

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)
for bass & accordion
(2020-2021)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa
(1976-)

Largo (♩=60)

Bass

Vi-lla-rre-al de U-rre-txu ne-re he-rri mai te-a se-me bat he-men

ppp rubato vibrato en accel non vibr. vibrato en accel

B 8

6

Largo (♩=85)

bass.

de-zu a-mo-dioz be-te-a

8
ricochet non rubato

9

bass.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

11

bass.

Acc.

13

bass.

Acc.

15 $\text{♩} = 85$

bass.

p Vi-lla - rre-al de U-rre - txu *p* se-me bat he-men

Acc.

pppp *pp* *pppp* vibrato.....

sfz

21

bass.

p ne-re he-rri mai-te a - mo - dioz be-te-a naiz

Acc.

pp vibrato..... *pppp* *pp*

26 *sfz* **Allegro misterioso** (♩=132)

bass. *se-me*

Acc. *vibrato* *p*

Ⓟ ⊕

32

bass.

Acc. *sf*

35 *mf*

bass. Vi - lla - rre-al de U-rre - txu ne - re - rri mai-te

Acc. *sf* 8

39 *mp*

bass. i - ku - si ar - te

Acc. *sf*

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

43

bass. *mp* e - gu - nen ba - te - an *mp* bai - ne - re a - dis - ki - de

Acc.

48

bass. *mf* Nahi ba - ina no lai ku - - si zu - re - tzat nahi - det bi - - zi *mf*

Acc.

52

bass. *mf* U - rre - txu ne - re _

Acc. *sf p* *simile*

55

bass.

Acc.

58

bass.

Acc.

61

bass.

mp

Vi - lla - rre-al de U-rre -

Acc.

64

bass.

- - - txu Ne - re he - rri mai - te__

Acc.

66

bass.

f

e - gu - nen ba-te-an

Acc.

70

bass. *mf* *f*
 zuzu-re - tzat nahi-det bi - zi Se - me_ bat he-men e - gu - nen ba - te-an

Acc.

74

bass. *mf* *f*
 ne-re he-rri mai-te a - mo - dioz be-te U - rre - txu Se - me_ bat he - men Vi - lla - rre-al da_

Acc.

78

bass. *ff*
 ne-re he-rri mai-te_ Se - me_ bat he - men ne - re he - rri mai - te_

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

81 ZORTZIKO Nere herriko gazteei

bass.
 Vi - lla - rre-al-de U rre - txu Ne - re he - rri mai - te - a_ se - me - bat he-men

Acc. 8
 B \flat F7(add9) B \flat maj7 B \flat 6 Cm7 F7 B \flat F7(add9) B \flat maj7 F/A
 M m m m M 7 M m m M

86

bass. de - zu a - mo - dioz be - te - a Nahi bai - no no - la i - ku - si

Acc. Gm7 Gm7/F C/E C7(add9) F7 Gbmaj7 Eb/Ab Dbmaj7 Db6

91

bass. hau da__ lan tris-te - a zu - re - tzat nahi-det bi - zi U - rre - txu ne -

Acc. Ebm Ebm/Db Ebm/C Fm/Bb F7 F7/A Bb/D Ebm Gm/D Cm7 F7

97 **Allegro misterioso** (♩=132)

bass. - re - a

Acc. sf


100


bass.

Acc. sf f sf

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

103

bass. 

Acc. 

105

bass. 

Acc. 

110

bass. 
 la la_ la ra la ra la la_ la ra la ra_ la

Acc. 

114

bass. 
 la la_ la ra la ra la ra la ra la la ra_ la ra la_

Acc. 

117

bass.

Acc.

sf mp simile

120

bass.

Acc.

mf mp

123

bass.

Acc.

mf

Ne - re he - rri mai - te-a

f mf

126

bass.

Acc.

mf

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

129 *mf* *mf*

bass. *vi - lla - rre al - da_ se - me bat he - men a - mo - dioz be - te -*

Acc.

132

bass. *- a*

Acc.

134 *f* *f*

bass. *La ra la la ra la la ra la Ne-re he- rri mai-te_*

Acc. *f* *Bellow Shake* *sf* *sf* *f* *simile*

138 *f*

bass. *La ra la la ra la la ra la Ne - re he - rri mai - te_*

Acc.

142 *f* *ff*

bass. *f* *ff*

Acc.

A - mo - dioz be - te - a U - rre - txu ne - re - a Vi - lla - rre - al - da Vi - lla - rre - al de U - rre - txu

147

bass.

Acc.

Ne - re he - rri mai - te Ne - re he - rri mai - te Ne - re he - rri -

149

bass. *fp*

Acc.

a

151 *sfz p* *sfz*

bass.

Acc. *sfz p* *sfz*

Normal Bellow

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

20

bass. ra

acc. *mp*

27

bass. Es - tran - je - ri al - de - an pa - sa - det den - bo

acc.

32

bass. ra oh oh

acc. *fp*

40

bass. He - rri - tik kan - po - ra E - rru - ka

acc. *mf* *simile*

Dm⁹ /D C# C Dm⁹ /A

47

bass. *p.* *mf*

rri He-rr-i-tik kan-po-ra

acc. *mf*

C⁹ Dm⁹ Dm⁹ /A Dm⁹ /D C# C Dm⁹

54

bass. *f*

Gaz-te - ta - - tik Es-tran-je - - ri

acc. *f*

/A C⁹ Dm⁹ Gm⁹ m Dm⁹ Gm⁹ A7(b9)

61

bass. *f*

al-de an na - - bil A - di - o

acc. *ff*

Gm⁹ A7(b9) Dm⁹ Gm⁹ Dm⁹ Gm⁹

68

bass. Lur A - di - o Gaz-te__ gaz-te - ta-

acc. A7(b9) Gm⁹ Dm⁹ A7(b9) Dm⁷(add9) A7 F Gm⁷

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

74

bass. ti - kan he - rri - tik kan-po - ra _____ Es - tran - je-ri al - de - an

acc. Fmaj7 Gm7(add9) C7 Fmaj7 C7(add9) Bbmaj7

79

bass. pa - sa det den-bo - ra - E - rri - al-de guz - ti - e-tan to - ki o - nak ba - di-

acc. G7 G7(B) C7 A7 D7(b9) Gm7(add9) Bb6 Bb(C) C7

84

bass. ra

acc. Dm9 C9 *p subito molto leggiero* Dm9 C9 Dm9

91

bass.

acc. C9 Dm9 C9 Dm9

97

bass.

acc.

102

bass.

acc.

108

bass.

acc.

113

bass.

acc.

118

bass. la la la la ra la

acc. Dm⁹ C⁹ Dm⁹

Detailed description: This system contains measures 118-122. The bass line starts with rests in 8/8, 6/8, and 2/4 time signatures, then continues in 9/8, 3/4, and 6/8. The vocal line has notes corresponding to the lyrics 'la la la la ra la'. The piano accompaniment features chords Dm⁹, C⁹, and Dm⁹ in the right hand, and rhythmic patterns in the left hand.

123

bass. la la

acc. Gm⁹ A7(b9)

Detailed description: This system contains measures 123-127. The bass line has long notes for 'la la'. The piano accompaniment features chords Gm⁹ and A7(b9) in the right hand, and rhythmic patterns in the left hand. A trill (tr) is marked above the piano line in the final measure.

129

bass. Lur mai tea he-men uz - te - a da ne - gar ga- rri - a

acc. F Gm⁷ Fmaj⁷ Gm⁷(add9) C⁷ Fmaj⁷

Detailed description: This system contains measures 129-133. The bass line has notes for the lyrics 'Lur mai tea he-men uz - te - a da ne - gar ga- rri - a'. The piano accompaniment features chords F, Gm⁷, Fmaj⁷, Gm⁷(add9), C⁷, and Fmaj⁷ in the right hand, and rhythmic patterns in the left hand. A trill (tr) is marked above the piano line in the first measure.

134

bass. He-men gel-di-tzen di - ra A - ma e - ta he- rri - a U - rez no-a i-

acc. C⁷(add9) B^bmaj⁷ G⁷ G⁷/B C⁷ A⁷ D⁷(b9)

Detailed description: This system contains measures 134-138. The bass line has notes for the lyrics 'He-men gel-di-tzen di - ra A - ma e - ta he- rri - a U - rez no-a i-'. The piano accompaniment features chords C⁷(add9), B^bmaj⁷, G⁷, G⁷/B, C⁷, A⁷, and D⁷(b9) in the right hand, and rhythmic patterns in the left hand.

139

bass. kus - te-ra bai mun - du be-rra - a

acc. *Gm7(add9)* *Bb6* *Bb/C* *C7* /*D* *pp*

146

bass. *mf* Ki-ta-rra zahar

acc.

153

bass. - txo bat dut

acc.

161

bass. *mf* E-gun ba-te an po-bre bes-te - an jau-na

acc.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

8

168

bass.

acc.

p leggiero sempre

175

bass.

acc.

Ki-ta - rra-za har-txo bat da ne-re tzat la - gu - na

180

bass.

acc.

mp

187

bass.

acc.

A-gur Eus-kal He - rri - a Bai-na ez be - ti - ko

192

bass. *da - to zen - go ur - te - tan ez det i - ku - si - ko*

acc.

198

bass. *Ki - ta - rra*

acc.

fp *mf*

tr *3* *mf* *Dm⁹* */A* *Dm⁹*

206

bass. *zahar - txo bat la - gu - na dut E - gun bat*

acc.

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

mf

213

bass. *po - bre naiz bes - te bat jaun*

acc.

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

f

220 *f*

bass. *f*

Ho-rre-la bai i-bil-tzen da

acc.

Dm⁹ Gm⁹ A7(b⁹) Gm⁹ A7(b⁹) Dm⁹

227 *f*

bass. *f*

Eus-kal-dun dan ar-tis-ta

acc. *ff*

Gm⁹ Dm⁹ Gm⁹ A7(b⁹) Gm⁹ Dm⁹ A7(b⁹)

234

bass.

Ki - ta - rra zahar-txo bat det ni - re - tzt la - gu - na

acc.

Dm⁹ F B^b/F Fmaj7 Dm7 Gm7 C7 Fmaj7

239

bass.

Ho - rre - la i - bil-tzen da ar - tis - ta eus-kal-du - na E - gun ba-te - an

acc.

Dm7 A^o F#^o D7 G7 G7/B C7 C7/E C B^b/C

244

bass. *po - bre bes - te e - tan jau - na Kan - ta - tzen pa - sa - tzen det*

acc. *C°/E♭ C7 C/E B♭/C F Gm/F Dm/F D7 F#° Gm7 Gm/B♭*

249

bass. *nik be - ti e - gu - na*

acc. *B♭/C C7/E Dm9 C9 Dm9 C9*
p subito molto leggero

255

bass.

acc. *Dm9 C9 Dm9 C9*

261

bass.

acc. *Dm9*

URRETXUTIK MUNDURA: II- EUROPA BARRENA

12

266

bass.

acc.

Gm⁹

A7(b⁹)

271

bass.

acc.

(tr)

mp
Dm⁹

Dm⁹

276

bass.

acc.

Gm⁹

A7(b⁹)

280

bass.

acc.

Dm⁹

C

Dm⁹

285

bass. *la la la la ra la*

acc. *C⁹ Dm⁹*

289

bass. *la la la*

acc. *Gm⁹ A7(b9)*

294

bass. *A - - - kor - deoi zahar-txo bat da.*

acc. *F Bb/F Fmaj7 Dm7*

298 *pregunta recitada con extrañeza*

bass. *Eh? a - kor-de-oi? Ki - ta - rra zahar-txo bat det*

acc. *F Bb/F Fmaj7 Dm7*

303

bass. *nik ne - re la - gu - na Ho - rre - la i - bil - tzen da ar - tis ta eus - kal - du -*

acc. *Gm7 Gm7 Fmaj7 Dm7 A° F#° D7 G7 G7/B*

308

bass. *na I - kus - ten ba - det e - re Nik mun - du guz - ti - a*

acc. *C7 C7/E C Bb/C C°/Eb C7 C/E Bb/C F Gm7 Dm/F*

313

bass. *Be - ti mai - ta - tu - ko det E - us - kal He - rri - a*

acc. *D7 F#° Gm7 Gm/Bb Bb/C C7/E F C7 F*

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for bass & accordion

(2020-2021)

III - GALTZAILEEN ALDERDIA

Nere amak baleki, Milonga del vent, Errukarria & Jangoikoa eta arbola

Gorka Hermosa

(1976-)

Andante (♩=85)

Bass

Accordion

p
vibrato.....

loco

[B]

8

Bass.

Acc.

13

Bass.

Acc.

p

Ne - gar e - gin - go lu - ke ne - re a - mak ba - le - ki

p

20 *mf*

Bass. *p*

— Ne - gar e - gin - go lu - ke ne - gar e - gin - go lu - ke ne - gar e - gin - go

Acc. *p*

Detailed description: This system covers measures 20 to 25. The bass line features a melodic line with lyrics: "Ne - gar e - gin - go lu - ke ne - gar e - gin - go lu - ke ne - gar e - gin - go". Dynamics include *mf* at the start and *p* later. The accompaniment consists of chords and arpeggiated patterns in both hands, with a *p* dynamic marking.

26

Bass. lu - ke

Acc. *ppp* *m M* *dis*

Detailed description: This system covers measures 26 to 31. The bass line has the lyrics "lu - ke" with a long note. The accompaniment is more complex, featuring a *ppp* dynamic and markings for *m*, *M*, and *dis* (dissonance) in the bass line.

32

Bass.

Acc. *m M* *dis* *m M*

Detailed description: This system covers measures 32 to 36. The bass line is mostly silent. The accompaniment continues with *m*, *M*, and *dis* markings in the bass line.

37

Bass.

Acc. *dis* *m M* *dis*

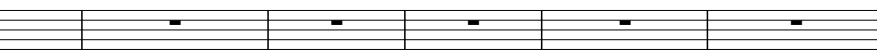
Detailed description: This system covers measures 37 to 41. The bass line is mostly silent. The accompaniment features *dis*, *m*, *M*, and *dis* markings in the bass line.

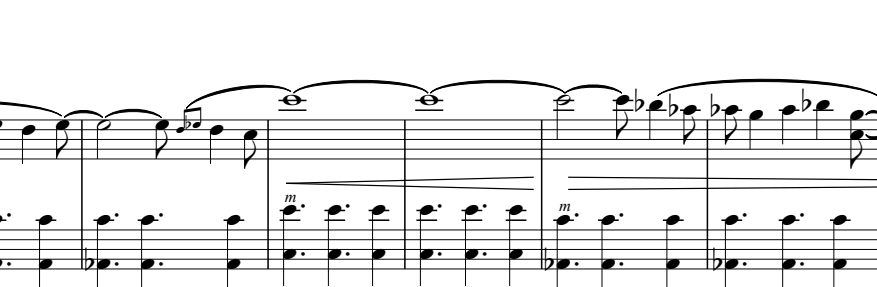
43 **Moderato** (♩=108)

Bass. 

Acc.  *mp* *m*

49

Bass. 

Acc.  *m*

56

Bass.  Zi - bi - lak e-san nau - te

Acc.  *m* *p* *M*

62

Bass.  bi - zi - ro e - go-ki To - lo - san be-har da - la

Acc.  *dis* *m* *M*

66

Bass. *gau-za e-ra ba-ki* *Gil - tza - pe* *an sar-tu nau - te* *po - li-*

Acc. *dis* *G7(b9)* *A^bmaj7* *m.*

70

Bass. *- - - ki po-li - ki* *ne - gar* *e-gin-go lu - ke*

Acc. *Fm/D* *m* *G7(b9)* *G7b9* *Cm* *m* *A^bmaj7* *Fm/D* *m*

74

Bass. *-* *ne - re a - mak* *ba - le - ki.*

Acc. *tr* *tr* *G7(b9)*

76

Bass. *-* *or - du - an har - tu nu-*

Acc. *mf* *m* *m*

82

Bass. *- - en _____ San-tan - der al-de-ra _____ San-tan*

Acc. *m.*

88

Bass. *- der al-de-ra _____ As-pal - din ez - da gu - re e - txe - an_*

Acc. *m.* *p*

94

Bass. *o - gi - rik i - ku - si _____ zen bat al - diz e - guer di - an*

Acc. *dis* *m.*

98

Bass. *o - rain - dik ba - rau - ri _____ k bi - ba bi - ba _____ bi - ba bi -*

Acc. *dis* *G7/B* *7* *mf* *Fm* *Fm/Eb*

102

Bass.

ba gal - tzai - le - en al - der - di - a bi - ba bi - ba bi - ba bi -

Acc.

Fm/D G⁷ G⁷/B Cm_m Fm/D_m

106

Bass.

ba gal - tzai - le - en al - der - di - a

Acc.

A^bmaj₇_m G⁷ *tr* *ff*

111

Bass.

or - du - an har - tu nu - u - en San - tan

Acc.

ff

117

Bass.

- der al - de - ra San - tan - der al - de - ra

Acc.

ff

123

Bass. *bi - ba bi - ba bi - ba gal - tzai - le - en al -*

Acc. *mf*
 Fm Fm/E \flat Fm/D

126

Bass. *der - - di - a bi - ba bi - ba bi - ba bi -*

Acc. G 7 G 7 /B Cm Fm/D
 m m

129

Bass. *ba gal - tzai - le - en al - der - di - a*

Acc. A \flat maj 7 G 7
 m 7

132

Bass. *al - der - - di - a*

Acc. *rit.*

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

for bass & accordion

(2020-2021)

IV - HEDONISTA GALANTA

Xardina berriak, Galliano en Santiago, Alegiako traperoari, Glugluglu, Zugana Manuela

Gorka Hermosa

(1976-)

Speedico & Energico ♩ = 132

Bass

Bi - 8ba gi-puz-koa-ta-rrak bi-ba Kan-ta-bri - a kos - ta ho-nek ba-li-o du mun-du-a-ren

Accordion

5

Bass.

er-di-a le - gatz e-ta bi-xi-gu xar-di-na be-ri - a on - do bi-zi i-za-te-ko bi-ba Eus-kal He-ri-

Acc.

10

Bass.

a loco

Acc.

15

Bass.

Acc.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

20

Bass.

Acc.

pp

27

Bass.

Acc.

33

Bass.

Acc.

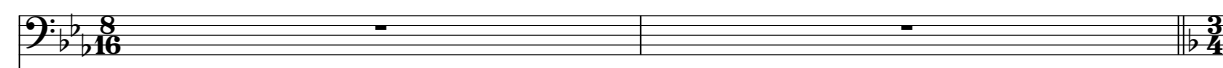
f


40

Bass.

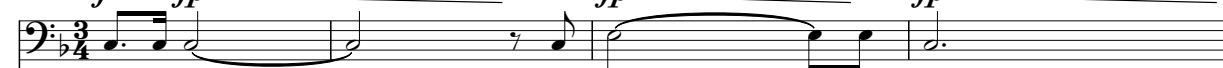
Acc.

47


Bass. 

Acc. 

49 *f* *fp* *fp* *fp*

Bass. 

Tra - pe - ro tra - pu zaha - rrak

Acc. 


53 *f*

Bass. 

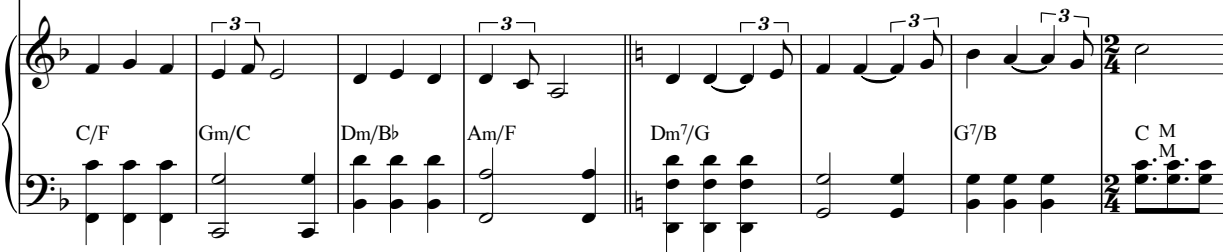
A - te - ra a - te - ra tra - pu - ak sal - tze - ra nik e - ros - ten di - tut mo - du o - ne - an

Acc. 

61

Bass. 

A - te - ra a - te - ra tra - pu - ak sal - tze - ra hus - tu de - za - gun pi - txa - rra

Acc. 

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

69

Bass.
 glu-glu-glu-glu gu-lu-gu - lu gu-lu-gu-glu glu glu glu gu-lu-gu - lu gu-lu-gu - lu gu-lu-gu

Acc.
 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9
 M M M M M M M
 M M M M M M M

76

Bass.
 glu glu glu glu glu _____

Acc.
 Gmaj9 Cmaj9 Cmaj9
 M M M
 M M m
 8
 16
 16
 pp

83

Bass.
 - - - - -

Acc.
 - - - - -

89

Bass.
 - - - - -

Acc.
 - - - - -
 mf

95

Bass. 

Acc. 

102

Bass. 

Acc. 

108

Bass.  *f*
Bar-ka - tu behar di - tu-zu

Acc.  *f*

113

Bass.  ne-re e-ro-ke-ri - ak zu-ri be-gi-ra dau-de ne-re bi be-gi - ak

Acc. 

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

119

Bass. zo-ra-tu-ri-kan nau-ka zu-re aur-pe-gi - ak glu-glu-glu-glu gu-lu-gu

Acc.

125

Bass. lu gu-lu-gu-glu glu glu glu glu gu-lu-gu - lu gu-lu-gu - lu gu-lu-gu glu glu glu glu

Acc.

131

Bass. glu

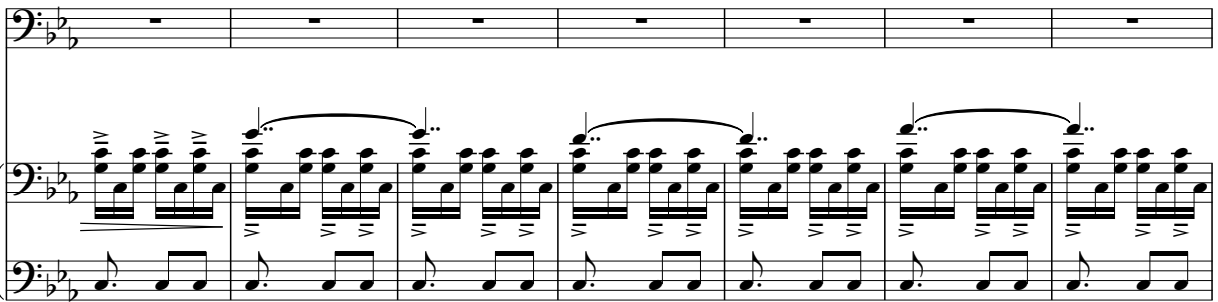
Acc.

138

Bass.

Acc.

145

Bass. 

152

Bass. 

Bi-ba Gi-puz-koa Bi-ba Kan-ta - bria kos-ta ho-nek ba - lio

157

Bass. 

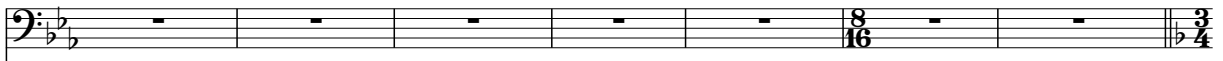
du mun-du-a - ren er di a

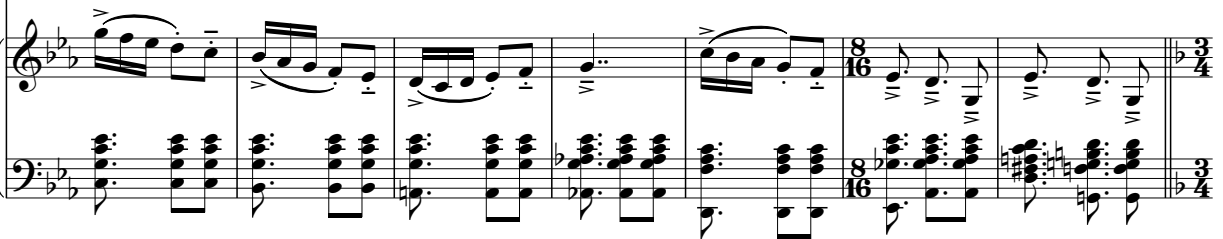
162

Bass. 

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

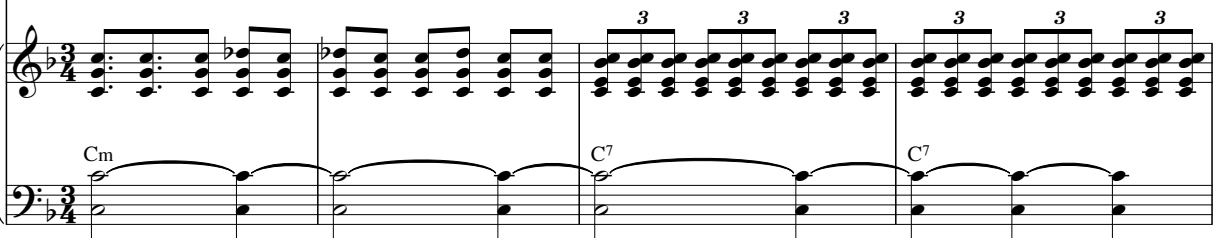
170

Bass. 

Acc. 

177

Bass. *f* *fp* *fp* *fp*
 Tra - pe - ro tra - pu zaha - rrak

Acc. 

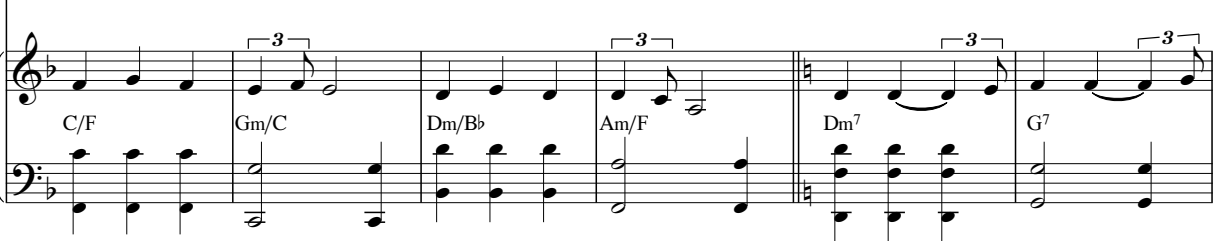
181

Bass. *f*
 A - te - ra a - te - ra tra - pu - ak sal - tze - ra nik e - ros - ten di - tut mo - du o - ne - an

Acc. 

189

Bass. *f*
 A - te - ra a - te - ra tra - pu - ak sal - tze - ra hus - tu de - za - gun

Acc. 

195

Bass. *3*
 pi - txa - rra glu-glu-glu-glu gu-lu-gu - lu gu-lu-gu-glu glu glu glu glu gu-lu-gu

Acc. G7/B C Cmaj7 Gmaj7 Cmaj9 Gmaj9 Cmaj9 Cmaj9 Cmaj9

202

Bass. lu gu-lu-gu - lu gu-lu-gu glu glu glu glu glu glu-glu-glu-glu gu-lu-gu - lu gu-lu-gu-glu glu glu glu

Acc. Gmaj9 Cmaj9 Gmaj9 Fmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9

209

Bass. glu gu - lu - gu - lu gu - lu - gu - lu gu - lu - gu glu glu glu glu

Acc. Cmaj9 Cmaj9 Gmaj9 Cmaj9 Gmaj9 Cmaj9

213

Bass. *fp*
 glu

Acc. *pp* *ffz*

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

for bass & accordion

(2020-2021)

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa

(1976-)

Allegro Doliente (♩=138)

Bass

Accordion

B ③

4

BAss.

Acc.

BAss.

Acc.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

11

BAss.

Acc.

15

BAss.

Acc.

19

BAss.

Acc.

22

BAss.

Acc.

25

BAss. *ie - tan_ zer-bait ba - nin-tzan_ ez-kon-du e - ta e-zer ez_ Ja-san e - zi-na bi-hurtu*

Acc. *Dm Em^(b5)/D Dm Em^{7(b5)} B^b/F B^b A Dm/F Dm Em^{7(b5)}*

30

BAss. *nin-tzen_ li-bre-a nin - tze-na au - rrez_ Ne-re an-dre-ak_ mai-te nin - du-en nahiz sa-ri*

Acc. *Dm/F Em^{7(b5)} A⁷ Dm A⁷ G^o Dm/A Dm C*

35

BAss. *u - tzi ne-ga - rrez_ Ha-ren bi - zi - tza_ es-ta - li nu en_ pe-na, go - se_ ta do - lo-*

Acc. *B^b^o A⁷ Dm C/E Dm/F E^b/G A⁷ B^b*

40 *fp*

BAss. *rez_ Ez-kon-ga - ie-tan zer - ba - it ba-*

Acc. *A⁷ A⁷ 7 7 *ff* m m*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

4

45

BAss. *fp*
 nin-tzan ez - kon-du e - ta e - zer ez _____ Ez - kon - ga -

Acc. *fp* *ff*
 7 m

51

BAss.
 ie - tan zer - ba - it ba - nin - tzan ez - kon - du e - ta e - zer

Acc. m 7

56

BAss. *fp*
 ez _____

Acc. *fp* *sf* *sf* *sf*
 m

60

BAss. *mf*
 Do - - -

Acc. *sf*

63

BAss. *lo - rez*

Acc.

67

BAss. *Ne - re an-*

Acc.

72

BAss. *dre - a an-dre e - de - rra ez-kon - du nin - tzan or - du - an Be-re u - da-*

Acc.

Dm Em7(b5) Dm Em7(b5) Bb/F Bb A Dm/F

76

BAss. *be - rri zo-ra - ga - rri - a nik sar - tu nu - en ne - gu - an se - me a - la - bak ta be - ra*

Acc.

Dm Em7(b5) Dm/F Em7(b5) A7 Dm A7 G° Dm/A

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

6

81

BAss. *no - la sen - ti - a - ra - zi ze - ru - am Ni - re bu - ru - az ar - du - ra - tze - ko gai ez ba -*

Acc. *Dm C B^b A⁷ Dm C/E Dm/F E^b/C*

86 *fp*

BAss. *nin - tzen mun - du - an*

Acc. *A⁷ B^b A⁷ A⁷*

89

BAss. *Ez - kon - ga - ie - tan zer - ba it ba - nin - tzan ez - kon - du e - ta e - zer*

Acc. *ff m m 7*

95 *fp*

BAss. *ez Ez - kon - ga - ie - tan zer -*

Acc. *fp m*

99

BAss. *fp*

ba it ba - nin - tzan ez - kon - du e - ta e - zer ez

Acc. *m* *7* *fp*

104 **Adagio** (♩=70) start the recitative

BAss.

Acc. *f* *pp* *m* *m* *m* *3*

110

BAss.

Acc. *3*

113

BAss.

Acc. *7* *7* *m* *m*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

8

117

BAss. 

Acc. 

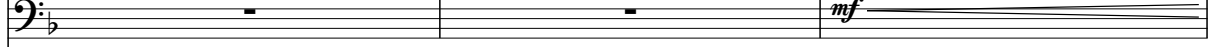
121 finish the recitative

Allegro doliente (♩=c.138)

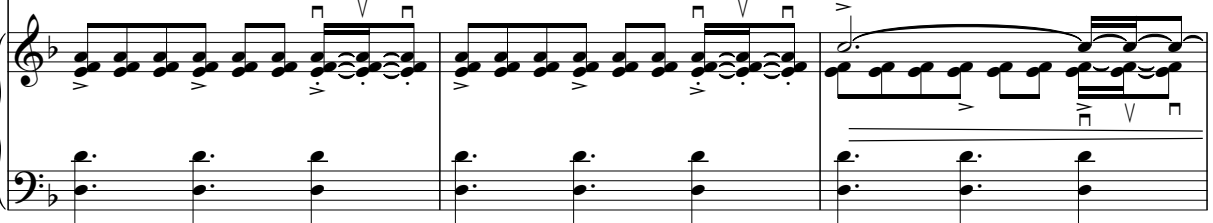
BAss. 

Acc. 

125

BAss. 

Do - - -

Acc. 

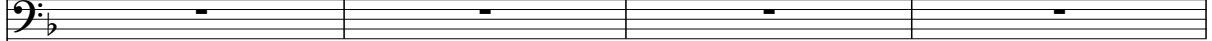
128

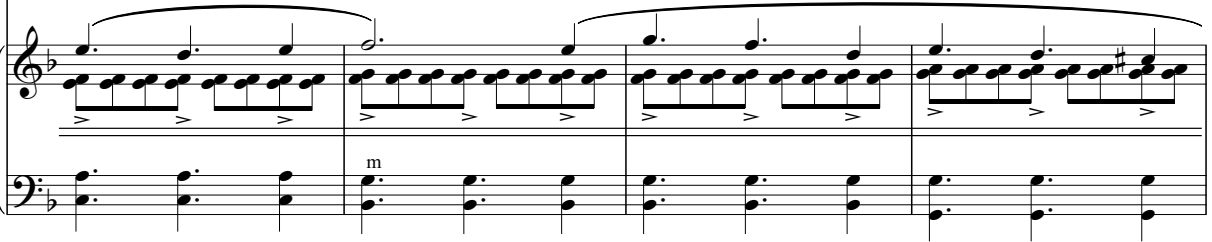
BAss. 

lo - rez

Acc. 

132

BAss. 

Acc. 

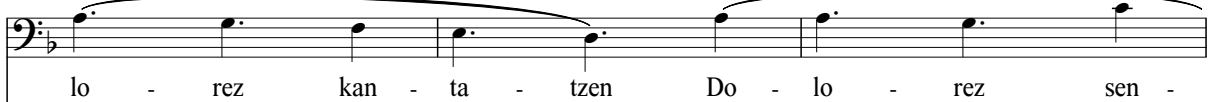
136

BAss. 

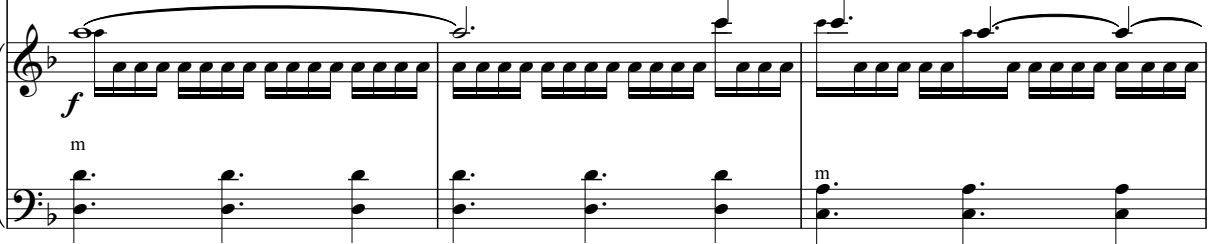
Do - 

Acc. 


139

BAss. 


lo - rez kan - ta - tzen Do - lo - rez sen -

Acc. 

142

BAss. 

ti - tzen Do - lo - rez da - mu - tzen e -

Acc. 

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

10

145

BAss. *f*

gin - da - ko mi - naz Li - bre i - za -

Acc.

148

BAss.

te - ko ja - io - ta nen - go - en ta

Acc.

151

BAss.

ja - san e - zi - na bi - hur - tu nin -

Acc.

154 *fp*

BAss.

tzen. Ez - kon - ga - ie - tan zer -

Acc. *fp* *ff* *m*

158

BAss. *ba it ba - nin - tzan ez - kon - du e - ta e - zer*

Acc. *m*

162

BAss. *ez Ez - kon - ga - ie - tan zer -*

Acc. *fp ff m*

166

BAss. *ba it ba - nin - tzan ez - kon - du e -*

Acc. *m*

169

BAss. *ta e - zer ez*

Acc. *fp sfz*

URRETXUTIK MUNDURA

(for bass & accordion)

(2020-2021)

VI- ETORRERA ETA ONDAREA

Gernikako Arbola, Ara Nun Diran & Gernika 26/4/1937

Gorka Hermosa

(1976-)

Adagio (♩ = 72)

mp

Bass

fischio

3 3

Acordeón

ppp

vibrato

4

Bass.

mp

fischio

3 3 3

Acord.

vibrato

7

Bass.

Andante (♩ = 80)

Acord.

mf

9

Bass.

Misterioso (♩ = 100)

Acord.

sfz

p

8

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

2

12

Bass.

Acord.

14

Bass.

Acord.

16

Bass.

Acord.

mf

19

Bass.

Acord.

p

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

21

Bass.

Acord.

23

Bass.

Acord.

25

Bass.

Acord.

mf

Adagio (♩ = 72)

27

Bass.

Acord.

mp

fischio

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

4

31 **Grave** (♩ = 90)

Bass.

Acord.

f

ricochet

simile

B 3

33

Bass.

Acord.

mp

A - ra nun di-ran Men-di mai-te-ak A - ra nun di - ran

39

Bass.

Acord.

ze-la iak Ba - se-rri e-der zu - ri zu-ri-ak i - tu - rri e - ta i - ba-iak Hen-da-ian

45

Bass.

Acord.

na - go txo-ra-tu - ri - kan za-bal za - ba - lik be - gi - ak

normal bellows

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

49

Bass.

Acord.

normal bellows
m

52 *mp*

Bass.

Oh! Eus-kal He-rrri e - der mai-te - a A - ra he - men zu - re

Acord.

m

55

Bass.

se-me-a Be - re lu-rra-ri muñ e - gi-te-ra

Acord.

7

58

Bass.

Bes - te ga - be e - to - rri - a Zu - re - ga - ti - kan e - man - go

Acord.

M 7 M m m

mf

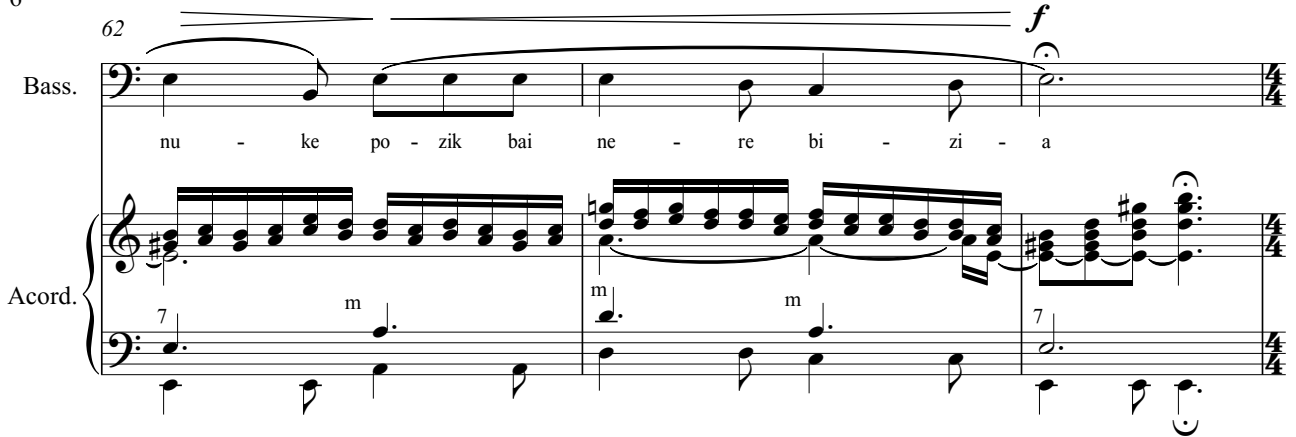
URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

6

62 *f*

Bass. nu - ke po - zik bai ne - re bi - zi - a

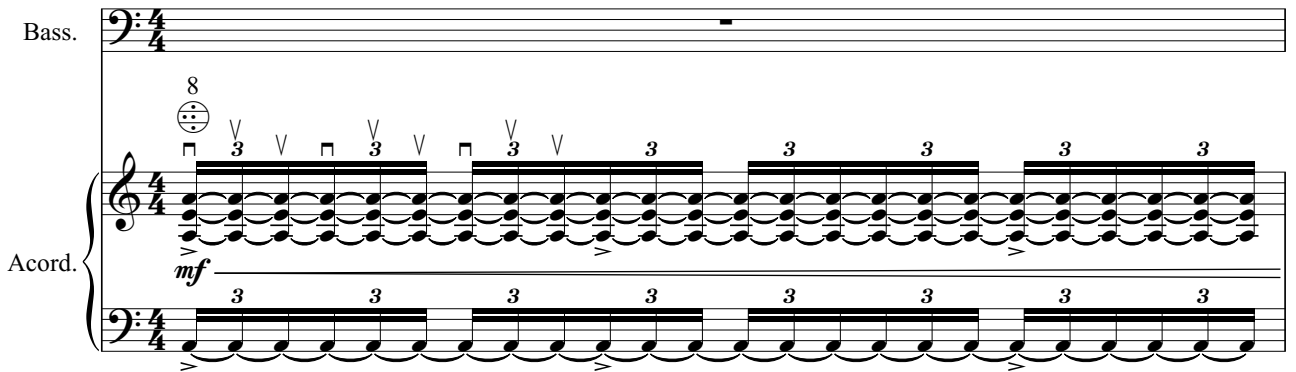
Acord.



65 *accel.*

Bass.

Acord. *mf*



66

Bass.

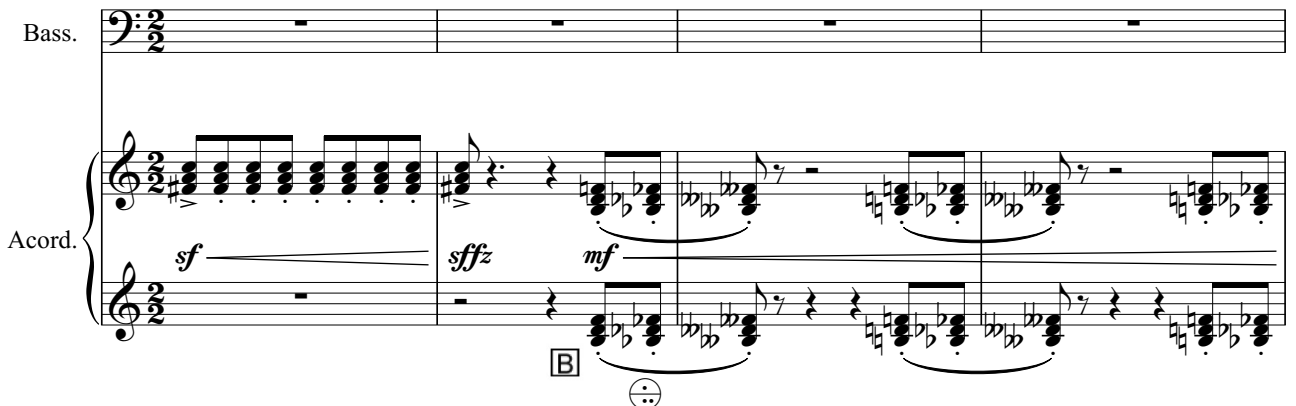
Acord.



73 *Allegro exultante* (♩ = 160)

Bass.

Acord. *sf* *sffz* *mf*



URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

77

Bass.

Acord.

fp *sf*

80

Bass.

Acord.

sfz *fp*

83

Bass.

Acord.

Ger - ni - ka -

f *sfz* *p*

87

Bass.

Acord.

ko ar - bo - - la

f *sfz* *p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

8

92 *f*

Bass. da be - - dein -

Acord.

95 *mf*

Bass. ka - tu - - a eus -

Acord. *fp* *sfz* *sfz*

99 *f*

Bass. kal - du - non ar - te - - an

Acord.

103 *f*

Bass. guz - tiz mai -

Acord. *p*

107 *ff*

Bass. ta - tu - a

Acord. *sfz sfz sfz*

113 *p*

Bass. E - man da za - bal - - za

Acord. *sfz sfz p sub.*

119

Bass. zu mun - du - - an frui -

Acord.

125 *mp*

Bass. tu - - a A - do -

Acord. *p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

10

131

Bass.

- ra - tzen zai - tu - - -

Acord.

136

Bass.

- gu Ar - bo - la san - tu -

Acord.

f

142

Bass.

a A - do - - ra - tzen

Acord.

f

147

Bass.

zai - tu - gu Ar - bo - la San -

Acord.

ff mp

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

155 *ff* *p* *ff*

Bass.

tu - - a

Acord.

ffmp *sfmp* *ff*

163

Bass.

Acord.

mp *ff* *mf*

169

Bass.

Acord.

ff *mp*

177 *rit.*

Bass.

Acord.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

12

186 **A tempo**

Recitative No1

Bass.

Acord.

ff p

190

Bass.

Acord.

ff p

194

Bass.

Acord.

fff mf fff

198

Bass.

Acord.

fff mf fff

202

Bass.

Acord.

fff

206

Bass.

Acord.

fff *mf*

210

Bass.

Acord.

214

Bass.

Acord.

fff *mf* *fff*

218

Bass.

Acord.

fff *mf* *fff*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

14

222

Bass.

Acord.

fff mf

226

Bass.

Acord.

fff mf

230

Fin recitative

Bass.

Acord.

234 **Moderato** (♩ = 96)

mp

Bass.

Acord.

sffz mf

mf

mf

Ger - ni - ka - ko ar -

B

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

240 *mp*

Bass. *bo - - la da be - dein -*

Acord. *mf*

246 *rit.* *Recitative No 2* *Adagio* (♩ = 70)

Bass. *ka - tu - a*

Acord. *morendo* *ppp* *Molto libero e rubato*

253

Bass.

Acord. *p* *mf* *p* *mf*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

16

259

Fin recitative

Bass.

Acord.

ten

p

mf

Detailed description: This system covers measures 259 to 262. The bass line is silent. The piano accompaniment begins with a melodic line in the right hand, marked 'ten' (tension), consisting of a series of eighth notes. This is followed by a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The piece concludes with four triplets in the right hand.

263 Allegro exultante (♩=80)

Bass.

Acord.

f

f

Detailed description: This system covers measures 263 to 267. The bass line is silent. The piano accompaniment features a rhythmic accompaniment in the left hand with chords. The right hand has a melodic line with triplets and eighth notes. Dynamics are marked as forte (*f*).

268

Bass.

Acord.

ff

mf

ff

mf

Detailed description: This system covers measures 268 to 272. The bass line is silent. The piano accompaniment features a rhythmic accompaniment in the left hand with chords. The right hand has a melodic line with eighth notes and chords. Dynamics alternate between fortissimo (*ff*) and mezzo-forte (*mf*).

273

Bass.

Acord.

ff

ff *mf*

ff

Detailed description: This system covers measures 273 to 277. The bass line is silent. The piano accompaniment features a rhythmic accompaniment in the left hand with chords. The right hand has a melodic line with eighth notes and chords. Dynamics include fortissimo (*ff*) and mezzo-forte (*mf*).

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

278 **Allegro exultante** (♩ = 160)

Bass. *p* E - man

Acord. *mf* *p*

Bass. da za - bal za - - - zu

Acord. *mp*

Bass. *p* mun - du - an frui - tu - - a

Acord. *p*

Bass. *mp* A - do - - ra - tzen

Acord. *mp* *p*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

18

304

Bass.

zai - - tu - - - - - gu

Acord.

309 *f*

Bass.

Ar - bo - - - la san - - - - - tu - - -

Acord.

f

314

Bass.

- - - a

Acord.

318 *mp*

Bass.

- - - A - do - - ra - tzen zai - tu - - - gu

Acord.

ff

327 *f*

Bass.

Ar - bo - - - la san - - - - -

Acord.

333

Bass.

- tu - - - - -

Acord.

337

Bass.

- a

Acord.

ff p

340

Bass.

Acord.

sfz sfz

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Bass

for bass & accordion

(2020-2021)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Largo (♩=60)

Vi-lla-rre-al de U-rre-txu ne-re he-rri mai-te-a se-me bat he-men

6

Largo (♩=85) ♩=85

de-zu a-mo-dioz be-te-a Vi-lla - rre-al de U-rre - txu

19

se-me bat he - men__ ne - re he-rri mai-te a - mo

25

sfz Allegro misterioso (♩=132)

- dioz be-te-a naiz se-me Vi-lla - rre-al de U-rre - txu

37

ne-re he-rri mai-te i - ku - si ar - te__ e - gu - nen ba-te-an

46

bai-ne - re a-dis-ki-de Nahi ba - ina no lai-ku - si zu - re - tzat nahi-det bi -

51

- zi U - rre - txu ne - re__

63

Vi - lla - rre-al de U-rre - txu Ne - re he - rri mai - te__

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Bass

69 *f* *mf*

e - gu - nen ba - te - an zuzu - re - tzat nahi - det bi - zi Se - me - bat he - men

73 *f* *mf*

e - gu - nen ba - te - an ne - re he - rri mai - te a - mo - dioz be - te U - rre - txu Se - me - bat he - men

77 *f* *ff*

Vi - lla - rre - al da - ne - re he - rri mai - te Se - me - bat he - men ne - re he - rri mai - te

81 **ZORTZIKO** Nere herriko gazteei

Vi - lla - rre - al - de U rre - txu Ne - re he - rri mai - te - a se - me - bat he - men de - zu

87

a - mo - dioz be - te - a Nahi bai - no no - la i - ku - si hau da - lan tris - te -

92

a zu - re - tzat nahi - det bi - zi U - rre - txu ne - - - re


98 **Allegro misterioso** (♩=132) **11**

a

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN


Bass


3

110 *mp* *mp*

 la la_ la ra la ra la la_ la ra la ra_ la

114 *mp* *mp* **7**

 la la_ la ra la ra la ra la la ra_ la ra la_

124 *mf* **4** *mf* *mf*

 Ne - re he - rri mai - te - a vi - lla - rre al - da_ se - me bat he - men

131 *f*

 a - mo - dioz be - te - a La ra la la ra la la ra la

137 *f* *f*

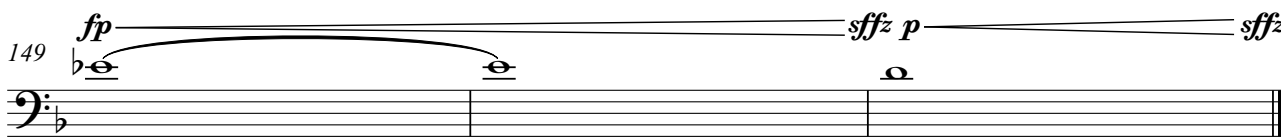
 Ne - re he - rri mai - te_ La ra la la ra la la ra la Ne - re he - rri mai - te_

142 *f* *ff*

 A - mo - dioz be - te - a U - rre - txu ne - re - a Vi - lla - rre - al - da_ Vi - lla - rre - al de U - rre -

146

 - txu Ne - re he - rri mai - te Ne - re he - rri mai - te Ne - re he - rri -

149 *fp* *sfz p* *sfz*

 a a

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

bass

for bass & accordion

(2020-2021)

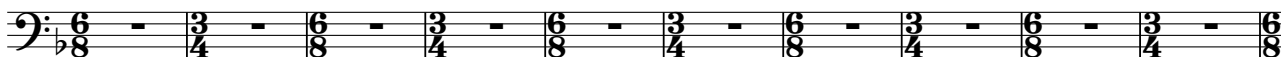
II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

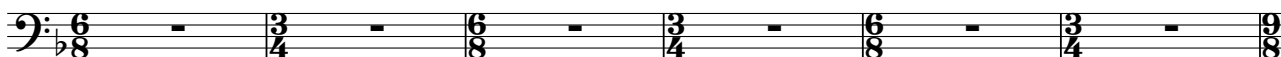
Gorka Hermosa

(1976-)

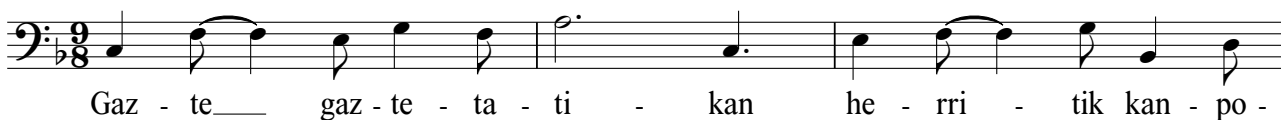
Allegro molto (♩.=75)



11



17



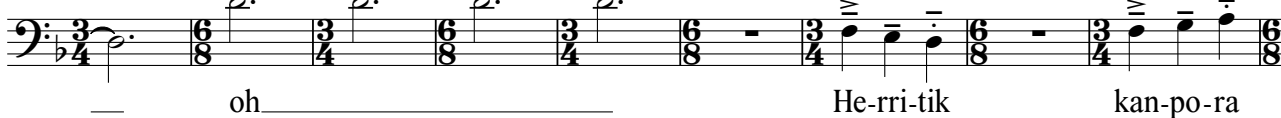
20



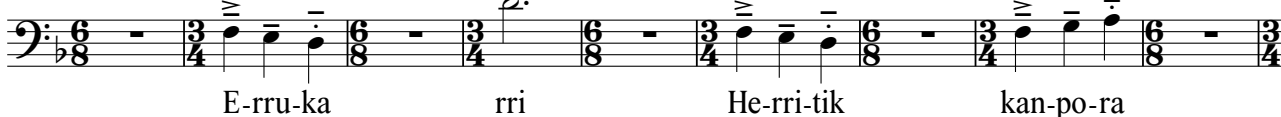
29



36



45



54

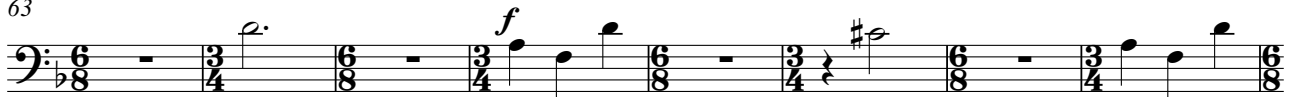


URRETXUTIK MUNDURA: II- EUROPAN BARRENA

2

bass

63



bil A - di - o Lur A - di - o

71



Gaz-te__ gaz-te - ta - ti - kan he - rri - tik kan-po - ra__

77



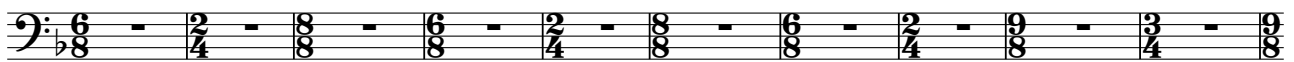
Es - tran - je - ri al - de - an pa - sa__ det den - bo - ra -

81



E - rri - al-de guz - ti - e-tan to - ki o-nak ba-di - ra

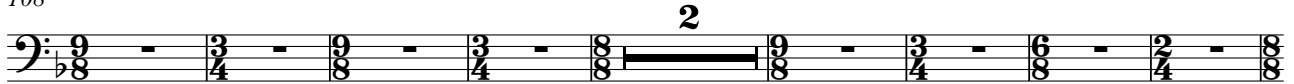
88



98



108



118



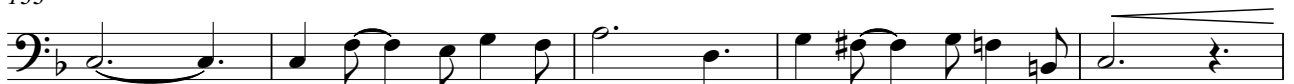
la la la la ra la la__ la la__

127



Lur mai tea he-men uz - te - a da ne - gar ga - rri

133



a He-men gel-di-tzen di - ra A - ma e - ta he - rri - a__

138



U-rez no-a i - kus - te-ra bai mun - du be-rri - a

152



Ki - ta - rra zahar - txo bat dut__

E-gun ba-te an

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

bass

3

164

po-bre bes-te - an jau-na_____

173

Ki-ta - rra-za har-txo bat da ne-re tzat la-gu - na_____

180

A-gur Eus-kal He

189

rri - a Bai-na ez be-ti - ko da-to zen-go ur-te - tan ez det i-ku-si

195

ko o Ki-ta-rra

205

zahar-txo bat la-gu-na dut E-gun bat

214

po-bre naiz bes-te bat jaun Ho-rre-la bai

223

i - bil-tzen da Eus-kal-dun dan

232

ar-tis-ta Ki - ta - rra zahar-txo bat det ni-re - tzt la-gu - na_____

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

4

bass

239

Ho-rre - la i - bil-tzen da ar - tis-ta eus-kal-du - na E - gun ba-te-an po - bre

245

bes-te e-tan jau - na Kan-ta - pa-sa-tzen det nik be - ti e-gu - na
tzen

251

261

271

281

la la la la ra la la

290

la la A - kor - deoi zahar-txo bat da.

298

pregunta recitada con extrañeza

Eh? a - kor-de- oi? Ki - ta - rra zahar-txo bat det nik ne - re la-gu-

304

na Ho-rre la i - bil-tzen da ar-tis ta eus-kal-du - na I - kus - ten ba-det

310

e - re Nik mun - du guz - ti - a Be - ti mai-ta - tu -

314

ko det E - us - kal He - rri - a

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for bass & accordion

(2020-2021)

Bass

III - GALTZAILEEN ALDERDIA

Nere amak baleki, Milonga del vent, Errukarria & Jangoikoa eta arbola

Gorka Hermosa

(1976-)

Andante (♩=85)

7 4 2 *p*

Ne -

15

gar e - gin-go lu - ke ne - re a - mak ba-le - ki

20 *mf* *p*

Ne - gar e-gin-go lu-ke ne - gar e-gin-go lu-ke ne -

25 16

gar e - gin-go lu - ke

44 Moderato (♩=108) 15

Zi - bi - lak e-san nau - te bi-zi-ro e-go-ki

63

To - lo - san be-har da - la gau-za e-ra ba-ki Gil-tza - pe an sar-tu

69

nau-te po - li - ki po - li - ki ne - gar e - gin-go

73

lu - ke ne - re a - mak ba - le - ki

76 3

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

2

Bass

80

or - du - an har-tu nu - en _____ San-tan - der al-de-ra

86

_____ San-tan - der al-de-ra _____ As-pal

92

din ez-da gu-re e-txe - an_ o-gi-rik i-ku-si _____ zen bat al - diz e-guer di - an

98

o-rain-dik ba-rau-ri _____ k bi-ba bi - ba _____ bi-ba bi - ba gal-tzai-le-en al

103

der - di - a _____ bi-ba bi - ba _____ bi-ba bi - ba gal-tzai-le-en al - der - di -

108

a or - du - an har-tu nu - u - en _____ San-tan

117

- der al-de-ra _____ San-tan - der al-de-ra _____ bi-ba bi

124

ba _____ bi-ba bi - ba gal-tzai-le-en al - der - di - a _____ bi-ba bi - ba _____ bi-ba bi

129

ba gal-tzai-le-en al - der - di - a _____ al - der - di - a

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for bass & accordion

(2020-2021)

Bass

IV - HEDONISTA GALANTA

Xardina berriak, Galliano en Santiago, Alegiako traperoari, Glugluglu, Zugana Manuela

Gorka Hermosa

(1976-)

Speedico & Energico ♩ = 132



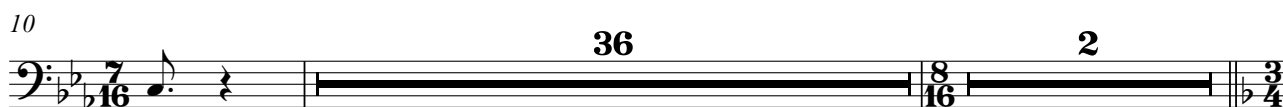
Bi - ba gi-puz-koa-ta-rrak bi-ba Kan-ta-bri - a kos



- ta ho-nek ba-li-o du mun-du-a-ren er - di - a le - gatz e-ta bi-xi-gu xar-di-na be-ri



a on - do bi - zi i - za - te - ko bi - ba Eus - kal He - rri -



a



Tra-pe-ro tra - pu zaha-rrak A-te-ra a-te-ra tra-pu-ak sal-tze-ra



nik e-ros - ten di-tut mo-du o - ne - an A-te-ra a-te-ra tra-pu-ak sal-tze-ra



hus-tu de - za - gun pi - txa - rra glu-glu-glu-glu gu-lu-gu - lu gu-lu-gu



glu glu glu glu glu gu-lu-gu - lu gu-lu-gu - lu gu-lu-gu glu glu glu glu glu

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Bass

79

32 *f*



Bar-ka-tu behar di - tu-zu ne-re e-ro-ke - ri - ak

115



zu-ri be-gi - ra dau-de ne-re bi be - gi - ak zo-ra-tu-ri-kan nau-ka

121



zu - re aur-pe - gi - ak glu-glu-glu - glu gu-lu-gu - lu gu-lu-gu

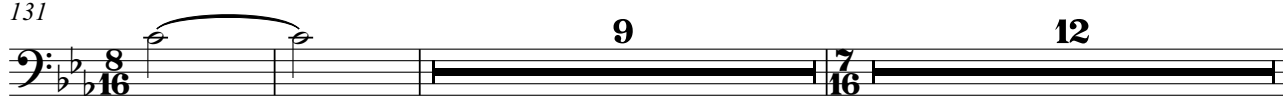
126



glu glu glu glu glu gu-lu-gu - lu gu-lu-gu - lu gu-lu-gu glu glu glu glu

131

9 12



glu

154



Bi - ba Gi-puz - koa Bi - ba Kan-ta - bria kos-ta ho-nek ba - lio du mun-du - a - ren

158

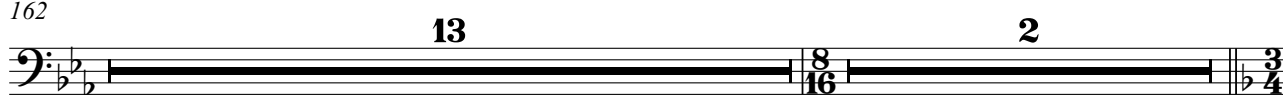
fp



er di a

162

13 2



URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Bass

3

177 *f* *fp* *fp* *fp* *f*

Tra-pe-ro tra - pu zaha-rrak A-te-ra a-te-ra tra-pu-ak sal-tze-ra

185

nik e-ros - ten di-tut mo-du o - ne - an A-te-ra a-te-ra tra-pu-ak sal-tze-ra

193

hus - tu de - za - gun pi - txa - rra glu-glu-glu - glu gu-lu-gu

199

lu gu-lu-gu - glu glu glu glu glu gu-lu-gu - lu gu-lu-gu - lu gu-lu-gu

204

glu glu glu glu glu glu-glu-glu - glu gu-lu-gu - lu gu-lu-gu - glu glu glu glu

209

glu gu - lu - gu - lu gu - lu - gu - lu gu - lu - gu glu glu glu glu

213 *fp*

glu

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

for bass & accordion

(2020-2021)

Bass

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente (♩=138)

20

Do - - lo - rez Ez-kon-ga-

25

ie - tan zer-bait ba - nin - tzan ez-kon-du e - ta e - zer ez Ja-san e -

29

zi - na bi-hur - tu nin - tzen li-bre - a nin - tze-na au - rrez Ne-re an -

33

dre - ak mai-te nin - du - en nahiz sa - rri u - tzi ne - ga - rrez Ha-ren bi -

37

zi - tza es-ta - li nu en pe-na, go - se ta do - lo - rez

42

Ez-kon-ga - ie - tan zer - ba - it ba - nin-tzan ez - kon-du e - ta e - zer ez

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Bass

50

Ez - kon - ga - ie - tan zer - ba - it ba - nin - tzan ez - kon - du e - ta e - zer

56

ez Do - - lo - rez

66

Ne-re an - dre-a an-dre e - de-rra ez-kon-du nin - tzan or-du

75

an Be-re u - da - be - rri zo-ra - ga - rri - a nik sar - tu nu - en ne - gu-

79

an se-me a - la - bak ta be-ra no-la sen-ti - a - ra - zi ze-ru - am Ni-re bu-

84

ru - az ar-du-ra - tze - ko gai ez ba - nin - tzen mun-du - an

89

Ez-kon-ga - ie - tan zer - ba it ba - nin-tzan ez - kon - du e - ta e - zer ez

97

Ez-kon-ga - ie - tan zer - ba it ba - nin-tzan ez - kon - du e - ta e - zer ez

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Bass

3

105 **Adagio** (♩=70) start the recitative **13** finish the recitative

123 **Allegro doliente** (♩=c.138) *mf* **7** *f*

Do - lo - rez _____ Do -

139

lo - rez kan - ta - tzen Do - lo - rez sen - ti - tzen Do - lo - rez da - mu - tzen e - gin - da - ko

146 *f*

mi - naz Li - bre i - za - te - ko ja - io - ta nen - go - en ta ja - san e - zi - na bi -

153 *fp*

hur - tu nin - tzen _____ Ez - kon - ga - ie - tan zer - ba it ba - nin - tzen ez - kon - du e -

161 *fp*

ta e - zer ez _____ Ez - kon - ga - ie - tan zer - ba it ba -

167 *fp*

nin - tzen ez - kon - du e - ta e - zer ez _____

URRETXUTIK MUNDURA

(for bass & accordion)
(2020-2021)

Bass

VI- ETORRERA ETA ONDAREA

Gernikako Arbola, Ara Nun Diran & Gernika 26/4/1937

Gorka Hermosa

(1976-)

Adagio (♩ = 72) *mp* 4

fischio

6 *mp* 7

fischio

9 *Andante* (♩ = 80) *Misterioso* (♩ = 100)

19 *Adagio* (♩ = 72) *mp*

fischio

31 *Grave* (♩ = 90) *mp*

A - ra nun di-ran Men-di mai-te-ak A-ra nun di-ran ze-la-iak Ba-se-rrí e-der

41

zu-ri zu-ri-ak i-tu-rrí e-ta i-ba-iak Hen-da-ian na-go txo-ra-tu-ri-kan za-bal za-ba-lik be-gi-

48 *mp*

ak Oh! Eus-kal He-rrí e-der mai-te-a A-ra he-men zu-re se-me-a

56

Be-re lu-rra-ri muñ e-gi-te-ra Bes-te ga-be e-to-rrí-a Zu-re-ga-

61 *mf* *f* *accel.* 8

ti-kan e-man-go nu-ke po-zik bai ne-re bi-zi-a

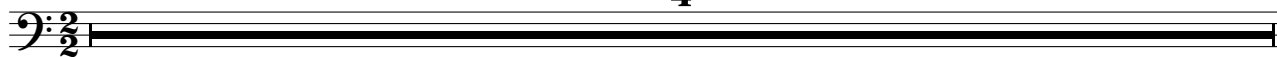
URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

2

Bass

73 **Allegro exultante** (♩ = 160)

4

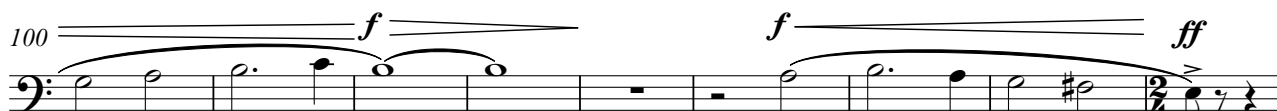


Ger - ni - ka - ko ar - bo - la



da be - dein - ka - tu - a

eus - kal - du -



non ar - te - an

guz - tiz mai - ta - tu - a



E - man da za - bal - za zu

mun - du - an



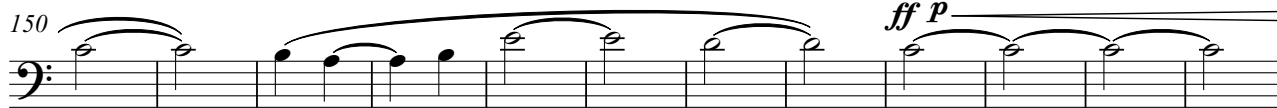
frui - tu - a

A - do - ra - tzen zai - tu - gu



Ar - bo - la san - tu - a

A - do - ra - tzen zai - tu -



- gu

Ar - bo - la San - tu - a

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

ff 162 **20** rit. **4** Bass **A tempo** **46** *Fin recitative* *Recitative No1* **2** 3

234 **Moderato** (♩ = 96) **3** *mp*

Ger - ni - ka - ko ar -

240 *mp* **2** rit. **2**

bo - la da be - dein - ka - tu - a

Recitative No 2 251 **Adagio** (♩ = 70) **5** **2**

259 **3** *Fin recitative* **Allegro exultante** (♩ = 80) **16** **Allegro exultante** (♩ = 160) **5** *p*

E - man da za - bal

289 *p* **2** *mp*

za - zu mun-du - an frui - tu - a A - do - ra -

303 *f*

tzen zai - tu - gu Ar - bo - la san - tu - a

317 *mp* *f*

A - do - ra - tzen zai - tu - gu Ar - bo - la

329 **5**

san - tu - a

URRETXUTIK MUNDURA

(Iparragirrerri Omenaldia)

Accordion

for bass & accordion

(2020-2021)

I- EGUNSENTIA URRETXUN

Ekia & Nere herriko gazteei

Gorka Hermosa

(1976-)

Largo (♩=60)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (Bb). The tempo is Largo (♩=60). The notation includes dynamic markings (*ppp*), articulation (*rubato*), and performance instructions (*vibrato en accel*, *non vibr.*). A box with the letter 'B' and a circled '8' is located below the first measure.

8
Largo (♩=85)

Musical notation for measures 5-8. The tempo is Largo (♩=85). The notation includes the instruction *ricochet* and *non rubato*. The music features complex rhythmic patterns with triplets in both the treble and bass staves.

Musical notation for measures 9-10. The notation continues with complex rhythmic patterns and triplets in both the treble and bass staves.

Musical notation for measures 11-14. The notation continues with complex rhythmic patterns and triplets in both the treble and bass staves.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

2

Accordion

12

13

14

15

$\text{♩} = 85$

22

28

Allegro misterioso ($\text{♩} = 132$)

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

33

Musical score for measures 33-35. Measure 33 has a treble clef and a bass clef. Measures 34-35 have a 3/4 time signature. Dynamics include *sf*.

36

Musical score for measures 36-39. Measure 36 has a bass clef. Measure 37 has a treble clef. Measure 38 has a 4/4 time signature. Dynamics include *sf*.

40

Musical score for measures 40-44. Measure 40 has a treble clef. Measure 41 has a bass clef. Dynamics include *sf p*.

45

Musical score for measures 45-49. Measure 45 has a treble clef. Measure 46 has a bass clef. Dynamics include *p*.

50

Musical score for measures 50-53. Measure 50 has a treble clef. Measure 51 has a bass clef. Dynamics include *sf p*.

54

Musical score for measures 54-56. Measure 54 has a treble clef. Measure 55 has a bass clef. Dynamics include *simile*.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

4

Accordion

57

Musical notation for measures 57-59. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 57 and 58 feature a continuous eighth-note melody in the treble clef, while the bass clef provides a simple harmonic accompaniment of dotted quarter notes. Measure 59 continues the treble melody with a slight change in phrasing.

60

Musical notation for measures 60-62. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 60 and 61 feature a continuous eighth-note melody in the treble clef, while the bass clef provides a simple harmonic accompaniment of dotted quarter notes. Measure 62 continues the treble melody with a slight change in phrasing.

63

Musical notation for measures 63-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 63 and 64 feature a continuous eighth-note melody in the treble clef, while the bass clef provides a simple harmonic accompaniment of dotted quarter notes. Measure 65 continues the treble melody with a slight change in phrasing.

66

Musical notation for measures 66-68. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 66-68 feature a complex treble melody with many beamed notes and accents, marked with *sf* (sforzando). The bass clef provides a simple harmonic accompaniment of dotted quarter notes. The word *simile* is written above the treble staff and below the bass staff.

69

Musical notation for measures 69-75. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 69-75 feature a complex treble melody with many beamed notes and accents, marked with *sf* (sforzando). The bass clef provides a simple harmonic accompaniment of dotted quarter notes.

76

Musical notation for measures 76-78. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 76-78 feature a complex treble melody with many beamed notes and accents, marked with *sffz* (sforzissimo). The bass clef provides a simple harmonic accompaniment of dotted quarter notes.

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

80  *sffz*  *sffz*  *sffz*

8  **ZORTZIKO** Nere herriko gazteei

B \flat F7(add9) B \flat maj7 B \flat 6 Cm7 F7

84

B \flat F7(add9) B \flat maj7 F/A Gm7 Gm7/F C/E C7(add9) F7 G \flat maj7 Eb/A \flat

90

D \flat maj7 D \flat 6 Ebm Ebm/D \flat Ebm/C Fm/B \flat F7 F7/A B \flat /D Ebm Gm/D Cm7 F7

96  **Allegro misterioso** ($\text{♩} = 132$)

sf

100

sff f sf

103

p

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

6

Accordion

107

112

117

120

123

126

URRETXUTIK MUNDURA: I- EGUNSENTIA URRETXUN

Accordion

129

132

134

138

143

149

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Accordion

for bass & accordion

(2020-2021)

II-EUROPAN BARRENA

Brehme, Gazte Gaztetatikan & Kitarra zahartxo bat

Gorka Hermosa

(1976-)

Allegro molto (♩.=75)

Musical notation for measures 1-7. The score is written for bass and accordion. The key signature is one flat (B-flat). The tempo is Allegro molto (♩.=75). The first measure starts with a circled '1'. The first staff (bass) has a circled '1' above it. The second staff (accordion) has a circled '1' above it. The first measure is marked *p*. The second measure is marked *con legno*. The time signature changes from 6/8 to 3/4, then 6/8, 3/4, 6/8, 3/4, 6/8, and finally 3/4.

8

Musical notation for measures 8-13. The score is written for bass and accordion. The key signature is one flat (B-flat). The tempo is Allegro molto (♩.=75). The first measure is marked *p* and *leggiero sempre*. The time signature changes from 3/4 to 6/8, then 3/4, 6/8, 3/4, 6/8, and finally 3/4.

14

Musical notation for measures 14-16. The score is written for bass and accordion. The key signature is one flat (B-flat). The tempo is Allegro molto (♩.=75). The first measure is marked *p*. The time signature changes from 3/4 to 6/8, then 3/4, and finally 9/8.

17

Musical notation for measures 17-19. The score is written for bass and accordion. The key signature is one flat (B-flat). The tempo is Allegro molto (♩.=75). The first measure is marked *p*. The time signature is 9/8.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

2
20

Musical notation for measures 2-20. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mp* is present.

26

Musical notation for measures 26-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff.

31

Musical notation for measures 31-36. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. A trill is marked with *tr* and a triplet is marked with *3*.

37

Musical notation for measures 37-43. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. A trill is marked with *tr*. A dynamic marking of *mf* is present. Chord symbols *Dm⁹* and *m* are indicated.

44

Musical notation for measures 44-49. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mf* is present. Chord symbols */D C# C*, *Dm⁹*, */A*, *C⁹*, *M*, *m*, and *Dm⁹* are indicated. The word *simile* is written above the upper staff.

50

Musical notation for measures 50-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff. Chord symbols */A*, *Dm⁹*, */D C# C*, *Dm⁹*, */A*, and *C⁹* are indicated.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

3

56

f

Dm⁹ Gm⁹ m Dm⁹ Gm⁹ A7(b⁹) Gm⁹

62

ff

A7(b⁹) Dm⁹ Gm⁹ Dm⁹ Gm⁹

68

A7(b⁹) Gm⁹ Dm⁹ A7(b⁹) Dm7(add⁹) A7 F Gm7

74

Fmaj7 Gm7(add⁹) C7 Fmaj7 C7(add⁹) Bbmaj7

79

G7 G7(B) C7 A7 D7(b⁹) Gm7(add⁹) Bb⁶ Bb(C) C7

84

p subito molto leggero

Dm⁹ C⁹ Dm⁹ C⁹

URRETXUTIK MUNDURA: II- EUROPA BARRENA

Accordion

4

90

Musical score for measures 90-94. Treble clef, bass clef. Chords: Dm⁹, C⁹, Dm⁹, C⁹. Time signatures: 9/8, 3/4, 3/4, 3/4, 3/4.

95

Musical score for measures 95-99. Treble clef, bass clef. Chord: Dm⁹. Time signatures: 9/8, 3/4, 3/4, 3/4, 3/4.

100

Musical score for measures 100-104. Treble clef, bass clef. Chords: Gm⁹, A7(b⁹). Time signatures: 9/8, 3/4, 3/4, 3/4, 3/4.

105

Musical score for measures 105-109. Treble clef, bass clef. Chords: Dm⁹, Dm⁹. Dynamics: *mp*. Time signatures: 9/8, 3/4, 3/4, 3/4, 3/4.

110

Musical score for measures 110-113. Treble clef, bass clef. Chords: Gm⁹, A7(b⁹). Time signatures: 9/8, 3/4, 3/4, 3/4.

114

Musical score for measures 114-118. Treble clef, bass clef. Chords: Dm⁹, C⁹, Dm⁹. Time signatures: 9/8, 3/4, 3/4, 3/4, 3/4.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

119

C⁹ Dm⁹ Gm⁹

124

A7(b⁹)

130

F Gm⁷ Fmaj⁷ Gm⁷(add⁹) C⁷ Fmaj⁷ C⁷(add⁹)

135

B^bmaj⁷ G⁷ G⁷/B C⁷ A⁷ D⁷(b⁹) Gm⁷(add⁹) B^b6

140

B^b/C C⁷ /D

pp

146

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

6

152

Musical notation for measures 152-160. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It begins with a triplet of eighth notes, followed by a quarter rest, and then a series of eighth notes with slurs. The lower staff has a bass clef and a key signature of one flat. It begins with a triplet of eighth notes, followed by a quarter rest, and then a series of eighth notes.

161

Musical notation for measures 161-167. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes. The lower staff has a bass clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes.

168

Musical notation for measures 168-173. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes. The lower staff has a bass clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes. The tempo marking *p leggiero sempre* is present.

174

Musical notation for measures 174-178. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes. The lower staff has a bass clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes.

179

Musical notation for measures 179-184. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes. The lower staff has a bass clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes. The tempo marking *mp* is present.

185

Musical notation for measures 185-189. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes. The lower staff has a bass clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes.

190

Musical notation for measures 190-195. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes. The lower staff has a bass clef and a key signature of one flat. It begins with a quarter note, followed by a quarter rest, and then a series of quarter notes.

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

194

201

207

213

219

225

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

8

Accordion

231

237

242

247

252

257

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

Accordion

9

262

Dm⁹

266

Gm⁹ A7(b⁹)

271

(tr) *mp* Dm⁹ Dm⁹

276

Gm⁹ A7(b⁹)

280

Dm⁹ C⁹ Dm⁹

285

C⁹ Dm⁹ Gm⁹

URRETXUTIK MUNDURA: II- EUROPAN BARRENA

10
290

Accordion
tr

A7(b9)

296

F Bb/F Fmaj7 Dm7 F Bb/F

302

Fmaj7 Dm7 Gm7 C7 Fmaj7 Dm7 A° F#° D7

307

G7 G7/B C7 C7/E C Bb/C C°/Eb C7 C/E Bb/C

312

F Gm7 Dm/F D7 F#° Gm7 Gm/Bb Bb/C C7/E

316

F C7 F

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)

Accordion

for bass & accordion

(2020-2021)

III - GALTZAILEEN ALDERDIA

Nere amak baleki, Milonga del vent, Errukarria & Jangoikoa eta arbola

Gorka Hermosa

(1976-)

Andante (♩=85) loco

p
vibrato.....

6 6

7

12

18

23

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

2

28

ppp

m

dis

32

m

dis

36

m

dis

40

m

dis

44

Moderato (♩=108)

mp

m

48

m

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

3

52

59

62

64

68

71

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

4

Accordion

74

Musical notation for measures 74-75. Measure 74 features a trill (tr) on a bass note in the left hand and a melodic line in the right hand. Measure 75 continues the melodic line in the right hand, while the left hand provides a harmonic accompaniment.

75

Musical notation for measures 75-76. Measure 75 shows a dense melodic texture in the right hand and a sustained bass line in the left hand. Measure 76 continues the melodic line in the right hand with a mezzo-forte (mf) dynamic, and the left hand accompaniment.

76

Musical notation for measures 76-81. Measure 76 features a mezzo-forte (mf) dynamic. Measures 77-81 show a complex melodic line in the right hand with various ornaments and a steady bass line in the left hand.

81

Musical notation for measures 81-85. Measure 81 continues the melodic line in the right hand. Measures 82-85 show a complex melodic line in the right hand with various ornaments and a steady bass line in the left hand.

85

Musical notation for measures 85-91. Measure 85 features a mezzo-forte (mf) dynamic. Measures 86-91 show a complex melodic line in the right hand with various ornaments and a steady bass line in the left hand.

91

Musical notation for measures 91-95. Measure 91 features a piano (p) dynamic. Measures 92-95 show a complex melodic line in the right hand with various ornaments and a steady bass line in the left hand.

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

Accordion

95

97

100

105

108

112

URRETXUTIK MUNDURA: III - GALTZAILEEN ALDERDIA

6

Accordion

116

ff

120

124

mf

Fm Fm/Eb Fm/D G⁷ G⁷/B Cm

128

Fm/D m Ab^{maj7} G⁷

tr

131

133

rit.

URRETXUTIK MUNDURA

Accordion

(Iparragirrerri Omenaldia)
for bass & accordion
(2020-2021)

IV - HEDONISTA GALANTA

Xardina berriak, Galliano en Santiago, Alegiako traperoari, Gluglugu, Zugana Manuela

Gorka Hermosa
(1976-)

8
Speedico & Energico ♩ = 132

Musical notation for measures 1-9. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Speedico & Energico' with a quarter note equal to 132. The dynamics are marked 'pp'. The notation includes various chords and melodic lines for both the treble and bass staves. A box with a circled '8' is present below the bass staff.

Musical notation for measures 10-15. The tempo is marked 'loco'. The notation features a complex rhythmic pattern with many sixteenth notes in both staves.

Musical notation for measures 16-22. The notation continues with complex rhythmic patterns and includes a 'pp' dynamic marking.

Musical notation for measures 23-28. The notation continues with complex rhythmic patterns.

Musical notation for measures 29-34. The notation continues with complex rhythmic patterns and includes a circled '8' at the end of the piece.

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

2

Accordion

34

42

49

54

62

70

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

78

Cmaj9
m

8

pp

84

90

mf

95

8

pp

102

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

4

Accordion

107

111

116

121

128

135

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

Accordion

142

mp

148

154

159

166

173

URRETXUTIK MUNDURA: IV - HEDONISTA GALANTA

6

Accordion

179

Chords: C7, F, C7, Bb

184

Chords: F, F/Eb, Bb/D, Am/F, C/F, Gm/C, Dm/Bb

192

Chords: Am/F, Dm7, G7, G7/B, C, Cmaj7, Gmaj7, Cmaj9

200

Chords: Gmaj9, Cmaj9, Cmaj9, Gmaj9, Cmaj9, Gmaj9, Fmaj9, Gmaj9

207

Chords: Cmaj9, Gmaj9, Cmaj9, Cmaj9, Gmaj9, Cmaj9, Gmaj9

213

Chords: IV, IV, IV, IV, IV, IV, IV

Dynamics: *pp*, *sfz*

Accordion

URRETXUTIK MUNDURA

(Iparragirreri Omenaldia)
for bass & accordion
(2020-2021)

V- AMODIAREN DESENKANTUA

Anantango & Ezkongaietan

Gorka Hermosa
(1976-)

Allegro Doliente (♩=138)

Musical notation for measures 1-3. The score is in 4/4 time with a key signature of one flat (Bb). The treble clef contains a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with quarter notes and eighth notes. Dynamic markings include *sf* (sforzando) and *m* (mezzo). There are also accents (>) and breath marks (V) above the treble staff.

5

Musical notation for measures 4-6. The treble staff continues with the complex rhythmic pattern, while the bass staff has a more active line with eighth notes. Dynamic markings include *sf* and *m*. Accents and breath marks are present.

Musical notation for measures 7-10. The treble staff features a melodic line with eighth notes and some slurs. The bass staff has a steady accompaniment. Dynamic markings include *p* (piano) and *m*. Accents and breath marks are present.

Musical notation for measures 11-14. The treble staff has a melodic line with eighth notes and slurs. The bass staff has a steady accompaniment. Dynamic markings include *m*. Accents and breath marks are present.

Musical notation for measures 15-18. The treble staff continues with the melodic line. The bass staff has a steady accompaniment. Dynamic markings include *sf* and *m*. The word "simile" is written above the treble staff in measure 18. Accents and breath marks are present.

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

2

Accordion

19

22

26

32

38

42

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

49

ff
m

53

7
fp

58

sf
m

61

sf

64

m

68

m
7

Dm Em^{7(b5)} Dm Em^{7(b5)}
e^m d e^m d

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

4

Accordion

74

B \flat /F B \flat A Dm/F Dm Em $7(\flat 5)$ Dm/F Em $7(\flat 5)$ A 7 Dm A 7

80

G $^\circ$ Dm/A Dm C B \flat $^\circ$ A 7 Dm C/E Dm/F E \flat /C

86

A 7 B \flat A 7 A 7 *ff* *m*

90

m 7 *fp*

96

ff *m* *m*

100

7 *fp*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

105 Adagio (♩=70)

sf *pp* *m* 3

111

m 3 7 7 *m*

116

m 7

119

m 7 *fp*

123 Allegro doliente (♩=c.138)

sf *m* *sf* *sf* simile *sf*

126

m 7 *m*

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

6

Accordion

129

mp

m

133

m

137

8

f

m

140

m

143

m

146

7

m

URRETXUTIK MUNDURA: V - AMODIAREN DESENKANTUA

Accordion

149

m

m

152

fp

7.

155

ff

m

m

7.

161

fp

ff

m

166

m

7.

169

fp

sffz

m

Acordeón

URRETXUTIK MUNDURA

(for bass & accordion)
(2020-2021)

VI- ETORRERA ETA ONDAREA

Gernikako Arbola, Ara Nun Diran & Gernika 26/4/1937

Gorka Hermosa
(1976-)

Adagio (♩ = 72)

2 2 2 2

ppp vibrato

5

vibrato

9 Andante (♩ = 80)

mf sfz

11 Misterioso (♩ = 100)

p

13

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

2

16

Musical notation for measures 16-18. The piece is in 4/4 time. Measure 16 starts with a treble clef and a 4/4 time signature. The melody consists of eighth notes with accents. Measure 17 has a 3/4 time signature. Measure 18 has a 4/4 time signature. Dynamics include *mf*.

19

Musical notation for measures 19-20. The piece is in 4/4 time. Measure 19 starts with a treble clef and a 4/4 time signature. The melody consists of eighth notes with accents. Measure 20 has a 3/4 time signature. Dynamics include *p*.

21

Musical notation for measures 21-23. The piece is in 4/4 time. Measure 21 starts with a treble clef and a 4/4 time signature. The melody consists of eighth notes with accents. Measure 22 has a 3/4 time signature. Measure 23 has a 4/4 time signature. Dynamics include *mf*.

24

Musical notation for measures 24-25. The piece is in 4/4 time. Measure 24 starts with a treble clef and a 4/4 time signature. The melody consists of eighth notes with accents. Measure 25 has a 3/4 time signature. Dynamics include *mf*.

26

Musical notation for measures 26-27. The piece is in 4/4 time. Measure 26 starts with a treble clef and a 4/4 time signature. The melody consists of eighth notes with accents. Measure 27 has a 3/4 time signature. Dynamics include *mf*.

28

Adagio (♩ = 72)

Grave (♩ = 90)

Musical notation for measures 28-30. The piece is in 3/4 time. Measure 28 starts with a treble clef and a 3/4 time signature. The melody consists of a whole note. Measure 29 has a 6/8 time signature. Measure 30 has a 6/8 time signature. Dynamics include *f*. The word *ricochet* is written above the bass line. The bass line consists of eighth notes with accents.



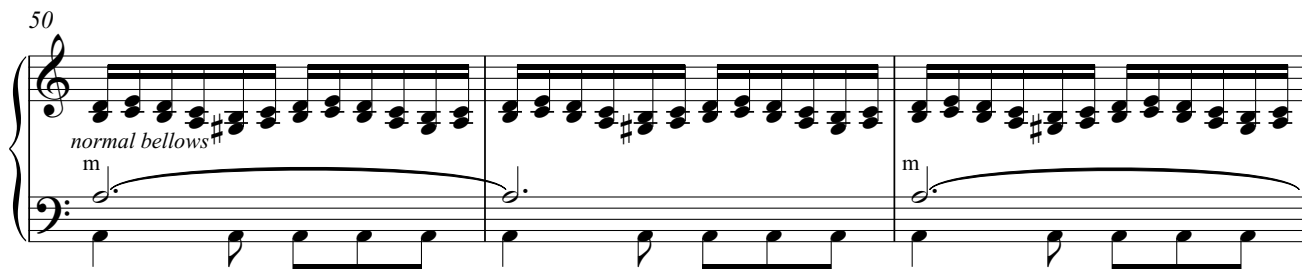
URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

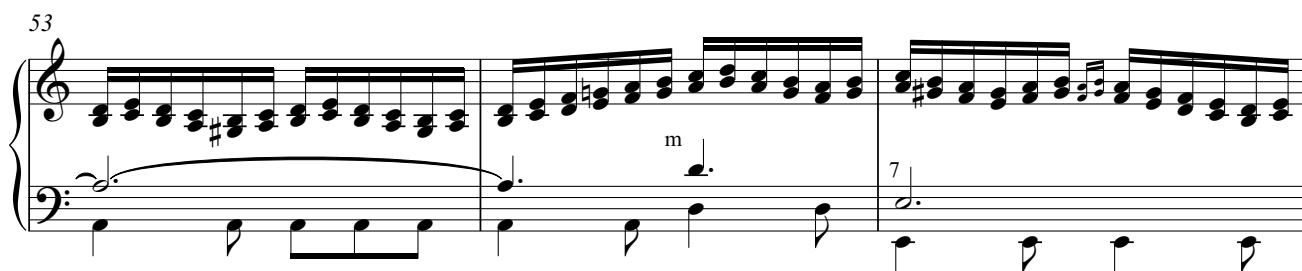
Acordeón

32 

40 

48 

50 

53 

56 

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

4

59

Musical notation for measures 59-62. The score is in 4/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The left hand has a simpler bass line with notes marked with '7' and 'm'.

63

Musical notation for measures 63-64. The right hand continues with a melodic line of eighth notes. The left hand has a bass line with notes marked with 'm' and '7'. The piece concludes with a double bar line and a 4/4 time signature.

8

accel.

65

Musical notation for measures 65-72. This section is marked 'accel.' and 'mf'. It features a dense texture of triplets in both hands, with a 'V' marking above the right hand. The right hand has a complex rhythmic pattern, while the left hand has a simpler bass line.

66

Musical notation for measures 66-72. The right hand has a melodic line of eighth notes with various accidentals. The left hand has a bass line of eighth notes. The piece concludes with a double bar line and a 2/2 time signature.

73

Allegro exultante (♩ = 160)

Musical notation for measures 73-76. The piece is in 2/2 time and marked 'Allegro exultante (♩ = 160)'. The right hand has a melodic line of eighth notes with various accidentals. The left hand has a bass line of eighth notes. Dynamics include 'sf', 'sfz', and 'mf'. A 'B' marking is present below the left hand.

77

Musical notation for measures 77-80. The right hand has a melodic line of eighth notes with various accidentals. The left hand has a bass line of eighth notes. Dynamics include 'fp', 'sf', and 'sfz'. The piece concludes with a double bar line and a 2/2 time signature.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

81

fp

84

sfz *sfz* *p*

88

f

92

fp

96

sfz *sfz*

100

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

6

Acordeón

104

Musical score for measures 104-107. The piece is in 2/4 time. The treble clef part features a series of chords, with a dynamic marking of *p* starting at measure 105. The bass clef part consists of a rhythmic accompaniment of eighth notes. A fermata is placed over the final chord of measure 107.

108

Musical score for measures 108-114. The piece is in 2/4 time. The treble clef part features a series of chords, with dynamic markings of *sfz* and *p sub.*. The bass clef part consists of a rhythmic accompaniment of eighth notes. A fermata is placed over the final chord of measure 114.

115

Musical score for measures 115-120. The piece is in 2/4 time. The treble clef part features a series of chords, with dynamic markings of *sfz*. The bass clef part consists of a rhythmic accompaniment of eighth notes.

121

Musical score for measures 121-126. The piece is in 2/4 time. The treble clef part features a series of chords, with dynamic markings of *sfz*. The bass clef part consists of a rhythmic accompaniment of eighth notes.

127

Musical score for measures 127-132. The piece is in 2/4 time. The treble clef part features a series of chords, with dynamic markings of *p*. The bass clef part consists of a rhythmic accompaniment of eighth notes. A fermata is placed over the final chord of measure 132.

133

Musical score for measures 133-138. The piece is in 2/4 time. The treble clef part features a series of chords, with dynamic markings of *sfz*. The bass clef part consists of a rhythmic accompaniment of eighth notes.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

139 *f*

145 *ff mp* *ff mp*

151 *ff mp* *ffmp* *ffmp* *ffmp*

160 *ff* *mp* *ff*

167 *mf* *ff*

174 *mp* *rit.*

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

8

Acordeón

183

A tempo

Musical notation for measures 183-188. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The left hand provides a simple harmonic accompaniment. Dynamics include *ff* and *p*.

189

Musical notation for measures 189-192. The right hand continues the rhythmic pattern. Dynamics include *ff* and *p*.

193

Musical notation for measures 193-196. The right hand continues the rhythmic pattern. Dynamics include *fff* and *mf*.

197

Musical notation for measures 197-200. The right hand continues the rhythmic pattern. Dynamics include *fff* and *mf*.

201

Musical notation for measures 201-204. The right hand continues the rhythmic pattern. Dynamics include *fff*.

205

Musical notation for measures 205-208. The right hand continues the rhythmic pattern. Dynamics include *fff* and *mf*.

209

Musical notation for measures 209-212. The right hand continues the rhythmic pattern. Dynamics include *fff*.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

213

fff mf fff

217

fff mf fff

221

fff mf

225

fff mf

229

232

Moderato (♩ = 96)

sfz mf

B

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

10

Acordeón

237

mf

mf

240

mf

mf

mf

246

mf

mf

mf

rit.

morendo

251

Adagio (♩ = 70) $\frac{8}{\circ}$

ppp

Molto libero e rubato

p

255

mf

p

259

ten

p

mf

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

Acordeón

8
263 Allegro exultante (♩=80)

Musical score for measures 263-267. The piece is in 2/4 time and marked 'Allegro exultante' with a tempo of quarter note = 80. The bass clef part features triplet eighth notes and rests, with a forte (*f*) dynamic. The treble clef part consists of a steady eighth-note accompaniment. A circled '8' is positioned above the first measure.

268

Musical score for measures 268-272. The bass clef part continues with triplet eighth notes. The treble clef part has a more active melody with dynamics ranging from *ff* to *mf*. The accompaniment in the treble clef remains a steady eighth-note pattern.

273

Musical score for measures 273-278. The treble clef part features a dense sixteenth-note texture with dynamics of *ff* and *mf*. The bass clef part continues with the eighth-note accompaniment.

279 Allegro exultante (♩ = 160)

Musical score for measures 279-286. The tempo increases to quarter note = 160. The bass clef part has a melodic line with dynamics of *mf* and *p*. The treble clef part is mostly silent, with a circled '8' above the final measure.

287

Musical score for measures 287-292. The treble clef part has a melodic line with dynamics of *mp*. The bass clef part continues with the eighth-note accompaniment.

293

Musical score for measures 293-298. The treble clef part has a melodic line with dynamics of *p*. The bass clef part continues with the eighth-note accompaniment.

URRETXUTIK MUNDURA: VI ETORREA ETA ONDAREA

12

Acordeón



298

mp

p

304

310

f

316

ff

326

ffp

339

sfz sfz

URRETXUTIK MUNDURA

(From Urretxu to the world)

TRIBUTE TO IPARRAGIRRE

(2020)

for voice & accordion

GORKA HERMOSA

Music: Gorka Hermosa with some melodies by José María Iparragirre.

Words: José María Iparragirre.

Arrangement and selection of the words: Gorka Hermosa

Recitatives: Jon Maia.

Musical Edition: Alberto González Urroz.

Composition commissioned by Urretxu Town Hall.

“URRETXUTIK MUNDURA”

Iparragirreri omenaldia

Gorka Hermosa

“Urretxutik Mundura” (From Urretxu to the world) is a tribute to the most universal singer from Urretxu (Iparragirre) by the most international composer in that town today. In “Urretxutik Mundura”, Gorka Hermosa has combined the arrangement of some of Iparragirre's best-known melodies with some of his compositions evoking parallels between the lives and works of Iparragirre and him.

“Urretxutik mundura” Urretxuko bardo unibertsalari (Iparragirreri) omenaldi bat da udalerrri horretako gaurko konpositore nazioartekoenak egina. “Urretxutik Mundura”-n, Gorka Hermosak Iparragirreren melodia ezagunenen moldaketak eta bere obrak fusionatu ditu, Iparragirreren eta bere biziaren eta obraren paralelismoetan sakonduz.

“Urretxutik Mundura” (Desde Urretxu al mundo) es un homenaje al bardo urretxuarra más universal (Iparragirre) del compositor más internacional de dicha localidad en la actualidad. En “Urretxutik Mundura”, Gorka Hermosa ha combinado los arreglos de algunas de las melodías más conocidas de Iparragirre con algunas de sus composiciones, evocando los paralelismos entre las vidas y obras de Iparragirre y la suya.

“URRETXUTIK MUNDURA”

Iparragirrerri omenaldia

Gorka Hermosa

I- EGUNSENTIA URRETXUN / SUNRISE IN URRETXU

“Ekía” & “Nere herriko gazteei”

II- EUROPAN BARRENA / THROUGHOUT EUROPE

“Brehme”, “Gazte Gaztetatikan” & “Kitarra zahartxo bat”

III- GALTZAILEEN ALDERDIA / THE LOSERS` PARTY

“Nere amak baleki”, “Milonga del vent”, “Errukarria” & “Jangoikoa eta arbola”

IV- HEDONISTA GALANTA / MAGNIFICENT HEDONIST

“Xardina berriak”, “Galliano en Santiago”, “Alegiako traperuari”,
“Glugluglugu” & “Zugana Manuela”

V- AMODIAREN DESENKANTUA / THE DISENCHANTMENT OF LOVE

“Anantango” & “Ezkongaietan”

VI: ETORRERA ETA ONDAREA / ARRIVAL & LEGACY

“Gernikako Arbola”, “Ara Nun Diran” & “Gernika 26/4/1937”

I- EGUNSENTIA URRETXUN:

(Sunrise in Urretxu)

Based on the works

“Ekía” & “Nere herriko gazteei”

Original words:

Villareal de Urretxu,
nere herri maitea,
seme bat hemen dezu,
amorioz betea.
Nahi baino nola ikusi,
hau da lan tristea!
Zuretzat nahi det bizi
Urretxu nerea.

Translation:

Villareal de Urretxu,
my dear town
you have a son here
full of love.
How to see more than you want,
this is a sad job!
I want to live for you
My dear Urretxu.

II- EUROPAN BARRENA:

(Throughout Europe)

Based on the works

“Brehme”, “Gazte Gaztetatikan” & “Kitarra zahartxo bat”

Original words:

Gazte gaztetatikan
herritik kanpora,
estranjeri aldean
pasa det denbora.

Herritik kanpora errukarri.
Herritik kanpora gaztetatik.
Estranjero aldean nabil
Adio lur, Adio!

Gazte gaztetatikan
Herritik kanpora,
Estranjero aldean
pasa det denbora
Errialde guztietan
toki onak badira.

Lur maitea hemen uztea
da negargarria.
Hemen gelditzen dira
ama ta herria.
Urez noa ikustera
bai mundu berria.

Kitarra zahartxo bat dut
Egun batean pobre,
Beste batean jauna.

Kitarra zahartxo bat da
neretzat laguna.

Agur Euskal Herria
Baina ez betiko.
Datozengo urteetan
Ez det ikusiko.

Translation:

From a young age
out of my town
In foreign countries
I spent time.

Poor and sad out of town.
Out of town from a young age.
I'm on the foreign countries
Goodbye my land, goodbye!

From a young age
out of my town
In foreign countries
I spent time.
In all countries
they are good places.

To leave the beloved land here
it is deplorable.
I leave here
mother and town.
I'm going to see by water
the new world.

I have an old guitar
Poor one day,
Next day, sir.

It's an old guitar
a friend to me.

Goodbye Basque Country
But not forever.
In the coming years
I won't see you.

Original words:

Kitarra zahartxo bat
Laguna dut
Egun bat, pobre naiz
Beste bat jaun.
Horrela bai
Ibiltzen da
Euskaldun dan
Artista.

Kitarra zahartxo bat da
neretzat laguna.
Horrela ibiltzen da
artista euskalduna.
Egun batean pobre,
beste batez jauna,
kantari pasatzen det
nik beti eguna.

Akordeoi zahartxo bat da
Eh? Akordeoi?

Kitarra zahartxo bat da
neretzat laguna.
Honela ibiltzen da
Artista euskalduna.
Ikusten badet ere
nik mundu guztia,
beti maitatuko det
Euskal Herria.

Translation:

An old guitar
I have as friend
One day, I am poor
Next day sir.
That's right
How it goes
A Basque
Artist.

It's an old guitar
a friend to me.
That's how it goes
Basque artist.
Poor one day,
Next day sir
I spend singing
All my day.

It's an old accordion
Eh? Accordion?

It's an old guitar
a friend to me.
That's how it goes
Basque artist.
Even if I see
All the world.
I will always love
Basque Country.

III- GALTZAILEEN ALDERDIA:

(The Losers` Party)

Based on the works

“Nere amak baleki”, “Milonga del vent”, “Errukarria” & “Jangoikoa eta arbola”

Original words:

Negar egingo luke
nere amak baleki.

Zibilak esan naute
biziro egoki,
Tolosan behar dala
gauza erabaki.
Giltzapean sartu naute,
poliki poliki.
Negar egingo luke
nere amak baleki.

Orduan hartu nuen
Santander aldera.

Aspaldin ez da gure etxean
ogirik ikusi:
Zenbat aldiz eguerdian
oraindik baraurik

Biba biba
Galtzaileen alderdia!

Translation:

She would cry
If my mother would knew.

Police told me
clearly,
It is needed in Tolosa
Decide the thing.
They locked me in,
little by little.
She would cry
If my mother would knew.

Then I went
Towards Santander.

It`s not been seen for a long time
bread at home
How many times at noon
still fasting

Long live
The losers` party!

IV- HEDONISTA GALANTA:
(The Disenchantment of Love)

Based on the works

**“Xardina berriak”, “Galliano en Santiago”, “Alegiako traperoari”,
“Glugluglu” & “Zugana Manuela”**

Original words:

Biba gipuzkoatarrak!
biba Kantabria!
Kosta honek balio du
munduaren erdia.
Legatz eta bixigu,
xardina berria,
ondo bizi izateko:
biba Euskal Herria!

Trapero!
Trapu zaharrak!

Atera, atera
trapuak saltzera,
nik erosten ditut
modu onean.

Atera, atera
trapuak saltzera,
hustu dezagun
pitxarra.

Glu-glu-glu-glu
Gulugulu gulugu
glu-glu-glu-glu-glu
gulugulu gulugulu gulugu
glu-glu-glu-glu-glu

Barkatu behar dituzu
nere erokeriak:
Zuri begira daude
nere bi begiak.
Zoraturikan nauka
zure aurpegiak.

Biba Gipuzkoa!
Biba Kantabria!
Kosta honek balio du
munduaren erdia.

Translation:

Long live people from Gipuzkoa!
Long live Cantabria!
This coast is worth it
half the world.
Hake and sea bream,
Fresh sardine,
to live well:
Long live Basque Country!

Ragman!
Old rags!

Get out, get out
to sell rags,
I buy them
in a good way.

Get out, get out
to sell rags,
let's empty
the jug.

Glu-glu-glu-glu
Gulugulu gulugu
glu-glu-glu-glu-glu
gulugulu gulugulu gulugu
glu-glu-glu-glu-glu

You must to forgive
my madness:
They are staring at you
my two eyes.
It drives me crazy
your face.

Long live people from Gipuzkoa!
Long live Cantabria!
This coast is worth it
half the world.

V- AMODIAREN DESENKANTUA:

Based on the works

“Anantango” & “Ezkongaietan”

Original words:

Dolorez...

Ezkongaietan zerbait banintzan
ezkondu eta ezer ez.

Jasan ezina bihurtu nintzen,
librea nintzena aurrez

Nere andreak maite ninduen
nahiz sarri utzi negarrez.
Haren bizitza estali nuen
pena, gose ta dolorez.

Ezkongaietan zerbait banintzan
ezkondu eta ezer ez.

Dolorez...

Nere andrea, andre ederra
ezkondu nintzan orduan.
Bere udaberri zoragarria
nik sartu nuen neguan.

Seme alabak ta bera nola
senti arazi zeruan?
Nire buruaz arduratzeko
gai ez banintzan munduan.

Ezkongaietan zerbait banintzan
Ezkondu eta ezer ez.

Translation:

In pain ...

If I was something before married
marry and nothing.

I became unbearable,
that I was free beforehand

My lady loved me
even often I left her crying.
I covered her life
With grief, hunger and pain.

If I was something before married
marry and nothing.

In pain ...

My lady, was a beautiful lady
When I married her.
Her wonderful spring
I entered in winter.

Son, daughters and her how
make feel in heaven?
If I was not able
To take care of myself in this world.

If I was something before married
marry and nothing.

Errezitatua (Jon Maia):

*Noiz?
Nola?
Zergatik?*

Norekin?

*Galderarik gabeko erantzunak
Maitalerik gabeko maitasunak
Doinurik gabeko kantuak
Zuhaitzik gabeko sustraiak
Hizkuntzarik gabeko herriak
Etorkizunik gabeko memoria
Itzulerarik gabeko bidaiak*

*Ez dago borrokarik gabeko bizitzarik
Ez nirea behintzat*

*Zenbat gatazka hemen
Larre honen aurrean
Mugitu gabe
Herria eta maitalea
Maitalea eta herria
Ara non diran*

*Bi indar ditut nigan
Batak bestea deuseztatzen zuela
uste nuen
Baina ez da horrela ez
Bata eta besteak
Ni deuseztatzen naute.*

Abestua:

Dolorez...

*Dolorez kantatzen,
dolorez sentitzen,
dolorez damutzen
egindako minaz*

*Libre izateko
jaiota nengoen
ta jasan ezina
bihurtu nintzen.*

*Ezkongaietan zerbait banintzan
Ezkondu eta ezer ez.*

Recitative (by Jon Maia):

*When?
How?
Why?*

With who?

*Unanswered answers
Loves without lovers
Songs without melodies
Tree-free roots
Languageless nations
Memory without a future
Non-return trips*

*There is no life without fight
At least not mine*

*How much conflict here
In front of this pasture
Without moving
People and lover
Lover and people
Look where they are*

*I have two strengths in me
I thought
One was destroying the other
But it's not like that
One and the other
are destroying me.*

Sung:

In pain ...

*Singing in pain,
feeling in pain
repenting in pain
because of the pain made*

*To be free
I was born
and unbearable
I became.*

*If I was something before married
marry and nothing.*

VI: ETORRERA ETA ONDAREA:

(Arrival & Legacy)

Based on the works

“Gernikako Arbola”, “Ara Nun Diran” & “Gernika 26/4/1937”

Original words:

Ara nun diran
mendi maiteak,
ara nun diran zelaiak.
Baserri eder,
zuri zuriak,
iturri eta ibaiak.
Hendaian nago
txoraturikan
zabal-zabalik begiak.

Oh! Euskal Herri
eder maitea,
ara hemen zure semea!
Bere lurrari
muñ egitera
beste gabe etorria.
Zuregantikan
emango nuke
pozik bai nere bizia.

Gernikako arbola
da bedeinkatua,
euskaldunon artean
gutziz maitatua.
Eman da zabal zazu
munduan fruitua,
adoratzen zaitugu
arbola santua

Translation:

Look where they are
dear mountains,
Look where they are the fields.
Beautiful farmhouse,
white white,
fountain and rivers.
I'm in Hendaye
crazy
eyes wide open.

Oh! Basque Country
beautiful darling
here is your son!
To his land
to kiss
just come.
For you
I would give
happy my life.

The tree of Gernika
is blessed,
among the Basques
totally loved.
Give and spread
fruit around the world,
we adore you
holy tree

1. Errezitatua (Jon Maia):

*Eraikin suntsituak
Gernikan
Gorputz birrinduak
Gernikan
Eraikin suntsituen arteko gorputz
birrinduen baitan
inoiz jaioko ez ziren ehunka mila
arima
Euskal Herrian
etorkizuna lurperaturik
sugarretan
eta han
gorpu, eraikin eta etorkizun
lurperatuaren gainean
arbola batek zutik dirau*

Abestua

Gernikako arbola
da bedeinkatua.

1st Recitative (by Jon Maia):

Destroyed buildings
In Gernika
Crushed bodies
In Gernika
Within the crushed bodies between
the destroyed buildings
hundreds of thousands of souls
who were never born
In the Basque Country
Buried the future
in flames
and there
on the corpses, buildings
and buried futures
a tree remains standing

Sung:

The tree of Gernika
is blessed.

2. Errezitatua (Jon Maia):

*Mugitzen hasi da
gorpuen artean*

haur jaio berri

*gauaren isiltasunean
ahoskatu da*

hitz

*errautsetatik zutitzen da
asmo*

*amets
ama
eme*

*lurpetik
zauritik*

hazi bat dator mundura

*emanez
zabalduz
loratuz*

eta urte askoren ondoren

bizitza askoren ondoren

norbaitek

kantu zahar bat erditu du

Etorkizunean

Abestua:

Eman da zabal zazu
Munduan fruitua
Adoratzen zaitugu
Arbola santua
Adoratzen zaitugu
Arbola santua.

2nd Recitative (by Jon Maia):

It has started to move
among the corpses

a newborn baby

in the silence of the night
is pronounced

word

it rises from the ashes
intention

dream
mom
female

from the ground
from the wound

a seed comes to the world

giving
expanding
blooming

and after many years

after many lives

someone

he has given birth to an old song

In the future

Sung:

Give and spread
fruit around the world,
we adore you
holy tree
we adore you
holy tree.

NOTES ABOUT
THE LAST MOVEMENT:

Last movement of the piece it's based in two melodies of Iparragirre, "Gernikako Arbola" (The tree of Gernika) and "Ara Nun Diran" (Looked where they are"), and one by Gorka Hermosa: Gernika, 26/4/1937.

"Ara Nun Diran" is a song written by Iparragirre when he returned to live to his Basque Country when he was so old after so many years living in America. When he arrived, he look to his country and say "look where they are": mountains, rivers, fields. This melody is used between measures 11 to 64.

Returning to "Gernikako Arbola" (The tree of Gernika): this song is the most known melody by Iparragirre. It was the hymn of the Basque Country for so many years and nowadays is a song that every Basque knows. The piece starts with this melody in measures 1,2,5,6, 28, 29 and 30. The Tree of Gernika is a sacred tree among the Basque people and it's located in the town of Gernika. The legend said that the majors of the different old tribes of the Basques (before the Romans) went to this tree every time they must discuss important things.

So the song "Gernikako Arbola" is the most known Basque melody of the 19th century. In this same town, Gernika, took place in the 20th century the well known bombing of the Nazi side during the Spanish Civil War in 1937 and nearly all the city was destroyed, except the tree, who survived, like a miracle. Picasso painted days after this bombing his famous paint "Guernica". Gorka Hermosa wrote in 1994 one of his most famous pieces about this and in this "Urretxutik Mundura" Hermosa mix those two pieces: his "Gernika" and the "Gernikako Arbola" by Iparragirre from the measure 73 to the end of the piece. In the orchestral version they are 2 recitative parts written by the famous Basque poet Jon Maia about the Gernika of the 21th century as a metaphore of the future of Basque culture.