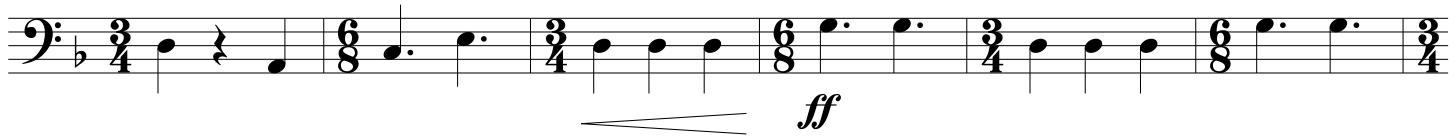
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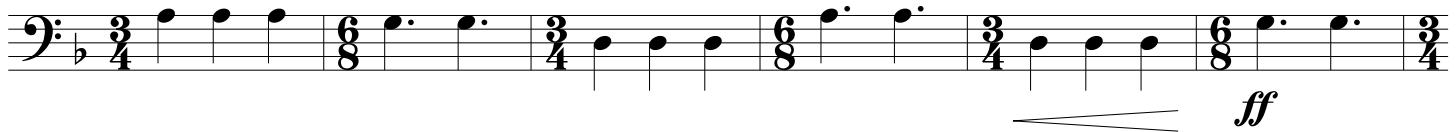
132



138



144



150



156



I- BREHME

4

163

Bassoon part: Measure 163 starts with a single eighth note on the first line, followed by a fermata. The rest of the measure consists of seven eighth-note rests on the second line.

172

Bassoon part: Measure 172 shows a continuous eighth-note pattern on the first line of the staff.

181

Bassoon part: Measure 181 starts with an eighth-note pattern on the first line. A dynamic 'p' (piano) is indicated. The pattern then changes to sixteenth notes on the second line.

187

Bassoon part: Measure 187 starts with an eighth-note pattern on the first line. The pattern then changes to sixteenth notes on the second line.

193

Bassoon part: Measure 193 starts with an eighth-note pattern on the first line. The pattern then changes to sixteenth notes on the second line.

199

Bassoon part: Measure 199 starts with an eighth-note pattern on the first line. The pattern then changes to sixteenth notes on the second line. A dynamic 'mp' is indicated.

205

Bassoon part: Measure 205 starts with an eighth-note pattern on the first line. The pattern then changes to sixteenth notes on the second line.

211

Bassoon part: Measure 211 starts with an eighth-note pattern on the first line. The pattern then changes to sixteenth notes on the second line.

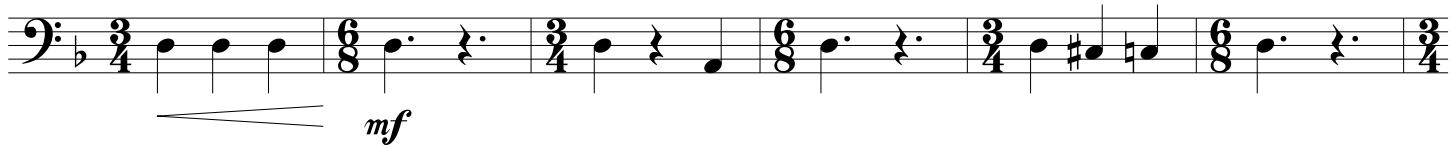
217

Bassoon part: Measure 217 starts with an eighth-note pattern on the first line. The pattern then changes to sixteenth notes on the second line. An 'arco' instruction is placed above the staff, and a dynamic 'mf' is at the end.

223



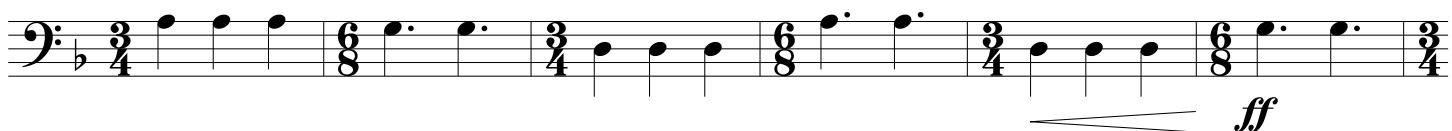
229



235



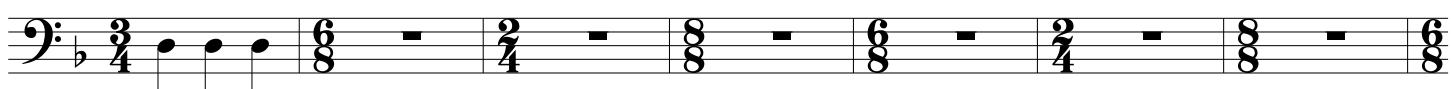
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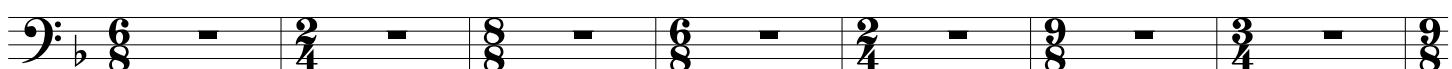
247



253



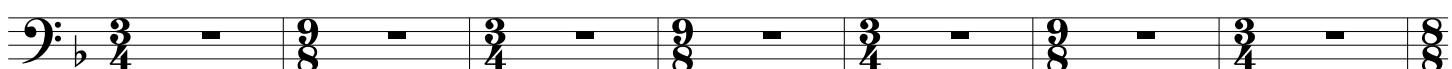
260



267



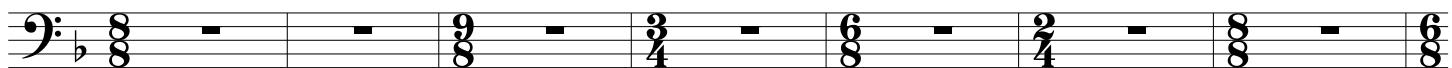
274



I- BREHME

6

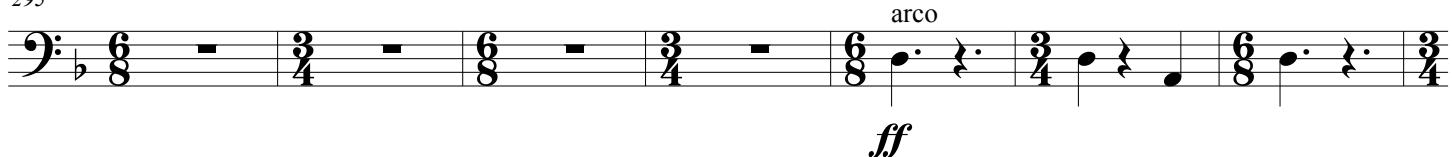
281



288



295



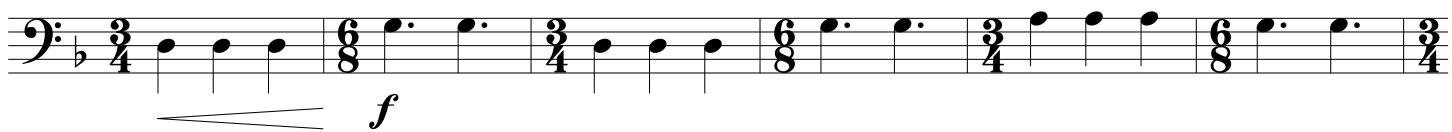
302



308



314



320



326



Four dances from Iberia

(for accordion and string orchestra)

II- SAUDADE ÁRTICA

(2016)

Gorka Hermosa

(1976-)

Andante tranquilo ($\text{♩} = \text{c. } 76$)

Cello

4

b_\flat

pp pp pp

pp pp pp

Andante doliente ($\text{♩} = \text{c. } 96$)

6

pizzicato

pp sempre simile mf

12

mf f

17

mf f

22

f f $sempre simile$

27

ff ff ff ff ff

$arco$ pp

32

pp pp

3

Allegro (M.M. $\text{♩} = \text{c. } 150$)

37

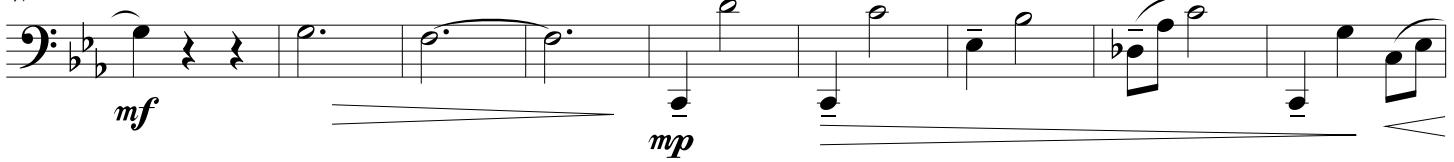
p mp

©

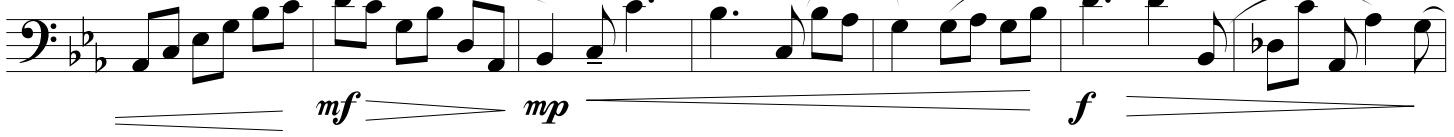
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Edition last revised on 9/1/2016

II- SAUDADE ÁRTICA

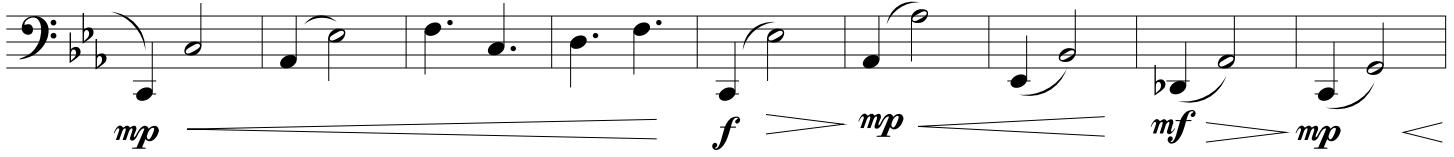
2
47



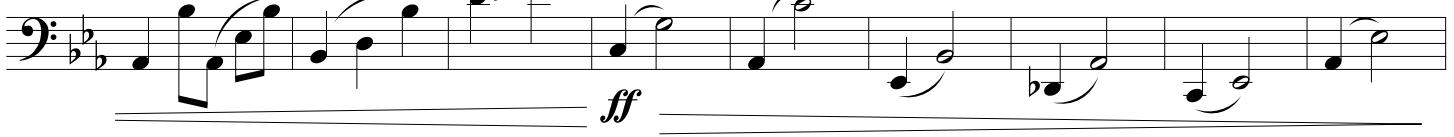
56



63

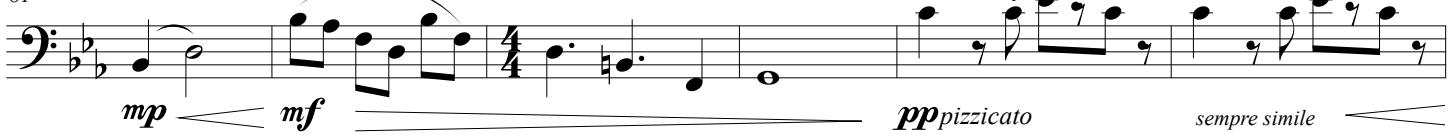


72

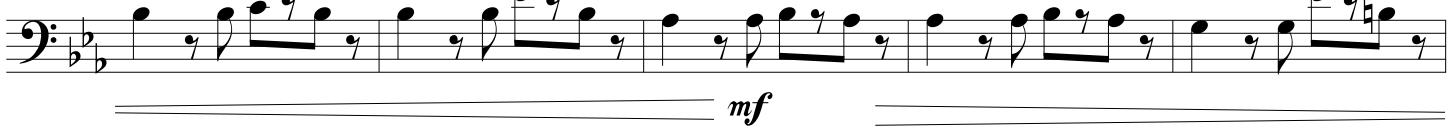


Andante doliente ($\text{♩} = \text{c. } 96$)

81



87



92



97



102



107



Four dances from Iberia

(for accordion and string orchestra)

III - ZELAIA

(2016)

Gorka Hermosa
(1976-)

Allegro (M.M. $\frac{4}{4}$ = c. 224)

Cello

The musical score for the Cello part consists of eight staves of music. Staff 1 starts with a forte dynamic (f) and includes slurs and grace notes. Staff 2 begins at measure 10 with eighth-note patterns and slurs. Staff 3 starts at measure 17 with sixteenth-note patterns and slurs. Staff 4 begins at measure 31 with pizzicato strokes and slurs. Staff 5 starts at measure 39 with arco strokes and slurs. Staff 6 begins at measure 48 with eighth-note patterns and slurs. Staff 7 starts at measure 64 with eighth-note chords and slurs. Staff 8 begins at measure 72 with eighth-note chords and slurs.

© Ediciones Nubero

Composed in 2008. Orchestrated in 2016.

Based on traditional melodies from Nafarroa popularized by the accordionist Enrike Zelaia.

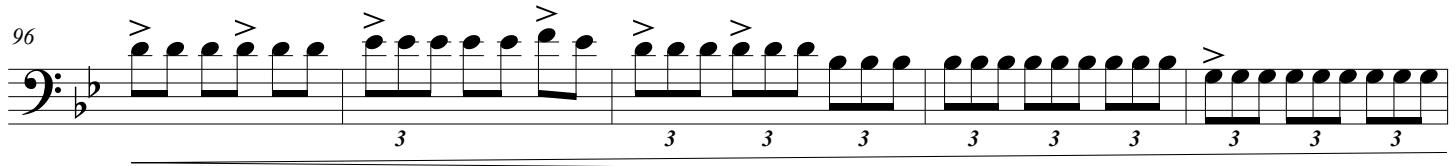
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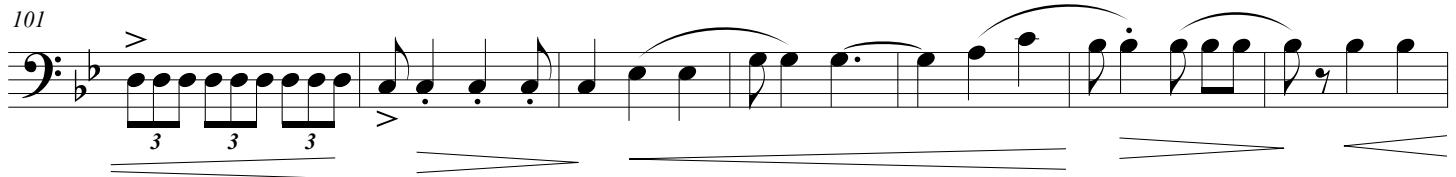
III - ZELAIA

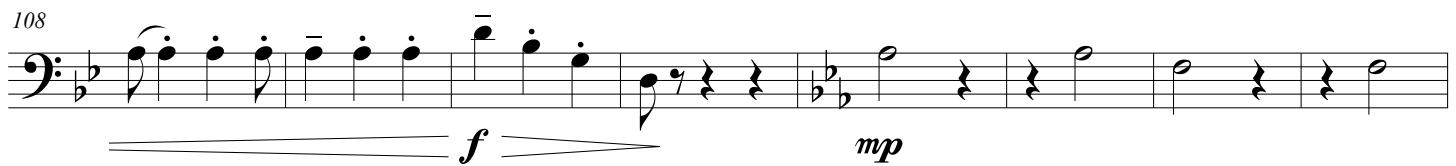
2

80 pizzicato

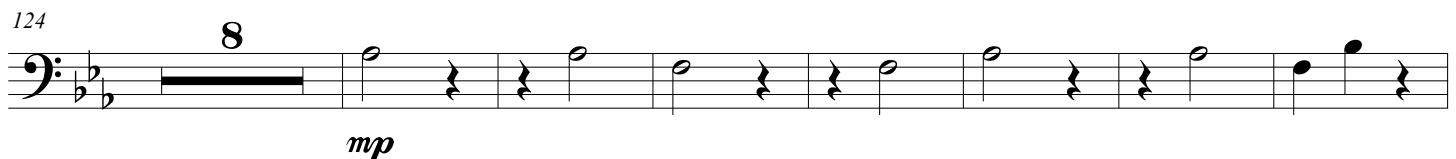

88 arco

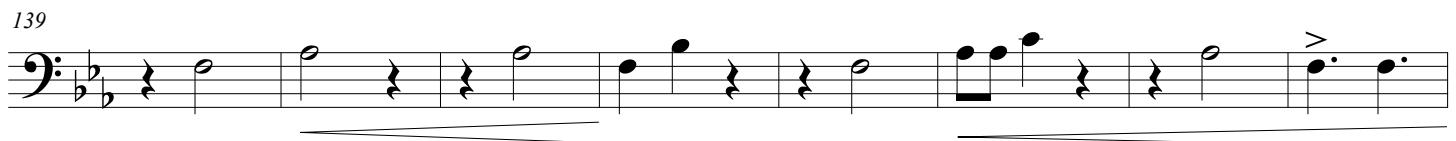

96 

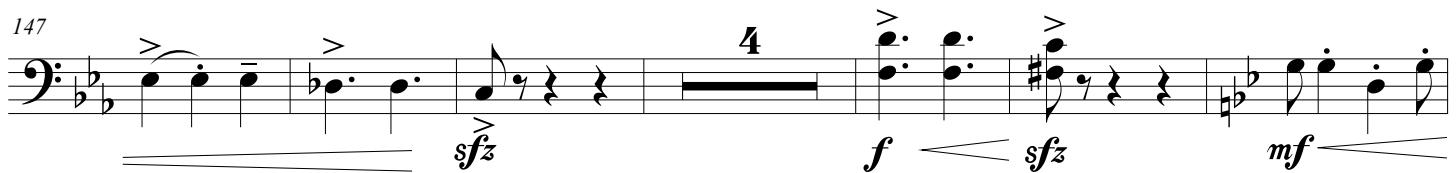
101 

108 

116 

124 8 

139 

147 4 

III - ZELAIA

157

165

172

8 pizzicato

mp

186

arco

mf

195

4

mf

206

214

3

219

f

226

ff

ff

ff p

sffz

Four dances from Iberia

(for accordion and string orchestra)

IV- PACO

(2016)

Flamencamente, sempre senza rubato ($\text{♩} = \text{c. 80}$)

Cello

ff mf f p

6

12

16

22

30

36

42

Gorka Hermosa

(1976-)

©
Edition last revised on 15/1/2016

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.

IV- PACO

2

48 pizzicato

54 >

61 (d=)

68 (d=)

74

78 f

83 15

mf *ff*

percussion in
mp different parts
of the instrument

103

108

113



118



123



128



133



138



143



148

(=)

Con vita ($\text{♩} = \text{c. 120}$)

3

f **mf**

f

f

Musical staff for bassoon. It includes a 3/8 measure with sixteenth-note pairs, a 4/4 measure with eighth-note pairs, and a solo section with sixteenth-note pairs. Dynamics f, mf, and f are indicated.

155

2

f

2

f

Musical staff for bassoon. It features eighth-note pairs and sixteenth-note pairs, with dynamics f and f.

IV- PACO

4

162

3

tutti

pizzicato

176

180

184

189

193

197

201

205

ffz

Four dances from Iberia

for accordion and string orchestra

I- BREHME

(2016)

Gorka Hermosa

(1976-)

Allegro molto ($\text{♩.} = \text{c. 76}$) **(sempre** $\text{♪} = \text{♪}$ **)**

Double bass

p

7

13

19

25

31

37

43

pizzicato

mf

I- BREHME

2

49



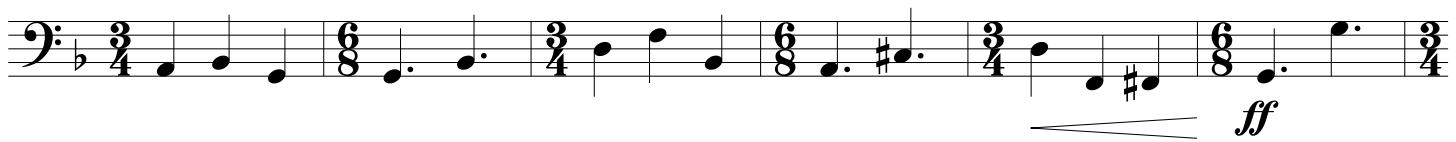
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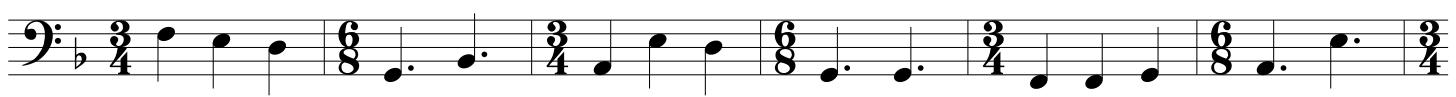
61



67



73



79



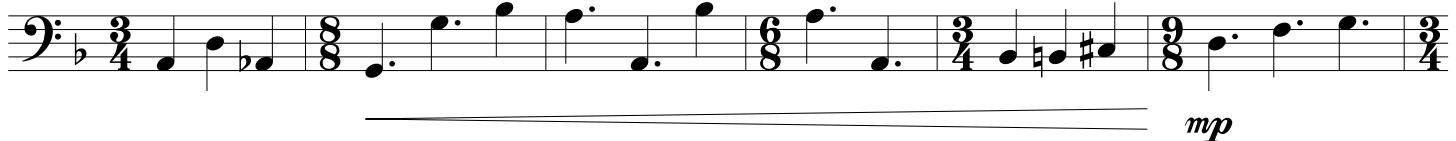
85



91



96



102



107



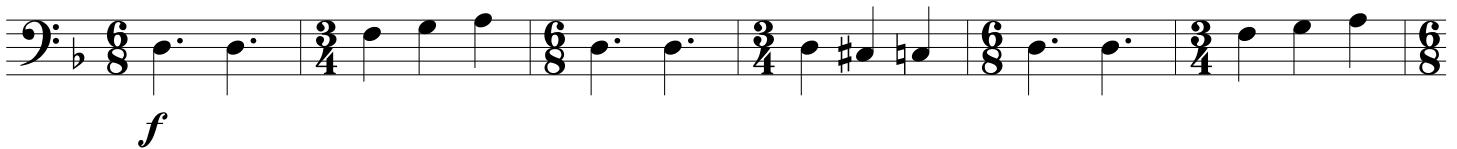
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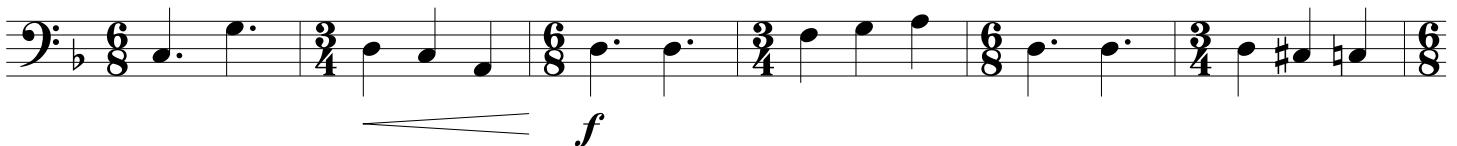
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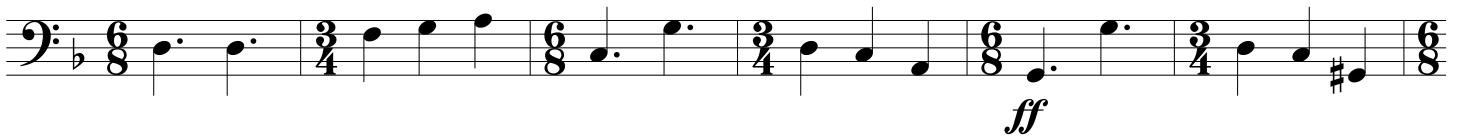
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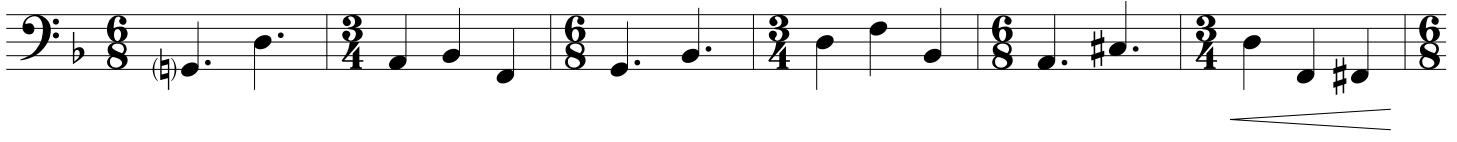
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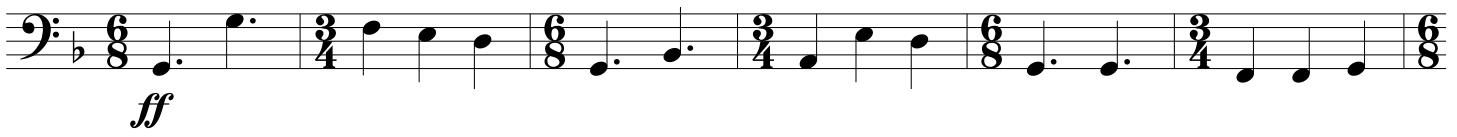
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143



149



I- BREHME

4
155

161

167

173

179

186

192

199

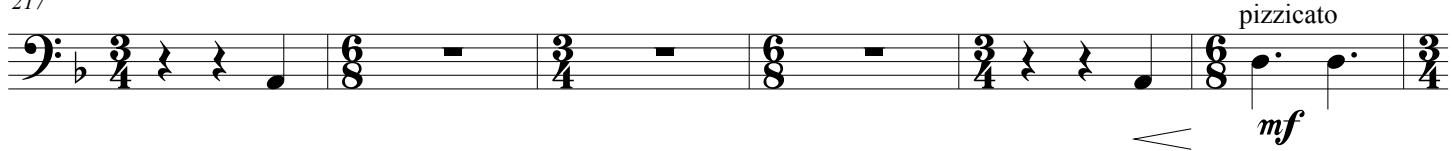
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211

I- BREHME

5

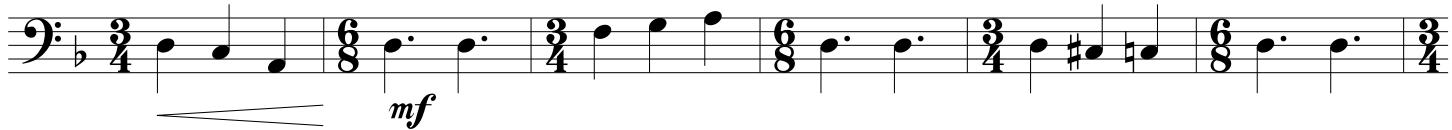
217



223



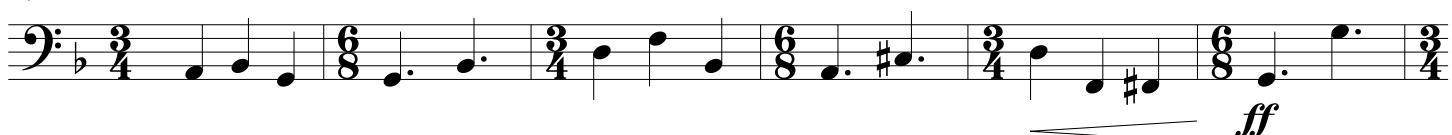
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235



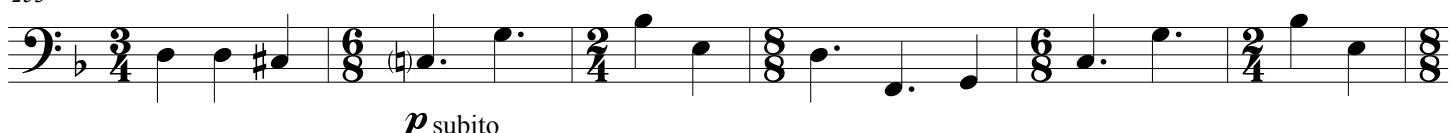
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247



253



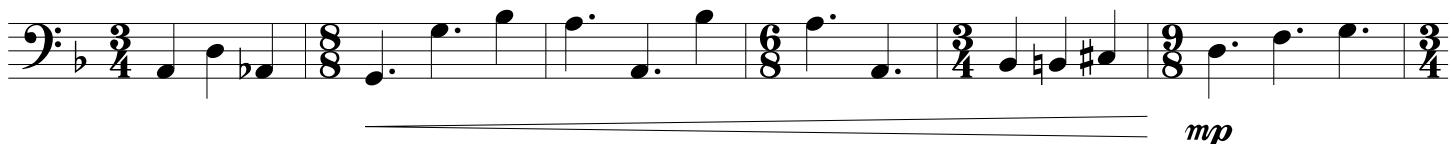
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265



270



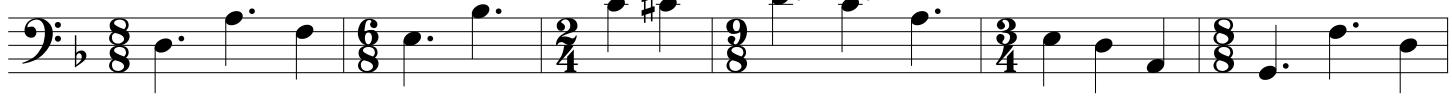
I- BREHME

6
276

281



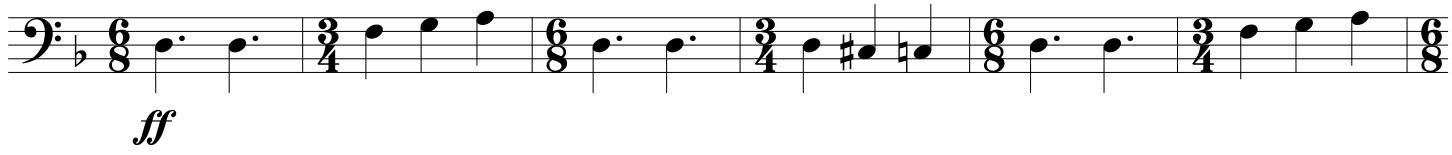
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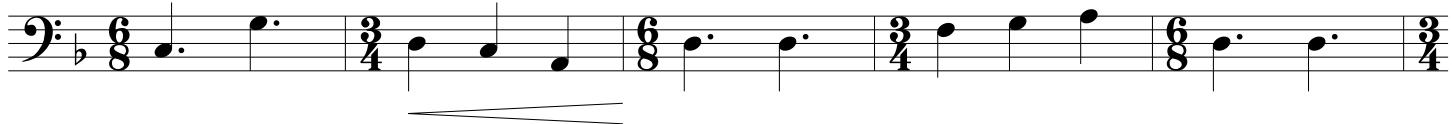
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299



305



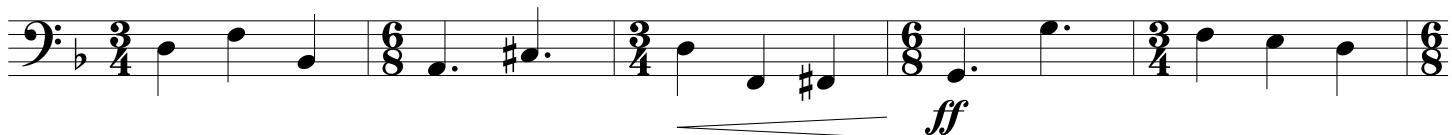
310



315



320



325



Four dances from Iberia

(for accordion and string orchestra)

II- SAUDADE ÁRTICA

(2016)

Gorka Hermosa

(1976-)

Andante tranquilo ($\text{♩} = \text{c. } 76$)

Double Bass

pp $\geqslant \text{pp}$ $\geqslant \text{pp}$ pp

Andante doliente ($\text{♩} = \text{c. } 96$)

pp *pizzicato* mf

12

p

17

mf 3 f 3

22

< f 3

27

ff pp

32

pp $\geqslant \text{pp}$ $\geqslant \text{pp}$ p

Allegro (M.M. $\text{♩} = \text{c. } 150$)

mp



II- SAUDADE ÁRTICA

2
47

56

64

71

78

85 Andante doliente (♩ = c. 96)

90

95

100

Four dances from Iberia

(for accordion and string orchestra)

III - ZELAIA

Allegro (M.M. $\text{♩} = \text{c. } 224$)

(2016)

Gorka Hermosa

(1976-)

Double bass

6 pizzicato simile

mf

13

20 8

f *mf*

34

42

51 12

mf

69

76

f *mf*



Ediciones Nubero

Composed in 2008. Orchestrated in 2016.

Based on traditional melodies from Nafarroa popularized by the accordionist Enrike Zelaia.

Edition last revised on 28/2/2016.

III - ZELAIA

2

84

92

100

107

114

122

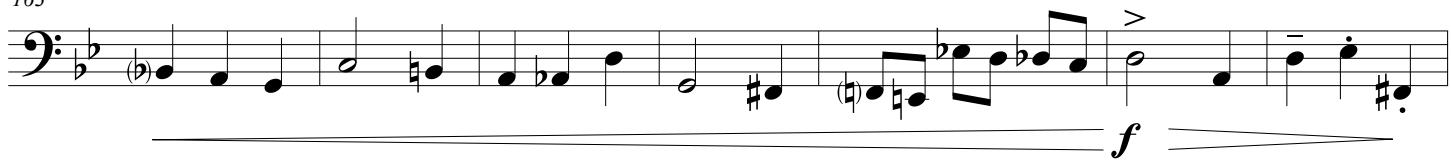
137

145

155

III - ZELAIA

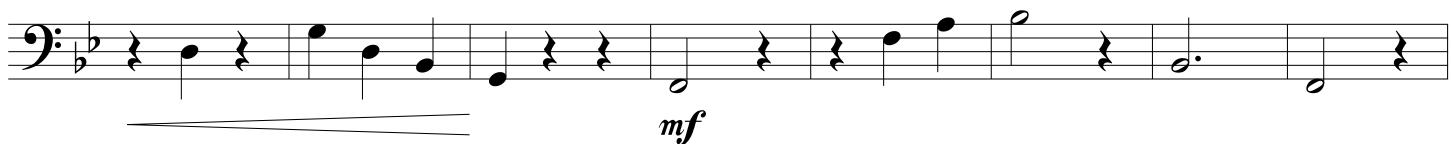
163



170



185



193



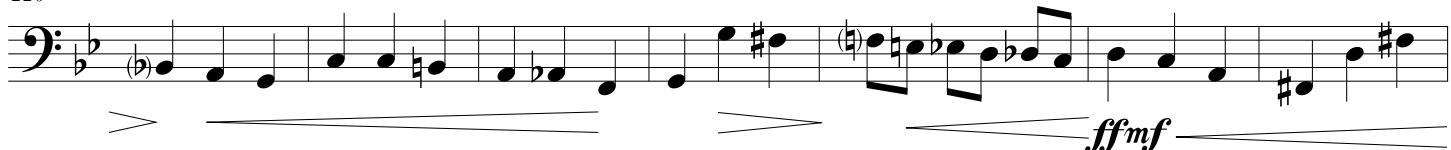
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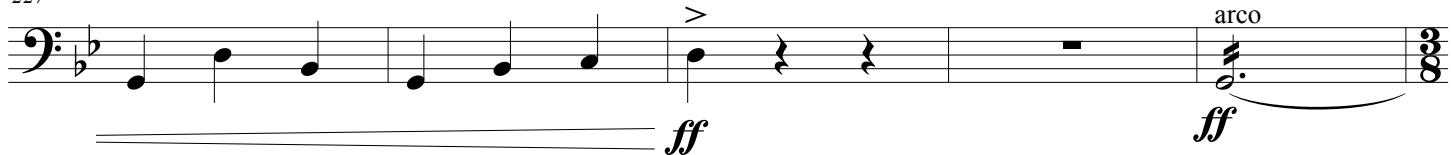
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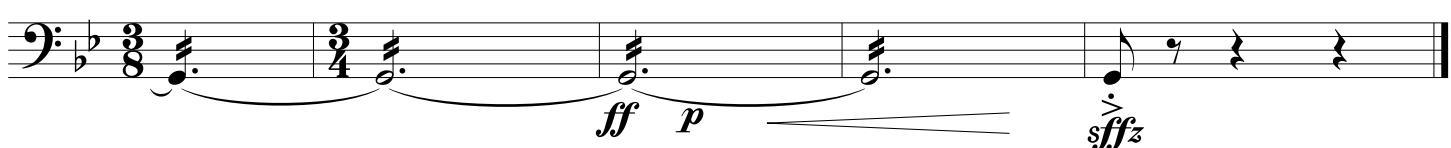
220



227



232



Four dances from Iberia

(for accordion and string orchestra)

IV- PACO

Gorka Hermosa

(1976-)

(2016)

Flamencamente, sempre senza rubato ($\text{♩} = \text{c. } 80$)

sempre pizzicato

($\text{♪}=\text{♩}$)

Double Bass

6

12

19

25

31

37

44

©

Edition last revised on 15/1/2016

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.

IV- PACO

50

57 > (♩=♪) *f* *mf* <*f* > (♩=♪) *ff*

64 (♩=♪) (♩=♪) (♩=♪) *f* *f*

70 (♩=♪) > (♩=♪) *f* > (♩=♪) *ff*

76 > (♩=♪) *ff*

82 *f* *mf* <*ff* *mp* percussion in different parts of the instrument

89

96

103

110

117



124



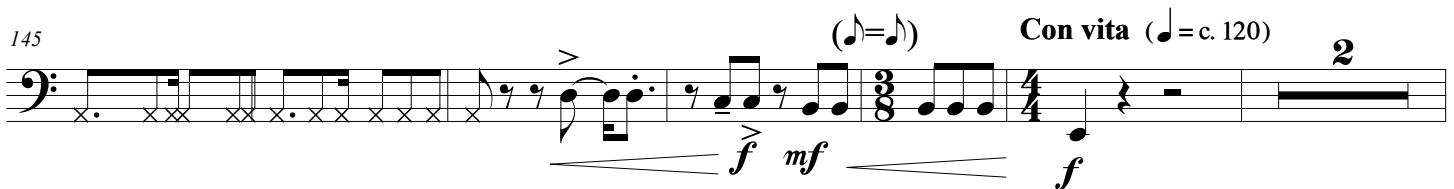
131



138



145



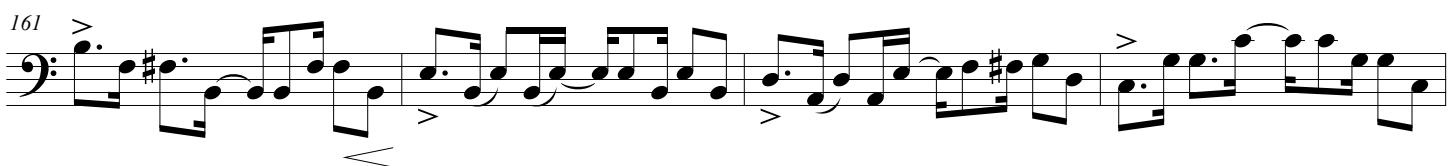
153



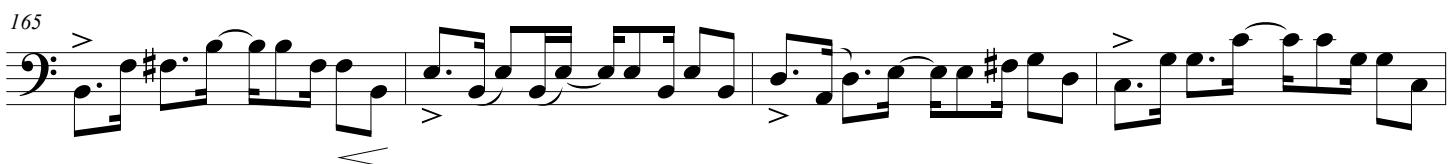
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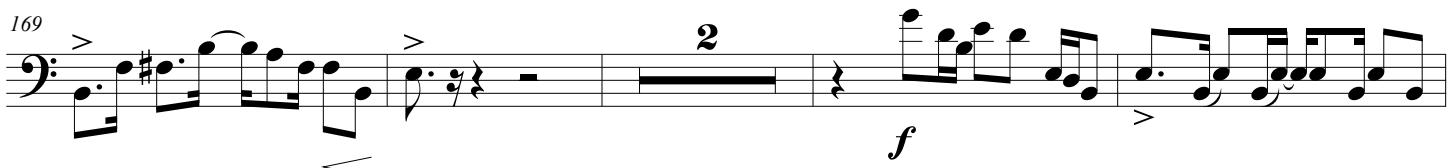
161



165



169



IV- PACO

175

179

183

187

192

196

200

204

The sheet music for 'IV- PACO' features a bassoon part across eight staves. Measure 175 shows a pattern of eighth and sixteenth notes with slurs. Measure 179 continues this pattern. Measure 183 includes a dynamic 'f' and a grace note. Measure 187 has three measures of eighth-note pairs followed by a sixteenth-note pattern. Measure 192 is another sixteenth-note pattern. Measure 196 shows eighth-note pairs again. Measure 200 is a sixteenth-note pattern. Measure 204 concludes with a sixteenth-note pattern and a dynamic 'sfz'.