

Gernika, 26/4/1937

Para violín, acordeón y clarineta bajo

Gorka Hermosa

(1976-)

Lento e molto libero

Violin

Accordion

Bass Clarinet

mf *p* *mf*

ppp *mf* *p* *mf*

mf *p* *mf*

Allegro exultante

Vln.

B. Cl.

f *sf* *sf mp*

f *sf* *sf mp*

f

Vln.

B. Cl.

sf mp

sf mp

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2

Vln. *mp*

16

ffz

B. Cl.

Vln. *mp*

20

glissando

ffz

B. Cl.

Vln. *sf*

24

gliss.

B. Cl.

28

Vln.

28

B. Cl.

32

Vln.

sf mp

sfz

sfz

32

B. Cl.

36

Vln.

pizzicato

mf

f

36

B. Cl.

4

Vln. *pizzicato*

p

B. Cl. *p*

Vln. *pizzicato* *non pizzicato*

sfz *sfz* *sfz*

B. Cl. *sfz* *sfz* *sfz*

Vln. *sfz* *sfz* *sfz* *tremolo* *p*

B. Cl. *sfz* *sfz* *sfz* *p*

52

Vln.

B. Cl.

p

52

52

p

p

56

Vln.

B. Cl.

p

(sempre semitono ascendente)

tr

p

p

p

8^a bassa

56

56

56

p

p

p

p

60

Vln.

B. Cl.

tr

tr

tr

tr

tr

60

60

60

60

60

60

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6
64

Vln.

64

B. Cl.

Detailed description: This system covers measures 6 to 11. The Violin part (Vln.) features a melodic line with trills (tr) and a wavy line above it. The Piano part (Piano) consists of a complex rhythmic accompaniment with many sixteenth notes. The Bass Clarinet part (B. Cl.) has a melodic line with various intervals and accidentals.

68

Vln.

68

B. Cl.

Detailed description: This system covers measures 12 to 17. The Violin part (Vln.) continues with trills and wavy lines. The Piano part (Piano) maintains its complex rhythmic texture. The Bass Clarinet part (B. Cl.) has a melodic line with various intervals and accidentals.

72

Vln.

72

B. Cl.

Detailed description: This system covers measures 18 to 23. The Violin part (Vln.) continues with trills and wavy lines. The Piano part (Piano) maintains its complex rhythmic texture. The Bass Clarinet part (B. Cl.) has a melodic line with various intervals and accidentals.

76 *tr*

Vln.

76 *ff*

B. Cl.

ff

80

Vln.

80 *ff mf*

15 *ff mf*

B. Cl.

ff mf

84

Vln.

84 *ff mf* *ff p*

B. Cl.

ff mf *ff p*

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8

Vln. *ffz* *p*

88 *ffz* *p* loco

B. Cl. *ffz* *p*

92 *mp*

92 *mp*

B. Cl. *mp*

96 *mp* *f*

96 *mp* *f*

B. Cl. *mp* *f*

100

Vln.

mf

100

mf

mf

B. Cl.

mf

104

Vln.

104

104

B. Cl.

108

Vln.

pp

108

pp

pp

B. Cl.

pp

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10

Allegro molto

Vln.

Violin staff 10-112. Treble clef, key signature of one flat. Measure 10 is a whole rest. Measure 112 begins with a quarter rest, followed by eighth notes: Bb, C, D, Eb, F, G, Ab, Bb.

ff

Piano staff 112-116. Treble and bass clefs. Treble clef has a whole rest. Bass clef has a whole rest. Measure 112 begins with a quarter rest, followed by eighth notes: Bb, C, D, Eb, F, G, Ab, Bb. Measure 116 ends with a quarter rest.

ff

ff

B. Cl.

Bass Clarinet staff 112-116. Treble clef, key signature of one flat. Measures 112-116 are whole rests.

ff

Vln.

Violin staff 116-120. Treble clef, key signature of one flat. Measure 116 begins with a quarter rest, followed by eighth notes: Bb, C, D, Eb, F, G, Ab, Bb. Measure 120 ends with a quarter rest.

ff

Piano staff 116-120. Treble and bass clefs. Treble clef has a whole rest. Bass clef has a whole rest. Measure 116 begins with a quarter rest, followed by eighth notes: Bb, C, D, Eb, F, G, Ab, Bb. Measure 120 ends with a quarter rest.

ff

B. Cl.

Bass Clarinet staff 116-120. Treble clef, key signature of one flat. Measures 116-120 are whole rests.

ff

Vln.

Violin staff 120-124. Treble clef, key signature of one flat. Measure 120 begins with a quarter rest, followed by eighth notes: Bb, C, D, Eb, F, G, Ab, Bb. Measure 124 ends with a quarter rest.

ff

ff

Piano staff 120-124. Treble and bass clefs. Treble clef has a whole rest. Bass clef has a whole rest. Measure 120 begins with a quarter rest, followed by eighth notes: Bb, C, D, Eb, F, G, Ab, Bb. Measure 124 ends with a quarter rest.

ff

ff

B. Cl.

Bass Clarinet staff 120-124. Treble clef, key signature of one flat. Measure 120 is a whole rest. Measure 121 begins with a quarter rest, followed by eighth notes: Bb, C, D, Eb, F, G, Ab, Bb. Measure 124 ends with a quarter rest.

ff

ffmp

124

Vln. *ff*

124 *ff*

B. Cl. *ff*

Detailed description: This system covers measures 124 to 127. The Violin part (Vln.) features a melodic line with eighth and sixteenth notes. The Piano part (Piano) consists of a dense, rhythmic accompaniment in the left hand and a simpler bass line in the right hand. The Bassoon part (B. Cl.) has a long, sustained note in the right hand, marked with a slur and a hairpin.

128

Vln. *ff* *ff*

128 *ff* *ff*

B. Cl. *ff* *ff*

Detailed description: This system covers measures 128 to 131. The Violin part (Vln.) continues with its melodic line. The Piano part (Piano) maintains its dense accompaniment. The Bassoon part (B. Cl.) has a long, sustained note in the right hand, marked with a slur and a hairpin.

132

Vln. *ff*

132 *ff*

B. Cl. *ff*

Detailed description: This system covers measures 132 to 135. The Violin part (Vln.) continues with its melodic line. The Piano part (Piano) maintains its dense accompaniment. The Bassoon part (B. Cl.) has a long, sustained note in the right hand, marked with a slur and a hairpin.

12

Vln. *ff*

B. Cl. *ff*

Vln. *sf mf*

B. Cl.

Vln. *sfz* *sf mp*

B. Cl.

Vln. 147 *sfz* *sf*

B. Cl. 147

Vln. 151 *ff*

B. Cl. 151

Vln. 155 *f*

B. Cl. 155

14

Vln. *159*

B. Cl. *159*

Vln. *164* Moderato

B. Cl. *164* *pp*

Vln. *168*

B. Cl. *168*

172

Vln.

3 *p* 3 3 3 3

B. Cl.

176

Vln.

3 *pp* pizzicato

B. Cl.

180

Vln.

8

ppp

B. Cl.

184

Vln.

184

mp *mp*

B. Cl.

p

Detailed description: This system covers measures 184 to 187. The Violin part is silent. The Piano part begins with a melodic line in the right hand, marked *mp*, featuring a triplet of eighth notes. The left hand provides a sustained bass line. The Bassoon part has a low, sustained note marked *p*.

188

Vln.

188

mp

B. Cl.

Detailed description: This system covers measures 188 to 191. The Violin part is silent. The Piano part features a dense texture with sixteenth-note patterns in both hands, marked *mp*. The Bassoon part is silent.

192

Presto molto

Vln.

192

f *ff*

B. Cl.

f *ff*

Detailed description: This system covers measures 192 to 195. The tempo is marked *Presto molto*. The Violin part features triplets of eighth notes. The Piano part features dense sixteenth-note patterns in both hands, marked *f* and *ff*. The Bassoon part features triplets of eighth notes, marked *f* and *ff*.

196

Vln.

196

f *f* *ff* *mf*

B. Cl.

196

f *f* *ff* *mf*

200

Vln.

200

ff *mf* *ff* *ff* *mf*

200

ff *mf* *ff* *ff* *mf*

B. Cl.

200

ff *mf* *ff* *ff* *mf*

204

Vln.

204

ff

204

ff

B. Cl.

204

ff

Allegro exultante ($\text{♩} = d$)

Vln. 208

208 *mp*

B. Cl. 208 *mf*

Vln. 213

213 *p*

B. Cl. 213

Vln. 218 *tr*

218 *mp*

B. Cl. 218 *mp*

Vln. 223 *tr*



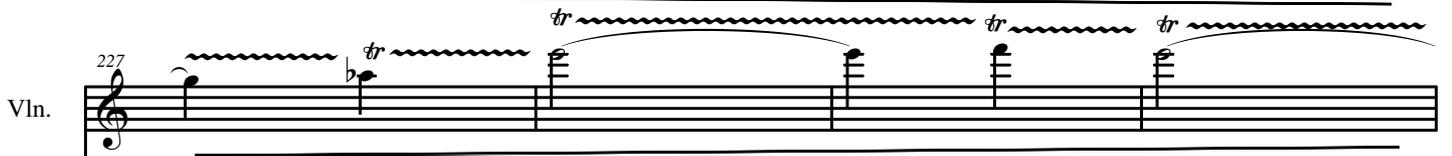
223



B. Cl. 223



Vln. 227 *tr*



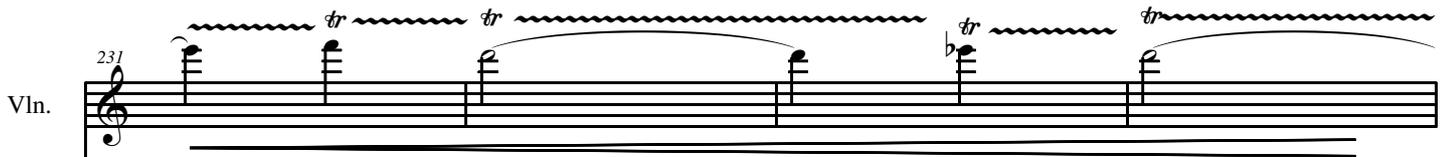
227



B. Cl. 227



Vln. 231 *tr*



231



B. Cl. 231



The musical score for page 20 of "Gernika, 26/4/1937" is arranged in three systems. Each system includes parts for Violin (Vln.), Piano (P), and Bass Clarinet (B. Cl.).

- System 1 (Measures 235-238):** The Violin part features trills and tremolos. The Piano part has a complex rhythmic accompaniment. The Bass Clarinet part has a melodic line with trills.
- System 2 (Measures 239-242):** The Piano part is marked *ff*. The Bass Clarinet part is also marked *ff*. The Violin part continues with trills and tremolos.
- System 3 (Measures 243-246):** The Piano part is marked *ffff*. The Bass Clarinet part is also marked *ffff*. The Violin part continues with trills and tremolos.