

Arrangement dedicated  
to Anja Jagodic

# Four dances from Iberia

for accordion and string quartet

## I - BREHME

(2011-2019)

Gorka Hermosa

(1976- )

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

Accordion

Violin I

Violin II

Viola

Cello

*p leggiero sempre*

*pizz.*

*f*

*p*

*p* *con legno*

10

11

12

Vln. I

Vln. II

Vla.

Vc.

10

11

12

## I - BREHME

2

17

2

17

Vln. I      *p arco*

Vln. II      *p*

Vla.

Vc.

25

*mp*

25

Vln. I

Vln. II      *fp*

Vla.      *mp*

Vc.

## I - BREHME

3

34

Vln. I

Vln. II

Vla.

Vc.

41

Vln. I

Vln. II

Vla.

Vc.

# I - BREHME

4

48

*mf* Dm9      m      /D C# C      Dm9      /A      C9 M

Vln. I

Vln. II

Vla.

Vc. *arco*

55

Dm9      *mf* Dm9      /A      Dm9      /D C# C      Dm9      /A

Vln. I

Vln. II

Vla.

Vc. *mf*

## I - BREHME

5

62

C9      Dm9      Gm9      Dm9      Gm9      A7b9

Vln. I

Vln. II

Vla.

Vc.

68

Gm9 simile (standard basses)      A7b9      Dm9      ff Gm9      Dm9      Gm9

Vln. I

Vln. II

Vla.

Vc.

# I - BREHME

6

75

Vln. I

Vln. II

Vla.

Vc.

A7b9      Gm9      Dm9      A7b9      Dm9      C9

*molto leggiero*

*p subito*

**p**

82

Vln. I

Vln. II

Vla.

Vc.

Dm9      C9      Dm9      C9

**p**

## I - BREHME

7

88

Vln. I

Vln. II

Vla.

Vc.

94

Vln. I

Vln. II

Vla.

Vc.

# I - BREHME

8

100

Vln. I

Vln. II

Vla.

Vc.

Dm9

Dm9

mp

mp

mp

mp

105

Vln. I

Vln. II

Vla.

Vc.

Dm9

Gm9

A7b9

Dm9

## I - BREHME

9

*110*

Vln. I

Vln. II

Vla.

Vc.

*116*

Vln. I

Vln. II

Vla.

Vc.

# I - BREHME

10

122

Piano

Vln. I

Vln. II

Vla.

Vc.

*mf*

128

Piano

Vln. I

Vln. II

Vla.

Vc.

*f*

## I - BREHME

11

135

Piano: Dm9, /D C# C, Dm9, /A C9, Dm9, Gm9

Vln. I

Vln. II

Vla.

Vc.

142

Piano: Dm9, Gm9, A7b9, Gm9, Dm9, A7b9, Dm9

Vln. I

Vln. II

Vla.

Vc.

I - BREHME

12

149

ff  
Gm9      Dm9      Gm9      A7b9      Gm9      Dm9      A7b9

Vln. I  
ff

Vln. II  
ff

Vla.  
ff

Vc.  
ff

156

Musical score for orchestra, page 156. The score includes parts for Violin I, Violin II, Cello, and Bass. The Violin I part features a melodic line with dynamic markings >, pp, and mp. The Cello and Bass parts provide harmonic support with sustained notes and rhythmic patterns.

## I - BREHME

13

164

Vln. I

Vln. II

Vla.

Vc.

Bassoon

171

Vln. I

Vln. II

Vla.

Vc.

Bassoon

## I - BREHME

14

178

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 178-182. The score includes dynamics (*mf*) and a "Bend" instruction.

Measure 178: Vln. I, Vln. II, Vla., Vc. rest. Measure 179: Vln. I, Vln. II, Vla., Vc. rest. Measure 180: Vln. I, Vln. II, Vla., Vc. rest. Measure 181: Vln. I, Vln. II, Vla., Vc. rest. Measure 182: Vln. I, Vln. II, Vla., Vc. rest.

183

p

*leggiero sempre*

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 183-187. The score includes dynamics (*p*) and measure repeat signs.

Measure 183: Vln. I, Vln. II, Vla., Vc. rest. Measure 184: Vln. I, Vln. II, Vla., Vc. rest. Measure 185: Vln. I, Vln. II, Vla., Vc. rest. Measure 186: Vln. I, Vln. II, Vla., Vc. rest. Measure 187: Vln. I, Vln. II, Vla., Vc. rest.

## I - BREHME

15

189

Vln. I

Vln. II

Vla.

Vcl.

*p arco*

*mp*

*sempre simile*

195

Vln. I

Vln. II

Vla.

Vcl.

*mp*

*p*

*mp*

*p*

## I - BREHME

16

201

16

201

Treble, Bass, Violin I, Violin II, Viola, Cello

ff

fp

Vln. I

Vln. II

Vla.

Vc.

207

Vln. I

Vln. II

Vla.

Vc.

207

Vln. I

Vln. II

Vla.

Vc.

mp

fp

## I - BREHME

17

214

Vln. I

Vln. II

Vla.

Vc.

221

Vln. I

Vln. II

Vla.

Vc.

# I - BREHME

18

228

Piano: C9, Dm9, *mf* Dm9, /A, Dm9, /D, C# C, Dm9.

Vln. I, Vln. II, Vla., Vc.: *mf*

235

Piano: /A, C9, Dm9, *f* Gm9, Dm9, Gm9, A7b9.

Vln. I, Vln. II, Vla., Vc.: *f*, *ff*

## I - BREHME

19

242

Vln. I

Vln. II

Vla.

Vc.

249

Vln. I

Vln. II

Vla.

Vc.

## I - BREHME

20

256

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) from measure 20 to 256. The score shows various rhythmic patterns and dynamics. The instrumentation includes Violin I, Violin II, Cello, and Double Bass.

262

262

Continuation of the musical score for strings (Vln. I, Vln. II, Vla., Vc.) from measure 262 onwards. The score shows a continuation of the rhythmic patterns and dynamics established earlier.

267

Vln. I

Vln. II

Vla.

Vc.

272

Vln. I

Vln. II

Vla.

Vc.

*mp* Dm9      Dm9

*tr*

*mp*

*mp*

*mp*

*mp*

## I - BREHME

22

278

Vln. I

Vln. II

Vla.

Vc.

283

Vln. I

Vln. II

Vla.

Vc.

## I - BREHME

23

289

Vln. I

Vln. II

Vla.

Vc.

Dm9      Gm9      A7b9

295

Vln. I

Vln. II

Vla.

Vc.

ff Dm9 /A

tr. tr. tr. tr.

ff

ff

ff

mf

## I - BREHME

24

301

Vln. I

Vln. II

Vla.

Vc.

308

Vln. I

Vln. II

Vla.

Vc.

## I - BREHME

25

315

Bsn. I      Bsn. II      Vln. I      Vln. II      Vla.      Vc.

*f*

*f*

*f*

*ff*

323

Vln. I      Vln. II      Vla.      Vc.

*ff*      *ff*

*ff*

*ff*

# Four dances from Iberia

(for accordion and string quartet)

## II- SAUDADE ÁRTICA

(2014-2019)

Gorka Hermosa

(1976- )

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

Accordion

Violin I

Violin II

Viola

Cello

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

Vln. I

Vln. II

Vla.

Vc.

©

Ediciones Nubero

Edition last revised on 9/1/2019

cello part arranged by Javier Mayor and transcribed by Anja Jagodic.

II- SAUDADE ÁRTICA

2

12

Vln. I

Vln. II

Vla.

Vc.

p

3

12

Vln. I

Vln. II

Vla.

Vc.

p

3

17

Vln. I

Vln. II

Vla.

Vc.

mf

3

f

17

Vln. I

Vln. II

Vla.

Vc.

mp

3

f

mf

3

f

mf

3

f

II- SAUDADE ÁRTICA

3

22

Vln. I

Vln. II

Vla.

Vc.

22

f

ff

*sempre simile*

f

*sempre simile*

f

26

Vln. I

Vln. II

Vla.

Vc.

26

ff

ff 3

ff

ff

ff 3

II- SAUDADE ÁRTICA

4

29

Vln. I

Vln. II

Vla.

Vc.

pp

pp arco

pp arco

pp

33

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

## II- SAUDADE ÁRTICA

5

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

 Standard Basses

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



45



II- SAUDADE ÁRTICA

6

52

Vln. I

Vln. II

Vla.

Vc.

59

Vln. I

Vln. II

Vla.

Vc.

## II- SAUDADE ÁRTICA

7

65

Vln. I

Vln. II

Vla.

Vc.

71

Vln. I

Vln. II

Vla.

Vc.

II- SAUDADE ÁRTICA

8

78

Vln. I

Vln. II

Vla.

Vc.

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

85

Vln. I

Vln. II

Vla.

Vc.

## II- SAUDADE ÁRTICA

9

89

Vln. I

Vln. II

Vla.

Vc.

94

Vln. I

Vln. II

Vla.

Vc.

II- SAUDADE ÁRTICA

10

100

## II- SAUDADE ÁRTICA

11

106

Vln. I

Vln. II

Vla.

Vc.

109

Vln. I

Vln. II

Vla.

Vc.

# Four dances from Iberia

(for accordion and string quartet)

## III - ZELAIA

(2008-2019)

**Gorka Hermosa**

(1976-)

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

Violin I  
Violin II  
Viola  
Cello

**f** **Gm9** **D7b9** **f** **sfp** **sfz** **f** **Gm9** **f** **mf** **Cm9**

**f** **mf**

**Acc.** **9**

**Gm9** **G7** **Cm9** **Adis7**

**Vln. I**  
**Vln. II**  
**Vla.**  
**Vc.**



Ediciones Nubero

Composed in 2008. Arranged in 2019.

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

Edition last revised on 9/1/2019.

### III - ZELAIA

2

Musical score for measures 17-18 of section III. The score includes parts for Acc., Vln. I, Vln. II, Vla., and Vc. Measure 17 starts with a Gm9 chord, followed by D7b9, and then Gm9 again. Measure 18 begins with a dynamic *f*.

Musical score for measures 25-26 of section III. The score includes parts for Acc., Vln. I, Vln. II, Vla., and Vc. Measure 25 features chords Cm9, D7b9, and Gm9. Measure 26 includes pizzicato markings for all parts.

## III - ZELAIA

3

33

Acc.

Vln. I

Vln. II

Vla.

Vc.

Cm9      D7b9      Gm9

41

Acc.

Vln. I

Vln. II

Vla.

Vc.

## III - ZELAIA

4

50

Acc.

Vln. I

Vln. II

Vla.

Vcl.

Eb/F      F/Bb      Eb/F      F/Bb

*mf*

3

59

Acc.

Vln. I

Vln. II

Vla.

Vcl.

Eb/F      F/Bb

*mf*

*mf*

*p*

*mp*      *mf*      *mf*

## III - ZELAIA

5

67

Vln. I

Vln. II

Vla.

Vcl.

75

Vln. I

Vln. II

Vla.

Vcl.

### III - ZELAIA

6

83

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

Vln. I

Vln. II arco

Vla. arco

Vc. arco

92

Acc. Eb/F F/Bb Gm9 Cm9 Gm9

Vln. I

Vln. II

Vla.

Vc. simile

## III - ZELAIA

99

Acc.

Vln. I

Vln. II

Vla.

Vc.

G7

Cm9

A7b9

106

Acc.

Vln. I

Vln. II

Vla.

Vc.

Gm9

D7b9

f

Gm9

f

f

f

f

## III - ZELAIA

8

112

Acc. {

Vln. I      *mp*

Vln. II      *mp*

Vla.      *mp*

Vc.      *mp*

120

Acc. {

Vln. I

Vln. II

Vla.

Vc.

*mf* Ab/Bb      Bb/Eb      Ab/Bb

## III - ZELAIA

129

Acc.

Vln. I

Vln. II

Vla.

Vc.

Bb/Eb

Ab/Bb

Bb/Eb

Ab/Bb

*mp*

*mp*

*mp*

*mp*

*mp*

137

Acc.

Vln. I

Vln. II

Vla.

Vc.

Bb/Eb

Ab/Bb

Bb/Eb

Ab/Bb

*mp*

*mp*

*mp*

*mp*

*mp*

III - ZELAIA

153

Acc. { Bb/Eb

Vln. I

Vln. II

Vla.

Vc.

Bb/Eb

D7b9 Gm9 Cm9 D7b9 Dm9

f sfz mf

f sfz mf

f sfz mf

f > > f sfz mf

simile

## III - ZELAIA

11

160

Acc.

Gm9 G7 Cm9 A7b9 Gm9

Vln. I

Vln. II

Vla.

Vc.

168

Acc.

D7b9 Gm9 f Cm9

Vln. I

Vln. II

Vla.

Vc.

### III - ZELAIA

12

176

Acc.

D7b9      Gm9

Vln. I

Vln. II

Vla.

Vc.

pizzicato

*mp*

pizzicato

*mp*

*mp* pizzicato

*mp*

pizzicato

*mp*

183

Acc.

Cm9      D7b9      Gm9

Vln. I

Vln. II

Vla.

Vc.

arco

*mf*

arco

*mf*

*mf* arco

*mf*

arco

*mf*

## III - ZELAIA

13

192

Acc.

Vln. I

Vln. II

Vla.

Vc.

201

Eb/F

F/Bb

Eb/F

F/Bb

Acc.

Vln. I

Vln. II

Vla.

Vc.

III - ZELAIA

216

Acc.

Vln. I

Vln. II

Vla.

Vc.

### III - ZELAIA

15

Acc. { Gm9 D7b9 ffmf Gm9 D7b9 ff

Vln. I ffmf ff

Vln. II ff mf ff

Vla. ff mf ff

Vc. ff mf ff

223

Acc. ff' sffz

Vln. I ff p sffz

Vln. II ff p sffz

Vla. ff p sffz

Vc. ff ff p sffz

230

# Four dances from Iberia

(for accordion and string quartet)

## IV- PACO

(2013-2019)

Gorka Hermosa

(1976- )

8

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

Accordion

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.



Edition last revised on 9/1/2019

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 .

Cello part arranged by Javier Mayor and Gorka Hermosa

and transcribed by Anja Jagodic.

## IV- PACO

2

8

Vln. I

Vln. II

Vla.

Vc.

13

13

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

3

16 *simile*

Vln. I

Vln. II

Vla.

Vc.

18

Vln. I solo

tutti

Vln. II

Vla.

Vc.

## IV- PACO

4

22

Vln. I

Vln. II

Vla.

Vc.

22

*mf*

*ricochet*

*3*

*3*

*3*

*mp*

*normal bellow*

23

*mf*

*3*

*3*

*3*

*mp*

26

Vln. I

Vln. II

Vla.

Vc.

26

*mf*

*ricochet*

*3*

*3*

*normal bellow*

*mf*

27

*solo*

*mf*

*mf*

*mf*

IV- PACO

5

30

Vln. I

Vln. II

Vla.

Vc.

34

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

6  
38

Vln. I  
Vln. II  
Vla.  
Vc.

42

Vln. I  
Vln. II  
Vla.  
Vc.

## IV- PACO

7

46

Vln. I

Vln. II

Vla.

Vc.

49

*normal bellow*

Vln. I

pizzicato

Vln. II

*f*

Vla.

*f*

Vc.

## IV- PACO

8

54

Vln. I

Vln. II

Vla.

Vc.

58

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

8

62

ff  $\frac{3}{8}$  mf

**B**

9

67

f

ff

**B**

Vln. I

Vln. II

Vla.

Vc.

f

## IV- PACO

10

70

Vln. I

Vln. II

Vla.

Vc.

74

Vln. I

Vln. II

Vla.

Vc.

IV- PACO

11

78

78

Vln. I *f*

Vln. II

Vla.

Vc.

82

Loco

Vln. I

Vln. II

Vla.

Vc.

*mp* percussion in different parts of the instrument

## IV- PACO

12

87

Vln. I      *mp* percussion in different parts of the instrument

Vln. II

Vla.

Vc.

92

92

Vln. I      *mp* percussion in different parts of the instrument

Vln. II

Vla.

Vc.

## IV- PACO

96

13

Vln. I

Vln. II

Vla.

Vc.

99

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

14

104

Vln. I

Vln. II

Vla.

Vc.

*mp* percussion in  
different parts  
of the instrument

110

**f**

110

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

15

*II3*

Vln. I

Vln. II

Vla.

Vc.

*II5*

Vln. I

Vln. II

Vla.

Vc.

*div*

## IV- PACO

16

119

Musical score for strings and basso continuo. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Bass). The music is in common time, key signature of one sharp. Measures 119-120 show a rhythmic pattern of eighth and sixteenth notes. Measure 120 includes a dynamic instruction '3' over the first three measures and '4' over the last two. Measure 121 begins with a melodic line in the upper strings.

119

Vln. I

Vln. II

Vla.

Vc.

124

124

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings and basso continuo. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Bass). The music is in common time, key signature of one sharp. Measures 124-125 show a rhythmic pattern of eighth and sixteenth notes. Measure 125 includes a dynamic instruction 'div' (divide) over the last measure. Measure 126 begins with a melodic line in the upper strings.

Musical score for strings and basso continuo. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Bass). The music is in common time, key signature of one sharp. Measures 124-125 show a rhythmic pattern of eighth and sixteenth notes. Measure 125 includes a dynamic instruction 'div' (divide) over the last measure. Measure 126 begins with a melodic line in the upper strings.

## IV- PACO

17

Loco

hit the right keyboard with the palm of the right hand

*mf*

hit the left keyboard with the palm of the left hand

129

Vln. I

Vln. II

Vla.

Vc.

solo

133

133

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

18

136

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 136. The score shows various rhythmic patterns with 'x' and '>' markings. Measures 1-4 show eighth-note patterns. Measure 5 starts with a forte dynamic (f) and sixteenth-note patterns. Measures 6-7 show eighth-note patterns.

8

140

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 140. The score shows eighth-note patterns with '<' and '>' markings. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measure 5 starts with a sixteenth-note pattern and ends with a circled note head.

## IV- PACO

19

145

Vln. I

Vln. II

Vla.

Vc.

tutti

148

*ricochet* (♩=♩)

Con vita (♩= c. 120)

*f* *normal bellow*

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

20

151

5

Vln. I

151

Vln. II

Vla.

Vc.

*f*

154

Vln. I

154

Vln. II

Vla.

Vc.

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

## IV- PACO

21

157

Vln. I

Vln. II

Vla.

Vc.

158

160

Vln. I

Vln. II

Vla.

Vc.

161

## IV- PACO

22

163

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 22, ending of section IV-PACO.

The score consists of four staves:

- Vln. I:** Rests throughout the first two measures, then begins a rhythmic pattern of eighth-note pairs starting at measure 163.
- Vln. II:** Rests throughout the first two measures, then begins a rhythmic pattern of eighth-note pairs starting at measure 163.
- Vla. (Cello):** Rests throughout the first two measures, then begins a rhythmic pattern of eighth-note pairs starting at measure 163.
- Vc. (Bass):** Rests throughout the first two measures, then begins a rhythmic pattern of eighth-note pairs starting at measure 163.

Measure 163 starts with a dynamic of **f**.

166

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 166, beginning of section IV-PACO.

The score consists of four staves:

- Vln. I:** Starts with a rhythmic pattern of eighth-note pairs.
- Vln. II:** Starts with a rhythmic pattern of eighth-note pairs.
- Vla. (Cello):** Rests throughout the measure.
- Vc. (Bass):** Starts with a rhythmic pattern of eighth-note pairs.

## IV- PACO

169

p subito

Vln. I

Vln. II

Vla.

Vc.

23

171

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

24

173

8

*f*

Vln. I

Vln. II

Vla.

Vc.

pizzicato

*f*

pizzicato

*f*

pizzicato

*f*

pizzicato

175

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

25

177

Vln. I

Vln. II

Vla.

Vc.

180

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

26

183

Vln. I

Vln. II

Vla.

Vc.

186

186

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

27

189

Vln. I

Vln. II

Vla.

Vc.

193

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

28

196

Vln. I

Vln. II

Vla.

Vc.

199

Vln. I

Vln. II

Vla.

Vc.

## IV- PACO

29

202

Vln. I

Vln. II

Vla.

Vc.

204

Vln. I

Vln. II

Vla.

Vc.

*Arrangement dedicated  
to Anja Jagodic*

## **Four dances from Iberia**

*for accordion and string quartet*

# I- BREHME

(2011-2019)

Gorka Hermosa

(1976- )

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

Musical score for Accordion:

Accordions

Measures 1-10:

Top staff:  $\text{G} \quad 6/8 - \frac{3}{4} - \frac{6}{8} - \frac{3}{4} - \frac{6}{8} - \frac{3}{4} - \frac{6}{8} - \frac{3}{4} - \frac{6}{8}$

Bottom staff:  $\text{B} \quad \text{b} \quad 6/8 - \frac{3}{4} - \frac{6}{8} - \frac{3}{4} - \frac{6}{8} - \frac{3}{4} - \frac{6}{8} - \frac{3}{4} - \frac{6}{8}$

Musical score for piano, page 10, measures 9-10. The score consists of two staves. The top staff uses a treble clef, a B-flat key signature, and a common time signature. Measure 9 starts with a forte dynamic (Forte) followed by a measure of eighth-note pairs. Measure 10 begins with a dynamic instruction *p leggiero sempre*. The bottom staff uses a bass clef, a B-flat key signature, and a common time signature. Both staves feature a repeating pattern of eighth-note pairs. Measure 10 concludes with a dynamic instruction **B** (standard basses). The page number "10" is located at the bottom right.

Musical score for piano, page 15, measures 15-16. The score consists of two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. It features a sixteenth-note pattern followed by a measure of common time with a sustained note. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. It features eighth-note patterns followed by a measure of common time with a sustained note. The measures are separated by vertical bar lines.

Musical score for piano, page 10, measures 22-29. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 22 starts with a whole rest followed by a measure in common time with an eighth note. Measures 23-24 are common time with quarter notes. Measures 25-26 are in 6/8 time with eighth-note patterns. Measure 27 is in 3/4 time with eighth-note chords. Measures 28-29 are in 6/8 time with eighth-note patterns. The dynamic marking *mp* is placed between measures 26 and 27.

Musical score for piano, page 10, measures 28-30. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by '4'). Measure 28 starts with a half note G. Measures 29 and 30 show eighth-note patterns: measure 29 has a sixteenth-note pattern (two groups of four notes), and measure 30 has a sixteenth-note pattern (two groups of three notes). The bottom staff uses a bass clef, a key signature of one sharp (F#), and a common time (indicated by '4'). Measures 28-30 show quarter-note patterns.

## I- BREHME

2  
34

41

47

53

59

65

*mf* Dm9      /A      C9      Dm9      *mf* Dm9      /A      Dm9

*mf* Dm9      Dm9      /D C# C      Gm9      simile (standard basses)

A7b9

## I- BREHME

3

71

77

83

88

93

97

## I- BREHME

4 102

107

Gm9 A7b9 Dm9 C9

112

Dm9 C9 Dm9

117

Gm9 A7b9

122

f Dm9 /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

304

310

316

322

328

# Four dances from Iberia

(for accordion and string quartet)

## II- SAUDADE ÁRTICA

(2014-2019)

Gorka Hermosa

(1976- )

Accordion

Andante tranquilo ( $\text{♩} = \text{c. } 76$ ) 5 8 Andante doliente ( $\text{♩} = \text{c. } 96$ ) pp

9  $\text{mf}$

13  $p$  B ⑧

17  $mf$

21 f

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Edition last revised on 9/1/2019

II- SAUDADE ÁRTICA

25

29

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

6

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

## **Andante doliente** ( $\bullet = \text{c. 96}$ )

85 3

Musical score for piano, page 10, measures 91-92. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 91 starts with a forte dynamic. The right hand plays eighth-note chords in pairs, with measure endings 3 and 3 indicated above the notes. The left hand provides harmonic support. Measure 92 begins with a piano dynamic, followed by a measure ending 3. The right hand continues with eighth-note chords, and the left hand provides harmonic support. Measure 93 starts with a forte dynamic, followed by a measure ending 3.

104

ff

107

*mf*

vibrato.....

# Four dances from Iberia

(for accordion and string quartet)

## III - ZELAIA



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

(2008-2019)

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 dynamic *f*. The bottom staff is in bass clef, C major, 3/4 time. Chords include Gm9, D7b9, sp, sfz, f, Gm9, and mf.

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. Chords include Cm9, Gm9, G7, and 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. Chords include Adis7, Gm9, and 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. Chords include Gm9, f, mf, and 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. Chords include D7b9, Gm9, f, and mf.

©

Ediciones Nubero

Composed in 2008. Arranged in 2019.

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

Edition last revised on 9/1/2019.

### III - ZELAIA

2  
32

Cm9      D7b9      Gm9

38

**12**

*mf*

**12**

Eb/F      F/Bb

56

Eb/F      3      F/Bb      Eb/F

62

F/Bb      15

*mf*

15

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

*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      Db/Eb

147

Cb/Db      Bbb/Cb      *sfsz* Ab/Bb

153

*f*      *sfsz* *mf* D7b9      Gm9      Cm9      D7b9

Bb/Eb

## III - ZELAIA

5

159

G<sub>liss.</sub>

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 quartet)

## IV- PACO

(2013-2019)

Gorka Hermosa

(1976- )

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

8

Accordion

2 (♩=♩) *ricochet*

4 *normal bellow*

9

14

© Edition last revised on 9/1/2019

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"

Cello 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*  
*normal bellow*

24

## IV- PACO

3

*ricochet*

27

normal  
bellow

*mf*

30

31

32

33

34

35

36

37

38

39

40

41

IV- PACO

4

Musical score for piano, page 10, measures 44-51. The score consists of two staves. The top staff is in treble clef and has a dynamic marking of *mf*. The bottom staff is in bass clef and has a dynamic marking of *p*. The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes or dots indicating specific performance techniques.

Musical score for piano, page 51, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1: Treble staff has eighth-note pairs (A, C#), (B, D), (A, C#). Bass staff has eighth-note pairs (D, F#), (E, G), (D, F#). Measure 2: Treble staff has eighth-note pairs (B, D), (A, C#), (B, D). Bass staff has eighth-note pairs (E, G), (F#, A), (E, G). Measure 3: Treble staff has eighth-note pairs (A, C#), (B, D). Bass staff has eighth-note pairs (D, F#), (E, G), (D, F#). Measure 4: Treble staff has eighth-note pairs (B, D), (A, C#), (B, D). Bass staff has eighth-note pairs (E, G), (F#, A), (E, G).

Musical score for piano, page 10, system 55. The score consists of two staves. The upper staff is in treble clef and shows a melodic line with eighth-note pairs and quarter notes. The lower staff is in bass clef and features a harmonic bass line. Measure 55 begins with a melodic phrase in the treble staff, followed by a dynamic instruction *f*. The bass staff continues with sustained notes and rhythmic patterns. The score is annotated with various performance markings, including slurs, grace notes, and dynamic changes.

59

*mf*      *ricochet*      *ff*      *normal bellow*

3      3      3

8  
(= =)

*ff*      *mf*

3      3      3

6      8

64

68

71

74

77

## IV- PACO

6

80

83

*ricochet*<sup>3</sup>

*mf*

*normal ff bellow*

*mf*

87

*p*

*mp*

91

*3 3*

*3*

*mf*

*p*

94

*mf*

## IV- PACO

7

97

Two staves of musical notation. The top staff uses a treble clef and has six measures. The first measure contains six eighth notes with a fermata over the third note. The second measure contains six eighth notes with a fermata over the fourth note. The third measure contains six eighth notes with a fermata over the fifth note. The fourth measure contains six eighth notes with a fermata over the sixth note. The fifth measure contains six eighth notes with a fermata over the first note. The sixth measure contains six eighth notes with a fermata over the second note. The bottom staff uses a bass clef and has three measures. The first measure contains a rest. The second measure contains a rest. The third measure contains a rest.

99

Two staves of musical notation. The top staff uses a treble clef and has five measures. The first measure contains a sixteenth-note pattern with a fermata over the eighth note. The second measure contains a sixteenth-note pattern with a fermata over the eighth note. The third measure contains a sixteenth-note pattern with a fermata over the eighth note. The fourth measure contains a sixteenth-note pattern with a fermata over the eighth note. The fifth measure contains a sixteenth-note pattern with a fermata over the eighth note. The bottom staff uses a bass clef and has three measures. The first measure contains a rest. The second measure contains a rest. The third measure contains a rest.

103

Two staves of musical notation. The top staff uses a treble clef and has six measures. The first measure contains a sixteenth-note pattern with a fermata over the eighth note. The second measure contains a sixteenth-note pattern with a fermata over the eighth note. The third measure contains a sixteenth-note pattern with a fermata over the eighth note. The fourth measure contains a sixteenth-note pattern with a fermata over the eighth note. The fifth measure contains a sixteenth-note pattern with a fermata over the eighth note. The sixth measure contains a sixteenth-note pattern with a fermata over the eighth note. The bottom staff uses a bass clef and has three measures. The first measure contains a rest. The second measure contains a rest. The third measure contains a rest.

108

Two staves of musical notation. The top staff uses a treble clef and has four measures. The first measure contains a sixteenth-note pattern with a fermata over the eighth note. The second measure contains a sixteenth-note pattern with a fermata over the eighth note. The third measure contains a sixteenth-note pattern with a fermata over the eighth note. The fourth measure contains a sixteenth-note pattern with a fermata over the eighth note. The bottom staff uses a bass clef and has three measures. The first measure contains a rest. The second measure contains a rest. The third measure contains a rest.

112

Two staves of musical notation. The top staff uses a treble clef and has four measures. The first measure contains a sixteenth-note pattern with a fermata over the eighth note. The second measure contains a sixteenth-note pattern with a fermata over the eighth note. The third measure contains a sixteenth-note pattern with a fermata over the eighth note. The fourth measure contains a sixteenth-note pattern with a fermata over the eighth note. The bottom staff uses a bass clef and has three measures. The first measure contains a rest. The second measure contains a rest. The third measure contains a rest.

## IV- PACO

8

114

Musical score for piano, measures 114-129. The score consists of two staves: treble and bass. Measure 114 starts with a key signature of B-flat major (two flats). The melody is primarily in the treble staff, featuring eighth-note patterns with grace notes and slurs. The bass staff has several eighth-note chords. The measure ends with a change in key signature to A major (no sharps or flats). Measure 115 begins in A major with a dynamic of *mf*. The treble staff continues its eighth-note pattern, while the bass staff provides harmonic support with eighth-note chords.

116

*mf*

Musical score for piano, measures 116-129. The score consists of two staves: treble and bass. Measure 116 continues in A major with a dynamic of *mf*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords. Measure 117 begins with a dynamic of *f*. The treble staff continues its eighth-note pattern, while the bass staff provides harmonic support with eighth-note chords. Measure 118 begins with a dynamic of *p*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords. Measure 119 begins with a dynamic of *f*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords.

121

*f*

Musical score for piano, measures 116-129. The score consists of two staves: treble and bass. Measure 116 continues in A major with a dynamic of *mf*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords. Measure 117 begins with a dynamic of *f*. The treble staff continues its eighth-note pattern, while the bass staff provides harmonic support with eighth-note chords. Measure 118 begins with a dynamic of *p*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords. Measure 119 begins with a dynamic of *f*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords.

125

Musical score for piano, measures 116-129. The score consists of two staves: treble and bass. Measure 116 continues in A major with a dynamic of *mf*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords. Measure 117 begins with a dynamic of *f*. The treble staff continues its eighth-note pattern, while the bass staff provides harmonic support with eighth-note chords. Measure 118 begins with a dynamic of *p*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords. Measure 119 begins with a dynamic of *f*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords.

129

Musical score for piano, measures 116-129. The score consists of two staves: treble and bass. Measure 116 continues in A major with a dynamic of *mf*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords. Measure 117 begins with a dynamic of *f*. The treble staff continues its eighth-note pattern, while the bass staff provides harmonic support with eighth-note chords. Measure 118 begins with a dynamic of *p*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords. Measure 119 begins with a dynamic of *f*. The treble staff features eighth-note patterns with grace notes and slurs. The bass staff has eighth-note chords.

## 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 (♩=♩)

**Con vita** (♩= c. 120)

149

3 3 3

f *normal bellow*

152

Б

154

157

160

163

166

169

*p* subito

B

171

f

## IV- PACO

12  
175

177

179

181

184

186

**B**

**Б**

189

f

193

196

199

203

*Arrangement dedicated  
to Anja Jagodic*

# **Four dances from Iberia**

*for accordion and string quartet*

I- BREHME

(2011-2019)

Gorka Hermosa

(1976- )

**Violin I**

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

**10**

**pizz.**

**fp**

**f**

**17**

**sempre simile**

**p arco**

**23**

**30**

**p**

**mp**

**36**

**43**

**mf**

**50**

## I- BREHME

2

56

62

68

74

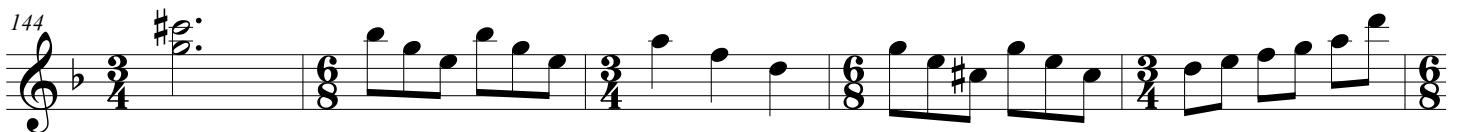
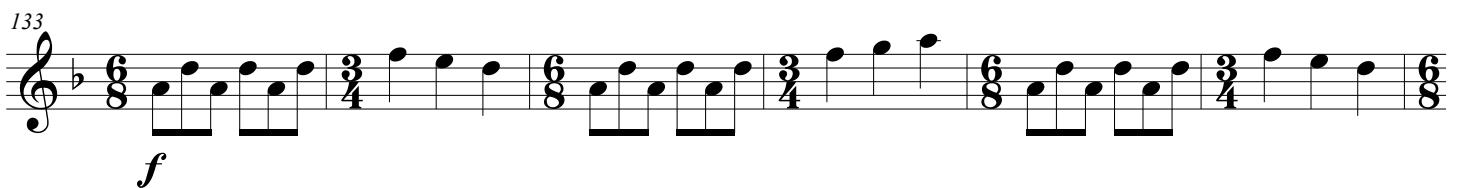
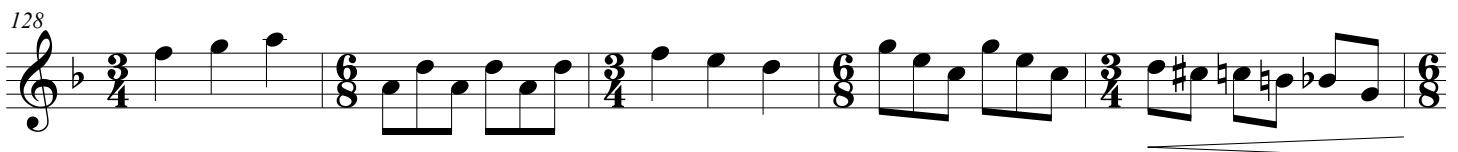
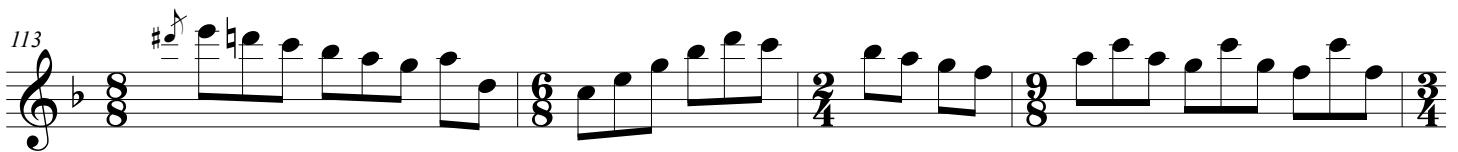
81

88

95

101

105



## I- BREHME

4      155

162

170

177

185

191

197

204

210

217

## 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 quartet)

## II- SAUDADE ÁRTICA

(2014-2019)

Gorka Hermosa

(1976- )

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

Violin I

The sheet music for Violin I consists of eight staves of musical notation. Staff 1 starts with a dynamic of  $pp$ . Staff 2 begins at measure 5 with a dynamic of  $pp$ . Staff 3 starts at measure 20 with a dynamic of  $f$ . Staff 4 starts at measure 25 with a dynamic of  $ff$ . Staff 5 starts at measure 29 with a dynamic of  $pp$ . Staff 6 starts at measure 33 with a dynamic of  $pp$ . Staff 7 starts at measure 44 with a dynamic of  $p$ . Staff 8 starts at measure 51 with a dynamic of  $mp$ .

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

6

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.  $\text{♩} = \text{c. } 224$ )

(2008-2019)

**Gorka Hermosa**

(1976-)

Violin I

4

f

mf

18

pizzicato

29

mf

36

arco

43

50

mf

67

>

74

f

Ediciones Nubero

Composed in 2008. Arranged in 2019.

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

Edition last revised on 9/1/2019.

### III - ZELAIA

2      7

80

93

99

105      *f*

III      *mp*

117

124      8      *mp*

137

143      *sfz*

150      4      *f*      *sfz*      *mf*      *v*

### III - ZELAIA

160

167

pizzicato

178

*mp*

185

arco

*mf*

192

199

*mf*

208

*f mp*

215

*f*

221

*ff mf*

227

*ff*

*ff p*

*sff z*

# Four dances from Iberia

(for accordion and string quartet)

## IV- PACO

(2013-2019)

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

Gorka Hermosa

(1976- )

Violin I

ff *mf*

*ff*

*f*

*f*

*solo*

*mf*

*f*

*solo*

*mp*

*mf*



Edition last revised on 15/1/2019

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.  
Cello part arranged by Javier Mayor and Gorka Hermosa  
and transcribed by Anja Jagodic.

## IV- PACO

2

42

2

mf

mf

p

f

f

57

3 3 3

$\overline{f}$

mf ff f

61

3 3

$\overline{ff}$

f

( $\text{♪}=\text{♪}$ ) ( $\text{♪}=\text{♪}$ ) ( $\text{♪}=\text{♪}$ )

66

$\text{♪}=\text{♪}$

$\overline{f}$

69

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

( $\text{♪}=\text{♪}$ )

73

$\overline{f}$

78

f

$\overline{f}$

$\overline{f}$

$\overline{mf}$

$\overline{ff}$

84

**3**

**mp** percussion in different parts of the instrument

92

99

106

113

div.

120

127

132

solo

134

**3**

**3**

**3**

IV- PACO

4

137

144

(♩ = c. 120)

tutti

*f*

*mf*

149

**Con vita** (♩ = c. 120)

**3**

**solo**

**2**

*f*

157

*f*

*f*

*f*

161

**4**

*f*

168

**3**

pizzicato

*f* tutti

174

>

178

>

182

>

186

186

189

192

196

200

204

arco

f

>

>

>

>

>

sffz

This block contains six staves of musical notation for a string instrument. Measure 186 starts with a half note followed by eighth-note pairs. Measure 189 features sixteenth-note patterns with dynamic 'f' and a crescendo mark (>). Measures 192 through 200 show eighth-note patterns with dynamic '>' and a crescendo mark (>). Measure 204 concludes with a melodic line ending on a forte dynamic 'sffz'.

*Arrangement dedicated  
to Anja Jagodic*

# Four dances from Iberia

*for accordion and string quartet*

## I- BREHME

(2011-2019)

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

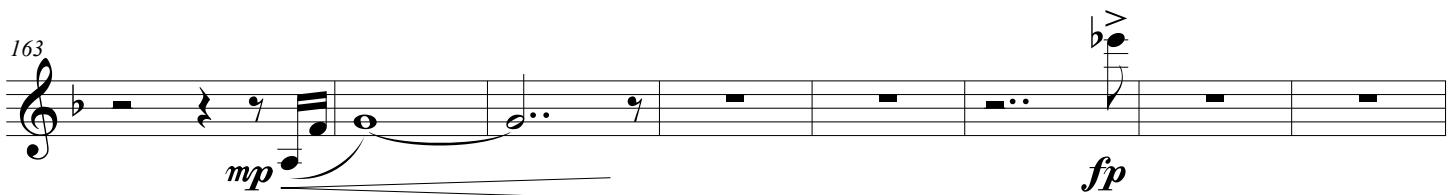
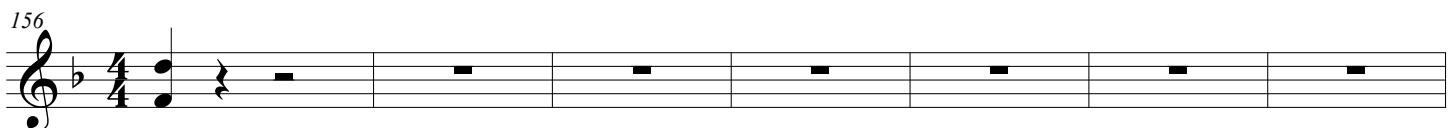
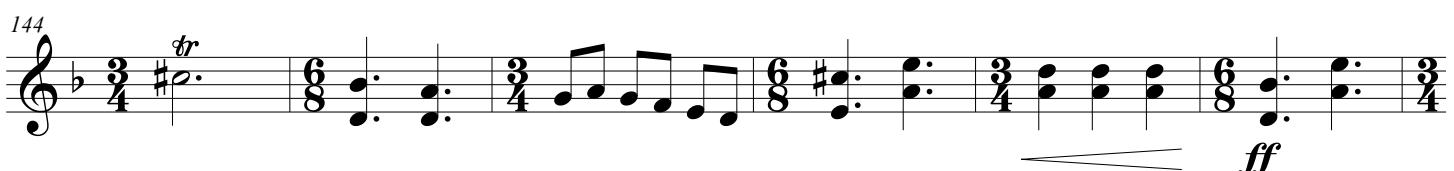
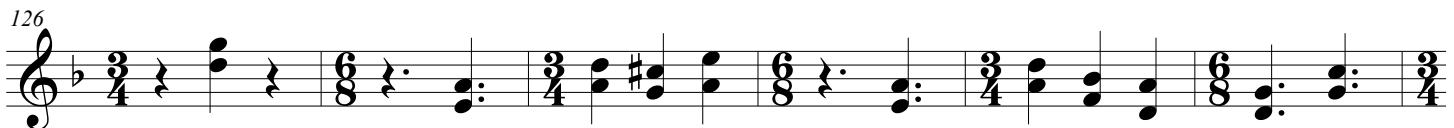
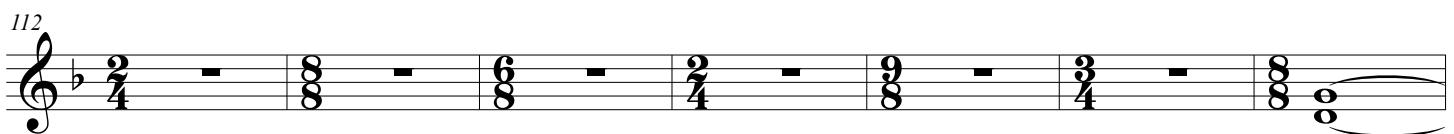
78

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 quartet)

## II- SAUDADE ÁRTICA

(2014-2019)

Gorka Hermosa  
(1976- )

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

Violin II

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

15

20

25

30

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

35

II- SAUDADE ÁRTICA

Sheet music for cello, page 10, featuring ten staves of musical notation with various dynamics and performance instructions:

- Staff 1 (Measures 54-59): Dynamics *mf*, *mp*, *f*.
- Staff 2 (Measure 62): Dynamics *mp*, *f*, *mp*, *mf*.
- Staff 3 (Measure 71): Dynamics *mp*, *ff*.
- Staff 4 (Measures 80-84): Dynamics *mp*, *mf*, *pp* pizzicato, *sempre simile*.
- Staff 5 (Measure 87): Dynamics *mf*.
- Staff 6 (Measure 92): Dynamics *pp*.
- Staff 7 (Measure 97): Dynamics *f*.
- Staff 8 (Measure 102): Dynamics *ff*.
- Staff 9 (Measure 107): Dynamics *mf*, with a measure repeat sign and a '3' under each measure.

# Four dances from Iberia

(for accordion and string quartet)

## III - ZELAIA

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

(2008-2019)

**Gorka Hermosa**

(1976-)

Violin II

4

*f*

*mf*

*f*

10

17

7

30

pizzicato

*mf*

37

arco

45

11

63

*mf*

70

©

Ediciones Nubero

Composed in 2008. Arranged in 2019.

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

Edition last revised on 9/1/2019.

### III - ZELAIA

277

84

92

99

105

112

121

136

144

154

III - ZELAIA

Musical score for string instruments, page 10, featuring ten staves of music with various dynamics, articulations, and time signatures.

161

168 pizzicato  
7 mp mp

181 arco  
mf

189

197 4 mf

207 fmp > >

214 > > > 3 3 3 3 > >

219 f ffmf

226 2 3 8 - 3 4 -

ff

234 ff p sffz

# Four dances from Iberia

(for accordion and string quartet)

## IV- PACO

(2013-2019)

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

Gorka Hermosa

(1976- )

Violin II

5

12

17

23

34

38

43

©

Edition last revised on 9/1/2019

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.  
Cello part arranged by Javier Mayor and Gorka Hermosa  
and transcribed by Anja Jagodic.

IV- PACO

2

## IV- PACO

3

III

118

div

125

132

139

(♪=♪)

**Con vita** (♩ = c. 120)

146

3      3      3      3      3

3      3      3      3      3

f      mf      f

151

4

f

159

4

f

2

167

3

## IV- PACO

4

174 *pizzicato*  
*f*

178 >

182 >

186 *arco* >  
*f*

191 >

195 >

199 >

203 > *3* > *3*

206 *sffz* *3* *3*

*Arrangement dedicated  
to Anja Jagodic*

# Four dances from Iberia

*for accordion and string quartet*

## I- BREHME

(2011-2019)

Gorka Hermosa

(1976- )

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

(sempre  $\text{♪} = \text{♪}$ )

Viola

*p*

7

14

21

27

33

39

46

## I- BREHME

2

52

58

64

70

76

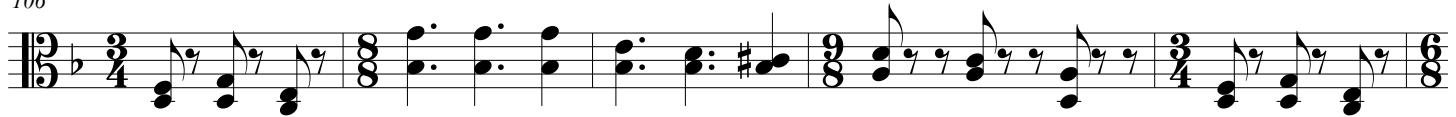
82

89

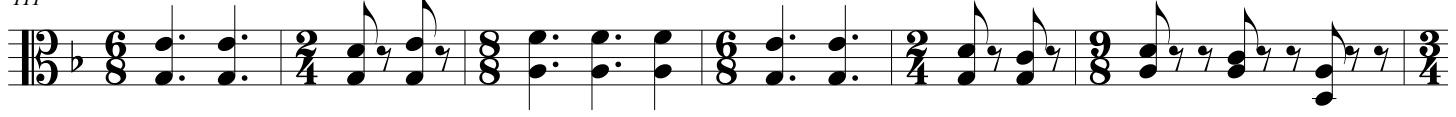
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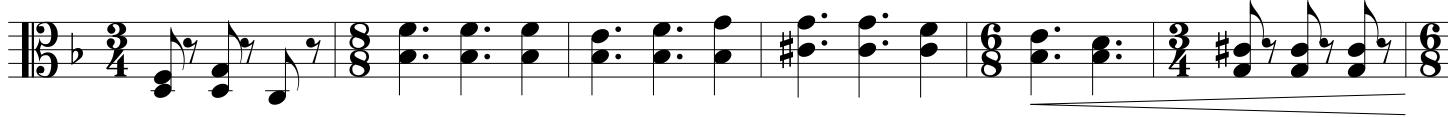
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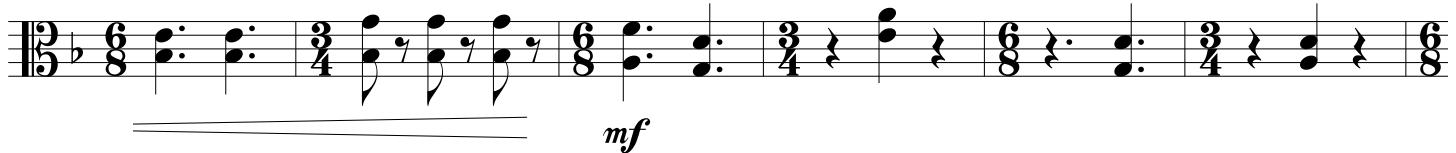
111



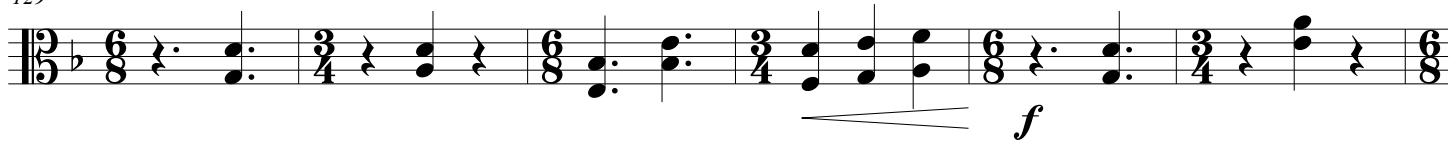
117



123



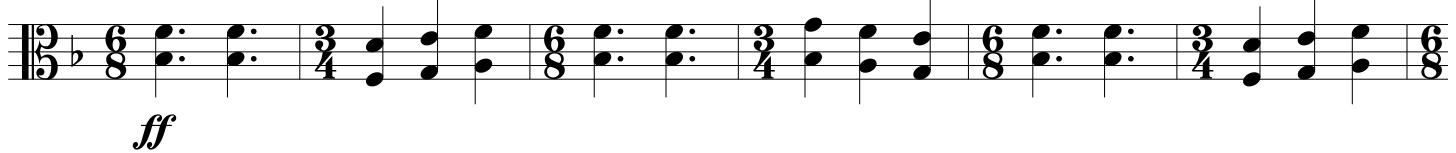
129



135



141



147



153



## I- BREHME

4

160

168

175

181

188

195

201

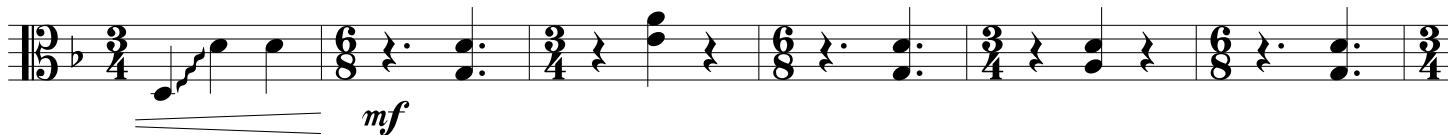
208

215

## I- BREHME

5

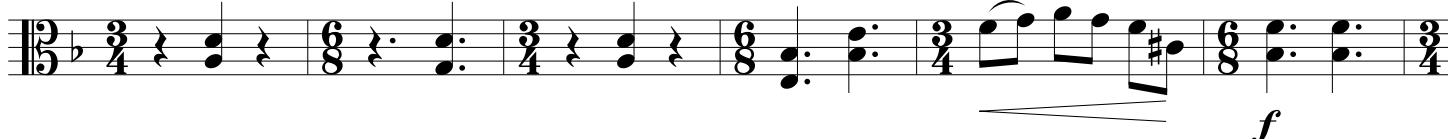
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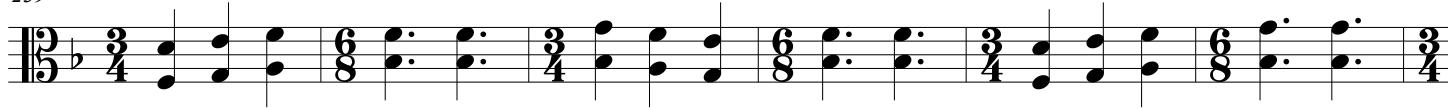
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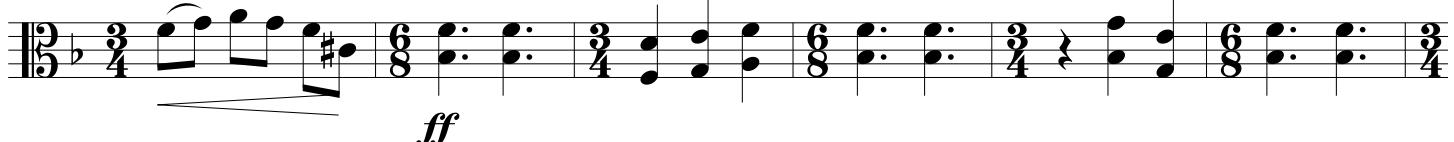
233



239



245



251



256



261



266



270



## I- BREHME

6  
275

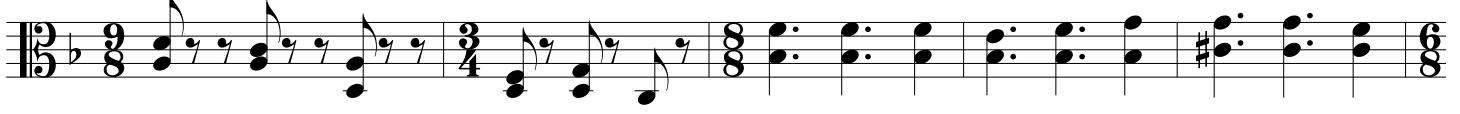
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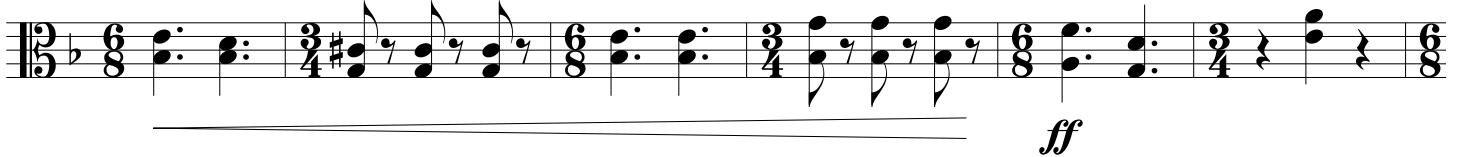
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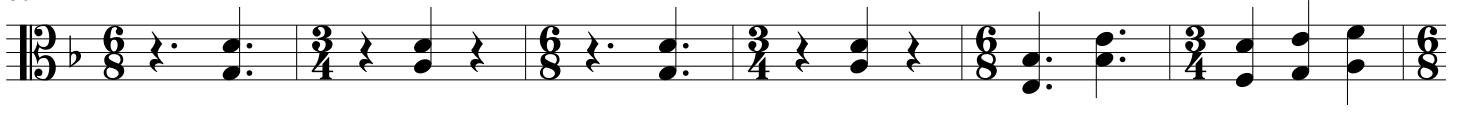
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295



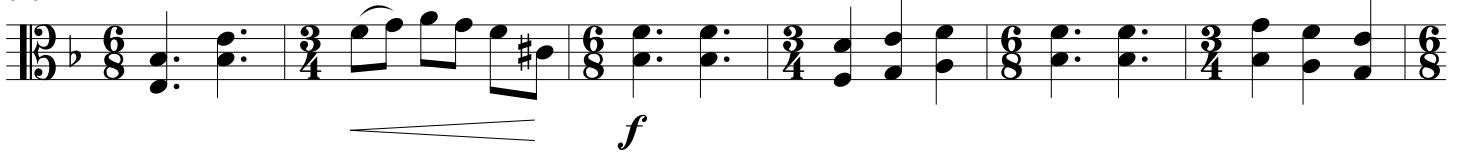
301



307



313



319



325



# Four dances from Iberia

(for accordion and string quartet)

## II- SAUDADE ÁRTICA

(2014-2019)

Gorka Hermosa

(1976- )

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

Viola

$\text{♩} = \text{c. 76}$

$\text{pp}$

$\text{pp}$

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

$\text{pizzicato}$

$\text{pp}$

*sempre simile*

10

$\text{mf}$

15

$\text{mf}$

20

$f$

$ff$

*sempre simile*

25

$ff$

30

$\text{pp arco}$

$\text{pp}$

35

$\text{pp}$

$p$

$\text{mp}$

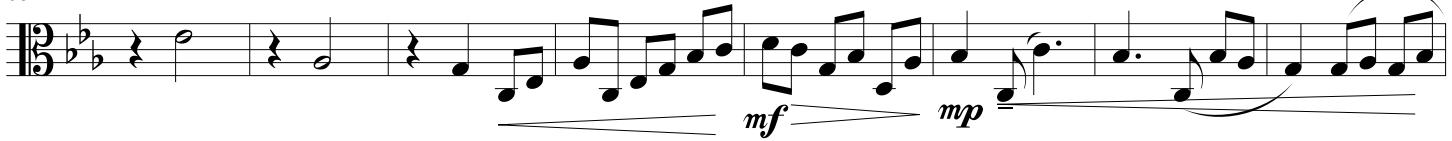
**Allegro** (M.M.  $\text{♩} = \text{c. 150}$ )

II- SAUDADE ÁRTICA

2  
43



53



61



69



78



85



***ppizzicato***

*sempre simile*

***mf***

90



95



100

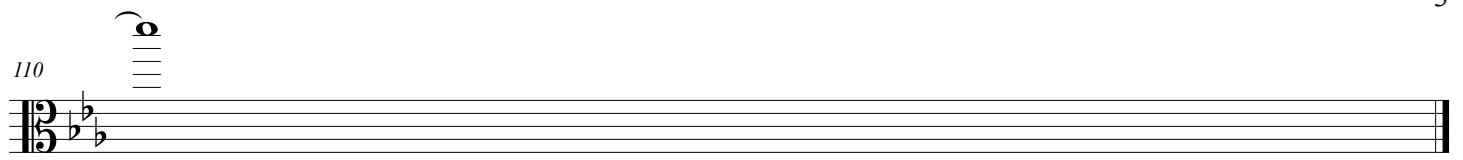


105



II- SAUDADE ÁRTICA

3



# Four dances from Iberia

(for accordion and string quartet)

## III - ZELAIA

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

(2008-2019)

**Gorka Hermosa**

(1976-)

Viola

The musical score for the Viola part consists of ten staves of music. Staff 1 starts with a dynamic **f**. Staff 2 begins at measure 10. Staff 3 begins at measure 18, with a dynamic **f** and a instruction for **pizzicato**. Staff 4 begins at measure 32, with a dynamic **mf** and an instruction for **arco**. Staff 5 begins at measure 40. Staff 6 begins at measure 49, with dynamics **p** and **mf**. Staff 7 begins at measure 64. Staff 8 begins at measure 72.

©

Ediciones Nubero

Composed in 2008. Arranged in 2019.

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

Edition last revised on 9/1/2019.

### III - ZELAIA

2

79

pizzicato

*f*      *mf*

arco

87

arco

95

>

> > > > > >

3 3 3 3 3 3

101

> > > > > >

3 3 3

108

f      *mp*

116

124

8

*mp*

139

147

4

*sfsz*      *f*      *sfsz*

## III - ZELAIA

3

156

164

171 pizzicato 8

185

193

201 4

218

225

233

# Four dances from Iberia

(for accordion and string quartet)

## IV- PACO

(2013-2019)

Gorka Hermosa

(1976- )

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

Viola

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

©

Edition last revised on 9/1/2019

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.  
Cello part arranged by Javier Mayor and Gorka Hermosa  
and transcribed by Anja Jagodic.

IV- PACO

2

46

51

57

64

70

77

84

**21**

**III**

**mp** percussion in  
different parts  
of the instrument

118

The image shows ten staves of double bass sheet music. The first five staves (measures 125-139) feature a continuous pattern of eighth-note strokes with 'x' marks and 'v' marks above them. Measures 146-150 show a transition with sixteenth-note patterns and dynamic markings *f*, *mf*, and *f*. Measure 151 is marked with a '3' and includes a dynamic *f*. Measures 157-161 show sixteenth-note patterns with dynamics *f* and *f*. Measure 162 is marked with a '4' and includes a dynamic *f*. Measure 169 is marked with a '3' and includes a dynamic *f* and the instruction 'pizzicato'. Measures 176-180 conclude the page with eighth-note patterns and dynamics *v* and *>*.

## IV- PACO

4

184

189 >   
 f

193 >

197 >

201 >

205 *sffz*

*Arrangement dedicated  
to Anja Jagodic*

# Four dances from Iberia

*for accordion and string quartet*

## I- BREHME

(2011-2019)

Gorka Hermosa

(1976- )

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

(sempre  $\text{♪} = \text{♪}$ )

Cello

*p con legno*

6

12

17

23

29

34

40

## I- BREHME

2

46

52

58

64

70

76

82

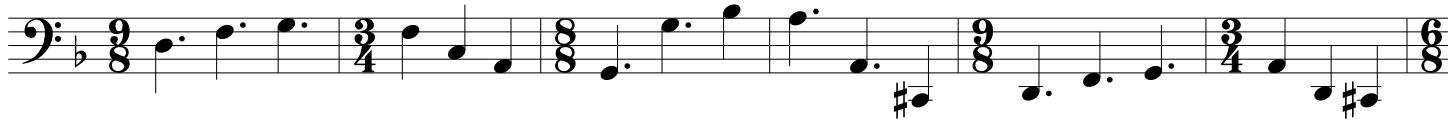
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94

100



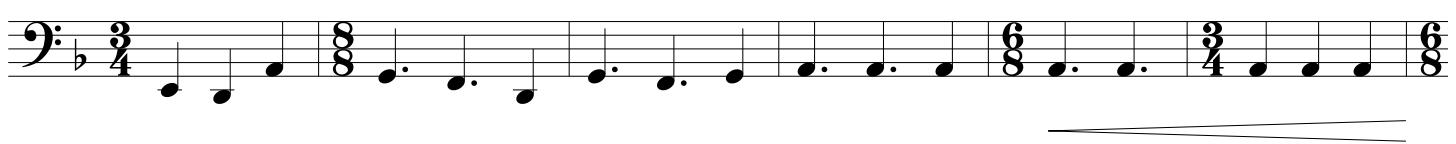
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111



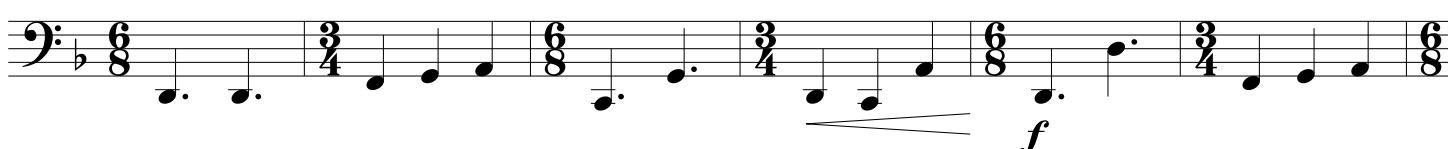
117



123



129



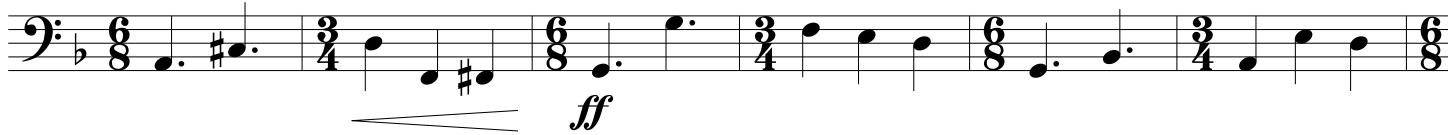
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141



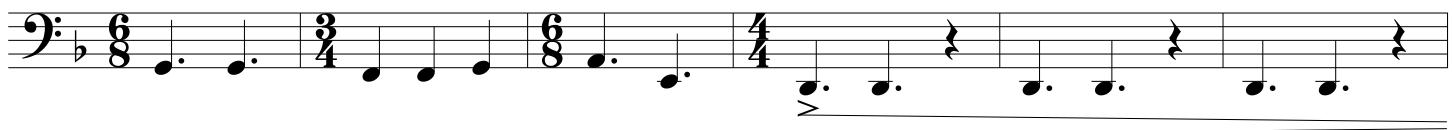
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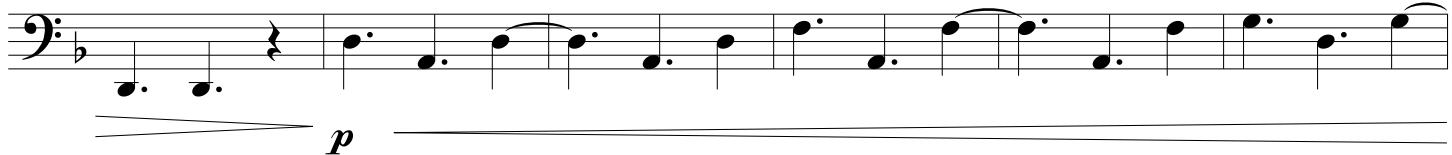
## I- BREHME

4

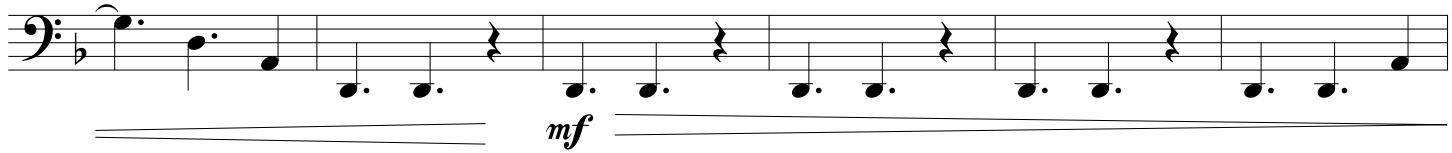
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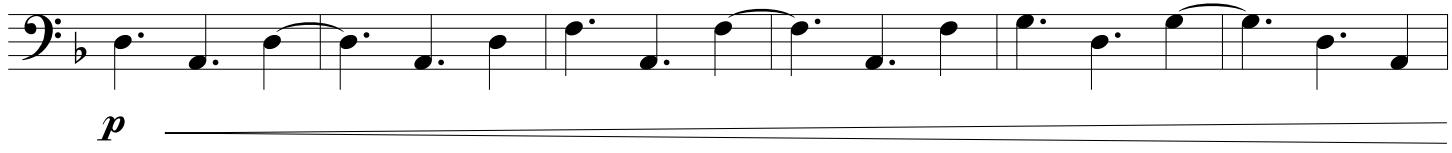
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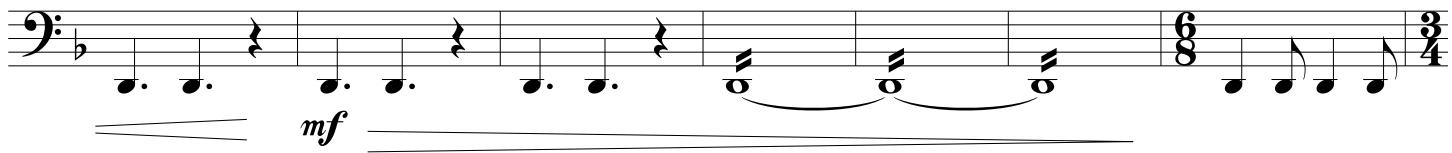
165



171



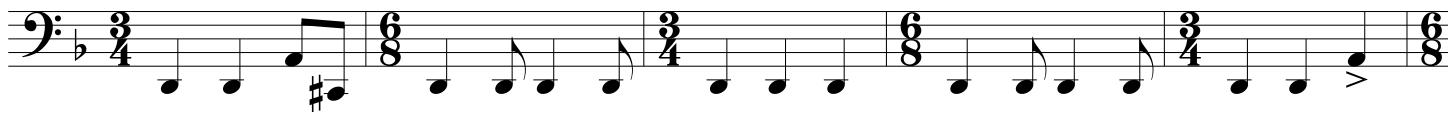
177



184



190



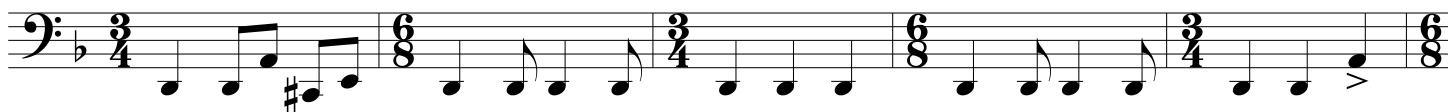
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201



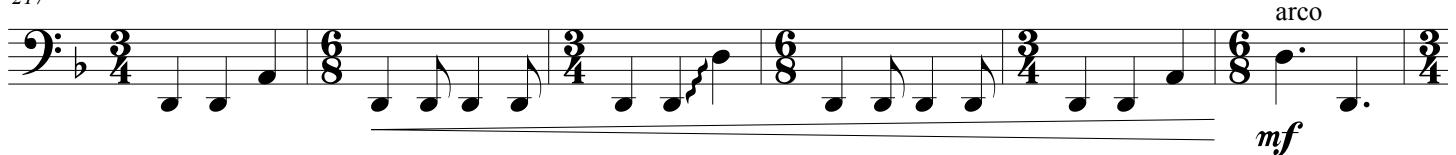
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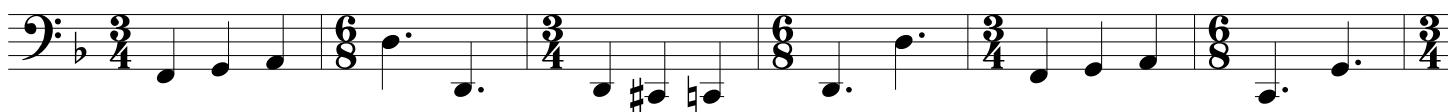
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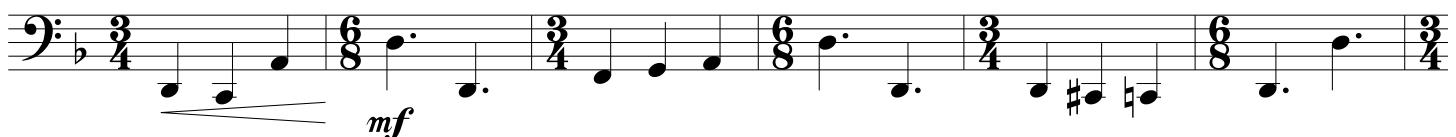
217



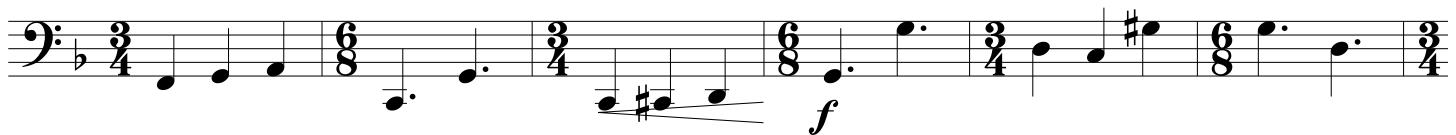
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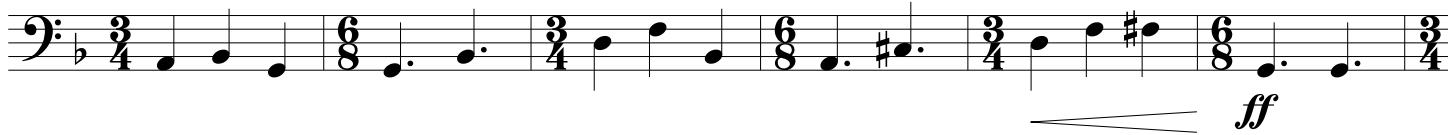
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235



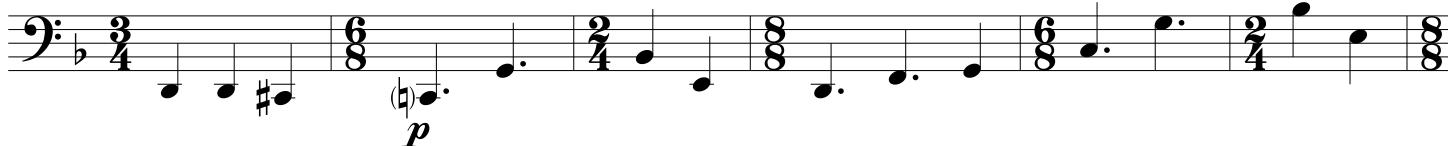
241



247



253



I- BREHME

6

259

A musical score excerpt for bass clef, featuring a bass line. The score consists of seven measures. Measure 1: 8/8 time, two eighth notes. Measure 2: 6/8 time, one dotted quarter note. Measure 3: 2/4 time, one eighth note. Measure 4: 8/8 time, one eighth note. Measure 5: 6/8 time, one dotted quarter note. Measure 6: 2/4 time, one eighth note. Measure 7: 9/8 time, one eighth note.

265

270

Musical score for bassoon part, page 10, measures 11-12. The score consists of two staves. The top staff starts with a bass clef, a key signature of one flat, and a 3/4 time signature. It contains measures 11 through 12. Measure 11 begins with a dotted half note followed by a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note. Measure 12 begins with a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note. The bottom staff starts with a bass clef, a key signature of one flat, and a 3/4 time signature. It contains measures 11 through 12. Measure 11 begins with a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note. Measure 12 begins with a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note. A dynamic marking "mp" (mezzo-piano) is placed below the bottom staff.

276

A musical score for a bassoon, featuring a bass clef, a key signature of one flat, and a time signature that changes every two measures between 3/4 and 9/8. The score consists of eight measures of music, starting with a dotted half note followed by a dotted quarter note and a dotted eighth note. This pattern repeats in measure 2. Measures 3 and 4 begin with a dotted half note, followed by a dotted quarter note and a dotted eighth note. Measures 5 through 8 continue this pattern of a dotted half note followed by a dotted quarter note and a dotted eighth note.

281

287

293

A musical score for 'The Star-Spangled Banner' in bass clef, common time, and B-flat major. The score consists of ten measures of music, starting with a dotted half note followed by a series of eighth notes. Measure 1 ends with a repeat sign and a first ending. Measures 2-4 show a transition through various time signatures: 6/8, 3/4, 6/8, and 3/4. Measure 5 begins with a dotted half note. Measures 6-10 continue in 6/8 time, leading to a final section.

299

The musical score consists of a single staff in bass clef, starting with a 6/8 time signature and a key signature of one flat. The tempo is marked as *mf*. The music begins with a dotted half note, followed by a dotted quarter note, then a measure in 3/4 with two eighth notes. This is followed by a measure in 6/8 with three eighth notes, another in 3/4 with two eighth notes, and a final measure in 6/8 with three eighth notes.

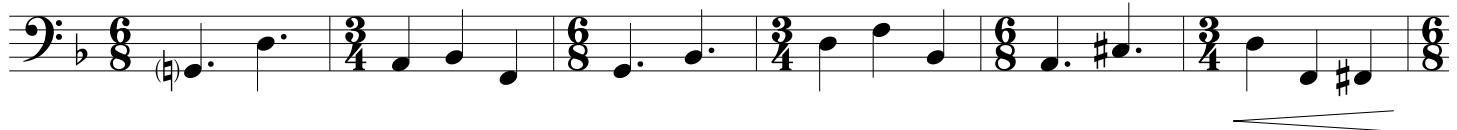
305

A musical score for bassoon, page 10, measures 11-12. The score consists of two systems of music. The first system starts with a bass clef, a key signature of one flat, and a common time (indicated by a '8'). It then changes to a common time signature (indicated by a '4') and a 3/4 time signature. The second system begins with a bass clef, a key signature of one flat, and a common time (indicated by a '8'). It then changes to a common time signature (indicated by a '4') and a 3/4 time signature. The music features eighth-note patterns and rests. The dynamic 'f' (fortissimo) is indicated at the beginning of the second system.

311



317



323



329



# Four dances from Iberia

(for accordion and string quartet)

## II- SAUDADE ÁRTICA

(2014-2019)

Gorka Hermosa

(1976- )

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

Cello

The musical score for the Cello part consists of ten staves of music. Staff 1 starts with a bass clef, a key signature of two flats, and a 4/4 time signature. It features eighth-note patterns with dynamic markings *pp* and *>pp*. Staff 2 begins at measure 7 with a bass clef, a key signature of two flats, and a 4/4 time signature. It includes a dynamic *pizzicato pp* and a dynamic *mf*. Staff 3 starts at measure 12 with a bass clef, a key signature of two flats, and a 4/4 time signature. It has a dynamic *p* and a triplet marking over three measures. Staff 4 begins at measure 17 with a bass clef, a key signature of two flats, and a 4/4 time signature. It includes dynamics *mf*, *f*, and *ff*, along with a triplet marking. Staff 5 starts at measure 23 with a bass clef, a key signature of two flats, and a 4/4 time signature. It features a dynamic *f* and a dynamic *ff*. Staff 6 begins at measure 29 with a bass clef, a key signature of two flats, and a 4/4 time signature. It includes a dynamic *pp* and a triplet marking. Staff 7 starts at measure 32 with a bass clef, a key signature of two flats, and a 4/4 time signature. It features eighth-note patterns with dynamic markings *pp*, *pp*, *>pp*, and *pp*. Staff 8 begins at measure 37 with a bass clef, a key signature of two flats, and a 3/4 time signature. It includes a dynamic *p* and a dynamic *mp*.

©

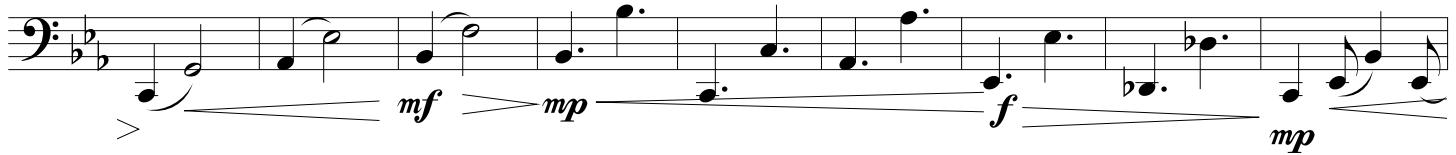
Ediciones Nubero  
Edition last revised on 9/1/2019

II- SAUDADE ÁRTICA

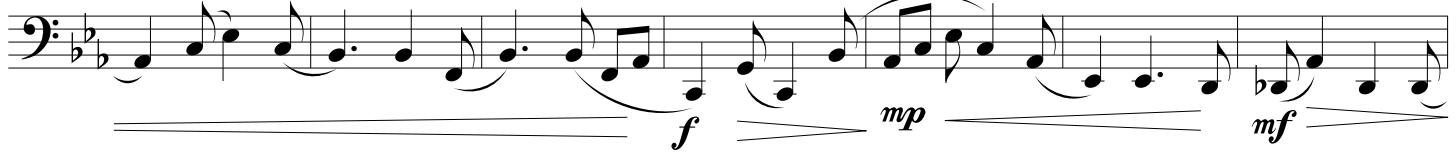
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46



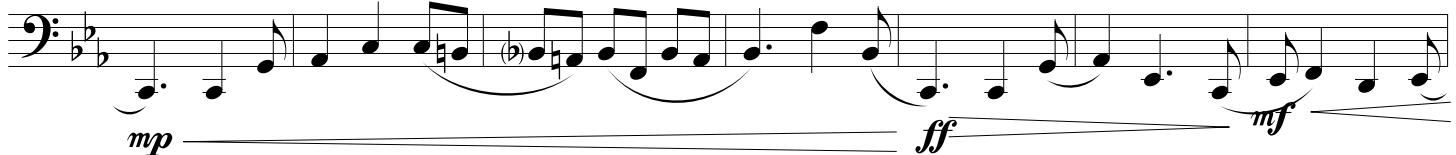
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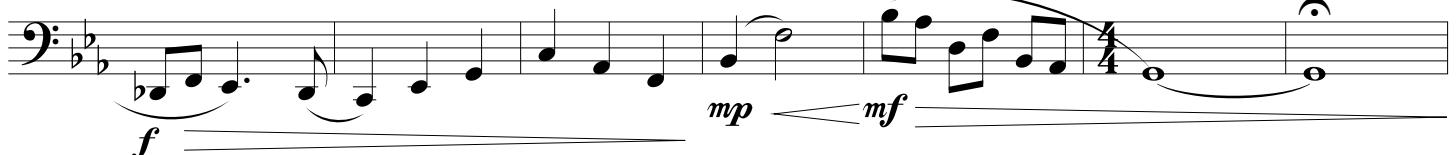
64



71



78



85



91



97



102



107



# Four dances from Iberia

(for accordion and string quartet)

## III - ZELAIA

(2008-2019)

Gorka Hermosa  
(1976-)

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

Cello

4

*f*

*mf*

*II*

18

*pizzicato*

*mf*

32

*arco*

40

49

9

*mp*

*mf*

*mf*

65

72

© Ediciones Nubero

Composed in 2008. Arranged in 2019.

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

Edition last revised on 9/1/2019.

### III - ZELAIA

2

79

pizzicato

*f*      *mf*

87

arco

95

*simile*

>

103

*f*

*mp*

110

*f*

*mp*

118

*mp*

8

*mp*

133

*mp*

141

*mp*

149

*sfp*

*f*

*sfp*

*mf*

*simile*

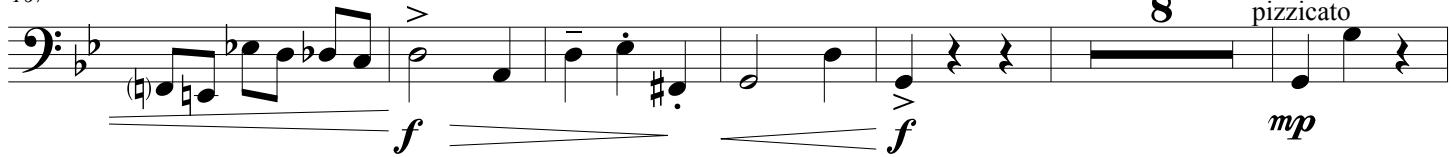
## III - ZELAIA

3

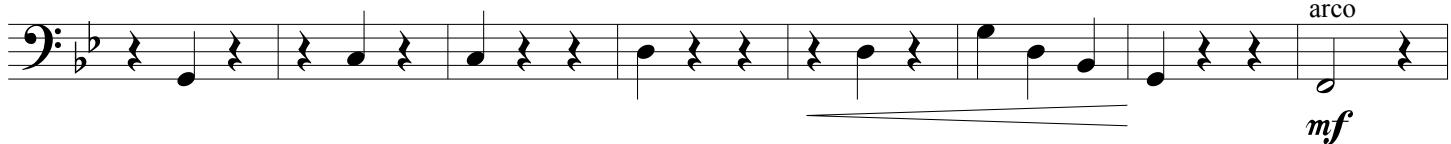
159



167



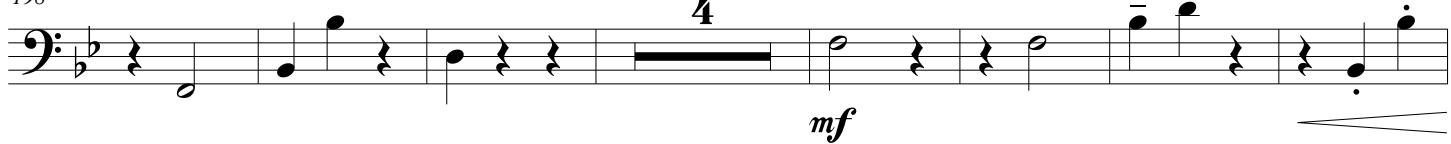
181



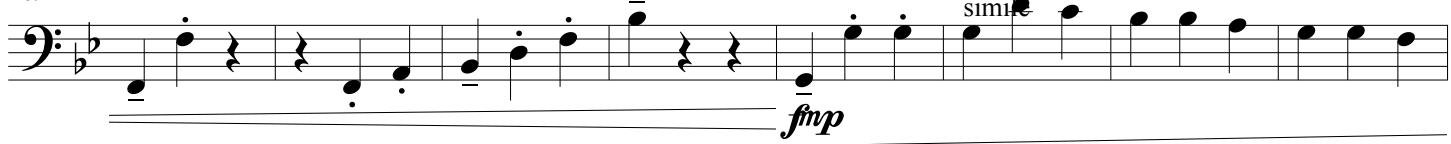
189



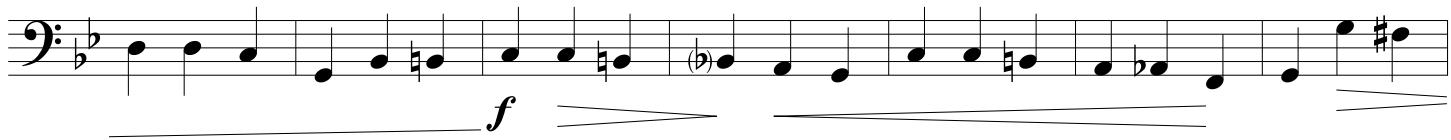
198



209



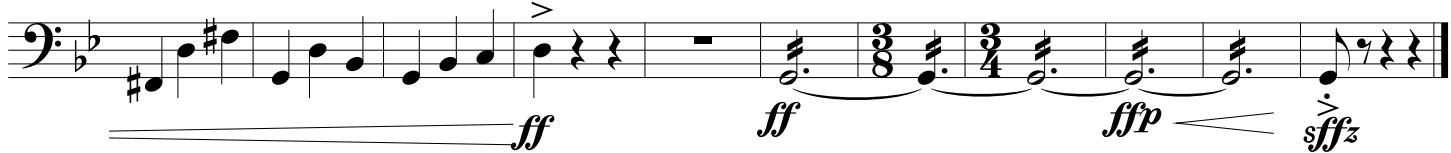
217



224



226



# Four dances from Iberia

(for accordion and string quartet)

## IV- PACO

(2013-2019)

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

Gorka Hermosa

(1976- )

Cello

ff    *mf*    *ff*    *mf*

*f*

*mf*

*mf*

*p*

©

Edition last revised on 9/1/2019

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.  
Cello part arranged by Javier Mayor and Gorka Hermosa  
and transcribed by Anja Jagodic.

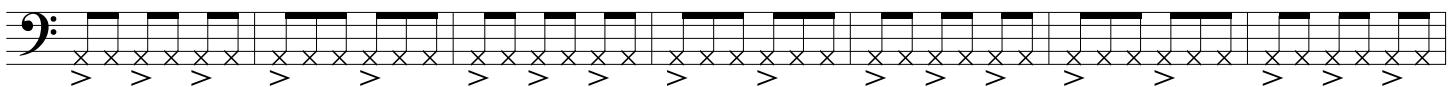
IV- PACO

2

## IV- PACO

3

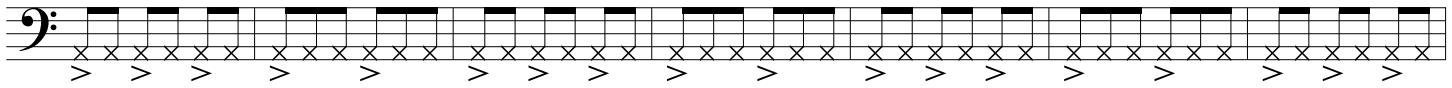
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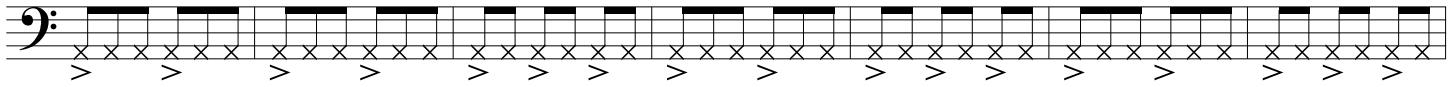
III



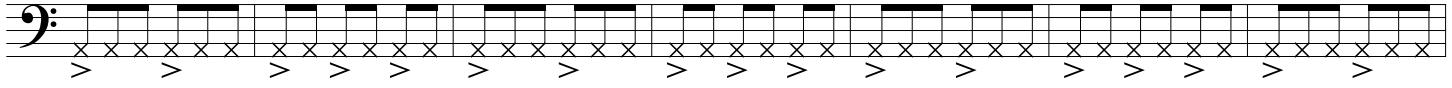
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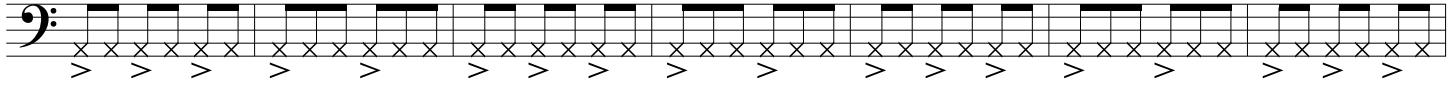
125



132



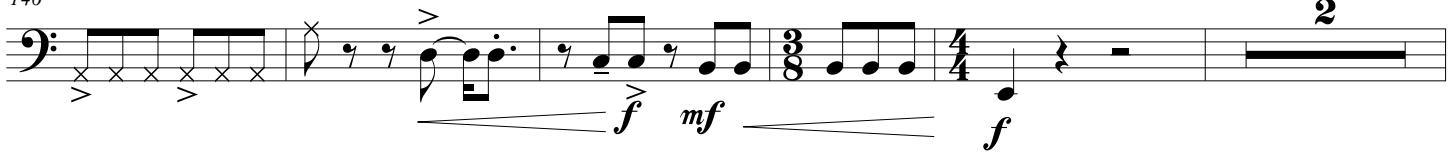
139



(♪=♪)

Con vita (♩= c. 120)

146



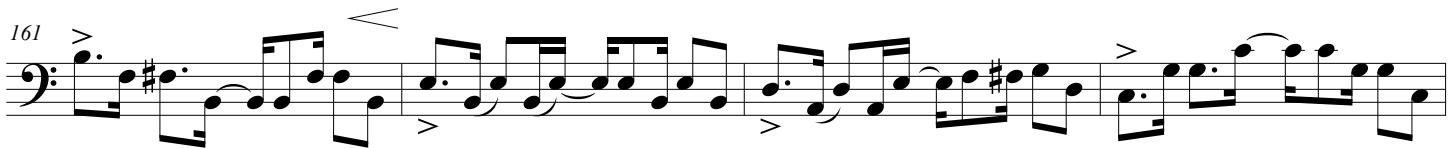
153



157



161



## IV- PACO

4

165

169 2 f pizzicato

175

179

183

187 arco

192

196

200

204 sffz

